

Form 2019

CICA Museum

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Featured Artists 참여작가:

Claire van der Boog, Inah Choe 최인아, Onur Comlekci , Eunmin Do 도은민, EVA, Jakub Fiala, Shelby Fleming, Cass Fuller, Hanxuan Jiang, Woo Kim 김민우, Yeonwoo Kim 김연우, Zach Koch, Marius Lehene, Qiuwen Li, X. A. Li, Camilla Lundquist, Siliang Ma, MADI 마직, Heather Leigh Small Magee, Jose Cruzio and Pedro Maia, Amalia Gil-Merino, Mohamadreza Mohajer, Pavel Muller, Namsuru 남수르, Diego Morales-Portillo, Zane Osler, Lyz Wendland, Adrian Wojtas, Yana Vasilyeva, Zijie Zhou

1. Claire van der Boog

“ The immaterial form of a book ” (2018)

Her artwork "The immaterial form of a book >> is as an allegory of the book's imaginary and invisible spaces. The imaginary space created by the words laid down on the page doesn't work the same way as the space we are used to believe as non fictional. The space you would have imagined earlier might just be totally recreated in your mind when you turn the page and add on some new information. Therefore we might say that all pages open a new space that would relate with or contradict the pages before or after and you might as well have as many spaces as you have pages or even more...

Each page is like an extra dimension of the space of the book.

Claire van der Boog is a half Dutch half Argentinian artist born and raised in southern France, where she is currently based and creates her two and three dimensional art pieces.

Claire graduated in 2011 from the Architectural design department of the The Gerrit Rietveld Academy in Amsterdam. Since graduating, Claire has worked both as an interior architect and as a designer until her interest for the process of experimenting and creating unique pieces pushed her to devote herself fully to artistic creation.

Her artistic practice focuses on the relationship we create with space and the experience of different dimensions. We learn to interpret space with our senses from the moment we are born and, by gradually adding experiences, we create our own knowledge of space. Only space in its purest form is not limited to what we have taught ourselves or to the personal experiences that have shaped it. Space is infinite, invisible and inaccessible. This pure space can nevertheless be experienced, not through our senses, but through our reflection.

Space, so simple in appearance, does not reveal itself so easily. We have to go through sensory learning and through the creation of spatial rules, then put everything aside and be able to see the space without attributes. In the artist's opinion, every moment of this spacial journey has its own importance, its own sensibilities and tools to apprehend space. In her artistic research, she explores each of those moments and tries to bend, reshape or magnify space. These experiments can lead to imaginary spaces, illusions or open questions and can all be experienced as new definitions of space.

Through her work, she wishes to convey to the viewer a new perspective of space. This will allow him to guess the infinite possibilities that the questioning of his own knowledge would allow him to see.

Claire is convinced that the concept of space itself is an illusion.

2. Inah Choe 최인아

“Subway Dream” (2018)

나의 작품은 경험되어지거나 상상된 일상적, 혹은 신화적 서사의 파편에서 시작한다. 언어적 서사의 파편은 시각화 되어 작품의 동기가 되고 반대로 시각적 장면 자체가 서사의 동기가 되기도 한다. 파편화된 장면과 감각이 결합된 시각적 공간은 색과 형태, 질감의 언어로 화면위에 나타난다. 화면은 색과 면, 선 등의 요소들이 서로 공명하고 밀어내고 지워지고 다시 그려지는 과정을 통해 전혀 다른 방향으로 나아가기도 한다. 유화 물감이 갖고 있는 시간성과 우연성으로 인해 예측불가능한 경우, ‘실수’ 들이 화면위에서 벌어지지만 그러한 요소들 역시 작품의 일부로서 수용된다. 중첩된 색, 물감자국과 형상들이 지워지고 다시 나타나는 물리적 과정을 통해 화면은 기존의 이미지에서 벗어나 새롭게 변화된다. 작품을 시작할 때의 구체적 이미지는 내가 표현하고자 하는 시각적 감각을 찾는 과정에서 사라지고, 변화된 그림은 화면 위에 천천히 모습을 드러낸다. 따라서 나의 작업은 구체적인 서사에서 시작해 순환적 변화의 과정을 거쳐 심상의 이미지를 찾아가는 회화적 과정이다. 작품에 나타나는 형태는 대체적으로 구상도 추상도 아닌 모호한 세계에 위치해 있다. 생각과 이야기들이 언어화 되기 전의 지점에 위치한 것처럼 유기적이면서도 기하학적인 형상들은 언제나 변할 준비가 되어있는 것 처럼 의도적 ‘미완성’ 을 추구한다.

3. Onur Comlekci

“Runner - 1” (2019)

Runner - 1

In our time, people who are competing against time and trying to do more than their abilities, try to copy their consciousness and ego into the virtual world in order to keep up with the speed of the technological developments. Runner-1 is an artwork about the evolution of human to the post-human and change of his form. Runner - 1 is a CG animation created by Onur Comlekci.

Onur Comlekci (b.1977, lives and works in Ankara, Turkey) studied interior design at the Faculty of Fine Arts at MUGSF University, graduating 2002. For many years he worked in the field of architectural design. Since 2018, he is working at Nuga Studio which he founded. He is an artist working at the intersection of art, design and technology. He uses technology as his artistic medium and creates interactive media installations, presentations and workshops. His latest projects are: On October 2018, for Digilogue “Future Tellers” Platform, at Zorlu PSM, he held a workshop “Technology, Art and Senselessness” with a presentation and an interactive artwork. On November 2018, at MEF University, Faculty of Art and Design, he presented “Neuropathy” project which is an interactive sound-installation and gave a presentation about new media art. On March 2019, he made a presentation at Sonar +D 2019 Istanbul festival, called “Everything is Connected”.

4. Eunmin Do 도은민

“Object name_sanctuary” (2018) 75x75cm. acrylic on canvas

“Object name_sanctuary” (2018)

작가는 게임 속 공간을 통해 인간이 지닌 ‘소외와 결핍’ 에 대해서 이야기 하고자 한다. 게임 속 주인공 공간에서 벗어난 비주류 공간인 ‘여존공간’ 에서 오브젝트는 해체되어 다채로운 선으로 나타나는데, 또한 작품 안에서도 특정한 클라이막스가 없으며 중심이 되는 이미지도 보이지 않는다. 그것은 결핍된 존재에게 어떠한 완성된 형태를 강요하지 않고 존재가 스스로의 결핍을 탓하지 않는 ‘진화를 향한 과정’ 그 자체로써 완결되고자 함이다.

The artist wants to talk about the 'insufficiency' of humans through the space in the game. In the non-mainstream space of the game, the object disintegrates and appears to be a colorful line, and there is no specific climax in the work and no central image is shown. It is to be concluded in itself as a 'process toward evolution' that does not impose any completed form on the deficient being and does not blame its own flaws.

도은민 작가는 1988년 대구에서 태어났으며 덕성여자대학교 서양화과를 학사 졸업하고 동 대학원의 미술학과 석사 서양화 전공으로 졸업했습니다. 작가는 게임 속 가상공간의 오류로 인한 선에 대한 연구를 지속하고 해당 현상에서 인간사회의 결핍에 대해 탐구하며 작업으로 승화하고 있습니다.

Artist **Do Eun-min** was born in Daegu in 1988 and graduated from Duksung Women's University with a bachelor's degree in Western painting and a master's degree in art and painting in the same graduate school. The artist continues to study the lines caused by errors in virtual space in the game, and works on the phenomenon, exploring the deficiencies of human society.

5. EVA

“Untitled _1” (2019)

“Untitled _2” (2019)

The work depicts the distorted image of how paper blocks change position, appear and disappear. This symbolizes the essence of lie that may take different forms but still remains the same. Baudrillard once said that hyperreality aims to reproduce the reality, constantly forming new simulacra and desires. Facts in mass media are constantly being tossed around, put in different contexts so that it seems to us that something has changed while in reality a lie remained a lie. This constant rearrangement of untruthfulness forms the world of hyperreality. The video is univocal: imagery, sound and type of motions all translate different ideas about the postmodern world and create a complex view on the subject. Most importantly, video art allows to show the shifting nature of lies and place the question about the destruction of postmodernity, escape from it.

Eva started her artistic carrier in 2014. She is a graduate in contemporary art and art history and artistic representation. Eva also has a degree in jurisprudence and combines her art practice with being a lawyer. The background in both jurisprudence and art allows developing projects that explore various philosophical topics and moral questions of human life: how to reach spirituality? What is the place of a human in the universe? Eva's art usually revolves around philosophical concepts of the past and present thinkers, whose ideas and notions often find a way into symbolic language created by the artists. In order to explore the philosophical ideas, Eva works with a variety of media including photography, video, sculpture, and painting. She does not limit herself to one specific approach, showing an ability to reflect her ideas in unexpected forms and shapes: one might expect to find art pieces made of plastic, paper, ceramics wood, bronze, and ready-made objects.

6. Jakub Fiala

“Slices of the Ocean II-1” (2019)

Slices of the Ocean is a series of 2D works created by manipulating a water simulation algorithm. The simulated water surface is molded and sliced, freezing its momentary state forever - like a Shroud of Turin with the algorithmic face of Poseidon imprinted on a fine cloth.

The exhibited piece, II-1, is a relic of the elemental power of water - an explosion caught mid-burst, and cast in otherworldly digital bronze. Stochastic interactions within the simulation interfere to create a complex form. The artist is merely there to capture this particular state of the algorithm, giving up control over the fine detail of the work.

Jakub Fiala grew up in Partizanske, Slovakia before moving to London, United Kingdom to pursue studies in Creative Computing at Goldsmiths, University of London. His practice is centered around spirituality and symbolism in an algorithmic society. He has collaborated as a creative technology consultant with the likes of Greyworld and XL Recordings, and built machine learning systems for Made By Machine, an experimental BBC documentary. His own work made appearances at Eufonic Festival in Catalonia, Croydon Arts Store, and PureGold Festival in London. He has created sonic art compositions for performance artists such as Ana Mendes, and series of generative and algorithmic 3D art (e.g. Acheiropoieta, 2019). He participated in a number of events at the intersection of art and technology, such the Nabi Art Centre Global AI Hackathon in Seoul and

Sonar Festival in Barcelona. He records experimental folk music as Theydon Boys, and has released/contributed to a number of open-source software projects.

7. Shelby Fleming

“Trashtity” (2018)

“Synthetic Perception”(2019)

In Fleming’s artwork titled, *Trashtity*, she critically analyzes the concept of chastity and how it is built into women’s lives through sex education and family expectation at a young age whether women are exposed to religious and cultural values or not. There are such high expectations surrounding virginity however, immediately after marriage women are immediately confronted with the expectation of producing a family. With no prior sexual encounter complications arise.

In Fleming’s artwork titled, *Synthetic Perception*, she critiques the viewer’s rapid consumption of artworks in galleries and museums today. On average the viewer spends 15-30 seconds with an individual artwork which is comparable to the fast-food industry. The contemporary viewer looks at artwork but does not see it. Meaning they are not physically and psychologically present with the artwork. Through the eye candy colors and tactile textures Fleming looks to draw the viewer into a practice of slow looking and begin to be present with the artwork.

Shelby Fleming holds a BFA in Studio Art from Southern Illinois University of Edwardsville and is currently pursuing her MFA at the University of Arkansas School of Art. Fleming’s artwork has been exhibited at venues such as the Kansas City Art Institute, the International Sculpture Conference, Arts Center of the Ozarks, Arsagas at the Depot, The Apothecary Gallery, The Saint Louis Artists’ Guild, Art Saint Louis, Cedarhurst Center for the Arts, and Buchanan Center for the Arts. Fleming’s most recent artwork engages the physical and psychological body by decoding the complex public constraints that have restricted the expression of women and queer sexuality.

8. Cass Fuller

“Archive No.3” (2019)

“Look” (2018)

“Vanity” (2018)

Anthologies, archives, and collections are an invisible fact of existing in the world. While archiving, with a capital A, is usually attributed to museums and institutions, we fail to recognize that everything with a history, category, and with epistemic value is potentially archival; botanic gardens, birthday cards, Cover Girl ads, the 7-foot-long receipt that prints at CVS self-check, and family photographs.

Through collage and the rebirth of images in drawing, I have begun to navigate through the images within my own archive, (both digital and physical) and have found that in every category I decide to put sets of images, there are always ways in which each could subsequently fall into a hundred other categories.

My work points to our contemporary predicament with images; we are oversaturated, completely unable to decisively organize, fully contextualize, or make hard line associations between a group of images without complete chaos. My drawings assign taxonomy to these seemingly disparate images, not only daring a viewer to consider the relationship between the images to be non-arbitrary, but to suggest that any given or imagined taxonomy for the images in the drawing are true.

Cass Fuller is an artist living and working in Chicago, Illinois. She received her Bachelor’s degree in Fine Art at the School of the Art Institute of Chicago, and is currently teaching Middle School Art in Dallas, Texas. Cass has been in group exhibitions at the Dallas Museum of Art, 2015; Z1 Gallery, Chicago, 2018; and Ground Level Platform, Chicago, 2019. She has been published in *Levitate Magazine*.

9. Hanxuan Jiang

“Presence” (2019)

When a person has been living in a place for an extended period of time, he or she may establish a certain dependence on the land. Obviously, the deepening of this relationship is not simply a superposition of time units. When a wandering traveler returns to his hometown, his heart may feel a sense of peace because of a familiarity with the place. But in fact, this kind of tranquility is an illusion, and we are unable to return. This is a relationship we establish with the land and place at some point in the past. Therefore I ask myself, whether this relationship we have with a certain place determines our distinction between different locations, or whether our presupposition of different locations determines our relationship with it. I believe that there are certain potential connections between cultures, values, and natural geographies in the world, and that these connections are only for the traveler. As I continue to think about my relationship with various places, I am even more convinced that these are locations to which I can no longer return. These relationships only existed in the past, moments when I travelled to these places. Here and there for me, in my own sense, it is essentially the same. When I enter and observe this place as a tourist, an international student, or an inspector, I leave clues in these photos of my identity. I went to these locations at various times in different identity roles and created a totally different relationship between them and me. There are some potential similarities among my multiple connections to these locations. The shooting behavior includes my identity as the default entry into the field and implies the involvement of some of my personal empirical observations. So these potential similarities are only established for those who are subject to the observational intervention.

Hanxuan Jiang (b. 1995, China) is a young artist who is currently based in London, United Kingdom as a Master of Art in Contemporary Art Practice student with Royal College of Art. She is one of the most excellent young artists in China (100 in total)(Announced by Art News of China). She is selected by many group exhibitions till now, and will have two solo exhibitions in London and China soon.

10. Woo Kim 김민우

“Collision #8” (2019)

“Collision #9” (2019)

“Collision #9” (2019)

“Collision #10” (2019)

“Collision #11” (2019)

덩어리들이 충돌하기 시작했다. 서로 다른 또는 서로 닮은 다양한 색의 덩어리들은 섞이고 폭발하고 변형하고 증식한다. 덩어리는 충돌로 인한 충격으로 상쇄되거나 사라질 수 있다. 혹은 덩어리가 아닌 것이 될 수도 있다. 덩어리들은 충돌을 통해 중첩, 충돌, 얽힘, 소멸 등 다양한 상호 작용을 함으로써 색과 형상이 끊임 없이 변화한다. Collision 충돌 연작 #8, #9, #10, #11, #12 (2019)은 작가의 진동하는 덩어리 작업의 연장선 상에 있다. 작가는 덩어리와 그 밖의 것(흐름)으로 작가가 바라보는 세계를 기록하는 작업을 해왔다. 덩어리들은 사람, 자연 혹은 아무 의미 없는 것들일 수도 있다. 이들은 매순간 다른 형상, 색, 크기로 관찰된다.

작가는 덩어리들의 충돌을 통해 형태에 대한 질문을 던진다. 매순간 다른 덩어리들은 형태가 있을까? 형태란 무엇일까? 형태란 특정한 순간에서 특정한 모양으로 다른 것들과 구분되는 구조를 말하는 것일까? 만약 덩어리를 이러한 형태의 개념에 고정시킨다면 덩어리들은 서로 구분되어질 것이다. 그리고 덩어리들 사이에는 경계가 생길 것이며, 덩어리의 형태는 틀(fixed structure)로서 작용한다고 할 수 있을 것이다. 그러나 끊임 없이 변화하는 덩어리들에게서 이와 같은 고정성(fixability)을 발견하는 것이 가지는 의미는 무엇일까?

작가는 역설적이게도 형태를 통해 무형태의 의미를 발견한다. 덩어리들은 충돌로 인해 매순간 경계의 허물어짐, 즉 형태의 붕괴를 경험한다. 무형태란 형태가 없음은 의미하는 것이 아니다. 매순간 변화하는 형태 혹은 무한 가능성의 세계를 의미한다. 덩어리들은 그렇게 수없이 많은 형태로 시시각각 다른 모습으로 존재한다. 덩어리들은 분열과 증식, 그리고 중첩, 충돌, 얽힘, 소멸을 통해 계속해서 변태(transformation)할 것이다. 그리고 관찰되어질 것이다.

The Deongeori¹ begin to collide. All these different or similar Deongeori that are in multiple colors are mixed, exploded, transformed and reproduced. By impacts from the collision, the Deongeori can be eliminated, cancel out each other or lose its identity. They change the colors and figures constantly through various interactions such as superposition, collisions, entanglement and extinction through collision.

The Collision Series # 8, # 9, # 10, # 11, and # 12 (2019) are in the extension of the artist's work Vibrating Deongeori. What the artist does is recording the world through the eye of the artist with Deongeori and the others (Heurem). The Deongeori can be human, nature, or something meaningless. Those are observed in different colors, figures and sizes in every single moment.

The artist questions about the form through the collisions of Deongeori. Could the Deongeori have a form? What is the form? Does the form refer to a structure of an object to be distinguished from the others in a specific shape at a certain moment? If the Deongeori is fixed to this concept, they will be separated from each other. And there will be boundaries between the Deongeori, and the form of Deongeori will function as a fixed structure. But what does it mean to find this fixability in ever-changing Deongeori?

Paradoxically, the artist finds the non-form through reasoning the form. The Deongeori experiences the collapses of the boundaries and of the forms at every moment. Non-form does not mean that there is no form. It means a changing form at every moment or also infinite possibilities toward the world. The Deongeori exists in so many different forms. The Deongeori will continue to transform through division, multiplication, superposition, collision, entanglement, and extinction. And these, will be observed.

김민우 작가는 카이스트를 졸업하고 프랑스 헨스 보자르 미술 대학에서 현대 미술을, 브뤼셀 왕립 미술 대학에서 회화와 대학원을 졸업하였다. 회화뿐만 아니라 퍼포먼스, 설치, 영상 등의 작업을 하는 작가로 2019년에 제노바 비엔날레에 출전하였으며, 브뤼셀과 서울 등에서 활발한 전시 활동을 하고 있다. 작가는 2019년 《덩어리들》展을 통해 모교인 카이스트에서 제1회 개인전을 개최하게 되었으며, 향후 현대 미술가로서 덩어리와 스크린의 개념을 심도 있게 발전시켜 나갈 계획이다.

About Woo KIM

After graduating from KAIST, Woo KIM studied Contemporary Art at the École régionale des beaux-arts de Rennes and received master's degree in painting at the Royal College of Fine Arts of Brussels. Working on various forms of art such as performance, installation, and video, as well as painting, the artist participated in Biennale di Genova in 2019, and is vigorously making exhibitions in Brussels and Seoul. The exhibition 《The Deongeori》 in KAIST Vision Hall in 2019 commemorates the first solo exhibition in artist's alma mater. Afterwards, Woo KIM, as a contemporary artist, will proceed to develop constantly the concept of the Deongeori and the screen.

11. Yeonwoo Kim 김연우

“playground” (2019)

놀이터를 바라보면 아직도 처음 보는 놀이기구에 뛰어놀고 싶어하는 내가 보인다. 그러나 아이들의 영역인 놀이터에 나는 뒤섞일 수 없는 존재이다. 뛰어놀고 있는 아이들 속 나는 혼자 우뚝 솟아있다. 그 감정은 어떤 공간과 무리에 어울리지 못하고 끼어있는 나를 떠오르게 한다

Yeonwoo Kim 김연우

요즘 저의 작업들은 어떠한 장면과 사물을 바라보는 저의 심상이며 어디인가에 속하지 못하고 끼어있는 것들에 시선이 갑니다.

그 뒤섞이지 못하는 것들을 바라볼 때의 감정들은 어떤 공간과 무리에 어울리지 못하고 끼어있는 저를 떠올리게 합니다

¹ The definition of the word Deongeori, 덩어리, in Korean, means : lump, mass, an agglomeration or a group of particles, parts of objects which form one body. Due to it being difficult to find a specific word that corresponds to Deongeori, in English, the artist decided to use the Korean definition.

12. Zach Koch

“Roger Stone”(2019)

Atmospheric obscurations, ornamental overlays, and skewed geometric perspectives are the foundation for the appropriated virtual environments used to create his analog and digital 2D, 3D, and 4D bodies of work. Much of the work focuses on a melancholic longing for the past in a pre-9/11 American culture viewed through a lens of Romanticism. Zach's greatest effort to keep his memories of that era from fading are in digital conservation where he downloads, categorizes, and archives massive amounts of referential data. With this data, he acts as a curator and uses it to collage nostalgic narratives.

Zach Koch (b.1985, USA) is an analog and digital artist as well as an assistant professor of drawing and digital art at Auburn University, AL. Zach received a drawing BFA at Southern Illinois University Edwardsville and a painting MFA at Indiana University Bloomington. He is an active member of the art community and shows his artwork regionally, nationally, & internationally. Zach's current research and body of work explores appropriation in a digital age, where disparate visuals create personal narratives in the form of traditional painting, drawing, and digital animation.

13. Marius Lehene

“Departition 3”(2018)

“Departition 1”(2018)

Many of Lehene's recent works, like the two presented here, are built as multiple images woven together by transferring one layer onto another in order to open up interfering parallel visual worlds. These works reflect an interest in describing simultaneous locations and in multiplying the point of view to relativize its importance, possibly to disintegrate it entirely. The physical process of making - in which an homage to Jack Whitten is implicit - yields an ambiguity that he considers the proper medium of his work. Source-images come from the three cultural environments that contribute to Lehene's flaky sense of identity (Romanian, American and Indian); issues

of memory, history, identity, absence, transience and discontinuity appear in and motivate the work - matter with and without meaning. Lehene is interested in layering because it encapsulates time and is ambiguous in its oscillation between revealing and obscuring. The visual accumulation comes from and addresses an awareness of the perpetual re-orientation, re-interpretation - including self re-interpretation - that is typical of the immigrant experience he belongs to. The canvas as well as what happens on it becomes a space without place

Marius Lehene is a Romanian-born visual artist active in the United States. His recent exhibitions include shows at Boulder Museum of Contemporary Art in Boulder, Colorado, Casa Matei Gallery at the University of Art and Design in Cluj-Napoca, Romania, Whitney Center for the Arts in Wyoming, Manifest – Creative Research Gallery and Drawing Center in Cincinnati, Ohio, Pollock Gallery in Dallas, Texas, and the Ice Cube Gallery in Denver, Colorado. Lehene is the winner of the 2010 McNeese National Works on Paper Exhibition and of the 2007 edition of Positive/Negative National Juried Exhibition, and received an award from the 7th Dave Bown Projects Competition. His collaborative book with poet Matthew Cooperman, *Imago for the Fallen World*, was published by Jaded Ibis Press, Seattle, in 2013. Lehene holds an MFA degree in Painting and Drawing from Southern Methodist University, Dallas, Texas, and a BA in Economics from Babeş-Bolyai University, Romania. He also studied art at the Ion Andreescu Art Academy, Cluj-Napoca, Romania. Lehene currently teaches in the Department of Art and Art History at Colorado State University.

14. Qiuwen Li

“Beyond Screens”(2016)

There is something beyond the screen—Beyond Screens, invites the audience into a multidimensional space. Rather than 2D or 3D, it is a more complicated dimensional space—I am creating the enjoyment for users to experience. Playfulness is the key word for this project. Play is how we learn, how we grow, and how we are inspired. I want to design systems which evoke play, are easy for people to play, and are easy to explore and experiment with. As a designer, I understand the need for legibility, but I am more concerned with communicating something more visceral, expressive, and imaginative. Instead of drawing conclusions, Beyond Screens seeks a field of discovery, one that requires inquiry as opposed to conclusions.

Qiuwen Li is a Graphic Designer and a Design Professor living and working in Santa Clara, California, USA. Born in China, she received her B.F.A. in Graphic Design from St. Cloud State University (SCSU) and received her MFA in Visual Studies focusing in Graphic Design from the Minneapolis College of Art and Design (MCAD) in Minneapolis, Minnesota. Qiuwen Li's design has been exhibited at the MCSU Art Gallery of the Faculty of Art (Lublin, Poland), Cecelia Coker Bell Gallery (SC, USA), Conkling Gallery at Minnesota State University (MN, USA), Salmon Gallery (AL, USA), Paramount Center for the Arts (MN, USA), Washington Pavilion Visual Arts Center (SD, USA) and CHEAP street poster art festival (Bologna, Italy). Her freelance design clients include James Dayton Design, Reverie, Medical Marketing Solutions, and Nock Design Group. Qiuwen has been recognized with several awards during her career including Winner of Design and Design International Award (Paris, France), Winner of Creative Quarterly in both Fine Art and Graphic Design Category (New York, USA), 1st prize in LAG Festival Poster Competition (Katowice, Poland).

15. X. A. Li

“The Ease of Desire”(2019)

The Ease of Desire is a series of video mosaics depicting objects and phenomena in associated imagery typically hidden. Consumer products are marketed as desirable, self-contained, and pristine. The relationship of such objects with the material world -- including the extractive processes required for delivery and the physical realities both obscured and caused -- are conversely invisible by design. This project re-associates concepts artificially separated by commercial media; in this video, YouTube clips of make-up application are reconstructed using the HAM10000 research dataset containing images of skin cancer and other abnormalities.

X. A. Li is a multi-disciplinary artist and computer scientist residing in Chicago, USA. She uses digital media, sound, algorithms, and text to explore how individual personhood interacts with contemporary economic and technological systems, including the juxtaposition of inhabited versus constructed realities. Her work frequently employs computational approaches to make meaning of the vast and complex data now inextricable from everyday life. She is currently an M.S. student in Computer Science at the Georgia Institute of Technology conducting research in artificial intelligence and holds a B.A. in Economics from the University of Chicago.

16. Camilla Lundquist

“Portraits of you; for you, for me”(2016)

“Portraits of you; for you, for me” is a series of abstract lacquer portraits of my grandmother. The colour of the paintings is the essence taken from my hazy memory of her. I go on a ritual during the painting process, erasing and adding until her colour is found. The circular shapes are watchful eyes but also recurring forms in my works reminiscent of “ens?”. Ens? in Japan are circular forms drawn in Buddhism during the search for enlightenment and peace. The ens? symbolizes the moment when the mind is free to create, the constant search for internal peace.

Camilla Thanh Men Lundquist's work often takes the shape of a ritual or have a ritual-like process to it. A recurring material in her work is lacquer as there are qualities of comfort to be found in its repetitive and sensitive nature. As an artist, she is concerned with the longing to communicate and the internal confusions caused by an undefined cultural identity. In her work, she searches for relevance obtained through the healing processes of spiritual practices.

Camilla Thanh Men Lundquist is a Swedish/Vietnamese artist currently living and working in Fukuoka, Japan. She completed her Masters of Fine Arts at the Academy of Fine Arts in Umea in 2014. In 2015 she moved to Kanazawa, Japan to work on her Lacquer research funded by the Helge Ax:el Johnsons Stiftelse scholarship. After her research was completed she moved to Fukuoka, Japan and has lived and worked there since. She is a member of the Artist collective and gallery Art Space Tetra in Fukuoka. Her work has been exhibited at a number of solo and group shows including Unit24 Gallery in London, Art gallery Manzi in Hanoi, Gonzo art unit gallery in Thessaloniki, and ZKU Berlin. “

17. Siliang Ma

“**MONUMENT #1**”(2018)

“**MONUMENT #2**”(2018)

“**MONUMENT #3**”(2018)

“**MONUMENT #4**”(2018)

Monument

In the past two years, most of my work has been made in photography studio. I intended to play with objects in isolated space as if to observe the instability of meaning in the laboratory environment. Photography in my practice is a paradoxical finishing, it proves and disproves the authenticity simultaneously as the shutter is clicked. On the one hand, it visualized a clue of the experience of being. On the other hand, seeing is manipulated and restricted within two-dimensional surface through the intervention of control and power. Being that once complex and abundant is deducted to symbol, composition, tone, metaphor, code... and meaning is turned into a product of choice. From chaos to order, random to control, uncertainty to certainty, this photographic way of seeing interweaved with politics, art, culture and reality itself composed the poetic of our age.

Siliang Ma

Siliang Ma graduated from Royal College of Art in MA Photography. He had worked in advertising photography for many years before he went to art school. In his definition, photography has nothing to do with reality. Rather, It is a tool to create idealized unreality by manipulating realistic symbols. He applied this method that he learned from advertising in the making of art in which he inherit realism characteristic from photography but defamiliarizing it through modification, rearrangement, sculpturizing... in order to create a non-binary realistic-unrealistic system.

18. MADI 마적

Boundary(2017)

Emotional landscapes(2018)

Documentary film Explore the **boundaries** of the field

What is the curiosity, psychology, physiology, geography, and cultural boundaries of the word "boundaries"?
Where is the boundary between self and others? When are they built and when are they disintegrated?

'Non-fish, safe fish?' This sentence is my high school textbooks to see: Zhuangzi and Keiko together in the ho water on the bridge to play, Chuang Tzu feel the fish in the fish leisurely leisurely, that they are very happy at this time, but Keiko said: You are not a fish, how to know the fish is happy? '

『**Emotional Landscapes**』

작품 개요

수묵은 시각적 언어로서 심미적 취향과 예술적 경지를 나타낸다. 동시에 전통적인 예술을 표현하는 일종의 캐리어이다. 수묵의 요소는 서로 다른 캐리어의 표현에 놓이며 표현력의 차이가 있다. 우리는 수묵을 요소로 사용하는 동시에 공간 요소의 표현 방식을 사용하여 예술적 매력에 기여한다. 그런 다음 수묵의 변환 형태에 대한 연구와 인체 곡선의 아름다운 부분을 구성하는 요소에 대한 분석을 통해 MAPPING과 스티칭을 기술의 캐리어로 인체와 인체의 위치에 공간 감각을 만드는 동시에 slow video의 시간 표현 방식을 사용하여 신체가 전달하려는 감정을 크게 증폭시킨다. 우리는 시각적 언어에서 그 특별한 속성을 찾을 수 있을 뿐 아니라 전통 예술과 현대 기술 결합의 무한한 가능성도 함께 탐구할 수 있다.

내용

현대 과학 기술의 지속적인 발전으로 미술의 표현은 전통 회화, 조각 등과 같은 표현 방식에만 국한되지 않는다. 전통 수묵 예술 또한 예술적 표현을 수행하는 여러 기술을 통해 다양한 방식으로 예술을 표현하는데 이를 통해 예술적 특색을 보장할 뿐 아니라 지속적인 개발과 혁신을 동시에 이룰 수 있다. 동시에 현대 과학 기술은 전통 예술의 표현력을 풍부하게 만들어 시각적 측면과 미적 측면 모두에서 현대인의 욕구를 충족시킨다. 수묵이라는 단어는 중국인의 세계를 이해하고, 세계를 표현하는 방식을 의미하며 민족적 지혜와 창의력을 구현한다. 수묵화는 중국 미술사의 독특한 산물이다. 수묵화는 중국인들이 세계를 관찰하고 표현하는 중요하고 독특한 표현 방법으로 오늘날 대부분의 중국인들의 마음 속에 뿌리내리고 있다. 현대의 수묵은 더 이상 전통적인 수묵의 경향을 따지 않는다. 이 작품에서 우리는 수묵의 시각적 언어와 수묵의 심미적 개념의 독특한 감성을 통해 교차 미디어의 전도를 보여주려 한다. 즉, 동양 문화의 원천을 보존하면서도 한편으로는 영상을 추상적 탐구 속에서 시각화시키는 특성을 말한다.

표현 방법

이 비디오는 인간의 실루엣과 수묵화 골라주의 공간적 표현 방식을 사용하여 수묵을 영혼으로 실루엣을 캐리어로 삼아 다이내믹한 혼합의미를 보여준다. 또한 수묵의 확산은 인체의 정서를 나타내고 작품에 의도적으로 일종의 비어있는 영감을 주입한다. 인간의 피부 질감은 자연스럽게 대자연과 같은 아름다움을 나타낸다. mapping수묵이 인체 위에 떨어지면서 공간의 들쭉날쭉함에 차이가 만들어진다. 인체와 땅에서 Mapping이 되면 공간감이 3배가 되는 동시에 인체가 수묵 위에서 보일 듯 말 듯 하여 수묵화의 함축과 공허함을 의도적으로 나타낸다.

수묵의 보일 듯 안 보일 듯 하는 독특한 시각적 힘은 수묵을 통해 점, 선, 면으로 구성되고 다시 인체 위에 반사되어 결합과 모델링을 진행한다. 이러한 유동적인 점, 선, 면과 인체의 곡선미는 일종의 공명을 가지는데 다시 이런 공명을 거치고 MAPPING 과 레이어 영상 편집과 스티칭을 통해 표현된다. 이는 수묵의 예술적 경지를 증가시킬 뿐 아니라 동시에 인체 곡선의 생동감을 풍부하게 만든다. 또한, 유동적인 수묵 형태와 다른 공간에 위치한 인체를 통해 공간적 불일치 감각을 불러 일으켜 전체 작품과 일부 공간의 시각적 감각에 '같은 듯 하나' '같지 않은' 시각적 경험을 가져온다.

우리가 모두 알고 있듯이, 수묵 예술은 주로 붓과 잉크를 사용하여 대상의 형상을 묘사한다. 작품에서는 기술이 붓으로, 인체 곡선이 '잉크' 영상 화면으로, 원형 구도가 종이로 구성되고 거울과 거즈가 보조하는 역할을 수행하며 독특한 공간의 확장을 표현한다. 과도한 색상의 표현 없이 전통적인 수묵 예술과 현대 과학 기술이 결합된 한 폭의 산수 그림 두루마리를 그려낸다..

MADI was born in 1993 in Inner Mongolia, China. She graduated from the Art College of Xiamen University with a Bachelor of Arts in visual communication. In August 2018, she graduated from the Advanced Imaging College of Chung-Ang University and obtained a video art MFA in New Media Art Production. She is currently working on a doctoral program of New Media Art Production at the Advanced Imaging College at the Chung-Ang University. Her research direction is new media art creation and the art of projection mapping.

In March 2018, the journal "Continuous Spatio-Temporal Representation in Media Art " was published in the Korean Techart Journal. In March 2017, the video artwork <One story> won the Excellence award of the China-Korea International University New Media Art Exhibition. In October 2017, the video artwork <Boundary> and <One story> was selected for the Busan International Video Art Festival. In November 2017 ,the video artwork <Emotional landscape> was selected for Beijing Film Academy International New Media Art Triennial Exhibition.

In October 2018, the video installation artwork <Missing> was selected for the Phil Art Festival (PAF2018) at the Bastille Art Design Center in Paris, France. In 2018, Participated in "가라앉다" Art Exhibition in Korea. In May 2019, the video artwork <The fate of plastic> Participated in "Wonderful World 2019"International Student Public Welfare Media Art Exhibition in China.

In July 2019, the video artwork<Body landscape> won the Gold award of China ARTYEARBOOK.

19. Heather Leigh Small Magee

“Flesh Diptych I-Pear & Shoulder” (2011)

“Flesh Diptych II-Kiwi & Head” (2011)

“Flesh Diptych III-Onion & Lip” (2011)

Flesh

/flɛʃ /

noun

The soft tissue between the body's skin and bones, or the soft part of a fruit or vegetable that's usually able to be eaten.

Heather Leigh Small Magee grew up in central Maine, the daughter of educators. She received her BA in New Media with high honors (*magna cum laude*), from the University of Maine in 2004 and MFA in Intermedia in 2012 from the University of Maine. She worked as a graphic designer and art director in Boston, Massachusetts for four years as well as Miami and the Gulf Coast of Florida for two. Upon discovering a passion for teaching as an adjunct art and design instructor at Rasmussen College in Fort Myers, Florida, she returned to central Maine to teach full-time and is now the department chair of the Digital Graphic Design program at Eastern Maine Community College.

20. Jose Cruzio and Pedro Maia

“[SELF]INSERTIONSEN|-2019 The Creation of God” (2019)

Project [SELF]INSERTIONSEN|

Synopsis

The self – as the deepest representation of itself – and its intense desire to permeate in the expression and language of the Other, blazes the project [self] Insertions, as another untimely view. It's not a simple addition, but rather a particular approach about the artist's | performer's potential as an inherent part of the work of the Other and its own world. The video and sound will be the most evident media and will be combined in a new work.

Keywords:

Self, representation, simulacrum, permeability

José Cruzio (b. 1975) lives in Viseu. He graduated in Fine Arts and Painting, and has a one-year post-graduate master degree in Contemporary Artistic Creation at the University of Aveiro. Currently, he is also working in multidisciplinary teams in media arts.

21. Amalia Gil-Merino

“I Hear What the Stone Sings” (2019)

"I hear/ listen to what the stone sings"

Metamorphic stone with mineral earth pigments, gemstone carnelian and gold 24 x 16 x 12 cm, 2019

From earliest times, memory has been located in the ear. Ancient Pythagoreans believed that the ringing of the ears was a sign of divine inspiration that heroes were born from the mother's ears. The similarity between the pavilion of the ear and the spiral of the snail fosters a symbolic combination of ear-snail-birth.

The gemstone carnelian with gold is a sculpture of an ear that understands the silence of the stone, the bird's song and the forest full of murmurs. Like a child's ear, hearing things that adults never stop to feel. Like that song of "La Oreja de Van Gogh":

"Tell me in your ear, very slowly and very short, why it has so much light this dark day." The sleeping sky stopped the time in your kiss. Tell me in my ear, who knows that moment, when that was just a dream. Tell me where your fears sleep, if you still keep your caresses in the memory box."

Amalia Gil-Merino

Born in Spain, Amalia Gil-Merino studied in Paris and Berlin, where she graduated from the University of Fine Arts and FU and in Salzburg with Norbert Bisky and Ai Weiwei. The use of pigments and semi-precious minerals in her work derives from her Masters in Art and Archaeology of Ancient Cultures. Her artistic practice explores the relationship between geology and anthropomorphism. She participated in "RITUALS-Anima Mundi" (Eventi collaterali 57th LA BIENNALE DI VENEZIA 2017 at Palazzo Ca' Zanardi Venice), European Museum of Modern Art Barcelona MEAM 2017. Her work is recognized with various awards (Premio Goya, Gran Lyceu Barcelona 2017); Tiepolo Award (Palazzo Clerisi, Milano 2016); Michelangelo I. International Prize (Rome Palazzo Cesi Rome 2015)

22. Mohamadreza Mohajer

"GanjAliKhan"(2017)

In the historic bathhouse of Ganjali Khan, built in 1611 in the city of Kerman in Iran, the paintings on the head of the entrance are inspired by thousand one night stories. These paintings were depicted on special Iranian architectural stucco at that time. In these paintings, in addition to their historical value, there is a special form of repetition of images that adds to their eastern mystery.

23. Pavel Muller

"Stacked on Red"(2019)

"Snowy Peaks at Sunset"(2019)

"Fire Escape"(2019)

"Curves and Textures"(2019)

"Ascent to Heaven"(2019)

Stacked on Red

Photographed in March 2019 in Boston during a harbour cruise. It is an image of plastic chairs stacked on the top deck of the cruise ship. The chairs have tough life on the ship and I had to clean up a lot of scratches and bruises on the chairs. Otherwise, the processing involved mostly sharpening.

Snowy Peaks at Sunset

Photographed on my walkabout in Boston in March 2019. It started as a part of a roof of a building, but it was fairly heavily edited and the image was flipped and duplicated to create the background peak. It is my homage to a Canadian painter I greatly admire - Lawrence Harris. He is famous for his wonderful snowy mountain peaks.

Fire Escape

Photographed in March 2019 in "Little Italy" area of Boston named after Italian immigrants that settled there in the 19th century. The area retains its wonderful 19th century look and feel and some excellent Italian food. The area has great many outdoor fire escapes often crammed into the narrow alleys separating the buildings. I loved the geometric patterns these fire escapes made against the clear sky.

Curves and Textures

Photographed on the MIT campus (Whitaker College) in Boston in March 2019. I was taken by the curves and textures created by this ordinary-looking concrete staircase. In processing, I enhanced these features to share my "discovery" with you, the viewers.

Ascent to Heaven

Photographed in Boston Public Library in March 2019. It started of as details of the ceiling decoration in the new wing of the library, but the image has been fairly heavily processed to create this abstract.

Pavel Muller

Pavel's interest in photography started during his university studies and resumed after his retirement. He started as a landscape photographer, but he now photographs to express his thoughts, ideas, moods, interests, views, attitudes, sense of humour and perception of the world around him. The inspiration comes increasingly from modern visual art and less so from photography alone. For many years, he has been an accredited judge in photography competitions for the Greater Toronto Area and he has also judged international competitions. His work has been presented in daily news media (Globe and Mail) and photo magazines (Aubade Magazine, Photo News). He has exhibited in several juried exhibitions galleries in Ontario and Quebec in Canada, in Hong Kong, Manhattan and London, England. Pavel is driven by his interest to learn more about photography and about art. He expects that he will produce more interesting images as his appreciation of art grows. His current aim is to produce images that blur the distinction between painting and photographs and to reflect some of his thoughts about life as he is currently experiencing it.

24. Namsuru 남수르

“2017년 10월 5일로부터의 6개월”(2018)

"2017년 10월 5일로부터의 6개월"

위 작품은 아버지가 돌아가신 날 10월 5일로부터의 6개월을 담은 다큐멘터리이다. 영상에는 각각 촬영된 시간과 날짜가 표기되어 있다. 주인공의 자조적인 대사들이 나레이션 자막으로 등장한다.

24세 졸업전시를 앞둔 주인공은 갑작스레 아버지의 사망 소식을 듣게 된다. 사망 순간이 아닌, 사망 이후 이들이 지나 알게 되었지만 이 미스터리들을 풀어나가는 과정은 아쉽게도 담겨있지 않다. 본 영상에서 그녀는 아버지 회사 사람들의 속임수, 할머니, 아빠의 형제들에게 공격받았던 내용을 덤덤히 서술한다. 장례식에서 벗어나 일상의 모습 또한 드러난다. 졸업 전시를 마무리하고 막내동생의 생일 케이크 초를 부는 순간들까지도, 그녀는 아버지의 영향을 받으며 고뇌한다.

Namsuru 남수르(남선우)

성신여대 동양화과 대학원 1학기를 마치고, 부담스러운 등록금과 ‘작가라는 직업이 가족을 지킬 수 있는가’라는 고민 때문에 자퇴를 고민중이다. 일상생활을 지속하기 어려운 정신질환의 방해에도 불구하고 유일하게 잘 해낼 수 있는 회화, 영상 작업을 위주로 하고 있다. 최근 일러스트레이션 페어 등에 나가며 활동 방향을 모색하고 있다.

25. Diego Morales-Portillo

“Proposal for Habitat for Humankind”(2019)

Proposal for Habitat for Humankind is a series of blueprints (cyanotypes) that works as a exploration of impossible architecture (build with impossible shapes) as a metaphor for the impossibility of the utopian postmodern idea of communal spaces where humankind could coexist in harmony

The use of cyanotype is a fundamental element in the conceptual discourse, it refers to a historical context, the camera less process, the matter and the photosensitive materials are linked to the semiotic and conceptual meaning of the reproducibility of an idea through the image and optics.

These proposals are meant to remain in the realm of conceptual ideas, as well as the ideas of spaces of unity of postmodernism, that even if it sounds so amazing is impossible to build.

Diego Morales-Portillo

Originally from Guatemala, Diego Morales-Portillo is a multidisciplinary artist that makes work about the absurdity of the act of making as a way to explain the failures of postmodernism through perspective as a Central American immigrant. Co-founder and Co-director of Chingada Gallery in Portland with which received the Precipice Fund from the Portland Institute of Contemporary Art in 2018. Diego had presented work in Argentina, El Salvador, Guatemala, Italy, Korea, Spain and the US in exhibitions such as 2017 Pacific Standard Time LA/LA; Juannio an auction of Latin American Art in 2013, 2016, and 2017 in Guatemala. His work is in public collections such as Imago Mundi of Luciano Benneton in Italy.

26. Zane Osler

“Block Party”(2018)

“ For Sale”(2018)

“Convenience”(2018)

“Truck Bed”(2018)

“Under Pass”(2018)

Street Views, Is a documentary photography collection composed entirely from images found using the "street view" feature on google maps. The collection provides a unique perspective of Columbus OH through the lens of google's self driving car, while forcing Zane to re-examine his personal convictions as a documentary photographer.

The self driving-photographic car is technically the perfectly imperfect street photographer. It captures every street in every city. It sees everything, but everything only once. It can't revisit the places it has photographed or communicate with its subjects, often met with distrust and confusion. Its worldview is constructed through a panorama, seeing the broad scale of things, but failing to focus on the details within, resulting in a crude and patched together version of daily life on the streets. Street Views encourages viewers to closely inspect their relationship with technology and privacy through an exhibition of found photography.

Zane Osler (b. 1994) is an internationally recognized photographer and brand strategist, specializing in fashion, documentary, and street photography. Based in Columbus Ohio, Zane is currently represented by Delphi Creative and works as the lead photographer and stylist at Madison-USA. He has established himself as a visual storyteller through distinguished and unique personal projects that explore the ethical implications of photography.

27. Lyz Wendland

All That Glitters Part1 (2018)

All That Glitters, Part 1

Geometric and organic shapes collide together, slowly commenting on the dichotomy of architecture and nature in relation to our current climate crisis. Through abstract explorations, the work confronts viewers' assumptions about space and place, while casting familiar landscapes into new contexts.

Lyz Wendland is a visual artist living and working in Stillwater, Minnesota. She received her MFA from the Minneapolis College of Art and Design and her BFA in drawing, painting and art history from Minnesota State University, Mankato. Her work has been exhibited in galleries and museums regionally, nationally and internationally. Wendland has been the recipient of a Jerome Foundation Project Grant and a Minnesota State Arts Board Artist Initiative Grant. She has received numerous faculty development grants and awards for her research on improving participation, critical thinking and motivation relating to art critiques in studio courses. Currently, Lyz is Assistant Professor of Art at Augsburg University in Minneapolis, Minnesota teaching drawing, painting and design.

28. Adrian Wojtas

“Full Recovery” (2018)

Full Recovery

This piece was commissioned by Irish singer-songwriter Curtis Walsh as cover artwork for his single "Full Recovery". The artist is framed within two visually dissonant worlds; the vibrant open space of his external life and a more bleak, oppressive internal life. When these worlds are represented next to each other, the bold, stark contrast they create brings the conflict between them to the fore

Adrian Wojtas (Nowy Sacz, Poland, 1996) is a multidisciplinary creative currently based in Ireland, available for hire worldwide. He divides his time working across a variety of mediums including photography, graphic design, and film.

Adrian is an accredited photographer with the AOP who specialises in portrait, food, and advertising photography with years experience working alongside Ireland's best photographers on a wide range of national and international campaigns.

His personal photographic work includes expressive self-portraiture and work concerned with themes of ideology, human interaction, and abstract formalism. More recently, Adrian moved towards filmmaking and has acted as director and cinematographer on two short films. Both films explore themes of bureaucracy, memory, and isolation, and have received recognition at film festivals across Ireland and internationally.

Adrian studied Photography at the Institute of Art, Design and Technology in Dún Laoghaire. He graduated from the BA (Hons) programme with First Class Honours and received a commendation from the Irish Professional Photographer's Association in recognition of the work produced during his final year."

29. Yana Vasilyeva

“Came to rule” (2018)

The work is from the series 'Defragmentation' (2017-2019) that explores the idea of self-analysis and existence in the clip culture. Absorbing the light from a clear window and employing objects as if they were paint, kitchen utensils are constructed into sculptures like steps of self-knowledge and reflection.

Pause for a moment in a kaleidoscope of scattered facts and pieces of information. Take a deep breath. Stop the internal dialogue, transforming the swamp of uncertainty into solid ground using quiescence and inner silence leading towards introspection and self-understanding. Fragmented consciousness is extremely conducive to all sorts of manipulation. The thought process is oppressed by stimuli, constantly changing, demanding compressed and easily digestible "food". Socialization. . . authority. . . enlightenment. . . relations. . . family. . . stability. . . overcoming. . . development. . . balance. . . protest. . . block. . . time. . . composure. . . regime. . . position.

Mixed and torn into pieces of thoughts, aspirations, memories, experience and knowledge – the living tissue of memory creates a coherent picture.

Organize the database. Restart.

Yana Vasilyeva (b. 1986 Krasnodar, Russia) is an art photographer also works with installation, who currently lives in Krasnodar, Russia. Her researches focus on the interaction of human and nature, human and society and their mutual penetration; with the approach reflecting the cohabitation between self-expression, freedom of thought and equality. She is a recipient and finalist of numerous international photo awards: International Photography Awards, USA; Prix de la Photographie Paris; Fine Art Photography Awards, London; Julia Margaret Cameron Award for Women Photographers; GoSee Awards, Berlin, etc. Her projects have been exhibited internationally in biennales and festivals such as Berlin Foto Biennale, Germany; Incart Festival d'Art Contemporari and Barcelona Foto Biennale, Spain; Head On Photo Festival, Australia; International Festival of Photography PhotoVisa, Russia.

30. Zijie Zhou

“A Journey to Discover The Sea 1” (2019)

“A Journey to Discover The Sea 2” (2019)

People who live in the coastal cities always have an unconscious kinship with the sea, and their secret feelings for the sea can permeate into daily details. Under the background of urbanized social operation, the sea has tended to be invisible in front of individuals. The meaning of its existence has been hidden in the urban landscape and even in the construction of society. For me, who grew up in a coastal city, the sea is a kind of foundation as a sense of home. In my cognition, home and sea have potential similar abstract structure. I was looking for the traces of the sea nearby the old house where I lived in a young age, which in order to evoke the collective memory and experience of the sea landscape integrated into my body.

Zijie Zhou, was born in China in 1995, now is a member of Shenzhen Young Artists Association. He graduated from the Affiliated High School to China Academy of Art in 2014 and the Department of Environmental Design of China Academy of Art in 2018(BA). From 2019-2022, he will study in the China Academy of Art (Photography) for Master. He has been working as an assistant in the studio of artist Wenhuan Shao since 2017.