

Contemporary Landscape

CICA Museum

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Featured Artists 참여작가:

Anna Borrie, Betsy Williamson, Billy Sims, Brita d'Agostino, Brooke White, Jenna Lynch, Heather Brand, Patti Capaldi, Scott Groeniger, Bryan Hutchison, Vasilios Papaioannu, Hannah Joynt, Lucinda Luvaas, Jūratė Jarulytė, Eija Temisevä, Rita Mahfouz, JJ Meyer, Mikey Peterson, Taylor Simone, Taryn Ward, Haoran Chang, Ghada Chamma, Winter Rusiloski, Milica Lazarevic, Holly Drewett, YoonSuk Kim 김윤숙, DongHwan Je 제동환, Sumin Song 송수민, ki young Oh 오기영, Cho Wonjung 조원정

Anna Borrie

“Plastic Bag Tent” (2014)

This project began after seeing the documentary 'The Clean Bin Project' where I was unable to throw the plastic packaging from my day to day life into the bin, I also wanted a clean bin. The months that this pile of plastic rubbish grew in my living room I began to view it in a different way, as a resource that I could use, not only as something to be discarded and disregarded. I began playing around with the material and realised how durable and waterproof plastic is, this in turn led me to create a waterproof shelter a tent from all the plastic bags in my life. The plastic bag tent then travelled around different locations in New Zealand highlighting the usefulness of a waste resource that is all round us. Here the tent is in Milford Sound, Fiordland National Park, New Zealand where it highlights the difference between nature which is intrinsically beautiful and waste which should be seen as beautifully useful.

Anna Borrie I have an obsession for rubbish, the rubbish we create and discard and how our relationship with it changes as it turns from useful packaging into a waste material. I like to confront peoples ideas and perceptions of waste by taking unattractive materials and turning them into something useful and beautiful and by making shrines to rubbish in otherwise tranquil landscapes, highlighting waste and performing a ritual around its existence.

Betsy Williamson

“A Search for More” (2018)

“Forbidden Moments” (2018)

Rajasthan, a state in Northern India is a place filled with fantasy and wonder for those who visit or see photographs. The city of Udaipur is particularly beautiful and romantic. It is a place that has seeped into my bones. Upon first visiting Udaipur in 2015, I never thought I would call the place home. However, as life twists and turns opportunities open and romance develops. In the end, I was in Rajasthan for less time than expected, one year.

However, the multitude of experiences that I had while I was there have taught me important life lessons. Southern Rajasthan and the people I met there have fundamentally changed me as a person and have altered the way I view the world, my core values and the person I want to be. These digital images are an homage to the lessons learned in this place and the people who taught them to me. Though these photographs are seemingly fun and colorful, as the good times are what we photograph. A closer look reveals the one aspect of the adventure that caused me much pain and I wish she never existed at all. However, without her exists I would never have had any of these experiences and as I was told, "there are some things in life you must go through, there is a lesson you have to learn."

Betsy Williamson is a photographic/mix media artist and South Asian photography connoisseur from the United States. She completed her MFA in photography and her MA in Art History at the University of North Texas in 2011. In 2006, she completed her BFA in photography at the University of Texas at Arlington. Currently, she is assistant professor of art at Eastern New Mexico University. In the fall of 2015, she attended the Art Junction Artist Residency in Udaipur, Rajasthan, India. This experience lead to her living there for a year between 2016 and 2017, which is what the work shown is about and was made.

Billy Sims

"Google Rhapsody"(2016)

"BuildingsToBirds10kfps.cine"(2016)

A single still serves as the onset for a potentially continuous chain of imagery. One image queues a search, providing Google with material which can then be evaluated for relevant content. The 30th included image of each search then serves to queue the next. Each second, 30 images are played so that every second of video corresponds to a new search.

As a web-crawling technology, Google's indexing methods can be applied to anything linked on the web. This allows for a diversity of imagery which envelopes given disciplines of image-production. (e.g. aerial, tourist, or professional photography, graphic design, video stills, advertisement etc.) Additionally, beyond the intentions of media production, the wide range of documented contexts "out there" reflects - often unexpectedly - operative economic, social, and physical relations; relations which may become apparent, but which are perhaps too profoundly imbued in place to be extricated and reaped into a narrowly algorithmic intelligence. And yet, this aim resembles Google's service; to embody the environment as a refraction of digital assets, to provide a search engine which can swim across any given discipline, and to evince a semiotic coherence as indistinguishable as possible from that of the user, who in turn must suit the formalities of the search if they are to benefit.

Billy Sims works between sculpture and video. His current work is preoccupied with sensation, technology, and the socio-material body. He received his MFA from the School of the Art Institute of Chicago.

Brita d'Agostino

"Gold" (2016)

"Red" (2016)

My most recent artwork focuses on cultural consumption, in this case through appropriating and re-imagining print media to create dynamic and semi-abstract collage installations. For my primary source material, I cull images from women's fashion magazines. I am inspired by the visual experience of these magazines and how by design they convey a calculated seductive quality evident in even the smallest visual details. From the glossy paper to the color palettes to the iconography, these magazines are designed to elicit desire in consumers as well as appeal to the perceived desire of their audience. In my process, I first search through the magazines to select pieces based on their formal elements such as color, shape, and form. I then use these now decontextualized pieces as elements for my own compositions, which are created both intentionally and intuitively. The end result borders on abstraction and incorporates elements of contemporary American consumer culture.

Brita d'Agostino is an artist and designer born in New York, NY and raised in the suburbs of Philadelphia. She currently serves as an Assistant Professor of Graphic Design in the Art Department at New Mexico State University in Las Cruces, NM. She has exhibited her artwork in venues that include Hallwalls Contemporary Arts Center and the Aperture Foundation and has presented research concerning visual culture at international conferences including the College Art Association's annual conference in 2016. She received her MFA from the University of Maryland Baltimore County in 2007 and a BA from Tyler School of Art in 2003.

Brooke White

"Mississippi Burn" (2015)

Brooke White is both a practicing artist and educator specializing in art photography and video art, with an M.F.A. from Cornell University and a B.F.A from Alfred University, New York State College of Ceramics. White has exhibited her photographs and videos nationally and internationally including the Hammer Museum, Mississippi Museum of Art and the Ogden Museum of Southern Art. She was a Senior Fulbright Scholar in India and is a recipient of numerous Mississippi Arts Council Individual artist grants. Her work has been published in Aint Bad Magazine and the Oxford American and is part of the Do Good Fund's collection. White is represented by Galerie MB in Paris, France. Much of her work, both photographic and video, is created while traveling in areas such as East Africa, South East Asia, South America and the deep southern United States and deals with issues surrounding identity, place and the landscape. Her ongoing project, The New South Project, makes transnational comparisons between specific areas within the Global South and focuses on the ways that agricultural, oil, water and development impact these vulnerable landscapes. To date the project includes India, Cuba and the deep southern United States. White resides in Oxford, MS where she is Professor of Art in the Department of Art & Art History at the University of Mississippi.

Jenna Lynch

“Iceberg, Aurora, Greenland”(2018)

“Woven Grasses”(2017)

“Iceberg, Aurora, Greenland” was captured flying towards Greenland. As I saw a single iceberg from the window and noticed the way, the clouds mimicked its shape in tandem with the colorful aura created by the glass; I wanted to capture this magical moment. The brevity of this observation is now frozen in time, which is a paradox because as the global temperature increases, the polar regions melt and crack to release such large blocks of ice. This image is like a small prayer for me.

The Sylvan Series is a collection of images inspired by my maternal grandfather's love of forests. Unfortunately, I never knew him, but listening to my mother's stories of Karl's frequent and lengthy hikes into the forests of Poland and the Czech and Slovak Republics to restore and nurture his soul during the anxiety and tumult of the 1930's and 1940's inspired me. Like my grandfather, I often need to escape into the power of nature to cleanse my inner landscape. Each image in the series portrays the contrast of the dark mystery of the forest with the ephemeral nature of existence in the radiance of each soap bubble. “Woven Grasses” was captured on Monhegan Island in Maine. I felt very peaceful and safe in the forested areas of this beautiful island. The Sylvan Series is dedicated to my mother because her name means “goddess of the forest”—Silvia. It is not the obvious that attracts me, but rather the luminous land, ancient whispering places, and forgotten corners of the world.

Jenna Lynch Various things spark my creativity; traveling feeds my soul, informs my images, and hones my aesthetic. I walk respectfully through the world to understand it, but also to share my discoveries with my images. Since 2015, my photography and drawings have been exhibited in sixty-three national and international juried. In 2017, I received the “People's Choice Award” at the Whatcom Museum. In 2016, I received “Best in Show” at the Masur Museum, “Juror's Award” from The Elk River Alliance, and “Honorable Mention” from Art-Competition.net. To know that my creativity and artistic vision have been understood and appreciated is both inspiring and humbling. Although I capture images using film and digital devices, I do not identify with only one medium; instead, I aspire to create and capture images and objects with integrity.

Heather Brand

“Dual landscape” (2017)

Heather Brand received her MFA from the State University of New York at Buffalo and is currently an Associate Professor of Art at Allegheny College in Meadville Pennsylvania. Her work circles around themes of imitation, reproduction and simulations. As a kid, she was a historical reenactor, lover of sci-fi and historical fiction. Having always been captivated by the compulsion to re-tell, re-imagine and re-build the world around us, her lens-based media blurs the lines between fact and fiction, documentation and narrative.

Patti Capaldi

"untitled" (2018)

This suite of ten prints works with my ongoing interest in the cultural overlay placed on the “natural” world and the construction of beauty. These found fragments of landscape are lifted from their original context—a high gloss book on “exotic” photos of nature and the landscape. I am interested in subverting the traditional notion of landscape by re-contextualizing the ripped out and torn fragment, working with the isolated shape that forms— and how this shape lives within the space of the page (edge and orientation). The found shape is dislodged from the original referent, creating a new relationship which alludes to a general form of “landscape” but poses questions both formally and poetically around the tear, remaining color (from adjacent image) and the materiality of the printed page. The mechanical reproduction aspect of print as well as the proliferation and language of signs is questioned.

Patti Capaldi was born in Providence, R.I., lives and works in Brooklyn, New York and Ithaca, NY. M.F.A., Massachusetts College of Art and Design, graduate studies Rutgers University, BFA, Minneapolis College of Art and Design. Recipient of 1999 New York Foundation for the Arts Fellowship and the Lily Auchincloss Foundation Award in printmaking/works on paper/artists' books. She has received fellowships from the MacDowell Colony, Banff Centre for the Arts, Millay Colony, Virginia Center for Creative Arts, Santa Fe Art Institute, Constance Saltonstall Foundation Award, Künstlerhaus Residency, Salzburg, Austria A.I.R., Vienna, Oberpfälzer Künstlerhaus, Schwandorf, Germany and the Ragdale Corporation, Illinois. Gallery exhibitions include Metaphor Contemporary Art, Brooklyn; University of R.I. Fine Art Gallery, R.I., Cardinal Stritch University, Milwaukee; CEPA Gallery, Buffalo; Photographic Resource Center, Boston; Bernard Toale Gallery, Boston; M.I.T. Hadyn Gallery, Cambridge; Huntington Gallery, Massachusetts College of Art, Boston; Nylon Gallery, London; Joseph Carroll & Sons, Boston; Pieroggi Traveling Flatfiles, Brooklyn; and most recently an exhibition titled Dark Memes: Cultural Viruses at Non-Fiction Gallery, Savannah, Georgia; upcoming Mass Displacement, Syracuse Art Museum, Point of Contact Space, Fall 2019, group show. Work instated in the Flatfiles at Pieroggi 2000, Brooklyn; Joseph Carroll & Sons, Boston; and the Drawing Center online viewing program. She has taught at Massachusetts College of Art, Rutgers University, The New School University, Fordham University, New Jersey City University, and artist in residence at Bloomsburg University, PA. Currently she is in a tenure track position at Ithaca College, in the art and design department. Her work is a hybrid of digital and analog print media: photo based and digital imaging, multiples, silk screen, drawing, artist's books, and various print and graphic processes. Sourced from photos she takes or found archival images, she attempts to investigate how images are formed and explores the shifting nature of representation. Intrigued by the slippage of the tactile and virtual world and consumption and production of the mediated image, the work investigates how images are never neutral. Through her experiments with image, process and material she creates new contexts inviting the viewer to seek questions about where meaning resides. Formally her pieces often visually challenge the stability of perception through the use of a variety of materials that play with perceptual ambiguity.

Scott Groeniger

“FreeSpace: Generation Ship org-4998e4.1: (mariner's grid)” (2017)

This work entitled FreeSpace: Generation Ship org-4998e4.1: (mariner's grid), is part of a larger series of 2-D digital/analogue hybrid works on paper, combining digital printing and traditional drawing materials. The larger series, entitled Habitable Zones, envisions the fictional maps, navigational

charts, and architectural plans of future landscapes and structures that might be necessary for a sustained human colony in a deep space habitat. I am fascinated by recent scientific discoveries of so-called “exoplanets” within habitable zones in nearby galaxies. Many of these recently discovered planets could potentially support permanent human presence in the distant future. These hybrid artworks are also meant to chart the imagined landscape of off-world architecture which does not yet exist; as well as the pathways, orbits, trajectories, and journeys which have not yet been made.

Scott Groeniger is a multimedia artist combining a range of hybrid media including 2D digital imaging, traditional printmaking, photography, and drawing. Groeniger is also the co-founder of the experimental print performance collaborative Lithopixel Refactory Collective [LRC]. Recent group exhibitions include: The Center for Contemporary Printmaking, Norwalk CT, Sarah Silberman Gallery, Derwood, MD, Lawrence Arts Center, Lawrence KS, Target Gallery, Torpedo Art Center, Alexandria, VA, White Box Gallery, Brisbane, Australia, Pacific Rim International Print Exhibition, Christchurch, New Zealand, Boston Printmakers North American Print Biennial (2013), Residence Gallery, London, UK, AC [Chapel] Gallery, New York, Solo Exhibitions include: Beijing Studio Center, Beijing China, Open Source Gallery, Brooklyn, NY, Hui No 'eau Visual Arts Center, Makawao, Maui, and University of Hawaii at Manoa Art Gallery, Honolulu, HI. The Lithopixel Refactory [LRC] collaborative project entitled Velocity Field was featured at the 2016 Southern Graphics Council International Conference in Portland, OR. Groeniger is an Associate Professor of Digital Imaging and Chair of Printmedia in the Department of Art and Art History at the University of Hawaii at Manoa.

Bryan Hutchison

“Antelope Island”

“Elevation II”

Bryan Hutchison is originally from Provo, Utah—a city in the western side of the United States. Utah is mostly wilderness: desert, mountains, and some forest. As cities develop and become more urban, our relationship to the wilderness changes. he is interested in this change and look for ways in which Urban life mimics the wilderness landscape and nature.

Vasilios Papaioannu

“Eidetiker: The Glacier Journey” (2018)

Eidetiker:The Glacier Journey:Archival footage, TRT:8:08, USA, 2018 ,A film by Vasilios Papaioannu & Chamberlain Zhang

Logline:William Craven's memory, November 1958, journey to Glacier National Park in Montana.

Synopsis:Eidetiker: The Glacier Journey explores the phenomenon of the eidetic memory in which a person is able to activate memories so vividly that they become a living reality. William Craven unearths memory from November 1958; the journey to the Glacier National Park in Montana.

Vasilios Papaioannu/Image: Archival footage from the Prelinger Archives. Balancing transparency, superimposition, coloring, editing. Visual conceptualization and research.

Chamberlain Zhang/Sound: A piece composed for an ensemble of improvisers by using a graphic score. The idea of this structured improvisation deals with the concept of making composition in real time, the continuum between past, present and future. This piece experiments the spatial, architectural aspect of sounds (electronic and acoustic). The ideas came from my study of composition and improvisation in parallel, alternating between two realities.

[Electronics (Moog), violin, saxophone, bass Clarinet, piano, double bass, various percussion.]

Vasilios Papaioannu (b. Thessaloniki, Greece 1978) is a Greek-Italian filmmaker-artist currently based in Syracuse, New York. In his work Papaioannu explores the fleeting dreamscapes of reality using noise, movement and disturbance. He merges different genres and unifies variegated media, primarily video, 16mm film and archival footage. In conjunction with his filmmaking activity he is also a mixed media visual artist, combining painting, vector art and photography. He holds an MA in Communication, Text Semiotics and Cinema from Università degli Studi di Siena, in Tuscany, Italy and an MFA in Film and Cinematography from Syracuse University in New York. Papaioannu is currently an Assistant Teaching Professor at the Department of Transmedia, Film, in the College of Visual and Performing Arts at Syracuse University.

Chamberlain Zhang is a Chinese electronic musician, dj, improviser, poet and sound artist. Coming from a background of experimental techno dj, he tells stories by manipulating sounds while performing and composing. He is also interested in exploring new possibilities in sounds, and new ways to experience sounds: music through sonic meditation, improvisation, composition, installation, electro-acoustic, and collaboration. For Chamberlain, space and future inspires drive and creativity.

Hannah Joynt

“Riiver Run Dry” is a documentation of a 36 hour (over five days) performance drawing that took place in 2015, Dunedin, New Zealand. The performance reflected my experience of walking down the Taramaku River in Westland, New Zealand during the hot, dry summer of the previous year. I walked for 20km from source of the river to where it joined a larger tributary. As I journeyed, the water would be flowing and then suddenly disappear under the rocks. The river was still flowing beneath the rocks as the water would reappear several kilometers further down. This process repeated, emerging and submerging as I proceeded the river junction.

Rivers are lines drawn by nature. Continually transforming and transporting, they are an energetic force drawn across the surface of the earth, a vector. In this work, only rocks are drawn and the white wall takes the place of where water might have flown. I make connections between the performative and temporal qualities of drawing and the nature of the river. The monumental scale and immense physicality in the performance/creation of the work is intended to communicate to the viewer the magnitude and intensity of the immersive experience I had with the river. The absence of the water (in the drawing) and also the final destruction of the drawing, where it is literally turned to dust, has a tragic quality that could be read as a nod toward environmental issues related to rivers and water as a cause of human interventions in the landscape.

Hannah Joynt is a contemporary drawing practitioner who works in a range of media, processes and scales. Based in Dunedin, New Zealand she also lectures and teaches drawing at the College of Art and Design at Otago Polytechnic in Dunedin. Hannah's studio practice is concerned with researching notions of 'drawing as a language', with a particular focus on drawing the landscape. She exhibits regularly around New Zealand in solo and group exhibitions and engages with collaborative projects. Of note is her ongoing live drawing and music performance collaboration with Dr Jane Venis (recently exhibited and performed in the CICA exhibition Lines Of Thought 2018).

Lucinda Luvaas

"Vessel Meditations" (2018)

"Vessel Meditations" is part of a series of video art shorts dealing with organic movement surrounding actors who are enmeshed in moving forms. Initially it was conceived as a multimedia project, but stands on its own as a work of art. It is a serene, peaceful depiction of life and the potential for human harmony on planet Earth.

Lucinda Luvaas is a multimedia artist working in video, fine art and sound. My films have received awards at film festivals and been exhibited at Museums, college galleries, fine art galleries and shown on television. Last year my movie: LA Style won "Best Short Film About Los Angeles" at the Culver City Film Festival in Los Angeles. My film documentary: Two From West Adams was featured during the whole month of October on PBS So Cal and Western Michigan University gave me a Solo Show of my video art piece: "In the Tunnel" last year as well. In August of this year my film: Welcome to Saint Angel is an Official Selection at the Golden State Film Festival in Los Angeles. Some exhibition venues include: John Jay College of Criminal Justice, NYC, the Holter Museum of Art, Helena, MT, Trbovlje New Media Setting, Slovenia, Yugoslavia, PBS TV Los Angeles, 23rd Festival Instant, Video, Marseille, France, Florida State University, Museum of Fine Arts, Tallahassee, Florida, The Propeller Center for the Arts, Toronto, CA, New School for Social Research, NYC and many more. To learn more please visit my website at: lucindaluvaasnewwork.com

Jūratė Jarulytė

"Landscape" (2008)

At a first glance, an image of the landscape under a vast clouded sky seems to be a still, but if we look attentively, small dots appear to be moving and the scene changes rapidly: it is crowded with cows, sheep and small cars. The film was produced during art residency in the Island of North Uist Outer Hebrides of Scotland, in 2008. It reflects on a relationship between what's close and far, here and there, temporary and permanent.

Jūratė Jarulytė is a Vilnius/Lithuania based artist. She studied fashion design, painting and video and was a lecturer at the Vilnius Academy of Arts in 2010-2015. Painting and video are the main aspects of her work although she uses various media. Among her interests are relational practices, equality and environmental issues.

Eija Temisevä

“Real/Unreal ” (2018)

“Real/Unreal”

A video performance. Silent.

1. What is the real colour of the skin of a human being?
2. What is reality and what is art?
3. What is a real human being and what is....

Eija Temisevä is a Finnish sculptor and video artist, born 1956 in Finland. During 1982 - 1986 I studied sculpture in Finnish Academy of Fine Arts. I have had many private exhibitions in Finland. Started to make videos 2012. I like to re-use my sculpture in videos. The second theme is the connection between nature and a human being. Moreover I am interested in psychological and existential issues. My videos have been selected in many international Video Festivals since 2014. Often I call my videos video poems.

Rita Mahfouz

“On Familiar Waters”(2018)

Originally extracted from film scenes revolving around a ship or the sea, the sentences—now an assembled voice-over—portray a city, drowned. Buildings, cars, motorcycles, people, dirt, cigarette butts, concrete, all overlap on one surface, that of water ... that of the screen. The video is part of a larger set of works (comprising writing and photography) that explores and constructs spaces that are neither strictly flat nor deep, an intermediate dimension where the distinction between background and foreground disappears.

Rita Mahfouz was born in 1985. She received an MA in Visual Arts from the Lebanese Academy of Fine Arts (Alba), University of Balamand, in 2018; a BA in Music Composition from the Lebanese National Higher Conservatory of Music in 2016; and a Maîtrise and BA in Film and Video Studies from Holy Spirit University of Kaslik in 2008 and 2006 respectively. She is the video maker of *On Familiar Waters*, 2018, and *Graphic Composition on White Background*, 2015; and the composer of *Je chante pour passer le temps* (2016), *Ce soir je dîne à la maison* (2014), and *RAVENSCRYTOO* (2013). She participated in “Immaterial Collection II, Forum 1: The Sides of Our Sea,” Beirut Art Center, May 2018, and “les 13e rencontres internationales de composition musicale de Cergy-Pontoise,” France, April 2014.

JJ Meyer

“The Wilderness” (2018)

“The Wilderness” is a meditation on the relationship of place to human emotion. As we revisit a site, our standing memory becomes scripted with new memory, in this view a site can become a depository of stray feelings that accumulate but simultaneously dissipate. Recorded in a rural town in Virginia, in North America.

JJ Meyer is artistic practice spans painting, video, performance, and installation. Meyer's artistic research creates connections between the history of art, epistemology, and technology to explore the metaphysics of love and desire. JJ Meyer holds an MFA from University of North Carolina at Chapel Hill and a BA from University of Virginia, where she graduated Phi Beta Kappa. Meyer is an internationally exhibited artist having shown at the Kamloops Art Gallery, in British Columbia and at Universitet i Oslo, Norway. In the United States, her work has shown at The Ackland Art Museum, CAM, The Carrack, LUMP Projects, and The Anchorlight in North Carolina. In Virginia, at The Garage, The Bridge PAI, WTVF/Radio IQ Gallery, New City Arts, Art Works Gallery, The IX Building, and Ruffin Gallery at University of Virginia. More information at www.jjmeyer.org and [@digital_joy](https://www.instagram.com/digital_joy)

Mikey Peterson

“Beyond Delta” (2018)

“Beyond Delta” In this abstract environmental landscape, space and time are continuously being reshaped. As with dreams and memories, the imagery lies within the boundary of the familiar and the surreal. The layered and distorted textures taken from across the United States (New Mexico and Illinois) reveal that nature's connections are closer and greater than they appear. The soundtrack, edited from the source footage, further dramatizes this cycle of transformation. We are transported into a place of otherness where the transitory can also, paradoxically, seem enduring.

Mikey Peterson is a Chicago-based video-audio artist, singer-songwriter, and art educator. His moving image work, influenced by pre-CGI Sci-Fi films, experimental cinema, and sound collage aim to disturb the viewer's self-perception and sense of place. Subtle events appear dramatic and nature's movements become surreal transformations. Footage is taken out of its original context and manipulated to relay other truths about the world that it is from - unveiling themes of memory, life cycles, disorientation and fear. To advance this process of displacement, Peterson manipulates the sound from the source recordings to compose a cohesive soundtrack, moving the viewer into dream-like meditations, chaos, and dark surreal spaces that paradoxically envelop rhythms of tone and light. His work has shown at Chicago's Museum of Contemporary Photography; the Chicago Cultural Center; the University of Chicago's Smart Museum; Rome's MAXXI Museum; South Korea's CICA Museum; the Armory Center For The Arts in Pasadena, California; Seattle's Northwest Film Forum; the SIGGRAPH Conference in Los Angeles, California, the Lucca Film Festival in Lucca, Italy, London's Visions in the Nunnery, CURRENTS New Media in Santa Fe, New Mexico, the STREETVIDEOART exhibition in Paris, France, Brooklyn's Ende Tymes Festival, and the Video Art and Experimental Film Festival at Tribeca Cinemas in New York City. His work has been featured in

publications including CICA Museum's Digital Body: New Media Art 2018; Mexico City's Blancopop; Paris' Stigmat 10 – Videofocus; LandEscape Art Review and the online audio publication, Text Sound. Peterson develops and teaches courses at the School of the Art Institute of Chicago and Snow City Arts. In addition, he writes and performs sparse melodic songs as a solo musician, and as one-half of The Duende Bros, has developed an inimitable form of electro pop.

Taylor Simone

“Hollowed Divinity: Unveiling the Labyrinth” (2018) “Manic in the Middle: A Monument for the Shredded” (2018)

Hollowed Divinity: Unveiling the Labyrinth, is a performative piece, in a series of three videos, that explores the human condition of searching for understanding of self within social stratification and ecology. This being a means of finding freedom from different indoctrination's of religion, domination culture and politics. Through the lens of submitting to the act of unknowing, the character presented in this video bask in the nature of divinity. This state of unknowing is quickly brought into question and unpacked by a second character, typography that represents a stream of deep consciousness. This tension is unveiled as the reality captivity within the narration of domination. In the end the character finds their divinity has been designed and structure by the narrator of domination. **Manic in the Middle:** A Monument for the Shredded Manic in the Middle: A Monument to the Shredded, presents a character that finds themselves driven mad within current bipartisanship and political tensions. The figure lyes in-between binary opposition, the viewer is invited to explore an exploration of manic destruction, reconstruction and settling within the friction of gridlock. By creating and simultaneously destroying as a form of rejecting picking between the lesser two, the character molds a new political reality for themselves. Often, the audio repeats the phrase, “I don't want to choose”, referring to hard line divisions that can be seen within contemporary American politics. What does it look like to stop playing the game and creating a platform for the middle ground? Is it possible?

Taylor Simone is a graphic artist, designer and writer from metro Detroit. Through the exploration of self and social systems, she explores the simultaneous process of destruction-creation and its relation to higher dimensional thinking. Simone is interested in resistance as an act of expanding perceivable reality and the inciting of paradigm shifts as a form protest. Simone utilizes this process of destruction and creation as a tool of understanding self, material and systems through a macro lens. Simone works with mix-media and textile materials, such as burlap and yarn, to create videos, illustrations, photographs, and performance. Currently Simone is receiving their MFA in Visual Communications at Virginia Commonwealth University. She received her BFA in Graphic Design. Recently, Taylor Simone will be participated in the group show, Super Human, at Fisher Parrish Gallery in Brooklyn, New York, following their solo show, Medium, at Sediment Arts in Richmond, Va.

Taryn Ward

“The People of California v. The Simpsons”(2018)

After being convicted for two counts of murder, O.J. Simpson famously fled the police on June 17th, 1994. The exciting and performative car chase memorized viewers as it was broadcasted live on CNN. The People of California v. The Simpsons combines the CNN audio of O.J. Simpson's chase with looped frames from the intro of a 1994 episode of The Simpsons that aired the same day. This juxtaposition locates the live car chase into an empty living room where the television broadcast is being ignored. Additionally, the duration of the piece spans the 22 minute length of a standard episode of The Simpsons.

Taryn Ward is a visual artist who currently works and lives in Rochester, New York, USA. Using both static and moving imagery, his work is often predicated on a conceptual basis and thematically relates to unconventional landscape, idiosyncrasies and the mundane.

Haoran Chang

Haoran Chang is a multidisciplinary artists who use video installation, virtual reality, and digital print to explore the relationship between externalization of memory and history. Haoran Chang received Bachelor degree from University of Wisconsin Madison and MFA from Maryland Institute College of Art. Haoran interested in how memories are externalized, and how we can retrieve and examine them by representing them in different contexts.

Ghada Chamma

“Cosmic sight” (2017)

Ghada Chamma was born in Tunisia in 1985. She has a degree in Fine Arts from the Higher Institute of Fine Arts in Tunis. She has exhibited in “The National Library of Tunisia's Gallery”, “Al Abdalliya Palace” and “The Aire Libre Gallery-El Teatro Space” in Tunisia.

In 2014 she took part in « Tunisie : Turbulences » exhibition, (Imago Mundi collection) and exhibited at La Villa Borghese in Roma 2014, at Giorgio Cini Foundation in Venice 2015, at The Pratt Institute in New-York 2016 and in 2017 she took part in Tribe 17 International Art Festival at The Barge House in London. She also participated in the « Cité Internationale des Arts Paris » residency program (from october 2016 to september 2017). Her works are contained in the Ministry of the Culture of Tunisia's collections. Painting is her way to explore the impressions and the sensations developed by the perceptions in everyday life. Her paintings are inspired from all kind of living entities that constitute her environment and stimulate her. She uses to perceive all these effects that she internalizes then while painting, she explores and projects them on the support. All impression she may experience exists in relation to a whole variety of images and her attention is constantly allowing for their increased recognition. Her work is formed entirely by small motifs drawn in slow movements, directed by the rhythm of the breathing. It allows her to explore calm and clarity. For her, exploration of infinitely small has the power to provide the intimacy of beings and things and to awake the earlier dreams of the joy of intimacy.

Winter Rusiloski

“Selma’s Rock” (2015)

Winter Rusiloski was born in Wilkes-Barre, Pennsylvania. Rusiloski completed a BFA in Painting and Related Arts-Dance at Kutztown University of Pennsylvania and an MFA in Painting at Texas Christian University. Rusiloski joined the Baylor Department of Art in 2016. Her exhibition highlights include: The Texas Biennial, Hunting Art Prize Finalist, Texas Paint Part 2-Out of Abstraction (Arlington Museum of Art), The Texas Oklahoma Art Prize (Wichita Falls Museum of Art) and The 30th September Competition (Alexandria Museum of Art), Studio Visit Magazine, Dallas Art Fair, and Art Santa Fe. Artspace 111 in Fort Worth represents her work.

Milica Lazarevic

“Losted files” (2018)

Milica Lazarevic (b.1988 in Sweden) is a visual artist who is mainly working with drawing and painting. She graduated at the Faculty of applied arts in Belgrade. Since 2014 she is teaching drawing and painting at the university of Arts in Belgrade. She has been exhibiting both nationally and internationally.

Holly Drewett

“Metasis II”(2017)

Holly Drewett graduated with an MA Print from the Royal College of Art London, specialising in drawing, she trained in lithography, etching, screen print, and digital media manipulation. Her work has been widely exhibited including Mall Galleries, London, Kingsgate Project Space, London, The Federation of Canadian Artists, Vancouver, New Ashgate Gallery, Farnham, and South Hill Park Art Centre, Bracknell to name a few. Holly has participated in Art fairs including Multiplied and Woolwich Contemporary Print Fair where she was awarded the East London Printmakers Prize in 2017. She was shortlisted for the Hockney Drawing Prize in 2015. She has undertaken residencies at South Hill Park Art Centre, 2012 and Art Print Residence, Barcelona, 2016.

Holly Drewett’s practice is informed by ideas surrounding intuitive gesture and the process of drawing. She investigates the choreography of the body in relationship to the process of making. Interested in the intuitive translation of sensory experiences, her recent work questions hierarchies of the body, communication and automation. Current work has frequently been generated whilst blindfolded, listening to soundscapes; aiming to allow a direct response between what is heard and what is drawn.

She explores ideas of layering and movement between surfaces and senses. The translation from one form to the next, the embodiment and export of the automatic and repeated gesture. The practice is process driven, there is a tension between a spontaneous act and that of the edit. The role of edit and control is considered and challenged. The process of drawing is rhythmic, intuitive and performative. It considers the acquisition and communication of knowledge and processing of sensation.

YoonSuk Kim 김윤숙

“untitled” (2017)

“untitled” (2017)

“untitled” (2017)

“untitled” (2017)

“untitled” (2017)

Endless attention,
emotions from a glimpse,
the moment of vision,
scenes out of sight, longing from far away

Although I have always believed that I lived my life to the fullest to find what I wanted, at times, there are the moments when I blame my life for all the burdens that I have had to carry.

Whenever I am unsatisfied with the way I have lived, ironically, additional images flow into my head.

Looking back upon my past, those moments of recalling all the unpleasant and regretful times come together and blow into my heart like a gentle breeze.

멈추지 않는 시선

얼핏 본 것들로부터 나오는 감정

순간의 이면

시선의 바깥

먼 데에 대한 그리움

하고 싶은 것들을 찾아, 열심히 적극적으로 살아간다고 생각했는데도 어느 순간 내게 책임져야 할 삶을 원망하는 시점이 찾아온다. 살아가는 스스로의 방식이 맘에 들지 않을 때, 아이러니하게도 또 다른 이미지들이 내 안으로 들어온다. 많은 것들을 되짚어 보게 했던 불편했던 시간 속에 찾아온 순간들이 모아져 내 마음에 부는 바람이 되다.

Yoonsuk Kim

I spent my childhood days in the small town, so I love being in nature and adore simple and pure beauty. Taking photographs of nature is a journey of self-discovery. I love photography because I can be honest with myself all along while I am working with photos.

1979년 충청북도 옥천에서 태어난 저는 자연과 함께 자랐습니다. 취미로 시작한 사진은 단순히 찍는 사진을 넘어서 자연을 바라보고 교감하며 저의 언어를 찾아가는 행위의 흔적이 되었습니다.

첫 개인전으로 <느린 날>(2012, 갤러리 류가헌)을 열었고, <mind-scape>(2015, 닻미술관 경기도 광주), <걸장을 넘기다>(2016, 화이트블럭 아트센터 경기도 파주) 단체전에 참여하였습니다.

DongHwan Je 제동환

“Black people” (2018)

“Black people” (2018)

“Black people” (2018)

DongHwan Je

나는 2017년에 검은 사람들에 대한 작업의 이미지들이 떠올랐다. 그때 나는 이것이 이렇게 나를 고립되게 할 것이라고 생각하지 않았다. 하지만 이 작업을 시작하면서 나는 많은 생각들을 했고, 많은 결론들을 내렸다. 하지만 그 결론들은 시간이 지나면서 틀렸다는 결과만을 가져왔고 난 또다시 무엇인가를 찾았다. 그것은 진리에 대한 것이었고 의미 있는 무엇인가에 대한 것이었다. 2년이란 시간 동안 같은 이미지로 다른 사유들을 했고 다른 삶을 살았다. 그럼 이제 와서 이미지가 의미하는 바가 무엇인지 그게 무엇이 중요한가? 그것은 내가 바꾸지 않아도 바뀌는 것이다. 작품은 독립된 개체라고 했다. 이 작업은 나에 의해 탄생했지만 저것의 소멸은 나에 의한 것이 아니다. 작품은 계속 변하고 나는 사라질 것이며 언젠간 작품도 사라질 것이고, 나는 작품을 사라지게 하고자 하고 있다고 생각한다.

인간이 진실에 이르게 될 때 유일한 사실은 태어남과 성교 그리고 죽음이다. -T.S. 엘리엇

Sumin Song 송수민

“square” (2018)

작업은 사진 이미지를 수집하면서 느끼는 감정과 접근 태도로부터 시작한다. 텍스트와 함께 접했던 이미지와 시간이 흐른 후 텍스트 없이 맞닥뜨린 이미지가 다르게 느껴지는 기억의 변질이나 이미지를 봤을 때 느껴지는 감정에 관심을 가지며 이미지를 해체하고 화폭으로 이미지를 가져와 변형을 가한다. 인터넷에서 빠르게 전환되는 화면으로 인해 특정 이미지나 상세한 부분은 기억에서 증발된다. 이미지는 잘려져 원인이 되는 사건은 숨겨지거나 사라져 버렸으며 비어 있는 공간으로 남기도 한다. Square는 우리가 보는 현대의 풍경을 표현한 작품이다. 캔버스 화면에는 인터넷 안에서 보았던 여러 개의 풍경이 섞여 있다. 눈이 내리고 있는 들판, 깎인 산, 개천 옆의 산책로, 어떠한 것도 남아있지 않은 공터. 모두 다른 풍경에서 가져온 각각의 요소들은 본래 어떤 사건을 담고 있었는지 알 수 없다. 다시 새로운 풍경 안으로 스며들었고, 중간중간 기억이 증발된 부분은 빈 공간으로 남았다.

송수민은 이화여대 대학교 서양화과, 이화여대 서양화과 대학원을 졸업하였다. 2015년 이마주갤러리 SCOUT전을 시작으로 서울 옥션<cutting edge100>(2016), 북서울 시립미술관에서 <그럼에도 불구하고X>(2015), 인천시립미술관 <두 번째 도시, 세 번째 공동체>(2017), 사루비아다방 <제3의 과제전>(2017) 등의 기획전에 참여했다. 개인전으로는 <膜막:가려진 풍경>, 예술공간 서:로(2018), <플라스틱 이파리>, space55,(2018) 가 있다.

Ki Youngoh 오기영

“도시-사라진 풍경” (2010)

“도시-사라진 풍경” (2010)

본인 작업은 도시 이미지에서 출발한다. 도시 이미지 중에서도 획일화되고 무차별적인 도시개발로 인해 사라져가는 공간에 대해 주의 깊게 살펴보고, 이를 본인의 시공간적 감각을 통해 내용과 형식의 차원에서 이미지를 구현해내는 것에 의미를 두고 있다.

본인이 고향을 떠나 도시생활에서 느꼈던 고독과 소외, 그리움 등은 도시이미지와 함께 본인 작업의 또 다른 출발점이라 할 수 있다. 공간적 모순과 시간적 괴리감에 대한 본인의 복합적인 감정들은 '재개발지역'이라는 소재를 통해 작업을 평면적으로 재구성하여, 현대사회 속에서 어둡고 침체되어 가는 단면들이 중첩되고 혼재된 상황을 표현하게 되었다.

이러한 본인의 시공간적인 감각을 평면적으로 재구성하기 위한 방법으로는 전통 채색법이자 수작업이 주가 되는 장지기법과 함께 현대 사회가 만들어 낸 인쇄매체를 응용한 전사기법을 혼용하는 방법을 채택하였다.

장지기법은 장지를 소지로 전통적인 붓만을 고집하지 않고 방망이질을 한 도침장지의 특성을 십분 활용한다. 다시 그 바탕위에 콩즙, 들기름을 바르고 말리든가, 천으로 닦아내어 스며드는 색깔을 기대하기도 한다. 이 같은 장지의 기초 작업위에 채색을 하거나 날카로운 철선으로 중층적으로 형성된 바탕면을 긁어내어 만들어진 선들로 본인의 의지와 무관한 운명에 휘둘리며 받았던 상처들의 형상을 나타낸다. 이는 자연스럽게 스며든 우리의 전통적 삶에 현대의 문명이 거칠고 부자연스럽게 파고 들어와 있는 느낌을 연출하고자 한 것이다.

또한, 현대사회가 만들어 낸 인쇄매체를 이용한 전사방법을 기법적으로 응용하게 된다. 전통적인 느낌이 나는 장지의 기초 작업위에 복제의 기법도 구사함으로써 서로 다른 기원을 가진 것들이 혼재하는 중층적인 시간의 의미를 부여함과 동시에, 수작업과 복제 기술이 공존하는 불연속적인 시간을 교차시킨다. 즉 전통적인 기법위에 인쇄매체의 기계적인 표현을 덮어 작품 감상자들로 하여금 현대 사회의 모순에 거부감을 일으키기 위한 메시지로 전달하고자 이용한 것이다.

이처럼 본인은 새로운 것에 의해 기존의 것들이 바탕이 되고, 단순한 물리적 풍화 작용과는 달리 인간 세계의 풍경에 적용됨으로서 무기력하게 사라지는 것들에 대한 감상을 표현한다.

Ki Youngoh 오기영

내 작업에서의 장지기법은 많은 노동과 시간을 필요로 한다. 이는 오늘날과 같은 패스트 시대와 상반되는 장인의 원시적 고단함, 하나 하나 땀내를 묻혀 가는 작업에 구도적 의미를 담고 싶은 이유이기도 하다. 그리고 전통적인 채색 기법과 전사라는 복제의 기법을 동시에 구사함으로 순수한 수작업과 복제 기술이 공존하는 화면으로 불연속적인 시간의 층을 교차시킨다.

Cho Wonjeong 조원정

“market street 1” (2015)

“market street 3” (2015)

“market street 4” (2015)

“market street 5” (2015)

“market street 12” (2016)

These cityscape pictures are the streets and market streets that are encountered in the back streets of big cities. These are pictures that focus on various hues that can be seen in various signboards of shops and street scenes on the street. In the gray modern city that is gradually losing its light, it captures moments when the signs and shops of the mall with tactile feelings jammed with dazzling hues. It seems complex and chaotic, but I have expressed the emotions of life and movement in the market, diversity, lightness, warmth, modesty or energetic energy.

The work was freely expressed in accordance with improvisational sensitivity using rough brush and knife as oil paintings. Rather than simply 'drawing a picture', they are paintings that are a delightful play that draws the vitality of the cityscape with a cheerful brush stroke, or as it goes by brushing.

여기의 도시풍경 그림들은 대도시의 뒷골목에서 만나게 되는 상가나 시장거리의 모습들이다. 늘어진 상가의 다양한 간판이나 시장 길에서 상점들의 여러 모습 등에서 볼 수 있는 다양한 색조들에 초점을 맞춘 그림들이다. 점차 빛을 잃어가는 회색빛 현대의 도시 속에 다소 무질서해 보이기도 하지만, 현란한 색조들이 뒤범벅 된 촉각적 느낌의 상가의 간판들과 상점들이 정겹게 다가온 순간들을 포착했다. 복잡하고 무질서해 보이지만 삶의 정서들이 오밀조밀 담긴 모습과 시장 속 움직임, 다양함, 경쾌함, 따스함, 정겹거나 또는 활기찬 기운들을 그 속에 함께 표현해 보았다. 작업은 유화로써 거친 붓놀림과 나이프를 사용하여 즉흥적 감성을 좇아 자유롭게 표현하였다. 단순히 ‘그림을 그린다’기보다는 시장과 거리 풍경의 활력을 경쾌한 붓놀림으로 마음 가는 대로 붓 가는 대로 그리는 즐거운 놀이로서의 그림들이다.

Cho Wonjeong

I was born in April, 1962 in Wonju, Korea. I majored in computer science at Ewha Womans University in 1981. I have been doing activities such as pottery and copper craft with my hobby, and started painting in earnest in 2009. In the summer of 2018, I graduated from Hongik University Graduate School of Fine Arts with a major in Painting and continue to study contemporary paintings at the Cultural Arts Education Center in same university. I have been continuing my work activities including seven solo exhibitions and many group exhibitions. My painting is a painting as a language that projects and expresses what I want to say out of the inside through the expression of painting in a visible object. At the beginning of the work, I tried to express the structural attractiveness and the stimulation of the color, the form, and so on, focusing on an object and observing it

I have drawn post-impressionist and expressive paintings that generally express intensely with intense colors, rough touches, and thick textures. These days, works are attempting to take pictures that incorporate the form of abstract expressionism.

Through painting, I can express my thoughts, existence, love, compassion, plea, justice, perfection, gratitude, and hope of existence through color, line, form, action, etc. through the form of nature, city, house, And speaks in a pictorial language.

1962년 4월 원주에서 출생했다. 1981년 이화여자대학교에서 전자계산학을 전공했다. 취미로 도예와 동판공예 등의 활동을 해 오다가 2009년부터 그림을 본격적으로 시작했다. 2018년 여름 홍익대학교

미술대학원 회화과를 졸업했다. 계속해서 같은 대학의 문화예술교육원에서 현대회화를 공부하고 있다. 7회의 개인전과 다수 그룹전 등, 작품 활동을 계속해오고 있다.

나의 그림은 그림이라는 표현 방식을 통해 내속에서 밖으로 말하고 싶은 것들을 보이는 대상 속에 투사하며 표현하는 언어로서의 그림이다. 작품 초기에는 어떤 대상을 보고 그 구조적 매력이나 색채의 자극, 형태 등을 집중해서 관찰하고 그것을 표현하려 했다. 대체로 강렬한 색상과 거친 터치, 두터운 질감으로 느낌을 과장되게 표현하는 후기인상주의와 표현주의적인 그림들을 그렸다. 요즈음 작업들은 추상표현주의 형식을 도입한 그림들을 시도하고 있다. 그림을 통해 존재에 대한 고찰, 순간순간의 회로애락의 정서, 연민, 항변, 정의로움, 완전함 같은 느낌과 감사, 희망들을 자연의 모습이나 도시, 집, 사물, 사람, 때로는 비구상적 형태를 빌어 색과 선 형태, 액션 등을 동원하여 그림언어로 이야기 한다.