

Lines of Thought 2019

CICA Museum

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Featured Artists 참여작가:

Andreea Albani, Kirill Gera Arkadyev, Bria Brown, Erin Canady, Iljun Choi 최일준, Gwendal Coulon, Aleksander Drakulic, Efe Ce Ele, Patty de Grandpre, Youseung Hee 유승희, Jenny Herrick, Ming Ying Hong, Annie May Johnston, Leekyung Kang, Eunkang Koh, Takleong Kou, Jungah Kwon 권정아, Sejung Lee 이세정, Nicole Lenzi, Tara Mahapatra, Sofia Hurtado Montes, Hyebhin Park 박혜빈, Sofia Plater, Catherine Prose, Anna Redwine, Rebecca Reyes, Katie H. Ritchie, Rossana Schiavo, Gloria Tanchelev, Tommy Taylor, Rebecca Truscott-Elves, Gamze Yolal, Jianfei Zhao, Angie Zielinski

1. Andreea Albani

“Writing at the speed of thought” (2014)

“Writing at the speed of thought (Time #0.3)”, 2014, 22.5x15 cm, 188 pages, ballpoint pen on paper;

The journal started with a transcribing of the poem "Mr. Stratis Thalassinos Describes a Man", by Giorgos Seferis, but gradually transformed into a journal. From a need to materialize the complexity and rapidity of thinking, impossible to replicate in ordinary writing or language, the letters, words and sentences gradually change shape. The line itself becomes a form of writing based directly on the "rhythm" of thought.

In counterpoint with thinking and writing, the line alternates between the presence and the absence of common rules (writing from left to right, spacing, words).

I kept this journal for one year, one year of my existence, a year that I wanted to write my autobiography, thoughts that I wanted to catch, moments that probably overcame me, times that I literally wanted to write out, but I was only able to express in this form. This journal includes letters, confessions, questions.

A fascinating thing about the line is that, beyond the spatial image it builds up, a line also creates a temporal dimension. The one-dimensionality of the line, when made or viewed as a single entity, gives the perception of time. Therefore, in a metaphorical space, for me the line becomes an abstract representation of existence and memory.

Andreea Albani

Born in 1988, in Bucharest Romania, Andreea Albani currently lives and works in Paris, France. She graduated the National University of Art, Bucharest, Romania, 2009, and the M.A. program in Painting in 2011. She exhibited both nationally and internationally (Germany, Israel, The Netherlands, South Korea, UK, USA, etc.). Andreea Albani is a multidisciplinary artist, whose interest is the connection between line and gesture. Using the gesture in a performative way, as an instinctual guide, she has built a universe of her own - one in which the line has become a form of language, spontaneous, direct, raw.

2. Kirill Gera Arkadyev

“Portrait of thoughtful man who looks like me” (2014)

“River” (2018)

“Portrait of thoughtful man who looks like me” - This work is an attempt to make a cut of a city man. How the city affects the people living in it. A person who has lived long in the same city becomes not only a part of it, but he himself puts the city inside. Interacts, absorbs. And even being outside this city a person becomes an embassy of the city in which he lives.

Description - Paper 84.1x59.4 cm, gel pens, acrylic, wax pencils, 2014 (Framed - wooden frame, glass, underframe)

“River” - Probably every thinking person compared water with time. So I made a comparison of the flow of life with the river. What lives in this river? How do we look at our life / river, trying to make sense of it from the side? Who are we in this river?

Description - Thick paper 59.4x42 cm, oil, gel pens, acrylic 2018 (Not framed). Installation guidelines - If possible, the frame + glass (the same as in the 1st work).

Kirill Gera Arkadyev (1983). Was born in Moldova, grew up in Kazakhstan currently live and works in Moscow. Figure and graphics studied independently. Exhibited in private and state galleries in Russia, Cuba, Europe since 2008.

A little, about the reasons for my work.

Once, when I was young, I realized that I had to bring something into this world. Tell it something important related to my personality. In my works, I try not only to convey the appearance of this world, people in it, but to show the inner - to prosect the theme that I plan to draw. In almost every work, I try to make multisense simbols, on the surface and more hidden. It's as though I'm writing a small story, but I'm using not words, but visual simbols. For those who like to see the obvious - one simbols, for those who like to discover - others.

3. Bria Brown

“Kill Your Fantasies” (2018)

Bria Brown is a New Orleans based artist who works with mainly 2D materials. The piece Kill Your Fantasies is a digital print of the original drawn using a 0.5mm mechanical graphite pencil. Bria Brown is interested in simplistic and minimalistic approaches to drawing while often using symbolism to convey a meaning and break the boundaries of contemporary drawing

4. Erin Canady

“Build Me Up” (2016)

Build Me Up is a series of photographs that have been compiled into a time lapse video. It records a temporary installation of ice and graphite that transitioned over the period of 24 hours. This body-sized structure is made from freezing layers of graphite within layers of water. It is positioned in the middle of an empty room and left to melt. The video is evidence of this briefly existing form, and also a reminder of its death. However, it does not allow to you to experience the form itself. It questions the attemps we make to hold on to or preserve that which we are forced to let go of. It also questions the opposite process – what happens to our relationships with the world, objects, and people, when we become comfortable with letting go?

Coming from a religious studies background, I have found certain Doaist philosophies that have deepened my relationship with and understanding of uncontrollable forces. A concept known as wu-wei suggests that trusting and embracing the natural flux of the world is a means to a greater stability within the self. This includes acceptance that material substance (including people) are meant to transition, fade, and disappear completely. In Daoist texts, wu-wei is often described through inherently yielding qualities of water such as the current of a stream or the ebb and flow of the ocean tide.

Water as a material has been important in my work, on one level, for its relationship to wu-wei. It is also simultaneously a source of creation and destruction. It is vital for our survival, but as a material it makes the life of this structure seem futile. Graphite is also important. It is carbon, as well as a traditional drawing material. Like graphite, we are all carbon based, and subject to the degredation of time. The objects made with these materials become indicative of our own ephermerality and are a physical reminder of the current moment we are part of that will never exist again.

Erin Canady is an artist and educator living and working in Durham, NC, USA. She received her Masters of Fine Art from the University of North Carolina at Chapel Hill in 2016, where she was awarded Top Prize for Outstanding MFA Work. Through the lens of drawing, she centers her work around themes of temporality, meditation, ritual, and futility. She is inspired by a her time spent in Iceland, her study of Daoism, her experiences

with trauma and loss, and her continual desire to understand the world around her. Materials and process are chosen carefully, as they often parallel the content within her work.

Recently, she has been building layers of graphite with water on paper, and then slowly removing them to reveal unpredictable surfaces underneath.

5. Iljun Choi 최일준

“From Unseen Power No.3” (2018)

The idea and expression of drawing has constantly changed and extended throughout history. After 19th century, the expressions by drawing have become more diverse with the emerge of new drawing tools such as Henri Matisse's drawing with scissors and Pablo Picasso's drawing with light. Starting with Marcel Duchamp's readymades conception art flooded since 1960's. From Sol LeWitt's conceptual drawing to Matthew Barney's Drawing Restraint, the idea of drawing in modern art has now expanded infinitely, making it is almost impossible to define. An intaglio line which is a feature of works is an expression (hereinafter referred to as the plasma drawing) utilizing a plasma cutting machine as a drawing tool. The plasma drawing creates new technological expression possibilities and this is leading the expansion of drawing expressions that have emerged since the 19th century of drawing. The study is based on my interest in applying the spontaneous and free expressions of drawing to metal works. To study the plasma drawing in earnest I looked into the concept of plasma, the principle of plasma cutter and its different types. Comparing the different results made from changes in current amount, cutting speed and cutting angle was the next fundamental experiment for the plasma drawing. Consequently I had experimented on possibilities of various expression that the plasma drawing can create. I believe the plasma drawing will open the door to possibilities of developing new technical expressions, and hope for it to be established as one of the drawing techniques. I am fascinated by something with power. The power is inherent in the object rather than the shape of the force appearing on the surface. Taking the ocean as an example, it is not the appearance of a broken wave strongly hitting a cliff, but the weight and size of the sea with its waves, the dark color that draws gaze in invisible places, the force to retreat and the impulses that jump into it gather to make me feel unbearable. In my drawing containing the expression of the inner side, the motions and sounds of children, ruins like Dolmen make this feeling. The power that I feel is not a noble atmosphere or aura like an aura but is similar to the condensed life force which can blow out at any time even if it is not exposed immediately. The unseen power can be felt from a variety of things, but the impression of it remains as one. The works <From Unseen Power Series> express the impression of unseen power. Depending on the viewer, for this reason, it can be seen in a variety of subjects ranging from the moon, the wind to ultrasound pictures of a fetus even.

역사적으로 드로잉의 개념과 표현은 많은 변화와 확장을 거듭해왔다. 19세기 이후 앙리 마티스의 가위 드로잉, 파블로 피카소의 라이트 드로잉과 같은 새로운 도구를 이용한 드로잉이 등장하면서 드로잉의 표현이 다양해졌다. 마르셀 뒤샹의 레디메이드를 시작으로 1960년대 이후 개념 미술이 쏟아져 나오며 따라 솔 르윗의 개념적 드로잉에서부터 매튜 바니 Matthew Barney의 구속의 드로잉에 이르기까지 현대 미술에서 드로잉의 개념은 무한히 확장되어 규정할 수 없을 만큼 광범위해졌다. 작품의 특징인 음각의 선들은 플라즈마 절단기를 드로잉 도구로 활용한 표현(이하 플라즈마 드로잉)이다. 플라즈마 드로잉은 새로운 표현의 가능성을 만들었으며 19세기 이후 등장한 확장된 드로잉 표현의 맥을 잇고 있다. 이 연구는 즉흥적이고 자유로운 느낌의 드로잉을 금속 작업에 적용하고자 한 나의 호기심을 기반으로 하고 있다. 플라즈마 드로잉을 본격적으로 연구하기 위해 플라즈마의 개념과 플라즈마 절단기의 원리, 종류를 먼저 살펴보았다. 이후 플라즈마 드로잉을 위한 기초 실험으로 전류량, 절단 속도, 절단 기울기가 변함에 따라 생기는 결과의 차이를 비교해보았다. 이러한 기초 실험 결과에 이어 플라즈마 드로잉이 표현할 수 있는 다양한 표현 가능성에 대하여 실험해 보았다. 플라즈마 드로잉은 새로운 기술적 표현의 가능성을 만드는 계기가 될 것이며, 이와 같은 연구가 드로잉 기법 중 하나로 자리 잡을 수 있기를 희망한다. 나는 힘을 가지고 있는 대상에 매료된다. 그 힘은 겉으로 드러나는 힘의 형상이기보다는 대상 속에 내재되어 있는 응축된 힘이다. 바다를 예로 든다면 힘차게 절벽에 부딪혀 부서지는 파도의 모습보다는 바다의 육중한 무게와 부피, 보이지 않는 곳까지 시선을 끌어들이는 짙은 색감, 뒷걸음질 치게 하는 기세와 그 속으로 뛰어들고 싶게 하는 충동 등이 모여 감당하기 힘든 힘을 느끼게 한다. 내면의 표출이 담긴 나의 드로잉들, 아이들의 움직임과 소리들, 고인돌과 같은 유적들은 이러한 힘을 느끼게 한다. 그 힘은 아우라와 같이 고고한 분위기나 기운이 아닌당장 표출되지 않더라도 언제든 꿈틀거리며 뿜어져 나올 수 있는 응축된 생명력과 흡사하다. 보이지 않는 힘은 다양한 것으로부터 느낄 수 있지만 그것의 인상은 하나로 남았다. <보이지 않는 힘으로부터 연작>은

보이지 않는 힘의 인상을 표현한다. 이 때문에 작품은 달, 바람, 심지어 태아의 초음파 사진에 이르기까지 관람자에 따라 다양한 모습으로 보인다.

Iljun Choi 최일준

The main theme of my work is 'unseen power'. The work is based on metal materials and specialized technologies dealing metals, especially 'Plasma drawing' using plasma arc and 'Metal painting' using metal powder as pigment. The quote by Francis Bacon, "I'm just trying to make images as accurately off my nervous system as I can. I don't even know what half of them mean. I'm not saying anything." (Francis Bacon, 1973) would be a good way to put the purpose of my works and the way of expression. Through plasma drawing and metal painting I am performing the unseen power that I'm feeling.

나는 보이지 않는 힘을 주제로 작업을 한다. 금속 재료와 이를 다루는 전문 기술을 기반으로 작업하며, 특히 플라즈마 아크를 이용한 플라즈마 드로잉과 금속 가루를 안료로 한 메탈 페인팅 기법을 주로 사용한다. 내가 추구하는 표현 목적을 프란시스 베이컨의 말을 빌려 표현하자면 '궁극적으로 무언가를 말하려고 하는 것이 아니라 무언가를 하려고 하는 것이다.' 나는 플라즈마 드로잉과 메탈 페인팅을 통해 내가 느낀 보이지 않는 힘을 행한다.

6. Gwendal Coulon

"Untitled" (2018)

This series of drawings is the result of a work in progress that began four years ago. These are drawings made in felt pen. Water pencils for children but also technical alcohol felts.

The drawings are governed by strict pre-drawn protocols prior to completion that consist of drawing pencil lines with the ruler. Starting from a bort of the sheet of paper, the offset is made according to the thickness of the preceding line.

The size of the paper, the wear of the mine, the direction of the drawing and the depletion of the ink tank capacity of the pen will determine the overall appearance of the final gradation. The gradation is no longer the result of adding material (adding white or another color) as can be found in paint but the result of the exhaustion of the tool used: the pencil.

Gwendal Coulon

Born in 1990, lives and works in Paris (France).

After studying music at the Conservatoire and the Faculty of Musicology of Rennes (Britany), Gwendal Coulon enters in 2012 in the European High School of Image and after his diploma in the National High School of Fine Arts in Paris.

His plastic work - be it painting, drawing, text, editorial project, installation, video - is for sure a step aside, or rather a snook. His propositions are never really thought to be cynical, potach or deceptive, but on the contrary they tend to reveal certain natures. By gliding, references and diversions, he studies the conditions of the pictorial act and visibility of the painting while inscribing poetic elements.

His practice of music calls for similar actions : playback, quote, humour are tools for a rechearch about the event of the concert itself (its codes, its aesthetics and its context).

He develops a reflection on the performative issues that link the viewer and the musician, his interventions are accompanied by accessories that he produces: scarves, drawings, paintings, lights, sculptures, video ... these objects are activated during performances and thus find their place in the exhibition area.

His work has been shown at the Crédac contemporary art center (Ivry-sur-Seine), at gallery Air de Paris, at l'Espace de l'Art Concret (Mouans-Sartoux), at la Nuit Blanche 2016, at Palais de Tokyo, at hTh CDN Montpellier, at Frac PACA (contemporary art center of Marseille), at la Tôlerie contemporary art center (Clermont-Ferrand), au Frac Champagne Ardenne, au 6b (Saint-Denis) and in several festivals and concert hall in France and abroad.

7. Aleksander Drakulic

“Inbetwin Thoughts” (2019)

Aleksander Drakulic

Graphic designer and new media artist, member of the Salon de realites nouvelles Paris, member of the Slovenian artist association. His work reflects his thoughts, emotions. "Optical is Mechanical, Perceptual is Mental, The screen of my perception is my consciousness."

According to Aleksander the images are visualisations of energy, oscillations, waveforms, electromagnetic fields, and frequencies that occur in the natural world and find form in the measuring instruments of science.

"I try to manipulate forms like a synthesizer shapes sounds." Aleksander Drakulic

8. Efe Ce Ele

“Metastasis” (2017)

Metastasis I description (2017)

Generative Art / Programming / Silence / Bio Geometry Video-art triptych made from behavioral programming for visual art generation: the behaviors are programmed to finish, in their temporary becoming, as an alive organic visual texture. It's an installation where the long duration for the construction of its pieces and the silence, invite to the waiting and to meditate about the idea of time-of-life.

Efe Ce Ele

Trans, Artist, Designer and Writer. She looks into possible connections between body, gender, identity, monstrosity, art and new media. She works in formats like videoart, soundart, audiovisual concert, generative art, installation and electronic art. She has degrees in sound and Imagen design from Palermo University of Buenos Aires (BFA). And in Aesthetics and Technology of Electronic Arts from Universidad Nacional de Tres de Febrero, Argentina. (MFA) Co-director and curator of the Estéticas Expandidas Festival (Colombia, <http://esticasexpandidas.com>). She has exhibited her work at International Image Festival, Universidad de Caldas (Colombia); FASE8 at Centro Cultural Recoleta (Argentina); Contemporary Venice at The Room (Italy); Escuchar Festival at Museum of Modern Art of Buenos Aires MAMBA (Argentina); Balance – Unbalance Symposium (Internacional); among others.

9. Patty de Grandpre

“Broken Television 200” (2018)

“Broken Television 36” (2017)

“Broken Television 200” is a unique abstract inkjet print from my Broken Television series. Photos were taken of a television screen that was in the process of malfunctioning. The end result was hundreds of images that became “digital plates”. All the works in this series incorporate these plates in some way. In “Broken Television 200” multiple digital plates were layered then delineated and pixilated. The final result is a vivid field of blue and green tones with subtle striations of brown hues. “Broken Television 36” is a unique abstract inkjet print from my Broken Television series. Photos were taken of a television screen that was in the process of malfunctioning. The end result was hundreds of images that became “digital plates”. All the works in this series incorporate these plates in some way. In “Broken Television 36” the digital plates reflect the original photos of the television screen but the colors were reversed. The fields of black layered with the striations of black, yellows, and blues create a piece which has both contrast and delicate detail.

Patty deGrandpre is an abstract mixed media artist with a love of printmaking. In addition to tubes of printmaking ink, brayers, and glass plates, she utilizes a Mac desktop, a large format Epson inkjet printer, a scanner, and an array of vellum, drafting film, photo paper, and any other smooth surface media that inspires her. She produces one of a kind prints by using traditional mono printing techniques in conjunction with digital “plates” that have been created from scans of shapes, found pictures, hand drawn images, and manipulated photographs. The digital “plates” are printed one at a time using her inkjet printer onto smooth media. Each image is allowed to dry before the next “plate” is printed. Using smooth media creates a final piece with many layers, saturated tones, and subtle details. The resulting compositions of the countless images she uses reflect her graphic design approach to her process. Patty received her BFA in Visual Design at Southeastern Massachusetts University in 1987. Her studio is in her home in Beverly, Massachusetts. She has participated in many exhibitions both juried and invitational at local, regional, and national levels.

10. Youseung Hee 유승희

“묵욕” (2019)

사방이 꽉 막힌 것 같은 사회에서 벗어나 자유로운 때는 세상에서 묻은 불순물을 씻어내는 순간이 아닐까?
먹고, 씻고, 자고, 게으름 피우고, 고독을 즐기는 등 집이기에 가능한 기본적인 행위에서 우리 인간은 필수적 에너지를 얻게 된다.
더 나아가 그 에너지는 삶을 다시 출발하는 시작점이 된다.
집에서 봄직한 형상들을 해체하여 재조합하는 과정을 통해 집에 머무는 동안 갖게 되는 감정, 생각, 행동들의 축적을 표현하였다.

Youseung Hee 유승희

일상 속에서 흔하고, 평범하고, 잔잔한 것들을 들여다보고 그 존재와 의미들에 대해 작업하며, 이를 해체와 재조합의 과정을 통해 일견 평범하고 낯익은 풍경이지만 어딘지 모르게 낯선 독특함이 담긴 작품을 하는 작가입니다.

11. Jenny Herrick

“Duel” (2018)

“The Limits of a Function” (2016)

“Duel” 5 minute loop, 2018

A single, loud gunshot reverberates and the associated smoke slowly emerges, fills the screen and finally dissipates over a period of 5 minutes. The footage is mirrored and rotated, one image on top of another. The action repeats ad infinitum. At times, the smoke appears light and ephemeral while at others, it appears almost liquid. The piece depicts an action that is at once both extremely violent and hypnotically beautiful, calling to question culture’s bizarre glorification of and infatuation with violence, while simultaneously asking the viewer to consider the democracy of a gun shot.

“The Limits of a Function” 3 hours, 17 minutes, 2016

A single sheet of paper is folded, unfolded and refolded until it falls apart, 1 hour and 36 minutes later. Nothing specific is ever constructed throughout the single take, and there is often a sense of uncertainty in the movement of the hands. Once the paper falls apart, the video repeats in reverse, and it becomes unclear if time is moving forward or backward; if the goal is construction of deconstruction.

Jenny Herrick is a Los Angeles-based artist whose practice encompasses painting, drawing, printmaking and video. She holds a BFA from the Rhode Island School of Design and an MFA from Yale. She has exhibited her work throughout the United States, and her videos have been screened internationally. She is an art professor at Whittier College.

12. Ming Ying Hong

“Amalgamation #5” (2018)

My work explores the limits of our knowledge and experience by questioning the way we define, value, and categorize states of being. Bodily forms are depicted as masculine and feminine, dead and alive, aggressive and delicate. By combining these seemingly contradictory elements together, opposites which once defined each other overlap, ultimately dismantling the system in which one definition is privileged over another. Masculinity no longer prevails over the feminine; strength no longer prevails over the delicate; and stability no longer prevails over the broken. Instead, the work encourages us to examine the in-between spaces of these binaries—the spaces that fall outside of our clear-cut definitions and hierarchies. In examining these areas of uncertainty, a more complex spectrum of experience emerges.

Ming Ying Hong is an interdisciplinary artist based in Starkville, Mississippi. She has exhibited throughout the United States in spaces such as the Contemporary Art Museum in St. Louis and the Ice Box Gallery in Philadelphia. Her work has been featured in many publications—most recently, in MANIFEST Gallery's International Drawing Annual 11. Currently, she works at Mississippi State as an Assistant Professor.

13. Annie May Johnston

“Hidden by Foliage” (2019)

I use printmaking, drawing, painting and digital processes in an attempt to visually describe our surrounding environment ? most recently interior performative objects and spaces. In this post- truth era, my newest body of work aspires to conflate fact and fiction - bringing together artworks that can be interpreted as a documentation of life, memories or relics, or a study of the moment from a place in the future, detached from a point of orientation. At first emotions and feelings flourish, prompting grand hope and possibility. As time mutates and transforms, the constant hum of the memento mori becomes louder and more distinct. The work depicts a secluded universe that is performative both visually and experientially. Combined and in the form of a silent play, the objects and spaces form a dark subtle magical realism that reinforces the experience of art as an instrument for mythmaking.

b. 1988 **Annie May Johnston** received her MFA from the University of Texas at Austin in Print and has lived and worked in Los Angeles, Paris, Glasgow, New York, Austin and San Francisco. Currently she is a visiting lecturer at the University of Texas at Austin and is the Riso Room Faculty Sponsor and Guest Artist in Print Program Coordinator. She holds undergraduate degrees in Classics and Psychology from the University of Colorado, Boulder and was an Assistant Printmaker at Michael Woolworth Publications in Paris. While in Paris Johnston editioned works for artists like Jim Dine, Allen Jones and Miguel Mont. Recent awards include the College of Fine Arts Creative Research Grant, West Coast Craft Scholarship, Kelly Fearing Endowed Presidential Scholarship in Art, the Constance Forsyth Scholarship in Printmaking and the Burdine Anderson Giese Endowed Scholarship in Art. Residencies include Vermont Studio Center, Facebook AIR, Kala Art Institute and Welcome to My Homepage and she will be an upcoming resident at Edition/Basel in Switzerland and Officina Stamperia del Notaio in Sicily. She has shown work internationally and nationally, and in 2017 completed a 90ft commissioned art piece for Facebook in Austin.

14. Leekyung Kang

“Offsetting - Sequence 1” (2017)

My recent work is a printmaking/video installation that uses traditional and digital media to place the viewer in the projected reality of a hypothetical space in unseen architectural space, which is between the 2nd and 3rd

dimensions. Specifically, in Google Earth, the camera eye traverses different surfaces from the urban streetscape to the underground to the cosmos. Caught in the glitches between “real” and “fictitious,” what is usually invisible representation of place now becomes a speculative puzzle that dazzles by extending our perception of reality.

Leekyung Kang's work creates illusion of dimensions by capturing the unseen architecture space between the second and third dimensions through traditional installations and digital mediums. Influenced by Kang's formal training as painter, the work focuses on pictorial elements, usually in the architectural context with randomness and repetition that challenge the conventional understanding of space. Kang has participated in several residencies internationally and Kang's work has been exhibited in the US, S.Korea, and Doha, Qatar. Kang received MFA from Rhode Island School of Design and BFA from Seoul National University. Kang has taught at Rhode Island school of Design, Virginia Commonwealth University in Qatar, and Idaho State University.

15. Eunkang Koh 고은강

“Almost Giving Up” (2019)

우리가 살고 있는 사회 안에서 살아가는 인간에 관한 모색이 본인 작업의 기본적인 모티브 (motive)이다. 인간이 인식하고 있는 현실이라는 것이 우리가 정의 내린 가정에 불과 하고, 인간은 그것을 사실이라고 믿고 살아간다. 한국에서 태어나서 한국전통의 사상과 불교와 동양적인 사상을 공부하고, 후에 외국에 살면서 서양의 철학과 미학을 공부하며 느끼는 본인의 정신적 딜레마(dilemma) 와 고찰을 통하여, 본인은 우리가 살고 있는 이세상이란 것이 진실(real)이 아니라 우리가 믿고있는 하나의 환상 (illusion)에 불과 한다고 간주한다. 그리고 본인의 작품속에서, 인간이 믿고있는 이 현실에 대한 정의에 대하여 의심하며, 본인이 생각하는 진정한 현실이란 어떤것일 까에 대한 궁금증을 풀어간다. 인간은 지구의 생태계의 가장 높은 곳에 있다고 생각한다. 우리는 자신이 동물중에 가장 뛰어나고 발전된 사회적 동물임을 믿어 의심치 않는다. 그러나, 사회적인 동물인 우리 인간은 우리 자신또한 동물의 본능을 가진 한 종류의 동물임을 알고 산다. 우리는 기본적으로 식욕, 성욕, 배설욕과 같은 욕구와 더불어, 남들로 부터 살아남아야 한다는 욕구(survival instinct), 탐욕과 같은 다른동물들이 가지고 있는 욕구 이상의 욕망을 가지고 산다. 이러한 사상적 바탕과 인간의 본질에 대한 사고를 중심으로, 소비중심적인 현대의 자본주의 사회를 살아가는 인간들의 형상들을 본인의 작업을 통해 표현해 나간다. 현대의 사회는 물질만능주의와 경쟁의 구조속에서 빠르게 발전하고 변화한다. 그 속에서 인간은 점점 소비적인 성향이 극대화 되고 그 속에서 자신의 정체성을 찾아가고 잃기도 한다. 본인은 이러한 사회속 인간의 모습과 그 속에서의 인간의 존재성에 대해서 동물들의 형상과 혼합하여 상징적이고 해학적인 방법으로 묘사해 나간다.

Eunkang Koh received her B.F.A. from Hong-Ik University in Seoul, South Korea and M.F.A. from California State University, Long Beach, California. She focuses on us as human and in our contemporary consumerist society. The half human and half animal hybrid creatures portray absurdity of the human world. The creatures reflect the life in our consumerist society with a mixture of humor and grotesqueness. She works in various media- printmaking, bookart, drawing, and installation to address social phenomena in our contemporary consumerist society.

Eunkang has shown her devotion to art and the art making process. She has had significant solo exhibitions that include Main Gallery, The Society of Northern Alberta Print-Artists in Edmonton, Alberta, Canada; and La Taller in Bilbao, Spain. Koh also has participated national and international group exhibitions such as Centro Civico Pati Limona in Barcelona, Spain; Art Space Jungmiso in Seoul, South Korea; Mei Lun Gallery at Huan Fine Art Institute in Changsha, China; and Central Booking in New York City, New York. Koh has been invited to artist-in-residencies including Seacourt, Bangor, Northern Ireland, Frans Masereel Centrum in Kasterlee, Belgium; Gualan Original Printmaking Base in Shenzhen, China; Chhaap Printmaking Studio in Baroda, India and Kala Art Institute in Berkeley, California. Koh is Associate Professor teaching printmaking and drawing in the Art Department at the University of Nevada Reno.

16. Takleong Kou

“Quasi View (I)” (2017)

“THE 90°” (2018)

This series of photography begin from 2015, start with the concept how space are being capture and record, and how space is convert from 3D to 2D with modern digital tools, thus question how image become “flattened” and “hollowed” for our daily life experience. With a laser dot drawing inside the space, an ancient technique of sketching combines with digital tools brings a contrast between the old way and new way of seeing. To produce this image, a laser pen is placed on a digital device, which will move the laser dot from up to down, from left to right according to dimension of space. The movement of laser light is capture with a long exposure from a digital camera. The way that laser dot move inside the space act like a pencil which sketch and scan the whole space, thus produce an image filled with lines. The image of space is considered as a “neutral scene” with no texture, material and colour, just remain “dimension”. Laser is a light of accuracy that straightly point out the target, but also erase the colour and material of it, which equalised any physical matters into light and simply left a space floating out there without emotion, just a “space” and “dimension” is purified and resulted .

After Macao returned to motherland China, Tourism development has got a significantly rise, the historical landmark building is occupied by tones of tourist everyday, which makes this place become an unreachable place, a vacuum area for the local citizens. 90 degrees is said to be the "right angle", it comes from an ancient thought representing things could be stand still properly on this gravity earth instead of falling. Nowadays, architecture and technology has tend to become a state of liquefaction, the form of matters tend to have different diversity of appearance, which blurring the boundary of "right" or "wrong" conceptually. In my work, i point out the sun's position with a laser, which the sun, the architecture object and the laser light formed an 90 degrees. When time goes by, the level of light move upward a bit, til it scans the whole facade of the architecture. The main object of the photography is likely to be virtualised and disappeared from the reality, like a place is ruined and being constructed again within a 3D model.

Takleong Kou was born in Macao in 1991, and is now living and working in Taipei, Taiwan as his creation base. Kou was graduate from Architecture Department, Shih Chien University, Taipei, Taiwan (B.F.A.) and continue study in New Media Art Department, National Taipei University of Art Taipei, Taiwan (M.F.A.). Kou has focused on working with light and space, especially combining architecture philosophy and different ways of perception with new media art materials. His works are mainly about “Anchoring” into space as his theme of creation, and to provide different way of seeing of space and perspective, expanding possibilities in many ways for viewers to experience daily scene. Works focus on transforming unseen to be sensible, playing the lines between 2D and 3D, form and formless, and thus question about the perspective of different ways we precept the world and how our world is shaped.

17. Jungah Kwon 권정아

“Motion 4th” (2019)

“Motion 5th” (2019)

Motion 4th

빛은 입자이자 파동이다. 물론 작은 세계에서만 관측될 수 있는 사실이지만 볼 수 없다고 존재하지 않는 것은 아니다. 이 작품은 하나의 공간 레이어를 반복 확장하는 과정이다, 이런 복제된 레이어의 반복은 하나의 illusion 일 수도 있지만 우리가 존재하는 공간이란 입자와 같이 순간의 단면일 수는 없다. 이는 하나의 입자가 그려내는 파동처럼 입자들의 집합체인 하나의 공간의 선형적 파동일 수도 있고 서로 다른 공간의 파동이 중첩되는 찰나의 한 단면 일수도 있다 우리는 연속된 시간의 흐름 속에 놓여있고 연속이란 파동처럼 동시에 존재한다.

Light is both a particle and a wave of course, this can only be observed in the micro world, but it does not exist that cannot be seen. This work is the process of repeating and expanding a replicated layer. It may be illusion, but the space in which we exist cannot be a cross section of the moment like a particle. It can be a linear wave of a space, a collection of particles, like a wave drawn by one particle, or a cross section of waves in which waves of different spaces overlap.

Motion 5th

이 작품은 3개의 복제된 레이어의 반복으로 이루어져 있다. 우리가 존재하고 있는 시공간에 유일함은 없다, 세 개의 레이어는 동시에 존재하는 세 개의 시공간으로 시간이 천천히 흐르는 곳을 향해 떨어지고 있다.

This work consists of a repeat of three replicated layers. There is no uniqueness in the space-time in which we exist Each layers means three time-space existing simultaneously and these are falling toward where time flows more slowly.

JungAh Kwon 권정아

오랜 기간 동안 패션 디자이너로 활동 해 왔고 미술은 7~8년 전 부터 꾸준히 작업해온 작가 입니다. 제 작품의 주제는 시공간으로 최초의 공간은 목탄, 콘테 등 다양한 재료를 사용하여 그리고 뜻어내고 그 위에 다시 그리는 등 반복적인 작업을 통해 드로잉 합니다. 그 다음 그것을 가지고 2차적으로 디지털 작업을 통해 여러가지 형태 차원등의 공간 또는 시간을 시물레이션을 통해 탐구해 가는 과정입니다. 나의 관심은 '보는 것', '보이는 것', '보이지 않는 것'으로 그것에 사용되는 것 들은 시간, 공간, 자연, 양자역학, 주거 등과 같이 나를 둘러싸고 있는 물리세계입니다. 내가 존재하고 있는 세계가 이루어져 있는 지 어떻게 운영되는 지에 대해 모두 알 수 는 없지만 진실에 대한 궁금증을 시각적 상상을 통해 풀어놓고 싶습니다.

I have been a fashion designer for a long time and art has been working steadily for 7-8 years. The main theme of my work is time and space, and the first space is drawn through repetitive work using various materials such as charcoal and conte, and drawing and painting on it. Then it is the process of exploring space or time in various form dimensions through simulation through digital work. My interests are 'seeing', 'visible', and 'invisible' and the things that are used in it are the physical world that surrounds me, such as time, space, nature, quantum mechanics, and habitat. I don't know all about how operates the world I am , but I want to solve the question of the truth through visual imagination.

18. Sejung Lee 이세정

“Memory Bricks-paris” (2018)

“Plan de paris” (2011)

Memory Bricks-paris

파리의 황금빛 건물들의 분위기를 떠올리며 그 곳에서의 기억을 담은 벽돌들을 쌓아본다. 고대의 건축물에는 역사의 기록들이 돌벽에 조각을 하여 보존하고, 현대에는 그래피티를 통해 벽에 그림을 그리며 자신을 표현한다면 나는 기억의 일부분들을 자수로 새겨 넣어 촘촘하고 단단하게 보존하고자 한다.

Plan de paris

각각의 정보가 있는 레이어들이 쌓여 지도가 되는 점에서 착안하여 비치는 천인 노방을 이용하여 나만의 레이어를 통한 지도를 만들고자 하였다. 세번째 레이어는 큰 도로들과 지하철 노선망을 표현하고 , 두번째 레이어에는 세느 강, 공원등 자연적인 요소들을 표현하였다. 가장 위에 보여지는 첫번째 레이어에는 그 길 위에서의 나의 기억들을 수놓게 되었다. 인상깊었던 건축물, 소소한 일상적인 기억들을 수놓으며 그 곳의 기억들을 기록하고자 하였다.

Sejung Lee 이세정

섬유예술 작가로 어렸을 때부터 항상 사용해왔던 연필로서의 그림이 아닌 실과 바늘로 그림을 표현할 수 있다는 점이 섬유예술에 관심을 가지게 된 계기가 되었고, 실의 재료에 따라서도 감성과 마띠에르를 다양하게 표현할 수 있다는 점이 흥미로웠습니다. 손으로 한땀 한땀 수를 놓는 자수는 일필휘지의 드로잉과는 다른 섬세하고 꾸준한 인내의 시간들을 느끼게 해주며 자수를 놓을 때 오롯이 그 작품에 집중할 수 있는 시간을 만들어준다는 점이 자수의 매력으로 다가왔고 저만의 표현방법이 될 수 있도록 연구하고 있습니다.

19. Nicole Lenzi

“Conglomerate, No. 20;12:45 P.m.” (2018)

“Progressions No. 12; 12:45 p.m.” (2018)

The Progressions series explores a dialogue between diverse media and dimensions to expand how to see and experience drawing.

Conglomerate (Progressions), are composed of cement slabs and plexiglass. The term relates to musical chord progressions produced over time to stir harmonies. Made in relation to shifting sunlight and shadows, they were constructed outside over the course of several days and/or hours. Shadow lines are observed and recorded on and from materials to mark shadow movements and extend the drawing activity. Different stages are photographed to record unexpected alignments.

The works on paper, Progressions, are a series of reductive still lifes created from single digital images of Conglomerates. They pull out the darkest darks and lightest lights, revealing shadow pathways. Unforeseen harmonies emerge.

Nicole Lenzi takes a multi-dimensional approach to drawing that includes installations and works on paper. Her work questions what a drawing is and its link to thinking. She has exhibited in numerous galleries, museums, and non-profit art spaces including District of Columbia Arts Center, The Delaware Contemporary, The Delaware Art Museum, Vox Populi, VisArts, Czong Institute for Contemporary Art, and Northern Illinois University Art Museum. She has maintained a blog on contemporary drawing, Expanded since 2015 and is based in Baltimore, MD.

20. Tara Mahapatra

“A Drawing in Perpetual Motion” (2019)

A Drawing in Perpetual Motion (2019)

1 min 23 sec.

In this art video, Tara Mahapatra allows the visitor an insight into the emergence of a drawing; an art form that is known to be particularly intimate and direct, as each spontaneous inspiration finds an immediate expression in a traceable way.

«Whenever I start a new drawing, I first sit in front of the white paper with my bamboo pen ready, and wait until an impulse comes. Only then do I draw the first line. And as the drawing continues to evolve, I sense bit by bit, in which direction and with what kind of dynamism the shape develops further. Conscious mind and intuition connect while I draw, and I always discover something new that was unknown to me before.»

Berlin-based artist **Tara Mahapatra** was born in Berlin in 1970. She studied Anthropology in Paris at the Université Paris VIII and Film Theory at the Freie Universität (FU) in Berlin. In 1994 she studied Fine Arts at the University of Arts (UdK) in Berlin, completing her studies in 2001 as „Meisterschülerin“ of Prof. Katharina Sieverding (Master of Fine Arts). She received several grants, including exhibition funding from the Kunststiftung NRW for her solo exhibition in the Museum Kurhaus Kleve (2014), funding from the Institute for Foreign Cultural Relations (ifa) for her participation in the Biennale Regard Benin (2012), and art fellowships Künstlerinnenprogramm from the Berlin Senate (2012 and 2010), among others. Her work has been shown at the Haku Art Gallery in Kyoto (2018), the Kressmann-Zschach Foundation in Berlin (2018), the Morat-Institut in Freiburg (2018), the Osten Biennial of Drawing, Skopje (2016), the Museum of Contemporary Art Taipei (2015/2016), the 8th International Video Art Festival, Proyector, Madrid (2015), the University of Arts - Art Gallery, Kyoto (2014), the Bellegarde Cultural Center, Toulouse (2014), the Museum of Modernity, Valencia (2013), the Transartfest Art Biennial 2013, Berlin (2013), the Art Gallery NGBK, Berlin (2012), and the Art Gallery Kunstnerforbundet, Oslo (2012), among others.

21. Sofia Hurtado Montes

“Organicum 6” (2019)

Hurtado Montes' work shows her obsession in the repetitive nature of her lines, the movement that is there portrayed and the patterns that are found in nature's diverse scenarios. This work in particular is part of the organicum series, made with ink and patience, has been exposed in: Bogotá, Colombia ; Sofía, Bulgaria and now Gimpo, south Korea, this artwork (along with number 5) was published by a5 magazine from the United Kingdom

Sofia Hurtado Montes is a Colombian artist born in 1998. Currently finishing her BFA in Universidad de los Andes in Bogotá, Colombia. Her work explores repetition, patterns and movement, tempering in what is figurative and what's not.

22. Hyebhin Park 박혜빈

“시간” (2019)

<시간>은 '시간'에 대한 개념을 그린 만화이다. 본 작업은 '동물은 시간감이 없다'는 문장에서 영감을 받았다. '시간'이라는 감각은 인간이 필요에 의해 필요에 의해 만든 것이다. 그러나 동물에게는 그 개념이 없을지도 모른다. 그렇기 때문에 반려견들은 주인을 아주 잠깐 뒤에 보더라도 기뻐할 수 있다. 반려견들에게는 얼마 만큼의 시간이 흐른 뒤에 만났다는 것이 아니라 주인을 만났다는 사실만이 존재한다. 즉, 시간은 인간에게 필요한 것이지만 인간이 아니게 된다면 가장 먼저 버려야 하는 개념일지도 모른다.

<Time> is a cartoon about the concept of time. This work was inspired by the sentence "An animal doesn't know the existence of time.". The sense of "time" is what humans create by necessity. But animals may not have the concept. That's why dogs can be happy to see their owners in a very short time. It is not that dogs met after some time, but only that they met their owners. In other words, time is necessary for humans, but if you are not human, you may be the first to abandon it.

Hyebhin Park 박혜빈

나는 인과적, 매체적 잔여물들을 대상으로 만화와 애니메이션 작업을 한다. 작품의 동기가 되는 잔여물들은 삶에서 겪은 불행, 폭력, 부조리를 의미하지만 때론 그것이 매체 속의 개체가 되기도 한다.

I work on cartoons and animations for causal and media residues. While the work's motivational residue means the misery, violence and absurdity of life, sometimes it becomes an object in the media.

23. Sofia Plater

“Untitled no. 3 (pyramids)” (2019)

Sofia Plater primarily uses found materials that are the by-products of corporate manufacturing as a means to creating art. In the piece "Foam Holes," she utilizes the irregular cast-off remnants from the production of poster tubes and product foam packaging. Sofia aims to collect and re-use these and similar items that are destined for the landfill. She works with these materials to create unexpected explorations of aesthetic possibilities, that evoke the conflict between natural and man-made architectures. She strives to imitate nature by referencing the organic systems and processes through which things actually grow. Sofia's primary inspiration comes from witnessing the architecture of raw nature, the free-forming textures and structures that exist and grow in the environment.

Sofia Plater is a mixed-media artist from Boston, Massachusetts, USA. She received her MFA from the School of the Museum of Fine Arts at Tufts University in 2018 and her BFA in Fine Arts from Boston College. While in graduate school, Sofia received the Montague Travel grant, allowing her to travel and research in Scotland in early 2018. Since then, she has participated in numerous solo and group shows throughout Massachusetts, Connecticut, and Vermont. In 2018, Sofia won the Real Art Award, allowing her to complete a 40'x13' foot wall installation at Real Art Ways in Hartford, CT. Coming up next for Sofia is a group show called Lost & Found, at Beacon Gallery in Boston's SoWa Art District, in September 2019.

24. Catherine Prose

“Tracing Shadows” (2018)

Tracing Shadows, interactive installation, video, paper and drawing material (please provide viewer with drawing materials. Project the video on drawing paper)

The artist invites you to attempt and follow her hand tracing and see if you can follow it exactly. Choose a color crayon and follow the artists hand movement on the paper provided.

According to myth drawing was discovered by a Corinthian maid tracing the shadow of her departing lover to remember and preserve his likeness for all time. This myth alludes to drawing and tracing as a practice of memory and also to the anthropology of the shadow. You can't retrace exactly. There are politics to remembering and forgetting in order preserve ourselves. And for the artist, tracing becomes a personal observation and exploration into an inner story and writing. For an artist's tracing can never be an exact copy.

Catherine Prose is published and award winning artist working as Professor of Art at Midwestern State University in Wichita Falls Texas. Prose holds a Bachelor of Art from Cameron University, Lawton, Oklahoma and a Masters of Fine Art from Texas Tech University, Lubbock, Texas. Prose's artwork has been exhibited extensively nationally and internationally in both group and solo showings. Her artwork is in the collections of the National Gallery of Australia; Colorado Special Collections, Boulder, Colorado and in the Printmaker Research Collection at the Museum of Texas Tech University in Lubbock, Texas.

Prose is a mixed media artist working in printmaking, painting, drawing, and photography. She grew up between the Wichita Mountains in Oklahoma and the White Mountains in Arizona. Prose's artwork reflects her advocacy for the conservation of nature and explores ideas about endangered and invasive species; endangered landscapes and the sacred and profane landscape.

25. Anna Redwine

“Ancestor Self Portrait 2” (2018)

I draw life. I define my creative action as drawing, whether I'm using paint, charcoal or other media. In my work the word 'draw' means not only to place marks on a surface but also to extract, like to draw a breath or to draw blood. In this project I draw my ancestors to explore increasingly vital present-day issues of empathy and the shared human experience. Instead of using photographs or my imagination, I invite these ancestors to introduce themselves to me through the medium of self-portraiture. Each drawing is both a literal self-portrait (I draw them using a mirror) and a searching lens into the lives of other generations. During a 2018 interdisciplinary research trip to Ireland, I realized that the names on gravestones and lines of my family tree provided little real information about my ancestors and their lives before they immigrated. Their blood is still in my blood, though, and their breath continues in mine. Through this realization I began to recognize the long contribution of the individuals who compose each of us. I'm not just me, I'm the sum of multitudes of ancestors. Likewise, the immigrants of today will be the ancestors of tomorrow. This project aims to illuminate the connection between people through time to stimulate present-day empathy.

Anna Redwine

Originally from New Orleans, Anna Redwine, MFA, MBA, uses the creative process to engage in experiences of empathy. Her drawings and paintings are held in public and private collections including the South Carolina State Art Collection and the Abacus Planning Group corporate art collection. Her work is regularly featured in exhibitions across the US and abroad, including 2019 shows at the Cape Cod Museum of Art, the Art Center-Highland Park in Chicago, IL, and CICA Museum in South Korea. She is currently collaborating with Kentucky poet Julia Johnson on a project addressing identity and displacement, funded in part by a grant from the South Carolina Arts Commission, and is working on a public art commission for the initial Mill District Public Art Trail piece with David Cianni as co-artists in residence at the 701 Center for Contemporary Art.

26. Rebecca Reyes

“Symbiosis: somos perros” (2019)

Simbiosis: somos perros

This project is an artist book that contains drawings that illustrates the intimate companionship between animals that differs on specie, human and dog, the project comes from a historic and introspective investigation about this symbiotic relationship. The roll works as a tribute to the eternal companions, human and dog, who have been connected by the meat (primordial food of life) emotions and languages. The dog have been a constant hero through history and incarnation of all attributes that define a companion, that is more than sharing the bread, because dogs are capable to share and understand emotions, sickness, languages, an joys. Painted with charcoal and ink on a japanese roll paper of 30 cm width and 20000 cm long, the emotions are present through the brush strokes, the brush and the bar of charcoal work like an natural extensión of the hand and the mind. The images are inspired from art history and mythology, where this companionship is evident, dogs and human have always been together in the battle, in the hunt, in the process of domestication, and especially inside the most intimate places of the home. This relation with the dog, makes us aware of our own animal state and our capacity to see other species as equals. it makes us analyse the way we have seen and described humanity through history, it is time to stop placing humankind at the top and center of the world.

Rebecca Reyes

Mexican painter, She was born in Mexico city (1996) graduated with honors in 2018 from Visual Arts Bachelor degree at Universidad de Monterrey UDEM. Through her production she is interested in representing the animal essence of humanity, portraying the coexistence of man with animals in an equal and horizontal state. Inspired by historical evidence of different civilities, religions and human societies that have seen animals as worthy of respect. She choose dogs for being the closest animal to her and this allows her to narrate motivated by a personal experience.

27. Katie H. Ritchie

“Modification” (2018)

The artificiality and manipulation of corn into food in the United States has become disturbing. 85% of what we see if the grocery store has some form of corn product. Moreover, the amount of corn we have in our diet leads to significant gastrointestinal symptoms due to its high cellulose content. My art practice is about exploring the disjointed identities between corn and our food. Using many known advertising ploys, I am to create pieces of art that drives both aesthetics and political awareness.

Katie H. Ritchie is a practicing teaching artist. Her current work employs 3D printed objects, photography, projections, digital drawings, and sculptural elements. Being both a teacher and a mother greatly influences her work as an artist. She is focused on depicting how food choices affect the health of Americans. Her current art practice explores the disjointed identities between corn and our food. Ritchie is currently teaching at Commerce High School while seeking her Master of Fine Arts at A&M University- Commerce. Over the past two years, she has shown in 7 juried shows in the United States and was recently the recipient of the Graduate Excellence award in a exhibit at Texas A&M University-Commerce.

28. Rossana Schia

“Terra Langobardorum n.1” (2017)

“Terra Langobardorum n.2” (2017)

The subject of the works is a transposition of pictures taken by the artist while traveling, often with a snowy and white scenario.

The drawings and paintings are minimalistic, almost monochromatic. They can be considered partly figurative and partly abstract, in dialogue between a real and a dreamy perception. Darkness and light are present as parts of a whole and the transition between the two aspects is a watery environment. Technically, the traced lines are on two layers, the first ones build the structure and then the subsequent ones lead the blackest parts. They are developed using at least 7-8 difference pencils and different brushes. In the artist's vision this is the deepest aspect within us that emerges and must be guided. It's an invitation for the eye to follow a path in the drawing. Everyone finds his own path, his own mental construction. It's also a work of cancellation, removing the black color. For this reason the black parts often have no definite shape, they represent the dark, instead the white parts are the light. But anyway, it is always a black line, even a thin one, that traces the spiritual way, in the white landscape which can represent the loss.

It's an expression of silent matter, a narration made by lines that connect different parts in the composition, looking for a balanced introspective 'architecture'. The artist aims to investigate the identity, trying to built her own interior space while losing it, in the forced isolation she experiences in the country.

Rossana Silvia (Pavia, 1980) is an Italian artist living in Reykjavík, Iceland.

She studied Painting and Contemporary Sacred Art in Milan, at Brera Art Academy.

After the first artist residency in Reykjavik at Sim in 2016, she started to study the landscape through watercolors, pencils and inks on paper and canvas. She is also working with paper installations and videos, and the main subject is the tension generated by a silent, slow and repeated vision. Her works have been featured in many group and solo shows in Italy, Ireland (Cork) and Iceland (Reykjavík).

www.rossanaschiavo.it

29. Gloria Tanchelev

“CANTILEVER 1” (2019)

“CANTILEVER 2” (2019)

The Floor Plan Drawings were made quickly in early 2019 as the artist waited for a strainer to be made for a large-scale White Monochrome. The drawings continue the production of shape first introduced in that White Monochrome. The black and white industrial shapes are set into scuff marks, the imprint of staples and holes.

The Floor Plan Drawings are made with acrylic paint on re-cycled seamless paper. They are sculptural yet contingent and ephemeral. They are working drawings and Workers Drawings. They should be left unframed and taped or tacked directly to the wall.

Tanchelev has been twice nominated by curator Janet Bishop for the SFMOMA SECA Award. She has been a short-term artist-in-residence at the Chinati Foundation and Golden Artists Colors. She was awarded a Change, Inc. grant and an Artists Fellowship grant in 1996. Curators Lucinda Barnes and Philip Linhares acquired her paintings for the collections of the University of California Berkeley Art Museum and the Oakland Museum of California.

Gloria Tanchelev was born in 1942 in New York City. She resides in Emeryville, California. Tanchelev began painting in 1979. Her painting practice still takes her to the studio every day.

Tanchelev's work is rooted in her early experience of the New York School of the 1950s to 1970s. Since 2015, Tanchelev has been painting a series of White Monochromes to disappear into the White Cube and mark its architectural volume. Painted in up to 60 layers of varied hue, they produce light, space and place.

30. Tommy Taylor

“Exhiled From My Image” (2017)

Born in Jackson, Tennessee, **Tommy Taylor** has since moved to Nashville, Knoxville, Iowa City, London, Raleigh, and now Houston. While he continued to develop his work at Goldsmiths University, and acclimating to

London life, he quickly traveled throughout Europe and Asia. Tommy has consistently used his life experiences along with different materials to reflect on the world through his eclectic imagery in which he is committed to an ongoing circuit of public reflection and intrapersonal meaning not only with his art but also with his books, teaching, and art community. While he has work in collections along with a history of exhibitions in the USA and London as an emerging artist he chooses for the moment to teach, work, and write in Houston.

31. Rebecca Truscott-Elves

“Too menny” (2019)

Too Menny uses the meditative quality of drawing to tell the story of a matriarch so overcome with worry about her family that she devotes her time to creating exact replicas of each of them. By the time she has finished the task - by the time the proxies of herself, her partner, their daughter, their son, are dragged into existence in her basement workshop - her living, breathing family has deserted and she is left alone. In the process of making, she enacts the loss she is trying to avoid.

Rebecca Truscott-Elves received her MA from the Royal College of Art in 2016, where she was awarded the Gordon Peter Pickard Prize. She is currently a fully funded practice-based PhD candidate at Canterbury Christ Church University, UK. Nominated for several prizes, she regularly exhibits in the UK and further afield, including 'Offprint' at Tate Modern and 'What is DRAWing?' at London's Temple Church Triforium. Most recently, she curated two woman show, 'Plus One', with Catherine Anyango Grünewald at LIMBO Arts as part of the Margate Festival, to coincide with Turner Prize 2019. Based in Kent, she limns her way through peculiar tales that explore actuality, womanhood, place, and the characters so often lurking in the periphery.

32. Gamze Yolal

“Murmuration” (2019)

If they die, they fall
Then who gets them?
When dark it gets

Where do they take shelter in?
They fly and fly, they never tried
They say something actually
But, Human can understand ?

Gamze Yolal's work focusing on combining poetry and memory in the same line, and makes a connection between the dance of the Starling birds in the sky and the poem. The poem born with it during the production of the work becomes a part of the work. She sometimes leans to capture the emotions of moments in which beings are grouped, clamped or lonely. She scrutinizes beings which are clustered, and became one and only organism, memories and facts, and questions their common strategies. She tries to capture their memories. Thusly, the moments of the common strategies are revealed.

Gamze Yolal was born in Istanbul in 1995 and graduated from Marmara University, Faculty of fine arts, painting department in 2018. The Artist focuses on concepts such as society, memory, plurality, singularity, nature, strategy. She aims to produce new narratives and images by combining elements such as legends and poems belonging to different geographies. While generally using mixed techniques on paper, natural elements such as ceramics, melted candles, mud, plants, her techniques remains innovative. The artist sometimes leans to capture the emotions of moments in which beings are grouped, clamped or lonely. She lives and works in Istanbul.

33. Jianfei Zhao

“网志Net Archive” (2014)

In this work, Jianfei Zhao focuses on the presentation of "still" concept and creating the "keyframes" in her work.

It does not mean eternal still, but understanding the default things in the world that we live in are always changing, always at the "momentary" as Gilles Deleuze inspired, always in the midst of change, without a fixed binary opposition. Therefore, Jianfei Zhao pays special attention to a certain solidification state that things appear when they are noticed and affected. She creates a fuzzy but heavy visual experience by recording and comparing physical movements frame to frame. The line drawing isolates the movements when a fisherman was capturing fish in her hometown-Shenzhen, China. By doing so, new sequences are created which reveal an inseparable relationship between emotion and memory.

Jianfei Zhao (°1992, Nanjing, China) is an architectural designer, a digital artist working by drawings, installations, and conceptual artworks. After finishing her Master of Architecture degree at Pratt Institute, she currently lives and works in Brooklyn, New York.

34. Angie Zielinski

“Hold Tight” (2016)

“Front Row” (2016)

The work I make examines the paradoxical notions of delight and distress, projecting them simultaneously but not even-handedly. This is achieved through the focused study and abstraction of archetypal symbols of celebration, such as fireworks and piñatas. These explosive displays at festivities challenge me to consider how actions and objects can concurrently evoke joy and pride or pain and fear, depending on their context. My work explores the dynamics of cause-and-effect, fragility, projection, and spectatorship.

Drawing with thread is a decisive act. To remove a mark, the thread must be snipped or pulled, stitch-by-stitch. I choose not to alter the process; I stitch free-hand, responding to the last mark or to an idea in my head, and any missteps are folded into the imagery. In these drawings, I depict chain reactions, cause-and-effect relationships, and patterns of explosions and smoke. Viewers must approach the work closely to study the intimately scaled stitches and subtle color shifts. The process of working with thread requires me to be calm and focused. These quiet moments of reflection can be seen in direct opposition to the loud ideas behind the work.

The goal is not to recreate the archetypal symbols mentioned earlier, but rather to consider their history, construction, and cultural uses, as well as investigate people's reactions to them. The resulting artwork is disconnected from reality. For example, how can the constant "boom!" of a fireworks display be visually articulated? How are real-time events flattened and abstracted into drawings, and can they convey the mood of an Independence Day party? Using thread, I stitch marks in abstract compositions to examine such thoughts, conveying delight and distress through an abundance of loud colors and layered marks.

Angie Zielinski is a cross-disciplinary artist working within painting, drawing, and installation. Her work investigates events that are interpreted as celebratory or violent, depending on personal and cultural experiences. Carnivals, fireworks, and war zones consist of moments of fragility, stability, danger and awe; Zielinski explores the underlying anxieties and/or excitement found in such events. Originally from St. Louis, Missouri, she received her B.F.A. from Millikin University (Illinois), and M.F.A. from Bowling Green State University (Ohio). Zielinski has had solo exhibitions in Oregon and Ohio, and recent group exhibitions in Tucson, Raleigh, Chicago, and Brooklyn. She is currently an Associate Professor at the University of Arizona in Tucson, where she lives with her husband and daughter.