

## **Artist and Location 2018**

CICA Museum

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## **Featured Artists 참여작가:**

**Katrina Abbatuan, Gretchen Beck, Celestina Cardona Billington, Kun Fang & Tommy VG, Kim Garcia, Suhee Kang, Karen Krolak, Julie Libersat, Kristen Palana, Ziba Rajabi, Alexandra Robinson, Arron Foster, Phett Waivv, YoungMin Choi 최영민, SiJong Kim 김시종, JiEun Yoon 윤지은**

### **Katrina Abbatuan**

**“Living the Life”(2015)**

**“Sunrise Palms”(2015)**

Taken from the '2017 Revisited' Collection, “Living the Life” (2015) and “Sunrise Palms” (2015) are snapshots of a personal journey across a foreign homeland. Captured in 35mm film, these photographs portray the dreamlike haze of past experiences. Distorted, romanticised and sometimes merging with other settings, the Collection highlights the transient nature of memories, perceptions and time.

**Katrina Abbatuan** is an emerging artist whose work blends and captures the comfort of nostalgia with the excitement of our ever evolving digital landscape. Fascinated by online and offline cultures, her work focuses on topics such as memory, identity and the nature of reality. Born in the Philippines, Katrina briefly lived in LA before permanently moving to the UK. An MA Joint Honours Art History and Social Anthropology graduate of the University of St Andrews, Scotland, her transnational background has greatly influenced her work and aesthetics. Self taught, Katrina’s work has been exhibited nationally and internationally, with some of her paintings currently displayed in Germany as part of the extended Eco-Connectivity Exhibition for Berlin Science Week.

### **Gretchen Beck**

**“ Dumi Dumi II” (2014)**

For the images I produce as an artist, I have conducted research in Niger, West Africa, where I lived for three years. My art involves an exploration of the Nigerien landscape, the Djarma and Fulani cultures and the art forms they create. This abstract work portrays ritual and tradition in Nigerien culture. To create my imagery, I work from a variety of references. Relationships among color, shape, and texture come together to form fluid and grid-like compositions. Color dominates the images and dictates the media employed to produce them. Drawing, painting and collage are the focus of my artistic repertoire.

**Gretchen Beck** served as Professor of Art, Chair of the Art Department, Curator and on the faculty at Concordia University, Irvine, CA, for eleven years. Currently, she is a professional artist.

Recently, she created a series of exhibitions for the following galleries: Brauer Museum of Art, Valparaiso University, Valparaiso, IN; Florence O'Donnell Wasmer Gallery, Ursuline College, Pepper Pike, OH; Lucille

Parker Gallery, William Carey University, Hattiesburg, MS; Montserrat Contemporary Art Gallery, New York, N.Y.; Reflection Gallery, Finlandia University, Hancock, MI; Mary Elizabeth and Charles Bernard Rodning Gallery of Art, University of South Alabama, Mobile, AL; Farnham Gallery, Simpson College, Indianola, IA; Goodall Gallery, Columbia College, Columbia, SC; Gloria Delson Contemporary Arts Gallery, Los Angeles, CA; Dixie State University Sears Art Museum Gallery, St. George, UT; Brent and Jean Wadsworth Family Gallery, Lewis University, Romeoville, IL; Meadows Gallery, University of Texas, Tyler, TX; Gadsden Museum of Art, Gadsden, AL; Newport Beach Civic Center Gallery, Newport Beach, CA; bg Gallery, Santa Monica, CA; The Contemporary Art Gallery, Southeastern Louisiana University, Hammond, LA; Brownsville Museum of Fine Art, Brownsville, TX; and Roberta A. Fiskum Art Gallery, University of Wisconsin-Whitewater, WI. She exhibits and discusses her work in group and solo exhibitions in galleries, on national and international levels. For further information about her work in the visual arts, please contact her

### **Celestina Cardona Billington**

#### **“Concurrency”(2018)**

Her artistic practice is concerned with themes of radical community inclusivity, revolutionary feminist pedagogy and the spirit as a site for social transformation. The artist's toolkit includes writing, performance, directing, and civic engagement--also known as social practice. As a project leader, she has ongoing experience with collaborating, budgeting, fundraising, and in sponsorship acquisition. This wide array of tools and experiences have manifested as community festivals, durational installation works, performances in dance and theatre, parties, publications, international exhibitions, public workshops and more. Highlights from 2018 include being named the recipient of a major grant award from the National Endowment of the Arts and exhibiting internationally in both Mexico and, now, South Korea.”

“Concurrency” is a series of photographs of the roadside memorials that are present across the United States. Crafted most often by first generation immigrants, these constructions honor the dead in a way that invites reflection. Death, despair and diaspora are all on public display.

**Kun Fang & Tommy VG**  
**“korzakov”(2018)**

Kun Born in Shanghai of China. Studied with the artist group ' the new intellectual art' of Beijing . Nan jing. And grow up in Europe and studied at the royal academy of art in Antwerpen. 2017 participating the group show of chinese intellectual art in ChongQing. Curated by ZhangYu. Founder of the Antwerp's active-art movement.

Tommy van Gompel

1999-2000 Production assistant Wooster group company

2013 24 hour benefit with several artists at central station Antwerp, Artist talks at gallery Ludwig troesaaert

2014-2016 Director and actor of three short films, Internationally acclaimed in Antwerpen-Rotterdam-England

2018 Writer and artist of a art house movie Creator of the Antwerp's 'actual art'.

Robertburn( korzakov)

This is the video for our project ' Robert burn and the bleu capitan' Our fictive personas is created during The first video. We are not knowing what we want . But we want created some of a kind of persona's who is just there and the locations can be everywhere.

This missfets is wake up on the street in paris . And he is not very sure about where he is and he suffer from his head A diafragmental ecological steampunk mystery ABOUT the dark search of a schizophrenic man in a heavy polluted and disoriented world.In his speculative brain he tries to solve the problems of his inner demonic world against an inhuman world.In the darkest alleys,the main streets of dehumanized capitals he screams himself to the " truth".In his own fragmented mind he calls himself the searcher,the observer of a disintegrated society, his finger is a compass to his only navigator in his search " Captain Bleu".His imaginary companion.He is looking for a code,that makes him more brainsick.Everything is a code, but which code it is?By sleeping in the open air, his skin is in a very bad condition,so he's cratching all the time his infected skin, in his madness he meets constantly passengers who also scratch their skin.In the evening Burns stay awake because the heavy nightmares and visions he goes through.Is Scratching the skin maybe the code? Burnds eyes are working on a meta-level,He sees more images than a normal person,is this the reality he see,are is it the brainwasHing police of amarkord.the state is under a constant surveillance, the enemy is everywhere,the end is nowhere.How he's gonna solve the problem?

**Kim Garcia**

**“we are where we are not”(2017)**

The retelling of an experience mimics a sculptural casting process. Where through the mold (the retelling) is already is a new second thing; it is a framework that is constituted by the cavity left by the original thing being absent. This absence of the indexical experience gets filled with a fluid material that serves as a carrier for a third thing, a cast, containing subjectivity, repetition, and reflection. As more casts are formed through that same mold, more information gets lost through its process. Manipulated by all that is repressed from the initial exchange, the casts rendered are condensed impressions and fragments of unknown pasts that are interdependent on the world they've created. We are where we are not (2017), utilizes this same process as an investigation of

interpersonal relationships and tangible connection. Using the loop as a device to extend a gesture of liminal being, without a beginning or an end, aiming to focus on the unresolved, still fluctuating state of relationships between the interpersonal and identity

Kim Garcia is an artist who works in sculpture, video and installation. Through a negotiation of boundaries and proximities within fictive sites, her work investigates interpersonal connection and longing within relationships. She has most recently exhibited in Korean Cultural Center (2018), Human Resources Los Angeles (2018), Cal State Long Beach (2018), DXIX Projects (2017), the Museum of Contemporary Art San Diego (2017), San Diego Art Institute (2017), Torrance Art Museum (2017), and FAR Bazaar (2017). Garcia is an artist based in Los Angeles, CA and received her MFA at the University of California, Irvine.

### **Suhee Kang**

#### **“Weather Conditions”(2017)**

Suhee Kang have been exploring these ideas of cross-cultural identity, hybridity and diaspora with a focus on issues of social practice and cultural expectations, within art practice. In contemporary culture, She believe there is a fixed framework that is made up of rules and laws. People must live within these boundaries whether they want to or not. Through art work, she questioning these cultural and social conventions. Her work are required labor-intensive process art making, which are become an obsessive and meditative act to her as artist. As she spend time in physically making the works, which are mirrors the time spent in contemporary society. She believe that machinelike process of her series works help to viewer for understanding may be analogical and also practical in art works. This video is referred to a quotidian phenomena and the power of a relatively simple gesture. Those projects do not require any special skill that also means anyone can do. Only simple labor completed Dominoes project. This art work does not stay permanently by installing it on the wall. It took so long to build dominoes but when It collapsed the install it just took it less than one minute. It reminds her of the same feeling of futility after achieving goal. Domino project, 22000 pieces with the word 'Whiteout' against the wall reveals the snowing in winter time. She got this idea from snowy weather in her first winter in New York. When the ground is covered in a white blanket of snow, new snow that falls from a lake-effect storm or a blizzard can cause that landscape to blend together. This condition can lead to dangerous road conditions.

Suhee Kang was born in Seoul, Korea, 1988. She has been move to New Zealand and United state. While living in two different western cultures, she find that she is fully emerged as an 'international' that, she has formed new perspectives on how society functions, operates and acts. There are strong guidelines or ideas for how one should behave in each country and how within each foreign culture there are social and cultural pressures. Not only have she consumed a new set of social practices; she found that she still needed to navigate different ways through each society and their expectations. Suhee finished Bachelor of Fine Arts at Whitecliffe College Art and Design in Auckland, New Zealand (2012). Since graduating with Master of Fine Arts programs at Pratt Institute, Brooklyn, New York (2015) she has exhibited works nationally and internationally. Also she got the Artist Grant, Vermont Studio Centre (2016) in residency programs. Recently she was selected final-list for New Zealand Art Awards (2018)

### **Karen Krolak**

#### **“ [185] & anti [185] “(2018)**

[185] & anti [185] Through her ongoing project, the Dictionary of Negative Space, ([www.dictionaryofnegativespace.com](http://www.dictionaryofnegativespace.com)), Krolak explores the vast chasms of unnamed ideas related to mourning, trauma, and repair within the English language. Her research is catalyzed by questions such as What are we missing? What do we avoid discussing? What is the recipe for perseverance? and Where are the directions to the soft underbelly of life's most monstrous moments?

This minimalist installation was inspired by two entries in the Dictionary of Negative Space and a series of conversations with a French Horn player returning from the funeral of a family friend, an actor who witnessed his wife's sudden death, a filmmaker who lost her parents at a young age, and blogger who gave birth to a stillborn son. In her unusual reference book, an anti [185] is place where grieving is not permitted or accepted as opposed to [185] where mourning can safe and comfortable. By placing these markers in overlooked and preferably unmentioned areas of our everyday landscape, she is nudging us to examine our gendered experiences of loss, trauma, and safety. Could you map your own [185]s in case of emergency?

**Karen Krolak** is a curator of experiences and a free range collaborator based in Boston, MA. Since 2000, she has been the co-founder/Artistic Director of Monkeyhouse, an award winning nonprofit that connects communities with choreography. Her embodied explorations weave in elements of text, textiles, choreography or story telling to spark dialogues that reverberate between communities. Her idiosyncratic pieces have been presented abroad in Rome, Winnipeg, and Gimpo, nationally in New York, San Francisco, Chicago, Philadelphia, Minneapolis as well as regularly throughout New England. She earned her B.A. in Linguistics at Northwestern University and her MFA in Interdisciplinary Arts at Sierra Nevada College. Much of her recent work has centered around the theme of finding physical poetry in imperfect bodies and around mourning as she grapples with the car accident that killed her mother, father, and brother. Her ongoing project the Dictionary of Negative Space ([www.dictionaryofnegativespace.com](http://www.dictionaryofnegativespace.com)) has recently been featured in exhibitions in Nevada and Louisiana, as well as in dance collaborations with Monkeyhouse and Scott McPheeters.

### **Julie Libersat**

**“Mall Mandala: Hover”(2018)**

**“Mall Mandala: Drive”(2018)**

Mall Mandala is an interactive multi-part video installation that presents a fictitious shopping mall designed to resemble a mandala. Using the shopping mall and the parking lot as formal and conceptual frameworks, Mall Mandala explores consumption as a modern form of worship. Libersat employs symmetry and patterns to present the shopping mall as a temple of the golden age of capitalism and the parking lot as a labyrinth. Driving the parking lot surrounding Mall Mandala or hovering above in the air, viewers can experience the virtual space through multiple mediated perspectives, as first-person driver, an isometric perspective in helicopter view or through a god's eye aerial perspective.

**Julie Libersat** is an intermedia artist and art educator based in Denton, TX. Born in Kerala, India and raised in Philadelphia PA, Libersat received her BFA from the Maryland Institute College of Art in 2003. She earned an MFA in New Media in 2016 as well as a Masters in Art Education in 2017, both from the University of North Texas. Libersat has exhibited in the US and abroad including shows at the Dallas Contemporary Museum, The Center for Art and Culture in France, Currents International New Media Festival, Paseo Taos and Museo de la Ciudad de Mexico. She has received a Maryland State Arts Council Individual Artist Grant, the 2014 CADD FUND

grant and the Velma and Davis Dozier Travel Grant from the Dallas Museum of Art. Her research connects spatial theory, locative media technology, and contemporary art practice to provide new connections with art education and mobile pedagogy. She has presented at the 2015 and 2016 National Art Education Association Conference and published in the 2016 September issue of Studies in Art Education. Libersat is currently Assistant Professor of Art Design and Technology at Texas Woman's University in Denton, TX.

**Kristen Palana**  
**"Lucky"(2018)**

A bright young Indian immigrant living in Brooklyn does everything her parents, religion, and culture ask of her... until her arranged marriage goes sour. "Lucky" is a 15-minute experimental animated documentary short that follows the real life of Lucky Kaur in the United States and India from 2001 to 2018. When her arranged marriage inches ever closer, Lucky must walk a tightrope between two cultures, as fate and tradition threaten to take her decisions away little by little.

"Lucky" is currently in production and is set to be completed in 2019. I am an independent animator and artist who uses a combination of hand-painted digital images, paintings, photographs, audio interviews, and actual video footage to create narratives that are unique, passionate, empathetic, multi-layered and full of heart. This film aims to highlight the tragedy of what happens when bright, young people are denied an education and how they can move forward despite facing seemingly insurmountable obstacles. My project tells an important story about immigrants in America at a time when more dialog and awareness would be useful, especially in the current political climate.

**Kristen Palana** I'm an award-winning American/Portuguese multimedia artist and educator and a former tenured Associate Professor of Digital Media at The American University of Rome where I also co-founded and directed its Film and Digital Media Program.

From 2016-2018 I was an Associate Professor of Digital Media at American University of Myanmar before it was closed to due to the political and financial instability in the country. I continue to teach at universities, schools, and non-profit organizations around Yangon where I live with my humanitarian husband and two sons.

**Ziba Rajabi**  
**"NOCTURNAL PLANT"(2018)**

Ziba Rajabi (b.1988, Tehran, Iran) a MFA candidate at the University of Arkansas. Her works have been included in a number of exhibitions in Iran and United States of America. Working primarily with painting, drawing and installation, her work is influenced by Persian garden, Arkansas natural environment, and early Walt Disney's animation. She is attempting to generate artworks based on her hybrid experience of two distinctive realms, East and West, and their relationship with nature.

**Alexandra Robinson**

**“Scars lefts on the non-cutting table”(2018)**

Alexandra Robinson claims Kansas City as her hometown, but has been living and working in Austin, Texas since 2012. Alex is an artist, a wife, a mother to two young girls and an educator. She received her MFA from the University of Cincinnati in 2002, and her BA, from the University of Saint Mary in Kansas, in 1997. She has exhibited work throughout the U.S., including the Urban Institute of Contemporary Art, Grand Rapids, Michigan, H&R Block Artspace, Kansas City, Missouri and Lawndale Arts Center, Houston, Texas. Alex has been a recipient of the ArtsKC Inspiration Grant, Presidential Research Grants through St. Edwards University and has completed residencies at Urban Culture Project, Jentel Foundation and Brush Creek Foundation. Currently, Alex is Foundation Coordinator of the Department of Visual Studies and gallery director at St. Edward’s University in Austin, Texas.

Robinson’s work functions as a metaphor for how we navigate and understand our lived experience. She has explored this in a variety of ways: through counting, walking, drawing, multiples, and installation. As a kid (and as an adult) she walked the world with her head down. She still has to remind herself to look up but inevitably she finds herself looking down; looking at the ground, at the stains on the sidewalk, at the rut left from scraping trucks on the roadway, at the stains left by morning coffee. Constantly discovering the track of something that used to be. These tracks are the residue of living. Robinson collects this residue and re-interprets them without context, they are isolated, and monumental in comparison to their original form, as if making them larger can make them more important. They float on the page and allow you to attribute meaning, as they have no sense of place or depth, they simply are.

**Arron Foster**

**“dawn is coming”(2017)**

Arron Foster received his Bachelors of Fine Arts degree in Printmaking and Art Education from East Carolina University in Greenville, NC and his Masters of Fine Arts Degree in Printmaking and Book Arts from the University of Georgia, Athens Georgia. He has exhibited both nationally and internationally. Arron currently resides in Kent, Ohio where he is a Visiting Assistant Professor In Print Media at Kent State University.

**Phett Waivv**

**“Phett”(2018)**

Phett has a background in digital research to complement an IRL focus on large-scale abstract pieces within their body of work. Phett's practice centres around the interrogation of text, the body and the spaces they occupy. Prey (2018) is a semi-figurative piece which uses stream of consciousness-speech as its stimulus, using linguistics and wordplay as a formative device.

An interdisciplinary artist and designer with a degree in Art History and an interest in methods of digital production (visual and ambient). Currently based in South-East London, Has worked and consulted on over two dozen theatre productions.

### Young Min Choi 최영민

“Untitled”(2016)

“Leona II”(2017)

“Shipwreck I”(2017)

“Screw 1”(2016)

“Screw 2”(2016)

Untitled 성수동 골목길 어딘가의 작업실에서 내 안에서 스스로도 알 수 없는 무언가를 끄집어내기 위해 맹렬하게 캔버스 위에 붓으로 물감을 묻혀가는 행위를 반복하던 시기에 예상치 못한 타이밍에 들려오는 다급한 노크 소리. 문을 열면 항상 주인집 할머니께서 계셨다. 손에는 내용물을 알 수 없는 비닐봉지를 들고 계셨는데, 누릉지라고 하시며 건네주셨다. 신기루를 향해 흘린 듯 정신없이 달려가던 그 순간에 누릉지라니. 그것을 아랫집 화가 총각에게 주시기 위해 다급하게 문을 두들기셨을 할머니의 의도를 생각하면, 내가 과연 무엇을 왜 정신없이 쫓고 있는가에 대한 허무함마저 느낄 지경이었다. 좁디좁은 시야가 넓어지며 온몸의 긴장감이 풀린다. 끝없이 고독한 시간들 속에서 존함조차 모르는 주인집 할머니의 존재감에 인생의 한 수를 배우며, 반드시 기록해야겠다고 생각했다. 다양하게 섞여 있는 색의 스펙트럼은 나 같은 풋내기 젊은이가 감히 상상조차 할 수 없는 수많은 여정을 겪어온 할머니의 인생에 대한 은유이다. 어딘가의 누군가 또한 저렇게 고수의 경지에 올라 있을테지. 그래서 제목은 ‘무제’가 어울리는 것 같다. 이름 모를 어딘가의 아무개가 엄청난 경지의 고수일지도 모르니까.

Leona II 연인을 만나다니 좋은 일이다. 하지만 세상의 야속한 규칙은 좋을수록 아플지도 모른다는 것이다. 처음 만나 서로를 향해 맹렬하게 달려들면 부딪혀서 이빨도 깨지고 이마도 다칠지도 모른다. 그렇게 서로의 작은 파편들을 부수고 긁어내며 억지스럽게 퍼즐조각을 맞추듯 끼워 맞추었는데, 어느 순간 맞춤처럼 꼭 들어맞는다는 것을 깨닫는다. 좋으면서도 아픈 기묘한 시간들이 지나고 나니, 어느새 이 사람과 결혼을 약속한 상황이었다. 그리고 그 사람은 가끔씩 너무나도 당연하게 내 작업실에 존재하곤 했다.

Shipwreck I 난파선은 소멸을 상징할지도 모른다. 무지한 우리들의 작디 작은 상식 안에서는 말이다. 하지만 바닷속에 가라앉은 난파선은 시간이 흘러 따개비나 물고기 같은 것들이 모여서 작은 생태계를 이루며 재탄생할 것이다. 기존의 자아가 저항할 수 없는 커다란 힘에 부딪혀 부서지는 경험을 하고나서, 하루조차 지나지 않아 새로운 의지가 싹트는 경험 또한 따라왔다. 부서진 것은 내 자아가 아니라 스스로 설치하고 잠궜은 수많은 빗장들이었던 것이다. 모든 빗장이 박살나고 나서야 마침내 나는 문을 열고 소소한 세상구경을 나설 수 있게 되었다.

Screw 1, Screw 2 나사못은 너무나도 흔하게 존재합니다. 어느 날 문득 작업실 벽에 박혀 있는 나사못 한 개를 관찰했습니다. 그토록 흔해 빠진 나사못인데, 가까이서 보니 꽤나 복잡한 모양이고 금속의 질감 또한 고유의 멋을 내고 있었습니다. 마치 사회라는 거대한 유기체를 이루는 각자의 우리와도 비슷한 것 같습니다. 거시적인 시야로 바라보면 세상은 하나의 덩어리입니다. zoom 기능을 클릭하듯이 미시적인 시야로 자세히 보면, 인간 한명 한명 아주 복잡하고 다양한 자아를 가지고 있습니다. 아무리 작고 흔한 존재라도 각자의 자리에서 분명하게 존재한다는 사실을 그려내고 싶었습니다. 본 작품은 5개의 연작으로 제작되었으며, 그 중 1번과 2번입니다.

**최영민**(한국, 서울, 1984~) 작가는 서울에서 거주하며 작업중인 회화 작가입니다. 뉴욕의 Pratt Institute of Art에서 서양화 학사 과정을, New York University에서 미술실기 석사 과정을 졸업하였습니다. 뉴욕의 자본화로 인한 살인적인 비용 상승을 견디지 못하고 귀국하여 작업 활동을 이어가고 있습니다. 현재 스스로의 존재를 증거하듯 주변의 대상을 그려내는 작업을 진행중이며, 소마미술관 단체전 ‘내가 사는 피부’, 플로렌스 비엔날레 2017 등 다수의 전시에 참여해왔습니다.



**Si Jong Kim 김시종**  
**“Invasion”(2018)**

Invasion is a work that exposes conflicts between the external environment and the internal self. Sijong Kim, a South Korean who has lived in Great Britain for two years during this process, documented his floating identity across intercontinental and national boundaries. He states that he does not have such a place that could be called a "hometown", due to constantly moving around. He inserts his face into historical photographs and represents himself in British and Western history. Each manipulated photograph expresses hope and an embrace of distorted self-identity, away from its ascribed condition.

Invasion은 외부적 환경과 내적 자아의 갈등을 드러내는 작업입니다. 한국인 김시종 작가는 2년간 영국에서 살면서 대륙, 국경 등을 넘나드는, 부유하는 정체성을 기록했습니다. 그는 잦은 이사로 인해 “고향”이라 부를만한 곳이 없다고 말합니다. 그는 영국을 비롯한 서양의 오래된 사진들에 자신의 얼굴을 삽입합니다. 조작된 각각의 사진은 주어진 환경에서 벗어나 왜곡된 정체성에 대한 희망과 수용을 표현합니다.

Born in South Korea, **Sijong Kim** studied mass communication for his BA. Later he worked as campaign planner and art designer in advertising companies that made him have doubts about the way that people see the world. Studying Sculpture for his MA at the Royal College of Art, he made biographical works that blur national, historical, and race boundaries. As an admirer of Paul Cézanne, René Magritte, and William Kentridge, he continues to depict the world in different perspectives by combining various media.

한국에서 태어난 김시종은 언론홍보영상학부를 졸업하였다. 이후 그는 광고회사에 들어가 광고기획자 및 디자이너로 일하며 사람들이 세상을 바라보는 방식에 의문을 갖게 되었다. 영국 왕립예술학교 조소과 석사에 입학하여 국가, 역사, 인종 등의 경계를 흐릿하게 하는 작업들을 만들었다. 작업을 하는데 있어 폴 세잔, 르네 마그리트, 윌리엄 켄트리지 등에 영향을 많이 받으며 다양한 매체를 활용하여 다른 방식으로 바라보는 세상을 묘사한다.

**Ji Eun Yoon 윤지은**

**“His small house” (2017)**  
**“I see the dreamed landscapes”( 2017)**  
**“during the night”( 2017)**

나의 작업은 나무에 새겨진 나이트에 영감을 받아 이를 지형적 의미로 해석하는 입체화된 평면 드로잉 작업으로 평범하고 단순히 반복되는 일상생활에서 야기될수 있는 고립감, 불안감에 대한 이야기를 하고 있다. 주로 등장하는 소재인 어떤 일에 몰두하고 있거나 특히 집안일을 하고 있는 사람들과 옷더미들이 이에 대한 상징물로 쓰여지고 있다., 이들은 시공간을 초월한 상태, 정확히 어디인지 알 수 없는 섬이나 대지에 굉장히 메마른 공기가 흐르는 듯 보이는 곳에 놓여 있다. 여기서 일상의 반복적으로 흐르는 시간을 나무 지층이 가지는 시간 개념을 이용해 입체적인 평면 작업으로 표현하고 있다. 작업들은 주로 색연필,조각도를 이용한 음각기법,낙화기법, 조각, 아크릴등을 사용하고 있다.

Ji-Eun Yoon studied art in Seoul for four years and completed her university career at l'École des Beaux-Arts in Paris. In her artistic practice she draws from the oldest and most traditional techniques of etching, lithography, pyrography, and their irreproachable and remarkable accuracy. Ji-Eun draws on and cuts a sheet of plywood by following the lines that are inscribed. She reads the years, the time of growth, as one reads the age of a tree, and keeps the memory of these

passages. Her vast, grandiose landscapes are reduced to a flattened geological model where the figures appear tiny and out of place. Distorted proportions convey the feeling of incompatibility of the characters with the world around them – they appear locked in an inner world, yet the eye goes directly to them, giving their life meaning.

한국에서 2005년 홍익대학교 판화과를 졸업하고 파리에끌데보자르에서 Jean Michel ALBEROLA 아틀리에에서 회화와 드로잉을 수학하며 2010년에 졸업했다. 2010년부터 파리에 있는 갤러리 'shirman & Debeauce에서 개인전을 시작으로 프랑스, 독일, 벨기에에서 그룹전과 아트페어에 참가하며 2013년 부터 파리에 있는 갤러리 'Maria Lund' 에서 전속 작가로 활동하며 프랑스에 거주하며 작업하고 있다.