

Squares 2018

CICA Museum

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Featured Artists 참여작가:

Bob Barancik, Christopher Leitch, Chhiv Taing, Erin Carty, Fumihito Sugawara, Gabriela Torres Ruiz, K_VAN, Ioana Niculescu-Aron, Ling-Wen Tsai, Michael Darough, Marcela Gottardo, Reza Kianpour, Robert Andrew Smyth, Scott Groeniger, Shelby Little, Takayuki Yoshida, Xiaohan Li, Zachary Miller, 민정See, Serry Park 박세리, Minji Suh 서민지, 이영준

Bob Barancik

“Islands” (2018)

“Mountain” (2018)

“Mundo Caliente Blue Green” (2015)

“Mundo Caliente Sun World” (2015)

“Time Being” (2018)

To be a creative person throughout my entire life has been a challenging, disturbing, and uplifting gift. I am drawn to new ways of expressing old and new ideas. I have been an early adopter of technology (first artist in Philadelphia to get a Mac computer, as far as we can document)...but I am also immersed in ancient techniques and sensibilities. I am painter and printmaker with a long-standing interest in the intersections between Asian and Western art and culture. Along with creating visual work, I write haiku and other poetry, and often graphically link the two forms together. My work generally involves collage: mixing materials as ancient as paper with new digital images that don't exist in the real world. I also work in series, sometimes as many twenty pieces at a time. This is because one idea follows another; each idea impacts the ideas that happen later. I also tend to work small, usually less than 12 inches by 12 inches. I feel that you can get big ideas into a small space...and this size is what I am able to see and absorb at one time. It is a much more human scale. I am drawn to the idea of working in layers. We can never see all of an idea or an experience. It is revealed to us, sometimes by the way it is changed by or changes what surrounds it.

Bob Barancik is an award-winning painter, print maker, and video producer. He earned an M.A. from the Graduate School of Education at Stanford University, and dual degrees in fine arts and architecture from the Rhode Island School of Design. He has received numerous awards, taught or lectured, and has exhibited at many major institutions. Bob's work connects the human experience with nature, poetry, and the challenges of living in the modern world.

Christopher Leitch

“from a dream, 9/21/14: building the universe” (2018)

“from a dream, 8/16/13: choosing a brown square” (2018)

“from a dream, 9/21/14: building the universe”

projected image

blue squares. concentric, 3 or 4. 1 unit thick, 4-1/2 units each side, concentric sections 1 unit wide. there are sometimes 6 or 4 never more than 8. see 6 most often, arranged in two rows of 3. from above. the arrangements are made in cooperative sessions like charettes. this is the world being made, or the parts of the world that need making. simple and profound. pale cerulean blue in shadow.

Installation instruction: this work is an extended powerpoint slide show. It may be shown on a laptop or computer

screen, or projected onto a wall, floor or ceiling, at any height, at any scale that preserves image density and color.

“from a dream, 8/16/13: choosing the brown square”

printed paper

6 pieces, each 9 x 9 inches (22.9 x 22.9 cm)

a large project at the gallery – there is a presentation to be made, and an exhibition being planned. white spaces and clear lines of sight. on the table a 9 x 9” square piece of white coated paper with a lustrous brown 5 x 5” square in the center – origami folded? printed image? to approve – among the many other details...Installation instruction: this work is a group of six printed pieces of paper, loosely arranged horizontally on a table or pedestal, as if they had been sorted through in an effort to find a specific one.

Christopher Leitch's works have been included in solo and group exhibitions at: the Boston Society for Arts and Crafts; the Nerman Museum of Contemporary Art ; the Brunner Museum of Art; the Kansas City Jewish Museum; Jan Weiner Gallery; the Kemper Museum; and many others. His large-scale biological paintings toured nationally in “Men of the Cloth”, curated by poet Stephen Beal. He has designed costumes for private collections and public productions including humans, and puppets Watercolor drawings by Christopher Leitch were included in New American Paintings, v. 53 and Drawing from Life by Jennifer New. Articles featuring his work have appeared in New Art Examiner, Fashion Theory, American Craft, and the International Textile Design Directory. Leitch has written art criticism for ArtPapers Atlanta, the New Art Examiner and Ceramics: Art and Perception..Leitch earned an MA in Visual Arts from Goddard College in Vermont and his BFA from Kansas City Art Institute. He lives and works near Kansas City, Missouri in the central United States.

Chhiv Taing

“Terra No.3”(2017)

Terra No.3 is part of a series of landscapes depicting humankind's nature on the natural world. Our mind's innate quality to organize and categorize can be seen in the cities we inhabit. This series is an essay on that idea – the space humankind has built within the space of nature.

Chhiv Taing Growing up between languages puts me in a space where I ponder the nature of things and the perception of those things. How we see and articulate the world around us. I am constantly searching to articulate the space between the eye and the subject, the space between words that tend to be lost through conventions. I currently live and work in the U.S.A.

Erin Carty

“Time Now For Ghosts” (2018)

“Divide” (2018)

Erin Carty is a multimedia artist currently based in Houston, Texas, who explores the ideas of liminal space and the collapsing of realities. Her practice utilizes painting, photography, video and screen-printing along with desaturated color palettes and multiple layers, allowing for her work to be entered in a variety of ways. Erin was born in Heidelberg, Germany, relocating to many towns and cities until settling in El Paso, Texas. She received her BFA in Painting from Texas State University in San Marcos and is currently finishing up her Master's of Fine Arts in Painting at the University of Houston. Erin is currently a Joan and Roger Wich Fellowship recipient for the University of Houston, has been in multiple shows and participated in a residency with the Desert Unit for Speculative Territories (DUST) program based in Marfa, Texas and Nantes, France.

Fumihito Sugawara

“Let's Sea” (2018)

“Let's Sea”, 2018, Digital image, Adobe Illustrator

As an exploration into curiosity, “let's Sea” is an open-ended story of leaving the chaotic urban world behind, and looking beneath the surface. The self peers into the mysterious depths that are found within, and contemplates the effervescent magic that drifts up. Will they have the courage to dive into the unknown?

Fumihito Sugawara, from Hiroshima, Japan, is a child of a Master Calligrapher. Growing up, he received intense training on the finer points of composition, balance, and expression with the brush. Since then, he has become a popular poster artist for the Austin, TX music scene. His graphic design company is called FumanStudios. He works predominantly in 2-d digital media, using his interests in photography, calligraphy, and paper collage to fuel his visual narratives.

Gabriela Torres Ruiz

“#16 from the series Silence (diptych)”(2014/2015)

“#41 from the series Silence (diptych)”(2009/2014)

The Silence series show how silence can be captured photographically and the associations it engenders. Juxtaposes landscape motifs and interior photographs in diptychs in a dialogue between the images

Gabriela Torres Ruiz Born in Mexico City. Architecture studies in Cracow, Poland. Moved to Berlin in 1996. Selftaught in photography. In 2013 decided to focus solely on photography.

K_VAN

“yarn_trapper_bell” (2011)

“oily_water_separator” (2011)

“Docard_bitt” (2012)

“fuel_injection” (2011)

A desolated abode, tools left behind after a certain unknown event. There is no one to justify this nor to tell its story. K_Van paints a vision of obsolete civilization that could be a representation of the present. As we get closer to the painted canvases, the technique surprises us. Amongst the oil there are lines drawn with real threads; the hand, the man is still present. The artist himself with his technical background - once he was a student of Mining Engineering ? has not let technology fall. He draws and executes with the precision of an engineer, first; then comes the sense to turn to finish the painting. The initial drawings from a 3D computer program, drawn on a screen; but fortunately, K_Van is an artist who consciously displays the power of the handmade work. In shades of grey, cold or warm, his backgrounds emphasize the practical nature of its objects. Heavy and massive in our physical existence.

K_Van (1968) has experienced a wide diversity of cultures having lived in three continents before the age of 16. Inspired by a broad visual collection of images and feelings, he is determined to use his artistic work as a way to continue exploring humanity. In 1987 he started taking art classes in the Hague, the Netherlands, followed by the Free Academy of visual art and in 2000 he was awarded a scholarship for the Burren College of Art in Ireland.

Ioana Niculescu-Aron

**“Piano Flap 6” (2016)
“Another Screen” (2017)**

“Piano Flap 5”

A plastic analysis of the claviature – an installation of two modules of canvas different in matter of size and thickness, just as black and white of a piano that come one next to each other. I played also with different thicknesses of the canvases, miming the claviature. This black and white of the piano is in my case represented by using different materials, having in mind a clarobscur from the very beginning of the painting (the canvas itself)

“Another Screen”

A common feature of many works of mine is the fact that I use the frame as an element inside the outer limit of the canvas. I juggle with the dimensions of these frames – squares in this case, and I interlace them with some longer squares, respectively the rectangles. Whether it is about ropes or acrylic color paste, they are suggestions of individual analysis of the color, the gesture and the texture.

Ioana Niculescu-Aron I was born in Bucharest, Romania in 1994. I obtained an MA Painting degree at the National University of Arts in Bucharest. Before turning 23, I was awarded with two scholarships abroad: at Accademia di Belle Arti di Brera Milano and at HEAR Strasbourg-Mulhouse (Haute École des Arts du Rhin), in France. I have exposed works in over 30 places in Romania, Germany, the United States, Spain and Italy. So far, I had nine solo exhibitions, with the most recent two solo shows “IELE 2” and “Notes of a Painter”, the first one being held in the Sun Plaza commercial center, in Bucharest from June 18th to June 24th, and the other one being held at the “Europe” Gallery in Brasov, Romania from the 16th of June to 30th of June. I am an art addict. I am young. I am vibrant. I want to understand who I am. Who the others are. What life is all about. Painting, I find myself. Painting, I explore myself. Painting, I capture the essence of the others. Like I imagine a blind person slowly discovering other humans, I discover the world by painting and in sculptures. I paint. Full stop. I am a visionary. Through my nature I love living, exploring life and then give life by coloring canvases, walls, plaster, and everything else stays in front of me. I am strong, I know this.

Ling-Wen Tsai

“Rooftop-Silver Street” (2018)

My fascination with the ephemeral worlds that exist within water reflections led me to create the series of photographs entitled “Rooftop”. With a painterly approach, I explored various rooftops throughout the city of Portland, Maine, and captured reflections that abstract and encapsulate their environment. While the rooftops impart a sense of emptiness and solitude, the reflections offer a fragmented and temporal representation of reality. “Rooftop-Silver Street” is one of the photographs taken in the historic Old Port- a district known for its 19th century brick buildings.

Ling-Wen Tsai (b. Taiwan) lives and works in Portland, Maine, U.S.A. Her practice spans a broad range of mediums and disciplines including: sculpture, installation, performance, video, photography, painting, and drawing. She is Professor of Sculpture at Maine College of Art in Portland, Maine, U.S.A. She holds an M.F.A. in Sculpture from Washington University, a B.A. in Studio Art from Webster University, and a certificate in Landscape Architecture from Harvard University Graduate School of Design. She has exhibited and performed her work nationally and internationally, including at: Cité Internationale des Arts (Paris, France); Siena Art Institute (Siena, Italy); Golden Parachutes (Berlin, Germany); Richmond Art Gallery (British Columbia, Canada); Tainan University of Technology (Tainan, Taiwan); Halim Bey Municipal Art Gallery (Mytilene, Greece); Asian Cultural Center (New York, NY); Goethe-Institute (Boston, MA); ARC Gallery (Chicago, IL)

Michael Darough

“Clearing” (2016)

My photo was shot in Bangkok, Thailand in 2016. The view overlooks the city as one ascends the stairs of Wat Seket, the Temple of the Golden Mount. Halfway up, there are breaks in the tree line that allow individuals to get a peek at Bangkok before reaching the top.

Michael Darough grew up in St. Louis, MO and received his BFA from Arizona State University and holds a MFA from the University of Memphis. Darough spent four years teaching photography and the history of photography at Lycoming College in Pennsylvania before accepting a position at Baylor University, where he is currently an Assistant Professor of Photography. Darough is a nationally exhibiting artist whose work deals with personal, cultural and self-projected identity.

Marcela Gottardo

“descoberta 03(Homage to Tantric Art)” (2013)

A descoberta 03 (Homage to Tantric Art), 2013, in Portuguese, the act of discovery, is part of larger body of work that meditates on the nature of being, the processes of transformation, and becoming.

My art practice is self-contemplative meaning there is no subject matter outside itself, but itself. Thus, it explores the very nature of its own creation or its own nature.

In my making, I observe and play with structures, systems, and dichotomies collecting my findings as parts, or fragments that are presented as such and or as fully formed compositions, autonomous art objects.

In this endless-self referential loop of materials and referents I am interested in the process of reflecting on how meanings and hierarchies lose their oppositional forces and cancel each other out.

Marcela Gottardo (b. 1982 Brazil) lives and works between Pistoia, Italy and Los Angeles, California.

She received a Master of Fine Arts in 2014 and a Bachelor of Fine Arts in Painting in 2012 at Otis College of Art and Design in Los Angeles, California, USA. Her artwork comes to life while meditating and questioning what cannot possibly be answered within logic but revealed through rational imagination.

She is interested in the moment of discovery and what kind of states emerge from the act of looking and presence. With her installations and spatial relationships, she subtly involves the audience in becoming the discoverer-wonderer, opening up possibilities for the unknown, the unseen, and the magic within us, special places-planes of the unconstructed mind. Her installations encompass a range of art mediums such as wall reliefs, paintings, collages, ceramics, sculptures, photographs, and videos.

Reza Kianpour

“one arrow” (2018)

“one man’s belief against another man’s belief”(2018)

Reza Kianpour was Born in Tehran in 1983, Reza Kianpour arrived in Luxembourg at the age of nine. After a classical course, he continued his university studies at Ecole de Recherche Graphique (2003-2007) and Academie Royale des Beaux-Arts (2007-2009) in Brussels. He began his career as a designer in 2010. In parallel with his professional activity, he pursued his conceptual research around topics that raise questions about his own identity, society and the understanding of the real world, without privileging a medium of communication. By combining irony and seriousness, art becomes a field of research to interrogate, criticize, try to know and understand the Man, the artist and the spectator.

Robert Andrew Smyth

“Island” (2017)

My work is focused upon how interpretation of an image can be influenced and altered by association and suggestion. Deliberate references, often Classical or religious, are used to initiate the viewer into considering how meaning and significance arise from artistic objects. ‘Island’ refers to both a particular physical location as well as the societal relationship between outsider and the mainstream.

Robert Andrew Smyth Studied at the Glasgow School of Art in the early nineties. After graduating in 1993 with a 1st Class BA (Hons) in Fine Art, awarded Visiting Lectureship in Printmaking at Eastbourne College of Art. A continued interest in art education led to postgraduate study at Cambridge University and appointment as Art Master at Lancing College. After a move to Scotland and several years of freelance design practice, relocated to Ireland. Numerous works by the artist have been sold at exhibition and are held in various private collections across Ireland, Spain, UK, France and Germany.

Scott Groeniger

“Falcon Nine [payload classified]” (2018)

Falcon Nine [payload classified] began as a digital print on Kozo adhered to wood panel and then subsequently became an amalgam of layered digital image transfers and polymer resin. Each layer casts a shadow on the layer underneath as the resin is crystal clear and acts as a magnifying lens. The hexagon cloud is reference to the hive or collective colony that will be needed for humans to survive in a harsh deep-space environment. In this image however the co-opted military mission is literally ripping apart and melting the hexagon cloud in favor of the short term profit gains of transporting secret payloads into orbit. This panel is meant to suggest the yellow white-hot metallic after burn dichotomy of the science of manned deep space exploration simultaneously serving to militarize our own stratosphere here on Earth.

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, The Channel Islands Maritime Museum, Oxnard CA, 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

Shelby Little

“Divided”(2018)

Looking at her work there is a need to make sense of what you're looking at, to find something familiar, abstract shapes start to be seen as objects taking up space or even living creatures. Her work is influenced by art history, sisterhood, and the southern environment. Shelby Little is a native New Orleanian and a graduate of The University of New Orleans.

Shelby Little's artwork is vibrant and colorful, veiling subject matter that can be dark or uncomfortable. She works in painting, drawing, and collage, often using each medium to inform one another. The small scale of her collages allows the work to feel playful. Her collages start by collecting materials then finding ways to fit them together to create something new. Colors and textures vibrate against one another allowing each material to stand out and be seen in a unique way.

Takayuki Yoshida

“Touch Stone” (2017)

There is a white large round stone in the green garden somewhere in Japan. It is an abstract sculpture made from a marble stone and children are climbing up and playing on its top. This video work was made to be inspired by a word of a French film critic, André Bazin, who once said: “the artist who works spontaneously for children has attained a quality of universality”. It is organized by only three long shots that are totally same composition and same angle. The first shot that is appeared in color is inserted one more in black and white as the last shot. By doing such an experimental attempt, it expresses the repetition and circularity of the time in documentary expression.

Takayuki Yoshida was Born in 1972, Hokkaido, Japan. Completed his master's degree program in sociology at Hitotsubashi University in Tokyo. Studied filmmaking at the Film School of Tokyo. Worked as a coordinator for an international film festival TOKYO FILMEX. Co-author of Japanese books on a French filmmaker, Chris Marker (2014), and American Avant-Garde Movies (2016). His video work PONPOKO MOUNTAIN (2016) has been selected for the international video art and film festivals in more than 20 countries.

Xiaohan Li

“Iceland” (2017)

"Iceland" is a combination of sculpture and digital screen, I made this photo when I was traveling in the Reykjavik, Iceland. This photo a look right but have a wrong feeling, as a digital glitch in the physical world, as a counterfeit of our reality. It provides an entry for us to imagine a 'hypothetical' place, in parallel with our tangible one.

Xiaohan Li was born in Wuhan, China. She is currently an emerging new media artist and photographer active in the United States. She specializes in the use of multiple materials such as sculpture, photography, sound, and video, to examine and explore more possibilities about human perception, subconsciousness, media theory, and machine labor. Her work has been exhibited internationally, including Ann Arbor Art Center, Boston Cyberarts Gallery, Sol Koffler Gallery, Wichita SHIFTSPACE Gallery, Mengi (Iceland), HfG (Germany) among other art institutions. Xiaohan Li received her Digital +Media MFA from the Rhode Island School of Design. She works and lives in New York.

Zachary Miller

“Mayday”(2018)

“Mayday” is meant to evoke an atmosphere of urgency not only between human agents and themselves, but also with their nonhuman surroundings. With this work I want to ask: Where does the threshold lie between tractable states of being and declared states of emergency? How can permanent states of emergency bring about sociopolitical exhaustion and ecological complacency? The formal abstraction of each sound and image in Mayday blurs the distinction between which agents act as victims, villains or both. Much of my inspiration for this work comes from growing up in the state of Oklahoma. In Oklahoma, oil and gas drives the state economy, public education is ranked among the lowest in the country and political divides are extreme. The hundreds of earthquakes that occur in Oklahoma are a direct result of mass resource drilling. For me, the earthquakes were a

constant reminder of political corruption and grew to symbolize the widespread systemic imbalance between man and nature.

Zachary Miller is a Native American artist and curator living and working in Fort Collins, Colorado, USA. Zach's diverse interest in visual culture informs his participation in local, national and international communities. Zach maintains a daily art practice, acts as an interim instructor of printmaking at the university level and maintains a managerial position at the Gregory Allicar Museum of Art in Colorado. His accomplishments include participation in the Atlanta Print Biennial in Atlanta, GA, the Wheaton Biennial in Norton, MA, and Art Now: Printmaking in Ann Arbor, MI and a best in show award at the TVAA National Competition in Mesquite, TX. Zach's work also resides in the permanent collection of Oklahoma State University.

민정See

도시 속의 한 도시인으로서, 개인적인 스토리와 시선을 바탕으로 도시공동체에 대해 다 매체로 이야기한다. 도시와 도시인을 말하기에는, 하루에도 몇 천만 몇 억만 장인지 모를 만큼의 쏟아져 나오는 인쇄물들, 영원성을 이야기 할 수 없는 일회성을 가진 도시 문화는, 본인의 작업 매체에 중요한 영향을 끼친다. 도시 안의 일회성을 가진 사물, 관계, 환경 등을, 순간순간 단계가 요구하는 형식 혹은 내용으로 구성하며 빠르게 전개한다. 대개의 작품은 영원히 남는 작품으로써가 아니라 동시대의 해프닝 같은 일회성을 갖고 작업하기에 작품의 형식은 잡을 수 있는 안정감이 아닌, 가벼움, 덧없음을 포함하며, 내적으로는 시대의 상실감을 내포한다. 나의 작업은 어떤 옹고 그림의 결론이 아닌, 도시 속에서 사유하며 질문하는, 동시대 현실을 살아가는 개인으로의 예술적 행위이다.

민정See는 도시와 도시 속 개인을 주제로 영상, 설치, 사진, 판화 등 다 매체로 작업을 하고 있다. 본인은 도시에서 자라 반짝이는 쇼윈도와 높은 유리 건물들, 밤이 낮보다 더 화려한 색을 뽐내는 환경에 늘상 있어왔다. 학군 좋은 곳 이라는 데서 치열히 공부했고, 많은 과외와 학원을 다니며 성장했으며, 도시, 경쟁사회 속에 이제껏 바쁘게 살아왔다. 다른 사람과의 관계들 일 수도 있고, 심각한 뉴스소식 일 수도 있고, 매일 지나다니는 아파트 쓰레기장 일 수도 있고, 나 외에 다른 것들을 무감각하게 못 본채하며, 열심히 빠르게 걸었고, 진짜는 몇 년간 아팠고, 지금은 도시와 나의 관계에 대해 사유하고, 의문한다. "나는 자연을 그린다. 하지만 자연으로 내가 들어 갈 순 없다. 자연이 나에게 와야 한다. 절대로 벌레와는 같이 살 수 없다. 나쁜 인가... 이 세계를 살아가고 있는 도시인들에게는 TV로 보듯, 너무 깨끗한 자연 이미지들이 머리 속에 자리 잡고 있는 것은 아닌가... 그 자연은 마치 집 벽지에 붙이는 나무 스티커처럼 실제와는 거리가 있는, 이 도시의 편리한 일회성 플라스틱 자연이다. 플라스틱 관념의 인공 도시 안에 얇고 차가운 부풀려진 비닐. 그것들의 관계성은 나에게 비닐장갑들의 악수를 떠오르게 한다."

Serry Park 박세리

Serry Park is a visual artist based in New York (US) and Seoul (Korea). She explores the internal space of individuals, representing the psychological and emotional images of their mind. Park's work reflects her own experience extensively. Her works mainly deal with vulnerable aspects of human being, especially mortality as well as her own loss of loved ones. The defenseless portraits, landscapes, and interior space reveal the desperate attempt to grasp a significant center in us. Park's primary discipline is photography but she employs diverse media such as video, installation, and performance through collaborations.

Serry Park's cyanotype series investigates visual pleasure of simple elements such as light, trees, grass. and shadows. Cyanotype is an old method of photography that uses UV light(sunlight) and the image turns out in blue shade. Park created these prints by putting a photo-sensitive paper onto a surface where she found interesting shadows. Unlike regular photographs, each image in this series is unique and it introduces a specific location and time just as a typical photograph does.

박세리는 한국 출신으로, 현재 미국 뉴욕에 거주하는 아티스트다. 사진을 위주로 한 그녀의 작업은 주로 개인의 내밀한 공간을 다루는데, 이는 그녀 자신의, 혹은 사진 속 대상의 심리적, 감정적 이미지를 드러낸다. 죽음을 속명으로 안고 살아갈 수밖에 없는 인간의 나약함과 사랑하는 사람을 잃은 상실의 슬픔은 작업의 일관된 주제가 된다. 작가는 사진을 위주로 비디오, 타임랩스, 설치 등의 여러 미디어를 함께 다루며 최근에는 행위예술가들과의 콜라보레이션을 통해 그 영역을 넓혀가고 있다.

사이아노타입 시리즈는 빛과 나무, 풀, 그림자 등의 단순한 시각이미지로 구성되어 있다. 사이아노타입은 19세기에 발명된 오래된 사진 방식 중 하나로 태양광(자외선)을 통해 이미지가 만들어지고 유제의 특성상 그 이미지가 푸른 색으로 나타난다. 작가는 미리 준비한 빛에 민감한 종이를 그녀가 원하는 그림자 위치에 놓는 방식으로 프린트를 만들었다. 일반 사진과 달리, 이 시리즈의 각각의 이미지는 단 한장만 존재하고, 여타의 사진과 똑같이 특정한 시간과 장소의 정보를 제공한다.

Minji Suh 서민지

“Intruder no.04” (2013)

“Intruder no.02., ver. 2” (2013)

Intruder was made at one sitting. It highlights the tension between intuitive mark making and the lines which are created with concentration. I call the line as ‘Intruder.’ The line is just like a conscious thought which pieces the unconscious mind.

Intruder(침입자)는 작업과정에서 한번에 시작해 끝내는 one-sitting을 바탕으로 하였다. 우연적이고 비계획적으로 만들어진 흔적들과 집중해서 그은 선 사이에서의 긴장감(tension)이 중요한 요소이다. 작업에서 선을 두고 스스로 ‘침입자’라고 명칭 하였다. 이 선은 마치 꿈과 같이 느슨한 상태의 내면을 관통하는 의식적인 생각과 같다.

Minji Suh 서민지 1986년 대한민국 서울 출생. 현재 경기도에서 거주 및 작업을 진행하고 있다. 작업 초반인 2011년부터 2013년에는 경직된 공간을 완화하고, 기능을 바꾸는 설치작업 A place that Parallels the real (실재와 평행한 곳)과 ‘성장’의 외적 본질과 내적 본질을 주제로 하는 비디오 작업 Fat and Bone(살과 뼈) 콜라보레이션을 진행하였다. 그 후 회화의 특징인 평면성과, 제한성, 시적 공간성에 매력을 느껴 회화 작업을 시작하게 되었다. Intruder(침입자), Activity on a regular rectangle(평범한 사각공간에서의 움직임)등의 프로젝트를 진행하였다. 2009년 Central Saint Martins 2D Major 교환학생으로 있었고, 2012년 Parsons the New school에서 순수미술 학사학위를 받았다. 2014년 Pratt Institute에서 순수미술 석사학위를 받았다.

이영준(INVSBL)

“puzzle”(2018)

“KEEP TIGHT”(2018)

puzzle

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