

Color 2018

CICA Museum

August 10 - 26, 2018

2018. 8. 10 - 8. 26

Featured Artists 참여작가:

Deusa Blümke, Cathy Breslaw, Neil Cain, Frankie Chow, Yuna Chun 천윤화, Yong Hyun Chung 정웅현, Encoded Objects, Gao Hang, Annie Hong, INVSBL, Chaewon Kim 김채원, Celestine Kim, Ian Kimmerly, Bellina Lee, Chae An Lee 이채안, Kostas Makrinos, Polygon, Geza Ricz, Emilija Teofilovic, Peisy Ting, Acquietta Williams, Erika Zanelli

Deusa Blümke

“TWIST N’TURN” (2017)

Transparency, material, colour are important elements of the artist's process. The works speaks of life's connections and relationships in a specific moment. Where the materials and colours interact - sometimes they will accept/be accepted among each other and blend in easily, while in other situations, they refuse to conform. They are in constant state of conflict, not accepting the relationships presented to them. These energetic forces are inside a limited space, inside the canvas, frames, borders. Similarly, how we adapt, conform, adjust what we hide and reveal in life situations makes us wonder what it's behind the first layer or in between.

Born in Brazil and graduated with MAFA from LASALLE College, 2016, **Deusa** graduated in Business and participated in many art classes in Singapore and abroad. Her works are mainly paintings that deal with relationships, form, expressive lines, manipulation of materials and colors. Blümke has shown her works in various fairs, open calls and exhibitions in Singapore and abroad including Dubai, 2013, IEAA and inaugural BrazilianCulturalCentre, at the Brazilian Embassy. In 2015 she joined the "Artprize7", USA and in 2017, "In (Visible)" group show, Singapore. She is often inspired by material manipulation and the unconscious mind.

Cathy Breslaw

“Skylight” (2014)

“Purple Dream” (2014)

“Deep Sun” (2014)

All three of these works are part of a larger body of work called *Atmospheres*. As with most all of my other work, *Atmospheres* is about nature – it is about the visceral and visual ways we experience the natural world. Layers of lightly spray-painted industrial mesh in each work create ethereal, fragile and richly hued works that also capture light and appear altered when viewed at various angles. This body of work also references Color Field Painting, an American art movement during the mid-20th century characterized by abstraction that focuses on consistency of color and process and highlights color as the subject matter. My works also share the minimalism of the Light and Space Movement(1960s, 70's), playing with light through the use of the layering of transparent mesh materials.

Cathy Breslaw is a Southern California contemporary visual artist who has been featured in over 37 solo exhibitions and has participated in over 50 group exhibitions across the U.S. in museums, art centers, college and university galleries and commercial galleries. Breslaw's work is in many private and corporate collections. She holds an MFA from Claremont Graduate University in Claremont, California where she received two fellowships. Breslaw holds a BA degree in American Studies from George Washington University in Washington D.C. and an MSW, masters degree in psychiatric Social Work from Howard University in Washington D.C. Since the 90's Breslaw has been exhibiting professionally while exploring and expanding her art practice, continually experimenting to include accessible commercial materials. Her mostly large format wall, floor, sculptural and installation works engage concepts of light, space, cosmology, the interconnected fragile and ephemeral nature of life, the powerful forces of nature and environmental issues including climate change.

Breslaw lectures at colleges and universities, teaches Art History, and is a contributing writer for Art Scene magazine of Southern California, Visual Art Source, Vanguard Culture, Artillery Magazine, and has a blog www.artfullifebycathy.blogspot.com focused on creativity, exhibition reviews for museums, galleries and art centers. She can be followed on her webpage cathybreslaw.com, on facebook at Cathy Breslaw Contemporary Visual Artist, twitter @cathybreslaw, and Instagram at cathybreslaw.

Neil Cain

"Wide Awake" (2018)

Wide Awake I is about inspiration springing from ordinary scenes in life. I often find myself captivated with textures found in nature. While photographing air bubbles trapped in ice, my mind came alive with excitement and energy. Using layers of imagery, I created the Wide Awake series to reflect these moments when our spirits come alive in creation.

Neil Cain is a digital media artist working in graphics, sound, and video. Born and raised in Indianapolis, IN, Neil received his artistic training as a graphic designer for record label, Pattern-Hungry Records. His work centers around the exploration of texture and color as form, as well as the integration of digitally-created artifacts into photography.

Frankie Chow

"Standby" (2018)

Standby is a visual and auditory experience of malfunctioning objects. Using recordings that were documented on impulse, a medley of vibrating pipes in buildings under construction is paired with a glitching video of a pianist's recital. The work aims to incite new perspectives on sensory perception, where synchronisation and music can be found even within unrelated and unlikely contexts.

Based in Sydney, Australia, **Frankie Chow** is a conceptual artist working primarily with video and performance. Her works often look at methods that can magnify or manipulate the psychological atmosphere of a time and place. Chow is interested in exploring the symbiotic relationship between fantasy and reality, particularly with traits of Surrealism and the uncanny, and the influence of mass media on audience psychology and the physical world. Endurance is a recurring process in her

practice, in which she tests the limits of the human mind and body as a means to induce creative drive.

Yuna Chun 천윤화

“Perception(18-red)” (2018)

“Appreciation” (2018)

“Because it is empty anything becomes possible.”

'공간' literally can be translated as 'empty between' in Korean. In the 'empty between', we co-exist. Here, people create their own spaces, each experiencing and responding differently. This is where my artistic practice had started and has developed from.

Initially I try to recreate 'space' on flat surfaces. This appears as straight lines, shapes and colours. Straight lines drawn with an architecture ruler look like shattered glass or fallen leaves in the autumn afternoon. However they seemingly have their own logic- or patterns- as if someone has tried to build a structure with broken bricks. This idea could align with my personal experience living overseas in Melbourne, as I tried to build my own 'comfort space' in an unfamiliar space.

However my desire to create the perfect space ultimately is an impossible goal. The self-belief of creating a perfect painting is distorted by simple mistakes, such as brush marks and pencil marks. These are very natural mistakes made by hand and represent myself and my human limitations. Therefore painting by hand has become one of the most important elements of my practice, where it feels as though we are no longer allowed to make mistakes in modern society.

I find similarities between the repetition of self-believing and making mistakes resemble the streets of Seoul. Assuming that I know every corner of the city just because it's where I was born and grew up, Seoul always gives me a new corner which I never expect to encounter. The city constantly grows and changes. Which leaves me the question, can you truly believe your perception of this world?

공간(空間),

'비어있는 사이'라는 말 그대로 모든 것이 가능한 곳이다. 수학, 물리학, 천문학 또는 불교 등 분야마다 쓰이는 의미가 다르지만 모든 것은 공간 안에 존재한다. 하지만 공간에 대한 개인의 반응과 경험은 각각 다르며 이에서 생기는 '간극'은 작업의 시작이 되었다.

일차적으로 나는 입체적인 공간감을 평면인 판넬에 재현하고자 한다. 이는 직선과 도형, 색으로 나타내게 되었다. 건축 제도용 도구로 그려지는 직선들의 모양은 파편화된 조각처럼 보이지만, 나름의 질서를 갖고 정돈되어 평면 위에서 하나의 공간을 이룬다. 이는 연못 위 낙엽의 흩날림 같기도 하며 괴리감이나 이질감을 느낄 때, 익숙한 물건-파편을 모아 나름의 안정적인 공간을 구축하려는 인간의 발버둥 같기도 하다.

그렇게 구축한 공간에서 발견한 것은 자신에 대한 무모한 믿음이었다. 최대한의 능력으로 완벽한 공간을 완성하려는 나의 욕구와 자신을 컨트롤 할 수 있다는 믿음은 순간적인 실수 앞에서 무너졌다. 붓자국과 번진 연필 자국은 사라지지 않고 남아 있으며 이런 것들은 손으로 하기에 극히 자연스러운 것이다. 사람이기에 당연한 실수가 더 이상 용납 되지 않는 사회에서 손으로 하는 작업은 내 작품의 중요한 요소이다.

이러한 믿음과 실수의 반복은 마치 서울의 골목길과 닮아 있는 듯 했다. 단지 태어난 곳이기에 막연히 안다고 믿었던 곳은 어느 외국의 처음 가보는 길 만큼 낯선 모습을 보여준다. 도시는 변화하고 길은 마치 살아있는 듯 멋대로 공간과 구역을 나누며 익숙함과 낯섬을 보여준다.

이렇게 익숙한 공간이 낯설게 느껴지는 것처럼, 확신과 불확신이 공존하는 세계에서 내가 인지하고 있는 것이 진실인지. 그리고 내 자신을 믿을 수 있는지. 그런 질문을 던지고 싶다.

Yuna Chun is born in the bustling city of Seoul, Korea but has spent her adolescent years in the mellow city of Melbourne, Australia. After finishing her BFA at RMIT University in Melbourne, she began producing works for a number of group and solo shows. Her work depicts the geometric forms of urban structures combined with vibrant colours which express interests about personal experiences within the space. Yuna goes by the name Tuna among her friends.

서울에서 태어나 호주 멜번에서 청소년기를 보냈다. 멜번의 RMIT 대학에서 bachelor of fine art 졸업 후 호주에서 머물며 개인전 및 다수의 그룹전을 하였다. 한국과 호주 어느 사회에도 속하지 못하는 이방인으로써 나름의 규칙성을 찾고 성립하며 자신의 작품 세계를 구축해 나갔다. 2014년 한국으로 돌아와 평면회화 뿐만 아니라 설치 작업에도 도전하며 활동하고 있다. 공간에 대한 개인의 반응에 관심을 가지고 있으며 삼차원의 공간을 이차원인 평면에 구현하는 것에 고민을 하고 있다. 현재 서울에서 닥스훈트 만두와 가족들과 함께 생활하고 있다. 1990년 서울 출생.

Yong Hyun Chung 정용현

“Split” (2018)

In general, ceramic vessel is an object that is focused on its formality and practicality, but it can be a psychological object that contains an invisible inner anxiety to me. The work ‘Split’ is meant to be a reminder of the essence of nature through the unusual in the general. The cut-out sections visually reveal what we normally do not see and convey new experiences and meanings.

일반적으로 도자기는 그것의 형상에서 오는 조형성과 실용성에 중점을 둔 사물이지만, 나에게서는 보이지 않는 내면의 불안을 담은 심리적 대상이 된다. 작품 ‘Split’은 일반적인 것에서 일반적이지 않음을 통해 본질에 대한 의미를 다시 생각하게 하는 한기의 의미를 담았다. 잘라나간 단면들은 평소에 우리가 보지 못하는 숨겨진 것을 시각적으로 드러내어 새로운 경험과 의미를 전달한다.

Born in 1978, and raised in Seoul, Korea. **Yong Hyun Chung** has lived and worked in Suwon, Korea since 2015. He received his MFA from School of the Art Institute of Chicago in Ceramics, USA and BFA from Kookmin University in Seoul, Korea. The artist mainly makes ceramic vessels as a medium of metaphorical expression rather than its physical use. Through ceramics, he expresses inner feelings and explores new possibilities of ceramics.

Chung had the 7th solo exhibition at Suwon Art Center in 2018 and participated in 50 group exhibitions in Korea, USA, Europe and Japan. Currently, he runs ‘Studio_312’ in Suwon, Gyeonggi-do and teaches ceramics as an adjunct professor at Hanyang Women’s University

정용현은 1978년 서울에서 태어났으며 2015년부터 경기도 수원에서 작업하고 있다. 국민대학교와 미국 시카고예술대학 대학원에서 도예를 전공하였다. 작가는 도자기를 만들지만, 그것의 물리적 쓰임보다는 은유적 표현의 매체로 이용한다. 도자기를 통해 내면의 감정을 표현하며 도자기의 새로운 가능성에 관해 탐구하고 있다.

2018년 수원미술전시관에서 7회 개인전을 하였고 한국을 비롯하여 미국, 유럽, 일본 등지에서 다수의 50회의 그룹전을 하였다. 현재 경기도 수원에 있는 작업실 ‘스튜디오 312’를 운영하고 있으며 한양여자대학교에서 겸임교수로 도예를 가르치고 있다.

Encoded Objects

“Splintered Horizons” (2018)

Time-lapse digital print made computationally from photos scraped from NOAA's buoy #41424, whilst adrift at sea. This US data buoy takes hourly measurements of weather and water conditions while taking solitary panoramic photos of the Atlantic Ocean. It became unmoored from its home on the East Coast in 2017 and drifted across the ocean to Iceland. Each sliver of color in the print represents one hour from the last two months before 41424 finally went offline.

Encoded Objects is a collaboration that explores our connection to the environment through the lens of technology. These investigations re-envision our current conditions by considering the history of art and information through a technological lens. Founding members Mike Hadley and Jonathan Rockford integrate their varied experiences by merging the physical and digital realms into singular works of art.

Gao Hang

“Field VIII” (2017)

In my work, I am questioning media advancement and influences upon language and image. I particularly focus on the idea of being surrounded by electronic display in terms of electronic devices, exploding social medias, and the Internet. Those elements formed a visual environment which further generate new systems of representation within visual culture.

As a Chinese, I am influenced by eastern philosophy, and in particular the doctrine of Zhongyong, a practice of balance and harmony. I use this as both a conceptual and structural armature, as a result, my works attempt to offer a sense of rational and stable readability.

Being “Fluorescent” is the term I use to describe my ongoing relationship with technology and visual culture, and by making fluorescent paintings I react to its ubiquity while drawing attention to its unnaturalness. In contrast to the randomness and overwhelming fast-flow of today's image inundation, by continually reducing the information, dramatically switching the scale of canvas, and repeatedly challenging a simple subject, I intentionally shape the possibilities of viewer accessibility.

By replacing the natural color of objects with shocking orange, fluorescent green, matte black, hot pink, etc and render them with painterly brushwork and acceptance of accidents to convey my desire for humor, playfulness, and the absurdity in my paintings.

Gao Hang, a Chinese painter, received his Bachelor of Art degree in Oil Painting from School of Fine Art of Capital Normal University(Beijing, China). And Master of Fine Art degree in Painting from Kathrine G. McGovern College of the Arts University of Houston(Houston, US). Now represented by Anya Tish Gallery(Houston, US) and The Secondbedroom Gallery(San Francisco, US). His works have been shown among cities such as Dallas, Houston, Los Angeles in America and Jiangsu, Beijing, Guangzhou in China. Now living and working in Houston, US.

Annie Hong

“The Urgency of Love” (2018)

“Enflamed” (2018)

“Wide Spread” (2018)

1. “The Urgency of Love”

Acrylic on Canvas Board

20.5 in. X 18 in.

Love is a frequent theme found in Hong’s art. In many ways, love can be considered as the biggest contradiction of all. It is the most healing element, yet the most painful. The most beautiful, yet the most tragic. The simplest, yet the most baffling concept for mankind. Hong uses a contrasting color scheme to catch the eyes of the viewer in an uncomfortable and even blinding manner to relay an image, an illusion of love. The seen figures are also of two males, which breaks away from the conventional image of love between a male and a female to add another layer of discomfort in examining the fragility of the traditional notions of love.

2. “Enflamed”

Acrylic on Canvas Board

20.5 in. X 18 in.

This is one of Hong’s more abstract pieces. The painting is composed of repeated strokes of different colors amidst strokes of shades of grey appearing to become engulfed in a sea of red. It is a reflection of the relationship between the individual and the whole. Having been raised as a first generation Korean American immigrant, Hong’s work often reflects the struggles of living between two worlds mixed with the intersectionality of being a queer female. These separate identities each of us have within us fuse to form the beautifully complex whole of an individual.

3. “Wide Spread”

Acrylic on Canvas Board

20.5 in. X 18 in.

This piece is a reflection of the truths that many women face every day. The bright colors and smooth lines are a subtle juxtaposition of the harsh realities women live on a daily basis. Faceless body parts stacked on top of each other to serve as a visually appealing sight for the sole purpose of pleasure. It is a commentary on the objectification of the female ideal in today’s society. The enticing colors and shapes can pleasantly distract the viewer from the underlying notion of what the repeated widespread legs actually represent.

Annie Hong is a Korean American artist hailing from California. Having had an obsession for drawing and art since her early childhood, she began fine-tuning her skills and taught herself how to paint in her early 20s. She became consumed with the incorporation of colors and patterns not only on the canvas, but in everyday life. Hong has been publicly showcasing her art throughout California and South Korea since 2014.

Hong’s art can be described as contemporary pop art infused with loud, vivid colors of patterned imageries. Hong’s main objective is to use her eye-catching patterns and designs to gain a universal appeal as a means to evoke a sense of shared emotions and nostalgia all of us have felt and identified with at various points of our lives. Hong’s work also incorporates frequent themes of feminist and queer identities heavily influenced by her own experiences as a queer Korean American female artist.

INVSBL 이영준

“god of small things#1” (2018)

“god of small things#2” (2018)

god of small things #1

작은 것들의 신#1

래퍼 녀석의 '작은 것들의 신'이라는 노래에서 영감을 받아 작품을 제작 하였고 작은 것들의 신이라는 문장을 들으며 떠오른 건 서유기의 주인공인 손오공입니다. 손오공은 비록 작은 존재이지만 옥황상제를 위협하고 멋대로 수명을 바꾸는 등 다른 일반적인 원숭이들에게는 선구자이자 희망의 존재가 되었으며, 작은 것들의 신에 적합한 요소라 생각되어 작품의 주인공으로 설정 하였습니다. 작품을 통해 제가 말하고자 한건 우리는 비록 작지만 우리도 누구나 손오공이 될 수 있으며 조금 더 밝게 세상을 바라보고 희망을 놓지 않는다면 우리도 더 나은 내일에 향할 수 있다, 포기하지 말자는 것입니다.

god of small things #2

작은 것들의 신#2

래퍼 녀석의 '작은 것들의 신'이라는 노래에서 영감을 받아 작품을 제작 하였고 이번 작품을 진행할 땐 조금 더 다른 측면에서 생각해본 결과 작은 것들의 신이라는 것은 결국 추상적인 희망이라는 생각이 들었습니다. 희망은 사실 구체적이지도 눈에 보이지도 않지만 우리 모두가 믿고 우리 모두에게 다시 일어날 수 있는 힘을 주는 존재이고 작은 우리들에게 한줄기 빛을 내려주는 존재라 생각하여 희망이라는 추상적인 존재를 여타 요소들과 다르게 조금 더 밝게 표현하여 구체화 시켰으며 그러한 존재에게 구원받기위한 작은 존재들이 기도를 드리는 곳(교회, 성당, 절 등)은 일반적인 사원의 의미가 아닌 다들 같은 장소에서 기도를 드리는 것으로 묘사하여 우리 마음속에서 기도나 희망을 품는 듯한 모습을 보여주고 싶었습니다.

INVSBL 이영준

저는 제가 찍은 사진과 일러스트레이션, 3d모델링으로 작업을 진행하는 콜라주 아티스트입니다. 힙합의 문화적 요소(본인의 인생을 이야기하며 본인의 꿈을 이루고 본인의 삶에 대한 자부심을 나타내는 것)에서 영감을 받아 작품 활동을 진행하고 있으며 작품의 주요 테마인 꿈과 희망을 작품을 통해 직접적으로 나타내어 저 자신에게 하고 싶은 말 또는 저의 모토 등을 글귀로 나타내며 가장 큰 요소인 꿈과 희망에 대한 긍정적인 메시지를 전달하고 있습니다.

Chaewon Kim 김채원

“Orange St. 1” (2015)

“Orange St. 2” (2015)

“Twogether” (2015)

“Flow” (2015)

“Watching” (2014)

“Inconsistent elements in harmony”

My works are based on inconsistency of comparing and combining two antipodes elements. My intention is to express the inconsistent elements in harmony.

Main objects are light and shadow. Light and shadow are considered as fundamental elements of nature. Any material or existence on this planet is connected with light and shadow. Light and shadow are always besides us but we cannot touch nor smell them. If there is no light, there would be no shadow, and if there is no shadow, there would have been no light from the beginning. Light and

shadow stay together entire time, but they have completely opposite dispositions, as they cannot be mixed. These two subjects; light and shadow, are expressed abstract, ambiguous and mysterious ways.

Moreover, most of my paintings are done in a square canvas because I aim to maximize the contradiction through painting by expressing limitless beauty of nature and human within a limited composition. I have always attracted to this inconsistencies and I project my interested in another inconsistency on a canvas. Such as equivocal colors in thick and heavy brush strokes, and ambiguous marks of oil bars are used to display the irony in contradiction of light and shadow through the unique texture of mine.

From the start of each work with developing a concept and processing the idea through techniques to completion is all about creating harmony within contradiction.

”모순속에서 이루어지는 조화”

아이러니하지만, 가장 대립적인 두 가지 요소를 비교하고 결합하는 모순적인 개념을 기반으로 작품은 시작된다.

빛과 그림자: 자연에서 가장 근본적인 요소들이자, 작품속 가장 대표주제이다. 지구에 생존하는 모든 물질들은 빛과 그림자로 연결되어있다. 그리고 항상 우리 곁에 있지만 만질 수도, 냄새를 맡을 수도 없다. 이 둘은 상호와 대립이 공존한다. 빛이 없다면 그림자도 없고, 그림자가 없다면 애초부터 빛이 없었던 것이다. 하지만 이 둘은 절대 섞일 수 없다. 언제나 항상 함께이지만 절대적으로 반대적인 위치인 빛과 그림자. 나의 작품 안에선 이 두가지 요소; 빛과 그림자가 추상적이고, 애매하고, 미스터리하게 표현된다.

또한, 절대적으로 제한적일 수 없는 ‘무한한 자연과 인간의 아름다움’을 제한될 수 밖에 없는 ‘캔버스’라는 틀 안에 표현한다. 모순의 주제를 극대화하기 위하여 정사각형 캔버스를 사용 하며, 작품 속에 나타나는 강렬하고 열정적이며 속도감 있는 모호한 색들을 조화시킴으로서 모순속의 조화는 완성된다.

Chaewon Kim 김채원

미국 메릴랜드 주 Towson University, Bachelor's of Fine Arts (BFA) 을 졸업했다. 재학중 다수의 개인전과 단체전에 참여했고, 학교 대표 연간지; Grup Street 2013 에 주목할 만한 작가로 선정되어 소개되었다. 타지에서 대학생활, 잦은 여행과 다양한 문화경험, 많은 동료와 교수님들의 조언으로 시야가 넓고 깊게 확장 되었고 현재는 사실화를 기반으로 한 추상화에 집중하고 있다.

작품들의 주제는 "모순속에서 이루어지는 조화" 이다. 작품의 첫단계는 자연을 배경으로 색감과 구도를 고려하여 인간의 형체가 포함된 그림자를 순간적으로 캡처한 것으로 시작된다. 그리고 그것을 나만의 추상적인 언어로 캔버스에 새롭게 해석한다. 내 작품은 나만이 할 수 있는 나만의 고유 언어다. 단어들이 모여 문장이 되듯이, 색감과 붓자국은 단어가 되어 그림이라는 문장을 만들어내고, 오일바와 다채로운 표현력들이 모여 한 문단의 작품을 완성 시킨다.

작품속 명료하지않고 설명되지 않는 텍스트들은 “모순; 빛과 그림자” 라는 주제들을 더 극대화 시킨다. 모든것에 모순이 있듯, 나에게 모순이란 가장 흥미롭고 언제나 풀어내고싶은 갈증같은 주제이다.

Celestine Kim 셀레스틴 김

"Encouters201802" (2018)

Encounters201803" (2018)

투명한 PVC 와 나무프레임 위에 페인트 롤러로 컬러링 동작을 반복하여 컬러필드를 만들었다. 나의 몸짓과 행위는 컬러에 의해 물리적으로 기록된다. PVC의 투명성으로 각 컬러필드들은 벽면에 전시될 경우 부유하는 느낌으로 벽면에 떠있는 것처럼 보일 것이다. 또한 천정조명에 의해서 컬러필드들은 프레임의 안쪽으로 그림자를 갖는데, 관람자의 움직임에 의해 그림자의 모양이 바뀌고 이것은 관람객의 움직임에 따라 페인팅의 화면이 바뀌는 것처럼 보일 것이다.

Celestine Kim

I have been intensively interested in physical phenomena of different colours on various materials and dimensions. I have not portrayed and illustrated things in my practical works, but focused on creating phenomenal illusions, through materiality of my painting materials and spatiality of my painted objects and exhibition space.

셀레스틴 김

시각예술가로서 나는 색채들의 조합이 다양한 재료들 위에 물리적으로 펼쳐진 현상들에 매우 관심을 두어 왔다. 나는 페인팅에 있어서 구상적인 요소를 묘사하거나 주제를 설명하는 작업보다는 현상적이고 물질적인 화면들 혹은 환상들을 만드는데 주력하고 있다.

Ian Kimmerly

“The Question is Refined #18” (2018)

Ian Kimmerly’s generously layered paintings incorporate various images and pictorial modes to explore notions of memory and personal experience in the digital age. Works are born of disparate visual elements, combining a variety of found and personal photos, video stills and other references. These images are painted alongside open color fields and atmospheres that speak to the temporal, ephemeral qualities of mediating technologies, particularly social media and digital innovations. Kimmerly’s imagery is often obscured, scraped or submerged within abstract passages to convey the need to foster empathy and seek authentic interactions in an age of distraction

Kimmerly lives and works in San Francisco, USA . He received his MFA from the University of Arizona, BFA from the University of Michigan and studied at the Academy of Fine Art and Design in Bratislava, Slovakia. His solo exhibitions include *As We Wander We Are Closer* (2016) and *Continuous Wave* (2013) at the Dolby Chadwick Gallery in San Francisco, CA. His work has been included in group exhibitions throughout North America and Europe.

Bellina Lee 벨리나 리

“Lady Monk in Other Space” (2018)

“At the Museum in Green” (2018)

“At the Museum in Violet” (2018)

“My Speed to the Other Dimension” (2016-2018)

“Fairy Tale of Green Sachsenhausen” (2018)

After seeing something between images through observation during 2D work, this image addict is obsessed with 2D work which infinitely multiplies the images, as if an advanced reader were caught up in the pleasure of reading among the lines of the book, now focuses on the discovery of “that image” that exists between the proliferated images. the “Encounter”, which transcends time and space, is the subject of my work.

1. Lady Monk in Other Space. - The life of a creator who lives in the same daily life but seems to live in another world. Through this image of a Lady Monk, I satirize the ascetic way of life that exists in my daily life, despite no rules or no deadlines.

2. My Speed to the Other Dimension: Speed of Light. - From this world to the other world, which means when I try to cross to another dimension thru inspiration or artwork, the speed of my desire is the "speed of light".

3. Fairy Tale of Green Sachsenhausen - Frankfurt Financial Street, overlooking on the bridge beyond the Main River in the Sachsenhausen region of Hessen, Germany in the summer of 2016. Within a few seconds of seeing the skyscrapers in the tran, I felt the feeling of a person of that age who was back after a dazzling party at a palace in the fairy tale. Like this, the common feature between artwork and travel is to empty out my inner space and to let in other floating things to be a host inside me for a while.

4. At the Museum in Violet / 5. At the Museum in Green: The Moment when I face myself in the painting at the inner museum in the deep sea.

2D 작업을 하는 동안 관찰을 통해 이미지와 이미지 사이에 있는 무언가를 우연히 발견한 뒤, 마치 책 속에서 행간을 읽는 즐거움에 사로잡히듯, 이 이미지 중독자는 2D 작업에 심취하게 되어 하나의 이미지를 무한 증식시키며, 증식된 이미지들 사이에 존재하는 "어떤 그 이미지"의 발견에 집중하고 있다. 그 안에서 시간과 공간을 초월한 "Encounter"가 현재 내 작업의 주제이다.

1. Lady Monk in Other Space - 같은 일상에 존재하지만 다른 세계에 속하여 살고 있는 듯한 창작자의 삶. Lady Monk라는 이 이미지를 통해, 정해진 규율이나 기한이 따로 없음에도 불구하고, 일상에서 스스로 존재하는 금욕적인 삶의 방식을 나는 풍자한다.

2. My Speed to the Other Dimension: Speed of Light. - 이 세계에서 저 세계로, 즉 영감이나 작업을 통해 다른 차원으로 넘어가고자 할 때, 내 욕망의 속도는 바로 이 "광속"이다.

3. Fairy Tale of Green Sachsenhausen - 2016년 여름, 독일 Hessen주 Sachsenhausen 지역, Main강을 건너는 다리 위에서 바라본 Frankfurt 금융가, Tram 안에서 저 고층빌딩 숲을 보는 몇 초간 나는 잠시 동화 속 저 궁정의 화려한 파티가 끝나고 돌아가는 그 시대 사람의 기분을 느꼈다. 작업과 여행의 공통점은 이렇게 내 안을 비우고, 다른 부유하는 무언가를 내 속의 주체가 되도록 잠시 들이는 일이다.

4. At the Museum in Violet / 5. At the Museum in Green - 심해에 있는 내면의 미술관으로 들어가, 작품이 된 나를 만나는 순간.

Bellina Lee based in Seoul, Korea, wants to stay in the boundary between now and then and to be located somewhere between this place and that place. She meets unknown things and strangers, discovers her puzzles from them. Questions arising in confusion, she researches and thinks to find answers, and records the process or the moment with an art work. That's the process of her art work and the reason why she exists. After graduating from university with a degree in psychology and working in sales, marketing, and MD in the luxury goods industry, expanding her base gradually thru repetition of the pattern of researching, experiencing, traveling and studying following to various interests inherent in oneself and everyday life, now is breathing with an art in a capricious rhythm. She chooses various media and material according to the nuances of the subject.

벨리나 리는 이 시대와 그 시대의 경계(between)에 머물고 싶고 이 곳과 저 곳의 경계(between) 어딘가에 위치하고 싶다. 미지와 이방인에게서 자신의 조각들을 만나고 발견하고 질문이 떠오르면 답을 찾기 위해 조사하고 연구하고 그 과정 혹은 순간을 미술로 기록한다. 그것이 그의 미술하는 과정이자 그가 존재하는 이유. 대학에서 심리학을 전공하였고 명품을 다루는 산업 분야에서 sales와 마케팅 그리고 MD일을 하다가 직장을 그만둔 뒤, 자신 안에 내재된 다양한 관심과 흥미를 따라 조사하고 경험하고 여행하고 공부하는 패턴의 반복과 일상을 통해 자신의 베이스를 점점 확장해 가고 있으며, 번덕스런 리듬으로 미술과 호흡하고 있다. 주제의 뉘앙스 전달력에 따라 선택하기에, 다양한 매체와 물성을 다루는 것을 즐긴다.

Chae An Lee 이채안

“반복; 생의 빛” (2017)

시간과 공간의 한계를 두고 삶은 진행되고 반복되어간다. 인간의 삶은 우주의 크기와 시간 속에서 미미한 존재성을 갖기도 하고 우주 이상의 크고 깊은 의미를 지니기도 한다. 인간의 삶은 때로는 어둡고 앞이 보이지 않는 공허나 좌절의 시간이 지나갈 때도 있고 어쩌다간 높과 같은 수렁에서 건져진 것과 같은 빛의 체험을 경험하기도 한다. 우리는 어느 시점 어느 장소에서든 빛을 바라보고 소망한다. 내면의 빛은 항상 존재하는 빛을 찾아야하고 소망해야만 가까이 있음을 느낄 수 있다. 이미 지나간 시간에서의 빛은 그 의미가 기억되면서도 희미해지고 다시 시작되는 빛은 새로운 의미를 새기고 간다. 물리적인 빛도 스펙트럼에 의해 무지개 빛을 보여주듯이 빛은 인간의 시각으로 느껴지는 color 이기도하다. 본인의 작품은 인간 내면의 빛에 대한 이미지와 색상을 가시화한 것이다.

Chae An Lee 이채안

박사과정에서 질료의 4원소(물,불,공기,대지)를 가지고 작업을 시작해서 양자물리학의 미립자 이론으로 작업이 전개되었고 작품의 표현을 점으로부터 시작해서 현재 붓으로 반복해서 그리는 점의 중첩과정으로 마띠에르 표현에 이르게 되었습니다. 보이지 않는 미시세계는 물질의 기본요소이며 사람의 지,정,의의 요소도 포함된다고 생각합니다. 삶을 통해 느끼는 모든 순간이 보이지 않는 세계와 연결되어 있고 그 산물의 표현이 작품으로 출산되어지는 것이 아닌가 여겨집니다. 삶에서의 반복적인 시.공간적 의미와 마음의 모습을 점으로 표현된 반복적 행위와 색감(칼라)으로서 작품화 한 것이라고 볼 수 있습니다. 삶에 있어서 소망을 끝없이 추구하고 기도하는 작가의 바람이 작품으로 표현되어져서 감상자들에게도 전달되어지길 늘 희망하며 작업을 하고 있는 작가입니다.

Kostas Makrinos

“A day in the bedroom of Laurie Evian” (2018)

A 10-year old girl, Laurie Evian, decides to stay locked in her bedroom for a weekend and spend some time with a video camera. Some months later a relative finds the pictures and makes a film that depicts her psyche in an abstract and minimalist way. An audiovisual experience that dilates time and explores the limits of our everyday microcosmos.

Kostas Makrinos was born in Chios, Greece in 1983. He holds an MA in Film Editing from the art schools of Geneva & Lausanne, Switzerland (HEAD / ECAL). For the last thirteen years he works as a film editor and experimental visual artist, usually treating the subjects of time, form and non-linearity through abstract films.

Polygon

“#BLUE” (2017)

"#Blue" is a digital piece created by French artist Polygon, taken from his "Deities Series" depicting altered portraits of women. By using broken video synths and crt TVs, Polygon creates

glitched portraits to highlight violence against women on the Internet, through the prism of social media.

When imperfection acts as a driving force for art and analog technology stands alongside digital evolution, the past, the present and the future are one! **Polygon** brings us into a glitch universe that represents his daily life; a distorted world where reality and imagination mingle. Polygon is passionate about visual art, he draws his creative strength from the 80s & 90s culture and explores the infinite possibilities of creation using analog synths and video processors. Not only a video director, he is also a music composer and a visual artist.

Geza Ricz

“Cabin III” (2017)

Ricz's recent paintings are based on the concept of opposites. The contrasts of figurative and abstract, damaged and sterile, old and new, organic and geometrical provide the essence of his work. He creates harmonious compositions by using contrary sub-elements. This contrast is characteristic to the artist's color scale as well. Nearly monochrome shades are juxtaposed with sharp, bright coloured details.

In his creative process Ricz is mixing different artistic orientations and painting techniques in order to build up his individual contemporary imagery. He keeps collecting artwork, prints, design, and vintage images, which affect on him in some way, and combining them with personal memories Ricz creates well-designed collages that serve as a base to his oil paintings.

Geza Ricz is a Hungarian artist. Since 2015 he has lived and worked in Salzburg, Austria. Graduated with a Bachelor of Arts degree in 2011 and with a Master degree in the Faculty of Arts in 2013 from the University of Szeged (HU). Ricz works in different creative fields. As art director he has worked for clients like Red Bull, Audi and Suzuki. His artworks have been featured in many exhibitions and publications internationally.

Emilija Teofilovic

“Fluids” (2018)

“Fluids” is part of a series of drawings on paper made in the past year. The drawings are an example of a drawing speech that is generated from the rich tradition of Serbian fantasy drawing artists. They mostly rely on the experiences of Dragan Lubarda and a stage in the drawing of Uros Toskovic. The supporting element in the drawing field of Emilia Teofilovic is a portrait, a human face, everything else is its environment.

Emilia's works are at the very border between the figurative and the abstract, where its line follows some mischief. This line does not teach us, it clearly does not define or explain anything, it only causes a blink of heart, like music, it speaks something to our nerves, and speaks so because she is nervous. The works of Emilija Teofilovic bring us the most where it succeeds with ritual ease to build a poetic poem about the theater reality of human faces, but also masks; where it gets by her hand to surround her faces with the fluidity color and the disease of something esoteric. And esoteric is something inner, secret, hidden, accessible only to devotees.

Emilija Teofilovic was born in Belgrade, 29.5.1985. She graduated at "College of Fine and Applied arts " from the department teacher of arts in Belgrade. She applies art implementation and perform experiment expression through a variety of media: drawing, painting, graphics, video and experimental film work. She has exhibited in many group and solo exhibitions in the Serbia and aboard. Emilija is the winner of two awards for the arts end film production. She lives and works in Belgrade.

Peisy Ting

"Tropical Radiance" (2016)

"Divergence" (2017)

Growing up in Malaysia, I was exposed at an early age to a world where there were many differences amongst people, whether it be language, race, food, religion, and ideas. This wide open cultural landscape was a catalyst in helping me shape my ideals as to who I am as a person and how I could make an impact on society as well as contribute to its ongoing development.

I believe, that in an ideal world (my ideal world), humankind shouldn't be pigeonholed into gender, race, social or cultural stereotypes. My art blurs the lines of social conformity with bold strokes and colours that evoke a visceral range of emotions: strength and vulnerability; joy and sorrow; conflict and peace. My voice is heard through my interpretation of this range of raw emotions which emanates from my inner consciousness and then unleashed onto the canvas.

These emotions are what make us human, and I choose to embrace this ideal through art – the use of colour, textural-play, and even structural form to forge a connection between my inner world and the viewer's inner world. I view art to be a universal language and a celebration of humanity, unrestricted in its intent to shatter what we believe to understand, but restrained enough to deliver powerful emotions which compel us to think and reflect upon who we are.

Peisy Ting graduated in Birmingham City Universities, UK with a Bachelor Degree in Visual Communication of Art & Design in year 2000, and returned to her home country Malaysia for a career in Advertising as and Art Director and Creative Director later. After more than a decade in the industry and sensing burn-out, she finally took a bold step to start her art journey professionally. Having a great deal of experience in the commercial world and her multiracial upbringing, it has shaped her in the passage as a developing artist.

Acquaetta Williams

"Endlessly" (2018)

"Embracing an on Going Dream" (2017)

The core of my art lays in the synthesis of assemblage and secondhand components. I have created a montage of fragmented forms: lyrical in movement charged with emotion. Through a layering of surfaces I have unzipped and gently peeled away to expose the heart and determination of individuals that have become invisible.

My collage paintings are abstract representations – the faceless: street musician, religious frantic and the homeless, their voices echo emotional agitation and sensitivity – the music. Balancing

repetitive curves, slashes canvases that reveal more physical form, gritty textures, sharp bold colors that speak to us with compassion and love. Who are those who orchestrate this music, "I am homeless." They are faceless, vulnerable and fragile.

Acquaetta Williams's art has been a life journey from glassblower to sculpture and now painter. Her work is inspired by narrative images of women of African descent. Williams engages the complexities of memory to devise the themes of her series. Assemblages of often disparate materials are employed in the storytelling of Giraffe Neck Women, Women who Carry, Timekeepers, and Faceless Melodies. Williams studied glassblowing under fine arts artist Harvey Littleton at the University of Wisconsin where she received a M.F. A. degree. She was awarded an Arts International Travel Grant to Benin West Africa in 1994. Her work has been exhibited internationally, International Glass Exhibition, Kanazawa, Japan and the "Color 2018", Czong Institute of Contemporary Arts, she is also in the collections of the Museum of Arts & Design, NY, Collection AT&T Corp. The AT&T Learning Center, Basking Ridge, NJ and the Corning Museum, Corning, NY.

Erika Zanelli

"Cellophane and object 2" (2018)

"Cellophane and object 2" is part of a series of photographs aimed at investigating the phenomenons of reflection and refraction of light in relation to color and objects. I built a series of small installations with highly reflecting colored cellophane and I placed some objects in front of the camera. By using different levels of exposure, up to overexposure, I made the details of the objects themselves unrecognizable.

The overexposed objects in the foreground appear as white geometrical shapes, in contrast with the colored cellophane background which also reflects a wide gleam of pink light. As Descartes said, light is not just a mere auxiliary factor that makes colors visible (a theory that had been popular among most medieval thinkers); instead, it is the very source of colors.

Being firmly opposed to digital manipulation, I did not alter the image during post production: doing so would have adulterated the purpose of the shot. The final result is an abstract photograph which, in a way, may resemble a pictorial piece.

Erika Zanelli

Italian artist and self-taught photographer, she started out her artistic journey as a dj and performer in Italy and Europe. Always on the lookout for new languages and means of expression, she began to photograph people in the streets and realized a series of self-portraits whose recurring theme was the hidden face.

This year she built a set of small installations covered in shiny colored cellophane which helped her to investigate through photography how the light interacts with reflecting materials (reflection and refraction) and how it changes the resulting perception of color, a search that led to the creation of abstract pieces almost resembling paintings.