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CICA Museum

August 31 - September 16, 2018

2018. 8. 31 - 9. 16

Featured Artists 참여작가:

Maryamsadat Amirvaghefi, Mr. Jonathan P. Berger, Shovin Bhattacharjee, Christian Carson, Yehudit Mizrahi Dar, DOOEE 두이, Jonathan Frey, Suejin Kim 김수진, Ludwig, Hyoju Nam 남효주, NaYeong 나영, Thomas Pickarski & Karen Pickarski, Quek Jia Qi, Sooryeon Youn 윤수련, Carrie Scanga, Nancy Sepe, David Webber, Carolin Weinert

Maryamsadat Amirvaghefi

“158CM Hero” (2018)

Whether it's spending countless hours in the studio without visitors or presenting an exhibition and hoping that it's attended by the public, “158CM Hero”, is a statement that many artists ponder. In many ways, aspects of being an artist parallels the life of athletes. Both will often train in solidarity for a public performance(s) that are judged or evaluated by others, whether critic or layman. Whether intentional or not, this leads to scenarios where someone is determined successful (i.e. a winner) or unsuccessful (i.e. loser). As our society becomes more global, there has been a shift in the ways in which individuals obtain information or participate in events. No longer is someone limited by geographic location, as there are no technological advances that allow both national or international connectivity. Much like theory of ‘wag the dog’, this kind of dissemination of cultural information makes me question who is really ‘winning’ and ‘losing’.

To me, Art is game while I wish there was not winners or losers, it is clear that within the art-world there are people who are deemed successful (winners) and unsuccessful (losers). There are a number of variables, some legitimate and other spurious, which determine the trajectory of a contemporary artist. Politics, gender, social standing, and ethnic background all play a large part in the evaluation of an artist's work while other aspects go overlooked.

As a female artist that was born in Iran, a predominately-Muslim country known for violent dictators and discriminatory views towards women, I am forced to acknowledge my relationship to masculinity and the perception of individuals around the world. I wonder if it is possible for me to ‘win’; whether in life or the art-world. In trying to reconcile my situation, I have determined that sports, more specifically sports related imagery, are legitimate vehicles for exploring notions of ethnicity, gender, and politics. I have arrived at a place where I now ask the following question: If I were to win (become successful), does the game end and will I have incentive to continue?

Maryamsadat Amirvaghefi was born in Tehran, Iran in 1989. Amirvaghefi works are the mixed media medium of painting, video art, and sculpture pieces. Amirvaghefi graduated from University of Arkansas School of Art with an MFA. She completed her BFA at the Sooreh University, Tehran, Iran in 2013. She has had group shows in Tehran and USA. She curated two shows from Iranian and American young artist in Tehran. Iran and Fayetteville. USA. Her works have been published in Al-Tiba Magazine, New Media Art 2018, CICA Museum, WOTISART Art Magazine, Studio visit magazine and Average Art Magazine. He lives and works in Fayetteville, Arkansas.

Mr. Jonathan P. Berger

“Mr. Jonathan P. Berger: Taking the Hobbits to Isengard 10HRS” (2017)

J.R.R. Tolkien’s The Lord of the Rings book trilogy changed the 20th century world by introducing modern fantasy. We found escapism with Middle Earth’s hobbits, wizards, and magical rings. Around 50 years later Peter Jackson led us on an dynamic and eye catching cinematic journey in his film trilogy *The Lord of the Rings*, where we now could visually accompany Frodo on his trek to Mordor. Then in 2005, Peter Jackson’s *The Lord of the Rings* was remixed by Erwin “Tron” Beekveld with his “They’re Taking the Hobbits to Isengard”, which revealed a subtextual layer beneath the films’ narrative. This was in form a deconstructive activity focused on the films, not the books. Years later when “They’re Taking the Hobbits to Isengard” had become engrained into The Lord of the Rings’ mythos by becoming a world famous meme, eKolyable created an extended cut with “Taking the Hobbits to Isengard - 10 Hours.” Now, the deconstructive activity had moved three steps away from the original *The Lord of the Rings* and pointed to the absurd culture of memes. *Mr. Berger’s Transcribed: Taking the Hobbit to Isengard - 10 Hours*, introduces another stage in this deconstructive process by circling The Lord of the Rings back into the form of text, however the original narrative is now completely irrelevant. A transcription of a commentary on a remix of an interpretation for a book trilogy.

“Artist’s intuitive relationship with art history [and pop culture] is now going beyond what we call ‘the art of appropriation.’ which naturally infers an ideology of ownership, and moving towards a culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing.” (Nicolas Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World*, trans Jeannie Herman, New York:Lukas & Sternberg, 2002, p. 3)

Mr. Jonathan P. Berger

Mr. | ˈmɪstər | noun

1 – used to refer to a man who is very successful and famous for a particular activity (such as a sport) or who has a particular quality

2 – used before the name of a place, professor or activity or before an epithet (as clever) to form a title applied to a male viewed as representative of the thing indicated <Mr. Baseball>

Jonathan | ˈjʌnəˌθɒn | noun

1 – american; especially: a New Englander

2 – a medium-sized red-skinned apple

Patrick | ˈpætˈrɪk | noun

1 – a male given name: from the Latin patricius “nobly born“

2 – the patron saint of Ireland

Berger | ˈbɛrgər | noun

1 – German surname derived from the word “Berg,” the word for “mountain“ or “hill,” and means a resident on a mountain or hill, or someone from a toponym Berg, derived from the same

2 – French surname; an occupational name for shepherd, from Old French “bergier“ (late Latin berbicarius, from berbex ‘ram’)

Shovin Bhattacharjee

“Quest” (2018)

The idea of sound cityscapes is "Correspondences with space" and "Make a genuine moving sound involvement for the watchers". They can encounter the changing sound condition around them. It's an attempt to amplify visual imaginary through the soundscape.

Shovin Bhattacharjee

Born in 1976, Shillong, India. I studied Painting from Fine Arts Dept., Assam University (Central University) Silchar, Assam; completing my Masters (M.F.A.) in 2001. After receiving my MFA, I applied for a scholarship at the National Research Laboratory for Conservation and was fortunate to get it. There I did six months Conservation and restoration training from NRLC, Lucknow. I also did an advanced diploma in multimedia and graphics from C_DAC, Mohali in 2003. Held Six Solo Shows with the Indian Cultural Centre Seoul, South Korea, collaboration with Indian Art Museum, Seoul, South Korea; Alchemy of Art, New Delhi in 2011; Gallery Shanti, Seoul, South Korea in 2008; Huesday march org by India Times at Oneness Center, New Delhi in 2008; Lalit Kala Akademi, New Delhi in 2006; U.T.S Art Gallery, Shillong in 2002. I have been invited to participate in several prestigious Group Shows in India and Abroad. Won many awards including LKA National Scholarship, New Delhi; Junior Research Fellowship from H.R.D, Ministry of Culture, Govt. of India, New Delhi; (UNESCO) N.R.L.C. Merit scholarship, Lucknow (2002); “All India Platinum Artist Award in the Kalanand 2017 contest” from Prafulla Dhanukar Art Foundation, Mumbai (2017); “ALL INDIA GOLD AWARD IN DIGITAL ART” from Prafulla Dhanukar Art Foundation, Mumbai (2016); “ALL INDIA SILVER AWARD IN INSTALLATION ART” from Prafulla Dhanukar Art Foundation, Mumbai (2016); “ALL INDIA GOLD AWARD IN INSTALLATION ART” from Prafulla Dhanukar Art Foundation, Mumbai (2015); 1st All India Art Exhibition, FMG Group of Institutions, Greater Noida (2013); 1st and 4th All India Digital Art Award A.I.F.A.C.S., New Delhi (2011 and 2016); 78th and 83rd Annual All India Art Award, A.I.F.A.C.S., New Delhi (2011 and 2006); State Award org by Art & Cultural Dept, Govt. of Meghalaya, India. I have been invited to attend several Workshops and Camps and my Paintings, Digital prints, Installation, Digital Video are in collections in India and Abroad. Contact: www.shovin.net, shovinb@gmail.com, 91+9818073557

Christian Carson

“Grayest Pile” (2015)

“Untitled” (2015)

“Loss and Gain” (2015)

A prevalent theme in the American poet Emily Dickinson's work was the unattainable object of desire, what Dickinson referred to as "objects absolute," and how the mind creates and "de-creates" these objects in a never-ending process of frustration and renewal. In this series, I use fragments of text and handwriting from Emily Dickinson poems in which she reflects on the psychological creation and decreation of "object[s] absolute." I have alternated between creating, finessing, and refining the words as objects, and then obscuring and destroying them through erasure, fragmenting, covering, sanding, etc. Through this process I mimic the psychological activity of forming an object of desire, and then show the inevitable disintegration of the object and accompanying disbelief. The fragments for these three pieces were taken primarily from poem 1097 and 1103.

Christian Carson's work has been exhibited at Taxter and Spengemann Gallery, New York, NY, the Center for the Arts Gallery at the University at Buffalo, the Olive DeLuce Gallery at Northwest

Missouri State University, and the Memorial Art Gallery at the University of Rochester. He received a BA in English and BFA in Painting from the University of Iowa and an MFA from SUNY Albany. He is an Associate Professor in the Department of Art at the State University of New York at Brockport in Brockport, NY.

Yehudit Mizrahi Dar

“Mind your sperm” (2018)

The repetitive rhythmical warning in public transportation facilities encounterS the #metoo movement. Advising passengers of the risk of sustaining injury by stepping into the gap is being transformed into an attempt to raise an awareness of sexual behavior.

The mixed-media artist **Yehudit Mizrahi Dar** explores movement, sound and visuals in two- and threedimensional artworks. She creates kinetic sculptures, mixed media installations, collages and photography and fuses various art forms with a high degree of subtlety.

Her artistic voice is both poetic and socially engaged, probing our collective emotional terrain in an insightful and compelling manner. Themes such as gender, foreignness and identity explored in her art imparts a sense of intellectual and cognitive transformation.

DOOEE 두이

“A Whale 고래” (Written 글: 2013, Recorded 녹음: 2018, Voice 목소리: Paul J. Kalemba 폴 제이 칼렘바)

고래는 2013년 쓰여진 글입니다. 꿈처럼 지나가는 문장을 이미지화 시킨 산문시에 가깝습니다. 2018년 아이슬란드 레지던시에 머무는 기간 동안 여러 번의 레코딩을 진행했고, 이 글과 맞는 목소리로 녹음을 마쳤습니다. 시각적인 기호인 언어가 우리의 다른 감각을 통해 인지되었을 때, 언어는 생각과 논리의 도구라는 기존의 역할에서 무한히 확장됩니다. 때로는 글이 인생의 한 장면을 불러오기도 합니다. '고래'는 언어가 지닌 이러한 가능성을 이미지 없이 보여주는 작업입니다.

Dooee graduated from both the School of the Art Institute of Chicago, and Slade School of Fine Art. She has been working as a curator and an artist in Seoul, Korea for the last five-years and more. Dooee sees the institution of exhibition itself as a substance of her work: for her, art is closer to experiencing time and the imaginary, and she conveys fantasy through story, image and performance.

두이는 시카고 아트 인스티튜트 (School of the Art Institute of Chicago) 회화과를 졸업하고 슬레이드 아트 스쿨 (Slade School of Art)에서 석사를 마쳤다. 현재 서울에서 활동 중이며 전시 기획도 겸하고 있다. 그는 시간을 주제로 스토리텔링에 기반을 둔 설치 작업을 하고 있다. 전시라는 형태를 작업의 질료로 보고, 글과 이미지 사이의 관계와 퍼포먼스 기반의 설치 작업들을 통해 시간을 경험하고 상상하는 일에 관해서 작업한다.

Jonathan Frey

“Language Maze” (2018)

I am interested in the way the structure of a typical game can simulate communal, social, and cultural structures. Through the juxtaposition of language and game imagery I am able to evaluate various cultural relationships touching on identity, ideology, war, globalization, economics, and prejudice.

This piece, Language Maze, weaves and camouflages the definition of the word “language” into a maze, illustrating the potential for language to mislead and confuse, rather than providing clarity.

Jonathan Clyde Frey is an artist and designer who currently resides in central PA. His work broadly explores the influence of ideology on contemporary culture. Jonathan has earned degrees in art & design from the University of Dayton, the University of Florida, and the Pratt Institute. Since graduation he has taught at a variety of schools including Hope College, the University of Florida, East Tennessee State University. He is currently an Assistant Professor at Bucknell University.

Suejin Kim 김수진

“Blue code” (2018)

작품 『Blue code』 는 사람이 소통하기 위해 사용하는 언어가 아닌 기계의 시스템에서 인식되도록 만들어진 기호 언어들로 가득하다. 디지털 가상공간에서는 데이터 기호가 우리의 언어를 대체하고 있다. 신체와 분리된 기호 언어는 인간의 총체성, 직접성이 사라지고 간접성만 남는다. 육체성을 잃은 음성은 모니터에 기호와 픽셀로 모사되고 부유하는 담론은 사용자의 개인적 욕망에 따라 다양하게 변질된다. 개인과 국경, 언어의 차이가 제거된 균질화된 코드 언어는 오히려 실제세계에서는 해석되지 않고 읽을 수 없는 물질로만 보인다. 실용과 효율을 위해 극도로 단순화되고, 소통이 불가능한 코드 언어를 수많은 시간동안 손으로 끊임없이 기록하는 노동의 행위를 통해 우리 시각의 획일화를 탈피하고, 타자를 향한 시선을 갖게 되기를 기대해본다.

서울에 살며 지금 살고 있는 이 시대와 사회에 대해 관심을 갖고 작업 중인 **김수진**입니다.

Ludwig

“DARK FOAM”

www.darkfoam.net

Dark foam is a project conceived to interfere with future missions in deep space (the working hypothesis considered here is based on future missions targeting Mars, distant moons, Lagrangian points or other interplanetary destinations – for extended stays in spacecrafts and planetary, lunar and orbital stations or bases). This project takes the form of a time capsule whose dissemination is currently underway on the planet through various actors in the astronautic and artistic fields, through space agencies and artistic institutions. This time capsule proposes the exploration of an ecosystem of works that exists in various forms (to be activated, partially visible, partially localizable, conceptual or virtual, nebulized and climatic). The forms of this ecosystem are thought to be connected to various realities and to be spatialized by the cosmonauts in deep space for the development of sensory and perceptual experiences of hyperspace. The term cosmonaut is preferred throughout the whole project, suggesting a sliding through a variety of cosmos, a shifting of the artistic activity opening thus the

project to cosmonauts-artists-cosmonauts collaborations. This time capsule project questions the travel in space and time: the form of this project is based on the concept of hyperobject (as developed by Timothy Morton to designate objects widely scattered in spacetime, non-localized, viscous and melted, nebulized). The spatialization of this time capsule can take place through a space mission and through an archipelago of various locations, for the establishment of loops between places, allowing the sharing of the artistic experiences that could take place for example between a spacecraft and an arctic base, an artistic institution and an orbital station, a station in the jungle and a lunar base, to target the emergence of climatic and anisotropic forms scattered throughout spacetime. Dark foam is based on a circulation of light in space, each experience of this project is the experience of a surface of cosmos plunging it into hyperspace. Each experience therefore represents the means of making contact with a parallel reality whose existence continues elsewhere, in the past or in the future (each of these experiences can therefore be regenerated by being connected to another reality) for a dive in the project and a first contact with the dark hyperobject that emerges from it. The presented sequences of Dark foam propose the immersion in the film Swimming the rings of a gas hypergiant as well as a series of experiments which prolongs this universe (exoclimate, lightworks, bioluminescent environment, formulas, script, sound pieces, log, sensorial experiences) - these sequences lead to the experience of a speculative gas hypergiant blurring the relations of proximity and distance for a dive in cosmic foam.

Ludwig

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Transmedia artist / Probing the cosmos

Working around the notions and concepts of hyperspace, hyperobjects, trajectory-forms, exforms, foam topology, climatic loops, nebulization, Grand Dehors and stroboscopic/kaleidoscopic time. Developing a series of immersive and polysensorial experiences through a variety of medias (film, environments, book, website, log, performative experiments, sonic pieces) with the aim to explore the hypothesis of the emergence of an extrasolar consciousness. Dark foam project is a time capsule for future cosmonauts that has been the object of a doctoral research (Université de Toulouse, France, 2018) entitled Extrasolar nebulization - Transmedia time capsule for an artistic exploration of space travels and hyperspace. Its purpose is to develop dark objects to introduce artistic processes and phenomena to transform the atmosphere of future space missions and more globally the apprehension of space, environment, the planet and hyperspace.

Hyoju Nam 남효주

“Coercion into Deficiency 결핍에의 강요” (2014)

Inside a clear acrylic box, an endlessly rotating preserved alarm light can be seen facing a four-sided mirror. Above it, there is a blinking text, like a public service announcement.

Warning: Immediately start dieting to lose existential kgs

The modern age does not mass produce products but deficiency. Which is why we are always consuming deficiency en masse. For example, the masses consume the factor of opulence in the form of products while simultaneously consuming and completely internalizing the image of 'insufficiency' through advertising media.1) Therefore, consumption is not the subtraction of deficiency and desire but the addition of deficiency and desire. Modern consumer society lives not as a +(existence) but as a -(existence). In this world, we are always under the pressure and compulsion to lose existential weight.

1) The positive copy text that ensures your happiness as long as you buy this product is no more than an allusion to the fact that you will always be unhappy and in want no matter how much you own this product.

투명한 아크릴 박스 내부로는 사각 거울을 마주 보며 불투명히 그리고 끝없이 회전하는 박제된 경광등의 형상이 보인다. 그리고 그 위로 공익 광고인 양 반짝이던 텍스트 문구는 다음과 같다.

경고 : 존재적 kg수를 감량하기 위한 신속한 다이어트 행위에 돌입하십시오.

현시대는 상품이 아닌, 결핍을 대량생산한다. 그리하여 이 시대의 우리들은 언제나 결핍을 대량소비한다. 예를 들어, 대중들은 상품이라는 풍족함의 요소를 소비하면서 동시에 광고 미디어를 통해 파생된 '모자람'의 이미지를 함께 소비하고 소화하여 말끔히 내재화한다.1) 때문에 소비란 결핍과 욕망의 뺄셈이 아닌, 결핍과 욕망의 더하기다. +(존재)가 아닌, -(존재)로서 살아가야만 하는 현대 소비사회다. 이 세계의 우리들은 언제나 존재론적 다이어트를 향한 강박과 압박에 시달린다.

1) 당신이 이 상품을 구입하면 할수록 더욱 행복해지리라는 긍정성의 카피문구는 다름 아닌, 당신이 이 물건을 아무리 소유하더라도 언제나 부족하고 불행할 것임을 암시한다.

Hyoju Nam 남효주

I would persistently reflect on the desires of the modern consumer society and the issue of the alienation of being through colorful installation works that mix or blend various industrial products, such as acrylic glass, architectural wood or LED display lighting board with digital images or single-channel videos.

나는 아크릴 유리나 건축 목재, LED 디스플레이 조명판과 같은 각종 산업품産業品들과 디지털 이미지, 단채널 영상 등을 서로 뒤섞거나 혼합시킨 다채로운 설치 작품들을 통해서, 현대 소비사회의 욕망들과 이에 따른 존재 소외存在疏外의 문제를 끈질기게 성찰하고자 한다.

NaYeong 나영

“It 그것” (2018)

It is something it you think.

It is something it can be in your body or not in your body.

It is something it govern your body and mind, but you don't know never.

그것은 당신이 생각하는 어떤 그것이다.

그것은 당신의 몸속에 존재할 수도, 존재하지 않을 수도 있는 어떤 그것이다.

그것은 당신의 몸과 정신을 모두 지배하고 있지만, 당신은 절대 모를 어떤 그것이다.

NaYeong 나영

I live live in a suburb of Seoul, Korea. I doing painting, drawing, making art-mobile and object, writing. Nowadays, I looking at the ground and the sky, and thinking about 'live' and 'well life'.

한국, 서울의 끝자락에 살고있다. 그림을 그리고, 모빌과 오브제를 만들고, 글을 쓴다. 요즘은 땅과 하늘을 내려다보고 올려다본다. '산다'라는 것과 '잘 산다'라는 것에 대해 생각한다.

Thomas Pickarski, artist, Karen Pickarski, editor

"Story 1" from the series, "The End of Nowhere" (2018)
"Story 2" from the series, "The End of Nowhere" (2018)
"Story 3" from the series, "The End of Nowhere" (2018)
"Story 4" from the series, "The End of Nowhere" (2018)
"Story 5" from the series, "The End of Nowhere" (2018)

I've always been intrigued by the process of consciously transcending reality through exploring, and then shifting, one's perception. Several years ago I set out on a series of international travel adventures to confront psychological fear and limitation. Having lived in the scorching deserts of Arizona for many years, I was intensely drawn to the opposing arctic deserts of places like Iceland, Greenland, and Patagonia. I traveled twice a year for month-long adventures on a bicycle, days away from anyone, and camping in a little tent. I carried a small pocket camera and a notebook, and created several series of short stories and digital photographs. The stories are shaped around the encounters, miracles, and transformations that occurred along the way. I continue to return to these places. Each time, the layers of exploration continue to broaden and deepen.

Thomas Pickarski

I am a multi-media visual and performance artist. The themes I work with include minor obsessions, the bizarre landscape, self realization, and social justice. I often integrate storytelling into my work through text and spoken word. I hold a BFA in Painting and an MFA in Performance Art, both from Arizona State University. I have had solo exhibitions at The Cultural Center of Cape Cod in Massachusetts, the Harbor Gallery in Boston, and Ormond Memorial Art Museum in Florida. My current exhibition, Floating Blue, debuted at the 10th Annual Songzhuang Art Festival at the Czech China Contemporary Museum in Beijing, China, in the fall of 2017, and is currently scheduled for five US cities. My self published photography books include, Floating Blue, The Middle of Nowhere, The End of Nowhere (Stories and Photographs), and, Adventures of Otto, a Tiny Toy Dinosaur. I live in Greenwich Village, New York City, USA.

Quek Jia Qi

"Untitled (lost and maybe not always found)" (2018)

Interactive Installation

found wallets and purses, artist receipts, QR code scanning device, headphones set

-

"I'm sorry" exists as an unusual state of being - at times demanded as a social obligation, other times, a normative dilution, readily disposable. Yet, it takes courage, pride and vulnerability to express a difficult apology.

"Is there someone in mind you have always wanted to apologise to?"

As a confessional social experiment, participants who responded to the artist's public call were asked to record their apology - simulating how they would have done so in reality. With a pact of trust, they then engage in an intimate conversation with the artist to reflect upon their experience.

"I found myself drawn to stories of individuals, especially the ones that were movingly expressed. Narratives have a universal and metaphorical dimension - the emotional immediacy of a story can connect to different aspects of imaginary realities and at the same time isolate them - as private individuals - from their immediate social context."

From the genuine hesitations, awkward pauses, shivering voices to the dramatic outburst of tears, there is a raw authenticity present in the human voice that a machine can never translate. By the end of each experiment, I would ask the participant how they felt and if the experience has brought value to them. We realised it made a difference when we are intentional and specific about the apology. Some were inspired to have the courage to deliver the apology to the actual person. Some found it therapeutic. Some treated the experiment as an opportunity for self-reflection, while others treated it as a practice to phrase their apology. Depending on circumstances, not all apologies could be delivered. Some gave up because they have drifted in their relationships, while others were simply waiting for the right time to do so. Some simply didn't find the need to communicate it. It was a difficult conversation to hold, but it also revealed that a simple act of kneeling in humble grief can lead us to courageously engage with our lives."

Examining the possibilities and conditions of human emotions, the artist constructed a fictional apology service: framing the voice recordings into appropriated till receipts - as a proof of transaction wrung dry of all emotions, pathologically honest and poignant - with individual QR codes that link to respective audio recordings. Weaving together narratives from families, siblings, ex-lovers, couples, friends, to acquaintances, they form a part of an interactive installation that transcends the personal to provide a monument to the participants involved. Viewers are invited to uncover the receipts inside the autobiographical wallets on the ground, in order to access the apology transcript and audio recording with the set of headphones and QR code scanner provided.

"The most personal of items are meant to create an experiential set of questions when offered to us like this, that are resonant even when we know it is art."

"It's a very intrusive act, but also a very human tendency to want to know of affairs of others even if one is seemingly completely detached from those involved. We are both intruding and navigating a set of moral questions. How a stranger has more access to truth, or more specifically to the authentic feelings of the apologisee; while the person the apology is addressed to may never hear or receive an apology if it never comes to light."

Opening up ideas of promises and regrets, love and heartache, truth and discomfort, trust and intimacy, grief and anxiety, **Untitled (lost and maybe not always found)** seeks to honour and sustain a shared consciousness shaped by common experiences of life, of love and of unresolved emotional conflicts. Simultaneously emotional and detached, the interactive installation seeks to provide an intimate experience for viewers to contemplate on all that may be lost, and found, in the most personal of items, stories and exchange.

***All transcripts remain anonymous and have been granted permission for public display.*

Quek Jia Qi (b. 1996, Singapore) is a socially-engaged artist who believes in art's capacity for building trust, creating connections and activating spaces for civic dialogue. Working across participatory installations, public practice and collective performance, her social interventions explore how narratives of vulnerability can strengthen our co-existence in the everyday. Jia Qi has performed and exhibited in the Institute of Contemporary Arts (Singapore), RAW (Singapore), Capitol Piazza (Singapore), Whiteconcepts Gallery (Berlin), AGORA (Berlin), Black & White Building (London), 5th Base Gallery (London), and New York City. She is the winner of the first Social Art Award (2nd Place) for her social interventionist art, and selected international artist to exhibit at the award show in Berlin by The Institute for Art and Innovation e.V.. Her work has also been published in The Social Art Award 2017 – Invigorating the Rise of Social Art, and presented at Conversations in Singapore History '18 symposium at King's College London. As a public practitioner, Jia Qi works widely with communities on experimental collaborations. In 2017, she led Shifting Concretes, a workshop series co-hosted with The Substation as part of the 2017 Discipline the City programme, which culminated in a public art and social intervention, "Can we 'Lepak' better at Orchard Road?" to reimagine urban spaces in Singapore. Her recent pedagogical projects include organising the interdisciplinary symposium, Conversations in Singapore History '18 and And Everything in Between. Currently, the artist pursues Fine Art and History of Art at Goldsmiths, University of London.

Sooryeon Youn 윤수련

“이해할 수 없는 것” (2018)

Although we use the same language to communicate, I experienced many instances in which speaking the same language did not guarantee accurate, precise communication. What a word means to different people may be different when that word has many different definitions. Through these experiences, I realized that there is no accurate definition. That is definition changes continuously depending on the context. Likewise, we need to “read” that context in order to understand the meaning of that word. If context is not understood, then language exists merely as a collection of letters with unclear meaning. Leaves of the plants that are engraved with letters speak for the instability of language. The form of the letters that are engraved on the leaves that wither changes as time goes by. In the end, it turns into ashes after it is burns in the fire. The black ashes make it virtually impossible to see its original identity. The shape of the plant that is changed and that appears to be fragile resembles the “look” of the language with the context that is lost.

서로 같은 언어를 사용하며 대화를 나누지만 제대로 된 의사소통이 이루어지지 않는 경험을 했다. 한 단어에 대한 정의가 서로 다른 경우 같은 말을 해도 서로 의미하는 바가 다르게 된다. 이러한 경험을 통해 나는 언어의 정확한 정의는 없다는 생각을 했다. 언어의 정의는 맥락 속에서 계속해서 변화하며 우리는 그 맥락을 읽어야 단어의 뜻을 알 수 있다. 맥락에 대한 이해가 선행되지 않는다면 언어는 그 의미가 불명확한 글자의 형태로만 존재하게 된다. 글자가 새겨진 식물의 잎은 언어의 불안정함에 대해 더 극명하게 보여준다. 시간이 지남에 따라 점점 시들어가는 잎에 새겨진 글자들은 시간이 지나면서 형체가 변형되고, 결국 불에 타 재로 변한다. 검은색의 재는 본래 이것이 무엇 인지 알 수 없게 된다. 이렇게 변형되고 연약해 보이는 식물의 모습은 맥락이 사라진 언어의 모습과 닮아있다.

Sooryeon Youn

I am mulling over the error of the perception that results in relationships. I feel that it is impossible to know the essence of a target accurately when one becomes aware of that target. I wish to talk about the relationship between the viewers who search for that which is accurate through unclear target, and the “empty”, “vacant” target.

윤수련

나는 관계에서 일어나는 인식의 오류에 대해 고민하고 있다. 난 대상에 대해서 인식할 때 그것의 본질을 명확하게 안다는 것은 불가능 하다고 생각한다. 불명확한 대상을 통해 명확한 무엇인가를 찾는 관람객과 텅 빈 대상 사이의 관계에 대해 말하고자 한다.

Carrie Scanga

“Breathe” (2012-2018)

Viewers enter this installation under a cut paper canopy that is like an inverted honeycomb. Delicate drypoint images of swarms hover slightly away from the walls. Visitors participate by inflating handmade flat paper boxes with exhaled breath, inserting written wishes, and tying these to the ends of strings hanging from the ceiling. Over the course of the exhibition, there is an accumulation of boxes in and around the golden canopy that visually and figuratively represent a collective social breath.

Each new iteration of *Breathe* was shaped by site and collaborators in its host city. When I conceived of the project in 2011, I was new to participatory and collaborative art. My design sprung from conversations about emergent colonies with my ecologist and bee keeper sister Sara Scanga, readings into the theory of evolution and the concept of superorganisms, and research into bees,

swarms, and bee colonies. Working with musicians, a choreographer and dancer, a poet, and a chef I imagined that our work under the golden canopy would offer a deliberate exploration of what a utopian model of creativity might look and feel like in physical space.

Carrie Scanga is a multi-disciplinary artist whose installations and works on paper reflect on personal mythologies, examine nostalgias for place and identity, and engage theories from ecology, architecture and design. Scanga attended Bryn Mawr College as an undergraduate and earned an MFA in Printmaking from University of Washington. She has held solo exhibitions in Berlin, Kansas City, Houston, St. Louis, and Philadelphia among other locales. Her work has been included in group exhibitions in commercial galleries, artist-run spaces, and museums, including the Portland Museum of Art, the Kingston Museum of Contemporary Art, PLUG Projects, Islip Art Museum, and Tiger Strikes Asteroid. Fellowship awards from the Pollock Krasner Foundation, the Fine Arts Work Center in Provincetown, the New York Foundation for the Arts, The MacDowell Colony, Sculpture Space, Blue Mountain Center, and Fundación Valparaíso have supported the development of her work. Currently based in Maine, she is an Associate Professor at Bowdoin College where she also directs the Marvin Bileck Printmaking Project visiting artist program.

Nancy Sepe

“Where bells do matter” (2018)

In *Where bells do matter*, twelve phrases, each without definitive meaning, come together to form a list. The confident tone of each asserts itself, and, in the traditions of both the Dadaists and the Surrealists, serves to illustrate an undefined set of circumstances using intuition and dream imagery.

For **Nancy Sepe**, the overlooked has the most potential. Working primarily with found materials recycled from abandoned structures, junk shops and roadsides, she often incorporates time-based media or electric light into her three dimensional pieces, many of which include lenses and glass: Sepe’s work is often looked into. It might also be composed of subtly moving parts, and oftentimes, text. Much of the text is composed in a near dream state, which she records upon waking, then incorporates into the work. Sepe’s work is often surreal and references dwelling, figure, nighttime, feminine and spiritual issues along with surreal storytelling. The work is curious and playful, yet has an uninhabited quality.

David Webber

“Fabric Of Our Lives” (2018)

Using a recording form the the TV show *Wheel of Fortune*, the piece slowly reveals more of the sample and unfolds to solve the puzzle.

David Webber is an Assistant Professor of New Media at the University of Central Oklahoma where he teaches photography, video, sound, installation and interactive art. Originally from the Philadelphia area, Webber received a BFA from School of the Museum of Fine Art and a MFA in Electronic Integrated Art from Alfred University. As an artist, Webber works primarily with time-based media and interactive installations. In his spare time he makes analog synthesizers and electro-acoustic music.

Carolin Weinert

“Veduta del Colosseo - Roma” (2012)

These motifs show historic styled veduti (italian landscape pictures), that consist completely out of text. A computer artist programmed a code that put three textlayers per motive into the Light-Dark-Contrasts of an original scenery-photo. For each textlayer, a copper plate was scratched and etched by hand and out of three different shades of black, the Veduta was formed. To make it look like an original Veduta I named the respective site with letterpress under the print. The texts (each color shade is one text of its own) are readable, if you stand close to the picture, but then you loose visually the motive of the site. To grasp the motive, you have to step back, but then you won't be able to read the texts anymore. The texts consist of different travel diaries.

Carolin Weinert graduated in media studies at the Academy of Fine Arts Leipzig, Germany in 2008. Later on she became a master student of Professor Alba d'Urbano. For many years she is experimenting in a wide range of performances. In doing so, she examines sociological questions and social phenomena of our time. Furthermore the artist creates pictures with the means of gravure and drawing, which also document and comment on societal-specific and political connections. Formally, she uses historical techniques and representations, which she often designs according to motifs of the Internet.