

The 5th International Exhibition on New Media Art

CICA Museum _ L Gallery, M Gallery

March 29 - April 14, 2019

2019. 3.29 - 4.14

Featured Artists 참여작가:

Maryamsadat Amirvaghefi, Kimberly Callas, Dejha Ti and Ania Catherine, Enzo Cillo, Chih Yang Chen, Frankie Chow, Ben Glas, Reza Kianpour, Anja Malec, Ana Isabel Marten, Kevin Mercer, Naomi Moser, David Mrugala, Su Hyun Nam, Molly O'Donnell, Mikey Peterson, R. Prost, Jonathan Michael Ray, Ahree Song, Michael Tarbi, Rebecca Vickers, Anastasios Veloudis, 김미라, 김령문, 송유경, Jei Ryung Lee 이제령, 현홍

Maryamsadat Amirvaghefi

“Can You Hear Me?” (2018)

By putting myself at the center of the work and by focusing on the autobiographical, I am able to consider the political and personal views surrounding a young Muslim woman who lives with constant uncertainty in the United States. Politics, gender, social standing, and ethnic background all play a large part in the evaluation of an artist's work while other aspects go overlooked. I cannot help but feel that certain groups of artists are automatically categorized based on the aforementioned classifications. As a female artist that was born in Iran, a predominantly-Muslim country known for violent dictators and discriminatory views towards women, I am forced to acknowledge my relationship to masculinity and the perception of individuals around the world.

Maryamsadat Amirvaghefi was born in Tehran, Iran in 1989. Amirvaghefi's works are the mixed media medium of painting, video art, and sculpture pieces. She graduated from University of Arkansas School of Art with an MFA. She completed her BFA at the Sooreh Art University, Tehran, Iran in 2013. She is currently working at the University Of Arkansas School Of Art as an Instructor and a Assistant Director at FNAR Gallery. She has had group shows in Tehran, South Korea and USA. She curated two shows from Iranian and American young artist in Tehran. Iran and Fayetteville. USA. Her works have been published in Al- Tiba Magazine, New Media Art 2018, CICA Museum, WOTISART Art Magazine, Studio visit magazine and Average Art Magazine. She lives and works in Fayetteville, Arkansas.

Kimberly Callas

“Yarrow's 2nd Sight” (2018)

In British folklore, a yarrow leaf pressed against the eyes was believed to give second sight. This 3D printed eco portrait mask is inspired by this folklore. Here the yarrow also flowers into the mind. While at Newforest, a sustainability institute I co-founded, I worked with many herbalists. I was intrigued by an idea that they shared that 'your healing grows outside your door'. This magical concept that healing plants grew next to the person that would need them spoke to an ecological intimacy that I wanted to share through my artwork.

Kimberly Callas is a sculptor and Social Practice artist working in both Maine and New Jersey. She uses both handmade and emerging technologies to combine the human body with patterns and symbols from nature focusing on the idea of an ecological self. Art New England called work from her series Portrait of the Ecological Self, “Unforgettable.” Her work has been exhibited internationally in galleries and museums, including Flowers Gallery in New York City, and the Pensacola Museum of Art in Florida. She has received national and international grants and awards, recently a Pollination Project Grant. Callas received her MFA from the New York Academy of Art and her BFA from Stamps School of Art at the University of Michigan. She is an Assistant Professor of Art and Design at Monmouth University.

Dejha Ti and Ania Catherine

“Line Scanner” (2017)

Line Scanner is an illusory exploration of projected line animations onto human motion.

Credits:

Creative Director, Projection: Dejha Ti

Choreographer, Performer: Ania Catherine

Director of Photography: Glenn Milligan

Key Grip: Andrew Joffe

Animation: Naoko Hara, Kipp Jarden

Music, Alva Noto, 'Uni Mode'

Location courtesy of Optimist Inc, Los Angeles

Projectors courtesy of PRG, Los Angeles

Dejha Ti and Ania Catherine

LA-based artists Dejha Ti and Ania Catherine create performance installations and films integrating environments, bodies and creative technology. Spanning the art and commercial realms, the duo has partnered with musicians, festivals, brands like Adidas, Amazon, Hulu, and cultural institutions including LACMA, Art Basel, and SCAD Museum of Art.

Enzo Cillo

“Silent Edge” (2017)

Silent Edge is a work that questions about the vision itself. The idea of this project comes from a reflection on the concept of “limit”. The limit of space and the virtual limit, both concrete and invisible. How to film this immaterial point is the question. Recording inside the depth of space, removing the visible space by mean of light and shadow. At the end there is an image of a field in Galway, a picture of the field where the limit is the space between heaven and earth, between the vertical and the horizontal.

Enzo Cillo

The video is for him a way to get in touch with something more deep and hidden. At the core of his research there is the topic of light and shadow, and the constant questioning of the invisible image that exists between those two elements. His works are displayed at various international museums and festivals. He currently lives and works in Rome.

Chih Yang Chen

“Humans can only confess to Something rather than Somebody” (2017)

My works discusses the indescribable connections between humans and objects, especially when people are suffering from extremely painful and harsh emotions, which is impossible to tell anybody else about how one feels. However, people still need to confess to something. In this situation, I confess to a “thing” rather than a person.

My works have been done in a speculative approach. I speculated all the objects could understand and record humans' behaviors and emotions. Therefore, the surfaces of the objects are distorted after they recorded more and more behaviors and emotions. The objects made the negative emotions and connections between humans and objects tangible, and became the symbols of the indescribable, hidden parts of humans.

The 3D printed objects visualize the emotional connection between humans and objects. The emotion patterns accumulate on the surfaces of the objects are visualized from EEG data. EEG is an equipment which records our brain waves, different emotions cause different brainwaves.

Chih Yang Chen graduated from Royal College of Art, Visual Communication in 2017. Currently based in London. He is a graphic designer and a visual artist, working through graphics, prints, photography, moving images, short films and installation. Chih Yang has exhibited his works in various countries including UK, Taiwan, Russia, Italy, Greece, Norway, France and China. He also had his works published in magazines including Vice China, SHIFT(Japan), Aesthetica, Lungs Project 2018 and Al-Tiba9 Art Magazine Issue #2(Spain). He won the Gold Prize of Indigo Design Awards in May 2018 and participated the Golden Bee 13 Global Biennale of Graphic Design. His artworks always communicate speculative concepts through surreal symbols. He focuses on exploring the subtle relationships that occur between individuals.

Frankie Chow

“Vacuum” (2017)

Vacuum is the result of a video file that was deleted by accident. Removed of its original content during post-production, this work transformed itself into a digital animation and exposes the nature of creative process, blurring the line separating chance and intention, and raising ideas of loss, control, and potential.

Frankie Chow is a conceptual artist that works with video, performance and installation to produce often time-based and site-specific projects. Fundamentally interested in the process behind human perception and psychology, Chow's practice borrows qualities from surrealism and horror to examine ways of enhancing seemingly monotonous or unremarkable aspects of the real world. Chow is based in Sydney, Australia.

Ben Glas

“Music For x Spatial Interactions (Relativistic Music)” (2018)

Music For x Spatial Interactions (Relativistic Music) is the 7th track on the recently released album entitled “Music For Listeners” (Linear Obsessional Recordings, UK, 2018). Music For x Spatial Interactions (Relativistic Music) is a naturally interactive and relativistic sound composition, whose musical outcomes are physically explored by each individual audience member and their subsequent movement through the space of its presentation. This space is a field of tonal possibility; the act of experiencing the sensorial sound is the act of composing an ever fluctuating variation, never to be repeated again. While individuals have agency over their own experience, so does otherness as other participants may move through the space, composing their own perception, within the shared space.

Reza Kianpour

“Unknown Artist n°1” (2018)

“ALL EMPIRES WILL FALL” (2018)

Reza Kianpour

Born in Tehran in 1983, Reza Kianpour arrived in Luxembourg at the age of nine. After a classical course, he continued his university studies at École de Recherche Graphique (2003-2007) and Académie Royale des Beaux-Arts (2007-2009) in Brussels. He began his career as a designer in 2010. He founded his design studio Kianpour & Partners in 2015. In parallel with his professional activity, he pursues his research through art, around topics that raise questions about society and the understanding of the real world. His interest is particularly in the visual arts as a tool for analysis, reflection and investigation.

Anja Malec

“SEQUENCE” (2018)

SEQUENCE addresses the question of error in data collecting. It aims to question what happens when we start collecting digital data that has no particular purpose, or what we do with the collection that with the time has lost its previous mission, but we decide to keep it anyway.

Furthermore, this project explores the psychological characteristics of individuals who engage in digital hoarding. Behaviors associated with the accumulation of digital objects such as photographs, files, emails, and apps, etc. Besides, we can ask ourselves how do we think about and relate to the digital information that we have access to, and how do we decide on whether or not to save it or delete it.

Could it be a habit? Or, it could be based on fear we have about losing something or missing out. Only one thing is certain...

Anja Malec

The internet and media culture define Malec's art practice. Her primary focus is on the video medium and the aesthetics of transformative videos. Through artistic practice she explores digital lifestyle with a close emphasis on questioning the relationship between the phenomenon of poor image and the value of low-quality image in contemporary art. This correspondence Malec views in the realm of found footage that reflects upon the process of repetition, appropriation, cut/edit as a critical potential of an image in the social and cultural field. Anja holds MFA in fine arts from Academy of fine arts in Zagreb Croatia, and BA in animation from Volda University College, Norway.

Ana Isabel Marten

“Gold Day” (2018)

“Silver Day” (2018)

Gold day: Origin and formation of the planet. Earth, evolution of the human being. The man and his beliefs, memories of humanity. The gold altars give origin to the name of the work.

Silver day: Metallurgy, evolution of cities. Interaction between human beings and the divinity present in all aspects of the material world.

Ana Isabel Marten was born on July 17, 1961 in San Jose, Costa Rica, where she currently lives and works. In 1985 she obtained the title of Bachelor of Fine Arts with Emphasis on Painting at the School of Fine Arts of the University of Costa Rica. In 1988 she was a founding member of GRUPO BOCARACA, an important group of young Costa Rican artists who had an important influence on the national artistic scene during the last two decades of the 20th century. During the years 2008 and 2010 she participated in several workshops at the Costa Rican Cinematographic Production Center.

Kevin Mercer

“Vanguard Exploration Project: Theoretical Architecture of the Future No. 1” (2018)

Kevin Mercer studied drawing and painting at Western Illinois University where he received the University Gallery Purchase Award. Mercer then earned an MFA degree from The Pennsylvania State University where he received the prestigious Gerald Davis Painting Prize. Kevin has exhibited work with: Miranda Kuo Gallery, Manhattan, NY; Plexus Projects, Brooklyn, NY; Court Tree Collective, Brooklyn, NY; Treat Gallery, Brooklyn, NY; Artists' Milepost, Portland, OR; Art with Impact, San Francisco, CA; InLiquid, Philadelphia, PA; Philadelphia Center for Architecture. His work has been featured by Artist Studios Magazine, Dialogist.org, and Newfound Journal. Kevin's written works have been published with Alebrijes Literature and United Projects. In addition to his personal work, Mercer is developing an interdisciplinary, collaborative project, titled Bubblegum & Whiskey, with fellow artist, Sarah Swist. Kevin Mercer is currently a Visiting Instructor, Gallery Director, and Digital Fabrication Coordinator at Hastings College in Hastings, Nebraska.

Naomi Moser

“What's My Inheritance??” (2017)

“They tried to kill us, we survived, let's eat.” (2018)

“The candles aren't the only ones getting lit on Friday night!” (2018)

Moser's work investigates the creation and consumption of Jewish-American identity and stereotypes within the construct of capitalism. Her non-linear, looping narratives employ structures of traditional Jewish storytelling, such as theatrical performance and the repeated asking of questions. Forgetfulness and misunderstanding—as performed by her ditzzy ghouls—aim to disrupt and call into question the re-telling of these Jewish narratives and the identities of victimhood and dislocation that they perpetuate. Setting her scenes to themes of escapism in the form of travel, nightlife and dress-up, she disarms the viewer with an approachable, campy aesthetic while simultaneously discussing her anxiety and queries about the inheritance of memory.

Naomi Moser is an American video artist based in New York and Detroit. She received her BA in Media Studies from Scripps College in Los Angeles in 2013 and her MFA in Photography from Cranbrook Academy of Art in Detroit in 2018. Moser has participated in residencies in Spain, Beirut, New York City, Toronto and Israel.

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.

Su Hyun Nam

“Woven Milieu 2” (2013)

“Freezed Momentum” (2013)

Woven Milieu 2:

Woven Milieu (2012) envisions the disintegration of tiny parts of the world and invites the viewer to look more carefully at the mutability of familiar landscapes and spaces. This work shows paradoxical dialogue between representation of image and the suggestion of contiguous context, which is an invisible, yet dynamic “presence,” as well as between the buzzing real-world and its transformation to meditative mediations. It investigates both the lingering presence of form and its infinite possibility for change.

As a foreigner in Chicago, I enjoyed the solitary and invisible moments given to me as an urban traveler in this fast-paced city. Roaming around in Chicago, I spent a year filming trees. During the time, I could explore the situation around me, acting like a tree—transfixed to one spot. I witnessed temporal events, people and cars passing by myself and my arboreal companions. I began to imagine urban space as a kind of weaving representing all different kinds of relationships in this city. Thus, the trees soon become my primary mode of creating a calming focal point in my composites of the cityscape, and my body acts as a spatiotemporal mediation in this city.

Freezed Momentum:

For Freezed Momentum (2013), I investigated the underlying disintegration of the seemingly coherent public world into tiny and heterogeneous fragments of experience by recomposing time-lapse cityscapes. Contemplating and responding to the multiple rhythms and velocities of events in the urban context, I work to locate and integrate them into a space taking on a complex emerging identity. I seek to register and mediate their apparently unconnected comings and goings. Those fragmented images reference multiple incongruities – generated by competing social norms and clashing cultural perspectives. For me, urban life is thus a form of complex polyrhythmic weaving, comprised of the traces and trails of human activity. This work seeks to capture the tensely balanced heterogeneity of the urban social environment and transforms it into an uncanny landscape.

Su Hyun Nam

As an interdisciplinary media artist and researcher working at the intersection of art, technology, science, and philosophy, Su Hyun Nam explores her relationship to digital media with an artistic and meditative approach to computation. Her affective experience with technology, which emerged from the process of digital art making, is represented in various forms of media art projects. Her work, including an interactive video installation, 3D game art, and media performance, has been exhibited both nationally and internationally at venues from Spain, UAE, Greece, and Singapore to South Korea. Her community-based media art projects were recently showcased at Burchfield Penney Art Center and Hallwalls Contemporary Art Center in Buffalo, New York, and her papers have been presented at SIGGRAPH Asia in Japan and the International Symposium on Electronic Art (ISEA) in Colombia. Su Hyun Nam is currently an Assistant Professor in Computer Art and Animation, the Department of Transmedia at Syracuse University and a Ph.D. candidate in media study at SUNY Buffalo. She earned an M.F.A in art and technology studies from the School of the Art Institute of Chicago.

Molly O'Donnell

“Contacts” (2018)

By turning to the digital space to receive pleasure and comfort, online communities like ASMR formulate themselves to satisfy each other's desires through what I like to call, an internet euphoria. Strangers behind a screen become hypnotized by a whisper blowing into the mic or the sound of the slime smacking together. YouTube has become a playground for these voices to communicate and elicit these sensory reactions. ASMR, in its virtual manifestations, entails no actual touch; all participants, are in reality, alone in their room actively searching for an ease to their symptoms through the internet.

This work explores how we as a culture adapt our identity through these subcultures of the internet. Contacts makes unwavering eye contact with the viewer as they display a variety of animated contacts through the blink of an eye. A person can be heard whispering in the background to a daunting beat, where the audience is only accessible to hear bits and pieces of the gentle whispering describing the delivery of their colored contacts and the dangers of opening up the packaging. Although making reference to ASMR, the audio also makes known the ironic commodity of purchasing something as susceptible as contacts on the internet. Being a necessity for vision, the colored contacts function become negated as it's unboxing performance becomes a self-gratifying decoration.

It is these trends, or rather subcultures of the internet, that play an intricate part in our fascination with internet euphoria and how equally vulnerable and powerful we feel when we present ourselves online.

Molly O'Donnell is an interdisciplinary artist based in Boston, MA. Molly has recently received her BFA in photography with a minor in interdisciplinary arts and art history at Lesley College of Art and Design in Boston, MA. Inspired by popular attitudes of internet culture, Molly's work explores the role of the female gaze within the digital era. Through video, sculpture, and internet-based projects she explores how we express our sexuality, gender, and identity through the pleasure and stimulation of the internet. Molly has been exhibited locally and internationally including the Boston Cyberarts Gallery in Boston MA; Patton-Malott Gallery in Aspen, CO; Landskrona Foto Festival, Sweden; and has recently showcased a solo exhibition at Texas Tech University this past October.

Mikey Peterson

“Beyond Delta” (2018)

In this abstract environmental landscape, space and time are continuously being reshaped. As with dreams and memories, the imagery lies within the boundary of the familiar and the surreal. The layered and distorted textures taken from across the United States (New Mexico and Illinois) reveal that nature's connections are closer and greater than they appear. The soundtrack, edited from the source footage, further dramatizes this cycle of transformation. We are transported into a place of otherness where the transitory can also, paradoxically, seem enduring.

Mikey Peterson is a Chicago-based video-audio artist, singer-songwriter, and art educator. His moving image work, influenced by pre-CGI Sci-Fi films, experimental cinema, and sound collage aim to disturb the viewer's self-perception and sense of place. Subtle events appear dramatic and nature's movements become surreal transformations. Footage is taken out of its original context and manipulated to relay other truths about the world that it is from - unveiling themes of memory, life cycles, disorientation and fear. To advance this process of displacement, Peterson manipulates the sound from the source recordings to compose a cohesive soundtrack, moving the viewer into dream-like meditations, chaos, and dark surreal spaces that paradoxically envelop rhythms of tone and light. His work has shown at Chicago's Museum of Contemporary Photography; the Chicago Cultural Center; the University of Chicago's Smart Museum; Rome's MAXXI Museum; South Korea's CICA Museum; the Armory Center For The Arts in Pasadena, California; Seattle's Northwest Film Forum; the SIGGRAPH Conference in Los Angeles, California, the Lucca Film Festival in Lucca, Italy, London's Visions in the Nunnery, CURRENTS New Media in Santa Fe, New Mexico, the STREET VIDEO ART exhibition in Paris, France, Brooklyn's Ende Tymes Festival, and the Video Art and Experimental Film Festival at Tribeca Cinemas in New York City. His work has been featured in publications including CICA Museum's Digital Body: New Media Art 2018; Mexico City's Blanco pop; Paris' Stigmat10 – Videofocus; LandEscape Art Review and the online audio publication, Text Sound. Peterson develops and teaches courses at the School of the Art Institute of Chicago and Snow City Arts. In addition, he writes and performs sparse melodic songs as a solo musician, and as one-half of The Duende Bros, has developed an inimitable form of electro pop.

R. Prost

“Square 16”

“Square 17”

These 2 pieces are from a series entitled "Squares".

Squares is an experiment in quantum literature. These texts were produced algorithmically. The program was written to generate square texts.

The use of a computer program to generate texts somewhat eliminates the idea of self-expression and allows language to function more independently.

R. Prost

I was born and raised in Chicago. My background is in literature more than the visual arts. I have always been interested in the visual aspects of language. So, early on, I began experimenting with typography and visual poems. Recently I have been exploring the use of computer programs (which I have written) to generate poems of various types.

Jonathan Michael Ray

“The Weight and the Silence” (2016)

The Weight and the Silence is an exploration of landscape with and through a lens.

The background, a full 360 degree panoramic photograph of a winter woodland in England, slowly slides across the screens. Floating in the foreground, short video, filmed around the same woodland, fade in and out – their meandering movements dictated by the movement of the the artist's eye / video-camera lens.

It is the relationship between these various images that create the viewers experience; a subtle and incoherent vision of our layered reality.

Jonathan Michael Ray

Informed by the act of looking, Jonathan Michael Ray's art practice largely comprises of works in video, photography, installation, print and drawing. The work he makes has always been contingent upon, and deeply connected to his surroundings, and he continuously references landscape and how we encounter and engage with the world around us. He is interested in looking beyond what we look for when we look, by breaking down the processes by which we see, and addressing the tools and language we use to make sense of our visual existence.

Ahree Song

"Contained Time" (2014-2018)

The Contained Time is a formalistic experiment which attempts to capture the process of qualitative change, for which I applied clear urethane sealer to a fruit in its freshest condition. I then made a hole to let the changes progress and again sealed the hole depending on the severity of decadence at certain intervals to preserve the status. I intended to cease a moment of the fruit's change. On the other hand, since the total volume of the fruit shrinks, the space of clear film partially becomes empty. Also, the contents in urethane either shrink or form liquid. The liquid nearly maintains the original color of the juices. According to a perspective of a food and nutrition study, a fruit completely isolated from the outside world changes in a form of conversion rather than decadence. In other words, a solid fruit is converted into a liquid fruit, rather than going through the normal process of losing its original properties by being decomposed by bacteria. As a result, the final image of the Contained Time becomes a clear urethane skin in a perfect form of a fruit and a converted real fruit that can no longer be called a fruit.

Ahree Song

Born in 1984 in Seoul, South Korea, Ahree Song is a performer, sculptor and installation artist. Ahree received a BFA (2010) and an MFA (2015), both in sculpture from Seoul National University. In 2017, she moved to the United States, earning an MFA in fine arts from School of Visual Arts, New York (2019). In 2009, Ahree was awarded a Presidential Award in Seoul National University, Seoul. Her works are housed in the Seoul National University and Daekyo Culture Foundation in the South Korea and have been reviewed in CNB Journal, The Joong Ang Ilbo, The Kukmin Ilbo, The Seoul Shinmun, E Daily among others. Ahree's work has been the focus of solo presentations at the Woosuk Gallery in Seoul National University, Seoul (2014). Her work has been included in numerous group exhibitions, including those at the Kim Chong Yung Museum, Seoul (2010); Sejong Museum of Art, Seoul (2012, 2013, 2015); 440 Gallery, Brooklyn, New York (2018); The Factory, Long Island City, New York (2018). She lives and works in New York City and Seoul.

Michael Tarbi

"Untitled" (2018)

"Untitled"(2018) is a digital print edition based on a drawing of chromosomes. This piece relates to Bio Art by allowing the viewer to feel as if they are looking through a microscope and examining the material that makes us human.

Michael Tarbi

Since 2002, Michael Tarbi's work has appeared in galleries and museums throughout the United States including the Institute of Contemporary Art, Philadelphia, The Corcoran Gallery of Art, Washington D.C., MASS MoCA,

North Adams, and James Cohan Gallery, New York. His first major one-person exhibition took place at Thomas Robertello Gallery, Chicago in 2006. Tarbi was awarded the New York Foundation for the Arts Fellowship in 2011.

Rebecca Vickers

“Whirlylights” (2018)

Whirlylights brings together a collection of the barbershop poles displayed on the streets of Bangkok. Each Whirlylight is unique in its design, allowing for the collection of 500+ diverse forms to be acknowledged in a manner that celebrates both their differences, and similarities. Our attention is captured and illuminated by both their quantity, and the variation of their character.

Rebecca Vickers is an interdisciplinary American artist based in Bangkok, Thailand. 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 cofounder of LIV_ID collective, English editor of art4d magazine, teaches visual art at Mahidol University International Demonstration School and plays guitar in the indie-pop band VIPED.

Anastasios Veloudis

“Between you and me” (2018)

In “Between you and me” the artist recorded himself in an experimental performance along with shots of his partner in still position. The artist is showing part of his bodies in odd, abstract moves using materials like paper, leather and black tape. The grayscale, glowing shots create a visceral, dreamlike and surreal condition that seems to communicate messages that waiting to be deciphered. Anastasios' narrative work examines the concept of homosexuality and love bond.

Between you and me there are borders, connection lines, bodies, fantasies, emotion and thoughts. The video work “Between you and me” is an abstract, narrative work with a reference to the concept of sex, love and homosexuality. Black tape, leather, body parts combined.

Anastasios Veloudis was born in 1980 in Greece. He studied fine arts, structural engineer design, graphic design and in 2013 he received his Master Degree in Digital Media Arts from the university of Brighton. Veloudis has been part of many exhibitions around the world. His work is part of the collection of the Macedonia Museum of Contemporary Art in Greece. He is interested in a visual depiction of the vision to the unseen world of human emotions and reality interpretation. He practices with a variety of tools, from acrylic paint and paper collage to photography and video. “The process of creation is a constant challenge of balancing the coexistence of contradictory elements. A perpetual effort to take advantage of any spontaneous, irrational outcome arising from my practice in order to transmute it to a source of inspiration.” Veloudis currently lives and works in Brighton and London.

김미라

“Silence is Golden” (2017)

나는 전례없이 빠르게 변하는 시대를 살며 겪는 시간과 공간의 혼합 현상을 미디어를 통해 복합적 이미지로 포착하고자 한다. 나의 작업에서 복합 이미지의 혼종성(hybridity)은 모호함과 의외성으로 작용하며 사회의 보편적 믿음에 내포된 불확실성을 드러낸다.

나는 특히 미디어의 사실적 재현 기능과 가상공간의 현시라는 양가성에 주목한다. 영상매체를 통해 아날로그와 디지털 이미지를 혼합하거나 촉각 혹은 청각을 시각이미지로 치환하는 방식으로 작품을 제작한다. 나는 간접화되는 몸의 감각을 통해 디지털화라는 비물리적 현상이 물리적인 실재의 우위에 있게 되는 것, 무형이미지로 존재하는 전통문화나 가치관들이 키치적 사물로 변모 되는 현상에 관심을 가지고 이들을 시각이미지로 탐구하고 있다.

‘몸’을 소재로 한 작품 <Silence is Golden (침묵은 금이다)>(2017)에서는 콜라주 된 어지럽고 짧은 장면들이 동시다발적으로 충돌되면서 감각을 자극시킨다.

작품에서 나는 대중 미디어 속 장면들을 적극적으로 개입 시켰다.

이성(理性), 완전함, 아름다움과 같은 용어에 포섭되어서 그 강박이 집착 적으로 뒤틀린 욕구를 드러내는 인간의 모순된 상황을, 진지하면서도 우스꽝스러운 장면으로 구성하였다.

김미라

나는 미국 매릴랜드 예술대학교 (MICA)에서 페인팅을 전공하고, 일본 오키나와 현립 예술대학교에서 조형예술연구과 석사와 서울대학교 서양화과 석사를 졸업하였다. 이후에도 강원도 양양, 구로, 뉴욕, 전북 완주 등 강한 지역성을 지닌 장소들에서 다수의 개인전과 기획 단체전 및 레지던시에 참여하였다. 나는 여러 지역과 문화를 횡단하면서, 드러나는 ‘공간’에 관심을 가지게 되었다. 내가 말하는 공간에 대한 관심이란, 급격한 산업화의 결과로 생겨난 대도시의 정형화된 인공성이나 비장소적 특성을 경험하면서 구성되는 동시대적 특성을 말한다. 산업화를 통해서 형성된 주체의 동질화와 자유의 상업화가 우리를 어떻게 억압하고 소비하고 있는 지를 몸과 자연을 소재로 표현한 영상으로 나는 표현하고 있다.

김령문

“Drift Klang #1” (2015)

“Drift Klang #2” (2015)

“Drift Klang #3” (2015)

영상작업에서는 자연과 일상 속에서 발견해낸 움직임과 리듬의 뉘앙스들을 다양한 관점과 실험적 방식으로 풀어내보고자 하였습니다. <Drift Klang #1>은 특정한 지역에서 체류하면서 느꼈던 감각적 경험들과 순간순간 발견해낸 일상 속의 리듬을 디제잉 하듯이 편집하면서 또 다른 움직임의 순간들을 연출해보았고, <Drift Klang #2>에서는 주어진 자연의 소리가 아닌, 작가가 타인으로서 자연에 적극적으로 개입하는 상황을 통해 얻어낸 사운드와 그 감각적 경험 안에서 느꼈던 주관적인 인상들에 새로운 리듬감을 부여해 보았습니다. <Drift Klang #3>에선 ‘구’를 매개로 하여 명쾌하게 잡히지 않는, 잠들어있는 감정의 뉘앙스를 즉흥적으로 꼬집어내어 표현해보고자 하였습니다. 구가 가지고 있는 부드러움, 반대로 소재의 견고함과 깨질 수 있다는 인식에서 오는 긴장감, 떨어뜨리는 행위가 주는 쾌감과 그 행위의 결과로서 주어지는 예상치 못한 소리 없는 고요함이 뒤섞여 어떠한 긴장관계를 만들어내고 있습니다.

김령문

우리는 수많은 움직임 속에 둘러 쌓여 있습니다. 그것들은 끊임없이 새롭게 만들어지며 살아있는 리듬을 가지고 호흡하고 순환하고 있습니다. 자연과 일상 그리고 내면에서 만들어지는 여러 가지 모습들, 무언가를 느끼고 생각하고 말하고 행동하는 순간에도 끊임없이 생성되는 미묘하고 다양한 모습들을 통해서 여러 가지 것들을 추상해내게 됩니다. 본인은 이러한 움직임과 리듬에 존재하는 무수한 뉘앙스에 관심을 가지고 그것들을 시각적으로 형상화하는 작업을 하고 있습니다. 이러한 것들에 대한 탐색의 과정은 눈에 보이지 않는 감각들을 시각화하는 과정이라 할 수 있는데, 시각, 청각, 촉각, 후각 등 감각요소들과의 관계를 통해 인식되어진 것들을 어떤 상상력에 따라 다시 재현해 내는 것입니다. 작업을 하는데 매체에 대한 제약은 두지 않으며, 형상화 과정에서 다양한 매체로의 실험은 저의 호기심 많은 성향의 반영됨과 주제를 더 잘 시각화하여 표현할 수 있는 방법을 고민하는 과정에서 자연스럽게 나타난 결과입니다.

송유경

“Between Perfection and Imperfection” (2017)

무엇이 완전이고 무엇이 불완전일까? “Between perfection and imperfection”은 이 질문에서 출발하였다. 반쪽의 도형을 거울에 붙이면 완전한 하나의 이미지를 만들어내는데, 이러한 형태가 온전한 것이라고 볼 수 있을까? 거울 속에 멎힌 나머지 반쪽은 실재하지 않아서 불완전하게 보일 수도 있지만 거울 속 공간과 현실세계를 이어주는 매개 일 수도 있다. 브로치의 반사면은 도형뿐만 아니라 착용자의 주변인물과 공간을 담아낸다.

송유경

우리는 매일 거울 앞에 서서 자신의 모습을 비춰본다. 거울을 바라보는 것은 자신을 관찰하는 과정이자 자아를 찾는 과정이 될 수도 있다. 반사에 의해 멎힌 상을 되쏘는 거울은 사물의 위치를 좌우로 바꾸어 놓는다. 더욱이

거울은 현실의 맥락에서 내 모습을 떼어내어 자신의 틀 안에 재배치시키는 요술을 부린다. 그것만으로도 거울의 비친 '나'와 다른 사람이 보는 '나'는 같은 모습이 아닐 것이다. 이러한 의미에서 나를 상기시켜주는 거울은 나에게 특별한 소재가 되었고, 반사효과를 가진 매체들을 가지고 장신구로 표현하기 시작했다. 금속 면을 거울처럼 고광택이 나도록 만드는 과정은 고되지만, 마치 뿌연 안개 속에서 나를 찾는 수행이라는 생각이 들기도 한다. 그리고 작업은 나와 착용자(관람객)를 이어주는 매개가 되어서 주위를 비춘다.

Jeji Ryung Lee 이제령

“I am Home” (2018)

I am Home (2018):

I am Home is a text based interactive installation emerging text and natural force, wind. The piece is consist of words projected on a white fabric, delivers a story blown by wind. The words change when wind blows and touches the fabric, build a philosophical sense of life - where we born, where we are, where we head - isn't everything in life coincidental?

The work is also encouraged to be interacted by visitor through touching.

Credit

Technical direction & Programming : Petr Devaikin

Jeji Ryung Lee is a South Korean multi media artist based in Berlin. She express her voice through text based conceptual art works in various mediums, including interactive installation, poem, performance and visual forms in multimedia. Lee's work often speaks of identity, self- awareness and self-reflection ; and the artist often articulates the epiphanies in life to address cognitive, emotional, behavioural and social maturity as human.

Surrender to yourself is an text based interactive installation emerging text and natural force, wind. The piece is consist of words projected on a white flag, delivers critical questions and statement on truly knowing oneself. The words change when wind blows and touches the flag, build poetic relationship between art and technology. The work is also encouraged to be interacted by the visitor through touching.

현홍

“LEAKS 03” (2018) 100*100 Digital

“LEAKS 06” (2018) 100*100 Digital

한동안 모던에 대한 연작을 만들어오면서 언제 이 시리즈를 끝내야 하나, 고민해 왔던 차였다. 세상을 모던이라는 창을 통해 바라보고 그리고 모던이라는 문틀에 맞춰 작품을 만들다보니 어느새 이상한 집 하나 만들어놓고는, 그 안에서 좀처럼 밖으로 나오지 않으려는 이상한 나를 발견한다. 친구들이 부르면 나가서 놀아야하는데 말이다. 나를 할만큼 했다. 새 작업이다.

1. 모든 존재는 가루를 날린다.

이번 작업은 사람 그리고 사람들 사이의 감정 관계를 시각화한 것이다. 그럼 눈에 보이지 않는 그 감정들이라는 것을 어떻게 눈에 보이게 하지. 사람들의 감정이니까 사람들의 표정이나 제스처로 표현해볼까. 아니다. 난 사람들을 지우고 그 자리에 사물들을 집어넣는다.

사물에는 항상 사람이 묻어있다. 행동의 인과 관계가 사물들에 적용되는 것은 물론이고, 욕구를 비롯한 다양한 감정들이 사물에 투영되고 작용한다. 이번 작업은 사물들의 퍼포먼스다. 사물들로 하여금 그 감정을 대리하고 그리고 비유한다. 동시에 그 복잡성을 단순화한다.

또한 사물엔 물리를 넘나드는 화학이 있다. 보이는 경계를 넘나드는 보이지 않는 느낌이 있고 떨림이 있다. 여운이 있고 분위기라는 것이 있다. 그 보이지 않는 것을 보이게 하는 것이 바로 예술이 가지는 힘이다.

인간 서정... 개인들의 억압, 분노, 슬픔 그리고 그 감정들이 타자와의 그것들과 만났을때의 또다른 감정선들. 다른 욕구, 이해의 차이. 갈등과 싸움, 그래서 단절과 상처. 멀리서 보면 애뜻함. 아주 과거에도, 지금도 그리고 멀리 미래에도 계속될 보편적이고 근원적인 우리의 모습이다. 이번 작업은 인간에 대한 오래된, 그래서 아주 어려운 질문들 -삶, 죽음, 사랑등- 에 대한 내 첫번째 대답이기도 하다. 시작이다.

2. 작업 원리 중 하나.

최소한의 동일성을 가지고 최대한의 차이를 표현하는 - 공통성 분화의 원리라는 것이 있다. 좀 어려운 말이긴 하지만, 작업을 하는 데 있어 주요 원리중 하나다. 바닥과 테이블, 벽등의 비슷한 배경을 바탕으로 여럿 사물들을 다양하게 구성한다. 그 사물들의 모습과 변화를 잘 보아주기를 바란다.

예술은 그래야하는데 더 그렇지 않게, 반대로 그래야 하니까 더 그렇게, 축소하거나 과장하려는 속성을 가진다. 내 사진에서 사물들을 보는 것도, 사람을 더하는 것도 감상자의 상상력이다.

3. 포스트 사진에 관한.

사진은 언제나 과거의 어느 한 시점과 어느 한 곳에 있었던 것들에 대한 기록이었다. 사람들이 아직 사진에 관해 가지고 있는 보편적 믿음이기도 하다. 그리고 지금의 디지털 사진은 한 시점과 한 곳이라는 사진에 있어 가장 중요한 두 요소를 배신하고 있는 것이다.

다른 시점과 다른 공간에서 촬영된 사진들이 하나의 사진위에서 편집이 된다는 것은 혹은 한 시점과 한 공간으로부터의 정보에 또 다른 추가적 효과를 덧입힌다는 것은 전통적 사진의 속성이 아니다. 여러개의 다른 시점들과 다른 공간들이 그리고 추가적 효과들이 하나로 묶여진다는 것은, 시점을 잃어버리고 그때의 공간도 잃어버렸다는 것으로, 더이상 기존의 사진이 아니다. 탈시간, 탈공간 -합쳐서 탈동시- 이라는 것은 이미 회화의 속성이다.

그래서 사진은 일종의 고안된 그 무엇이 된다. 작가가 번역한 현실이라는 것이고, 무엇인가 교정되어 있다는 것이다.

이와 같은 변화는 사진 역시 회화처럼 시간과 공간의 격리로부터 좀더 자유로워지고 싶다는 것을 의미하는 건 아닐까. 사진 역시 표현의 역사 -의 흐름- 를 거스리기 힘들다는 것이 아닐까. 예술의 작법은 기술의 작법을 따른다는 자명한 명제를 체화하고 있는 것은 아닐까.

그러나, 사진은 포스트 사진을 위해 디지털이라는 가장 쉽고 편한 길을 택했을 지도 모른다.

고안된 현실이 어떻게 현실을 대신할지는, 번역된 사진이 얼마나 더 예술적일지는, 탈동시적 표현이 어떠한 사진적 성취를 가져올지는 아직 아무도 모른다. 디지털 사진이 또 하나의 사진으로 넉넉히 인정받기 위해선 전적으로 작품들의 수준에 달려있다. 전적으로 작가들의 고민과 창작에 달려있다. 시간이 좀 더 필요하다.

그러나 배신자들은 외면당하기 쉽다는 사실을, 배신자들의 변론은 받아적지 않는다는 사실을 항상 염두해 두어야 한다. 나부터가 말이다.

4. 작업을 마치며 짧게.

하면 할수록 무용하다는 것을 깨닫는다. 무모하다는 것도 깨닫는다. 순수예술이라는 것 말이다. 또한 이 순전히 고독한 짓이 힘들기도 하다. 하지만 새 작업을 발표할때마다 조금 설레는 것도 사실이다.

끝으로 작업에 도움을 준 많은 이들에게 고맙다는 말을 전하고 싶다.

현황

홍익대학교 대학원과 글라스고우 예술학교에서 사진을 공부했다. 사진과 설치작업을 해오고 있으며, 주로 현대성에 관심이 많다. '모던타임즈' 라는 주제로 5번의 개인전을 가진 바 있다. 난 <현대>에 관심이 많다. 나와 지금(현대)의 관계는 금붕어와 어항 속의 물과 다르지 않다. 나는 어떠한 시대에 살고 있으며, 어떠한 관계에 놓여 있는가. 세계는 개인의 자율적 의지만으로 살아가는 곳이 아니다. 현대(지금의 이곳, 또는 시간과 공간)를 가득 메우고 있는 온갖 원리(현대성)는 우리의 경험공간 역시 그것들의 모습대로 디자인해나간다. 난 그것들을 카메라를 통해 록킹한다. 현대성이 어떻게 현실화되어 있는지, 그래서 시각적으로 확인 가능한 부분을 사진에 담는다. 또는 시각적으로 확인 가능 할 수 있도록 작품을 만든다. 시각적으로 확인 가능한 부분을 사진에 담는 경우는 스트레이트한 사진일 경우이고, 시각적으로 확인 가능 할 수 있도록 작품을 만드는 경우는 디지털 합성을 통한 회화적 사진일 것이다.

