

Abstract Mind 2019

CICA Museum

March 8 - March 24, 2019

2019. 3.8 - 3.24

Featured Artists 참여작가:

Allison Baker, Jenny E. Balisle, Oli Berg, Ioana Boros, Lauren Cardenas, Kris Casey, Jong-un Choi, Mary Crenshaw, Adrienne Defendi, Jade Annalise Gaskin, Silvia Giordani, Jun-Yuan Hong, Brandon Hudson, Spyros Kouvaras, Constanze Kratzsch, Arnaud Laffond, Heather Joy Layton, Antonio Lechuga, Joshua Mason, Rose Materdomini, David Mrugala, Musayeva Nazrin, Joseph O'Neill, Ryan Oswald, Gianfranco Spada, Carolyn Stockbridge, 김영은 Mona Young-eun KIM, Lucie Techer, Fabiano Vicentini, Wiebke Maria Wachmann, Kira Walz, Elizabeth Williams, 고아라 Ara Ko, 김덕한 KIM Deokhan, 김연수 Yeonsoo Kim, 박세린, 박지애 Jiae Park, 박준수, 하지인 Jiin Ha, 허정 Huh jung, 한혜원 Hyewon Hahn, 홍정은 Emma Hong

Allison Baker

“UUUUU” (2018)

Sweetness is the most cunning means of crowd control, an effective method to subdue the masses yet disarming enough to preserve the egos of men.

Gilded gumdrops: pastel, gelatinous, rolled in sugar and arsenic that suck fillings from your molars and leave sweaters on your teeth.

My work is half melted-ice cream peppered with sand.

My work is an incantation.

Repulsive and candy colored to greedily over-consume until your stomach sours and the grape gum has lost all its flavor, yet you hungrily work your jaw, chewing away hoping that the cloying artificiality will rush back to your mouth still wet with anticipation.

Allison Baker earned her MFA in Sculpture from The Rhode Island School of Design (RISD) and a BFA in Sculpture and BA in Gender Studies from Indiana University. She has exhibited at Flux Factory and the Knockdown Center in New York City, The Orange County Center for Contemporary Art in Santa Ana, CA, among others. Allison has held residencies nationally and internationally as well as Franconia Sculpture Park where her work is currently on exhibit. Her work investigates traditional femininity as a site of transgression and resistance. Currently, Allison is a Professor of Sculpture and Studio Art at Hamline University in St Paul Minnesota

Jenny E. Balisle

“OPTIC 2” (2017)

“BLACK OPTIC 2” (2017)

“EARTH” (2018)

OPTIC 2 and BLACK OPTIC 2: The OPTIC 2 and BLACK OPTIC 2 video installations visualize how information traverses through fiber-optic cables on the ocean's floors. The cables work similarly like a human nervous system in which a synapse permits a neuron to relay an electrical signal. As a result, it inspired a series of pen and ink drawings titled OPTIC. The artworks stretch and convert data into a pure linear form bypassing traditional language. My interest grew to incorporating real-time movement to the OPTIC drawings. Working patiently with a pen and ruler, I made a conscious effort to be present with the process. The goal was to reconcile human behavior with an adaptable digital process. As a result, the research on how to merge a dependent but binary relationship was born. The OPTIC 2 drawing becomes translated digitally to showcase its contortion through various network hubs.

EARTH: Fascinated by flight or disorientation, I merge together disparate experiences to establish new narratives. The video installation highlights Earth's fragility and how humans have altered its balance. The NASA imagery is the satellite view of the Americas from Earth Day on April 22, 2014. The artwork contorts our planet from an unidentified foreign perspective questioning the complicity of its inhabitants. Despite Earth's beauty and provider of life status, global citizens must not allow greed to become the fatal blow. Currently, there is no alternative planet for humankind.

Jenny E. Balisle earned a B.A. in Art and Communication from the University of Wisconsin-Stevens Point and a M.F.A. from the Academy of Art College in San Francisco. Exhibits include the de Young Museum Artist-in-Residence, Chicago Cultural Center, Korean Cultural Center, Harvard University, Museu Brasileiro Sao Paulo, and Shanghai Oil Painting & Sculpture Institute Art Museum. Her work has been featured in such publications as The Huffington Post, WOMENCINEMAKERS, A5 Magazine, ZYZZYVA, The Drum Literary Magazine, and Sculptural Pursuits Magazine. Balisle currently works as an artist, curator, advocate, writer, lecturer, and instructor at the Academy of Art University and UC Berkeley Extension. In addition, she serves as a Richmond Arts & Culture Commissioner and Public Art Advisory Committee member.

Oli Berg

"Horizons" (2017)

"Horizons" (2018)

The grand triumph of resurrection and factual reality

The highlight of my latest series of work is to establish a link between the landscape's reality and that imagined by its conceiver. To explore the psychological undercurrents how life extends beyond its own subjective limits...

I believe it's important to focus on concrete questions that determine our existence, such as resurrection of mind and survival above the limits.

Serenity.

Acceptance.

Calm.

A delicate naturalism... To start living the World from scratch - to learn it without humane presence.

Oli Berg works and resides in Barcelona. Her works alternates between harmony and melancholy. The cores are the surrealistic objects such as mysterious creatures Sirens and lost islands. Everything co-exciting in parallel reality. There is enough poetry and mystery in her paintings and it's definitely keeps you in tension. The images of mystical landscapes awaking the intuition and make you feel like it exists the Secret life of the nature. The author insists that in the mysterious world has no lines and territory. Her latest paintings getting more space which owns the creatures mysterious and the humane doesn't exist in this context. Finally, it's all about to find the lost paradise and the imaginary islands. The latest works of the artist has been featured in International Art Biennale in Florence, Italy (2017), International Art Biennale BACOS, Spain (2016) and numerous group show in galleries of Barcelona.

Ioana Boros

"CIRCLE OF SILENCE" (2016)

"INTERSECTION" (2017)

CIRCLE OF SILENCE: Ignore all of those and focus on one thing that this work shows: silence. This is incredible freedom. Space for the mind. The freedom you have to be yourself. The immense space to create and imagine.

INTERSECTION: I'm interested in colour and shape interactions, the vibrations that certain juxtapositions produce. All shapes intersected each other resulting a lively, joyful feeling. This work is inspired from Calder's kinetic sculptures.

Ioana Boros

Romanian born, Cluj-Napoca based fashion & pattern designer, Ioana Boros is a graduate of University of Arts and Design. After completing her studies she worked in fashion design for several years. It was during this period that Ioana began designing patterns and exploring this area of illustration and design. "My work focuses on contemporary prints and illustrations with a focus on shapes, minimal lines, colours and monochromatic combinations. Whatever I express in my work: ideas, emotions, feelings, I express it through color, form, contrasts. These things seduce our attention through a silent language that we all speak."

Lauren Cardenas

"Hey. Holiday in the United States 1" (2016)

Within this series of prints and books, I attempted to pay homage to something that was lost. This series utilizes digital print techniques along with traditional ones to evoke a sense of longing and aloneness. It is within the journey of seeking that we can willingly lose ourselves in the excursion. When attempting to find something lost, one must go beyond one's contentedness toward uncharted territory and be prepared to understand that what one might be seeking is not the equivalent of what is lost.

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.

Kris Casey

"Becoming Endless Forms" (2018)

My artistic practice is a critically engaged continuation of feminist aesthetics in a post-media, posthuman society. Currently, I am developing a theory and practice of posthuman feminist aesthetics that I call "Cyborg Aesthetics". This term refers to Haraway's "A Cyborg Manifesto" which lays a theoretical foundation for thinking about feminism through the lens of the hybrid "cyborg" figure- a metaphor for thinking through multiplicities and contradictions at a time when the blurring of boundaries is increasingly common in our day to day lives. In this theory, I propose a revision to the aesthetic terms "gaze" (Mulvey) and "aura" (Benjamin) to "trance" and "glow" respectively. I propose that cyborg aesthetics produces "aesthetic estrangement" in which the presence of these objects/images offers something entirely new and compels the viewer to consider a different way of seeing the world.

The purpose of the work is to exemplify the "conjoined" nature of the posthuman condition. And so the works are about parts that do not necessarily resolve into complete wholes. Cyborg Aesthetics is about a kind of visual irony- with the term irony defined by Haraway as "the tension of holding incompatible things together because both or all are necessary or true". It is this tension I explore and make visual. For example, a plastic flower might sit beside a swath of thickly applied silicone paint to exaggerate and heighten the representation of its artificiality. Another example is using 3-d printed objects and/or cut-outs from digital prints (printed on paper or vinyl) and

adhering them onto the paintings. The resulting works are assemblages of digital and hand-made images and objects that intensify the disruption of the material/immaterial dichotomy.

Kris Casey is a visual artist and academic from Chicago, IL. She has a BFA in Painting from Columbia College, an MA in Digital Media: Technology & Cultural Form from Goldsmiths, University of London, and an MA in Letters, Art, and Contemporary Thought from Universite Paris 7 Diderot in Paris, France. Her works have been shown in Chicago, London, and Paris. Kris was an artist-in-residence at the Cite Nationale des Art in Paris in 2015. She is a recipient of the DCASE Individual Artist Program grant as well as the Illinois Arts Council Professional Development grant. She is Consultant of Creative Strategies at SkyART, a nonprofit art center for young people on the South Side of Chicago.

Jong-un Choi

“Uncertainty #13” (2018)

“Uncertainty #14” (2019)

“Uncertainty #15” (2019)

“Uncertainty #16” (2019)

My series of work, entitled “Uncertainty,” reflects our dynamic lives. By the act of melting colored wax on a board, colors flow and dance. No fewer than 5 colors melt to create a spontaneous outcome. Therefore, the result of combining various colors produces an element of surprise and unexpected expressions.

The use of color in my work mirrors the experiences and feelings of ordinary life. We all experience different feelings in daily activities and somehow those feeling can be conveyed in color. Feelings can be expressed differently when they meet with different situations. We can create so many colors by combining them. Sometimes a mixture of beautiful colors unexpectedly evokes an unsettled feeling. Perhaps the dissonance we see resolves itself in a good outcome. A failed relationship becomes a failed memory; however, in hindsight, failure is part of life and sometimes becomes a fruitful event. Life is so uncertain, and the process of melting assorted colors reflects this uncertainty.

My understanding of color theory guides my placement of primary, secondary, or complimentary colors, but the confluence that results is the great unknown. Just as experiences evoke feelings, the combining of colors produces an emotional response. In this creative process, I desire to present the symbiotic relationship between these multifarious expressions that occupy one’s complex emotional space.

Jong-un Choi, born and raised in Korea, got her BFA and MFA in Fine Arts, Korean Painting, at Ewha Woman’s University in 2004 and 2007, and MFA in Studio Arts at Purdue University in 2013. She has shown her work in 8 solo shows and 5 commercial collaborative solo shows, and participated in many group shows throughout her artistic career. She is currently living and working in West Lafayette, IN, USA.

Mary Crenshaw

“Incompatibility” (2018)

“Hope For” (2018)

“Snow in June, Frejus” (2018)

When trying to fathom my lifetime infatuation with smearing, spreading, drizzling, rubbing, and daubing paint onto surfaces, I discovered Georges Bataille’s writing on marking. Bataille believed the mark is an ingrained manifestation of defacing that is both spiritual and obscene. Because of this ambivalence, marking parallels the beauty and tragedy of human existence. Examples of marks are: graffiti, make-up, tattoos, illuminated manuscripts, and cave paintings. In turn, this discovery shed an entirely new light on my painting practice.

Mary Crenshaw

I got a BFA at Virginia Commonwealth University School of the Arts, an MFA from Lesley University College of Art and Design in Boston, and recently a Professional Doctorate from the University of East London. In 1987 I moved to Milan, Italy, where put I down roots, raising two sons and continuing to paint. Over the years I have

participated in residencies, solo and joint exhibitions, and have had work commissioned in Italy and Japan. My paintings are in private and public collections. In Milan, my work is represented by L'Affiche Gallery.

Adrienne Defendi

“Iterations I” (2013)

“Iterations II” (2013)

“Iterations IV” (2013)

The three images on exhibit in Abstract Mind 2019 are a meditation on the ocular skylight and bridge within the San Francisco Art Museum. Shifting light and patterns, thread-like lines and soft curves undulate and hypnotize in this homage to the architect Mario Botta's creation.

Adrienne Defendi

Following her intuition, Adrienne Defendi revels in the tensions between precision and chance, light and dark, the visible and invisible. Photography is essentially a process of revealing and questioning, and ultimately an expression of self. Adrienne photographs primarily with low-tech cameras (the plastic cameras, Holga and Diana, and pinhole) and has enjoyed experimenting with alternative processes, integrating spontaneity and serendipity into her artistic process. A long-standing member of the Bay Area Photographers Collective in San Francisco, California, Adrienne has shared and exhibited her work nationally and internationally, in galleries, online, and in both printed and web publications.

Jade Annalise Gaskin

“VOID SOULS” (2018)

Would you sacrifice your body for a for an effortless means to possess love?

A post human future where bodies become vessels embodying technology. Naïve and young, yearning to find her lover, she gets her wish, upon planting an bio app into her body. She is flung into a whirlwind of a poisonous relationship, leading to the traumatic demise of her girlhood. We voyage with a woman coming to truths with herself. Learning the hard way to rebuild her life independently and be reborn again we look at the darkest aspects of the human mind and what it can do to a person.

Jade Annalise Gaskin

Graduated from UAL, specialising in special effects make-up for performance. Having a large interest in conceptual and world film as a form of art, the main cause finding the narrative compelling due to the manner of revealing information to the audience, thus inspiring currents projects.

Silvia Giordani

“Low” (2018)

When you lose contrast and detail definition, you get the chance to look for atmospheres.

Imagination can immediately show the secret relationship between things.

In my works I never say everything I would like to say. I let the image reveal itself whispering, entering into a sphere of more intimate understanding.

Silvia Giordani (1992) is an Italian artist, based in Venice. She attended the Academy of Fine Arts in Venice, where she achieved the BD in Painting in 2015 and the MD in Decoration and Contemporary Art in 2018. She has been coworking as assistant of Anatomy Drawing and Decoration/Contemporary Art at the same Academy. Silvia is now going on with her art projects in Venice, where she is also working at the 16th International Architecture Exhibition organized by La Biennale di Venezia.

Jun-Yuan Hong

“Absence” (2018)

This video work has a strong self-experience inherent emotional vacancies, especially divorced parents, domestic violence, economic weaknesses and other broken primitive family growth, becoming a reductive sample of the inner spirit. Due to the above factors, the three protagonists of the image reflect the inability to repair the direct emotional structure, forming many contradictory characters and inner entanglement when facing the object, while the cascading in the close-up is the creator and the mother and the message dialogue. A fragment between. Back in the image of the work, strong waves attacked and eroded the traces of the face. The corners of the eyes, nose, ears, and mouth are the legacy of the waves. Even if the facial expression is distorted and sad, the outer contour is surprisingly beautiful waves. Ironically, the interior of the facial image has long been the inner vacuum of emotional retreat.

Jun-Yuan Hong

Taiwan artist. Video works focus on the image of the individual's inner emotions.

Brandon Hudson

“Blue and White” (2017)

This image is from my "Ceramics on Paper" photographic series. With this work, I am interested in taking something that I can build with my hands in a raw form that is physical and tactile and turn that into the subject of an image. As a photograph, it places a questionable presence into a real setting. The way the object is composed and manipulated gives the viewer a glimpse of my decisions, while the building process moves from using my actual hands to reacting with my eyes and pushing buttons. Elements of the image are cut and re-pasted back over the image using software and in a similarly random way that the clay is first hand-manipulated. I'm trying to find that bridge that links these very different processes together, and using chance to make choices carries the artwork forward. The result is constructed still-lives made from abstracted realities, outside of our vocabulary. They are a culmination of the ancient practice of firing clay, the now standardized method of capturing light, and the most recent capability of manipulating imagery through computer software.

Brandon Hudson is a Texas-based artist who turns his photographs into a hybrid genre using a wide range of mixed media and post-processes. Wondering how an undefined image communicates, he pushes his investigations into new bodies of work, which have recently included close-up images of LCD television screens, imagery of abstract clay and ceramic forms, and painterly inkjet formations over landscapes and found photographs. Hudson earned his BFA from Texas Christian University and MFA from Savannah College of Art and Design. He has exhibited his work nationally over the past decade and has work in numerous private collections. He also received a Working Artist Photography Grant Award in 2016. Currently, he is the Art Facilities Coordinator and part-time instructor at Texas A&M University-Commerce.

Spyros Kouvaras

“OPUS I # TEMPORALITY” (2016)

OPUS I # TEMPORALITY:
THE PERFORMANCE

Time is movement, movement with the sense of change and being. Logos (the Greek meaning of Reason) is the operator of time, the initially thinking ocean without beginning or end, with the absolute symmetry, which broke and became asymmetrical and functional.

Order Disorder

Balance Unbalance

The eternal fire which lits and extinguishes in moderation. The disordering and aleatory obeys to measure which dominates and is Logos.

Body which is composed and decomposed, it changes to spinning in an internal abyss. Everything is structured and destructured through continuous changes of the parts that make up the whole.

Body time

Body space

Body site

CREDITS

Production: SYNTHESIS 748

Coproduction: Owl Art Space gallery (GR)

Conception, Choreography, Performance: Spyros Kouvaras

Original Music: Giorgos Kouvaras

Video of the performance: Vlassis Stathoulas

Choreographers' Assistant: Korina Kotsiri

Curators of the visual project MetroLogos: Alexandra Nasioula, Sofia Kyriakou

Visual Artists: A.Nasioula, S.Kyriakou, V.Stathoulas, I.Poulos, A.Skoutis, A.Ziogas, V.Kavouridis, K.Triantafyllou, C.Grammenos, A.Pafilari, I.Maipa, L.Tentoma, G.Damopoulou, G.Brehier, B.Colignon

Spyros Kouvaras is a choreographer, dancer and artist based in Athens and in Paris. He studied Graphic Design and History of Art at AKTO College in Athens, Contemporary Dance and Choreography at the CND-National Dance Center of France in Paris, where he lived for twelve years, establishing Synthesis 748 Dance Company in 2008. Kouvaras' works have been awarded grants by the the Greek and the French Ministry of Culture, by John F. Costopoulos Foundation and have been supported by the National Dance Center of France in Paris. He collaborates, with the International Network of Contemporary Artists, Pépinières Européennes, with the art@CMS, an artistic program of the CERN Experiment in Switzerland and with the EMST- National Museum of Contemporary Art in Athens as well. Spyros Kouvaras was recently commissioned by Valletta 2018-European Capital of Culture, to create the choreography of a site specific performance, directed by Elli Papakonstantinou and ODC Ensemble, at Notre Dame Gate in Malta. His company, Synthesis 748, has an international course over the years and Spyros Kouvaras' works have been exhibited and performed in theaters, galleries, museums and contemporary dance festivals in various countries including France, Germany, Greece, Sweden, Switzerland, Belgium, Italy, Argentina and Colombia. The Company has received warm reviews and has been referenced in international contemporary art editions.

Constanze Kratzsch

“Rorschach Effect” (2017)

Rorschach Effect is an own artistic interpretation of the Rorschach test by the artist Constanze Kratzsch. The Rorschach test is a psychological test in which subjects' perceptions of inkblots are recorded and then analyzed using psychological interpretation, complex algorithms, or both. Some psychologists use this test to examine a person's personality characteristics and emotional functioning. It has been employed to detect underlying thought disorder, especially in cases where patients are reluctant to describe their thinking processes openly. The test is named after its creator, Swiss psychologist Hermann Rorschach. In the 1960s, the Rorschach was the most widely used projective test.

Constanze Kratzsch is a international artist. Her works encompass painting, sculpture, concept, photography, audio, textile and video art. In her works the Vanitas is paramount. The art of visual poetry. Constanze Kratzsch lives and works in Berlin.

Arnaud Laffond

“Mountain fragility” (2015)

An epileptic journey through a glitch world How from bug, one can arrive at structuring an architecture and form. To utilize it as a matter.

Arnaud Laffond is a video artist, plastic digitalis workbench based in Lyon. His work is characterized by the creation of virtual environments and materials generated by computer. The color, as the material brute, is numerically sculptured, treated and altered to be reborn in vibrating and bright architecture. His works are situated on the verge of science fiction, halfway between abstraction and the representationalism , utopia and dystopia, architecture and landscape. He works with diverse aspects of video, such as installation, animated gif and impression.

Heather Joy Layton

“Vegas #1” (2017)

“Vegas #1” is edited from a self-portrait of myself through a theater’s empty showcase box. It is from a series titled Vegas, featuring bold and geometric images edited from the same photograph and made for street banners in Las Vegas, Nevada.

Heather Joy Layton is an interdisciplinary artist based in Southern California. Her work bridges photography, performance, self-portraiture and painting. She has a degree in performing arts and gender studies, and a graduate degree in visual studies. While she has recently begun to show her visual work publicly, both internationally and domestically, she has exhibited electronic music pieces in the Oakland Museum of California, and The Whitney Museum of American Art.

Antonio Lechuga

“MF 3 (Mirrored Fences 3)” (2018)

Movement and boldness and the contrasts produced when juxtaposing the ideas of light and dark together in close, abrupt and tight spaces define some of my most recent work of the past few years.

The start juxtaposition of form and color and the contrast of light and dark create new ideas or space that end up producing themselves within each piece.

Each painting becomes part of a larger idea where depth, contrast and the new structures they create meet. Their origin is natural and intuitive and the creation of new spaces becomes the unexpected result. In the end the fields of color and their arrangement achieve depth through ways you did not expect them to work.

Antonio Lechuga is a multidisciplinary artist who was born in [1985] in Dallas, Tx USA where he currently lives and works. He attended Southern California Institute of Architecture (SCI-Arc) in Los Angeles, CA, USA. He has shown locally and nationally throughout the state of Texas and the United States most notably at the Geometric MADI Museum’s Biennial, Derivatives in Geometry, Dallas, Tx (2011), in the 500X Expo at the 500X Gallery, Dallas, Tx (2013) New Texas Talent XXIV at Craighead Green Gallery in Dallas, Tx (2018) and he was a finalist for the Hunting Art a Prize, Houston, Tx (2014).

Joshua Mason

“Painting in a Different State” (2018)

Joshua Mason is a multimedia artist exploring painting, sculpture, installation, photography, video and sound. He explores identity and change in nature. Mason’s work is influenced by the intersection between mark-making and landscape. He is interested in that moment where abstraction slides against its catastrophe and begins to transform itself from a sterile and ideal form into a fragment or ruin that echoes the state of nature that is transience and fluctuation. He has a studio on five acres in Benton Harbor, Michigan, USA.

Rose Materdomini

“Galactic Prism” (2018)

Revealing the origins of an object through its surface with its mystical composition and reflections, similar to the twisting and bending of light and time in relativity theory. The lights, like atoms, orbit with invisible matter adhering the structure to an armature.

Rose Materdomini

Rose is a New York City based photographer and painter. She earned a M.F.A. and B.S. from New York University and also studied at the School of Visual Arts and the Brooklyn Museum Art School. She currently works in her studio in NYC. Street photography is often a departure point for her photographs. Her images focus on the human experience and represent a personal and political perspective through the lens of an individual embracing the universality of diversity. Her work has been exhibited in selected group exhibitions nationally and internationally, including the Black Box Gallery, Williamsburg Art & Historical Center, Upstream Gallery, Los Angeles Center for Digital Art, Aljira, A Center for Contemporary Art, BlankWall Gallery, Athens, PH21 Gallery, Budapest, and Loosen Art at Millepiani, Rome.

David Mrugala

“Hate In-Situ” (2018)

Hate in-situ explores and investigates unique patterns and forms of hate and anger through vocal expressions and generative design. The works are audiovisuals and display various forms of hate and anger emotions that were recorded in-situ during the HATE Festival in Korea. Each audiovisual is an isolated visual artifact of hate and critical to interpretation and, consequently, of the culture and the experiences of the people that formed it. Each hate experience is arranged through an audio recording into a circular shape where the beginning and end disappear, and thus the experience of hate becomes isolated into a single timeless shape - without beginning and end. The audiovisuals display hate in-situ of rage, fuck, moaned, angry, fury, growl, hate, pain, scratch, scream, yelled, you hate me, I hate you. Hate in-situ is made with code (Processing), conceptualized and directed by David Mrugala, and vocalized by Jung Ho Ryong, Heo Won Young and Lee Hyeong Min. The work is in progress and based on discussions regarding the definition, expressions and aesthetics of hate and anger emotions through audiovisuals.

David Mrugala is a German architect, designer, educator and lives in Asia for the past 10 years, currently in Daegu, Korea, where he works at the Department of Architecture, Keimyung University. David's work is characterized by his multidisciplinary background and ranges from urban and architectural to visual and generative narratives. Besides architecture, he launched the dot is black, a widely known online platform for research design that aims on the development of design knowledge through generative drawings with an emphasis on natural science studies, sound analysis and data visualization. David's work has been widely published, including exhibitions, screenings and installations.

Musayeva Nazrin

“Love Transformation”

The love is change. But what changes are caused by love? The love is, in my opinion transformation which is undergone by feelings.

At the beginning - this huge shock as internal leisure is intruded upon, sometimes appears the fear caused by uncertainty. Then there is a feeling of alarm and each next moment becomes unpredictable. Then the relations take the form of confidential reciprocity when there is an existence divided with other person. One person is dissolved in another In this state he feels happy and pacified But love - which is so idealized and with such

pleasure waits-bears in itself not only pleasure. It also a reason for alarms and disorders, and is frequent also bitter disappointments. One person begins to have to another feelings of alienation and dispassionateness. Not a single whole is more than two persons.

In the work I want to show what transformation is undergone by both the personality, and her feeling.

Also it is unknown what mark will be left in soul of the person by the same feeling. It can light in it fire, and maybe forever break.

Musayeva Nazrin was born on January 27 in Azerbaijan in Baku. Ended Azerbaidzhan State Art Academy at faculty of arts and crafts, Work as the designer - the decorator and also the composition teacher and the art teacher in the Azerbaijani State College, in recent years I am engaged in graffiti and street art with use of non-conventional materials. I can tell about myself that I do not represent myself without art. I consider that when you are engaged in the fact that you want - it is happiness. For me not the hobby, is my life, and I prefer to be free in implementation of the ideas, not to drive myself into a framework which I never put I create what what I want,that I feel ,that to me it is close that reflects my character, my vision. The most important for me it not only result but also emotions which I experience when I finish any picture, emotions of people.

Joseph O'Neill

“Triangles” (2018)

“Bauhaus” (2018)

In this, I draw inspiration from the art of minimalism. By using modern technology I have created photographs that are both true to the artist and the definition of minimalism but convey a modernist approach. These photographs bring about a heightened sense of drama, an intense image communicated by the use of high contrast black and white and crisp clean lines of the geometric form, but with a certain amount of realism.

Joseph O'Neill was born in Brooklyn, New York, in 1965. He has no formal education in art, but did study to become a chef. In the process of becoming a chef, he was forced to develop the habit of trying, tasting, and experiencing things in a different way. He has been an active photographer throughout the last decade, but only began exhibiting in 2012. Because he is self taught, he is never afraid to try different techniques. His photography has been influenced first by the works of Eugene Atget, and later by Man-Ray. His earlier work in photography was an unplanned documenting of things that are taken for granted as he passed them. Since deliberately moving toward photography as fine art, he has been experimenting more with architectural abstracts and nude studies. His work has appeared in numerous group and solo exhibitions around the world, predominately in New York City and Europe. Has been published in art journals, and art magazines, digitally and in print. His work is on display in the U.S. Embassies in Oman and Latvia, and is an active member of one of New York City's oldest artist collective, The Pleiades Gallery.

Ryan Oswald

“Information Landscape” (2018)

Oswald's artwork is influenced by a minimalist design sensibility. These current process-based paintings reflect his training in information design and conceptually illustrate what he calls the "Information Landscape". The hard-edge compositions explore shape, color, and grid structures using refined design techniques. The materials used create a solid lightly textured surface which is created by layers of limestone based gypsum and smooth sanding.

Ryan Oswald is an American artist and designer based in Dallas, Texas. He earned a Master of Fine Arts degree from Louisiana Tech University and his professional graphic design work has been both published and achieved creative recognition among industry professionals. A multi-disciplinary artist, Ryan is exploring several mediums including sculpture & product design.

Gianfranco Spada

“Geometric Enigma” (2017)

"Geometric Enigma forms part of Geometrical Contaminations Series that Spada"

Modern architectures can be directly associated with works of art or artistic movements. These architectural works, having undergone a process of purification and transposition, are like contaminated artistic ideas that have been beamed into the real world. Geometric Enigma, as part of Geometrical Contaminations Series, constitutes a latter stage of this altered state, a new transmutation that repositions these buildings within the abstract world of two-dimensional painting on canvas. This contaminated passing from one state to another serves to purify form, eliminating all that is superfluous and enhancing the essential and provides the real strength of this paintings.

Gianfranco Spada

Born in Bari, southern Italy, in 1972, Gianfranco Spada studied architecture in Venice and La Cambre in Brussels. Since 2002 he lives in Valencia, Spain where he has opened his own art and architecture studio: Atelier Spada. Gianfranco Spada is founder and director of Geometricae: Geometric Abstract Art Magazine.

Carolyn Stockbridge

“Geometric Drawing 1 of 10” (2017)

The problem of course with renunciation and via negativa is that it is a methodology of proving the existence of something ominous (god) through saying what that ominous entity is not. I am interested in a secular methodology of renunciation as life practice and as art practice, constantly stripping down to the bare essentials. The energy geometric drawing came after painting a series of multiple large scale black monochromes. This is one drawing from a series of 10.

Carolyn Stockbridge (b.uk) is an artist based in Vancouver, Canada. Her ongoing work investigates principles of via negativa and the practice of renunciation (secular) in relationship to art production with a specific focus on Monochrome painting, drawing and experimental sound. Stockbridge holds a BFA from the Emily Carr Institute of Art + Design and an MFA from the University of British Columbia and studied painting and drawing at the Art Students League of New York, NY. Stockbridge has composed and recorded multiple scores for film video and political documentary and her work has been included in exhibitions in the USA, Canada and Brazil. Stockbridge holds a position of Sessional Instructor in the Department of Art History, Visual Art and Theory at the University of British Columbia.

김영은 Mona Young-eun KIM, Lucie Techer

“C'est Waow” (2017)

남프랑스의 세벤느 국립공원에서 진행한 고인돌 프로젝트의 사진 작업입니다. 침대 매트리스 포장에 쓰였던 비닐을 구해 고인돌을 하나 하나 포장하는 설치 작업을 통해, 무엇과 무엇의 '사이', 시작과 끝을 가르는 '사이'에 대한 고민을 표현해보고자 했습니다.

김영은 Mona Young-eun KIM

한국에서 철학/영화를 전공한 뒤, 프랑스 몽펠리에 보자르에서 석사과정을 마치고 활동 중인 현대미술 작가입니다.

Lucie Techer

섬 헤유니옹에서 태어나고 자란 뒤, 학업을 위해 몽펠리에에 정착해 현재 학업과 작가 활동을 병행하고 있습니다.

Fabiano Vicentini

“Revolving” (2018)

My artistic work is inspired by the fascination with everyday objects and the surroundings where they are set. The starting point of my paintings is the movement of shapes: it is essential to play with the space and to focus on random geometries to create a new order. Objects apparently arbitrary acquire all of a sudden a new meaning.

Fabiano Vicentini was born in Verona (Italy) in 1993. In 2017 he achieved the BD in Painting at the Academy of Fine Arts in Venice. Currently he is attending the MD in Decoration-Contemporary art at the Academy of Fine Arts in Venice.

Wiebke Maria Wachmann

“From Sea of Ice Series II” (2011)

A pile of broken glass, sketchily accumulated, illuminated and outshined, merges with the reflections and the shadows and stains on the wall to a picture somewhere between Caspar David Friedrich’s sea of ice and abstraction.

Wiebke Maria Wachmann (1969) grew up in Berlin where she returned after living in Paris for two years to study free arts at the University of Arts. Her white, radiantly bright installations and photographs lead into sublime worlds while at the same time reporting from the collective reservoir of our yearnings and fears. She received numerous scholarships, such as the postgraduate scholarship for promotion of young artists (NaFog), a DAAD scholarship for New York, a NaFog research scholarship for Japan, a Karl-Hofer studio stipend, a work and a catalogue scholarship of the senate for science, research and culture, Berlin. Her work has been exhibited, among others, in the US, Hong Kong, Italy, France, England, Germany, El Salvador, South Korea...

Kira Walz

“This Winter’s Melancholy” (2017)

“Be Still, She Asked” (2017)

“And When He Came To Visit” (2017)

“There’s Something About Blue” (2018)

Abstraction: A fragmentation, a distortion, a segment perhaps taken from dreams, perhaps taken from reality. What does it mean to dwell on the incomplete and the ambiguous? Does the space in between what we know and what we can dream benefit from our loftiness? A dream: where there exists endless potential and liminality. Perhaps we could say that these states of reverie offer us what logic cannot: an emotional, instinctual process; who are we to understand anything? It is in these states of abstraction, of nostalgia even, that we come to know ourselves, perhaps all the things we know and all the things we wish to hide.

What do dreams hold that we cannot normally reach? An endless stream of being, perhaps, thoughts which one does not know where they begin or end.

These photographs are meditations on my musings. Abstractions of where I find myself in the city, where I find myself in the world. These artworks may not say anything, but through these ever changing glimpses of a transient life I can show something beyond nothing.

Kira Walz is an artist working with photography from Calgary, Canada. She recently completed a Bachelor of Fine Arts at Concordia University in Montreal. Working as a diarist photographer, her work primarily focuses on exploring the intersections between intimacy, nostalgia, and relocation. Her practice alludes to how small nuances and sensibilities collectively form connections in daily life. Walz is interested in understanding how

relationships, both to people and places, are changed with transiency and distance. She is currently living and working in Tokyo.

Elizabeth Williams

“Untitled” (2018)

This painting was made from photographs I would take each morning on my drive to work. I leave for work very early in the morning, and drive east on a toll road in Texas. Driving into the sunrise became something I looked forward to each morning. I would take the pictures while driving each morning and create the studies at the end of each day. I enjoyed carving out the moment in time I took the photo, much later in the day, once all the weight of daily life had set in. The process became a way to make an ephemeral moment last longer, and allow me to linger in a place of possibility and potential.

Elizabeth Williams is a multi-disciplinary visual artist living and working in the state of Texas. She received her BFA in Studio Art from the University of Texas at Austin, and her MFA in Studio Art from Hunter College, CUNY. Her work explores spaces and places, primarily through graphite, paint, fiber and wax. Williams' work has been exhibited in museums and galleries throughout the United States.

고아라 Ara Ko

“Harmonious Universe” (2018)

“Harmonious World(Dots)” (2018)

“Harmonious World(Blocks)” (2018)

“페인팅을 위한 신성한 기도” (2018)

“시간의 드로잉” (2019)

Harmonious Universe: 인간을 포함한 우주의 하모니를 담았습니다.

Harmonious World(Dots): 사람이 사는 모습을 “점”이라는 요소로 표현해보았습니다.

Harmonious World(Blocks): 사람이 사는 모습을 “벽돌과 같은 면” 들을 이용하여 표현하였습니다.

페인팅을 위한 신성한 기도: 자동기술법적 페인팅입니다.

시간의 드로잉: 원의 연속성과 선의 비정형적인 느낌의 드로잉입니다.

나는 나의 그림이 조형요소들을 차곡차곡 담고 있으나 사실은 캔버스에 존재하는 정의하기 어려운 형상의 이면에 자연과 인간의 하모니의 에너지가 발산되고 있다고 믿는다. 그 때 그때 주어진 시간을 그림을 그리며 성실히 소비하는 나의 모습을 담은 듯 나의 그림은 “빈 캔버스: 완전히 없음” 에서 하나하나 생성되어 가며 구축된다. 보이는 형태들 사이에서 광활하게 뛰어노는 색상은 시각적 긴장감을 만들어 낸다. 그 운동감과 흐름의 과정에서 생겨나는 하모니는 인간 세상의 모습을 반영하기도, 인간의 평화를 바라는 나의 바램을 담기도 한다. 외부의 이미지를 재현하기 보다는 마음의 창을 그리려는 내적 충동을 채우고 싶었던 내 마음의 실천 과정을 나는 미지의 세계를 탐구하는 것과 같은 혹은 거대한 수영장에서 수영을 하는 것과 같은 느낌이라 묘사한다. “사조 밖의 미술에는 창조적인 새로운 사랑의 존재가 가능하다.” 믿는 나는 기존의 질서와 새로움 사이에서 자신만의 통로에 보편성을 부여하기 위해 노력한다. 그 이유는 창조적인 기쁨의 가치를 세상과 함께 나누고 싶기 때문이다. 내 모든 작업들은 그 여정을 거쳐가는 작은 나의 인생의 흔적들이다.

고아라 Ara Ko (1988)는 이화여자대학교에서 도자예술과 서양화를 전공했다 (2017). 어릴 적부터 가지고 있던 다소 소극적 기질과 함께 인생의 순수함을 신앙했던 성향이 결합된 작가는 자신의 내면으로 몰입하는 추상화를 그린다. 따뜻하게, 때로는 차갑게 어느 분야에 국한되지 않는 추상화를 그리는 작가는 우주, 자연, 사람의 개념으로 작업을 풀어나간다. 궁극적으로 “기쁨”이라는 것을 창조적으로 나누는 것이 목표라는 작가는 자신의 그림이 주는 서정적 심상의 따뜻함과 구성을 연구하는 고전적 성향을 함께 연구한다. 그럼으로 자연과 우주에 더 다가갈 수 있다고 믿고 있기 때문이다.

김덕한 KIM Deokhan

“Overlaid Series No.81, 96-1, 06-2” (2018)

“Overlaid Series No.81, 09-1, 96-2, 05-1” (2018)

Overlaid: The image painted repeatedly to be overlaid indicates some records of time and space. The subjects having their own meaning would be piled up gradually into a single plane. Each layer that would be revealed at last through a physical intervention would be visible as an object.

김덕한 KIM Deokhan

A late night, I saw my look in a place deserted on the side of a main street. The building that seemed to have been deserted for long. When had the shutter closed firmly been opened lastly? There remains every trace of the time passed on the shabby wall. The meaningless scribbles, the stains of the leaflets that must have been pasted and plucked out over and again. The wall shows the flow of time from the first pure moment until the present... The closed shutter keeps some parts of the past records of the building. The wall deserted... Records and fragments of the memory... I put my presence into the irregular incomplete traces.

김연수 Yeonsoo Kim

“그 속에서 느티나무” (2017)

“이면의 세계” (2018)

“빠져나간 바다” (2018)

“綠(푸를 록)” (2018)

“赤(붉을 적)” (2018)

My works are about changeable organic shapes and lines of nature. I visualize the minimal abstract composition and colors through landscapes from my photograph that I took and incarnate the image on the canvas. The idea for a painting begins with a pencil or a charcoal on a paper, followed by elaborate color studies. I am interested in creating flowing forms with delicate, smooth curves similar to the waves of an ocean and the ridges of a mountain.

I create work that is filled with ideas about the reinterpreted arrangement, color, shape by myself. The color is interpreted from a constantly varying light by sun or moon. I pursue that the composition is calm and stable by horizontal lines, but every shape of the composition is composed of changeable forms of nature such as cloud, mountain, wave, and standing seawater of beach. The spectator can feel the non permanent beauty of nature as the ambiguous unstable emotions through my paintings.

김연수 Yeonsoo Kim is a fine art painter based in South Korea. She was born at Seoul, South Korea, on August 19, 1991. I began my works at Pratt Institute. The most works are about an abstract landscape. Scenes of works are calm and stable by horizontal lines, but every shape of the composition is composed of changeable forms of nature such as cloud, mountain, wave, and standing seawater of beach. The works, creating the scene of the natural world, allows her to continually explore new places and inviting the audience to appreciate and fall into the landscape in diverse ways.

박세린

“Memory Moment(Green)” (2018)

제 작업은 '바라보기'에서 시작합니다. 시각적으로 예쁜 것들을 좋아하며 구조적으로 조화롭고 화려한 것들에 시선이 끌립니다. 갖고 있는 시선과 시각은 제 안에서 겹쳐져 쌓이는 기억을 통해 대상을 인지하고 받아들이고 보려고 하며 '기억 속에 존재하는 풍경'들은 화면 속에서 실현하고 있습니다. 최근 작업들은 창문을 통해 밖의 풍경들을 들여다보고 싶은 욕구가 강하게 나타나고 있습니다. 작품의 창은 보는 사람들에게는 외부의 풍경이지만 저에게는 기억이 쌓이는 내부공간입니다. 내부와 외부의 공간, 그것은 세상과 제 자신의 관계, 작품과 작가, 작가와 관객의 관계를 의미하며 세상을 바라보는 저의 시선들이 어느 정도는 감추어 지고, 드러나는 과정들을 보여주고 있습니다. 창 기능은 첫째로 내면의 욕망이 투사 되어있는 거울로서 기능하기도 하며 두 번째로는 하나의 프레임으로 바깥 풍경, 이상화된 자연으로 확장해주는 역할을 하며 현실 (상징계) 과 이상 (실재계) 을 이어주는 통로로서 역할을 하기도 합니다. 마지막으로 라캉이 설명한 표상의 관계에서는 두 개의 시선이 만나는 지점인 이미지 스크린이 될 수 있습니다. 때때로 커튼, 블라인드를 통해 바라보는 풍경도 구사하고 있는데, 작가의 작품들

중 2018년도 신작 속 커튼은 저 너머의 풍경이 있는 그대로 투사될 정도로 투명합니다. 풍경이 흡수되어 있는 것처럼 느낄 정도로 그림자만으로 표현된 얇은 커튼 속에는 뚜렷한 응시는 보이지 않지만, 이 작품에서 커튼은 일종의 미끼로서 그 너머의 숨겨진 욕망을 가리고 있습니다. 그림은 특히 실재계의 창이라 할 수 있습니다. 연구자는 창, 커튼, 블라인드라는 소재들을 통해, 실재계와 상징계 그 경계를 구분 짓고 있습니다. 작가가 위치해있는 곳은 현실, 상상계이고 작가가 꿈꾸는 실재계는 창 너머에 존재합니다. 그 사이에 작가는 '걸려된 욕망'을 느끼게 됩니다. 상징계가 충족시켜줄 수 없는 시점, 바로 그곳에 실재계가 위치한다. 현실 속 절망을 통해 무너진 상징계의 틈새로 실재계가 보이기 시작합니다. 주체는 끊임없이 걸여를 채우기 위해 욕망하지만, 그것은 결코 채워지지 않습니다. 라캉은 실재계를 향한 욕망은 죽음과 같은 충동이며 실재를 향한 욕망은 끝없이 추구해야한다고 보았습니다.

관람객이 작품을 바라보는 같은 자리에서 작가는 그 풍경을 바라보았고 화폭에 옮겼을 것을 상상해볼 수 있습니다. 그림과 같은 자리, 즉 바깥에 위치시켜야 할 그림의 상관 항은 응시의 시점입니다. 비추는 풍경들의 관점에서는 나, 관람객을 동시에 응시하는 것처럼 느껴집니다. 나는 한 지점에서 그 풍경을 볼 뿐이지만, 풍경 속에 빠진 나는 사방에서 응시되고 있습니다. 우리는 세계의 광경 속에서 응시되고 있는 존재들입니다. 따라서 우리는 보는 자이며 동시에 보여 지는 자입니다. 응시의 시선으로 인해 인간은 끝없이 욕망하고 이는 삶을 영위하는 원동력이 됩니다.

시선은 내가 대상을 바라보듯이 대상 또한 나를 바라보고 있음을 느끼는 것, 즉 나의 바깥에 있는 타자의 존재를 인식하며 그의 시선이 나의 존재자체를 구성할 수도 있음을 아는 인식의 차원입니다. 주체는 시선 속에서 눈에 보이지 않는 어떤 것을 바라보고 있습니다. 보이는 것이 아닌, 타자의 영역에서 주체가 상상하는 어떤 것을 말합니다. 블라인드 사이사이로 희미하게 들어오는 빛은 자연이 준 숭고한 공간에서의 광채와 같고 세상을 바라보게 하는 근원적인 응시의 역할을 합니다. 작품에서 보여 지는 빛은 욕망의 대상이 되며 동시에 감상자는 회화의 공간에서 자연을 체험하는 일부가 됩니다. 블라인드 사이의 빛들이 나를 응시한다. 빛은 물론 직선으로 전파되지만 굴절되며 확산되고 우리의 눈을 가득 채우거나 넘치기도 합니다.

일상 혹은 자연 속에서 끊임없이 움직이는 자연의 순간적인 모습을 화면에 담는 평면적 회화는 제가 좋아하는 대상을 계속 머무르고 볼 수가 있다는 장점이 있습니다. 기억 속 다시 보고 싶은 장소들, 바라보기만 해도 치유가 되는 공간들을 마치 연속사진으로 담아 내듯 표현해보고자 했습니다. 작품을 시작하기 전에 저는 마음속으로 상상의 풍경을 자주 떠올립니다. 제 작품에서 색은 사물을 묘사하는 도구 이상의 언어입니다. 작품의 전체적인 분위기를 이끌면서 색은 어느 때보다도 가장 꾸밈없는 제 모습이라는 생각을 합니다. 저의 작품은 추상화의 흐름 속에서 사물의 형태보다는 내면 감정의 느낌들을 색채의 조화로 표현하고 있습니다. 그리고 싶은 대상의 이미지들을 떠올려, 그 모습을 회화 속에서 느껴보고 표현하려고 합니다. 그리고 감상자들과 작품을 통해 꿈꾸는 풍경들을 함께 느껴 보기를 바라고 있습니다.

박세린

영국에서 유학 후 현재 홍익대학교 일반대학원 회화과 박사과정에 재학 중입니다. 저는 현재 꿈꾸는 창 밖의 풍경들을 그리고 있습니다. 일상적이고 반복적인 삶 속에서 우리는 흔히 일탈을 꿈꾸고 있습니다. 저 또한 유학시절 기차를 타고 창문을 통해 지나가는 자연 풍경들을 바라다 볼 때면, 그 풍경들이 나와는 상관없는 멀리 있는 세계처럼 느껴질 때가 있었습니다. 저곳에 가면 나의 욕망을 채워줄 수 있는 무언가가 있을 거 같고, 그런 생각만으로도 여유를 느낄 수 있었습니다. 창 밖의 풍경들은 마치 꿈꾸는 공간들 같았으며 안식처같이 편안했습니다. 관람객들도 저의 작품 속 꿈꾸는 풍경들을 바라보며 힐링되고 위안이 되었으면 좋겠습니다.

박지애 Jiae Park

“In-Between Spaces;medium” (2018)

삶의 표면에서 소소하게 발견되는 중첩하는 결들은 나로 하여금 호기심과 그에 따른 여러가지 감정들을 불러일으키게 만드는데, 가까이로 다가서서 그것들을 바라봤을 때 예상치 못하게 발견되는 공간들 사이사이로 끊임없이 생성하는 가능성, 그 미지의 공간들과 마주하게 된다. In-Between Spaces; medium 시리즈는 서로 다른 사이즈로 확대출력된 레이어들이 컬러, 기법, 질료 등 서로 다른 성질의 결들과 충돌하고 침습, 중첩하면서 만들어내는 사이공간, 그 혼재된 정체성 가운데서 발생하는 생성하는 틈을 찾아가는 작업이다. 평면적인 색면들이 대비와 융화를 반복하며 과정중인 현재로서 임의의 변주를 꾀하고 있는 화면이다. 다양한 면들이 충돌, 패턴들이 결합, 유동하는 제스처들의 직접, 간접적인 표현적, 기법적 변주들. 이것들은 모든 곳에서 부딪치고 상충하는 것처럼 보이는 세계를 살아가는 나, 우리, 사람들의 모습과도 같다. 전체로 확장하고 있는 화면의 순간적인 어느 조각, 한 부분인 우리의 일상 속에서 발견되는 소소한 소재들이 얽히고 설키면서 유동하고 있는 과정 중인 지금, 그 표면에서 회화적 상상력으로 삶의 매 순간을 바라보고자 한다.

박지애 Jiae Park

저는 아크릴 (물감, 스프레이) 재료들과 판화 (실크스크린과 스텐실) 기법을 접목한 회화작업을 하고 있습니다. 혼재한 정체성들을 다양한 층위들로 평면 위에 나열하여 사건과도 같이 발생하는 창발적인 화면들에 대해 연구합니다. 중첩되고 얽히고 설켜 다의적으로 보이지만 전체로 보자면 단편적인 부분일 수 밖에 없는 저의 화면들은 어쩌면 저의 삶의 모습을 닮아 있습니다. 학부에서 의상디자인을 전공했고, 시카고예술대학으로 유학길에 오르면서 회화를 선택했습니다. 미국에서 회화수업과 함께 판화, 조각, 도자 등 여러 다른 분야의 수업을 함께 들으면서 다양한 표현법을 배우고 전시를 병행하면서 여러매체들의 가능성을 실험하였고, 한국으로 돌아와 홍익대학교 회화과에서 석사과정 중 첫번째 개인전을 가졌습니다. 천천히 길을 돌아오면서 내 안에 자리잡은 나의 다양한 정체성들은 작업에 있어 큰 자산이 되어주고 있습니다. 한 곳에 머무르지 않는 것이 저의 작업의 목표입니다. 페인터로서 세상을 바라보는 더 유연하고 폭넓은 삶의 태도를 가지고 이제는 다양한 전시의 기회들을 통해서 대중과 가까이 소통하며 열린작가로서 계속 성장해나가는 자신이 되기를 희망합니다.

박준수

“내가 나비인가? 나비가 나인가?” (2017)

『환각의 정의는 지각되는 실제적 대상이 존재하지 않는 심적 현상이자, 실재하는 것처럼 지각되는 표상을 가지는 것을 말한다. 다른 의미로 “일어나는 현상세계에서의 대상을 보여지는 대상으로 결정지으려는 심리적 요소, 보이지 않는 현상의 예고되어있지 않은 상태에 대한 불안적 요소를 지우려는 심리적 상태 사이의 갈등” 등을 말한다.』

첫 번째 <Virus - 환각(幻覺)시리즈> 장자(莊子)연작(聯作)은 작품 <Virus - 오늘날의 장자는 어디에 있는가?>와 호접지몽(胡蝶之夢)시리즈 <내가 나비인가?, 나비가 나인가?>로 보여주고 있다. 장자(莊子)연작(聯作)은 도가사상(道家思想)이 가지고 있는 자연의 실상을 깨닫고 지혜를 찾으려 무위자연(無爲自然)을 말하는 <Virus - 오늘날의 장자는 어디에 있는가?>와 물아일체의 경지를 말하는 호접지몽(胡蝶之夢)시리즈 <내가 나비인가?, 나비가 나인가?>로 개념과 표현의 접근이 이루어진다.

장자(莊子)연작(聯作)의 작품들은 환각-해체된 풍경과 격리된 표상으로서의 표현해석으로 물아일체가 이루어지는 과정으로서의 경계선상을 보여주고 있다.

물(物)과 아(我)는 실상과 존재로서의 현상적 세계 안에 경계의 접근과 모호함의 경계로 본질과 일체의 상태가 좁혀지게 된다.

환각은 현실과 비현실의 세계 속에서 실상과 가상의 세계가 공존하고, 분열과 해체의 과정을 거쳐 그 경계의 중심에서 해답과 가치를 발견하게 된다.

박준수 (1972)는 대한민국 출생으로 단국대학교 예술대학 동양화전공 학사졸업 및 단국대학교 일반대학원 조형예술학과 동양화전공 미술학 박사 졸업하였다. 추상미술작가로 <비유비공> 시리즈와 <바이러스-환각> 시리즈로 평면회화에서 비디오작업까지 작품 활동을 진행하고 있다. 2013 경기도 미술관 기획전 <추상은 살아있다 - 추상, 내면을 표현하다> 에서는 작품<바이러스-오늘날의 장자는 어디에 있는가?> 등의 대표 작품이 기획 전시와 함께 작품소장 되어 있다. 현재는 <바이러스-환각> 시리즈로 꾸준한 작품 활동을 보여주고 있다.

하지인 Jiin Ha

“Incomplete Depth” (2018)

나의 사각형은 단단해보이지만 불완전하다. 나에게 사각형은 삶과 닮아있다. 위로 뻗은 선도, 옆으로 펼쳐진 선도 결국 만나 점이 되고 면을 만든다. 캔버스 속에서 반복되는 선들과 지속해서 쌓여지는 층은 불완전한 사각형의 틀을 더욱 혼란스럽게 만든다. 하지만 다양한 층은 결국 깊이를 만들어낸다. 깊이는 곧 시간이고 과정이다. 나는 완벽하게 완성된 결과물만을 보여주는 것이 아니라, 한걸씩 층층이 쌓아간 과정을 숨기지 않는다. 불완전한 현재의 상태를 부정하지 않고 있는 그대로 보여주고자한다.

하지인 작가는 한국예술종합학교에서 학사 학위, 뉴욕 프랫 인스티튜트에서 석사 학위를 수여하였다. 작가는 서울을 비롯하여 뉴욕, 런던, 파리 등에서 개인전 혹은 그룹전에 참여하였다. 2016년에는 버몬트 스튜디오 센터 레지던시에 참여하였다. 그녀는 회화 작업을 메인으로 하고 있으며 설치 작업도 하고있다. 현재 서울에서 활동 중이다.

허정 Huh jung

“The Parameters Line IV” (2017)

At some point, I noticed an vacant lot. A few days later, steel framed reinforced concrete structure was built, windows are glazed, and roofs are constructed. Finally, a perfect structure was built. The balloon like the moon rose around the structure and there was a big crowd of people. All the people around there disappeared in a second and construction equipment showed up and then the structure was dismantled. An insignificant steel frame like a bone and wires remained. Before one knows, a wider vacant lot returned.

The place where we live is not perfect. We must think carefully between real life and others. That is the essence of looking at an objects and Illumination.

일상을 오가며 하나의 기억으로 남은 완전한 건축물은 마치 의학용 X-ray화면처럼 투명하게 보이기 시작했다. 고전 만화 기법인 셀 애니메이션과 같이 나를 둘러싼 모든 건축물들을 모두 다 투명하다고 보기로 한 것이다. 만들어지고 있는 건축물을 첫 레이어로 하는 이유는 우리가 보고, 살고 있는 이 공간이 표면으로만 보이고 감흥되는 것을 너머 선 시선으로 제시하고자 한다. 본다는 것은 일상적인 감각 중 하나이면서도 새로운 지각과 인식의 시작이 된다. 작가는 화가로서 보는 행위를 건축을 전공했던 경험에 기초한다. 즉, 그의 작품에서 보면, 건축적인 “미리보기”의 의미가 많이 관여된 것을 알 수 있다. 그것은 조금 전 언급했던 입면도, 평면도, 측면도, 단면도, 조감도, 투시도 등 여러 도면적인 시점이라 할 수 있겠다. 작가는 하나의 회화 속에서 여러 공간들의 종합을 꾀하고 있다. 다양한 관점은 입체파 작가들의 공간에서 실현하였던 것이기도 하지만 작가는 이와 다르게, 보다 건축적인 측면을 살피고 있다. 또한 공간은 단순하게 형상보다는 여러 실제 존재하는 요소들과 이에 따른 관점들이 얽혀져있다는 것이다.

한혜원 Hyewon Hahn

“unique vibe II” (2018)

생명이라는 주제는 긴 시간동안 많은 영감을 주었다. 생명은 어느 하나의 형태로 규정되지 않고 여러 가지 모습으로 다양한 곳에서 우리를 둘러싸고 있다. 살아 있는 대상의 외적 형태를 생명이라고 말할 수 없다. 생명은 만질 수도 볼 수도 없는 것이다. 그것은 모든 존재를 사멸하지 않고 있게 만드는 힘이자, 그 힘들의 운동, 그 운동의 리듬들이다. 생명을 본성을 다룰 때 추상이 아니라면 또 다른 어떤 방법이 있겠는가.

나에게 제스처 선들은 생명을 리듬과 행위의 직접성 속에서 포착할 수 있게 해주는 회화적 도구이다. 제스처적 행위의 직접성은 모든 거리두기를 없애고 내가 생명 안에 있고, 생명이 내 안에 있음을 알게 한다. 내가 온전히 제스처가 되는 순간 나와 붓, 이미지, 물감, 화면은 리듬이라는 하나의 사태로 변화한다. 작품은 즉흥성과 직접성의 순간을 향유한 결과로 나타난다. 우리는 매순간 태어나고 죽는다. 매 순간 태어나는 생명 그 자체를 복제하는 것이 불가능한 것처럼, 색과 일체가 된 제스처는 선의 흐름과 함께 매순간 새로운 것이 된다. 그럼에도 리듬의 시작, 변위와 변주, 군집 속에서 일정한 리듬의 파생, 이행, 확장, 종합이 만들어 진다. 제스처 안에서 리듬이 또 다른 리듬을 만들고 초기 조건이 큰 변화를 만들어 내는 것을 보게 된다. 내 안의 즉흥적 충동에서 시작된 리듬은 어느새 내가 리듬에 동조되는 것을 본다. 이렇게 되면, 나는 더 이상 나를 고집하지 않고 화면 안의 리듬이 된다. 이런 일체감과 해방감, 의도되지 않지만 만들어지는 질서, 이것들이 내게 추상과 제스처 작업을 유지하는 동력들이다. 관객들이 형태와 대상, 디자인을 보기보다 이 리듬들의 운동에 동조한다면, 분명 다른 것을 느끼게 될 것이다.

한혜원 Hyewon Hahn

After graduating high school in Korea, I went to New York to study at the Pratt Institute. I finished undergraduate studies at the Fine Art Department with a major in drawing and minor in art history. I majored in painting for the Masters at the same institution. I was on the Dean's List and President List all throughout the six years of undergraduate and graduate studies, ultimately graduating with distinction and highest honors. After graduating in 2009, I worked in the U.S. with an artist visa, exhibiting in both Korea and the U.S., and returned to Korea in 2014 to enroll in the PhD program as a painting major in Hongik University.

홍정은 Emma Hong

“Red and Red” (2018)

많은 우연과 실수들이 주변을 부유할 때 이런 것들은 사람들에게 불안을 준다. 이성에 의해 계산되고 구성된 것에 기대와 가치를 걸고 안심을 한다. 나는 불완전의 상징인 재료들을 통해 새롭게 나타낼수 있는 어떤 가치와 가능성을 찾는 작업을 하고 있다. 이 작업은 조각 조각 깨진 유리 조각들을 열가마 작업을 통해 평평한 오브제로 만든 뒤 드로잉을 하고, 콜라주를 하고, 배열을 한다. 그리고 빛 (조명)이라는 요소와 함께하며 완성을 이룬다.

‘사비나가 말했다 “비의도적 아름다움, 물론 그래요. 이렇게 말할수도 있겠죠: 실수에 의한 아름다움이라고. 이 세상으로부터 완전히 사라지기전에 아름다움이 잠깐이나마 존재할수있을테지만 그건 실수에 의한거죠. 실수에 의한 아름다움이란 미의 역사에 있어서 마지막단계입니다.”

- 참을 수 없는 존재의 가벼움, 밀란 쿤데라

홍정은 Emma Hong

영국 첼시예술대에서 수학한 홍정은은 조명 작업을 하는 작가이다. 그동안 런던과 국내의 페어 및 전시에 참여했고 빛과 특정 재료를 통해 자신만의 추상미술의 영역을 구축해가고 있다.