

Youth #2

CICA Museum
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Featured Artists 참여작가:

Shaliqua Alleyne, Milena Apostolović, Namen Basil, Farzin Foroutan, Sarah Gaafar, Yoon Jeong Jang 장윤정, Na Yeon Kim 김나연, Yoonha Kim 김윤하, Victoria Lavorini, PANSWER, So Eun Park 박소은, Khadijah Rehman, Lex Eliot Rose, Annie Sungkajun

Shaliqua Alleyne

“Black Girl Magic 1” (2018)
“Black Girl Magic 2” (2018)
“Black Girl Magic 3” (2018)
“Black Girl Magic 4” (2018)
“Black Girl Magic 5” (2018)

Influenced by a TedTalk of an upcoming American model, Ebonee Davis, this project proves that the representation of colored girls matters. Colored girls come in all shades, body types, hairstyles, and textures. The project’s title comes from the popular mainstream phrase, “Black Girl Magic,” which means to be unapologetic about your skin and to celebrate black girl achievements. The play on these words is captured in the fabric choice, which creates a magical space, giving these girls a platform to enjoy the skin they're in. Black girls are more than stereotypes and colorism; they're beautiful and upcoming generations deserve to see someone who looks like them.

Growing up **Shaliqua's** love for photography started when she began documenting friends and taking part in shooting for her school yearbook in middle school. She started to look at magazines for fun until she realized she wanted to shoot for magazines as a career. Shaliqua took a pre-college class at Fashion Institute of Technology in her Junior year of high school and later became an undergrad in 2014.

While trying to find her genre of photography in college, Shaliqua continued to document her siblings. After gaining inspiration from Adrienne Raquel for color theory, photos on Pinterest and Tumblr, She started focusing on shooting portraits of people closest to herself. After realizing how African American women were treated in the fashion industry because of their race and how light or dark they were, Shaliqua wanted to spread light on the issue of colorism by photographing both light and dark skins together and apart to show the beauty of both. Some of her current published work is a beauty story she shot for Refinery 29 called “Why I Only Wore Latinx-Owned Beauty Products For A Month”

Milena Apostolović

“You have never known what is it” (2016)

This digital photo is one from the series of photos named You've never known what is it. It presents a kind of experimental photography with simple composition. Its abstract form obtained by zooming allows the observer to use his imagination to interpret this artwork. It is not important what the artist has wanted to say, it is important what the observer has seen here. And every kind of interpretation is correct.

Milena Apostolović (1992) has earned a Bachelor's degree and master studies degree at Faculty of Fine Arts, University of Art in Belgrade, Serbia. She is a winner of the “Stevan Knežević” prize for drawing and “Perspective XXXII” Young Artist Award, Serbia. Milena so far has participated in 3 solo and many group exhibitions. She is a member of Artists' Association of Serbia. Currently, she is in Doctoral Art Painting Program, Faculty of Fine Arts, Belgrade, Serbia.

Namen Basil

“Decomposition” (2018)

“Changes” (2018)

Decomposition:

this hand-drawn and later on, digitally intervened short animation, aims to reflect upon the concept of innocence and its process of deterioration, by representing some of the popular cartoons that have played their roles in the shaping of childhoods of multiple generations, in a distorted and unconventional way.

Changes:

with the passage of time the process of transformation works slowly and progressively to become something completely different from its original state although without ever losing its essence. In this short animation I aim to imitate the process of transformation through abstract shapes and pop culture references. This reflects directly in our daily lives, whether it is deterioration or improvement. Whether we are developing or retrieving, aspects in our lives are constantly transforming and bringing up new forms.

Namen Basil

From Bogota Colombia, being passionate about art since a very young age, studied illustration and visual communication at Westminster University in London UK. Now living in Barcelona, Spain, developing as an independent artist deeply invested in the making of two-dimensional, hand-drawn and digital animation and other different forms of visual communication.

Farzin Foroutan

“I’m not here, even not there” (2017)

In every corner of the world, everyone has a place that they know there as a home. Since eight years ago, I left my hometown to continue my education in other cities. Now after these years, when I come back to my hometown or other cities that I was there, I don't have any sense of intimacy to their places as a home, and I find any corners of those houses strange. Homes can be in everywhere, throughout when you open the door, find there as a home, an incredible sense that name is home sense.

Farzin Foroutan (b.1992) is an Iranian-based artist who has primarily worked in the medium of photography. He studied Graphic Design at the Fine Art School in Mashhad (IR) and received his B.A in directing of animation from Iranian National Broadcasting University of Tehran (IRIBU), and he is a master student in Visual Arts and Visual Communications design in EMU University (CY).

Sarah Gaafar

“Horried Woman (THX)” (2015)

The *Horried Woman*, alone, runs through empty streets and shopping malls, haunted by the sound of **THX**. The *Horried Woman* cannot run or hide from **THX**. She cannot see **THX**, but **THX** is always there. She tries to distract herself with vices such as fast food and cigarettes, but like smoke, **THX** still lingers.

Through the use of humour and self-deprecation, Gaafar stands face-to-face with the severe and debilitating anxiety she has suffered her whole life. The amateur camera style and familiar shopping malls brings an uncanny and bizarre atmosphere, one that reflects the experience of anxiety and emphasises the panic of not being able to escape. There is a surreal narrative in *Horried Woman (THX)*. In this film, **THX** literally represents anxiety, and the *Horried Woman* will never get away.

Gaafar came up with the concept for *Horried Woman (THX)* after reading Barbara Creed's book, *The Monstrous-Feminine* – in this book, Creed analyses the seven “faces” of the monstrous-feminine: archaic mother, monstrous womb, vampire, witch, possessed body, monstrous mother and castrator. Gaafar was interested in the representation of the woman in horror, and began to reflect on her own horrifying experiences suffering with mental illness. Thus, the *Horried Woman* was born – a possessed body; a woman whose body is possessed by anxiety; whose body is possessed by **THX**.

Sarah Gaafar (born 1992) is an English-Egyptian multimedia artist. In November 2015, Gaafar was awarded a Bachelor of Arts with Honours in Fine Art from the University of Westminster, and since graduating has been involved in various art projects in schools across London, UK.

Each of Gaafar's works possesses an ambiguous, underlying narrative, evoking nervousness and apprehension within the viewer – the slowing down of footage, the framing of the image, the closeness of the artist's body to the viewer's lens, the choice and volume of sound, and of colour and size – these are all components put into consideration, and Gaafar's goal is to confront, threaten and intimidate the viewer with the images and sounds she makes and presents.

Dealing with themes of race & heritage, gender & sexuality, anxiety & uncertainty, disconnectedness & self-deprecation, Gaafar's attention to each of these details prolongs the viewer's

experience; the intense, close-up image of her face, so slow it lasts for minutes, the vulnerable, intimate and candid subject matter, music just too loud that it may be too difficult to focus, the ambiguity of gender, race and sexuality, all perhaps overwhelming – small details that transform Gaafar’s artworks, becoming disconcerting and unsettling.

Yoon Jeong Jang 장윤정

“The Stormy Yard” (2017)

“Emotional Matters” (2018)

“Extended Emotions” (2018)

<The work to break the frame>

In modern society, it is possible to feel that people are tied up in society repeating the daily life and increasing sharing of the daily life. I want to escape from the bondage by paying attention not only to society but also to the various emotions that occur in bondage that I feel in my beliefs and values.

Beginning with independent emotional expression, I always began to become independent of me, who have always belonged to somewhere. The desire for independence led to the escape from bondage, and in all the stereotyped frame, I have felt bondage. The place that we call society is also seen as a big frame, and so is the world. I would like to talk about a close relationship between a man who desires freedom and independence and a space in which human beings can not escape.

My artworks start with breaking down the physical limitation of a canvas and I named them “**The work to break the frame**” in order to get out of the usual painting style we used to do. Dots and lines that mixed and stracked on a broken canvas frame show the relationship with society and myself.

< 틀을 깨기 위한 작업 >

현대사회에서 반복된 일상과 일상의 공유가 증가하며 사람들은 사회 안에 속박되어있음을 느낄 수 있다. 나는 사회 뿐만이 아니라 내가 가지고 있는 신념, 가치관에서도 느끼는 속박에서 일어나는 다양한 감정들에 관심을 두고 속박감에서 벗어나고자 한다.

독립적인 감정표출을 시작으로 항상 어딘가에 속해있었던 나를 독립시키기 시작했다. 독립에 대한 갈망이 속박에서의 탈출로 이어졌고, 모든 정형화된 틀에서는 속박감을 느끼게 되었다. 우리가 사회라고 정하는 곳 역시 큰 틀로 보여졌고, 더 나아가 세상/세계도 마찬가지이다. 속박감에서 벗어나 항상 자유와 독립을 갈망하는 인간과 벗어날 수 없는, 인간이 속해 있어야만 하는 공간에 대한 밀접한 관계를 말하고자 한다.

기존 캔버스의 실질적인 틀을 허무는 것으로부터 시작되는 작업으로, 일반적인 회화 형식을 벗어나고자 하며 나는 “**틀을 깨기 위한 작업**”으로 칭한다. 부서진 틀 속에 석이고 쌓인 점과 선들은 나와 복잡한 사회와의 관계를 표현한다.

Yoon Jeong Jang (b. 1994) is an artist who is working on a modern art that is expanded by putting a new object on the side of the canvas. She has mainly worked with flat paintings, but she is also working on a variety of projects with an interest in Sculpture, Photography and Installation. She is a artist who pursues the expanded form of artworks by making original attempts on the usual canvas.

장윤정 작가 (b. 1994) 는 새로운 오브제를 캔버스 측면에 붙여 캔버스에서 확장된 모습의 현대미술을 작업하고 있다. 현재까지는 주로 평면인 회화로 작업했지만, 더 나아가 조형, 사진, 설치작업에 관심을 두고 다양한 작업을 진행중에 있다. 기존의 캔버스에 참신한 시도를 하여, 확장된 형태의 작품을 추구하는 작가이다.

Na Yeon Kim 김나연

“A Happy Person” (2018)

“The Surface” (2018)

“Covered Well” (2018)

Persóna란 ‘가면’을 나타내는 말로 ‘외적 인격’ 또는 ‘가면을 쓴 인격’을 뜻하며 집단 사회의 행동 규범 또는 역할을 수행한다. 사회에서 요구하는 도덕, 질서, 의무 등을 따르는 것이라 하며, 자신의 본성을 감추거나 다스리기 위한 것이다. 사회 안에서 주변사람들에게 자신이 어떤 식으로 비추어 보여지는가를 신경써서 그에 맞춰 좋은 이미지로 자신을 각인시키기 위해서 본성과는 다른 가면을 쓴다거나 연기한다. 주위 사람들의 요구를 포용해가며 만들어지기 때문에, 사회생활을 원만하게 유지하게 해준다. 이 페르소나는 어릴 때부터 가정교육, 사회 교육 등으로 형성되고 강화된다. 이런 페르소나는 부모로서의 페르소나나 기업인으로서의 페르소나 등등 여러 가지 페르소나로 이루어진다. 또한, 성경에서 말하는 "스스로를 속이는 죄인으로서의 모습"과도 관련이 있다. (요한일서1장)

김나연 작가는 여기서 페르소나를 피해망상을 띤 애석하고 딱한 현대인들의 모습이라고 지칭한다. 우리는 서로 대화를 하지만 정작 내면 속 자신의 모습을 드러낼 수 없는 시대 속에서 살아가며, 답답함을 느끼고 있다. 김나연 작가는 그런 현대인들과 소통하고자 그들만의 자화상을 내면화시켜 그려내었다.

작가는 직접 캔버스 천으로 주 사물들을 포장하여 형태에 맞추어 흔적을 남기며 구겨 낸 뒤, 구겨진 부분들을 중점으로 스프레이를 뿌리고 다시 펼쳐서 의도되지 않은 전개도와 같은 추상의 형상을 한 작업을 해왔다. 이러한 과정의 반복을 통해 작가는 형태가 불분명하지만 세상의 모든 창조물이 가진 가장 외적인 것을 본떠낸 것이자, 무엇을 본떠내었는지 메뉴얼을 통해서만 알 수 있는 가장 비밀스러운 우리들의 걸모습만을 그려내었다. 걸 모습만을 바라보는 사회에 대한 문제점을 지적한 것으로 내면의 소중함을 잃어가는 개인주의 사회에 대한 모습을 표현하였다.

김나연 작가 (1993)는 이천 출생으로 2018년에 성신여자대학교 미술대학 서양화과를 졸업했다. 김나연 작가의 작업은 ‘걸’으로만 보여지는 껍데기에 대한 호기심의 흔적과 표면에 대한 집착으로 시작된다. 그리고 인간의 본능적 성향으로 모두가 가진 가면에 대한 이야기를 그려내었다.

세상의 모든 창조물이 가진 가장 외적인 것, ‘걸’모습들이 가지고 있는 껍데기와 표면에 대한 집착, ‘걸’모습에 대한 동경과 호기심, 그리고 그 모습에 가려진 본질의 탐구에서 시작되었다.

Yoonha Kim 김윤하

“만상수집 잠상기록(漫想蒐集 洵想記錄)” (2018)

“만상수집 잠상기록(漫想蒐集 洵想記錄)” (2018)

漫想蒐集 洵想記錄

"I gather scattered thoughts, and record stagnant thoughts."

I collect, amplify and visualize the unfamiliar energy, which is usually felt in a thing or phenomenon easy to see in everyday life. These energies are referred to as 'everyday noise' and are observed, collected, and tested for these noises.

If previous work had collected the fragmented noises that would normally be felt in an abandoned object or in an unnoticeable space, this work has visualized the noise that is perceived by non-material thoughts that are not visually defined.

Noise is also referred to as racket, atmospherics, but is also an intrusive sound of an ongoing sound. I felt this attribute comes from idle fantasies of thinking easy and forgetting things. Especially I felt this energy strongly when it was not in context. For example, either I think of a Hawaiian dancer heavy talking to someone, or there are situations like when I suddenly think of my elementary school memories in detail before I go to sleep.

I collected these intrusive thoughts through my own and others. I collected about 15 people's scattered fantasies in a way like defragment the disk on a PC and I took out the thoughts that collected and extracted them, as if they were being restored from a waste basket of PC. I reinterpreted these thoughts with the artist's perspective and directed them.

漫想蒐集 妄想記錄

흩어질 만, 생각 상, 모을 수, 모을 집 | 꺾임, 생각 상, 기록할 기, 기록할 록

"흩어지는 생각을 모으고, 고이는 생각을 기록하다."

나는 주로 일상에서 쉽게 볼 수 있는 사물, 혹은 어떠한 현상 등에서 느껴지는 낯선 에너지를 수집하여 증폭시키고 이를 시각화한다. 이 에너지를 '일상의 노이즈'라 명명하고 이 노이즈들에 대해 관찰 및 수집하고 실험한다.

기존 작업들에서는 주로 버려진 사물이나 시선에 띄지 않는 공간에서 느껴지는 파편적인 노이즈들을 수집하였다면, 이번 작업에서는 시각적으로 규정되지 않는 비물질적인 생각에서 느껴지는 노이즈를 수집하여 이를 시각화하였다.

노이즈는 소음, 잡음이라고도 표현하지만, 어떠한 진행되는 음에서 끼어드는 음이라고도 생각한다. 나는 이러한 속성을 일상에서 쉽게 생각하다가 잊어버리는 쓸모 없는 공상에서 느끼게 되었는데, 특히 맥락에 맞지 않는 공상들에게서 이러한 에너지를 강하게 느꼈다. 예를 들어 타인과 진지한 대화를 하는 도중 춤추는 하와이인이 생각난다거나, 자기 전에 갑자기 초등학교 때의 기억들이 상세하게 떠오를 때 등의 상황들이 있다.

나는 이러한 끼어드는 생각들을 나와 타인을 통해 수집하였다. 약 15명의 사람들의 흩어진 공상을 PC에서 디스크 조각모음을 하는 듯한 방식으로 모으고, 모아진 생각들을 선별하여 마치 휴지통에서 버려진 파일들을 복구하듯 생각들을 꼬집어내었다. 나는 이 꺼내어진 생각들을 작가의 시선으로 재해석하여 연출 및 구성하였다.

Kim Yoonha is an artist who uses various method to express, such as Visual media, Installation, Performance, Sculpture and Photography. Her works deal with the objects or phenomena that are easily discarded or too commonly used in daily life which make that worthless. She gets an unfamiliar idea from those objects or phenomena and call them in her way of saying 'everyday noise'. She amplifies this noise especially by visualising the expression. Through this, she explores something undesirable but exist, or something can not be seen but can be felt. And she continuously throws their reality and existence into question.

김윤하는 영상미디어, 설치, 퍼포먼스, 조각, 사진 등의 다양한 매체를 사용하는 예술가이다. 그녀는 일상에서 버려지거나 너무 흔해서 가치가 없는 사물 혹은 현상들에 관심을 가진다. 그녀는 이러한 사물 혹은 현상에서 낯선 느낌을 받게 되는데, 이를 '일상의 노이즈'라고 명명한다. 그녀는 이러한 일상의 노이즈들을 시각적으로 표현함으로써 이 노이즈를 증폭시킨다. 이를 통해 원하지 않지만 존재하는 혹은 보이지 않지만 느껴지는 어떠한 것들에 대해 탐구하고, 그것들의 실체에 대해 의문을 던진다.

Victoria Lavorini

“Untitled” (2017)

“Untitled” (2017)

“Untitled” (2017)

Humans are compelled to produce, to expel, to make. Making provides a sense of control for brief periods of time. Then nature intervenes, and the foible of power is made apparent. But we continue to construct deliberate realms of control. We are profound and idiotic.

For this ongoing series of works, I produce blind contour drawings of environments I have been in. I then put the drawings through an ink-resist process by using gouache and India ink. Once dry, I cut the paintings up into seemingly casual shapes and begin formally composing collages.

My work takes up residence in-between feral actions and thoughtful compositions, as does daily life.

Victoria Lavorini

b.1990

I received my Bachelor's Degree in Graphic Design from West Liberty University in 2012. In 2016, I attained my MFA in Visual Art from the Columbus College of Art & Design. Along with my husband and two cats, I still reside in Columbus. Outside of my studio practice, I work at a non-profit exhibition space, the Pizzuti Collection, as a Designer and Exhibitions Coordinator.

PANSWER

“4_A person who pursues standard.” (2017)

“4_Drawing series” (2017)

I worked on the ideal love hunger and obsession and the phenomenon of giving up what was theirs to be like. I presented a common form of love that most people speak of in a yellow circle, and described the process of being equal to others, ignoring the underlying love in each individual. I expressed my feelings about love in the ending credit.

<4> drawing series is an extension of the <4 - A person who pursues standard> drawing video. It is idea before birth <4 - A person who pursues standard>.

<4 - A person who pursues standard>는 이상적인 사랑을 향한 갈망과 집착 그리고 자신의 것을 버리고 남들과 같아지려는 현상을 작업했다. 대부분의 사람들이 말하는 공통된 사랑의 형태를 노란 원으로 제시하였고, 개인 안에 잠재되어있는 사랑을 무시한 채 남들과 같아지는 과정을 그렸다. 엔딩 크레딧에 내가 생각하는 사랑을 담았다.

<4>시리즈의 드로잉은 영상 작업 <4 - A person who pursues standard>의 연장 작업이다. <4 - A person who pursues standard>가 탄생하기까지의 생각이다.

PANSWER, An artist who explores the unconscious general standards and expresses the idea of its existence through drawings and animations.

무의식적인 보통의 기준을 탐구하며 그 존재에 대한 생각을 드로잉, 애니메이션을 통해 표현하는 작가 **PANSWER**입니다.

So Eun Park 박소은

“무명(無名)하다 - 제복” (2017)

무명(無名)하다
이름이 없거나 이름을 알 수 없다.

다른 것과 구별하기 위해 지어지는 이름. 어떠한 대상을 명명(命名)하는 순간 그 이름은 그 대상에 대한 모든 것이고 그에 대한 정의(定義)이기도 하다. 이름은 대상을 한 단어로 한정지어버리는 오류를 범하기 쉽도록 만들기도 한다. 이름이 붙여졌을 때는 다른 것과 구별하기 위함이었지만 점차 이름으로 인해 대상이 구별된다. 그 이상으로도 이하로도 대상에 대해 깊게 이해하려 하지 않는다. 이름 그 자체로 이해되는 것이다. 흔히 일컫기 위해 지어진 이름으로 정의 내려지기에는 대상은 너무나도 복잡하다. 얽히고설켜 드러나고 숨겨진 부분들이 분명히 존재한다. 때로는 말로 형용하기 어려운 부분도 있다. 그러한 부분들은 단정 지어진 이름에 의해 가려져서 다양한 해석과 사고의 가능성을 차단당한다.

‘나는 어떤 사람인가’라는 질문은 누구나 고민하고 그에 대한 답을 알고 싶어 한다. 자신을 상징할 수 있는 그 한 단어를 찾는다. 그 답을 사회에서 정한 여러 카테고리 중 자신과 가장 비슷한 단어를 선택하여 어떻게든 사회속의 범주 안으로 넣어버린다. 자신에 대한 정의를 내린 후 그에 따라 행동과 사고 등을 맞춰간다. 그러한 정의는 때로는 표면적이고 부분적이며 자신에 대한 설명을 해주기에 불충분하다. 또한 이는 사회 속에서 비취 지길 원하는 자신의 모습을 강조하여 표출해 줄때도 있다. 인간은 하나의 이름으로 정의 내려지기에는 매우 복잡한 존재이다. 그렇기에 몇몇 부분에서 그 사람의 행동에 대한 정답이나 옳은 길이란 있을 수 없고 맞고 틀림을 규정할 수도 없다. 어떠한 단어로도 정의를 내려 단번에 그 사람을 구분 지을 수 없다.

해저라는 공간은 자연스러운 공간이다. 지상에서는 자연마저도 말 그대로 자연스럽게 자라나지 못하고 인간에 의한 각종 통제를 받으며 형성된다. 하지만 해저는 사람들에 의해 컨트롤되기 어려운 부분이 있다. ‘산호’는 그 자체로 충실하게 자라난다. 물속에서 이루어지는 대로 자라나는 대로 어떠한 제약을 받지 않고 형성된다. 그로 인해 산호는 정형화 되어 있지 않고 자유로운 형태를 가진다. 한쪽만 자라날 수도 있고 색이 다를 수도 있으며 형태가 중구난방일 수도 있다. 산호는 어떤 식으로 자라나도 이상하거나 달라 보이지 않는다. 어떠한 형태여도 그 자체로 받아들여지는 것이 산호다.

박소은 작가는 서울대학교 미술대학 동양화과를 졸업했으며 파란색의 산호를 이용하여 언어로 정의내리기 어려운 개인의 다양성을 이야기한다.

Khadijah Rehman

“Recollection I” (2017)

“Recollection II” (2017)

Recollection I and II is a diptych based on the transient nature of remembrance, particularly the human need to associate memories with places. Created entirely in watercolor and ink washes, these paintings are a depiction of a remembered landscape that comes and goes: losing itself and finding itself over and over again much like a memory tends to. This distortion is both melancholic and beautiful, and forms the basis of the human ability to tamper with memory, both consciously and unconsciously.

Khadijah Rehman majored in Painting from The National College of Arts in Pakistan and graduated in 2017. Khadijah's recent body of work is influenced by the ceaseless transformation and movement of landforms, especially when serving as a backdrop for memory and recollection. Working with water based pigments, she draws a connection between the transience of land and the fleeting fluidity of watercolor. She has participated in several exhibitions in different cities of Pakistan, and is currently teaching A Level Art and Design alongside her studio practice.

Lex Eliot Rose

"Relations I" (2018)
"Relations II" (2018)
"Relations III" (2018)
"Relations IIII" (2018)

Relations is meant to work as a metaphor for our constantly changing positions in relations. The complex formations of the bodies aim to challenge the addressees to reflect over their own roles, as either the holder of power or the subordinate of other peoples' power.

Lex Eliot Rose (1994) is a Swedish based artist whose artistry deals with being human in relation to your own body, psyche and to other people. Lex criticise norms with the goal of inclusion. Through a mainly emotional communication they want you to reflect about who you are and why you act the way you do, according to power structures, norms and behavioural patterns in society.

Inspired by Francesca Woodman and Marina Abramovic Lex makes what's personal political. They think the power to touch people by photography is breath taking and in the autumn Lex begins their studies at Valand Academy, Gothenburg, leading to a Bachelor of Fine Art in Photography. Lex is aiming for a life as an artist where they influence people to be more open and including towards each other.

Annie Sungkajun

"Greenhouse" (2018)
"Gilded Distortion" (2018)
"Homesick" (2017)

"Greenhouse" (2018)

Greenhouse is a photo taken from my childhood growing up in Hawaii and printed on transparent sheets. One layer is an intact image of the greenhouse that my family had and another layer is misprinted to create ink splatters seen in the image. By layering one over the other, it creates a reminiscent quality, reminding me of the moss and mud that I found around the potted flowers of our greenhouse. By shooting through transparencies, I was able to achieve a foggy impression that is often how memory is described. We tend to not remember the details of locations or the time, but the essence remains.

“Gilded Distortion” (2018)

Similar to the piece, Greenhouse, Gilded Distortion utilizes personal photos that I've taken and printed on transparencies. The photos in this image were taken during my time in Thailand, when I visited family. The feeling of being displaced is common to me in Thailand, despite being surrounded by familiar people, because it isn't my natural setting. As a visitor, I am no different than a tourist. This awkwardness of being in a place not my own intertwined with the presence of my loved ones makes the experience not chaotic, as it would for a newcomer, but still retains levels of extrinsic caution.

“Homesick” (2017)

I was given the opportunity to visit my family in Thailand in 2015, three years after I had last been there. Up until that point I had been very homesick, so to visit was a wonderful experience. However, I realized I was more of a tourist than a native, despite the familiar surroundings of my family and the vague memories of visiting as a child. Being in the city distorted this sense that I belonged there and instead filled me with the wariness that a traveler would have. In time, I grew to feel homesick for a place that I was more familiar with and that conflicted with the security of being around family. Homesick is the visual representation of these emotions, using digital compositing.

Annie Sungkajun is a new media artist, whose work aims to evoke a sense of nostalgia in her viewers, as it does for herself. She lives in College Station, Texas, where she received her BS in Visualization, from Texas A&M University in 2015 and continues to pursue for her MFA degree in the program. Through interactive installations and photography, she explores concepts of home, memory and displacement. Her works stem from her personal experiences and allow for people to reminisce on their own. Culture, nature and a sense of home are recurring themes that revolve around her work. Sungkajun strives to intertwine these experiences in engaging, immersive ways.