

Youth #4

CICA Museum

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Featured Artists 참여작가:

Amu 류효정, Dillon Bryant, Josue Esau, Julian Harper, Gilda Jabbari, Sophie Kovel, Rimeo 이상욱, Isabella Scott, Yilin Yang, Rachel Youn, Sumyung Kim 김수명, Hyunkyung Kwon 권현경, Ellie Choi 최유정, Hanseul Shin 신한슬, Hyunhee Doh 도현희

Amu 류효정

“우리아증의 서울_이태원” (2018)

“우리아증의 서울_종로” (2018)

“우리아증의 서울_홍대” (2018)

“우리아증의 서울_대림” (2018)

People living in Seoul struggle every single day of their lives in Seoul, which is one of the busiest cities in the world. Every single moment of their lives is full of doubts of who or even what they really are.

Struggling to find out who they are builds up into a myriad of feelings. Yet, those sparks of feelings only last before we notice that it has already faded away. Once feisty, sometimes depressing, or whichever words to describe their days undeniably pass by in their lives. Little do we know their lives could be so much more delightful, silly and diverse than the look from the outside. People live in their own drama, even the one you've bumped into this morning in the street, yet you will never be able to describe how the person looks like. I only wish that someone could be aware of that and remember of those underappreciated days passed behind us. "Sparkles are there inside us all. My job as a photographer is to collect the remnant of sparkles where it was lost whilst people were moving towards to the next day."

세상에서 가장 바쁜 도시 중 하나인 서울에서 우리는 매일 매일을 살아간다. 나 자신이 무엇인지 알기 위해 애쓴다. 우리는 이 과정에서 여러 경험을 하며 다양한 감정들을 느낀다. 하지만 순간순간의 오감은 순식간에 잊히며 금세 그 존재감을 잃는다. 때로는 치열하고, 또 무기력하기도 했던, 몇 가지의 단어로만은 절대 표현할 수 없는 수많은 감정들이 그렇게 흘러가버린다. 생각보다 사람들의 삶은 재미나고 다양하고 아름답다. 평범하게만 보이는 스쳐 지나가는 이들의 삶에도 그들만의 흥미로운 드라마가 존재한다. 나는 스스로들도 자각하지 못한 채 지나 보내고 망각해버린 우리의 모습들을 기억하길 바란다. “사람들은 모두 반짝인다. 그들이 지나간 자리에 흔적으로 남은 반짝임을 모아 나의 사진 속에 보관하고자 한다.”

Amu is a film photographer, also an illustrator based in Seoul. The nickname Amu is picked out from the original words, such as anyone (amu-na), to anyone(amu-ae-gae), So-and-so(amu-gae). Amu is easy to be

affected by anyone, at the same time affecting anyone Amu might encounter in life. This is how Amu's life goes on. Not only ravishing and significant looking lives could drag our attention, but our mundane yet meaningful could be captured and cherished by Amu.

서울을 기반으로 활동하는 필름 포토그래피이자 일러스트레이터 Amu입니다. Amu란 작가명은 아무나, 아무에게, 아무개 등에서의 '아무'란 단어입니다. 아무에게나 저는 영향을 받고 또 아무에게나 제가 영향을 주며 저는 살아갑니다. 거창하고 화려한 것들만이 아닌 우리가 살아가면서 만나는 수많은 작지만 의미 있는 것들에 시선을 맞추고 그들의 모습을 남기고자 합니다.

Dillon Bryant

"Untitled (Belle Fourche, SD)" (2018)

"Untitled (Belle Fourche, SD)" is part of a photographic series documenting abandoned mattress and other sleeping materials that are in liminal conditions. Beds are where nearly one-third of our lives are spent sleeping and an even greater amount of time is spent during our waking hours laughing, crying, eating, and a plethora of other activities occur with friends, family, and strangers that we invite into these intimately personal and private spaces.

Dillon Bryant is a BFA candidate in Photography at the University of South Dakota, in Vermillion, SD, where they will graduate in the spring of 2019 with a Printmaking Certificate, and an Art History Minor. Bryant's work explores the personal histories of discarded mattresses and other ephemera through multi process photographic processes, including cyanotype, Van Dyke Brown, and gum bichromate. Bryant was the inaugural recipient of the College of Fine Arts Leadership Award for Outstanding Undergraduate Student Work at the University of South Dakota in 2018 and received a U Discover Grant worth \$3,000 to fund creative research exploring the varied experiences of first generation higher education students over the summer of 2017. Bryant has exhibited in shows across the United States and Europe.

Josue Esau

"Patriotism" (2018)

Nationalism has a very adverse effect on individuals — it demands total assimilation and submission to a supreme centralized power. To be a patriot, one must adopt the nation's identity as their own, one must accept all the nation's values without question and hate all the nation's supposed enemies with extreme vigor. The nation only thrives on this type of devotion, the kind that is unquestioning and uncritical. Essentially, being a patriot means relinquishing all personal agency in service of the nation. In this way, nationalism incarcerates the soul.

Josue Esau was born in Honduras, but was brought to the United States as a child. He currently works out of San Antonio, Texas. He was introduced to the arts through SAY Sí, an extracurricular non-profit, which focuses on the development of artistic and leadership skills in young adults. Josue is currently working towards his Bachelor of Fine Arts degree at the Southwest School of Art, and hence his work is steadily growing more conceptual and critical in nature. In early 2017, he was nearly deported as a result of the US's xenophobic policies. These traumatic events catalyzed a determination to challenge the national narrative on immigration and the need for borders in the first place. Josue's immigrant status impacts every aspect of his life, and hence has become the primary impetus for his work.

Julian Harper

"Flying to Tony" (2018)

"Light Sourced" (2018)

Like my work, I am hopelessly optimistic and feel soulful connections between random events in my life. I was once looking through my father's yearbook trying to find an image that looked like me (someone I might be able to relate to). I found an image of a boy, William Banks. A made the image into a memorial instinctively because I'm interested in how ordinary people become spiritually connected. I showed it to my father and he asked how I knew my cousin passed away? From that point on I have been investigating the serendipitous bond I have with certain images, memories, and people

Video allows for a kind of innate visual empathy that is unique to the medium. I am interested in bridging the gap between the unfamiliar to the personal. I am optimistic by necessity? I see the need to generate discussions about hope and people. Instead of engaging any value based discussion directly I see a need to think empathetically. I saw a need to engage emotional conversations with emotional language?not dismissing logos but repackaging it. Now I gravitate toward video, for it's accessibility and relevance. These videos are experiments in emotion.

Julian Harper is from Indianapolis, Indiana. He is a BFA candidate at Brigham Young University. Harper has exhibited nationally and internationally, including CUAC 2017 Utah Ties Exhibition (honorable mention) and 2017 Art D sseldorf Bloom Award Exhibition (1st place). His work has been featured on Hurst and Edeltraut online magazine and The Dorf magazine. Harper received the BYU Film and Digital Media grant to shoot his short film Knoxville. Julian Harper works and lives in Provo, Utah.

Gilda Jabbari

"Through the Eyvān (A-201)" (2018)

"Through the Eyvān (A-203)" (2018)

"Through the Eyvān (A-204)" (2018)

"Through the Eyvān (A-205)" (2018)

Through the Eyvān is a series of mergence of spaces and entities, with the object situating itself within the periphery of the interior and the exterior. The photographs are derived from my fascination with traditional arts, resulting in a contemporary recreation of the 13th to 16th century Persian miniatures; architectural forms composed of harmonious geometric and floral patterns with isometric perspectives. The choice of the visual aesthetics has been about embracing and celebrating the Persian aspects of my cultural upbringing within the conflicting emotions of abandoning its certain traditions. I am Inspired by Persian art and crafts and the memories they evoke of my times spent in Iran. It provokes me to create, or more accurately re-create the traditional art of Persia in a contemporary manner, through current technologies, coexisting within my own personal experiences and imagination.

Gilda Jabbari has recently graduated from the Royal College of Art, with a Master's degree in Photography. She was born in Shiraz, Iran, but grew up in Dubai, UAE since the age of three. Gilda has been part of the part of the Night Visions (London Nights) exhibitions at the Museum of London, and in 2016 was shortlisted for Arte Laguna Prize. With further participations in, Sharjah Vantage Point 4, and The Other and Me, International Photography Exhibition at the Sharjah Art Museum. Her practice is the exploration of the relationship between humans, objects and spaces, with a fascination for traditional arts which falls within the discourse of traditions versus globalisation and how these lifestyles are expressed through shapes and designs which cultures and societies utilise to represent themselves. Thus creating a basis that inevitably becomes part of the everyday living.

Sophie Kovel

"Junior" (2018)

The text in Junior is derived from children's signage at the Millions March, a national response to school shootings that proliferated in 2018. "Kiddie" airplane wings are talismans of safety. Take one; carry it with you.

Sophie Kovel (b. Los Angeles) is an artist, writer, and translator based in New York. She holds a B.A. in Art History and Visual Arts from Barnard College, Columbia University. Influenced by psychoanalysis and

ecocriticism, her multimedia art practice investigates land use, natural disaster, and collective memory. She is a frequent contributor to Artforum, her translations of Chris Marker have been featured by the Criterion Collection, and her work has appeared in the Journal for Art Criticism. She is currently a resident at Trestle Projects, Brooklyn.

Rimeo 이상욱

“Be fascinated” (2018)

작품은 처음 만난 초면의 사람에게 느꼈던 저의 감정, 그리고 그 사람과 계속해서 관계를 이어가며 생긴 마음의 변화를 관객과 상호작용하는 그래픽의 형태로 표현하고자 하였습니다. 처음 만나는 사람을 대상으로는 호기심과 경계 이외에 큰 감정이 생기지 않습니다. 하지만 처음 만났던 사람을 두 번 세 번 만나게 되면 무미건조한 마음속에 계속해서 관계를 이어가려는 사람에게 대해 마음속 환상을 그리게 됩니다. 그리고 불안한 관계속에서 계속해서 불안해 하면서도 동시에 관계를 지속하며 변하는 마음의 변화를 작품을 통해 표현하고싶었습니다. 관계를 계속 지속해가며 그 자극으로 변화하는 마음의 변화를 표현하고자 하였으며 관계의 지속으로 생기는 자극의 요소를 인터랙션의 요소로 풀어 해석하고자 하였습니다. 이에따라 사람과 작품이 상호작용하면 할수록 아름다운 컬러를 빛내는 작품 이미지를 생각했습니다. 작품은 상호작용에따라 지정된 기본 형태의 안에서 다양한 컬러를 출력하는 작품입니다. 인터랙션에 따라 들어나는 색상에대해 각 색의 뜻에 맞춰 컬러를 배합하고자 하였습니다. 예를들어 붉은색은 정열과 사랑을 의미하며 회색은 무, 무기력을 의미하고 노란색은 따뜻함과 즐거움, 분홍색은 로맨틱과 행복, 파란색은 신뢰와 희망을 의미하며 해당 의미의 컬러를 미적으로 융합하고자 하였습니다. 사랑과 정열 그리고 따뜻함의 감정을 표현합니다.

미디어아트 작가로 활동하고 있는 Rimeo는 뉴 미디어를 이용한 예술활동에대해 연구, 새로운 시도를 하고있는 작가이다. 주로 전시 분야에서 활동하는 작가이지만 세롭게 대두되는 디지털 기술을 다양한 분야의 예술로 풀어내기 위해 최근은 뉴 미디어를 이용한 공연 분야에서도 활동하고 있다.

조지 오웰의 1984의 사회시스템은 사회제도의 극단적인 모습을 보여준다. 그 책은 우리 사회의 암묵적인 깊은 그림자 일 수 있고 제도화되지 않은 사회의 분위기 일 수 있다. 사회적 분위기에 따라 우리는 하고자 하는 감정 표현을 제한받는 현대에 살고 있다고 생각하지만 예술이라는 범위 안에서만큼은 내가 이런 사람이라는 것을 알리기 위한 신호로써, 그리고 사회 시스템 안에서 우리들의 목소리를 잃어가는 과정 안에서의 처절한 몸부림으로써, 작품을 통한 나의 목소리를 듣는 사람들이 스스로의 목소리를 낼 용기를 얻기를 바라는 마음과, 자신의 이야기를 알아차리고 그것을 표현하는 사람들을 만나기 위해 나는 말하고자 하는 메시지를 계속해서 던질 것이다.

Isabella Scott

“dependency” (2018)

Dependency was crafted off the idea of free will and impulse. Though she appears stuck she clearly is not, the ties could easily be broken but she stays. Would the freedom lead to happiness or forcefully make her see the world in a new light? Is this new view worth letting go of everything she knows? The dependency is holding tight to the familiar.

Isabella Scott was born in Winnebago, Illinois. She currently resides in and works in Chicago, Illinois. Isabella works in a wide range of mediums, her primary focus is photography and ink. Isabella is heavily influenced by the surreal and perspectives. There are over a million people in this world and they can all view you differently. She is interested in knowing why and what changes influence the decision. From the change of hair color, to how hands are positioned. What makes people change their opinions and judgements? Isabella's work is currently being shown in the Ice House Gallery in Evanston, Illinois.

Yilin Yang

"The cuddle" (2017)

"The Dance" (2017)

I have always been fascinated by escapism: human fantasy on escaping reality. Taken from conventions, concerts, and city streets, this ongoing project aims to document the moments between fantasy and reality. These settings offer the excuse for hedonism - our search for something bigger than reality, away from the rigidity of societal pressure and the mindless aggression that is constantly out of control. What is left are the images of those brief moments amidst gratification and desire for more; the pleasure principle. Inspired by Chris Steele-Perkins' socio political approach on the British hedonism during the Thatcherite era, the Pleasure Principle is an ongoing contemporary cultural examination of America. Much like Chris Steele-Perkins' reevaluation of the changing social landscape of 80s Britain with his project which he worked on after returning from extensive travels throughout third world countries, the Pleasure Principle is a reassessment of America after my experience in other cultures. I have been documenting American conventions, from Furry fandoms, My Little Pony conventions, to Anime cultures. I am drawn to human obsession to anthropomorphism, specifically human tendency to imitate behaviors from other creatures. Be it fictional or fantastical, these anthropomorphic symbols have always been present around our everyday life, from most Disney animal characters to the widespread anime culture. I am deeply fascinated by the global animal stereotypes. Perhaps we value dog's loyalty because of our nature to betray, or we keep cats as a reminder for their non-violent nature in our violent world. Despite the genuine nature of those animals, maybe all we want is a chance to break free from the burden of humanity. Maybe it's through our realization of mankind's cruelty that we decide to "abandon" our reality, and escape into our idealized desire of "perfection". The choice of settings in this project is a difficult one. With the drastic technological advancement over the last decades, the concept of privacy in the digital age catalyzed ethical debate onto the medium itself. Where should a photo be taken? Photography within personal space is sensitive in nature. The settings for this project are mostly in public spaces, although many images are taken in intimate locations under strong censorship. Due to the candid nature of this project, there is a sense

of uncertainty in narration. Thus the project isn't specific enough to be an analysis on individual cases, but rather a look through the surface of normality of society. Due to the subjective nature of normality, it is also up to the audiences to decide what they see through the looking glass.

A current film student trying to document the collective consciousness within different cultures. I have lived and studied in London, Beijing, and Chicago, and I'm intrigued by comparative cultural identities. More specifically I am fascinated by hedonism and escapism. I work in photography and motion picture. Analog and digital are utilized in my photography works.

Rachel Youn

"a real Roman flavour" (2018)

"The Treachery of Surfaces" (2017)

In my work, I appropriate European canonical motifs such as classical columns and marble and duplicate these them as soft sculptures that cannot carry their own weight. Using my body as a subject, I use video to activate the sculptures to create an absurdist, Sisyphean narrative. In *The Treachery of Surfaces*, I attempt to set up furniture, drink coffee and read a book. However, the frame peels off the wall, the planter keels over, dumping soil on the floor. I struggle to rest my body into the chair, and in the meantime, the table twists and falls, sending coffee flying. This situation of predetermined failure suggests the lack of control I have over my environment as well as the dissonance between the marble surface of the pieces and their underlying soft structure. In *a real Roman flavour*, the classical column is my companion. The column, an architectural detail that indicates history and status, is constructed from silicone and must be carried like a limp body. Together, we tour downtown St. Louis and view the neoclassical architecture around the city as I struggle with its weight, stopping frequently to rest.

Rachel Youn is an artist living and working in St. Louis, MO, USA. They use sculpture and new media to poke fun at hierarchal narratives embedded in objects and lifestyles. Sourcing from home furnishing stores and oriental goods peddled on craigslist, their work collapses notions of authenticity and artifice through the lens of identity. They received their BFA from Washington University in St. Louis in 2017 and has exhibited at the Sheldon Art Galleries, Parapet Real Humans, the Bermuda Project, the Millitzer Gallery, the Luminary and Flood Plain in St. Louis. They are a recipient of the Regional Arts Commission Artist Support Grant and the Vermont Studio Center Fellowship

Sumyung Kim 김수명

“F-1” (2018)

“F-2” (2018)

F-1 : 봄의 싱그러움이 느껴지기 시작했던 비가 오던 강릉. 이름 모를 하얀 꽃들이 눈물가득 고였던 나의 눈에 비치자 마치 눈덮힌 설원처럼 보였다. 그 감정상태에 따라 나의 시선에 비쳐졌던 꽃은 왜곡된 심상의 풍경이 되었다.

F-2 : 밤에 본 꽃은 붉은 빛이 처연했고, 꽃들이 위에서 피를 흘리며 떨어지는 것만 같았다. 벽차오르는 감정에 그 속의 꽃송이와 내가 동화되던 느낌이었다.

현재 서울예술대학의 졸업을 앞두고 있습니다. 바다를 보는 것을 좋아합니다. 음악을 틀고 혼자서 시간을 보내며 작업을 합니다. 여행을 떠나는 것을 두려워하지만 여행을 떠날 때 가장 행복합니다. 밤에 TV를 보며 치킨과 맥주를 먹고 잠이 드는 지극히 평범한 일상을 사랑합니다. 그러나 평범한 일상 속 빼어나게 빛나는 어떤 순간을 기다리고 있는. 사진 찍는 사람입니다.

Hyunkyung Kwon 권현경

“Midday”(2018)

“Midday”(2018)

나의 작업은 감성적인 낮의 풍경이다. 급박하고 복잡하게 돌아가는 현대 생활과 얽히고설킨 관계 속에서 살아가다가 일상 속에서 문득 마주치게 된 쟁하고 인기척 없는 고요한 풍경들은 급박한 생활과는 대조적으로 이상적이며 현실에 속한 이들에게 더욱 공허함을 준다. 이런 감정들을 느끼게 하는 하늘이라는 무한한 공간과 인기척이 없는 조용한 장소들을 소재로 삼았고, 풍경의 표면에 감성적인 것들을 담으며 평면 회화로 작업한다. 보편적으로 사람들이 감성적으로 느끼는 날씨가 있다면 노을이 지며 해가 질 때, 해가 지고 어둠속에서 가로등과 간판 등이 형형색색의 빛을 발할 때, 새벽이 되어 푸른빛을 띄울 때, 비가 내릴 때, 확실하지 않은 풍경은 왜곡되어 보이며, 이는 보는 이들로 하여금 감성을 자극하게 하기도 한다. 하지만 내가 느끼기엔 직접적으로 그런 감정들을 느낄 수 있는 상황이 주어 졌을 때보다 티 없이 맑은 명확한 풍경 속에서 오히려 공허함과 적막함 우울한 감정, 현실이 아닌 것 같은 이질감 또는 어떠한 비현실적인 공간 속에서 홀로 붕 떠 있는 듯 착각을 불러일으키게 하기도 하였다. 공허함 우울함 등의 감정들을 다루지만 현대인들 누구나 느낄 법한 감성이니 만큼 어둡고 비관적으로 보려 하지 않고 일상 적으로 보며 나타내려 한다. 맑음이라는 긍정적인 풍경으로 공허함이라는 부정적으로 느껴질 수 있는 감성을 보여 주는 역설적인 작업으로 나타낸다.

작가소개영남대학교 대학원 회화과에 재학 중이며, 감성적인 풍경 작업을 하고 있습니다. 현재 활발히 작업 활동을 하며 전시를 하고 있지만, 이전엔 영어 전공으로 졸업 후 영남대학교 미대 회화과로 학사편입 하였고, 바로 동대학원에 진학하여 작업 활동에 매진하였습니다. 다소 늦게 시작한 만큼 절박함과 그림에 대한 애정이 컸고, 더 작업에 몰두할 수 있었던 것 같습니다. 풍경 작업을 해왔는데 작업으로서 보여 지듯이 감정에 치우치기보단 보편적인 감정들을 보여주며 보는 이들로 하여금 감성의 공감뿐만 아니라 휴식을 취할 수 있는 작업을 하고자 합니다.

Ellie Choi 최유정

" A raging memory I" (2018)

"A raging memory II" (2018)

" A raging memory III"(2018)

"Interlock I" (2018)

"Interlock II" (2018)

When I ask myself "Who am I", I can never get rid of my experiences and memories. I have been retracing the past and finding my identity through creating artwork. However, the system of memory is not always accurate but abstract because it is not replicated but restored. Therefore, in the process of restoring my memory, a new fictional scene is created as my personal tendency, beliefs, taste and even desires are mixed together. My relationships to family, friends, and the surrounding environment are the most important element for me to draw from when creating art. I evoke how I communicate, respond, and relate to place, time, weather, or people. Then, I recollect the smell of cow and goat poop, the colors of buildings and cornfields, the fickle temperatures of day and night, and the sounds of friends playing at the school playground. These repetitive and strong senses, having atmosphere of their own, form a 'deep storage', and I like to call this storage the "Memory Archive". When I gather the images and senses from my "Memory Archive", they come to my mind in an overlapped form even though I have separate experiences in different time and spaces. Therefore, "snapshot" and "reorganization" are the most important parts when making art. I selectively snapshot certain moments from the overlapping images and reorganize them on canvas. Furthermore, I express my feelings towards my memory through colors, textures, shapes, light, and composition. For me, the act of recollection is juxtaposed with the act of creating artwork. It is not so much that I am trying to squeeze out memories, they come to me naturally. Then I transform, conceptualize, and communicate them in my artworks. Unpacking my story of the past based on both fact and fabrication, I am in the process of framing my identity. By setting the past not as a fixed narrative but as a collection of various points of understanding, I think I can interpret my paintings from diverse points of view.

나의 존재를 탐색하고 '나는 누구인가' 라는 존재론적 물음을 하게 된다면 경험과 기억을 빼놓을 수 없다고 생각한다. 독일 학자 폰 데어 루에(Irmela von der Luhe)가 정의하듯이 정체성은 기억의 과정에서 생긴다. 나는 작업을 통해 나의 과거를 기억하고 이것에 대해 이야기함으로써 나의 정체성을 찾아가는 과정이라고 할 수 있다. 하지만 기억의 형태는 '회상'으로써, 복제되는 것이 아니라 '복원'되는 것이기 때문에 항상 정확할 수 없으며 일부는 추상적이기도 하다. 따라서 내 경험들을 기억으로 복원하는 과정에서 나의 개인적인 입장과 믿음, 심지어 욕구까지 뒤섞이게 되면서 새로운 허구의 장면이 탄생된다고 생각한다. 어린 시절부터 시작된 특정한 시각 또는 반복적인 이미지는 이후 삶의 한 공간을 형성하게 된다. 나는 이 공간을 "기억 아카이브"라고 부른다. 독자적이고 개인적인 기억들로 구성된 이 아카이브는 나의 작업에 다양한 아이디어를 제공한다. '기억 아카이브'에는 내가 과거에 경험한 장소, 사람, 시간, 온도, 냄새, 소리, 풍경 등의 감각들이 무정형적이고 추상적인 형태로 존재한다. 게다가, 나는 다른 시공간에서 제각기 다른 경험을 하지만, '기억행위'를 할 때는 여러 장면들이 동시다발적으로 겹치지며 떠오를 때가 많다. 그래서 나는 겹치며 떠오르는 다양한 장면들을 나의 기호에 따라 선별하여 'Snapshot(포착)'한다. 그다음, 포착한 장면들을 하나의 프레임 안에 담아내어 '재구성'한다. '재구성'하는 과정에서, 나는 장면들의 우선순위를 매기고 조형성에 대해 고려한다. 기억이

환기되는 과정은 무의지에 더 가깝지만, 내가 그것들을 선별하는 과정에서는 나의 의지와 기호가 중요하기 때문이다. 나에게 ‘기억작업’은 회상이라는 행위이고, 나는 그것을 예술작품을 통해 행동한다. 즉, 나에게 ‘기억작업’은 ‘예술작업’과 동일한 선상에 놓인 것이다. 비록 “기억”은 작가들이 작업에 많이 사용하는 매체이지만, 동시에 고유한 것이기 때문에 개개인의 정체성을 드러내는 효과적인 매체이기도 하다. 더 나아가 나는 과거를 고정된 이야기가 아닌 다양한 이해의 산물로 설정함으로써, 다각적인 관점으로 내 작품이 해석될 수 있다고 생각한다.

최유정 작가는 어린 시절부터 한국, 캐나다, 뉴질랜드, 미국에서 생활하며 다양한 경험을 쌓았다. 2018년에 Rhode Island School of Design (RISD) 회화과를 졸업하고, 2019년에 한국예술종합학교 대학원 조형예술과에 진학 예정이다. 작가는 지속적으로 다양한 작품 활동을 하며 미국의 Montclair Art Museum ‘우수 시각 미술 금상’, 뉴저지주 주최 공모전 ‘미국의 젊은 예술가상’ 등을 수상을 하였다. 또한 Waterman Gallery, Memorial Hall, Woods Gerry Gallery, 갤러리 이즈, 갤러리 피치, 성남아트센터에서 다수의 그룹전을 참여하였고, 최근 갤러리 도스에서 개인전을 하였다. 최유정 작가는 페인팅, 판화, 설치 등의 매체로 작품 활동을 하며 개인의 경험, 주변 세계와 인간과의 관계에 대한 탐구를 조형 언어로 이끌어내는 작업을 한다.

Hanseul Shin 신한슬

“A small piece of life #1” (2018)

“A small piece of life #2” (2018)

“A small piece of life #3” (2018)

“A small piece of life #4” (2018)

“A small piece of life #5” (2018)

“친숙한 장소에서 신비로운 일들이 일어난다. 늘 세상의 반대편으로 가야 하는 것은 아니다.” -Saul Leiter-
나의 사진은 내가 거리를 거닐다 마주한 지극히 평범한 일상의 작은 파편이다. 빛과 어둠이 만들어 내는 익숙하지만 익숙하지 않은 풍경이고 미처 인식하지 못한 현실이자 찰나의 순간들이다.

신한슬 은 사진을 매체로 작업하는 시각 예술가로 현재 서울예술대학교 순수사진 전공으로 재학 중이다. 그의 작업은 주로 일상의 평범한 순간들을 빛과 어둠의 강한 대비를 사용하여 평범했던 일상을 조금은 특별하고 색다른 시각으로 보여주는 작업을 한다.

Hyunhee Doh 도현희

“Closet is Me (Book)” (2018)

“Closet is Me (Overlapping Reality)”(2018)

For the series of works exhibiting in this show, I used a printmaking and drawing method to recreate the scene that has been created through drawing that was originally drawn in delicate graphite tips. Subject matter, a girl's good and her closet - directly resonates the theme of this show, "Youth," by which describes

how adolescence of a sentimental girl makes a regular space so special, and how it stays still in her mind while she grows up as an adult. The recreated scene of secret space and nostalgia represent the personal attachment to a specific and secret moment of past, which in this case, indicates the artist herself's own experience of having a 'closet' as a special space for self through the whole youth from early teens until these days. Distorting the body forms and space to mingle into each other, and again, re-distorting them into imagery that is more complicated and unreal, viewers are invited to first feel the mood, and then put yourself into the scene to re-think about your own reality, which will bring the comparison of nostalgia and present moment each people have, like which happens when they compare the surreal forms and space in the artworks with their own "real" spaces.

Hyunhee Doh is a painter/draw-er/printmaker. She was born in South Korea, currently studying in SAIC (School of the Art Institute of Chicago) as a BFA student. While she jumps around various fields of art, she firmly concentrates on capturing and re-connecting the "interactive energy" which occurs around us while living daily lives. She insists, that we do not only interact with "things - including humans, stuff, or animals," but also the circumstances we live in - such as space we live in, or time we are living in, whichever that is around us, and make us alive.

So her painting with abstract energy dynamically draws viewers into the powerful rally of energy with an aggressive use of oil paint and subtle change of color temperature. On the other hand, her drawings - including print media techniques - delicately gives detailed, surreal and quiet narrative to the viewers with dreamy imagination that questions our "real" reality.