

Color 2019

CICA Museum

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Featured Artists 참여작가:

Joey Aronhalt, Ye Chan Cheong 정예찬, Yoo Choi 최유, Tracy Cornish, Uma Haime, Salvador Herrera, Piljoo Hwang 황필주, Shahnaz Javid, Brendon Kahn, Hyou Kim 효이, Cosmic Latte, Zhiyoon Lee 이지윤, Beatrice Alvestad Lopez, Daria Mikhailova, John Mosher, Rick Niebe, Nawon Paek 백나원, Jinhee Park 박진희, Greg Penn, Dongjin Seo 서동진, Ying-Fang Shen, Maria Smirnova, Ali Soltani, Bryce Speed, Audrey Travis, Thomas Vallianatos, Nicole Winning, Anne Wölk, Keer Yang

1. Joey Aronhalt

“Beat the Whites with the Yellow Wedge” (2019)

There and Lack Thereof

The “decisive moment” has been a staple in photography for almost a century, but what is before this temporary moment? What happens before you capture, “Life in the Moment of Living?” Only through a theatrical construct can you circumvent this moment and instead reside at a point before the “decisive moment”. This moment is elusive because there is no way to avoid residing in the present, physically at least.

This idea of the pre decisive moment is realized through the exploration of the relationship of space, energy, potential energy, and time that can be created in a natural environment. The concept of the temporary is portrayed through the use of simple colored sheets. Each composition takes on its own relationship with its surroundings allowing many individual performative and specific negotiations with the environment the sheet/veil is in. The diversity of the each individual environment and structure allows each of them the touch on their own specialized idea. The disruption and cohesion of natural space, with the insertion of color and form, allows the veil to take on a role more extensive than a simple disruptor, and instead an artifact, sculpture, or sometimes a spacial glitch.

The build up to the “decisive moment” creates enormous amount of potential energy. Potential energy that may never be realized or brought into fruition. This energy is depicted in many forms. Some through the movement of the folds, color, environmental relationships, and concealment in each composition. Most importantly the veiling in the compositions adds a theatrical presence, building up the suspense of the potential of what is being concealed, bringing into question, what comes next?

Joey Aronhalt is an Akron, Ohio based film photographer. He mainly uses medium format film. He inserts a sheet into different environments to explore the relationship it creates with them. The plain sheets bring into question what the goal or direction is within the composition. His main goal throughout his photographs is to make the viewer question what is going on.

2. Ye Chan Cheong 정예찬

“Meditation on colour” (2019)

Meditation on colour, 2018, Oil on magazine paper, 29.5 x 19 cm each

I am fascinated with colour, with the diverse and rich history of how colours can be spiritual and symbolic but also how they came to have commercial names. For me a colour can be meditative in the same way a bible story can be.

Using magazines was a way to bring both of these aspects together to visualize colours on different backgrounds of colour, shape, hue and tone. By applying each colour in diverse locations I hope to find a harmonious space.

저는 색채의 다양하고 깊은 역사를 통해 어떻게 색채가 영적이고 상징적이게 될 수 있는지에 매료되어 있을 뿐 아니라 어떻게 색채들이 상업적 이름을 갖게 되었는지에 대해서도 관심을 갖고 있습니다. 제게 한 성경구절을 묵상 하는 방법이 있듯이 그러한 방법이 한 색채를 묵상하는 방법이 됩니다.

잡지를 사용하는 것은 색채들이 다른 배경의 색깔, 모양, 색조, 분위기와 함께하는 여러가지 시각적 측면들을 가져오는 한가지 방법입니다. 각 색채를 다양한 위치에 적용함으로써 저는 하나의 조화로운 공간을 찾길 희망하고 있습니다.

Ye Chan Cheong (b.1990), based in Korea, grew up in a Christian background. He has been interested in international relationships, manners, cultural diversity and education. The main purpose of his interest lies in influencing the world with the love of God.

He has been seeking his own way of worshipping God through his life since 2009. The first step started in Switzerland, where he realized the variety of ways God may be worshipped. During two years of military service in Korea, he faced an actual test of his faith in a limited environment. Finally, he finished four years of Fine Arts education in British Higher School of Art and Design (Moscow), through which he realized the potential of visual arts as a tool of worship.

3. Yoo Choi 최유

“Untitled” (2019)

“Untitled” (2019)

작가는 이성보다는 감성의 접근으로 언어로 표현 할 수 없는 내적감정의 요소들을 전면적 추상회화로 혼입한다. 비가시적인 대상에 대하여 마음에 자리한 의식과 무의식 사이에서의 내적 감정의 요소들을 직관에 의지하여 정지된 질료와 물성에 관한 반복적 탐구에 토대로 한다. 기억 속 잠재의식 안에서의 색채를 물성을 쌓아 올리는 반복적 행위나 회화의 기본적인 요소인 점, 선, 면을 통하여 실존과 허상 사이에서의 경계에 관하여 연구한다. 작업의 시작은 비계획적이면서 내면의 무의식적인 것으로부터 출발하지만 그림을 그려나가는 과정에서 구체적으로 작품의 방향과 목적이 직관력과 질제된 자율성에 기반하여 표출된다

The artist abstractly mixes the elements of inner emotions that can't be expressed through language by using an emotional approach instead of a rational approach. The artist tries to get close to the essence of the painting through a planned, yet unplanned and spontaneous work method between consciousness and unconsciousness. She transfers the lyrical emotions and freedom on the canvas via utilizing complex methods, which include smudging of paints and intentional expressions such as scratching.

4. Tracy Cornish

“pink bits” (2012)

pink bits

Glitches highlight the levels of abstraction, risk and instability that accompany the translation of information via digital means. They interfere with the notion of perfect digital reproduction, and remind us of the constructed and transient nature of data. Pink Bits is the result of an encoding/compression error. In this instance all of the visual and aural information has been extracted except for the remaining glitch. Extending this visual extraction process, each image frame from pink bits was scanned using assisted vision software; and the tonal and spatial information of each still interpolated into audio frequencies. The individual sound files generated for each image are assembled to form the accompanying soundscape. pink bits is part of an ongoing research inquiry that explores the potential for glitches to be employed as an entry point into the critique of post-digital culture.

Tracy Cornish is an Australian artist and researcher with a Doctorate of Philosophy by Research in Visual Art. She is currently lives in Berkeley, California. Her work explores complex systems in information culture by interweaving theoretical critique and digital media into an experimental visual arts practice. Recent artwork employs experimental digital cinema, mixed reality, augmented reality and alternate reality games as platforms for exploring new forms of audience interaction, intervention and participatory culture. Her current research interests focus on experimental approaches to next generation digital cinema production and glitches as artifacts of digital culture.

5. Uma Haime

“According to the desire” (2018)

“According to the desire” is a works she did within her last journey: five months, tree country visited, one art residence.

Uma Haime represents an explosive force, a suspended violence before the explosion, a vibration of an accident before it becomes actually happens. Works of Uma Haime are breaking the rhythm of city life and bringing back the feeling of southern violence. “I am escaping from the figurative and symbolic art and from the recognizable figures. I want to get lost with sensations and premonitions.”

Uma Haime is an Italian artist based in Prague. She had been studying Theatre, Anthropology in Bologna, Communication in Paris and Abstract mime in Napoli and she had been living in different European cities: Bologna, Napoli, Paris, London, Seville, Rome where she had started the artistic investigation with collage and video. The condition of traveller and immigrant had been for her a school of life as well as the training of artistic sensibility. Now, she is based in Prague for four years, where she has discovered to be more familiar with the language of performance, installation, and painting. Her range of expression is embracing a variety of disciplines, but the core of her research is stable and consistent. Her attention has been always focused on cultural differences.

6. Salvador Herrera

“IRIDOPSYCHOTRIA” (2016)

IRIDOPSYCHOTRIA is a mental disorder experienced by evoking the skin color of a phantasmatic sauropsida entity.

Phantasmata: Something that only exists in mind. Hallucinations created by thought Sauropsida: Is a group of organisms that includes all existing reptiles and birds as well as their fossil ancestors and other extinct relatives.

IRIDOPSYCHOTRIA began through Salvador's encounter with Ricardo Linares, grandson of Pedro Linares, the man who brought alebrijes, traditional Mexican sculptures of imaginary beings, to life. To their author these creatures came as hallucinations, the natural world which inhabited his brain revealed itself as a living force then translated into sculptures.

This awoke Herrera's need to face the beings that manifest in alternate states of conscience, the absolute lack of control over what is being created. This animation is the life cycle of an intangible ecosystem. Evoking the microscopic constitution of the skins of living forms, referencing birds and reptiles, flowers and squids. Each frame combines a million-color spectrum in constant motion producing a continuing harmonization of aesthetic chaos. The anima of his biological imaginary portraits these hallucinogenic mental processes to induce a state of trance aiming to go beyond an established meaning.

7. Brendon Kahn

“Sudden Panic, Amorous Light” (2017)

Brendon Kahn is a Berkeley, CA (b. 1990) based artist and graduate of The California College of the Arts in Photography. He follows a path of curiosity through a strange mirage manufactured in the vicinity of contrast and unsettling moments. This magnetism to inexplicable visual elements is closely associated with confusion stemming from the relationship to place in a complex world.

8. Hyo Kim 효이

“Litmus Test” (2012)

“Dancing Orchid” (2014)

리트머스 테스트, 210x297mm, 종이위에 염색 원단, 2012

마치 화학반응으로 즉각 적합성을 판단할 수 있더라도 하듯, 한 사람에 대한 평가와 판단은순식간에 이루어진다. 많은 경우에 외모와 첫인상에서 비롯된 선입견이 즉각적인 판단의 베이스를 이룬다.

우리 무리에 맞는 사람일 것인가 아닐 것인가. 배척해 마땅할 것인가 '우리'의 일원으로 받아들일 것인가. 몇마디 잠깐의 인상, 심지어 슬쩍 본 사진만으로도, 두번의 기회없이 판단당하고, 실은 더 가차없이 판단 해버리고 만다. 다양성의 존중, 그건 과연 정말로 존재하는 것일까.

Litmus Test, 210x297mm, hand-dyed textiles on paper, 2012

As if we could assess the 'suitability' of people like a fast reaction performed in a chemical test, evaluation and judgment of newcomers happen in a split second. More often than not the assessments are based on prejudice and preconception from the one's appearance and first impression.

Whether the person would be suitable for 'our' group, belong to 'us' or shall be excluded are judged ruthlessly, based on a few words, sometimes even from a glimpse of the photo. Is the true acceptance of diversity a myth?

춤추는 난초, 875x1935mm자카드에 염료로 페인팅, 2014

해골이 앙상히 드러난 발의 구조위에 피어난 난초. 유기적으로 패턴을 그리며 반복되는 그림은 푸른색 실크와 울, 면으로 이루어진 자카드로 기계직조된 후 다시 비규칙적으로 표백되었으며, 소프트한 무지개빛의 염료로 부드러운 컬러의그라데이션이 표백의 빈 공간을 채우도록 다시 핸드 페인팅 되었다.

상하가 모호하게 반복되며 대각선으로 끊임없이 이어지는 난초의 춤은, 유기적이고도 신경증적인 리듬을 그린다. 헤진듯 표백된 자국이 그대로 남아있는 거친 뒷면과, 이음새없이 매끄럽고 유연하게 넘어가는 파스텔 무지개 빛 그라데이션으로 채색된 앞면이 대조를 이룬다.

Dancing Orchid, 875x1935mm, reactive dye painting on jacquard, 2014

An orchid blossoming on a foot skeleton draws an organic repeat throughout the entire jacquard pattern.

In shades of blue, silk, wool and cotton thread were woven on jacquard loom, and then irregularly bleached out by hand brush strokes. After the bleaching process, it was re-coloured with soft rainbow shades of reactive dye, painted directly with smooth gradation of colours, filling the bleached void.

The orchid's dance carries an ambiguous top and bottom sides, endlessly repeats in diagonal direction in organic yet neurotic rhythm. The residue patches from bleach are remained on the backside, making a harsh contrast with the seamless gradation of colours of soft rainbow on the frontside.

효 이

텍스타일 아티스트.

소재와 물질의 특성, 텍스타일의 다양한 기법들을 매개로 감정과 감성을 표현하는 작업을 하고 있다. 2014년 시작한 Communicating Through the Senses 시리즈는 하나의 감각에서 느껴지는 감정들을 다른 감각으로 어떻게 전달할 수 있을까에 대해 고민하는 작업들이다. 런던 왕립예술학 교에서의 석사 과정 중 비언어적 소통을 연구하기 위해 참가했던 조향 워크숍에서, 후각을 상실하신 분께 향의 느낌을 말과 색과 이미지로 묘사하고, 그 설명을 다시 눈이 보이지 않는 분께 다른 감각의 묘사로 전달하며, 하나하나의 향을 소통하며 같이 하나의 공간을 묘사 할 수 있는 향수를 만들어가는 과정에서 시작된 물음이다. 향, 소리, 맛(후각, 청각, 미각)에서 받는 감정과 감상을 색채(시각)와 소재 특성(촉각)으로 표현하고, 그를 다시 다른 감각과 매치하는 작업을 통해, 오롯이 감각으로만 이루어지는 소통을 실험한다. 칼라와 텍스처, 이미지를 바탕으로 오감을 통한 비언어적 소통을 실험하며, 인간의 감정과 특정 현상에 대한 감상을 Material Poetry 라는 작업들로 풀어내고 있다.

Hyo Kim

Textiles Artist.

Expressing human sensibility and emotions through material exploration based on textiles practice. The series Communicating Through the Senses is a project to explore and experiment with materials to create an experience, by delivering a unified impression through a cross-sensory approach among vision (colour and imagery motifs), touch (textile tactility) and olfactory (scent). It started in 2014, while attending scent workshop Design With Scent as a part of MA project research on non-verbal communication in London (MA Textiles, RCA). Through a collaborative work describing each scent accords by words and colours to a person affected by anosmia, and explaining that verbal description to a visually impaired person by using other sensory means, we created a scent that describes a certain place. The question started there to challenge communication solely through the senses. Material Poetry is a metaphorical expression of emotionality in certain social phenomenon, based in textiles as a medium.

9. Cosmic Latte

“@t_r_u_m_p_i_n_g” (2018)

@t_r_u_m_p_i_n_g is an algorithm, an algorithm which listens for images Tweeted about Donald Trump.

These images are collected and have their average colour calculated. A block of this colour is then added to the screen and when full, this is Tweeted, along with all previous images using popular Trump hashtags, effectively building a wall of colour against Trump's digital media.

The coloured patterns produced offer a window into the event and mood of that moment, speed and choice of the colours denote the underlying anxiety and conflict.

Today the algorithm has produced in excess of 300,000 images.

This video is a brief collection of these images.

Cosmic Latte

Otherwise known as Cosmic Latte, Juan, Neale and Andrew embarked on their artistic journey in 2005, and then again in 2008, after a series of freak accidents involving the college coffee machine helped the trio forge their relationship at the prestigious Central Saint Martins.

With a combined age of just 210, the trio are looking to the future and seeking commissions from as far afield as Melbourne and Seattle.

10. Zhiyoon Lee 이지윤

“Emptiness” (2019)

“Solitude” (2019)

“Solitude” (2019)

‘Solitude’는 존재의 고독과 자아인식을 자기에너지의 회전운동과 색채로 표현한 작업이다. 이지윤은 자기에너지를 이용하여 석고와 여러 색의 안료를 섞어 제작된 원형 입체를 2차원세계(평면)에 설치한다. 작가는 이 작업에서 2차원과 3차원 간의 차원괴리를 이용하여 속해있지만 속해있지 않은 아이러니한 존재의 고독을 시각적으로 표현한다. 원형 입체 안쪽에 보이는 나선형 운동으로 뒤섞인 색의 흐름은 개인의 고독한 시간을 나타낸다.

‘Emptiness’는 오일파스텔로 작업한 드로잉작업으로 ‘Solitude’작업의 내면에 초점을 맞춘 작업이다. 작가에게 고독은 침묵, 고요의 공간이다. 이 작업에서는 침묵의 공간인 우주 속 별의 탄생과 죽음 속 폭발의 고요한 파장을 원형 파노라마드로잉과 그 속의 빈 공간을 그려내면서 자신의 내면의 공허함을 표현한다.

In ‘Solitude’, Zhiyoon conveys the solitude of existence and self-awareness through a magnetic energy rotation and colours. Lee creates a three-dimension medium with a magnetic energy to stir plaster and various pigments. And she installs it on a flat surface.

Zhiyoon uses the difference of dimensions to express the ironical solitude of existence which is connected but not connected. The mixed colour flow shown inside the 3D medium describes the time of personal solitude.

‘Emptiness’ is a drawing work with oil pastel that focused on inward of ‘Solitude’. For Lee, solitude is a still and quiet place. In this work, she inspired by the stars revolution in a space and with a circle panorama drawing she shows a silent wavelength in her mind. Like the birth and death of star. And with an empty inner circle she express her voidness in herself.

이지윤은 매체 간의 차원 괴리에서 ‘나’와 ‘타인’, 그리고 ‘사회’의 관계 속 절대적인 소외를 감지한다. 작가는 높이개념이 없는 2차원세계에서 3차원 매체는 절대 이해받을 수 없는 존재라는 사실을 인용한 ‘Solitude’ 시리즈에서 현대인의 끊이지 않는 관계의 연결 속 존재의 고독을 서정적으로 표현한다. 이지윤은 동국대학교 미술학부(조소전공)을 졸업 후 서울과 런던에서 다양한 전시에 참여하였으며, 2019년 핀란드 Arteles Creative Centre 주최 국제 창작 레지던시 ‘Silence Awareness Existence’ 참여작가로 선정되었다.

Zhiyoon Lee senses the eternal alienation in the relationship between a man, an others and a society through the difference of medium’s dimension. In ‘Solitude’ series Lee uses the fact that a 3D medium is incomprehensible existence in a two-dimension world where it doesn’t have the concept of height, to express the solitude of existence in the endless connection of relationship. Zhiyoon Lee studied sculpture in Dongguk University in Seoul, South Korea.

She has taken part in group exhibitions in Seoul and London. Lee was a resident at the Silence Awareness Existence program at Arteles Creative Centre in Finland in 2019.

11. Daria Mikhailova

“City Colours #7.4” (2018)

“City Colours #16.1” (2018)

“City Colours #20” (2018)

The work is based on synthetic colour which could be met in the urban environment on daily basis and uses video as medium. The main idea of the work is expect to create new artificial impressions based on the colour perception and make the situations in which the surrounding colours insensibly change around the observer. By projecting colours it is supposed to achieve an effect of the environment with dynamically changing colours in which the origin of the video source is not clear, but the movement of colours make sense that the viewer already saw it somewhere in the city. By using colours from the urban illuminations it is adhered to the concept of the city life where the viewer often meet artificial colours the purpose of which is to attract attention of the citizens.

The work was created by recording everything bright and colourful on the camera during dark part of the day, everything that is shining in darkness, when the night is veiling natural and at the same time reveals artificial and disclose the dynamics of the city as it is. During filming there was used blurring effect the purpose of which is to drag accent from street details to the colour. Subsequently, using the technology of video editing the dynamics of the change was highlighted as well as the act of different colours of illumination could be clearly traced. In this case, the blurring makes the colours more noticeable and changes attention from the essence of the event to a sense of colour dynamics and how colours change over time. The grid on the video is used to accentuate on mechanical and artificial look of the colour and also highlights the pulse and the rhythm of the city.

Daria Mikhailova is a Moscow based artist whose practice lies in the field of the synthetic colours that can be found in the urban environment. The aim of the artist is to immerse the viewer in the artificial colours, to give an opportunity to consciously see the colours that surround us on a regular basis, and to feel their beauty and peculiar aesthetics. She works in various media and her materials for artworks could diverse from sponges to video.

In every new project Daria is trying to collaborate with the colour and to give it the opportunity to speak independently. Thus, in work with the sponges, artist used colour schemes from the packaging without changing its order to get a certain pattern. For the video works she used special technique of filming and montage to make the viewer perceive surroundings in a new way, to notice colours and their dynamics and rhythm.

Daria takes part in collaborative exhibitions regularly, in this way she had chance to exhibit in the Museum of Moscow. In 2018 she obtained BA (Hons) degree and year later Daria became a member of the creative union of artists of Russia.

12. John Mosher

“Sungazing”

Sungazing is the first piece in a new series of work I am creating that focuses on various phenomena of light. I am interested in the interpretation of experiences that happen outside our “cone of vision” or understanding of optics. Misunderstood light phenomenon has been documented for centuries. The Ashen Light of Venus, will-o'-the-wisp, and the “green flash” are all well-known light phenomena that have either been attributed to a supernatural cause, or are still not completely understood. Rare and unusual light phenomena have inspired everything from fantastical writings to discoveries in science.

Sungazing is most effective when the viewer stares into the center of the “Sun” within the projection. Just outside the “cone of vision”, one can experience strange scintillating situations and quickly changing afterimages.

John Mosher was born and raised in western Michigan, USA. He received a BFA from Kendall College of Art and Design in Grand Rapids, Michigan then attended graduate school at the University of Cincinnati where he received a MFA in studio art, and a MA in art education. He currently lives in Salisbury, Maryland where he is an Assistant Professor of Art at Salisbury University.

13. Rick Niebe

“GRAFFITI” (2018)

An abstract exploration of urban graffiti based on a musical improvisation on txalaparta an ancient basque instrument

Rick Niebe

MA in semiotic of Cinema at Pisa University, he works as an autonomous artist.

His research as videomaker consists in a minimal and epigrammatic experimental re-use of audio visual found objects.

14. Nawon Paek 백나원

“The Second Routine” (2019)

The distance between reality and fantasy is the biggest issue that causes despair to human. The core of the ideal is reachable but hard to gain at the same time. It is pretty much ironic reality while human are living on this earth.

What if we think that those two different imagery of ideas are actually connected beyond the earth?

Through her work she intends to change the viewpoint of the time as well as re-analysing time and life under the Lao-tzu's notion This installation is representing her daily life routine and polarised ideology.

The ideal of the present moment and beyond will be embodied; what we mean by beyond the present moment is the afterlife or unreachable time for human.

양극화 된 현실 삶의 이데올로기를 다양한 각도에서 바라보며 제각각의 레이어로서 복합적인 일상을 시시각적으로 분석하여 노자의 사상에 빚대어 형상화 하였다.

눈앞에 보이는 현실이 잿빛일 지어도 그 너머 어딘가엔 밝게 빛나는 코어(core)가 존재한다 단지 그 두가지의 현상이 동시에 출현하지 못할뿐 분명 인생 속에 녹아있다.

두 가지의 꼭짓점을 연결 할 수 없다면 영원히 벗어날 수 없는 굴레에서 고뇌만 하게 될 뿐이다. 동시에 노자는 유와 무의 경계가 실은 나눌 수 없는 동일 선상에 있는 결국에 이어진 존재라고 하였다.

즉 자신의 본연의 본질을 깨닫고 자연과 상생하며 본인의 자아를 찾아서 사는것이 가장 현실적이고 이상적으로 지구상에서 상생 할 수 있는 방법이라고 한다면,

현대 인류로서 살아가는 현실속 삶에서는 결코 쉽게 반영 될리 만무한 사상일 뿐이다. 현실과 이상을 이분화 하여 바라볼 수 밖에 없는 현대 사회가 비록 아름답지는 않지만 한발자국 나와 다각적 시각으로 존재의 본질과 그 주위의 접점을 찾아보길 바란다.

Nawon Paek is a highly creative, innovative individual with a wide range of experience and a successful track record in theatre and installation artwork as well as interactive design. Those various experiences have made her an exceptional expert at lighting materials; she always tries to focus on the reflection of the light and to explore the materials endlessly. She believes that the light is the only material, which can drive human to identify another side of human

Nawon Paek, born and raised in South Korea. She achieved MA in interactive Media from the Goldsmiths college, University of London and BA in Theatre Design from the Wimbledon college of art, University of the arts London after she returning back to motherland she had exhibited her lighting installation works in London, Seoul and Inje. Currently she is attending Media art residency in Gwang ju, South Korea.

작가 **백나원**은 설치와 대중들과의 상호작용을 통해 공간과 사람에 대한 고찰을 다각도로 시도하며, 심도깊은 관찰과 다양한 분야 의 경험들을 재해석 하여 주로 사용하는 미디움인 조명을 이용해 공간을 채움으로써 관객과 소통하는 작품을 창조한다.

작가는 조명에 대해 이렇게 설명하고 의지한다.: 조명이란 반사, 투과를 통해 다른 소재들과 끊임없이, 허물없이 소통할 수 있으며, 빛 혹은 음영이란 사람의 본연의 모습, 사람의 내면의 모습 더 나아가 그 이면의 우리가 미처 육감으로 깨닫지 못하는 부분까지 비추어주고 표현한다고 생각한다.

작가는 런던예술대학교, 워블던 컬리지와 런던대학교, 골드스미스 컬리지 에서 각각 학사와 석사를 졸업하였으며, 현재 부산, 광주, 서울, 인제 그리고 런던을 오가며 활발한 조명 인스톨레이션 작업을 진행하고 있다.

15. Jinhee Park 박진희

“1x1 Painting Series” (2019)

This series of paintings is a series of artworks with the artist's muse (brand logos) in a square frame that is familiar to X-Generation. For the artist, an emblem of the brand is a natural object, like trees and flowers in the landscape, and the colorful shapes that artist had encountered at every moment since childhood naturally became the standard of her beauty.

Objects that are too familiar but do not have concrete shapes in our heads, whose concepts and descriptions exist, are embodied in the form of art, not an emblem of the brand, through painting. The square frames full of familiar colors and shapes that can conjure up a particular brand in a flash with a small hint are familiar but tries to reach the audience with something new.

Jinhee Jinny Park earned her MFA in Sculpture from Seoul National University(SNU) and a BFA in Sculpture and BA in Art history from SNU. She recently graduates from school and works in her studio in Seoul.

16. Greg Penn

“Totally Unloaded #12” (2018)

My practice is a process of manipulation of forms requiring knowledge taken from various areas within visual art. My work has been described as exploring both haptic and scopic states in relation to digital media; where a new understanding of bodily experience develops across time and space.

I have an interest in going beyond the surface of the image and abstracting the passing of time and action. My practice is an expanded photographic practice using moving image and sound and creating an array of hybrid possibilities that help to raise important questions about the image making process and photography today.

My approach in art is to constantly examine, question and engage a quality of awareness that generates new knowledge and opens up new territories.

Greg was Born in the UK, studied Film & Photography at the Newport School of Art and painting at Central Saint Martins, London. Greg migrated to Melbourne, Australia in 2006 and studied a Master of Fine Arts at the Victorian College of Art, graduating in 2010 and is presently pursuing a PhD. Greg has been awarded ‘The Most Innovative use of Digital work’ at the Centre for Contemporary Photography, Melbourne and awarded a place on the LUMEN long list held at the Victorian & Albert Museum, London. Greg screens regularly locally and internationally; CROSSROADS, San Francisco Museum of Modern Art, Museum of Contemporary Art Australia, Australian Centre for the Moving Image, FACT, UK, Melbourne NOW, National Gallery of Victoria, ART Stage Singapore, Wunderground Film Festival, Belgium, Montreal Underground Film Festival, DEFY Film Festival, Nashville, London Experimental Film Festival, Onion City Experimental Film & Video Festival, Chicago, Stockholm Experimental & Animation Film Festival, VIDEOMEDEJA, Museum of Contemporary Art, Vojvodina, Novi Sad, Serbia and IVAHM, International Video Art House Museum, Madrid. Greg teaches Photography and Digital Moving Image in Melbourne and is currently represented by Otomys Gallery, Melbourne.

17. Dongjin Seo 서동진

“제네시스” (2018)

“사월이야기” (2016)

“피안의 비밀” (2017)

“색채가 없는 다자키 쓰쿠루와 그가 순례를 떠난 해” (2017)

“발등을 물고 떠난 모기의 행방은 묘연하다.” (2019)

1_제네시스

나는 잉태된 자녀, 나는 잉여된 잔여

2_사월이야기

이와이순지의 4월이야기를 보았다.

3_피안의 비밀

투신의 목적은 아래로 날아가는 것. 뜨거운 해가 내리갈 강제적 생의 에너지를 피해 속구치는 것. 피안의 비밀은 해체된 신체로, 땅속 어두운 곳에서 목격해야 한다.

4_색채가 없는 다자키 쓰쿠루와 그가 순례를 떠난 해

무라카미 하루키의 색채가 없는 다자키 쓰쿠루와 그가 순례를 떠난 해를 읽었다.

5_발등을 물고 떠난 모기의 행방은 묘연하다.

발등을 물고 간 모기는 지금도 살았을까. 내 피를 들고 어느 공중을 배회할까. 죽었을까. 누구의 손 위에 내 유전물을 바쳤을까. 남자일까 여자일까 미지근한 본네트 위에 증발시켰을까. 수명이 다했을까. 내 피를 머금고 죽는 시간 나를 상기했을까.

Dongjin Seo 서동진

나는 90년 2월 훈련된 처리와 인큐베이팅 가곡으로 복제된 계획과 출산의 클리셰다. 나는 어제로부터 복제되었고 어제는 90년으로부터 복제되었다. 나는 오늘 집을 떠났으면서 다시 집으로 돌아오는 복제를 하였고 이것은 어제로부터 복제되었다. 나는 복제된 오늘 복제된 성실함으로 복제된 이미지를 복제하는 노동을 복제하였다. 초와 분의 복제로부터 264시간이 복제되면 내가 복제한 노동들은 복제된 화폐와 숫자들로 치환될 것이다.

복제된 숫자들은 복제될 토요일 복제된 담배와 복제된 소주로 교환될 것이며 나는 복제된 감정을 취할 것이다.

나는 주변을 복제하는 좀먹음이며 이것은 복제된 언어일 뿐이며 나는 다시 클리셰이며

18. Ying-Fang Shen

“In the Waves” (2015)

In The Waves is a non-narrative experimental short film inspired by my pregnancy in 2014. The changes in my body and mind made me feel immense interest in the initial starting point of life and so I began to work on depicting the passing of this brief, but magical moment.

The animation is created out of textile. Unlike most of my past works, I approached this project without a preconceived visual outcome. A tie-dye creation process served to sketch out the idea: the beginning of life. The fabrics became visual records that were transformed throughout the animation process. During production, I altered and restructured the imagery with light and movement, adjusting both the fabric and the light to manipulate the forms. Lighting from the front highlighted the overall patterns, while placing the fabrics on a self-made light box maximized the contrast caused by the different textures, emphasizing individual threads. Working with a self-made light box allowed me freedom in adjusting the intensity and position of the backlighting, which, in turn, helped create movement and supported the change of scenes. Once a desired scene emerged from these manipulations, I worked intensively to explore and hone the corresponding movements, as well as to draw attention to the essence of the subject.

The creative process of this work fused my interest in painting and animating, and resulted in a tone with vibrant colors and almost absurd actions - aptly revealing my imagined understanding of the magical and intangible moment.

In addition to the material and method, this experiment incorporated narrative perspective in another sense. I invited Professor Antonio Garcia - a musician specializing in both instrumental and vocal genres - to share his approach to the theme through the creation of a soundtrack. Unlike traditional means of animation scoring, where

the music works to nearly mimic the finalized motions of the characters, we decided to let the soundtrack have a distinct voice. Neither the exact story nor the concepts associated with each scene were divulged to Garcia. Instead, he was exposed to the animation when it was only halfway completed, at which point he started to brainstorm the mood of the narration. This very first score became a catalyst for unveiling the subsequent scenes that had not been animated. With 90% of the animation completed, Garcia and I had a dialogue concerning its meaning. After this conversation, he finished scoring the entire film and returned it to me for a final retouching of the visuals.

Ying-Fang Shen

A visual artist and storyteller. Born in Taipei, Taiwan, trained as a painter and immersed in East Asian arts for over 20 years, Ying-Fang Shen is very much intrigued by metaphorical communication, which strongly influences her creation of sequential arts. Her recent works falls in solo animation, and have been exhibited and received acclaim in cities of Europe, Asia, North and South America. Ying-Fang Shen is currently a faculty of Virginia Commonwealth University (USA).

19. Ali Soltani

“RED-CMYK_01” (2019)

“RED-CMYK_02” (2019)

The blind Argentinian writer, Borgés speaks of blindness as a realm of hues, a sometimes blue-ish sometimes yellow-ish/ green-ish mist. Red is the color denied to the blind, perceived only by memory.

The paintings titled: thinking of red 1, thinking of red 2, and thinking of red 3, are 3 gradations of red encoded by their CMYK values.

Medium: China clay on wood

Ali Soltani is a principal of Soltani+LeClercq, an architecture and design firm in New York City, where he works and lives.

He has worked on award winning International projects and competitions in the fields of architecture, art and design. His collaborative project "Blue Delft Eyes" recently won the Rijksstudio International Public Design Award organized by the Rijksmuseum in Netherlands. Alongside his practice, his writings on art and architecture have been widely published in the United States and Europe.

20. Bryce Speed

“Water Wall” (2018)

Bryce Speed was born in 1978. In 1999, he earned a BFA in Painting and Drawing at the University of Mississippi and in 2005 he graduated with an MFA in Painting from the University of Alabama. Bryce has taught at the University of Nebraska at Omaha and is currently Assistant Professor of Art in Painting at the University of Alabama.

Bryce's work has been included in numerous exhibitions over the past several years. In 2006 and 2011 his work was selected for publication in New American Paintings Southeastern and Western editions. In 2014, he held a solo exhibition at Valdosta State University in Valdosta, GA and was part of a three-person exhibition at HERE Art Center in New York, NY, titled Suburbia: Is Anyone There? In 2015-16 he exhibited at the Royal Scottish Academy Open Exhibition in Edinburgh, Scotland and at the Visual Art Exchange's Contemporary South Exhibition in Raleigh, NC during 2016. In 2017, he had a solo exhibition at the North Wall Arts Center in Oxford, UK. Bryce is an Assistant Professor of Art at The University of Alabama and since 2017, he has been represented by the Cole Pratt Gallery in New Orleans, LA.

21. Audrey Travis

"Vista II" (2017)

"Vista II" (2017)

This body of work documents the pastel vistas of the western United States. Here, concrete paths disrupt otherwise devoid landscapes, and chalky colors punctuate bleached earth.

Audrey Travis (b.1993) is currently based in Dallas, TX, United States. She holds a MFA in Sculpture from Texas Christian University and BFA in Painting from the Savannah College of Art and Design. She most recently was a resident at Künstlerhaus Bethanien in Berlin, Germany and is currently exploring ideas of the "monument" through her sculptural works.

22. Thomas Vallianatos

"Shan Shui Paintscape (G)" (2018)

Shan Shui Paintscape (G) deals with CG landscapes based on fractal abstract painting.

"Paintscapes" investigate J. Pollock's technique of dripping, digitize it in its micro-scale and promote it to a virtual three-dimensional landscape.

The theoretical and technological research of "PAINTSCAPES" is related to nature and its scientific research through literature on the field of Fractals' aesthetics, nature's aesthetics and landscape's aesthetics, but also through new artistic audiovisual tools and methods. i.e. real-time audio reactive music videos, audio visual performances.

Thomas Vallianatos is lecturer in Digital- Graphic Arts in the Department Of Audio & Visual Arts in Ionian University, since 2010. He studied painting, illustration and animation in Athens School of Fine Arts. He has also a Master degree in Digital Arts from Athens School of Fine Arts.

He is an audiovisual artist over 20 years. His art works have been presented at various international festivals and art exhibitions.

23. Nicole Winning

“Top Banana” (2019)

With clay as my medium of interaction with my body and other bodies I am exploring through performance art, installation, new media and photography the themes of connection and disconnection of the female body in society and with her self. I am investigating my own struggles in becoming an empowered female and am also investigating these difficulties both in western societies and in other cultures. I take into account the additional difficulties based on the increased awareness of the effects studied in intersectional feminism and challenge ideas of essentialism while also unveiling ways of visually conveying how all people can be embodied, empowered and embraced for their differences. I find that using the human body is the most direct way for approaching these topics and I use clay as an additional medium for conveying the malleable qualities and retained memory characteristics that can be seen both in the mind/body system as well as in clay. Both the body and clay move, retain shape and carry an index of what it has experienced. With these two main mediums I hope to challenge old paradigms and offer opportunities to discuss better ways that we can embrace female embodiment and empowerment in all societies.

Nicole Winning

Currently, I'm working on my MFA at the University of Massachusetts, Dartmouth with a focus on performance art and the post-performative object or installation. I completed an MA in 2014 from Maharishi University of Management and have been a Yoga Alliance Certified Hatha Yoga Instructor since 2010. I have been practicing the Transcendental Meditation-Siddhi Program since 2013 and have found a deep foundation in my artistic practice through its daily presence in my life. I meditate for an hour twice a day everyday and in between I find myself exploring how bodies move in space and how they communicate with each other. This observational tendency has been with me since I began exploring what it meant to be alive in a human body in my late teens. Over the years I've learned to find holistic and artistic practices that enable me to find unique ways of talking about these observations. More often, these observations are of the growing self-awareness of my body, psychology and communication patterns created between people.

24. Anne Wölk

“composition 2’ (2014)

“composition 1’ (2014)

Based in Berlin, Anne Wolk is a contemporary painter, who creates mixedmedia paintings with a penchant for bright colors, geometric shapes, and street-art forms. Her abstract artworks are inspired by russian constructivism and dealing with virtual and shifting realities. All motifs are referring to the idea of the Multiverse. A main characteristic of her working methodology is the idea of sampling. The layering of pictures from various sources interprets the structure of perception in the digital age.

Anne Wolk (1982 born in Jena / Germany) lives in Berlin. She studied at the Kunsthochschule Berlin-Weissensee with Katharina Grosse and Antje Majewski and at the Chelsea College of Art and Design, London. She was a scholarship holder of the Studienstiftung des deutschen Volkes and won a category award of 'Art takes Paris' judged by Metropolitan & Andy Warhol Museum.

25. Shahnaz Javid

“Seul” (2018)

“Union Workers” (2018)

“Comme des Moped” (2018)

Comme Des Moped

Medium format photograph. Double exposure shot of Comme Des Garcon POCKET and street bike in Paris. November 2018. Shot on Mamiya 645 1000s.

Union Workers

Medium format photograph. Retail workers during smoke break on Halloween day in London. October 31, 2018. Shot on Mamiya 645 1000s.

Seul

Medium format photograph. Seul (alone) at home body portrait in Chicago, early summer of June 2018. Shot on Mamiya 645 1000s.

Shahnaz Javid

Chicago-based photographer Shahnaz Javid finding solace in medium format and documentary work. Her aim to heighten mundane moments which are typically overlooked conveys human elements between the time and day. Invested in written and analog works, Javid finds a thrill in the story telling of everyday life. She favors art, color, and genuine interaction.

26. Maria Smirnova

“Dependent Spaces” (2019)

Space is something not fully explored, but in daily life we experience it directly owing to human systems of perception. The reflection of reality is different in each human mind, and this connection between personal perception and our surroundings became the main focus of my practice.

Our brains build observations of the space individually, however that doesn't make it less common and united for people.

In current piece the human body becomes an active part of it. Every interaction with the work creates a new visual appearance of the space.

These little changes correspond to the idea of the space as something unified, but unique for each person, at the same time, preserving it as absolutely unknowable due to the limits of perception.

Maria Smirnova (b.1996) is a contemporary Moscow-based artist. She works with the subject of colour seeing. The main point of her artistic research is a determination of the borders between human brain and outside. Artist considering the ambiguity of the world which, on the one hand, was produced in the human, and, on the other hand, as produced in the human minds. Artist works in different sculptural media including sculpture, light installation and performance art. In 2019, Maria became a participant of Creative Artist's Union in Russia (TCXP) and was invited to enter the Eurasian Art Union. In 2019-2020, she is doing to present her work in a huge art project called 'The Bridge Over the Deep', Russia. One of her works was presented on Moscow Biennial of Young Art, 2018.

27. Piljoo Hwang 황필주

“EmptyCandyBox-sweet skull #02” (2019)

“EmptyCandyBox-sweet skull #03” (2019)

“EmptyCandyBox-vanitas _#01” (2018)

“EmptyCandyBox-m&m’s _#08” (2016)

<Empty Candy Box>는 화려함 뒤에 있는 허무를 은유한다.

아름답고 자극적인 세상에서 실제의 모습과 그 끝은 어떨까 하고 물어보고 싶다.

욕망으로 가득 찬 세상 이면에 있는 허무를 보여주고 안정 된 작품 속의 이미지는 지속하지 못하는 만족감을 역설적으로 표현한다.

28. Beatrice Alvestad Lopez

“Colour Book” (2015)

A handmade book published by Inner Space Press, based on Goethe’s and Rudolf Steiner’s colour theories. It is built up as a story taking you back in time to the very beginning of the world’s creation. It explains the properties of each colour and the contrary colour in relation to the human nature as physical, soul and spiritual. The images are originals, painted with soft pastels and ink. The text is taken from Colour by Rudolf Steiner, Goethe’s Theory of Colour and The Individuality of Colour by Elisabeth Koch / Gerard Wagner. The book is made by co-founder of Inner Space press and artist Beatrice Alvestad Lopez.

Oslo based artist, **Beatrice Alvestad Lopez** works across mediums including painting, installation and performance. She is co-founder of the independent press; Inner Space, which publishes books of art and poetry. The publication Colour will be part of CICA museum exhibition entitled; Colour 2019 taking place in August. She holds a BA from Nuova Accademia di Belle Arti, Milan including an exchange at the Pratt Institute, New York. Solo exhibitions include Ritual Lines at Art Licks festival, London and she has participated in numerous group exhibitions at institutions including White Space gallery, House of Foundation and SiM gallery. Her ongoing interest in nature led her to be part of the programme Arts Territory Exchange, a collaborative correspondence project based on ecology and topographies. In May 2019 Beatrice participated at the SiM residency in Iceland with her project Glitch, working environmentally along the coast of Reykjavik. She writes texts/journals of her encounters and experiences of place that contextualise them within broader socio-political and environmental concerns. A recent example is her project on water - having participated in an artist’s residency organised by An Lanntair on a sailboat in the Hebrides, Scotland.

29. Keer Yang