

Lines of Thought 2018 Catalog

CICA Museum

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Featured Artists 참여작가:

Pedro Morales, Wayne Madsen, Dylan DeWitt, Jacob Cornelius, Avis Wu, Patrick Gabler, Alexis Avlamis, Jamie Romanet, Jane Venis and Hannah Joynt, Christine A. Banna, Rebecca Kautz, Angelina Voskopoulou, Angel E. Fernandez, Mana Mehrabian, Antoni Hidalgo, Jay Hollick, David Glen Larson, Nicole Lenzi, Megan Hanley, Ellen Wetmore, Kangmin Lim 임강민, Hyun Sook Hwang 황현숙, Jong kwang Hyun 현종광, Haeshin Chung 정혜신, Eunsom Kwon 권은솜, J Roh 제이로, Minhee Kang 강민희, Chung SooJin 정수진, Sihwa 시화, Hyunzoo Kim 김현주

Pedro Morales

“Thoughts on sustainability”(2015)

I use the aesthetics of fractals and geometric abstraction to investigate the ubiquity of mobile technology in today's life. I propose the interaction with the viewer through the decoding of "Thoughts on sustainability" artwork that is, above all, a quest for beauty.

The proposal is based on the impact of 2D coding on society in the early 21st century: everything and everyone bearing contents and meanings in all possible combinations. As geometrical 2D codes have become part of almost every domain of life, fed by an incessant flow of data in real time to find information faster, they have also raised a generation of impatient consumers. My artwork uses these 2D codes to make the spectator pause and be captivated by the beauty evident in their geometric weaving. My ultimate interest lies in the aesthetics of the geometric codes.

In "Thoughts on sustainability", is built to encourage interaction with the viewer, via their phones, and the technology of the binary codes, to find scattered data and information about today's world and the most sought after URL's in cyberspace on sustainability. "Thoughts on sustainability" enhances the experience of social media and extends it to a new format, a world of geometric art.

In 2010 I coined the term "Mobile Tagging Art" to define the artistic expression that uses scanning, decoding, and reading out geometric shapes to reveal content, without sacrifice of the aesthetic engagement. Using the camera of a mobile device to re-interpret numeric codes, Mobile Tagging Art gives artistic meaning to the fast-growing technology of mobile internet: geometric symbols that carry tags and induce communication with a cell phone.

Pedro Morales (Maracaibo, VE. 1958. Lives and works in Houston U.S. & Versailles. France) is a pioneer of digital art in Venezuela. La Mirada", (The Gaze), ca. 1989, made entirely in a 8088 PC with 256K RAM memory is one of the first works of digital art documented in the region <http://pedromorales.com/artwork/la-mirada-1989.html>. Morales represented Venezuela in the 50th Venice Biennale exhibition "The Dictatorship of the Viewer" (2003) with his iconic work "City Rooms". Censored by the government of his country, it was still viewed (navigated) by thousands of people online. cityrooms.net is a high point in his career and a landmark for Venezuelan contemporary art. Since 2008, Pedro Morales experiments with new materials and techniques, using elements produced by 3D printers, abstractly-created volumes turned into objects without going through industrial processes, displays with messages that can be deciphered with a mobile phone. 3D pieces come from open-source handmade printers assembled by the artist himself. His work also talks with his own voice. Part of the advanced interactivity of his work, mediating mobile connectivity, is the fact that each code can bear a personal message which can be changed as life goes on, uploading phrases, URLs and feelings onto the art piece, just like any other social network. In 2014 MANUEL DE CIVILITÉ POUR LES PETITES FILLES solo show at MAELLE Gallery Paris and Erotic embroideries solo at Space Mezcla. Rouen, France. In 2018 solo show Signs & Symbols. The Museum of Geometric and MADI Art. DALLAS. US.

Wayne Madsen

“untitled” (2018)

Wayne Madsen is a new media artist and educator specializing in algorithmic practices and human computer interactions. He earned his MFA at the CADRE New Media laboratory. His work has been exhibited internationally, including Videomedja Festival, The Biennale Project and being on the Short List for the Lumen Prize 2017. He currently teaches new media and web design at Indiana University, Kokomo and resides in Indiana, USA.

Dylan DeWitt

“Both Sides” (2018)

“Both Sides” consists of two cast paper images of each side of a single sheet of wrinkled copy paper. These pieces present themselves as humble items, but reveal themselves instead to be carefully constructed articles. What appear at first to be the chaotic results of entropy are in fact painstakingly ordered images. How reliable is the distinction between artworks and other objects, between messages and coincidences, between images and mute facts?

Dylan DeWitt’s artworks address the unusual, the everyday, and the puzzling territories in between. He lives and works in Fayetteville, Arkansas, where he is head of the Drawing program at the University of Arkansas School of Art.

Jacob Cornelius

“Process” (2017)

“In Process” (2017)

Recently I have sought to capture the consciousness of my media through documenting my processes. During the conception of a composition, I photograph the ink as it meanders across the foundation of water I place. The once inert and inanimate ink is granted with mobility once it comes into contact with the water, asserting itself across the composition in a similar fashion to the active mark making of an artist. Both the documentation and finalized compositions are presented on equal footing to grant the procedure with the same reverence as the end product. I push the interplay between both compositions by recording the wet composition at a different angle and scale in order to establish the process as a separate entity.

I’m a senior year student attending the University of Texas in San Antonio. As an artist I’m constantly exploring the media that I utilize in order to elevate the creation process. My compositions are varied in the amount of control I assert over the media of drawing. Some works employ a strict application of graphite and colored pencil, while others practice the looser medium of ink. . Observing the apparent sentience of the material as it is arranged into a composition has been my focus. I have developed a number of compositions by giving the medium its own agency. Investigating the nature of the material used to create art, as well as exploring its ability of manipulating itself has held my fascination. Many of my works deal with imagined and distorted subjects of weird fantasy, incorporating either humor or visceral physicality.

Avis Wu

“Untitled1809” (2018)

“Untitled1810” (2018)

Avis Wu (born 1975) is an Taiwanese female artist. Avis is interested in working with a poetic link between visual and psychology, a sensational combination within the internal and external world. What She likes to express is an emotion or a psychological state. It is not subject to aesthetic constraints, something elusive, but it’s beauty is hidden under the surface significance of life. It goes beyond aesthetic imagination and expectations. Her work is not an expression of a presentation of results, but a moment she finds in her creative process. For Avis, it is a

journey. In her creative process, she shares her discovery and feelings from her observation and perceptions with her humility and respect for life.

Patrick Gabler

“Drawing Series III / No 6” (2015)

“Drawing Series III / No 7” (2015)

Patrick Gabler, born in Munich in 1967, lives in Hamburg. For more than 20 years he has been working on series of drawings and prints gathered under different titles; »Electric Bathing« (1996–2002) , »Circle and Cosmos« (2003–2013) and most recently »Drawings I-X and Drawing Series I–III« (2014–2017). They have been shown in various exhibitions in Germany and internationally with constantly new works on paper. All of the works in the series make reference to reduced geometric charts from antiquity and the Middle Ages with their tradition of representing the sky or the cosmos in a circular shape.

Gabler’s two precise pencil drawing belongs to the series « Drawing Series III» which he worked on since over ten years. His work brings together borrowed forms and harmonic imagery reminiscent of minimal painting and medieval mapping. Besides that Gabler’s drawings have been exhibited in numerous solo and group exhibitions in and beyond Germany, his work has been acquired by the Kupferstichkabinett der Staatlichen Museen in Berlin (Museum for prints and drawings) and the Achenbach Collection at the Museum of Fine Arts, San Francisco for their public collections.

Alexis Avlamis

“In my dreams I hide” (2017)

Alexis Avlamis (b.Athens 1979) received an early art instruction from Bennington College, Vermont and later on earned a BFA(hons) in Painting from the Athens School of Fine Arts. By tapping into a stream of consciousness, he creates dreamlike mindscapes aiming at a Cosmic Unity, where nature and the artifice co-exist symbiotically. His practice is largely subconscious and organic in process. His drawings explore the transformative possibilities of imaginary cities floating in the outer space. A visual study of impossible Utopian structures, man-made space machines existing only on paper.

Avlamis is a laureate of the International Emerging Artist Award (Drawing and Illustration category), which saw his works exhibited in Dubai and Brussels, respectively. Recently, he was selected as a winner of the 2018 American Art Awards (Naive-Other category). Juried shows include the: 31st September competition, Alexandria Museum of Art, LA, (USA), 39th Annual Juried Art Exhibition, Monmouth Museum, NJ, (USA), Cardinal Planes, Gallery Korea, Korean Cultural Center, New York (USA), the Stencil Art Prize, Touring Exhibition, (Australia), The Abstract Mind, CICA Museum (Korea), Bowery Gallery International Juried show, New York, (USA), 6th 2017 ArtSlant Prize Showcase Winner (Mixed-Media), 7th 2017 ArtSlant Prize Showcase Winner (Painting), A line with intent, ARC Gallery, Chicago (USA), Biennale Austria, blue bleu blau blu, (Vienna), Black&White, 3rd Place, Bauhaus Prairie Art Gallery, OK, (USA), Day Dreamers, Bg Gallery (California), 10x10x10 Tieton, (Washington), the Bloom Award, Shortlisted (Cologne), Artist Statement, CICA Museum (Korea), Anthology, Charlie Smith London (UK), the Mamut Art Project (Istanbul), the IEAA Award (Dubai and Brussels), the Dave Bown Projects, (New York), the Heart Revive, Sunshine Museum (Beijing), the 7 artists / 7 countries, Korean cultural service, Beijing (China), the Drawing Center’s Viewing Program (New York) and several others. He has attended artist residencies in USA, Finland and China and works may be found in private and museum collections, most notably the Djurhuus Collection, Denmark and the Henan Art Center’s collection, China. Lives and works in Athens.

Jamie Romanet

“camus” (2018)

Human emotion is at the center of my work. I delve into various anxieties, fears, stored thoughts and experiences by working in the spontaneous arena of watercolour and ink. Affected by the personal and the political, the work

is also a dialog with the subconscious mind and the processing of our everyday life in the modern world, and the history and lives we carry and can bring forth from within us. The painting "Camus" is a mediation on the quote by Albert Camus;

"The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion."

Jamie Romanet

Born in Connecticut, in 1978, Jamie is an American artist currently living in Paris, France. After studying both Poetry and Geography as an undergraduate in Connecticut, she then went on to get her Post-Baccalaureate degree in Painting in Florence, Italy. Jamie has exhibited in both the US and abroad. Her work aims to be both personal and universal.

Jane Venis and Hannah Joynt

"jamjo" (2018)

Jamjo is a performance video work in which we address the question "How do we collaborate successfully with two very different creative practices in order to explore new territories within a contemporary context?"

On the video filmed in real time with a live audience, Jane plays a banjo in an improvisational way and Hannah responds to the music interpreting the sound as a large scale drawing. However, there is a moment at some point early in the performance when Jane has started to respond to Hannah's mark making, as the drawing has the ability to 'draw out' phrases from the instrument in 'dual improvisation'.

Although the process is largely spontaneous, the drawings can also be 'read' as a narrative, and the performance has a theatrical storytelling quality to it. We all have different non-verbal modes of expressing ourselves. In our performances we are initiating dialogue with each other in our own individual creative languages. How might a mark be interpreted? How might sound be interpreted? As the notion of improvisation and spontaneous expression is common to both drawing and music/sound performance this video is our combined expression of these questions. In Jamjo we are able to remain based in our separate disciplines yet generate new work collaboratively. Inevitably this pushes our individual practices to otherwise uncharted territory and lead us to deeper understandings of our own and each other's work.

Hannah Joynt is a contemporary drawing practitioner who works in a range of media, processes and scales. Jane Venis a musician, performance artist and maker of sculptural musical instruments. Her work is often playful and experimental and engagement with the viewer is critical to her practice. Jane has exhibited solo shows in Public Galleries in New Zealand and has been selected for several international juried group exhibitions. Hannah's studio practice is concerned with researching notions of 'drawing as a language', with a particular focus on drawing the landscape. Visual interpretation of sound by drawing is recent avenue in her exploration of 'drawing as a language', yet a landscape influence is obviously present. She exhibits regularly around New Zealand in solo and group exhibitions. Although they have their own individual practices they have collaborated together over many years, including teaching drawing together at Otago Polytechnic in Dunedin, New Zealand.

Christine A. Banna

"Uncharted Territory" (2014)

Christine A. Banna is a multidisciplinary artist who pulls from both modern and traditional methods such as painting, drawing, video, sound and animation and utilizes them in her practice. Born in Providence, RI, Banna moved to Boston, MA to pursue her undergraduate and graduate degrees. Christine A. Banna received her MFA from the School of the Museum of Fine Arts, Boston in 2014 and her BFA in Painting with a minor in Art History from Boston University's College of Fine Art in 2009. Her Master's thesis "Uncharted Territory" has previously been screened at the Museum of Fine Arts, Boston's Alford Auditorium, the Cyclorama at the Boston Center for the Arts, Fitchburg Video Project's outdoor projection space, the Conant Gallery in Groton, MA and she is honored now at the CICA Museum in Gimpo, South Korea. She is currently teaching in the Animation and Motion

Media Department at Lesley University's College of Art and Design in Cambridge, Massachusetts. Artist Statement about "Uncharted Territory": "Uncharted Territory" grew organically from multiple different artworks I was working on simultaneously during my graduate studies. I was attempting to work through themes that had been pervasive in my previous work around some morbid topics. It became clear to me through my work that my next step had to be more personal and honest to move forward in my practice. I thought about my own health struggles with extreme food and airborne allergies and how even unintentionally it affected my artwork. I resisted this realization that my work had always been more self biographical than I consciously intended. "Uncharted Territory" at its core about the inevitability of death and the coming to terms with a near death experience. I chose a story from my own experience suffering through the worst allergic reaction in my life. The experience of this particular incident definitely stands out from the hundreds of times I've had a reaction. The stakes were never higher than that Thursday night many years ago. This artwork involves visuals of both fantastical and mundane scenarios of suffocation. The majority of the footage takes place in two voids humanity is exploring: water and space. The scenes themselves range from meditative to violent which are married together aesthetically through the color palette and style. The scenes are appropriated from a wide variety of media ranging from news broadcasts, video games and Hollywood movies, but their true source is always masked in the way that they are transformed, rotoscoped, colored and sampled.

Rebecca Kautz

"Throwing My Weight Around" (2017)

"Throwing My Weight Around" is a performance for video. In the video we see the artist, Rebecca Kautz, attempting to throw her weight (136 pounds) in flour. This performance document is what the artist refers to as an "embedded performance"-an action performed within the frame of a larger performance action.

Every day for one year, from January 1st 2016 until January 1st 2017, Kautz wore a white pair of coveralls with the words "Artist Working" printed on the back without washing the suit. The suit is visible in this video document. The suit was worn for 368 days, regardless of what activity was being performed- the coveralls were worn. The suit was only removed to sleep and shower. This "talisman" was present in all situations, both public and private. The artist, also a mother of two children, cared for her children in the suit as well as performed any and all tasks in and out of the home. The suit was never washed. The residue of daily life was allowed to accumulate on the suit. With two primary intentions in carrying out the project the artist deconstructs the complicated ideals of motherhood, labor, and the social function of the artist. Intentionally confronting social, cultural and institutional perceptions of who artists are, what art is, and where you find it. The second concern, was to visually create residue from each day passing and a simulation of the social isolation as a result of gender discrimination which includes sexual abuse. A metaphorical statement of traumatic residue, the powerful learning in girlhood, and the lasting effects these experiences have on our lifelong development. Some experiences are not easily washed away, and have lasting psychological effects on how we develop.

When someone is figuratively "throwing their weight around" they are exhibiting aggressive behavior, demonstrating their power. Flour, is a substance that is seemingly light, but when in mass is very heavy. A domestic material, commonly found in all kitchens, flour is the primary foundations of all bread, for a variety of races and cultures, flour becomes emblematic of the base of cultural life, values and ideas surrounding the home. In Christian philosophy, bread is the body of Christ. In a violent transgression, flour is expelled to a sound track of the artist deconstructing her role as mother, artist and the shame of failing at either role. This confessional act, is edited in reverse, and in effect is undone-withdrawn.

Rebecca Kautz (b.1978 Princeton, IL) is an interdisciplinary artist working in painting/drawing, performance and video. She has a BFA from The School of the Art Institute of Chicago in Performance, a Master's of Arts in both Educational Leadership as well as Art and a Masters of Fine Arts in Painting & Drawing from The University of Wisconsin-Madison. Kautz has a foundational practice which incorporates reflective, expository writing and drawing. These beginning processes are often translated into physical performance works as an attempt to embody and expand on the problem under investigation. Working on themes related to psychology, sociology and power, the work is not always linear and incorporates personal auto-ethnographic symbols as well as references to contemporary culture. Exhibition and performance record includes solo shows and international exposure; The Ski Club (2018), Portrait Society Gallery (2018), Lakeside Legacy Foundation in Crystal Lake, IL

(2015); OFF The WALL at Arts + Literature Lab, Madison, WI (2017 & 2016); Performance art work presented at The Museum of Contemporary Art-Chicago, CAN Gallery (Chicago); SHE SHE Gallery (Chicago) and alternative spaces. She has presented her work at the Open Engagement Conference on Socially Engaged Art in Chicago (2017); and was awarded a Social Art Award from the Berlin based Center for Art & Innovation (2017).

Angelina Voskopoulou

“Behind this page but not disappearing” (2015)

Some of my artwork over the past years has been focused on ‘minimal movement’. My view regarding the power of that which is minimal has been reinforced by research, the application of ideas and the results from previous research. The movement of a unit is considered to be that which drives all things. I don’t wish to lead anyone to wonder about the physical world and its laws or create religious questions regarding God and creation. The project is centered on Man and his inner world. That which I call minimal movement, is the internal movement, internal action or intensity and how everything doesn’t necessarily have to entail external action. Even total lack of movement indicates internal intensities, conflicts, disputes and concerns.

Angelina Voskopoulou

Born in Athens, Greece on 14th May 1981. graduate (BA with Distinction) in Fine Arts and Technology and I also have a Masters degree in Digital Arts(university of the Arts London). I am teaching at Athens cultural center Art and New Media . I am also the course leader in Digital Arts at iversity (platform for open massive online courses) Moreover, I am working my own videos, as well as sculptures made from polyester. I am also the Co founder and video artist/director of ‘state of flux’ dance group and member of visual container ITALIAN VIDEOART PLATFORM, Since 2008, the first italian videoart distributor and platform for video art promotion and special projects

Angel E. Fernandez

“Tires for Sisyphus” (2018)

The work presented at CICA Museum is a video work created from a performance-based project created in Terlingua Ranch, near Big Bend National Park and Big Bend Ranch State Park in the Trans-Pecos Region of Texas. The performance is that of Angel Fernandez pushing a seven foot spherical object in the barren landscape. The pushing will leave impressions in the earth. The finished video will be presented in the exhibition Lines of Thought at CICA Museum.

Angel Fernandez was born in Celaya, Guanajuato, Mexico. He grew up in the northern region of Chihuahua before coming to Fort Worth, Texas. From an early age, he accompanied his uncle German to his fabrication shop where Fernandez was exposed to object making. Fernandez attended Texas Wesleyan University in Fort Worth where he received a Bachelor of Fine Arts degree with a concentration in sculpture. He attended the University of Massachusetts at Dartmouth, and received a Master of Fine Arts degree in sculpture. Fernandez is an Associate Professor of Art at Tarrant County College, Trinity River Campus in downtown Fort Worth.

Mana Mehrabian

“Peepholes” (2018)

Mana Mehrabian is an Iranian artist whose conceptual and interactive works engage the contemporary world of images and its dominant power in inciting viewpoint and awareness. Mana’s work invites viewers to lend their thoughts and attention to the influence of images that surround them every day. By referencing photography as a medium and its related theories, her works conduct a dynamic investigation of meaning and consciousness as they prompt viewers to think about their perceptions. Mana currently lives in Eastern Washington, after earning her MFA degree at Washington State University.

Antoni Hidalgo

“ALTER” (2018)

Antoni Hidalgo, inercies_, 1969, is a Mollet del Vallés, Barcelona-based artist, has studied labour relations at the University of Barcelona, sculpture courses at the Escola Massana, art and design school, has made some collective and individual exhibitions and combines the digital collage with the creative photography.

Some people in an empty space where they live their routines. Day after day without possibility of change. They only can contemplate what happens. Then, they realize that they're not alone. There's something more, strange: alter...

Jay Hollick

“Self Portrait” (2018)

“Suspended Home’ (2017)

Jay currently holds a position as Interim Chair for the Graphic Design Department at the Rocky Mountain College of Art and Design and is an established designer, illustrator, fabricator and artist working professionally in the United States since 2007.

Jay’s work has been exhibited nationally including the Contemporary Art Museum in Tampa, FL and Atlantic Center for the Arts in New Smyrna Beach, FL and Washington State University in Washington State.

David Glen Larson

“ Enso” (2018)

“Homeage to O’keeffe” (2018)

“Love and the Light Heart” (2018)

David Glen Larson is a photographer and visual artist based in his native Los Angeles. He studied directing and screenwriting at the University of Southern California’s School of Cinematic Arts, and afterward had some success writing for film and television, becoming an active member of the Writer’s Guild of America. But the power of the still image and the challenge of telling stories through the language of light ultimately drew his heart away from Hollywood, and he returned to portraiture and fine art photography full time. David recently received a Silver in the 2018 Paris Photo Prize, honorable mentions in the 2017 International Photographer of the Year Competition and the 2017 Chromatic Awards, and his work has been included in exhibitions across the world.

I’ve always been fascinated with light, which is why I was drawn to photography at such a young age. To capture light is to capture time. In this series of photographs I use a technique called dragging the shutter to paint with light. The technique took months to perfect, and continues to evolve. To make these images I used both strobes and constant light, along with a very slow shutter speed, to draw lines of light through the air with nothing more than my hands. Each is a single exposure, and other than some post-processing to enhance color, contrast, etc., the effect was achieved entirely in-camera.

Nicole Lenzi

“ Conglomerate (Progression)No 4” (2017)

“ Conglomerate (Progression)No 7” (2017)

“ Conglomerate (Progression)No 10” (2017)

“ Conglomerate (Progression)No 14” (2017)

‘Conglomerate (Progression)No 18’ (2017)

Nicole Lenzi takes a multi-dimensional approach to drawing that includes installations, spatial drawings, 2D relief, and works on paper. Her work questions what a drawing is and how it can affect thinking. Eastern philosophy serves a guide to propel works forward. She has exhibited widely, including the Delaware Contemporary, Delaware Art Museum, District of Columbia Arts Center, Vox Populi, and the Czong institute for Contemporary Art, Seoul, South Korea. Lenzi has maintained a blog on contemporary drawing, Expanded, since

2015 and is based in Baltimore, MD. She earned her B.F.A. from Carnegie Mellon University and her M.F.A. from Maryland Institute College of Art in 2007.

The current Conglomerate series, Progressions, are made in relation to light and shadow. The term relates to musical chord progressions produced over time to stir harmonies. These works are composed outside with cement slabs and plexiglass (and rest upon cement). Progressions shift in form in relation to sunlight. Movement is marked extend the drawing activity. Different stages are photographed. These digital images become the enduring work. They create a boundary for the activity. Viewers can use their imagination to make connections between the different images. A series of reductive still lifes are created from the photographs. They pull out the darkest darks of the images to capture shadow alignments and become metaphors.

Megan Hanley

“Untitled (Necropolis 6: 1822)” (2016)

Untitled (Necropolis 6: 1822) is part of a series of charcoal drawings inspired by my experience working on an archaeological dig in Menorca, Spain. The piece depicts a 1500-year-old Roman grave alive with shrubs, grasses, and flowers that were in the process of reclaiming the disturbed earth. The drawings signify the cyclical nature of life, the fact that through death, the body transitions from one that consumes to one that provides nourishment. The work explores how acts of entombment and excavation affect the land and embody the interconnected relationship we humans have as part of a larger environment.

Megan Hanley is an artist who lives and works in Portland, Oregon, USA. She creates art to continue a dialogue around the theory of posthumanism and the physical processes of biology and geology. By creating drawings utilizing natural materials from sites of investigation she urges us to consider that humans are part of a complex ecosystem, equal to bacteria, minerals, plants, and animals. She was recently awarded the Andries Deinum Prize for Visionaries and Provocateurs and a Project Grant from the Regional Arts and Culture Council to complete a year of research in collaboration with the Center for Life in Extreme Environments at Portland State University as preparation for a solo show in the fall of 2018 of new drawings and sculptures. Hanley has also taken part in a backpacking residency with Signal Fire in the Siskiyou Mountain region of Northern California, and a three-week dig with the Sanisera Archaeology Institute on the island of Menorca, Spain as part of her research-based practice. Her work has been selected for juried exhibitions at Gallery 263 in Cambridge, MA, the Nightingale Gallery at Eastern Oregon University, La Grande, OR and the Littman Gallery at Portland State University, Portland, OR. Most recently her drawings have been published in the Pacific Coast edition of *New American Paintings*. Hanley received a BFA in Art Education from the School of the Museum of Fine Arts, Boston in 2008 and an MFA in Contemporary Art Practice from Portland State University in 2017. She is currently teaching drawing at Pacific Northwest College of Art.

Ellen Wetmore

“ A Red Line” (2012)

About A Red Line, 2012, single channel video HD, 1:00 m:s, 16:9 format, audio, color <https://vimeo.com/42221917>. “Can one paint with video? Can the body be a brush for the screen? What are these boundaries drawn with and across our figures?” The performance works from this series framed the despair and hope of a fertile and barren reproductive body, in all of its blood and glory.

Ellen Wetmore’s artworks inspire a blend of humor and horror. Her work focuses on lived experience blended with well-honed paranoia, using her body as the primary vehicle. Working in the mediums of drawing, sculpture, installation, and video, and employing ideas that are often subversive and polemical in nature, Wetmore’s work collapses the distance between sign-based languages and experience.

Wetmore’s video projects have been featured in screenings at the Sandwell Arts Trust in the West Midlands, UK, Ciné Lumière in London, the Dorsky Gallery in Long Island, NY, Currents, Santa Fe, New Mexico, CologneOff, Cologne, Germany, Videoholica in Bulgaria, and the MIA screen in Cairo. Her most recent work is on the 80-foot tall 7-screen marquee at the Boston Convention and Exhibition Center. She is a 2012 School of the Museum of Fine Arts Traveling Fellow, a summer 2015 visiting artist at the American Academy of Rome and served as a

juror for the video dance festival InShadow of Lisbon. In 2016 she was shortlisted for the Georgia Fee award and in 2017 was awarded the Massachusetts Cultural Council Artist Fellowship in Film/Video and a Berkshire Taconic ART Grant. Her work can be found online at <http://www.ellenwetmore.com>, and on Vimeo. "Art is the mitigation of an atrocious world." She lives in Groton, Massachusetts and is an Associate Professor of Art at the University of Massachusetts, Lowell.

Kangmin Lim 임강민

"June - October, 2017 DA" (2017)

ZZZ series explores the borderlands of unconsciousness and psychological home through dream fragments. Using a mix of traditional and digital mediums, I recreate imaginary world. I collect the details from dreams by writing, drawing, and voice recording and realize those represents my reactions to both personal experiences and social issues such as racism, misogyny, queer phobia, and social pressures. Based on those resources, I firstly categorize them by external elements to shape the basic composition, and build details based on atmospheric quality of dream, functions, and social perceptions. As a result, eccentric constructions and perspective distortion are formed. After the pen and watercolor drawing is settled as a background, I also make digital animation and sound effects to establish the sense of movement and develop the multi-sensory impression. The harmony and distortion between the traditional and digital mediums question the boundaries of different dimensions and concepts and express ideas of unconsciousness and a way to psychological home.

ZZZ 시리즈의 작품들은 꿈을 통해 의식과 무의식의 경계와 심리적 집이라는 개념을 탐구한다. 전통재료와 디지털 매체를 혼합적으로 사용한 드로잉과 실험 애니메이션으로 새로운 세계를 재창조한다. 꿈을 글과 그림과 소리의 형태로 기록하고 수집하는 과정에서 이러한 조각들이 개인적인 경험과 인종차별주의, 성차별주의, 성소수자 혐오, 교육 과열 등의 사회적 억압과 차별들에 대한 무의식적 반응도 보여줌을 깨닫는다. 이 기록들의 장소, 사물, 인물 등의 외적 요소들로 전체적인 구도를 잡고, 분위기, 기능, 인식과 편견 등의 내적 요소들을 추가하여 자세한 부분들을 만들어감으로써 기이한 구도와 뒤틀린 투시법 등으로 비현실적인 세상을 만들어간다. 이러한 과정으로 펜과 수채화 드로잉이 배경으로 완성되면, 그 위에 애니메이션과 사운드를 입혀서 움직임과 다감각적 효과를 발전시킨다. 대비되는 재료들의 조화와 왜곡은 다른 공간들과 개념들의 경계에 의문을 두고 무의식의 관념과 심리적 집이라는 공간을 찾아가는 방향을 제시해준다.

Kangmin Lim is a South Korean mixed media artist who explores the reinterpretation of dream fragments as the borderland of unconsciousness through drawing and experimental animation. She got her BFA at the Columbus College of Art and Design(CCAD) with honors degree in 2018 and will complete her MFA in Computer Arts at the School of Visual Arts in New York City. Lim completed her first solo exhibition "ZZZ"(2018) and was featured in numerous exhibitions in Columbus, OH and Seoul, Busan in South Korea.

임강민은 무의식과 의식의 경계로 재해석한 꿈의 조각들을 드로잉과 실험적 애니메이션으로 표현하는 멀티미디어 작가이다. 콜롬버스 미술 대학교 (Columbus College Art & Design)에서 순수미술(Fine Arts)를 전공하고 우등생으로 졸업하였다. 2018년에 첫 개인 전시회 "ZZZ"를 포함하여 미국에서 다수의 전시에 참여하였다. 현 School of Visual Arts (SVA NYC) 대학원에 컴퓨터 아트 전공자로 재학중이다.

HYUN SOOK HWANG 향현숙

"공-유기체-포도" (2016)

우주 만물은 영원하고 고정된 실체(實體)가 없으나 유기체적 인연에 의해 그 모습을 달리 하면서 시간과 공간 속에서 서로가 무한한 원인이 되어 존재하는 중중무진연기(重重無盡緣起)이다. 내용을 알 수 없게 된 애초 책의 페이지였던 간지와 여름, 포도 알을 열심히 떼어 먹고 난 후 앙상하게 남겨진 가지는 점점 공(空)의 마음과 형상이 되어 그림이 된다. 생성과 소멸로서의 콜라주는 지속과 순환의 의미를 갖고 포도는 미래의 끊임없이 지속되는 시간과 애매모호함 속에서 나의 삶은 유한하나 의식을 통해 지각된 하나의 사물은 유기체를 통해 수축되고 이완하면서 끊임없이 그 존재를 나타낸다.

이화여자대학교에서 동양화 전공으로 학사, 석사, 박사학위를 취득하였고 11회의 개인전, 50여회의 단체전 및 다수의 수상으로 작품을 발표하였다. 작품소장으로는 미술관 및 문화재단, 다수의 개인 소장자가 있으며 현재 이화여자대학교, 수원대학교에서 강의하고 있다.

Jong kwang Hyun 현종광

“Grid Basket_2” (2018)

Without the grid and its coordinates, the machines that manufactured the gridded-empty basket would never have existed. However, my grid is not an emblem of hard science. It is as ethereal and ephemeral as light gauze raked gently by light. The grid itself is both an archetypal signifier in my work and a generative matrix to make paintings out of the object. The specific object chosen coincidentally creates a visually faded mark of the presence-cum-absence within the grid. This object is placed in the grid, which operates as an empirical yet ethereal bank of windows. This grid is a carrier of a belief in not only the scientific logic in all the ideals of modernity, but also mythic reasoning coupled with ideals in and beyond modernity. Thus, the dissolving grids in my work also question the devotion characterized by the oscillation between matter and spirit, reduction and expansion, somethingness and emptiness.

Jong-Kwang Hyun (b.1971, South Korea), a SCAD Honors Grad Scholarship graduate student, received an M.F.A. degree in painting from Savannah College of Art and Design in 2017. He had received an M.F.A. degree from The Graduate School of Fine Arts in Hongik University, 1999 and a B.F.A. from The College of Fine Arts, Hongik University in Seoul (South Korea). He has exhibited his works in solo and group exhibitions nationally and internationally including galleries and museums in Seoul, Pusan, Gwangju, Beijing, Ningbo, Shanghai, Tokyo, Fukuoka, New York, San Francisco, Los Angeles, Atlanta, Sydney and Sarajevo. He won an award of Excellent Prize in Grand Art Exhibition of Korea at National Museum of Contemporary Art (Kwachun City) in 2002 and an award of Special Prize in DANYA International Art Festival in 2007. He has taught students painting, drawing, caricature, and computer graphics in universities, colleges, arts high schools, and lifelong education centers in South Korea for a decade. Hyun completed the graduate thesis titled “A Dream of Icons and Grids” and then he has a plan to finish PhD dissertation, for which he already had completion of the doctoral program in fine art in 2006 at Hongik University.

Haeshin chung 정혜신

“Il y a” (2017)

In the beginning, I was trying to make something straight to my heart, something that I truly believe in. Working from the inside, I have to translate the invisible into the visible. I wanted the whole installation – silkscreen prints, projected images and glued objects -of the room called "The Cell" to be one big drawing in the space, one worlds, one life of a human being, including daily life, physical and mental, the world, both inner and outer, and even, after life, when physically gone but, the spirit remains. All symbols in the space have a story about someone living in the cell as a mere existence. About the Cell, it can be read both religiously and secularly. How can it be separated? That's my thought Decisions I made for the installation, follow the story that tries not to be distracted by the visual aspects. It may sound like an oxymoron, but that's the way I do my work. I don't know what it will become visually: I'm just trying to hold onto what it will be as the whole. Not so satisfied, embarrassed, I wanted to change many things, but realized that I didn't know what to do about it. If I had changed something, the story would have been changed. I just did what I should have done.

The objects are covered with hot glue by using a glue gun; they are lines or drawing folded, condensed and compressed, both physically and mentally. I had a strong need to make something more physically direct, something tangible, just the thing and me-face to face and, nothing in-between.

Why covering the objects? Covering is discovering, burying is digging, in the way of excavation is.

Why glue? Obviously, I'm obsessed with hot glue. For some reason that I can say and, for many more reasons that I don't know. I'm fascinated by the transformation of a glue stick-from the solid to liquid, then solid again, but in a different form, and the in-between quality -between the transparent and the opaque, which reminds me of something that is essential about being the human. Also, I feel like some kind of bug, making something with his own saliva or 'body liquid' or blood and, when I'm in the process, but who can explain his own obsession reasonably? It might be said that the whole installation is about my obsessive belief about something between the glue and the Cell.

All symbols in the space have a story, it's somewhat personal. I imagined someone living in the cell physically and mentally, in his or her daily life, mere existence as a human being, and that someone might be everybody, or someone specific, someone very important to me but totally unknown to me.

Haeshin Chung (b.1972, Seoul, South Korea) received an M.F.A. from (SAIC) The School of the Art Institute of Chicago in 2013. She participated in The Fifth Year Program (SMFA, Boston) in 2010 after receiving a diploma from (SMFA) The School of the Museum of Fine Arts, Boston in 2006. In South Korea, she received a B.A. from Ewha Womans University in Seoul, 1996. She has exhibited her works (drawing, printmaking, and creating objects, images) in solo and group exhibitions nationally and internationally including galleries and museums in Seoul, Busan, New York, Chicago, Boston, Kitakyushu, and Ningbo. She won both select prizes in Space International Print Biennial in Seoul and Grand Art Exhibition of Korea in 2009. Chung is now working in Seoul and studying in doctoral program at Hongik University.

Kwon Eunsom 권은솜

“Light Drawing 5” (2015)

권은솜은 동, 식물의 외형 및 문화적 특징을 담은 이미지를 통하여 한가지 소재 아래 존재하는 다양한 개별성을 시각화하는 작업을 하고 있습니다. 이는 특정집단이나 문화 속에 고정관념화되고 있는 동, 식물의 이미지와 역할의 실체에 관한 의문으로 부터 시작된 작업입니다. 특히 동, 식물에 관한 저의 관심은 그들이 가진 생명력과 그 유기적인 외형에 주로 있으며 기하학적 이미지와의 대립을 통하여 유기체의 특징을 극대화하거나 글로우(glow)효과를 통하여 생명의 에너지를 시각화하여 개별적 이미지를 강조하고자 합니다. 이러한 저의 작업은 단순한 속성이나 추상적 개념을 객체화하여 독립적 실체로 만들며 이를 통하여 한 사람이나 한 그루의 식물에게 집단으로써가 아닌 개체로서의 존재감을 부여하고 다원적인 공존과 상호 존중을 지향하고자 합니다.

‘Deep Brow’ 시리즈는 어두운 방에 핀 조명을 부착한 사람들이 들어가면 ‘절해보기’를 요청하고 일정 시간동안 절하는 사람들의 모습을 장노출 사진 촬영하여 평면으로 시각화한 모습입니다. 사람들은 본인이 배운 관습이나 종교, 습관 및 신체적 특징 등에 따라 절이라는 한 가지 문화 안에 제각기 다른 동작의 모습을 가지고 있었습니다. 저는 이를 통하여 개별적 특징을 모으고 시각화하여 다양성의 공존과 존중을 실현시키고자 합니다.

J Roh 제이로

“[Li:ving] 2018” (2016-2018)

In the video work [Li:ving]2018, I attempt to emphasize both physical and psychological experience I have had in London., showcasing my work experience as an immigrant manual worker at Pret A Manger, United Kingdom's food retail sandwich shop.

From 2016, as a way at still being part of the system but not being bound to it, I started to draw my day on the way home every day after work. Through the daily process, which repeated itself day in, day out, I aim to find minor differences and meaning in life. From the perspectives of urban workers, the symbolic identities of the global city is disappearing, and the character of the city turns into an anonymous passage to and from work. There is no room to experience and enjoy sightseeing spots in London. I try to articulate the subtle changes of everyday scenery in London and disclose the city worker's repetitive daily routine.

Through 250 drawings and video*/sound, the viewer gets a glimpse of everyday changes that I encounter while living and working in London. I intend to reveal the identity of a modern urban citizen as an artist and an immigrant female worker.

본인은 이번 전시에서 도시 속에 살아가는 노동자로서 매일 반복적으로 지나치게 되는 일상의 공간을 드로잉으로 옮기는 작업을 하였다. 서울/런던은 글로벌 대도시로서 관광도시이기도 하지만, 이 공간에서 노동자로 살아가는 작가 입장에서는 템즈강, 하이드파크같은 상징적 명소도 단지 일터로 오가는 길목에 있는 강과 공원일 뿐이다. 도시노동자로서 관광지를 경험하고 즐길 여유는 존재하지 않는다. 도시노동자의 관점에서 이들이 고유명사로서 갖고있는 상징과 정체성은 사라지고 이 장소성은 단지 일을 하러 오가는 익명의 통로로 바뀐다.

현재 진행하고있고, 선보일 작업은 런던의 Pret A Manger라는 영국의 대표 샌드위치/커피 체인점에서 아르바이트를 하며 살아가는 일상의 일과를 드로잉 시리즈와 함께 보여주는 작업이다. 1년여간 제작된 드로잉은 매일 일을 끝내고 집에 오는 길에 제작이 되었다. 본인에게 데일리 드로잉 시리즈는 하루하루가 매일 같은 곳을 지나다니고 기계처럼 반복되는 일상을 살지만, 그럼에도 불구하고 그 속에서 사소한 차이와 삶의 의미를 찾기 위한 과정이기도 하다. 본인은 이번 작업을 통해 작가로서, 또 런던이라는 도시를 살아가는 이주민 여성 노동자로서 두개가 쉽게 합의되기 힘들지만 그 자체로 살아갈 수 밖에 없는 현대 도시민으로서의 정체성을 드러내고자 한다. 홍익대학교 회화과와 동 대학원을 졸업 후 영국 런던 첼시대학교에서 석사과정을 마치고, 현재 Reading에 위치한 레딩대학교에서 박사과정 중에 있다.

Minhee Kang 강민희

“Mind Script” (2018)

Sheets of stabilizers are joined by vertical lines sewn across with black yarn. Before dissolving the stabilizer in water, the vertical lines are stitched with monofilaments. As spider silks allows spiders to create webs and to suspend themselves in air, the structure of the work is braced by the translucent strands of monofilaments, whose silhouettes add new layers made visible through both the reflective quality of the material and their shadows. Alluding to stream of unconsciousness, Mind embodies the artist's unpremeditated dialogue, the transcription of which is articulated through the layers of meticulous linear patterns.

Minhee Kang employs conventional techniques while investigating non-conventional mediums in textile art. She re-configures every component of her medium: at times weaving or stitching patterns only to dismantle and rebuild, at other tearing up her medium and fabricating a new structure. These reconfigurations result in translucent sculptures, fragile in nature yet solid in form, that generate painterly interplays of shadow and light. Exploring the intersection between the physical and metaphysical, Minhee investigates internal emotional states through her work.

Minhee Kang (b. 1994, Seoul, South Korea) received her BFA in Textile at Rhode Island School of Design in 2017. Recent exhibitions include a solo exhibition, Overview Effect, at Ttangsok Space of Art, Seoul, South Korea in June 2018, a group exhibition, Salon at Hepta, at Art ground Hepta, Seoul, South Korea in March 2018, and “Hands of Korea 2017” 23rd European Patchwork meeting at the Sainte-Marie- Aux- Mines, Alsace, France in September 2017.

Chung Soo Jin 정수진

“Analyse- APPLE 28g (Pomme 28g)”(2018)

“Analyse- Raisin (grain de raisin)”(2018)

“Analyse- pied” (2018)

Today, we are seeing too many things because of scientific progress. Just by filming a barcode of goods at a mart, we can tell from the place of production to the breed and the personal SNS account of the producer. However, I did not see the current state and appearance of the thing in the package. Because of the excess information, I have become unable to see what is important. Due to the large amount of information, the object loses its original appearance and turns into another. But it is completely the same object. However, according to the recognition difference, the object will be completely different. I think it is like the world we see with a microscope. It seems to represent the lost leisure that our society has in presenting to us a different view from what we really want to see, rather than trying to look close. Through the gaze that I can afford to see, I can surely find out what really is hidden.

Chong Soo jin, born in 1988 in Seoul, where she studied at the Montpellier superior Art school and she is attending a doctor at the Paris1, University Panthéon- Sorbonne of in science and art. Since 2013, the year of her first exhibition in Montpellier, she has exposed in France, South-korea, Japan, China United States and the German, currently works in Paris.

Her work is the study of science and human emotion. The main material of her work is medicines, microscopes, cylinders, etc., but her work follows the expression of classical paintings. This means that the arts continue to want to keep up with their essence in the rapidly changing world of modern society. She wants psychological treatment through the visual effects of art.

프랑스 몽펠리에 고등예술학교 졸업 후 소르본 파리 1대학에서 조형예술 박사과정에 있으며, 유럽등의 나라에서 다수의 전시를 하여왔고 2019년 International Selection Committee (국제 선발위원회)로부터 국제 피렌체 비엔날레에 선정되었습니다.

시화 Sihwa

“face”(2018)

시화공단지역에서 태어나 자라면서 느낀 것들을 잊고싶지 않아 시화아트라는 이름으로 활동하고 있습니다.저는 힘들고 바쁘게 사는 사람들에게 위로와 마음의 여유를 주고 싶어서 그림을 그리고 있어요.항상 남들에게 따뜻하게 웃어주고 밝은 마음을 잃지 않으려 노력할겁니다.

Hyunzoo Kim 김현주

“틀” (2016)

“틀5”(2018)

"틀"시리즈는 자화상 작업입니다.

자신을 가두고 압박하고 있는 가난과 몸뚱어리의 졸렬함이 뒤엉킨 자조와 동시에 그 너머는 생각이 찍어대는 점과 점 사이에 존재하는 것이 아닐까 하는 허상을 드러낸 것입니다.

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