

## **Objectified 2019**

CICA Museum

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### **Featured Artists 참여작가:**

**Michael Amato, Lauren Cardenas, Khalil Charif, Vicente Ortiz Cortez, Emma Dickson, Agata Dworzak-Subocz, Lily Fei, Michelle Guterman, Liliana Farber, Brandon Forrest Frederick, Nuria Fuster, R. Gopakumar, Lucia Hunady, Thom Haxo, Gregory Herpe, Bridget Moreen Leslie, Matthew Mogle, Diana Poput, Pamela Simard, Paul Stapp, Joshua Unikel, Rebecca Vickers, Nicole Winning, Beheshteh Zebhi, Dong Kyu Kim 김동규, Kwan Woo Park 박관우, Keun Beom Seo 서근범, Lucia sy Lee 이승연루시아, Seungkyung Oh 오승경, 정경희**

#### **Michael Amato**

##### **“Georgie's Diner, December 2011” (2017)**

Fear Culture, USA

“All media exist to invest our lives with artificial perceptions and arbitrary values.”

– Marshall McLuhan

Fear Culture, USA is a photo essay that examines the prevalence of the 24-hour cable news cycle in the life of the average American. This series of photographs attempts to highlight how omnipresent the television and cable news are in the everyday public and private environments we inhabit. In these photographs imagery from newscasts of past, recent, and current events are contrasted by happy homes and relatable everyday settings. My purpose in developing this project was to draw attention to how a constant stream of breaking news and imminent threats might have a lasting effect on our collective conscious.

**Michael P. Amato** is a fine art photographer, emerging artist, and a Hilla Rebay Post Baccalaureate Fellow at Trinity College in Hartford, Connecticut. Much of his work carries a central theme of paranoia; regarding his concern with the advancement of technology and its impact on the human mind and society, issues of privacy loss in an age of virtual transparency, and the impact of a culture of fear in the western world. Other bodies of work focus on cultures and ways of living that fascinate him. His photo essay Fear Culture, USA has been exhibited nationally and internationally, and featured in several prominent photography journals and print publications including WIRED Magazine. He currently works and lives in central Connecticut, in the United States.

#### **Lauren Cardenas**

##### **“OMG, dat ass, lulz. Estas muy guerra” (2017)**

LAUREN CARDENAS is a Texas native and studio artist who focuses on print media. She was the editor and founder of PIECRUST Magazine (2011-2014), which was an art and biannual literary magazine based out of St. Louis. During that period she published seven small press publications, attempting to explore the structure of a bound publication Lauren also was a co-founding member and co-director of Museum Blue (2014-2017), an artist-run project space in St. Louis. She has co-curated many exhibitions that make strides to bridge the gap between art and literature. Along with her curatorial and publishing practice, she was a founding member and an active part of the steering committee of the St. Louis Small Press Expo (2014-2016). She was Gallery Committee member for the Holland Project in Reno, NV( 2017-2018), where she assisted in the curation of zine exhibition, Bound.

Cardenas holds a BFA in Painting, Printmaking and Drawing from Southwestern University in Georgetown, TX, she is a Tamarind Institute Printer Training Program graduate and holds an MFA in Visual Art from Washington University in St. Louis. Her artwork has been exhibited at the Mildred Lane Kemper Art Museum, Des Lee

Gallery, Open House Galleries, Granite City Arts, and Design District in St. Louis, Ralph Arnold Gallery in Chicago, IL, The Luminary in St. Louis, MO, IPCNY New Prints Winter 2017. She was awarded the University of Nevada, Reno Black Rock Press Redfield Fellowship (2016-2018) and created limited editioned artist book titled "Things You See in the Dark," which is a collaboration with poet Daniel Enrique Perez. She recently joined the University of Mississippi art faculty as the Assistant Professor of Printmaking.

### **Khalil Charif**

#### **“Inventory of Time” (2018)**

#### **“Celebrity” (2017)**

#### **“Selfie Life” (2015)**

**Inventory of Time:** In a New York City subway journey, a sequence plan examines a social aspect, searching for a reflection about our new era of profound human and technological changes - and its challenges.

**Celebrity:** The images show an environment where a crowd is taking pictures, shooting continuous flashes toward the observer. Celebrity are us, the people, for whom the artists do their works. A reflection about spectacularization, among other issues.

**Selfie Life:** Studying the fascination about selfies, the author examines the construction of the image from the instant, a reflection to make an observation about collecting images, and moments, as an anthology of our lives.

**Khalil Charif** is an artist, born in Rio de Janeiro. In late 90's, studied at Parsons School and New York University. Afterwards, he attended the Escola de Artes Visuais do Parque Lage, in his hometown, and obtained a post-graduate degree in Art History at PUC-Rio (among further studies in Art-Philosophy). He was one of the recipients of the awards: "Premio Interacoes Florestais 2011" (Brazil), "ExperimentoBIO 2013" (Spain), Special Prize "Art Nova 100" in the "Arte Laguna Prize 2017" (Italy). Among his exhibitions are: "Triennale of Contemporary Art", Czech Rep., 2008; "Dublin Biennial", Ireland, 2014; "XIX Bienal de Cerveira", Portugal, 2017; "Print Biennial Lodz", Poland, 2018.

### **Vicente Ortiz Cortez**

#### **“Arroz con Popote” (2018)**

Rice pudding is a popular dessert in Mexico. To eat rice pudding using a straw (arroz con popote) however, could send signals to someone's gaydar. In Mexican slang, arroz con popote is used to describe that someone is homosexual, with or without any intention to offend. "He likes el arroz con popote."

**Vicente Ortiz Cortez** (born 1992, Guanajuato, Mexico) is an artist based in Philadelphia, Pennsylvania. He received his Bachelor of Fine Arts degree from The Pennsylvania State University. He also attended Studio Arts College International (SACI) in Florence, Italy. His work examines issues of sexuality, informed by a Catholic upbringing in the macho culture of rural Mexico. Recently, he exhibited at the historic Philadelphia Sketch Club, and Bahdeebahdu in Philadelphia. He has shown internationally at Extra Art Gallery in Cairo, Egypt, and at the Palazzo dei Cartelloni in Florence, Italy among others. Ortiz Cortez is in the collection of El Minia University in Egypt. His awards include a juried exhibition Merit Award by The Nation's art critic Barry Schwabsky, the Margaret Giffen Schoenfelder Memorial Award, and the Stefan J. S. Levine Endowment Award. Ortiz Cortez is a Gallery Committee member at the University City Arts League in Philadelphia, where he organizes exhibitions.

### **Emma Dickson**

#### **“Mixed Connections”**

**Mixed Connections** explores how people express longing within a digital landscape. It uses Craigslist, a classified ad service that offers regionally-specific sites within a universal template, to ask: How do anonymity and location shape the presentation of identity? This piece continually scrapes real Craigslist Missed Connections posts from

all of the places that the artist has lived (Pittsburgh, PA; New York, NY; and Durham, NC) and recombines isolated posts into new, interwoven narratives.

Each location had a particular "flavor" a way that people talked about what they were looking for and who they were. In Pittsburgh, it was mostly closeted gay men trying to connect discreetly with other men they'd encountered in local public spaces: Giant Eagle's and Sheetz. In New York, it was highly fetishized ads searching for people encountered on the Subway. Durham N.C had relatively short posts with an extraordinary number of men attempting to reconnect with women they'd met in parking lots.

The posts themselves tend to fall into similar categories: angry rants at exes, attempts to reconnect to people they lost touch with, open requests for sex from anyone of a certain race, sharing photos of genitalia, and personal confessions. Posters described themselves and their surroundings using the same archetypal language. "I saw you (tall white guy | petite hispanic woman) at the (grocery store | gas station) you were wearing a (red shirt | tight jeans | steelers jersey). (you had such a sexy smile | I loved worshipping your feet). I'd love to see you again, tell me (what I said to you | what I was wearing | what you bought)." The id of America, it turns out, is horny and racist.

The act of recombination produces content that is new, yet immediately identifiable as an example of its genre. As the user scrolls, clicks, and otherwise interacts with the piece, the page glitches and distorts. Any interaction with the page reshapes the posts displayed, while the work as a whole is always growing and changing as more Missed Connections are added to the site. The recombinant posts take on a dreamlike quality, where location, race, gender, age, everything is in flux. Discordant emotions pop up and quickly disappear, sometimes only a single line of dialogue lingers. The common thread is the raw need of the poster and the voyeuristic attempt of the viewer to corral it into something neater.

**Emma Dickson** is fascinated by slightly outdated technology and the process of translation and obsolescence in technical languages. Her projects explore identity, community, and longing on the Internet. She lives in Durham North Carolina where she skates with Bull City Roller Derby and is employed as a Data Scientist/Developer with IBM.

### **Agata Dworzak-Subocz**

#### **"Universal\_7334" (2018)**

Universum is a part of a series Space I have been creating in 2018. It is an effect of recording and processing visual material in graphic programs. I use digital recording in the conceptual phase, visual processing but also in printing. My main interests are structural photography and the news about digital processing of visual material in graphic programs and applications.

### **Agata Dworzak-Subocz**

Born in Poland, lives in Grębocin (Toruń, Poland). Studied at the Faculty of Fine Arts at the Copernicus University in Torun. Doctorate at the University of Arts in Poznań. Assistant Professor in the Department of Graphic Arts, Institute of Arts Faculty of Fine Arts at the Nicolaus Copernicus University in Torun at the Serigraphy Studio. Deals with printmaking, computer graphics and photography. Organized 33 solo and 94 collective exhibitions and festivals in Poland and abroad – in USA, Canada, Argentina, Japan, Korea, China, India, Russian Federation, Belarus, Bulgaria, Belgium, Denmark, Slovenia, Croatia, Portugal Hungary, Germany, Spain, Great Britain, Cyprus and Lithuania. She has been awarded two times with an Artists Scholarship funded by the Ministry of Culture and National Heritage.

### **Lily Fei, Michelle Guterman, Liliana Farber**

#### **"Swimming Through Cubic Gates" (2018)**

We are thinking of face recognition as new data in the age of technological domination.

There is the inescapable argument of what constitutes as security and what constitutes surveillance. Can surveillance techniques be used to surveil themselves? What happens when it is purposely abstracted? What is

the logical limit it can be pushed to? And what happens when facial recognition data transcends that limit? Here we draw a circular narrative, one that may ultimately have no end.

### **Lily Fei**

Born in China. She currently lives and works in New York. Lily Fei's work expands interdisciplinary using a broad variety of materials to continuously evolve a body of work ranges from painting and sculptures to video and technological project. Fei's work explores and pushes the obscure borders between control and freedom, privacy and security, dominance and disruption. Fei's interdisciplinary practice ranges between navigating the internet in an age of technological domination, to post-feminist discourse on embracing sexuality as a form of empowerment. Through her ever-evolving practice, Fei explores these topics and weaves an intricate connection between the two, creating a new perception.

### **Michelle Guterman**

She is a multimedia artist who works at the intersection of human bodies and digital technology. Her narrative based works create interrelated webs of information versus mindset. She was lives and works in New York, NY.

### **Liliana Farber**

Born in Uruguay, lives and works in New York. Liliana Farber's works question the hierarchy of knowledge and the consumption of data. They explore the complex relationships between pieces of information and their relation to personal and collective memory, by scrutinizing the ways in which visual information is stored. Farber is creating software that manipulate masses of collected materials from the Internet, capturing the tension between the recognizable image and abstraction that derives from the abundance of information, carefully eliminating the element of specification.

## **Brandon Forrest Frederick**

### **“Family Size” (2018)**

Brandon Forrest Frederick takes the refuse of consumerism, discarded beer cans, product wrappers, etc and elevates their status through simple poetic gestures. Using lush skyscapes as backdrops, these seemingly banal subjects are reinterpreted to offer moments of disruption that emphasize aesthetic over use value.

**Brandon Forrest Frederick** is an artist and arts organizer based in Kansas City, Missouri. He received his BFA from the Kansas City Art Institute in 2011. His work has been shown locally in solo and group exhibitions at La Esquina, the Kansas City Artists Coalition, Paragraph Gallery, Vulpes Bastille, the H&R Block Artspace, and nationally at the Granite City Arts & Design District (G-CADD) in Granite City, IL and Royal NoneSuch Gallery in Oakland, CA. He is currently the Co-Director of Open House, an alternative community artspace inside of a single-family home, and in the past has co-founded projects such as The Roost Gallery and Archive Collective. Recently, he was selected for a public billboard commission through Missouri Bank and awarded a Rocket Grant through the Charlotte Street Foundation and the University of Kansas Spencer Museum of Art with funding provided by the Andy Warhol Foundation.

## **Nuria Fuster**

### **“When Apes Began to Look at the World” (2018)**

When apes began to look at the world is part of a series of photographs where the world is observed through objects making an analogy between them and original forms of the cosmic map; spheres, bubbles, foams, planets, stars or orbits. Original forms from which we have built our world of reference.

**Nuria Fuster** was born in Alcoi (Spain) in 1978 and lives and works in Berlin. Her works have been exhibited in several museums and international galleries. Her works are in private collections and museums, mostly in Spain. As an artist she investigates the material part of reality, not only as a device of self-reflection, but also as a way of establishing points of focus in behaviours and processes that evidence the natural hegemony of things. Primitive agents such as air, fire, temperature changes or gravity actively participate and determine the work, either on its surface, through actions or as a representation of themselves and their context.

## **R. Gopakumar**

### **“Ephemeral Void Summer I” (2018)**

Eastern philosophy is mainly based on the power of nature elements. My new work, a “Generative Algorithm Art”, named, “Ephemeral Void, Summer I” is inspired by the above philosophy. This project explore aesthetic of abstract nature and the same time caution for ephemeral natural changes. This abstract spinning animated particle visuals will be generated through digital manipulation of data, using synergy of each season’s nature color pattern, sound, machine and code for my new work.

**R. Gopakumar** is an Indian artist based in Bahrain. He works in different media including Digital Art, Motion Photography, Installation, Drawing, Painting, and Print. He uses art & technology to discuss and expose social & political issues of the society. He believes the “work of art should change the existing visual, intellectual and aesthetic sense and experiment with finding new visual phenomena”. His works exhibited The Saatchi Gallery, London, UK, Tate Britain, UK, Kochi-Muziris Biennale (Collateral Projects) Kochi, India, Sofia Underground – International Performance Art Festival, Bulgaria, Arte Città Amica, Torino, Italy, Årjängs Bibliotek, Galleri Passagen, Sweden, Municipal Cyberspace Beausoleil, France, Galleria d'Arte Contemporanea Grafica Manzoni, Torino, Italy, Kinsey Institute Art Gallery, USA, ISE Cultural Foundation, New York, USA, Bahrain National Museum, Manama, Bahrain, Kerala Lalithakala Akademi, Kerala, India. His motion photography was shortlisted by the Saatchi Gallery London and Google+ for their inaugural Motion Photography Prize.

He holds an DFA in painting from Raja Ravi Varma College of Fine Arts, Kerala, India (1990–1995), He also did training program Catalysts: Artists Creating with Sound, Video, and Time training from Museum of Modern Art (MoMA), New York, USA (2014)., Contemporary art training program from Museum of Modern Art (MoMA), New York, USA (2012)., ART of the MOOC: Merging Public Art and Experimental Education from Duke University, USA (2015).

## **Lucia Hunady**

### **“Views Looking for Their Owner 1” (2015-2017)**

As we, people, walk through the landscape, we leave the old places and find new ones. We carry our bodies in a modified presence that is full of various moments, but they leave visible vestiges. In these ways, we are looking for the truth, we are talking to the environment, and we are creating a dialogue with it. Important vestiges details are a deconstructive strategy representing the invisible fact that the subjective reality of a human being becomes detectable and observable. The photo-serie “Views Looking for their Owner” shows precisely this objectified fact. The repeating element of a window, which symbolizes the possibility or even the need to look for all the past paths that a man has brought to his current status, whether physical, mental or emotional.

**Lucia Hunady**, 26 years, graduated from a Master's degree, free fine art and sculpture at the Academy of Arts in Slovakia. The artist is interested in a human being and the reflection of its inner essence. Her artwork covers the space media, photography, drawing, painting and graphic arts. The themes of creative interest are interpersonal relationships, existentialism and exploration of the inner side of an individual, his purpose and being; by the means of which the artist wants to point to the memento of human existence. Lucia Hunady plays with metaphors and forces the viewer to reflect on his own life, on himself. She works as a restoration artist for four years, writes poetry and tries to make meaningful art.

## **Thom Haxo**

### **“Doomed” (2018)**

My recent artwork is driven by a continual recycling of images and thoughts in which meaning is discovered through unanticipated combinations and collaboration with others. “Doomed” is a perfect example of this. This was my response to music by Charles Ditto, a frequent collaborator, that reacted to the present-day political climate. Many of the singular visual aspects of this work, however, can be traced back almost thirty years. The

pregnant woman who concludes this piece was originally sculpted from life in clay, and twenty years later she was sculpted again as an experiment in modeling using the software Z brush. The clown/building, bumper cars, and grinning man on wheels come from past doodles on envelopes that were later rediscovered as amusing images for computer modeling. The silent beginning and the line dancer characters were investigations in improvisational 3D modeling. My experience sculpting in digital media created an unanticipated accumulation of visual ideas from my lifelong involvement in the figure, masks, puppetry, and portraiture. I began to animate my digital sculpture with mime-like movement in 2015 as a 9-by-16-foot projection that was part of a theater collaboration with Charles Ditto and director Peter Lobdell. Through this collaboration, I gained major insights into the potential of projection for limited gesture as a vehicle to emphasize sculptural forms and imagery. I did not start as a computer-oriented artist, but was firmly entrenched in the traditions of art printmaking, painting, drawing from imagination, and sculpting the figure from live models. Rather than having deep technical training in 3D modeling or animation, I became interested in the material itself as an improvisational thought process while working in my studio. Having personal computers since 1985, I artistically evolved alongside their growing complexity and potential as an image-maker to communicate emotive associations for the individual viewer to interpret.

### **Thom Haxo**

Despite being separated by nearly 2000 miles, artist Thomas Haxo and composer Charles Ditto have collaborated on numerous works since the early 1990s. Such collaborations include works for theatre such as *The Hunting of the Snark* (1991), *Millennium Two Step* (1997), and *Noveto* (2015) with director Peter Lobdell, and works for digital imagery and music, including *Doomed* (2018). An associate art professor at Hampshire College in Massachusetts, Haxo specializes in sculpture, puppetry, and computer modeling. He was a finalist in the 2001 Harold Connolly Memorial competition, 2001 Sojourner Truth Memorial competition, and was commissioned for the James Brendan Connolly Memorial in Boston. His works have been exhibited at the Holter Museum of Art and Boston Public Library, amongst other galleries. Haxo received a B.F.A. from Pratt Institute and an M.F.A. from the University of Pennsylvania. Ditto was born in Houston and received degrees from the University of Houston and the University of Texas/Austin. He has been commissioned by the University of Texas, Amherst College, KO Theater Works, Inc., and Sharir Dance Co. His composition *Raving* was selected for performances at the International Michael Chekhov Festival and the Metropolitan Playhouse in New York. Ditto was awarded the Copeland Fellowship at Amherst College, American Music Center's Composer Assistance Award, and first prize in the National Association of Composers-USA. Ditto currently teaches at Texas State University.

### **Gregory Herpe**

#### **“Cyclope from I.R.A.” (2016)**

As an artist & a photojournalist, I am confronted with the power of the image, the consumption of information ... the overconsumption, I should say. The information is like a can of Coca-Cola ... we do it, we throw it, then we forget it ... On my pictures from soldiers of the I.R.A., in Belfast, which shows this theme and that shows my vision of things ... Fighters of I.R.A. become a product of consumption in movies, series on TV, while we forget that there are still bloody clashes in Northern Ireland between them and the English power. I was in Belfast in a heavy atmosphere with clear tension. Far from the touristic city center, I was constantly observed & I came across a bar. I entered, people observed me in silence. I had a coffee ... The "boss" came to me & asked me, where I come from & who I am ... Once reassured, he presented himself as the chief of arms traffic between Belfast and the US in the 90s and 2000s. He's a powerful and influential man ... A guy came in with a large bag, which he placed in front of me with a dull thud ... He pulls out a Sturmgewehr 44 assault rifle of the Third Reich, from 1942, considered as the ancestor of the AK -47 Kalashnikov, and placed it between my hands ... It was only 8:30 AM I was having a coffee with IRA members in Belfast with a military weapon in my hands ... They recounted me about their story, about all the dead, and they told me nothing was over. They are sad that nobody is talking anymore about their fight against the UK & the Queen. They do not understand why they have become consumer products, nothing more than "bad guys" in movies, etc. Then the weapons smuggler offered me to make a picture of him, with his weapon, in the street ... This photo ... the first of a reportage made over several weeks. I always show three things in my photos: a message, a perspective, and emotion. For me, removing the

colors is like taking off make-up of an actor, a woman or a clown: only the essential remains, the truth, pure emotion, Likewise, all my pictures seem to come out of a black halo because I see the world dark, and symbolically it is as if I plunges a hand in that obscurity in order to extract some light ... There is always hope. Consumer products, information pictures have become a disposable product. I see it every day ... I never take sides when I do a reportage or a series. But I regret the cold look we have today on our world, as if everything was just a big show on TV ...

### **Gregory Herpe**

Born in Paris, France, awards winning photographer Gregory Herpe lives in the Netherlands. As photojournalist for press agencies, he devoted much of his time to black & white & gray artistic photography, which he exhibited in Europe, USA, Africa & Asia. He photographed the Gypsies in southern France, little girls rescued from prostitution in Cambodia, IRA soldiers in Belfast, FEMEN in Sweden, endangered animals in Africa, the minimalist landscapes of Northern Europe. But also as a portrait artists & set photographer he photographed celebrities of rock & cinema like David Bowie, Iggy Pop, Gérard Depardieu, Deep Purple... He regularly works with NGO's to talk about their actions. In his youth, he was an actor & director in theater and cinema, editor-in-chief of broadcasts on French radio, & he has written several books.

### **Bridget Moreen Leslie**

#### **“PARADOX OF THE NON-SPACE PT. 1” (2017)**

How the site and the social feed into one another foregrounds my work. What does a Non-Space say about class, and the social status of those within certain types of sites? What does a Non-Space say about privilege and progress in a 21st century urban space? This work shows a space, that could be substitute for any Non-Space, real or imagined, with a body enacting the denormalization of a typical movement in that space. In my work the sound dictates the length of the videos rather than vice versa. I explore the ways in which the physical body reacts to varying social languages of sites, and what that reaction says about our subjectivity when we engage with those sites. What is present is often articulated by the architectural climate of a room. When that room functions as a proto-place we are left with Non-Spaces. These spaces historically refer to sites such as highways, airport terminals, waiting rooms, shopping centers, and other liminal spaces. They came about as society strove for health, hygiene, and efficiency. When an audience encounters my work, I want them to confront something that is seemingly familiar, but which has been suspended in such a way that it forces us to question the invisible structures we participate in on a daily basis.

I use the muted architecture of generic institutional spaces to give an amplified existence to that which is un-spatial within these Non-Spaces. My work always begins with an audio field recording and ends with a visual link to the original site through the installation of architecture or design elements (such as lighting, tiles, and seating). These pieces are not left as intact records but are filled with the edited and amplified unheard vibrations of the spaces from which they are taken. I use processes that eliminate all hi-fi or humanoid noises, so that the space itself becomes part of the subjectivity. This method derives from ideas surrounding Super-Modernity and a strive for efficiency within urban environments, in effect, the desire for utopia.

**Bridget Moreen Leslie** is an Australian born, Brooklyn based installation artist with a focus on video, sound, and light. As an emerging female artist, my work investigates collapsing spatial and psychological barriers between class, architecture, noise, image, location, and body language. I received her BFA from Sydney University's, Sydney College of the Arts in December, 2014 and an MFA Fine Arts with Departmental Honors from Parsons School of Design in May, 2017. After graduating, my practice continues to focus on writing with a manuscript that explores the paradoxical nature of Non-Spaces through a series of essays on subjects such as: Non-Wealth, A.I. celebrities, Ideological State Apparatuses, and the developing world. Other projects include The Non-Space Network an ongoing, online, archive of audience submitted and personal photos taken across the globe from post-Maria, Puerto Rico to the base camp of Rakaposhi, Pakistan.

### **Matthew Mogle**

#### **“Duality of Man (Diptych)” (2018)**

My work explores the effects of chronic Lyme disease on my body. It continues to degrade my neurological functions, making my memory increasingly fallible. The more I retrieve the same memories, the more malleable they become. As time passes, I cannot trust them to be true. I collect my sentimentality as stickers adhered to objects in search of permanence. The resulting collections of iconography form enigmatic narratives and allegories that reflect fragments of what I remember. They are romanticized narratives of the past fused with my cynical and melancholic views of the present. It is a search for identity by discovering what I used to do or used to be; an attempt at reconciling my clouded past with the present. Recognition of my themes is generationally comprehensible, allowing others to participate in my search for meaning with feelings of nostalgia.

**Matthew Mogle** is a classically trained artist and educator from Jacksonville, Illinois. He earned his Master of Fine Arts degree while studying traditional and technical approaches to figure drawing, oil painting, and anatomy at the New York Academy of Art. He currently serves as Chair of the Illinois College Art and Design in Visual Studies Program. Mr. Mogle has over 5 years of professional experience in a variety of fields utilizing visual communication. He has worked as a cad drafter, graphic designer, CNC technician and project manager for several top custom fabrication companies in the country. He has experience developing, designing, and engineering for a variety of applications, including: theatre and opera sets, custom millwork, interactive museum exhibits, and LEED certified green furniture. His background in visual communication and information design serves as a creative and intellectual cornerstone for his teaching pedagogy. Recently, he co-authored and published *Understanding Two-dimensional Design Aesthetics using Polarity Gradients*. He presented the six years of research titled *We need to strengthen our foundations, not add new stories* at FATE's (Foundations in Art: Theory and Education) 16th Biennial Conference.

**Diana Poput**

**“FINESTRE (Windows)” (2018)**

The video art present the serie of works called Finestre. Each artwork is a Finestra that has its own being and represents the course of a lifetime. Because each of us is like a Finestra, unchangeable but always becoming, constantly accumulating. We are the window through which two worlds can be seen, communicate and entered. The working process is a perforation 'ritual'. Like religious rituals, it involves disciplined repetitiveness on the axis that favors the reunion between man and God, which gives the artworks a profoundly spiritual character. Each point is a meaning, and the punctual graphism opens up a universe of connotations. From the atomicity of our being to the events and decisions that determinates our path of life, we are an accumulation of points, signs and traces left in time. The artworks take on the meaning of memory, of accumulation, of the traces left temporally, of life, balance, and ultimately of being. They impose a narrow chromatic of gray shades with direct reference to the actions of men on the scale of sacred values, which rarely attain the purity of the white or the mystery of the black. They also encompass to a large extent the self. They is an existential prolongation, an extension of my intimacy and preoccupations, where empathy plays an important part. There are common points and elements binding us. And our beings communicate and reverberate, in one way or another, because in the end we are each a point in the constellation of this world.

**Diana Poput**

Born in 1994, in Cluj-Napoca, Romania, I frequented the High School of Visual Arts Romulus Ladea with the specialization in graphics, after which I continued my studies at the University of Art and Design, Cluj-Napoca, at the same specialization, where, currently, I study for the Master's Degree. In 2015 I studied with Erasmus scholarship a semester in Spain at Univesidad De Castilla la Mancha- Cuenca and in 2016, with the same scholarship, at Accademia di Belle Arti di Brera di Milano. I live and work in Cluj-Napoca, Romania.

**Pamela Simard**

**“Universal Sealant” (2017)**

**“Universal Sealant” (2017)**



What does it mean to create wearables that are simultaneously noxious and elegant? This question has pushed me to investigate the relationship between body adornment, plasticity, and toxicity. Using clear silicone caulk, I created a collar and a scarf inspired by the traditional Victorian clothing for women. Combining the historical reality of these garments with a contemporary construction material confronts the boundary between the body as an object of display and the harmfulness involved in that same process. The toxicity of the wearables I created is reinforced by the properties of silicone caulk as a universal sealant. Once the collar and the scarf are put onto the body, the fumes of the silicone off gassing become just as much unbearable as the dripping sweat from the skin's inability to breath freely.

In despite of the material's inherent transparency, the excessiveness in the accumulation of layers create an opacity from which the body can not longer be seen. The collar and the scarf, altogether, open up a window through which the body becomes a subject of contemplation, voyeurism, and silent misery. When does it become more convenient for the audience to dismiss the reality of these objects in order to better appreciate them?

**Pamela Simard** is a French Canadian-born artist. Her work investigates the interplay between function and design of objects through sculpture and performance. She participated in two international exchange programs in France (2013) and Australia (2014-15). She obtained a BFA in Art History and Studio Arts from Concordia University in 2017 and is currently pursuing an MFA in Sculpture/Dimensional Studies at Alfred University, NY.

#### **Paul Stapp**

**"Parade" (2018)**

**"Wadena" (2018)**

**"Three Graces" (2016)**

These photographs are from my "Sirens" series. Mannequins are meant to engender desire (commercial or erotic), but the objectified presentation of the attractive and stylish often seems quite incongruous in their quite real environments. This tension is often presented in compositions where the real image of the mannequin is overlaid with a reflected image of the surrounding architecture and scenery.

**Paul Stapp** is a photographer based in St. Paul, Minnesota. His work is very compositionally focused, taking mundane, everyday, often-overlooked scenes and turning them into striking visual presentations. Most recently he has been photographing small and medium-sized towns, mostly in the American Midwest, exploring the transformation of the traditional Main Street. Paul has exhibited widely, and has a BFA in Photography from the Rhode Island School of Design and an MA in Art History from the University of Chicago.

#### **Joshua Unikel**

**"AK I" (2017)**

**"AK II" (2017)**

**"AK III" (2017)**

AK I-III is part of a longer series of prints made as a collaboration with a poet. The prints were paired with poems that move around an idea of perfect, metaphysical kinds of crime. For my contribution, I created a series of sixty-five unique compositions using the same source image: a pristinely dismantled AK-47. But instead of conveying the power and fatalism of such a perfect weapon, a 'gun that never jams,' these compositions re-cast the AK-47 as an object of curiosity and impotence, ache and absence. In a quiet way, the compositions form a horrible aftermath, a broken echo of how death became automated during WWI and how many art movements of the same era were founded on the veneration of technology, speed, industrial materials, and in the case of Futurism, war. AK Series tries to pull off its own perfect, though physical, crime: a heist or hijacking of the viewer's expectations in order to let her question how ideas and drives from the early twentieth century are still echoing through design, art, and everyday life in the twenty-first.

**Joshua Unikel** works at the intersection of design and creative writing, focusing on the overlap between graphic design and the literary essay. He is the co-editor of *No Quo: Attempts* (DesignInquiry Press, 2017) and *Beyond*

Category (Hobart and William Smith Colleges Press, 2015). He also serves as a contributing editor of Seneca Review. Unikel has shown at DesignPhiladelphia; Griffith University Art Gallery (AUS); The Museum of Contemporary Art Detroit; and elsewhere. He has lectured on design and the essay at Oberlin College, The University of Oregon, Stony Brook Manhattan, Michigan State University, The Open Book Workshop, AIGA Pittsburgh, AWP, The AIGA Design Educators Conference, and NonfictionNOW. Unikel has an MFA in studio art from SUNY Buffalo's Department of Art and an MFA in creative writing from The University of Iowa's Nonfiction Writing Program.

### **Rebecca Vickers**

#### **“The New Potential” (2018)**

The New Potential presents imagery in video of billboards captured between advertisements, when remnants of previous adverts are exhibited upon their facades. Overlapping and layering in configurations that welcome what was to float back into focus, the compositions reveal rather than conceal the potential for new relevance and meaning to be communicated.

Prominently displayed across our horizons and built by color, line and happenstance, the only characteristic of their disposition that differs from that of typical billboard advertisements is the nature of their imagery.

Our visual culture is one of excess, crowded with infinite content of material plenitude. The New Potential, in contrast and perhaps protest, proposes images that are not of or about something, but are something. What they offer is therefore the potential to have, rather than know of, an experience.

A means of encounter – signs of life.

**Rebecca Vickers** is an interdisciplinary artist based in Bangkok, Thailand. She received her Bachelor of Science in Fine Art and graduated with academic honors from the University of Wisconsin-Madison, USA in 2007, following which she moved to Bangkok where she received an MFA in Visual Arts from the Faculty of Painting, Silpakorn University, Thailand in 2014. Vickers' practice often utilizes a process of collection, framing instances of the everyday in a manner through which their extraordinary nature is brought front and center. She is the English editor of art4d magazine, co-founder of LIV\_ID collective, teaches visual art at Mahidol University International Demonstration School and plays guitar in the indie-pop band VIPED.

### **Nicole Winning**

#### **“Un Govern Able Spaces” (2018)**

#### **“Un Govern Able Spaces” (2018)**

How males and females stereotypically interact with and carve out space questions our reactions to their choices when it doesn't fit the cultural box that we are ingrained to know and accept. Males tend to plow through and dominate space while females tend to work with and integrate their presence and creation into space. But, what if one gender acts within the tendency of the other? Because this disrupts our cultural notions of gender roles the response to the role change can be negative. Females are often seen as bitchy and aggressive if they take on a male dominated attitude and males are often seen as pussies, gay and weak if they take on a female dominated attitude. As a female enacting the performance within the space in a forceful and dominating approach while being dressed in femme attire, the role of the female personality and mode of action is questioned.

Ungovernable Spaces looks at a historical background of art, politics and gender equality and roles, and dialogues with it within our present context.

**Nicole Winning** is currently working on her MFA at the University of Massachusetts with a focus in clay-based performance art. She has a Masters in Eastern Philosophy and has been teaching yoga, mindfulness and meditation to all ages for over a decade. All of these areas of study feed Nicole's work as she is constantly taking an inward stroke towards the self and questioning the cultural norms and standards that bind us internally and externally. Nicole has exhibited widely throughout the United States in many universities, museums and galleries. Her performances are often exhibited live in person or as documentation.

## Beheshteh Zebhi

### “Her Portrait” (2018)

I was born in a very religious city in north east of Iran called Mashhad. I photographed a group of women around me who were born in religious/traditional families. Five different women with different personalities and unique character, desires and ideas. But all these women had one thing in common, and that was the way society wanted them to look like. I wanted to portray how a society can dictates and unifies women and diminishes their individuality.

**Beheshteh Zebhi** is a New York based photographer and film director. After gaining her first master degree in Fine Arts from USD, she moved to New York to pursue her second master's degree in Fashion Photography from School of Visual Art, NYC. Having lived in a conservative country like Iran for most of her life, had a big influence on her work. Beheshteh's work portrays cultural and social dualities. She tries to capture the beauty in every subject she chooses, but her work has another sophisticated aspect to it that goes beyond the surface and adds punctum to her photographs. Her work has been published nationally and internationally and she has held many solo and group exhibitions in Iran, Turkey, Uzbekistan, Dubai, United States, South Korea, Hungary and UK.

## Dong Kyu Kim 김동규

### “The Most Famous Stars and Straps” (2018)

#### “The Unanswered Questions” (2018)

#### “The Unanswered Questions#2 (2018)”

#### “Almost American” (2017)

#### “The United Stitches” (2017)

### ‘THE UNITED STITCHES’

-어느 단기 취업 이민자의 존재 증명-

‘THE UNITED STITCHES’ 시리즈는 작가가 2007년 미국으로 이주한 후 10년 동안 모은 영수증으로 작업한 작품들이다. 작가는 2007년말 미국으로 이주, 홀로 생활했던 과정 속에 나온 거의 모든 영수증을 빠짐없이 모았는데 각각의 영수증은 시간과 날짜, 그리고 작가가 어떤 행위를 했다는 정확한 기록이다. 그리하여 근 십년간 모아왔던 영수증이라는 기억의 씨줄과 기록의 날줄을 엮어 작품을 이어 나간다. 그 과정은 작가 본인 이외에는 아무 의미 없는 파편화된 기억, 다만 하나의 행위에 지나지 않았던 것을 모아 그 본질을 찾아주는 여정이다. 아무것도 아닌것에 의미를 부여하여 스스로를 증명하는 과정이다.

**김동규** 작가는 한국에서 나고 자라, 국민대학교 의상디자인학과를 전공 후, 한국, 미국, 중국, 멕시코 등지에서 20년 가까이 의상디자이너로 활동하는 동시에 다양한 복식재료를 연구, 작업하며 섬유예술, 비주얼아트, 인스톨레이션 등 폭넓은 조형 실험가로 활동하고 있다.

## Kwan Woo Park 박관우

### “Human Conversation 1” (2018)

<Human Conversation 1>은 두 인공지능 챗봇 사이의 대화내용을 기반으로 만들어진 영상실험의 일부분이다. 스크린에 각각 한 명씩 등장하는 배우들은 서로 간단한 인사부터 시작해서 약 7분간 다양한 대화를 나누게 되는데, 그들이 말하는 내용은 대부분 사람에게 의해 쓰여진 것이 아닌, 챗봇에 의해 만들어진 문장들이다. 작가는 대화의 내용에 일부 개입하여, 그들의 대화 중 어느 부분이 사람의 것이며, 어느 부분이 사람의 것이 아닌지 구별할 수 없는 상황을 만들어낸다.

컴퓨터 과학자 앨런 튜링은 “기계가 생각할 수 있는가”라는 질문에 대해, “우리가 컴퓨터로부터의 반응을 인간과 구별할 수 없다면, 컴퓨터는 사고할 수 있는 것”이라고 주장했다. 현대미술가 박관우는 눈 앞의 상대방이 인간인지의 여부를 구별할 수 없는 상황을 조성하고, 그들의 대화에 개입하여 그 경계선을 더욱 흐린다. 이를 통해 그는 기술발전에 의해 증강될 미래 인류의 정체성과 그 경계선이란 어떤 것일지 질문하며, 우리 존재의 본질을 구성하는 조건들이란 결국 무엇인지 탐구한다.

### **Kwan Woo Park 박관우**

현대미술가 박관우(1990~)의 작업세계는 인간 자의식에 대한 그의 근원적 질문들로부터 비롯된다. 작가는 인식주체의 자기-타자화를 통해 드러나는, 자아의식의 현상과 과정, 그 조건들을 깊이 탐구하며, 더 나아가, 인간과 비인간의 물리적 위계가 무너지는 포스트-휴먼시대에 그것들이 어떻게 새롭게 이해될 것인지 묻는다. 홍익대학교에서 디지털미디어 디자인을, 영국 왕립예술대학교에서 순수미술 조각을 전공한 그는 조각과 사진, 인터랙티브 설치작업, 인공지능 챗봇 등 다양한 매체를 자유롭게 넘나들며 작업한다. 순수미술 분야에서 2018년, 영국 Ashurst Emerging Artists Prize에 노미네이트 되었으며, HCI(Human-Computer Interaction)분야에서도 미국 스탠포드 대학에서 열린 TEI 2015, 서울 코엑스에서 열린 CHI 2015등의 국제학회에서 발표자로 참여한 바 있다.

### **Keun Beom Seo 서근범**

“여전히 내가 최고야” (2018)  
“하늘도 내가 비참한걸 알고있다” (2018)  
“지옥에서 온 꽃뱀” (2018)

여전히 내가 최고야: 자신만의 세상에 살면서도 여전히 스스로를 최고라고 생각하는 사람들이 있다. 그런사람에 대해 표현한것인데 긍정 혹은 부정도 하지 않는다.

하늘도 내가 비참한걸 알고있다: 타인의 관심과 사랑을 먹고사는일은 누구나 할 수 있는일은 아니지만 또한 그 자체로 피곤한 일이다. 어쩌면 비참한 삶 일지도 모른다.

지옥에서 온 꽃뱀: 남자 등쳐먹는 꽃뱀은 현실의 세계에선 골치 아픈 존재지만, 상상의 세계에선 멋지고 섹시한, 남자의 지배자 일 수도 있다.

### **Keun Beom Seo 서근범**

회화작가 서근범은 대한민국 서울에서 태어나 자랐으며, 미국의 School of the Art Institute of Chicago 에서 BFA학위를 받았다. 2015년말에 한국으로 돌아와 본격적인 직업작가로서의 생활을 시작하였고 이후부터 7회의 단체전과 2회의 개인전에 참가해왔다. 대학시절부터 회화와 드로잉을 전공삼아 집중했었고 현재도 회화작가로서 서양화 작업에 몰두하고있다. 작업은 주로 인물을 기반으로 한 표현주의적인 방식을 주로 위시한 구상화이며, 주된 소재는 주변에서 볼 수 있는 평범한 인물들을 대상으로 해 그들의 모습이나 성격 혹은 감정 등을 과장하거나 비틀어 표현한다.

### **Lucia sy Lee 이승연루시아**

“LOVE ALL, TAKE ALL or LOSE ALL” (2016)

이 시대에 우리가 보고 믿고 추구하는 것들은 실재하는가?

대중매체는 사회안에서 변형된 이미지와 편견을 만들어내며 이 사회 안에 존재하고 있지는 않은가? 작가는 위의 질문들을 가지고 이 시대의 사회, 종교, 문화등에서 다양하게 나타나는 이상과 동경에 대해 작업하였다. 인간은 자신의 능력을 초월한 혹은 스스로의 존재와 동일시하고 싶은 대상을 따른다. 이 작업에서는 대중매체에서 필연적으로 생산, 소비되어야 하는 이미지에 대해 다루고 있으며 이러한 완벽하고 아름다운 이미지들은 실재로 존재하지 않으며 이는 만들어지고 변형되었다는 전제에서 출발했다. 이 작업은 Hera의 유명 화장품광고시리즈인 <LOVE ALL, TAKE ALL or LOSE ALL >의 실제대사로 진행된다. 이를 두개의 비디오버전으로 만들어 <LOVE ALL, TAKE ALL or LOSE ALL -director's cut 1,2> 으로 구성되어 있다. 비디오에는 무대위에 빛을 반사시키는 가면을 쓴 남성과 여성이 이상이자 모델로 등장 하는데 잠재적으로 차용된 광고 혹은 대중영상매체에서 반복적으로 이용되는 이미지표현방식의 공식들(카메라속도와 방향, 화면색감)을 찾아내고 그 광고이미지를 공식에 따라 편집하고 변형하며 작업하였다.

### **Lucia sy Lee 이승연루시아**

2005년 국립라이프찌히 예술대학(HGB)에서 미디어아트 공부를 시작하고 2007년부터 2011년까지 국립베를린예술대학(UDK)에서 art and media(미디어아트전공)로 마이스터술러로 졸업하였다. 졸업후 베를린에서 영상과 설치를 이용해 작업중이며 사회 안의 다양한 사람들의 삶을 관찰하고, 이를 작가적관점에서 재해석하여 사회내의 다양한 삶의 모습을 프로젝트를 통해 보여줌으로써 사회구성원안에 이해와 관심을 유도하는 작업을 진행하고 있다.

## Seungkyung Oh 오승경

### “The Yellow Flower 1” (2018)

My art fulfills its duty of expressing freedom and independence. I create wearable sculptures for people and utopian spaces in which to place and photograph them. The figures in my work manifest the human transformation into a plant which liberates itself from the confinement and violence of the world, leaving a “silencescape” in which all words and thought have dissipated.

I am inspired by nature, especially green grasses and tropical forests. In my works, I deliberately idealize reality, applying the expressiveness of sensual aesthetics and the rhythm of bright color. I strive to create a sensation of the extraterrestrial and mystical; an extra-social space of exceptional brightness and powerful flora that is at once unusually expressive and attractive.

My “reality” contains aspects of discourse I wish to escape in order to reach a place that may be illusory; a place void of reality’s harshness where I might thrive and endure. Depicting the contrasting aspects of these themes is the purpose of my current study of human existence. The accession to utopia is attained through the suffering that is inextricably linked to existence in the real world.

My project seeks to present opportunities for positive social interaction between participants, viewers, and the artist; a positive place for internal reflection and outward expression. I hope my work helps others who seek a positive escape from the dystopian discourses they may face.

**Seungkyung Oh** is an international award-winning New York based artist who uses nature and fantasy to re-imagine the world in multiple dimensions. She earned a Bachelor degree in Fine Arts at the School of Visual Arts and a MFA at Parsons School of Design. She was awarded the North Georgia Distinguished Fellowship 2019, selected for a IBM Bluewolf Company Award 2017 in New York City, and Korean Culture Minister Prize for Painting in 2010. An admittedly shy person by nature, she finds refuge from the din of modern life and society in her deep connection with nature. In her art, she has created a utopian world and figures that are inspired by animals and natural environments. With each body of work, she continues to build the narrative of these figures’ lives and questions the utopian and dystopian possibilities they represent.

## 정경희

### “Trip To Your Heart” (2013)

스스로의 구원을 통한 ‘완전한 나’ 그리고 반복되는 여행이라는 주제로 하나의 스토리로 연결한 것이 <Confide in Me Series>입니다. 이번에 출품한 <Trip to your heart> 작품은 이 <Confide in Me> 시리즈 중의 한 작품입니다. 이 작품은 Pop star를 중심으로 MC. Escher와 헤르만헤세, Pop 음악, 등을 수집하여 해체하고 다시 조합한 것이 특징입니다. 가운데 중심인 팝스타가 쓴 토끼 가면의 눈동자를 따라 반 시계방향으로 시선을 옮기다 보면 이 그림 전체가 착시 효과로 뒤덮여 있다는 것을 재미있게 보실 수 있습니다.

제 작품을 설명하기 위해서는 본질적인 자아인 ‘나’와 디지털 작업에 대한 이야기부터 해야 합니다. 본질적인 자아인 ‘나’를 아는 것이 제 작품 세계의 주 키워드이며, ‘자아’란 제가 추구해야 할 영원한 탐구 대상이자 우주입니다. 때문에 제 작품은 ‘나’와 ‘너’의 관계가 늘 등장하며 이들의 관계는 질문과 해답의 관계입니다. Trip to your heart 작품은 이 관계에 대한 표현이라고 할 수 있습니다. 본질적인 자아인 단 하나의 별 ‘Star’을 찾기 위해 ‘나’는 끊임없이 ‘너’를 쫓아다니고 그 해답인 ‘너’는 ‘나’가 길을 잃지 않고 더 깊은 내면에 도달할 수 있도록 안내해준다가 이 작품의 스토리입니다.

사람이나 사물의 어떤 순간 포착이 사진이고 그것에 시간성을 부여한 것이 영상이라면, 그 시간성은 디지털화된 작업 안에서 생명력을 갖게 됩니다. 이것은 우리가 살고 있는 우주와 같습니다. 디지털세계에서는 우리가 시각적으로 볼 수 있는 매개체가 없다면 0과 1의 기호일 것이고 이러한 조합으로 만들어진 작업물은 그것을 완전히 삭제하거나 분해하지 않는 이상 디지털 세계에서 영원성을 갖게 됩니다.

때문에 제가 디지털 작업으로 작품을 하는 것은 삶과 죽음, 죽음 너머의 떠돌게 될지도 모를 본질적인 ‘나’의 탐구와 영원성을 갖고자 하는 욕망을 디지털 세계 안에서 부여하는 영원성으로 표현하는 것입니다.

## 정경희

대학교에서 영상영화를 전공한 까닭에 디지털작업과 스토리텔링에 깊은 관심을 갖게 되었습니다. 졸업 이후에 영상, 디자인, 강의 영역에서 활동을 하고 있으며, 2011년 이후 부터 저의 세계관을 담아 디지털 작품활동을 해 나가고 있습니다.