

Concept 2019

CICA Museum

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2019. 6.28 - 7.14

Featured Artists 참여작가: Pierre Ajavon, Cristina Amiran and Khalil Charif, Tanja Balac, Hazel, Hyegyung Choo, Louize Deh, Norman Fairbanks, Rodrigo Franzao, Houston Fryer, Rhea Gupte, Taihie Han 한태희, Eunsun Huh 허은선, Soonho Jo 조순호, Hanul Kim 김하늘, Alexandra Knox, Lilien Li, Heejae Lim 임희재, Katarzyna Wishqa Łyszkowska, Sjoerd Martens, Yelena Myshko, Yao Cheuk Ni, Ari Norris, Heejin Park 박희진, Jeongeun Park 박정은, Erin Pollock, Katherine Rutecki, Sandra Araújo, Jennifer Seo, Jackson Shim 잭슨심, Monika Sochańska, Rachel Wolfe, Kristin Wu, Jaesik Yoo 유재식

1-5. Alexandra Knox

1. "Ritual (beet)" (2019)
2. "Ritual (salt)" (2019)
3. "Ritual (milk)" (2019)
4. "Ritual (oyster shells)" (2019)
5. "Ritual (horse hair)" (2019)

Ritual explores ideas relating to motherhood and sexuality through performative action. As a new mother, I have experienced a fundamental shift in my identity as a sexually charged being to a source of food and nourishment. While these functions are viewed as traditionally exclusive of one another, they are indeed conjoined in the postpartum body. When I nurse my son, I immediately feel the need to quench my thirst and replenish nutrients. I now find myself contemplating the purposes of my body, struggling to negotiate sexual objectivity and my body as a food source. Ritual aims to compound the objectivity and question the function of the female body by incorporating materials associated with nourishment (calcium, salt, iron) and sexually overt actions.

Alexandra Knox is an artist, professor and new mother living and working in South Carolina. She received her MFA in Studio Art from the University of Oklahoma and a BFA from East Carolina University. Her practice spans mold making and casting, construction, installation and performance. Knox's work is most often autobiographical, and draws references from her surroundings on the two acre country property where her family resides. She was a recipient of Oklahoma's Art 365 Grant in 2012 and has exhibited her work nationally.

6. Ari Norris

"Smile" (2018)

Description of "Smile"

Aiming to deflate the seriousness of realism, and in this instance, portraiture, a grouping of rubber bands rendered out of painted brass, unify to create an oversimplified form - a pair of eyes and a mouth.

Installation Instructions for "Smile"

Included with the physical work, will be a template a drill bit to aid the installation of the work. Four pin-holes will be drilled into the wall, and will receive hanging posts for the lightweight brass construction. Detailed instructions will be included w/template.

Ari Norris is a Chicagoland Artist largely working in the field of sculpture. Originally from Muskegon, Michigan, Norris has received a BFA from Northern Illinois University in 2019, and has exhibited nationally in America; recently at Baby Blue Gallery of Chicago, the 75th Rockford Midwestern Biennial in Illinois, the Midwest Sculpture Exhibition in Indiana, and other locations across Michigan, New York, and Texas.

7. Cristina Amiran and Khalil Charif

“Times square” (2009)

Investigating the contemporary use of images in our technological era, Times Square is an inventory of images about the act of photograph, the idea of time and its boundaries. An observation about collecting images as an anthology of our lives. As Susan Sontag’s *On Photography* says: “To collect photographs is to collect the world. (...) To photograph is to appropriate the thing that we are pointing at: It means putting oneself into a certain relation to the world that feels like knowledge ? and, therefore, like power.”

Cristina Amiran (1960-2018) and Khalil Charif (1967), artists from Rio de Janeiro, Brazil. They both studied in the Escola de Artes Visuais do Parque Lage, in their hometown. Together, they worked in several projects for over 15 years. Among their exhibitions are: “Videoarte Agora Videoarte” (Rio de Janeiro, 2018), “24es Instants Video” (Marseille, 2011), “Rencontres Internationales” (Paris, Berlin, Madrid, 2007-2008), “Triennale of Contemporary Art” (Praga, 2008).

8-12. Hazel Hyegyong Choo

8. “Angelino #1 (Okinawa, Japan, 2011)” (2017)

9. “Angelino #2 (Paris, France, 2018)” (2018)

10. “Angelino #3 (San Miguel, El Salvador, 2006)” (2017)

11. “Angelino #4 (Milan, Italy, 2015)” (2018)

12. “Angelino #5 (Bilze City, Blize, 2007)” (2018)

New American is her new series and ongoing project of photography artwork. She started taking photos of others who, like her, were not born in the United States but have moved here to pursue their dreams. She believes that Los Angeles has a unique mixture of ethnic backgrounds and a melting pot of different cultures. Los Angeles is a Mecca of rich pop cultural places where you can find street art all around the city and you can encounter great street fashion styles everywhere.

New American explores diversity, identity, and society within the city. As Hazel has a unique perspective of being a Korean transplant in the city of Los Angeles, carrying her own identity which is a blend of her Korean background and LA’s unique culture. She often feels that she is at the intersection of several identities and she embraces that with her colleagues as well. Although the subjects of her art were not born here in the United States, they adopted the new culture and as a result their motherland’s cultures also become part of American society.

She keeps those appearing in her photos anonymous but gives hints through the title. The Title includes person’s home country with city, and year in which they moved to America.

Hazel Choo is an artist based in Los Angeles, California. Hazel attended the University of California, Los Angeles, and received a Bachelor's degree in Art with a specialization in Photography. She has advanced training in a range of studio art genres with photography as her primary focus. Over time, Hazel has seen growth in her understanding of and approach to photography as she pursued educational and professional opportunities in South Korea, the US, England, and other countries abroad. Her work explores the following ideas and topics: the emotional and political tensions between North and South Korea, her family experience of gendercide (the systematic killing of unborn female infants), her immigrant experience in the USA, and explorations of both her contemporary identity and traditional Korean female identity. Hazel is an award-winning photographer whose photography, installation and mixed media works have been exhibited at New Wight Gallery (Los Angeles), and artefact (Paris, France), with juried exhibitions selected by curators from The Los Angeles County Museum of Art and The Museum of Contemporary Art, Los Angeles.

13. Houston Fryer

“Data” (2018)

Data , a work from a body of work called Bullrun , explores our way of seeing through the lens of surveillance. Bullrun uses material from the 2016 Rio Olympics, Looney Tunes cartoons, and satellite videos while revolving around a surveillance program of the same name used by the NSA and GCHQ between 2010 and 2013. Bullrun looks at how the tools of surveillance affect the efficiency of entertainment. Big leaps in technology often happen because of a state interest in control and security, but these tools eventually become mass market and inform how we watch each other in roles that entertain us. In looking at the things we create as entertainment, we get a glimpse of how powerful groups watch us.

Houston Fryer

I am an instructor of Foundations and New Media at the University of Texas at San Antonio. My time is also spent as the Gallery Coordinator for UTSA's Terminal 136 in San Antonio's Blue Star Arts District. Born in San Diego, California, I earned my Bachelor of Fine Arts in Painting and Drawing from Henderson State University in Arkadelphia, Arkansas. My Master of Fine Arts was earned from the University of Texas at San Antonio. My awards include being a Wayne L. McAfee scholar of HSU, earning the Kaufman Graduate Fellowship in Art at UTSA, receiving the Art Presidential Fellowship in art at UTSA, and having earned an International Education Fund Grant for study abroad research in Mexico City while a graduate student at UTSA.

14. Jennifer Seo

“I have an Inkling” (2018)

I remember an intrigue felt as a child when I was handed a squid on a stick sold from a cart on the harbor somewhere (details of exactly when and where I do not know). Was it the salty taste? The wiry tips of the tentacles? The translucent flesh? Or the glittering light hitting the water in the background? It's not a special memory, or was it, or do I want it to be a special memory, but something stuck. And, I practice remembering it, but the more I pick it apart it loses its form.

I have a tendency to “examine” a specific detail, when “practicing” a memory. Consequently, there is an oversight

of the whole story.

My works are visual parallels to this process. Focusing on this modification, each work is based on a select fragment of a memory, displaced from its context, and elaborated on. For instance, the squid tattoos are a collection of overly designed packaged squid products which are a distorted image of the idea of a squid. I see this as a parallel to how a practiced memory becomes overly edited into something different than the actual experience. Tattoos are often symbolic of a memory, feeling, of a time or person and an effort to make it last, but making these temporary it is another parallel to the degradation of the wholeness of a memory overtime.

Conscious attempts to preserve and exact a memory in effect deconstructs it, but remembering is a reconstructive process. Memories are not records. They are partial, plastic, and in that way fragile. Recalling a specific memory repeatedly begins to degrade and thin the experience while at the same time builds it into something new.

I want to explore where the line is between cherishing something that's precious and coveting a sparkling thing? Awe and interest, Attention anticipation, Distracted by detail, Meaning/structure is applied retrospectively, Deterioration of intent, Distortion of original, Accuracy becomes a hindrance
There is a difference in what is expected/intended to what is realized. How do we weigh what is lost to what is gained?

15. Louize Deh

“Le Lait de la mort (The milk of Death)” (2018)

Le lait de la mort is a text written by Marguerite Yourcenar, a Belgium woman writer, in 1938. She related an Albanian traditional narrative about the construction of a tower (some versions mention a city or a bridge) that failed. In order to get it done, one woman has to be sacrificed. At some point, while men were building the tower around her chest, she shouts and beg them to let her breasts and eyes uncovered, as she has a baby that needs to be feed. They accept her condition. The baby will come during few years and when grown up, never again.

This Video is a performance of Louize Deh recorded, where also appear a hand of Ivan Amposta giving her the finger rubber protection, that he previously inflated through his mouth. It is a tribute and also a reflexion about the sacrifice, the cycle of life and death, the relation between the mouth and breast, and breath. Where starts the body? Georges Bataille once asked. The formless. How can we look at the architecture of the body, where shall we start to look at a body, consider it? The mouth maybe? Simple cavity before the orality, “future area of Speech” as wrote Jean Luc Nancy, french philosopher.

Art is not a place to answer questions, to say what to think or stay focussed on veracity. It is likely more a way of expression to ask some questions, or question something. Something or questions that are maybe hidden, unasked yet. Maybe like in a narrative or a tale. The ones that were shared at night or during work time, and went through generations. The spoken narrative. The poetry.

Louize Deh

Born in 1986, multidisciplinary artist from east of France and now based in Barcelona, Spain, using sculpture and everyday materials or goods to create video performance. During 2018, has studied in Metafora Studio Art School in Barcelona City with Ariadna Guiteras, a Catalan artist, as tutor.

16. Norman Fairbanks

“American Realism” (2018)

"American Realism" is an unbiased and thoughtful reflection on contemporary American culture in video and sound. The project aims to investigate the state of mind of the so called "American Dream" through a cinematic representation of social realities and everyday life scenes.

Norman Fairbanks is an ambient audio concept and video artist. His work includes more than 20 self-releases, soundtracks for games and film as well as generative music systems such as the "KLING KLANG MACHINE" iPhone app that he developed for German electronic pioneers KRAFTWERK.

17. Pierre Ajavon

“Hyde & Seek” (2018)

HYDE & SEEK

Synopsis :

Hidden behind a totemic tree, the moon plays hide-and-seek with the spectator and lets glimpse another world...

Pierre Ajavon is a video artist, composer, musician, and a sociologist whose main area of research was a psychedelic movement and its cultural impact, Pierre Ajavon moved into video art when he saw the possibility of bringing the sound and moving image together. He produced many experimental short films which he filmed, edited, and provided with a musical production. Pierre Ajavon speaks his language of sounds and images that is understood without translation into words. He lives in Paris and exhibits internationally.

18. Rachel Wolfe

“Solfège Souche” (2018)

A Solfège Souche is by definition the root of a forgotten connection with nature. In our time of rapid advancement in technology, we stand on a Vantasner Meridian. Is it dangerous if we do not know what we stand to lose? The video works with movements, light, body, sounds reminiscent of a basic fiber of existence: humans are part of nature. In an effort to portray a relationship with nature, instead of a dominance over nature.

Rachel Wolfe was born in Illinois, and trained in dance, piano, and voice. Her meditative works are informed by observation and inquiry into beauty and sensual feeling. A world experienced through synesthesia informs her inquiry into the Vision and Body relationship through themes of water, terrain, sound, and ways of embodied knowing. Value, depth, texture, colour as related to our feeling of intelligence. At times the work appears otherworldly, saturated, sublime, nearly unreal-but the images and installations made are always about aspects deeply tied to reality. Wolfe holds a Master of Fine Art from Otis College of Art and Design, and a Bachelor of Art in Advertising, with studies in Interior Design. Awards and artist residences include Trélex Residency (Switzerland), PRAXIS Oslo ad Praxis festivalen Tricia Brown (Norway), First Place by the Jury, Imagining New Eurasia Exhibition (South Korea), Woelffer Scholarship and Academic Merit Award, Otis College of Art and

Design (USA), Academic Scholarship for Social Psychology (Japan), Historic Pathways, Indiana State University (USA). The Print Ateliér of Montréal, represents images from Human Needs.

19-21. Rhea Gupte

19. "In Chaos" (2018)

20. "In Frailty" (2018)

21. "In Isolation" (2018)

Rhea Gupte's ongoing series of work Still "Life" delves into the human emotions of fragility and loneliness represented through inanimate objects.

Rhea Gupte is a visual artist, photographer, creative director, poet and writer living in Goa, India. Rhea's work has been part of exhibitions in India, Germany, Israel, Australia and has been commissioned by numerous clients and publications in India and abroad. The aspect of having an emotional connect with the viewer, being a storyteller and starting a conversation are important to her work. Be it through human subjects or inanimate objects, she often finds her thought process rooted in feelings forming an emotive dialogue.

22. Rodrigo Franzao

"All on the same sidewalk" (2019)

Paulista Avenue is one of the most important avenues in the city of São Paulo, Brazil. Being considered the economic heart of the country, a great number of financial and cultural institutions are based on her. As a symbol of Sao Paulo's center of economic and political power, it has been the focus of numerous political protests from 1929 to the twenty-first century. As important as Paulista Avenue, the ocean has for centuries played a role as a backdrop, introducing themes such as hardship, disaster, hope and resumption.

Rodrigo Franzao

Between 2002 and 2004, Rodrigo Franzão studied Language Arts at the University of São Marcos. During this time, he learned concrete poetry in Brazilian literature classes, which reinforced his interest for geometric abstraction. After graduating in Language Arts, Franzão taught Portuguese language and Brazilian literature for nearly a decade. During this time, he had the opportunity to combine art into his classes. Soon after that the evolution of his artistic process begun to unfold. Between 2008 and 2011, he enrolls in Psychopedagogy, Art Therapy and in Communication Art education classes at the Paulista College of Arts. At the same time, his evolution as an artist distinctly manifested itself during his tenure at the College of Architecture and Urbanism at the United Metropolitan College (2011), which emphasized spatial organization and visual communication. In order to put this theoretical knowledge into practice, in 2013 he goes further by enrolling in art college at the University Center Claretiano in Brasília, Brazil, to gain a greater understanding of the historical, social and aesthetic context of art.

23. Sjoerd Martens

“Invitation” (2019)

We are constantly leaving traces of our existence behind in our surroundings but we also have the urge to erase them as quickly as possible. They normally do not capture our attention, either because of their everydayness or perceived ugliness. The hidden beauty and purity of the human traces are what I want to immortalize so that they can be experienced differently and infinitely. Consequently, the subjects are no longer taken for granted. It is thus reminiscent of archeology, but with a different purpose and an unconventional mean.

I see my work as a sculpture of our legacy. The areas I create are characterized by past human presence, current abandonedness and future uncertainty. The human traces as still life are brought to a new breathing environment through multidisciplinary and atypical narrative techniques. The manipulated mise-en-scène forms a post-apocalyptic, semi-surreal microcosm that includes physical and non-physical signs of our mortality. This haven is solely palpable and is comparable to past childhood dreams, or dissociation from one's environment or self.

Sjoerd Martens (b. 1993, Nijmegen, The Netherlands) lives and works in Amsterdam. He studied Image and Media Technology at University of the Arts Utrecht in The Netherlands. From his ongoing photographic archaeological research into artefacts in our surroundings, is an urge to immortalize these through multidisciplinary and atypical narrative techniques. So that they can be experienced differently and infinitely and no longer taken for granted.

24. Tanja Balac

“Memorabilia” (2018)

Memorabilia speaks of the alienation of the person, lost in the infinite space of everyday life, but inserted into its own imaginative world. In fact, the cube itself becomes a space with a new meaning, not as a space of material phenomenon, but quite the opposite of it. I am trying to enter the part of the imaginary, out of the physical, while problematizing the concepts of memory and perception.

The modern problem of perception is no longer whether we are able to perceive things, but on the contrary, the key is to impel the real values.

Tanja Balac was born in Skopje in 1968. She graduated at the Faculty of Fine Arts in Skopje, in 1991, at the division of painting. Paving her artistic and professional path over the years, in 2008 she received her Master's degree from the Faculty of Fine Arts in Skopje at the division of painting. Member of the Association of Artists of Macedonia (DLUM) since 1996, she was also its president in the period of 2006-2013. Among her many professional visits outside the borders of her country, the study visit in Paris in 2003 is well worth mentioning. Her professional and artistic experience has been constantly enriched by work and study visits abroad, participation at conferences and workshops. Besides paintings, Tanja is also interested in creating installations, video art projects, and art performances. At present, she lives and works in Skopje.

25-26. Yao Cheuk Ni

25. "Building My/Her Place, Destroying My/Her Place" (2017)

26. "Balance 1" (2016)

"Building My/Her Place, Destroying My/Her Place" is an installation of canvas-made soft kitchenware. It questions mother's acceptance and insight of her child being a grown-up and having her own pursuit of life. The work also reveals mother's parental devotion through actions like cooking and sewing.

Building stability on something that never settles is difficult. "Balance 1" unveils the frustration resulted from this unpromising situation.

YAO Cheuk Ni (b.1987) is a graduate from the Bachelor of Arts (Fine Art) programme organized by RMIT University and Hong Kong Art School. Before stepping into the art industry, Yao has received informal art training from a painter specialized in making commodity landscape paintings. Since the time when she was a secondary school student, she has been struggling between fulfilling family responsibilities and pursuing her dream as an artist. The constant tearing force has influenced her creative practice reflected in the choice of subject matters and materials. Yao now divides her time between establishing her art career and working as a healthcare professional.

27. Yelena Myshko

"The Virgin" (2016)

My artistic practice is grounded in lived experience. As a woman I have a subjective point of view, as a feminist I use it as critique on social construction of art. I am a parrhesiast that speaks her truth no matter the consequences, establishing a polemic relationship with the World. I locate existential tension points within my socio-cultural environment and project them on my body, creating a subversive perspective on the female nude.

My aesthetic choices could be described as Dirty Realism, like the literature genre. I implode mundane aspects of ordinary life and turn them into a weapon to destroy beauty. Using no make-up, everyday objects, and blunt body language I create a reductionist vocabulary. The challenge is to use simple means in resourceful ways.

My work is political in the footsteps of art of the 1970's. I am influenced by the social upheaval that produced Fluxus and feminist artists. In particular, I appropriate Hannah Wilke's performalist self-portrait. This is performance in front of the camera that produces intimate images that reach the audience through reproduction.

With my performalist self-portraits I explore the phenomenology of identity production. I take snapshots until I capture a moment that communicates ambiguity. This grabs attention and provokes an associational thought process. It is unsettling, it pinches and makes you look twice. Allowing me to be a reflexive actor instead of an object in art.

Yelena Myshko is a multidisciplinary artist based in Arnhem, the Netherlands. She was born in Kyiv, Ukraine in 1985. Yelena studied Fashion Design, Fashion Strategy and Gender Studies. She is working with performance since 2010. Her interest in politics led to an affiliation with international feminist protest group FEMEN for two years. Yelena participated in boot camps and actions in Germany, France and the Netherlands and became the leader of FEMEN Netherlands. This experience influenced Yelena's artistic tone of voice and visual language. Yelena exhibited in the Netherlands, Spain, United Kingdom, Germany, Portugal, Austria, Russia, South Korea,

Colombia, Canada and USA. She was nominated for the BLOOM Award in 2018 and Walter Koschatzky Art-Award in 2019. Her work is published in various magazines and books that promote emerging artists.

28.Hanul Kim 김하늘

“Belle Epoque (화려한 시대)” (2018)

Belle Epoque 은 무성 영화, 파운드 푸티지, 합성 이미지라는 영상의 매체적 특징들을 구성 요소로 만들어진 단편 영화이다. 언어-서사, 매체-정보, 기억-환영 이라는 영상의 세 가지 인식론적 규칙을 가정하고 거기에 도전하는 선언적 작업으로써, 몰이해, 몰상식, 몰지각에 대한 긍정이 담겨있다.

첫째, 영상에서 서사란, 프레임안의 대상들에 대한 언어적 이해를 바탕으로 생산되는 이미지, 예) '슬픈 여자', '악당', '갈등', '상징적 풍경' 등 들이 만든 닫혀진 구조 안에서의 정감의 소비다. 둘째, 정보는 가치 판단을 일으키는 생물학적 자료이자 정신적 모멘텀이다. 즉 이미 내재적으로 매체적인 존재로서 인간은 정보의 비인격성, 정보의 객관성이라 할 수 있는 실재적 모호함이 개별적인 가치 판단의 근거라는 것을 망각해야 대상을 인식할 수 있다. 다시 말해, 정보란 그것이 가진 인식적 보편성을 이유로 항상 개별적인 반응을 불러 일으키는 이미지이다. 셋째, 환영은 몸이 믿는 기억이 된다. 감정이란 특정한 이미지들에 대한 신체적 운동이다. 감정들은 이미지들에 대한 우리 몸이 표현해내는 무한한 신뢰이며, 또 생존을 위해 기억에 의존하고 있는 우리 몸에 대한 자연의 일종의 저항이다. 영상이라는 환영에게 우리는 이런 믿음들을 여과없이 쏟아낸다. 이는 기억에 포괄되지 않는 환영에 대한 신체적인 호기심이며, 인식이라는 현실적 필요에 가려져있지만, 기억의 예측할 수 없는 출현 방식은 환영적임을 우리가 단번에 느끼고 있기 때문이다.

Belle Epoque is a short film which utilized in the making the elements that had left me strong conceptual impressions about moving-image making in general - silence, found footage, and formal compositing. I challenged against a set of self-imposed theoretical questions about some epistemological thresholds, as I felt at the time, in filmic experiences. They were 1) language-narrative, 2) media-information, and 3) memory-illusion. Through these three distinct yet intertwined modes of understanding moving image, I arrived at an aesthetic attitude that affirms irrationality, indiscernibility, and autistic.ity.

First, narrative in moving image is, an affective consumption within a closed circuit, of which images within the frame are propagated by our linguistic apprehension of them. i.e. 'sad woman', 'villain', 'conflict', 'symbolic landscape', etc. Secondly, we call information that which allows us to process values; it's a biological datum as well as a spiritual momentum. As intrinsically mediating beings as we are, it's necessary for us to abolish the objective vagueness of information, which is its impersonality, so to speak, in order for an individual value to be judged from it. In other words, information is an image responsible for judgmental interpretations of the reality, due to its universal cognitive quality. Lastly, illusion takes the form of memory for the body. Affection is the movement of the body towards a particular image. While it is, as self-evident emotions, the bodily manifestation of our uncompromising belief in the images, it's also the rebellious nature working on our body subservient to memory. Our unabashed faith in the illusion of moving image discloses our deep-rooted corporeal curiosity about illusion exclusive of memory. Because although we know for our own survival that illusion and memory are not identical, the unpredictable manner in which memory occurs undoubtedly feels illusionistic.

김하늘

미국에서 교육을 받고 2018년 돌아와 현재 서울에서 작업하고 있는 30대 한국인 남성 영상 예술가입니다. 회화로 시작해 사운드와 비디오 작업 등을 익혔고 지금은 비서사 단편 영상들에 집중하고 있습니다. 장 뒤뷔페, 스탠 브래키지, 신중현, 사뮈엘 베케트 등의 영향을 받았다고 생각하며, 추상적이고 인상 깊은 정서적 체험을 일상과 작업에서 함께 지향하고 있습니다. “쓰레기 (Waste)” 라는 연작을 작업 중이며 “바보, 쓰레기, 거지 (Stupid, Waste, Impoverished)” 라는 과정 미학 에세이를 쓰고 있습니다.

Hanul Kim works and lives in Seoul, Korea, where he relocated in 2018 from America. He started as a painter, then moved on to sound and video works before focusing on short non-narrative moving image works in the present. His self-claimed influences include Jean Dubuffet, Stan Brakhage, Shin Joong-Hyun, and Samuel Beckett. His interest lies in bringing in the abstrusity of affective impressions from life to cinematic succinctness. Currently he is working on his first work in series, named 'Waste', and writing an essay on process aesthetics called "Stupid, Waste, Impoverished".

29-30. 박정은

29. "Pi sound" (2018)

30. "Sound, Space Map" (2018)

Pi sound (Data based sound, Audio/Visual Signal Processing, Variable time.)

원주율의 값을 표현하는 소리 작업. 원주율은 현재까지 끝이 나지 않고 반복되지 않고 있다. 이러한 원주율 특성을 소리 작업과 결합 하였을때, 반복적인 리듬과 선율을 탈피하며 데이터 값과 디지털 작업에서의 새로운 음악적 접근방법이 될 수 있음을 제시한다. 이러한 완전한 비정형성을 가진 원주율 소리를 통해 숫자 고유의 값, 숫자 자연의 가치, 숫자가 표현하는 정도의 느낌을 지각 받도록 표현을 하였다.

소리의 '공기의 진동으로 시작'의 성질을 가지고 원주율에 대입하여 원주율의 진동값을 표현한다. 진동값은 주파수 32hz -16khz 사이의 10개의 대표 사잇값을 정한다.

Sound, Space Map 1

공간이라는 장소성에 우리가 볼 수 있는 물체 외에 떠다니는 사운드는 어떤식으로 위치하고 있는지에 대한 흥미에서 출발한다. 작업은 사운드를 시각화하고 사운드를 시각화 했을 경우 시각적 공간 안에서의 사운드 데이터의 위치와 그들간의 교집합을 구하고자 한다.

태양계의 9개의 행성(Pluto, Neptune, Uranus, Saturn, Jupiter, Mars, Earth, Venus, Mercury)이 태양을 중심으로 공전하며 일렬로 교차되는 구간의 시점의 값을 구한다. 교차되는 구간안에서 행성들이 머무는 시간 또한 값이 전부 다르다. 구간안에서 가장 짧은 시간동안 머무는 수성의 시간은 88일 가장 오랜시간 동안 머무는 명왕성의 시간은 248년이다. 이 구간에서 행성들이 머무르는 값을 표현하고자하는 시각적 공간(map)에서 수평적 위치 값이 된다. 그리고 각 행성의 사운드 데이터를 구한다. 사운드는 진동값인 hz와 beat를 구할 수 있다.

하얀 공간안에 각 행성을 사각형의 형태로 위치시킨다. 사각형의 가로값은 행성이 일렬로 겹쳐지는 부분에서 머무르는 시간대를 나타낸다. 세로 값은 행성의 주파수 hz가 된다. 각 행성들의 가로, 세로값이 구해지면, 이것들이 구간 안에서의 관계를 알 수 있도록 어떠한 공간안에 대입할 수 있다. 여기서 설정한 공간 값 안에서 행성의 위치는 x값(수평)은 시간값, y값(수직)은 각 행성 사운드의 beat로 나타낸다. 그리하여 공간 안에서 여러위치로 대입된 사각형들이 나타나게되고 그들의 교집합을 볼 수 있게 된다. 구간안에서 행성들이 겹쳐지는 부분은 7번의 교집합을 가진다. 모든 데이터는 cm로 변환하여 수치를 맞춘다. 눈에 보이지 않는 사운드 데이터(sec, hz, tempo)를 설정된 시각(cm) 값에 대입하여 어떠한 공간안에 표현한다는 것과 사운드 간의 교차점 또한 시각적으로 값을 구한다는 것에 의의를 가진다. 또한 공간에서 사운드의 위치를 알고자 함에서 느껴지는 바는 주체성을 부여한 사운드에게는 흰바탕의 공간(map)이 가상현실과 같을 것이다.

작업에서 사운드는 개별성을 띄는데 쇤베르크 Arnold Schonberg의 무조음악에서 각 사운드에는 주체성이 부여된다는 의미를 갖는다. 흰바탕의 공간에서 각 사운드가 개별적인 주체를 부여받으며 위치하고 사운드 간의 교차점을 가지게 되는 부분이 중요한 부분이다. 사운드의 시각화를 한다는 점에서 사운드가 시각화를 위해 존재하는 이용도구가 되지 않고 그들만의 주체성이 시각화가 제공해주는 공간에 함께 위치하고 사운드간의 공간에서 교차점도 생기는 것이다. 이와 관련하여 작업접근 방식에대해 미디어아트라는 장르에서 시각, 소리라는 결합체의 장르가 가지는 특징에 대한 시각을 다르게 보려고 한다.

또한 작업의 기본 바탕은 세상의 모든 것은 값이 매겨져 있으며 그러한 값으로 상호관계를 맺으며 매 순간, 순간의 일치, 자신의 일치, 상호간의 일치를 시키려하며 현재진행형이라는 것이다. 이것은 보이지 않는 사운드에 대해서도 계속해서 주체성을 부여하고 정의시키려는 의식으로도 연결이 된다.

박정은 작가의 작업들은 존재의 본성과 자연에서 찾고자 한다. 모든것은 무언가를 탐구하고 수집하여 끊임없이 무언가를 알고자 하는 호기심에서 출발한다. 그리고 본성의 원리를 알고자 하고 그것을 계속해서 정의 내리고자 하는 것을 연습한다. 머릿속에 있는 이상한 생각들, 이상하다고 인지할 수 없는 머릿속의 생각들은 세상에서 부여받은 찬상인 것이고 이것을 정리해 나가며 나오는 하나하나의 작업을 만들어 가는것은 세상에 새롭고 흥미로운 사실이나 발명품을 제시하는 것과 같다. 그리고 이것은 인간의 본성이다. 자연을 추구하고자 함도 모든 만물의 이치와 가치는 세상이 만든 자연에서 부터 비롯되고 이것은 인간의 이성, 논리, 감성, 감정의 근원이자 인간의 행동을 변하고자 하는 것이기 때문이다.

31. 박희진

“사라지는 것들” (2017)

식사가 시작되고 자연스럽게 흐트러지는 식탁 위의 풍경이 아름답게 보이기 시작한 것은 굉장히 우연이었지만 특별하게 느껴졌고 그것이 작업의 시작점이었다.

일렬로 나란히 서 있던 그릇들이 식사시간 동안 자유롭게 돌아다녔고, 떨어지고 쏟아지면서 남겨진 흔적과 자국들은 식사가 끝난 후에 그릇들과 함께 재빨리 치워지고 지워졌다. 처음에는 그것들을 사진으로 찍어두면서 그 사진과 그날의 기억을 바탕으로 벽에 걸 수 있는 그릇을 만들었는데, 쓰임으로써 존재하는 그릇의 기능을 완전히 제거하고 사용할 생각으로 즐겁게 작업을 시작할 수 있었던 것 같다.

작업을 하면서 식사 도중 실수로 떨어뜨리고 쏟아져 생긴 흔적들이 점점 아름답다는 생각을 하게 되었고 그것들이 마치 캔버스에 물감이 묻은 붓이 지나간 흔적처럼 느껴졌다. 그렇게 아름다운 흔적들이 그릇들과 함께 곧 치워지고 지워질 것이라는 생각에 그것들이 애처롭게까지 느껴졌다. 그 애처로움은 우리의 모습과도 닮은 듯 겹쳐지며 표현되기 시작했는데, 차츰 그릇들이 사라지고 결국에는 그 흔적들만 남게 되는 형태로 변하게 되었다. 그 흔적들은 개인적으로 아름답다고 생각하는 짙은 파란색으로 표현하거나 반짝이는 금색을 많은 사람들이 아름답다고 생각할 수 있을 것 같아 실제 금을 사용하여 표현하였다.

언젠가는 사라질 흔적을 어쩌면 영원히 사라지지 않도록 남겨두는 것은 결국에는 사라질 모든 것들을 잊지 않기 위함인지도 모르겠다. 꽃이 아름다운 것은 지기 때문이라는 말처럼 지워지기 때문에 아름다울 수 있고 결국 사라지기 때문에 우리는 모두 아름답다.

박희진

사라져버리는 아름다운 것들을 세라믹을 통하여 표현하고 작업하는 박희진입니다.

언젠가는 분명 사라지기 때문에 아름다운 것들을 영원히 간직하고자 애쓰고 기억하며 남기고 있습니다.

32-35. 심우찬 Jackson Shim

32. “Goosh Goosh Odyssey 13” (2019)

33. “Goosh Goosh 8” (2019)

34. “Goosh Goosh 9” (2019)

35. “Goosh Goosh 10” (2019)

‘goosh’는 사전적 의미가 없는 단어입니다.

따라서 작품명 ‘goosh goosh’가 갖는 의미는 ‘의미없는 것들의 나열’입니다.

작품에 등장하는 기호나 이미지들(가격표, 낙서, 캐릭터, 팝송가사 등)은 현대에서 흔히 접하는 것들이지만, 작가의 선택에 의해 집합되는 순간 작가 자신을 나타내는 상징으로 그 의미가 부여됩니다. '이름을 불러주었을 때 꽃이 된다'는 의미이기도 합니다.

그렇게 집합된 기호들의 일부분을 지워내고 비워냄으로서 남겨진 이미지 조각들은 새로운 형상으로서 관점이 달라지며 새로운 의미를 갖게 되는데, 이렇게 집합되고 지워지는 과정을 반복함으로써 얻어지는 기호의 흔적들과 이미지들은 기존의 경험을 해체하고 새로운 확장을 이끌어냅니다.

심우찬 Jackson Shim

홍익대학교 영상영화학과를 졸업하였으며, 경기문화재단의 후원작가로 선정되어 2017 아트경기 단체전을 통해 작가로서 데뷔를 하였다. 이후 K현대미술관과 예술의 전당 한가람 미술관 등의 그룹전에서 작품을 선보였으며, 2019년 개인전을 앞두고 있다. 작가의 정신세계를 표현하기 위해 낯뜨거운 궤변을 늘어놓기 보다는 관객의 편이 되어 교감의 기회를 적극적으로 열어두길 희망합니다. 소수를 위한 예술은 달갑지 않으며, 더 이상 이 시대와 어울리지 않습니다. 나의 뮤즈들의 유머러스한 코드를 뒤섞어가며 화폭에 늘어놓습니다. 이 시대를 대표하는 기호들 그리고 그 무의미함을 화폭에 모아놓으면 그 자체로 우리가 살아가는 지금의 의미가 됩니다. 그렇게 만들어진 지금의 의미들. 공간, 장르, 개념, 정신 등 우리가 예술이라 칭하는 것들을 해체하고 보이지않는 관념의 장벽을 허물고 소통을 확장하는 것이 저의 작업 결과물입니다.

36-37. 유재식

36. “눈을 감음으로써 보이는 것” (2018)

37. “눈을 감음으로써 보이는 것” (2018)

‘눈을 감음으로써 보이는 것(2017-2018)’ 시리즈는 선, 색을 분리하는 시도에서부터 시작한다. 시각으로 보이는 대부분의 것들은 선과 색의 유기적인 조화를 보인다. 이러한 유기적인 조화를 깨트리려고자 의도적으로 구별시킨다. 그러다 한 가지를 발견한다. 우리가 눈을 감는 동안 보이는 이미지에서 선과 색의 분리를 본 것이다. 이는 역설적이긴 하지만, 자연적으로는 볼 수 없는 것을 보지 않음(눈을 감음)으로써 볼 수 있다는 점에서 들어맞는다. 그렇게 역설적이고도 합치되는 이야기를 화면에 담아내고자 하였고 이와 같은 형식이 되었다. 순환적이고 프랙탈처럼 보이기도 하는, 이 흥미로운 형상을 눈으로 쫓는 과정을 통해 계속해서 드로잉해 나갔고 자신의 작업 주제가 되었다. 색상을 다양하게 섞어서 페인팅하고 위에 먹선으로 프랙탈적이면서 증식하는 이미지를 병치함으로써 조형적으로 재구축해나가고 있다.

눈을 감는 동안 어떤 사람들은 아무것도 안 보이는, 깜깜한 영상만이 존재한다고 생각할 수 있다. 허나 실제로는 다양한 요소에 의해서 형상이 나타나고 바라볼 수 있다. 빛, 이전까지 보이던 풍경의 잔상, 눈꺼풀 안쪽의 세균, 피곤함 정도 등 다양한 요소들에 의해 변수가 생기고 다양하게 변화한다. 혹은 이러한 물리적인 요소만이 아니라 정신적인 상태에 의해서도 변할 수 있으며, 그 순간 나의 자전적인 기록이 된 셈이다.

작품들을 감상하고 제목을 발견하고서 감상자들은 눈을 감아볼 것이다. 그 눈을 감는 동안 보이는 것에 집중하면서 관찰하고 다시 눈을 뜨고서 다시 작품을 감상해본다. 그리고 아까 감았을 때 보이는 것을 상기해보면서 작품과 대조해볼지도 모른다. 이러한 과정 속에서 알 수 있는 것은 절대 두 이미지를 병치시켜놓고 비교할 수 없다는 것이다. 오로지 기억에 의지한 채 두 이미지를 대조해볼 수밖에 없고, 제작자 또한 이러한 기억에 의지한 채 그려냈기 때문에 여러 가지 요소에 의해 달라졌을 수도 있다. 이러한 재검토하는 절차를 걸칠 수밖에 없는 과정 속에서 딜레마적인 관계에 주목하고자 한다.

The series called “What you can see by closing your eyes(2017-2018)” is an attempt to visualize what can be observed only when our eyes are closed by using the materiality of oriental painting. It began with the re-arrangement of formative elements whose lines and colors are organically combined in most visual cases. Questioning such balance, I started deconstructing it with the medium of drawing and subsequently realized there was a form that frequently appeared. While exploring the form with rich and various colors, it was revealed to be

an image that can be seen when our eyes are closed. With the process of following the recurrent and fractal image and making drawings of it, it has been employed as the main subject-matter of my work. I aim to reconstruct the visual elements by superimposing the proliferating clusters of the fractal with lines using Korean ink onto the mixture of various colors.

While closing their eyes, some people may think that there is only a dark image of nothing visible. But in reality, shapes can be seen and viewed by a variety of factors. The variables are created by various factors such as light, the images of scenery that were previously visible, bacteria inside the eyelids, and fatigue levels. Or it can be changed not only by these physical elements but also by the state of mind, and at that moment it has become my own autobiographical record.

Appreciating the works, looking at the captions, and discovering the titles, you will close your eyes. While closing the eyes, concentrate on what you see, and open your eyes again to appreciate the work. And if you think about what you see earlier, you might compare it with the work. What we find in this process is that we can never compare the two images with each other. I have no choice but to compare the two images, depending solely on my memory, and as a result I also drew with those memories, I could have been altered by a number of factors. I want to pay attention to the dilemma in the process of reviewing this process.

유재식

안녕하세요, 작가 유재식 이라고 합니다.

저는 자전적인 여러 기록들을 작품이라는 형태를 통해 풀어내고 이를 감상자 분들, 다른 동료 작가분들, 이외에도 여러 사람들과 함께 나누고자 하고 있으며, 이번 전시에서도 그러한 작품으로 찾아왔습니다. 이제 막 학교를 졸업하고 신인작가로서 이번 전시를 포함해 여러 전시를 통해 찾아가겠습니다. 앞으로 잘 부탁드립니다.

38. 임희재

“HLN006” (2016)

다큐멘터리에서 화면은 절대적인 자연 질서가 존재함을 먹이를 쫓는 포식자의 속도감과 스펙타클한 촬영기법으로 보여주고자 한다. 하지만 이 완벽한 질서가 지배하는 세계는 역설적으로 그 수많은 장치들로 인해 티비 평면 위의 상으로 온전히 옮겨오지 못한다. 담고자 했던 메시지는 화면의 속도감 속에서 거센 파도가 해변에 닿은 마냥 부서지고 실상 그 뒤에 남는 것은 픽셀들을 뭉치며 발하는 빛뿐이다.

이 부산물에는 회화를 떠올리게 하는 허망하고 처연한 것이 있다고 생각했다.

임희재

자연으로부터 인공적으로 가공된 이미지들이 유사한 질감을 가지고 있음을 발견하였고 이들의 형태를 해체해 인상으로서 회화로 추출하는 작업을 해왔다. 최근의 작업에서는 우리 주변에 오랜 기간 배경으로 작용하여 전형적이 되어버린 나머지 시각효과로만 존재할 뿐인 이미지들에 주목하고 있다. 나는 그들에게서 화면 안 대상 개별의 현실이 아닌 틀과 프레임에 갇힌 이미지를 보았고 이들을 인상으로 꺼내 직조해보려 한다.

39-40. 조순호 Soonho Jo

39. “Shapes in lines #15” (2018)

40. “Shapes in lines #16” (2018)

나의 작업은 내면의 사유를 작업 속에 담아내어, 나의 '언어'로 들려주는 작업이다. 작업을 하기에 앞서 명상의 시간을 통해 느낀 내면적 이미지를 화면 위에 흔적을 남기기 위해 '규칙'과 '장치'들을 작업내에 설정한다. 그 규칙에 따라 그리는 행위는 반복되며 장치에 의해 불필요한 요소들은 걸러지게 된다.

규칙에 따른 행위의 반복이란, 오직 내 안의 나에게 집중하며 의식의 흐름을 '무' (nothingness), '공' (emptiness)으로 나아가게 하기 위함이며, 이를 통해 내면 본연의 사유를 작품 속에 담아낸다.

작가로서 작업을 진행해 나아가기 위하여 가장 중요하게 생각하는 것은 좋은 사람이 되는 것이라 생각한다. 내가 생각하는 좋은 사람이란, 부끄럼 없이 스스로를 대면 할 수 있는 사람이다. 이러한 생각과 마음을 잃지 않기 위해, 명상 (자신에게 집중해보는 시간이라고도 말할 수 있다) 을 하는 시간을 갖으며 스스로를 대면하여 정신을 채우려는 욕심들과 내 안의 것들을 비워내려한다. 명상을 하는 시간이 작업을 준비하는 시간이며, 작업을 하는 시간이 명상을 통해 비우는 혹은 채우는 시간이다.

시간이 흐르고 행위가 쌓임에 따라 흔적들이 남겨지고 작업은 마무리된다.

연필선과 실, 니들 등 얇은 '선'의 형태를 이루고 있는 매체를 이용함으로써 반복을 통해 쌓여지는, 쌓여짐으로 인해 드러낼 수 있다는 성질이 작업 방향을 잘 나타낸다고 생각되어 이를 작업의 주 매체로 사용하고 있다.

조순호

서울에서 거주하며 작업 활동을 하고있다. 추계예술대학교에서 판화전공으로 학사졸업을 하였다. (2009-2016) 2015년 서울에 있는 최정아 갤러리에서의 'Share-Heart'라는 기획전을 시작으로 활동을 하고 있다. 여러가지 기법들과 재료들을 연구하며 반복적인 행위를 통한 내면 본연의 사유를 작품 속에 담아내는 이야기를 하며, 작가로서의 삶을 기반에 둔 삶의 밸런스가 무너지지않게 균형을 잡아가며 작업 활동을 이어나가고있다.

41-42. 한태희

41. "Relation IV" (2018)

42. "Relation V" (2018)

Draw a Line

'Drawing a line' in relationship means a choice. It is a strong expression of oneself as well as definition of a relationship. So accumulation of lines shows who we are because the choices we have made define ourselves. The boundary of lines visualizes the characteristics of ones. Also we always are related with others in many ways. Our choice may be affected by others and will affect to others in somehow. My works represent the construction of our boundary and relationships.

선을 긋다

어떤 관계에서 선을 긋는다는 것은 관계를 정립하는 행위이기도 하지만, 가장 기본적으로 하나의 선택이자 자기 자신이 누구인지 알 수 있는 표현이라고 할 수 있다. 즉 이러한 선의 축적은 결국 우리가 누구인지 알 수 있게 되는 우리의 "boundary"로 형상화한다고 할 수 있다.

또한 우리는 항상 어떤 식으로든 타자와 관계 맺고 살아간다. 내가 한 선택은 누군가의 영향에 의한 혹은 어떤 불가항력적인 제한 속에서 이루어 질 수 있으며 이 선택은 또한 다른 누군가의 선택에 영향을 줄 수도 있다.

내 작업은 선으로 비롯된 추상적 구조의 관계 맺음의 표현이다.

한태희

이화여대 철학과를 졸업하고 미국 Corcoran College of Art & Design에서 수학하였다. 철학, 수학, 과학 등 세상에 드러나지 않은 원리를 표현하는 것이 관심이 많고, 그 추상적 구조의 아름다움을 좋아한다. 주로 그러한 구조를 형상화하는 작업을 회화, 미디어, 조소 등으로 작업하고 있고, 사람과 사람 사이에서 함께, 또 실생활속에서 하는 예술적 경험을 기획하는 일에도 관심이 많다.

43-47. 허은선 Huh Eun Sun

43. "Butterfly in the Stomach 1" (2016)

44. "Butterfly in the Stomach 5" (2017)

45. "Intimate Ness of Water 25" (2019)

46. "Intimate Ness of Water 26" (2019)

47. "Intimate Ness of Water 27" (2019)

"The Direction of Silence" with **HUH Eun Sun** who established French Korean artist.

The oeuvres in this series are created with hydrolac. The process is long and slow one. Multiples layers of paint are superimposed and eroded.

The colors are not only for its obvious visual qualities but for its more subtle psychological effects as well. The blue has the power to heal and purify our inner selves. The gold and silver offer positive energy.

Silence helps to discover the existence. The vitality of sound is the other side of the peace of silence. This peace begins when we hear silence and to see invisible things become possible.

The Silence series traces thoughts about humanity and justice and the relationship between them. In this latest in the series she focuses on the direction of silence. Everything that has energy has direction. Silence as a sound also has directionality.

48. Katherine Rutecki

"Trap" (2018)

Trap, a sculptural performance

"Trap" is a metaphor in process.

I began, wrestling with tangled loops of fencing wire, counting the weft and beginning to twine, creating the diameter of the inverted funnel of the trap opening, where I would insert my shoulders.

The weaving was done cold with modest hand tools, fencing pliers and linesman pliers, my hands ached such that I had to rest them for a day or so every time I spent evenings weaving.

I performed the trap by sliding into it through the tunnel entrance. The sheared ends of the warp steel bruised and scraped my body. I curled up inside and felt the sun on my face and a moment of solitude Fear of being inside overtook the solitude and I had to make actions to evacuate. I assessed my escape. With heaving steps, I rolled the trap. I tucked and pushed forward, I lost control. I felt as if I was being tumbled by the ocean surf. I pulled myself out, head first. I shed off the trap.

Katherine Rutecki is a multidisciplinary artist who specializes in cast glass sculpture and in recent years has expanded into performative works. Rutecki's current work explores defenses and boundaries of self. She holds a BFA in sculpture from the New York College of Ceramics at Alfred University, New York and a MFA in glass from Southern Illinois University, Illinois. She has been involved in several international group exhibitions, taking place at such venues as the New Orleans Museum of Art and the Ebeltoft Glass Museum in Denmark; and solo exhibitions in the US, New Zealand, and Europe.

49. Monika Sochańska

"Self-destruction of the civilization" (2018)

My work has been inspired by the phenomena present in nature. Animation aims to show the influence of people on the environment and on their own. The effects of this procedure are not always apparent at once. This does not mean that they have no significant impact on the negative effects visible in our environment. This project is a free interpretation of the phenomena observed in nature.

Problem was demonstrated by symbolic narrative construction in 3D animation. I decided to do 3D animation, because I can simulate convergence with reality. I can reflect the structure of the creatures - the characters of my animation in the most realistic way. I created the story using abstract shapes associated with living organisms present in our organism. In my work I focus on emphasizing the analogy of the world around us, the human civilization to what is happening in the environment of plants and animals, and above all within our bodies. All cells work together, trying to create a common organism. They work steadily, creating a biological machine. By using formal means such as

depth of field, I wanted to bring up an image similar to what we can see under the lens of microscope. By manipulating the light I introduced relationships between organisms - cells transmit energy, communicate non-verbally.

As a result, a variety of reactions lead to destruction. We are addicted to nature, but with careful consideration we can positively influence many of the phenomena surrounding us. Our thoughtful operation can have tremendous power in the distant future. My goal was to encourage reflection on the world around us. I wanted these considerations to take a more serious thoughts and encourage a sensible approach to the environment. By doing our best we can positively influence what surrounds us. Our thoughtful operation can have tremendous power in the future.

I would like my work to reflect and to deal with the environment, we are part of. Not all situations occurring in nature can be explained only as a result of phenomena induced by nature, excluding human behavior. Many of these events are the result of long-term human activity.

Over the years, with the advancement of technology, people are increasingly paying less attention to the environment and focusing on themselves. The desire to develop, pursue a career, money, orderly life means that instead of living here and now in harmony with nature, we focus on our future. Because what we seem most obvious, often goes down. Situations and behaviors that do not produce immediate negative effects are ignored by us. We have great scientific knowledge, we have access to advanced technology. If we will use our intellect with care, we could enrich the environment. Unrealistic desire to get rich, globalization as a result hinders the majority of life, because besides prosperity there is extreme poverty. The world is full of excellent conditions for all of us. However, due to human interference these goods were unevenly distributed. The desire to gain, possess, obscure the beauty of the world around us.

Monika Sochańska, student at the Academy of Fine Arts in Wrocław. I finished studies at the Media Art faculty. Now I am at my last year of Printmaking and Graphic Design faculty. In my work I try to combine different fields of art. Music, visual and theatrical experiences allow me to discover more. My artistic reaserch is based on experiments, mainly in printmaking, drawing, photography and animation. The most common theme in my works is the consideration of human mental condition, showing in fragility of nature forms and structures, where destruction accompanies growing, traditional techniques intersect with modern ones.

50.Katarzyna Wishqa Łyszkowska

“Fiscal Mandala” (2018)

Katarzyna Łyszkowska WISHQA In my realizations I'm exploring the theme of inter-penetration the social, individual, and the collective identity in the full context of the sociological phenomenon. In my work I am referring to individual stories, biographies and history of the whole community. Our contemporary identity is influenced by this common source of acquired memories which anticipate the future. In my projects I care about maintaining a balance between form and the message of art, that is why I've previously chosen the tool to the specificity of artwork meaning, using the broadly-understood drawing, illustrations, art-installation, multimedia and social interactions which allows me to reinterpret my piece of art into specific socio-rebus.

The symbolic use of paper – a delicate, natural, fully degradable material – gives me an opportunity to create stories depicting fleeting phenomena and the state of the human nature. Each work constitutes a specific art-puzzle based on my own experience and real-life situations, which makes me an active participant in the stories I tell. [@w_i_s_h_q_a](mailto:kasialyszkowska.pl)

51. Kristin Wu

51. “Lofty Mount Lu” ()

This drawing is a metalpoint reproduction of Shen Zhou's (沈周) Ming dynasty scroll painting Lofty Mount Lu 《廬山高圖》, 1467. Much like the process of Chinese literati painting using layering ink washes, metalpoint marks are layered to build tones and maintain subtle details. Metalpoint was once the preferred tool of fifteenth-century European draftsmen and artists, but declined in popularity with the introduction of the softer lead stylus and later discovery of commercial graphite. Although metalpoint drawing is a finicky and labor-intensive process, I am attracted to its luminosity and the meditative process of mark-making.

This image is drawn with six different types of metal styli. The tender marks initially appear grey but will oxidize and tarnish when left exposed. This piece will evolve with the local environment, as pollutants in the air determine the rate of oxidation. As time progresses, these traces will shift in tone and color: marks produced in silver will become warm browns, and those in copper will lean towards red or green hues.

I pay homage to the wistfulness of Chinese landscape painting while realizing the effects of modernization and its influence on our current environment. The growing image embodies human-induced global warming and the precarious epoch we must now confront.

Kristin Wu is an artist currently based in Beijing. Working with various forms of ceramic, glass, and metal, she explores atomic time and its casual relationship to memory. By investigating the duality of her own heritage and cultural identity, Wu's works are self-reflexive specters—oscillating between physical being and described form. She will receive her BFA from the School of the Art Institute of Chicago and is currently a visiting scholar at the Central Academy of Fine Arts in Beijing.

52. Lilien Li

“Camus” (2016)

Lilien Li

Collaborates with diverse medium, Li consistently explores the notion of relationship including the notion of time. Her works consciously response to the context and presented as a dimension of collective archives. Currently based in Edinburgh, Li is studying Art, Space and Nature at Edinburgh College of Art. Born and raised in Hong Kong, she is a graduate from Hong Kong Art School and RMIT University in 2018.

53. Erin Pollock

“Sui Generis”

I fall in love daily with people I never speak to. The specificity of their awkwardness and arrogance makes my heart swell. On long urban walks I revel in the layered nuance of fragile human egos, through the filter of my own. I harvest conversations and body language like precious specimens. My work is built from this palette of borrowed moments. Deeply rooted in observation, my practice focuses on the space where the world collides with a rapid cycling loop of self-hood [obsession, examination, doubt, flagellation, reflection, acceptance]. I use painting, sculpture, and stop-motion animation to celebrate the persistent destruction/creation of identity.

In this animation, clay figures battle their egos and struggle to communicate. They may suffer physical and emotional imperfections but, like humans, they're in a constant state of transformation. Destroying and rebuilding, again and again, this mud grows into ever new iterations. The process can be cruel and absurd but empathy always creeps in to allow for tender moments of connection.

Erin Pollock (b. 1982, Alaska) is an American painter, sculptor, photographer and stop-motion animator based in Brooklyn, NY. She is a graduate of Whitman College and did postgraduate art studies at Gage Academy in Seattle and Studio Art Centers International in Florence before receiving an MFA at the New York Academy of Art where she is currently a Chubb Post-graduate Fellow. At the Academy, she was also awarded The Will Cotton Grant and the Beijing Summer Residency in Beijing, China. Pollock has staged numerous public art projects, including commissions for the City of Seattle, the City of Anchorage, Seattle Art Museum, Ford Motor Company, and Microsoft. She has exhibited in group shows in Italy, France, Peru, Mexico, and China, and had solo exhibitions in Seattle, Anchorage, and New York. She is a recipient of a MacDowell Colony Fellowship and has been supported by The Robert Maxwell Foundation, The Rasmuson Foundation, Alaska State Council on the Arts, and 4Culture.

54. Sandra Araújo

“U\$AAR” (2018)

u\$aar - social media platforms stealTH analytics & algorithmic lifestyleTM in tiny gifs of laugh or how data is shaping & twisting social / political events.

Sandra Araujo is a digital artist that spent endless hours shooting at monsters & strolling through mazes. so, it only felt natural for her 2 evolve through an experimental & explorative process of the visual culture of video games & popular gif files. also feeds on social media platforms 2 engage her animations into the depths of gameplay plots. she still plays old school computer games.

