

Power 2019

CICA Museum

August 30 - September 15, 2019

2019. 8.30 - 9.15

Featured Artists 참여작가:

Christopher T Bianchi, Helga Borbas, Hugo Nakashima-Brown, Alessia Camoirano Bruges, Kun Fang, Christopher Fluder, Youngchan Ko 고영찬, Laura J. Lawson, Andrew McSweeney, Lemuel E. Saputra, Ying-Fang Shen, Carolyn Stockbridge, Eriko Takeno, Joseph Tigert, O. Yemi Tubi

1. Christopher T Bianchi

“Roost” (2018)

Roost is a single channel video taking place within the psyche of the subject. The person attempts to be at ease with their information (emotions and thoughts) in their surrounding environment. At the same time, does their information become overloaded or are they content in their thoughts? The video brings to questions modern day society through the excessive quality of daily information and ways in which are capacity for information and our memory has led to exploitation of our own information within this digital society.

Christopher T. Bianchi's work lies between video art and cinema. Through video, installation and sculpture, he creates abstract videos that connect built environments with the unconscious space of the psyche. He earned his BFA in Studio Arts from Concordia University, Montreal, Canada and his MFA in Art + Technology from University of Florida, Gainesville, Florida.

2. Helga Borbas

“Power” (2016)

My pictures are inner roads.

Inner stage pictures – Imprints of pure emotional states.

Nearly each of them is a separate character, single story in its own image-field, they are creatures existing in lurid situations.

The bodies are twisting like a vortex, they are moving, and wrestling, blooming, decomposing, deteriorating, straining and softening, and they strain to the picture's plane with an elemental power. This is a series about the vulnerability of the human existence, about life and death, about outburst and release.

Helga Borbas

I am a hungarian painter, living and working in Vienna . I studied painting at the University of Pecs in Hungary , and had around 80 exhibitions in various countries, in Hungary, in Italy, in France , in Germany , in Polen, in Austria and in Slovenia. My paintings are in different permanent exhibitions .

Alessandro Berni Gallery based in Chelsea , New York City ,is representing my works on Artsy.

3. Hugo Nakashima-Brown

“롯데월드” (2019)

My interest in drawing LotteWorld was in its unique blend of campy tourist entertainment and real corporate power. Rising over Seokchon lake, itself a strange mix of nature (lake, cherry blossoms, hiking) and artificiality (man-made concrete lake, hello-kitty-pink cherry blossoms, amusement park), is LotteWorld Tower, a sort of Eye of Sauron-like manifestation of Lotte's chaebol corporate power. It is a perfect representation of power as manifested in Korea, somehow friendlier and more open compared to the U.S. While in the U.S. corporate power

keeps the corporate veneer, putting on a stern face and not drawing unwanted attention to itself, in Korea power seems to put on a comical show. Campy mascots parade in and across the facades of corporate parks, gesticulating ludicrously to signify their ubiquitous involvement in people's everyday lives.

롯데월드는 독특하고 과장된 관광지화와 실제적인 대기업 권력이 결합된 모습으로 저에게 흥미롭게 느껴졌습니다. 호수, 벚꽃나무와 산책로 등 자연적 요소와 콘크리트 구조물, 헬로키티 분홍색, 그리고 놀이공원 등의 인공적인 요소가 기이하게 접목된 석촌호수 위 우뚝 솟아있는 롯데 타워는 마치 반지의 제왕에 나오는 사우론의 눈처럼 롯데라는 대기업의 권력을 보여주고 있습니다. 이것은 권력이 한국 사회에서 표출되는 대표적인 양상인데, 미국과 비교해서 다소 열려있고 친근한 느낌이기도 합니다. 미국에서는 대기업이 표면적인 이미지를 유지하며 과도한 관심을 피하는 반면, 한국에서의 권력과 힘은 코미디 연극을 하는 것 같이 느껴집니다. 기업 부지에서 우스꽝스러운 자사 마스코트가 난무하며, 일상생활 어디에나 녹아들어있는 기업을 영향력을 뽐내면서 말입니다.

Hugo Nakashima-Brown

Raised in Austin, TX, I graduated from the Rhode Island School of Design with a BFA in Painting, and was a recipient of the Becky Westcott Memorial Scholarship from that same institution. I recently moved to Korea, before which I lived & worked in New York, maintaining a studio practice while working as a coordinator at David Stark Design & Production.

In my recent work I am interested in Korean buildings that carry an outward lightheartedness and farcical clumsiness, but simultaneously are real manifestations of corporate and political power. Structures like the Lotte Tower, looming over Seokchon lake like some kind of eye of Sauron, the DMZ Peace Train, a replica of the ship of the Dutch sailor Hamel, and the now-shuttered Daejeon Expo are all interesting to me in this way. They are like sentence fragments from an essay on Korea's history, and as such can be read, garbled as they are, as portents and arguments of possible futures.

저는 텍사스 주 오스틴에서 태어났고 로드아일랜드 스쿨 오브 디자인에서 BFA 페인팅을 전공했습니다. 졸업 후 뉴욕에서 작품 활동을 하며 데이비드 스타크 디자인&프로덕션 컴퍼니에서 코디네이터로 근무하다 최근 한국으로 이사했습니다.

최근 작품들은 눈에 잘 띄지 않지만 자세히 보면 미묘하게 불길해 보이는 한국의 건축물에 대한 것입니다. 마치 반지의 제왕에 나오는 사우론의 눈처럼 석촌호수 위에 군림하는 롯데 타워, 제주도 용머리해안에 있는 네덜란드 선원 하멜의 배 모형, 한때는 번창했지만 지금은 문을 닫은 대전 엑스포 등의 건축물들은 약간 우스꽝스러우면서도 불길한 느낌을 가지고 있습니다. 이것들은 한국의 과거, 현재와 미래에 대해 말해주는 징조인 것 같기도 합니다.

4. Alessia Camoirano Bruges

“MY BODY/THEIR HANDS/ THEIR EYES” (2019)

Studying my identity and womanhood through society's pressure on my body.

We live in a demanding society, a society that aims for the destruction of individuality and teaches us, since a young age, that our bodies should be objectified and criticised. As a young woman, I lived with constant pressure from myself first and then those around me. With this artwork I represent my reaction to those times my identity was compromised by the pressure of society, through society's hands and eyes.

Alessia Camoirano Bruges

Born in 1994, Alessia is a half Italian half Colombian artist based in London. Being the daughter of an immigrant and coming from an abusive household, deeply influenced her work and her sense of justice, especially towards women. Since she was a child, Alessia cared deeply about social issues as well as understanding the constant passing of time in a finite life. What does it mean being a woman? What is the essence of her being? Therefore, she started to explore identity and existence in her art. Alessia's paintings and poetry are intense emotional reactions to the current world and increased anxiety. They are a way to let go, let go of everything.

In 2016, she went back to Colombia and spent time in the jungle with a tribe that hosted her and she connected with nature, her biggest inspiration. Her paintings are a representation of her subconscious through trauma,

resilience and inner child, her hands are guided by her needs as a woman in a society that aims for the destruction of individuality

5. Youngchan Ko 고영찬

“천국의 스파이” (2016)

쿠르뷔피(Courbiefy)는 프랑스 리모주(Limoges) 근처에 위치한 유명마을이다. 2012년 세모그룹 유병언 회장은 이곳을 예술가 마을로 만들겠다는 목적으로 구입한다. 그는 프랑스에서 '아해'라는 이름의 사진작가로 활동하면서 루브르와 베르사유 같은 명성 있는 기관들에서 사진전을 연다. 2014년 세월호 사건 이후 그는 행적을 감추고 사라진다. 몇주 후 과수원에서 그가 목숨을 끊었다는 뉴스가 보도되었지만, 여전히 그 시체가 누구의 것인지 의심하는 이들은 많다. 《천국의 스파이》는 다양한 관점으로부터 살펴보는 인물 아해에 대한 추적이다. 특히 기업가로서 자연과 생명을 바라보는 태도와 예술가로서 그것이 불일치 하는 것을 폭로한다.

고영찬 작가는 2018년 프랑스 니스 국립 고등 미술학교를 졸업하고, 현재 파리 1대학 판테온 소르본에서 조형예술학과 석사과정에 재학 중이다. 영상 매체를 중심으로 취재, 조사 기반의 작업을 전개하고 있으며, 2017년 니스 《Movimenta Festival》, 2018년 니스 Villa Arson과 Galerie de la Marine에서 《La vallée de l'étrange》 전시에 참여했다. 첫 단편 《Pixel》로 2019년 파리 Crous 문화 센터 단편영화 부문 우수상을 수상했다.

6. Laura J. Lawson

“Drought” (2019)

Drought and Flood are ink paintings based on satellite images of the earth's surface. While satellite imagery is an accurate mapping tool, they capture a moment in time, showing one frame of a constant metamorphosis lasting millions of years. The chaotic nature of the ink keeps the painting from being a precise copy of its reference images, simultaneously suggesting past and future formations. The earth below us usually moves slowly, but our ecosystems and infrastructures live and die by its whims. Additionally, satellite imagery itself connotes another form of power. This view from above feels godlike, and such surveillance could be used for conservation or for warfare. Drought and Flood explore the antagonistic relationships between our controlling species and a merciless planet.

Laura J. Lawson is an artist based in Dallas, Texas. Her research centers around the changing nature of landscape as both a physical entity and a source of identity, using everything from satellite imagery to literature to inform her works in painting, drawing, installation, and sculpture. She was selected for a two-month artist residency in Marnay-sur-Seine, France, and for the inaugural group of studio artists at The Cedars Union in Dallas, Texas. Her work has been exhibited locally and internationally, and she currently serves as an educator in Dallas-Fort Worth area colleges.

7. Ying-Fang Shen

“Humanexus” (2014)

Ying-Fang Shen

Associate Professor, Virginia Commonwealth University

As a Taiwanese independent filmmaker with advanced training in ink painting and digital art, Ying-Fang Shen's work reflects experiments in painting, illustration, digital filmmaking and animation that are heavily influenced by the handmade aesthetics of traditional East Asian art and Taoist philosophy.

Shen practices digital art with the sensibility of an illustrator and painter, in that the outcome of her work is always a series of marks of expression developed through a process of seeking originality and playfulness. In many of her animations, she overlies various textures and drawn elements to create works that reflect the spirit of Asian shadow puppetry.

Taoism inspires her approach to storytelling, which results in non-conventional narrative structure with loose plots and a vague sense of time in her fictional, plot-driven works. This philosophy also encourages her to work intuitively in the production of some projects by letting the process inspire their direction rather than a pre-determined script, with the effect that events become like waves carried on water in these stories. Her experiments in form, narrative, and production have resulted in her recent animated films, "Hearth," "The Tale of The Day," and "Humanexus."

Shen works independently and is always the only animator in her films. She sees herself as an artist using animation as her art form, and sees filmmaking as fine art in the traditional sense. Her animation works have been exhibited in galleries and film festivals worldwide since 2008.

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8. Carolyn Stockbridge

"Untitled black painting 1 from the Frequency 10 Series. Oil Grit and graphite on canvas. " **(2017)**

The complication with renunciation and via negativa is that it is a methodology of proving the existence of something ominous through saying what that ominous entity is not. This painting is 1 of a series of 10 and is not a picture. After the surface was built with multiple layers, the paint was stripped away leaving the surface at its barest form. This painting offers a place of experience; the surface of the painting is a location to enter into darkness and into boundless contemplation. I am interested in a secular methodology of renunciation as life practice and as art practice, constantly stripping down to the bare essentials. For me, this is where power is situated, in the inner most core of silence.

Carolyn Stockbridge was born in the UK and lives and works in Vancouver, Canada. Stockbridge attended the University of British Columbia (MFA), the Emily Carr Institute of Art & Design (BFA), Otis College of Art & Design (painting/film/critical theory) and the Art Students League of New York (painting/drawing). She is known as an artist with painting at the forefront of her practice and as an art educator. Stockbridge started exhibiting in NYC in the early 1990s and has composed music scores for political documentary, experimental film & video (Berlin Film Festival, Modern Art Museum Rio De Janeiro, CICA Museum, Channel 4-UK, Access Gallery, Morris and Helen Belkin Art Gallery, Atlantic Gallery, NYU East Galleries, DCA Gallery, Sulkin Secant Gallery, Grunt Gallery, Climate Gallery, Video Inn, Douglas Udeli Gallery, Elliott Louis Gallery, Charles H. Scott Gallery).

Carolyn Stockbridge b.uk 1965

<http://carolynstockbridge.net>

9. Joseph Lea Tigert

"Extant" (2018)

My creative practice examines the interaction between two environments: the natural and the virtual. As the influence of technology increases exponentially and possibly infinitely, it is evident that we are evolving with it. Science and science fiction have theorized this relationship's effect in both near and distant futures. Although I take these interpretations into account, I am more concerned with the present, coplanar relationship between mankind and its changing environment.

My work presents this intersection as a perceivable environment, one that is subtly recognizable but also distinct from both interpretations of reality. Whether material or mathematical, line forms the core of our understanding

and perception of our reality. Delineative line work and a neutral palette are used to construct imagery that avoids signifiers dictating familiarity. My aim is to subdue cognizable imagery in order to expand the viewer's associative faculties, creating a platform for personal contemplation.

I use process to literally capture a fragment of the digital realm. This is initiated with the transformation of what begins as logically ordered grids of wire mesh. These structures are sculpted into chaotic yet connective organic forms. Through a strict process involving both digital and analog means, I convert these three-dimensional forms into drawings, creating a place where subtle variation evolves as my hand is separated from the process. This reciprocal interaction creates confusion between what is digitally oriented and that which is handcrafted.

Our ability to identify and predict patterns has granted humanity the survival of natural selection, evolution as a species and the development of an advantageous form of consciousness. We have reached a place of rapid technological maturation, requiring accelerated physical and cognitive acclimation, and we have come to the point where the future contains boundless opportunities as well as immeasurable consequences. We each enter this collinear environment at definable points of reference, but we reach outward into the entanglement of virtual reality.

Joseph Tigert was born in Grapevine, Texas in 1978, but he has lived the majority of his life in Nashville, Tennessee. He received a BFA in Painting with a minor in Graphic Design from Middle Tennessee State University in 2004, and he earned his MFA in 2D Studio Art from Southern Illinois University in 2015. Currently, he teaches as an adjunct professor at Middle Tennessee State University and Motlow State Community College. His work has been exhibited nationally and internationally within the United States and Finland.

10. O. Yemi Tubi

“SENSUALITY 2: The Abuse of the Swazi's Queens” (2018) “The Glamour and the Sexual Abuse in Hollywood” (2018)

O. Yemi as a political and social Art Activist uses his works to speak passionately about the issues that touch his heart. He uses his works to speak about the abuse of POWER around the world in the two of his works listed below:

1) **SENSUALITY 2: The Abuse of Swazi's Queens** In this painting, O. Yemi illustrated the abuse of the absolute monarchy power of King Mswati III of Swaziland. The king chooses new bride yearly during the annual Reed dance ceremony in which virgin young ladies dance topless for the king. Some of the queens were allegedly been abuse and led to Queen Senteni Masango to take her own life due to depression and the misery of her royal life.

2) **“The Glamour and the Abuse in Hollywood.”** Many aspiring performing artists across the world moved to Hollywood with a dream to be superstars of the silver screens but few ever walked on Hollywood red carpet without the scares of the fame and fortune. This painting **“The Glamour of Hollywood”** was inspired when recent victims of Hollywood sexual predators started to speak out about their ordeals. This painting is about the abuse of power of some directors in Hollywood that sexually abuse many Hollywood stars like Marilyn Monroe

Olabamiji Yemi Tubi, commonly-known as O Yemi Tubi aka MOYAT, a Nigerian born, American trained Artist, currently residing in the United Kingdom as an artist with creative and unique personal style. Most of his recent paintings were influenced by political and the social upheaval of our world today and the works of the Renaissance artists. He does not like artworks just for decoration but to evoke feelings.

O. Yemi has widely exhibited his works around the world in group and solo exhibitions. His works had featured in exhibitions in Bogota, Colombia; Vancouver, Canada; Un exhibition, Milan, Italy; Venicelands Exhibition, Venice, Italy; Art Olympia, Tokyo, Japan; USA and in many cities across the United Kingdom. O. Yemi has received many awards for his works across the world; his works also have been published in many art magazines and contemporary art books. O. Yemi is a member of the AERA- the Association Embracing Realistic Art; Circle Foundation for the Arts; Fine Art America; the Society of All Artists; and WCA- World Citizen Artists

11. Eriko Jane Takeno

“Crafting Narrative: invitation to poetic-thinking for healing” (2019)

This installation ‘Crafting Narrative’ invites the audience to experience the healing power of poetic thinking, by following the artist’s own journey of poetic discovery and emotional recovery. Eriko Jane Takeno developed her workshop ‘Sensory Multimodal Workshop; Space as Medium, Poetic Thinking as A tool’, as a way to share with others her own introspective exploration of poetry as a therapy for anxiety. In the workshop, participants are invited to develop a mindful approach to their own perceptions of the physical environment and to communicate their experiences with the rest of the group. The workshop unfolds as a triple process of observation, visualization, and discussion. Working in collaborating with psychologists in Japan and Australia, Eriko has developed a method of somatic thinking through poetry, which, by activating a mutual connection between the internal and external spaces of one’s own body, allows the practitioner to deconstruct traumatic narratives of anxiety and to shape them into new narratives. With the poetry-sculpture in this installation, the audience physically experiences this healing power of poetic thinking in the gallery space.

Special thanks to Yoko Arai, Clinical Psychologist(JP) and Lutz Ireland, Psychologist(AU)

Further details of the workshop can be found in erikojtakeno.com

Eriko Jane Takeno is a London based artist, researcher and poet. Her research focuses on the quality of art education in relation to mental health, and she addresses her research with a variety of media such as poetry, moving image, and installation. Her workshop, ‘Sensory Multimodal Workshop; Space as Medium, Poetic Thinking as A tool’ has run several times in Japan and the UK. Inspired by Federico Campagna who talks about vulnerability as an endless possibility for resolution in his book ‘Technic and Magic’ (2018), Eriko explores her own introspective experiences through her own art practice in order to discover ways for how fundamentally introspective experiences can help others in their healing process. Her latest work ‘Crafting Narrative’ has been nominated to Helen Hamlyn Design Awards 2019.

12. Andrew McSweeney

“Japanese Garden” (2019)

Traditional Japanese gardens are seen sometimes as a place of reflection and peace. Designers aim to recreate nature through combinations such as rocks, grass and water etc. Japanese Garden is my own recreation of nature. Surrounded by water, an inaccessible peer welcomes people to view a familiar yet surreal version of normality. By recreating some of these elements in a 3D software, there is an ironic attempt to imitate that of nature itself.

(b.1992) **Andrew McSweeney** is an Irish artist currently based in Berlin, Germany. McSweeney completed his BA in Fine Art at CIT Crawford College of Art & Design, in 2015, receiving a First Class Honours. He was the recipient of the TACTIC & Sample-Studio Graduate Residency Award 2015, which offered him a 4-month studio space, culminating in his first solo exhibition ‘Sincerely, COLGATE’. The exploration of his practice has strongly developed through the use of 3D software. Animation and sound regularly accompany objects with association to painting in particular spaces, in an attempt to exceed the conventional limits of this particular medium.

13. Lemuel E. Saputra

“Your Mother Never Told You There Be Days like These” (2019)

My work explores the cultural intersection between Indonesia and the United States. That in-between space, where one no longer belongs to either culture, is created by combining images from traditional culture and popular media. Through this juxtaposition, I aim to create a strange tension and ambiguity, while still showing a loose coherency between the two cultures. I hope to lead the viewer to examine the forces that effectively shape our identities, and consider what it means to be in this present time.

Lemuel E. Saputra is an Indonesian painter whose work explores cultural identity through referencing rituals, symbols, and popular culture. Spending the majority of his life in Indonesia—followed by four years studying at Boise State University in Boise, Idaho where he currently resides—placed him at a cultural intersection between Indonesia and the United States. His experience as an entity between two cultures fuels his visual exploration of ideas concerning identity.

Lemuel has shown his work in Boise State's 2019 Annual Student Juried Exhibition, where he won the Dean's Award, and in Boise State's Spring 2019 BFA Exhibition. He received his BFA from Boise State University that same year.

14. Christopher Fluder

"An Anemic Antidote" (2019) "A Very High Fever, a.k.a. 40 Wall Street" (2018)

1.) An Anemic Antidote:

There are myriad homeless on the streets of NYC; this particular night I had just passed Saint Patrick's Cathedral and found this man sleeping at the curb. He was moving in his sleep; there seemed to be something he was reaching for. It felt as though taking this picture was a way of acknowledging whatever it was that he sought.

2.) A Very High Fever, a.k.a. 40 Wall Street:

I had been walking the Financial District after dark; when I came around the corner of Nassau & Wall Street, the smell of burnt metal and plastic was in the air. I found this security booth a few feet from The Trump Building; windows blown out, contents thrown from inside and charred.

Based out of New York City, Chris developed as an artist in a variety of mediums. Frequent trips to Manhattan for Broadway shows from his native New Jersey instilled a love of performing and fine arts from a young age. He began creating video art at 14; further development included drawing and painting landscapes, portraits, and figurative abstract art, alongside writing poetry. It was the synthesis of visual and verbal expression that drew Chris to film. Experiments in screenwriting, photography, stop-motion and film collage led to study for a BFA in Film at New York University. Alongside a career in entertainment, Chris's passion for fine art has continued to develop. He began to show his photography in 2019 at the Salmagundi Club New York (New York), and has also exhibited at PH21 Gallery (Budapest), the Art-Resilience Exhibition 2019 (Saint-Frajou, France), and in A5 Magazine (London).

15. Kun Fang

"Do We Really Need This Kind of Father Figures " (2019)

Do we really need this kind of father figures

It is a serie made before the America election in 2016.

Our world is facing the new challenge of power.

When the news on Google and Facebook appear.

I was thinking about the other way around.

Why is our social media play such dark and boring roll into our life.

Based on what we liked.

Is the algorithm already checked.

And is this the power of our competitive society.CREATE A NEW MINDSET FOR REST.

And lots of brainwashing machines is creating a killer.

This kind fatherland need this kind of father figures.