

Contemporary Landscape 2019

CICA Museum

November 1 -November 1, 2019

2019. 11. 1 - 11. 17

Featured Artists 참여작가:

Thomas Bils, Ksenia Burnasheva, Khalil Charif, Geoff Delanoy, Jake Dockins, Aleksander Drakulic, Kara Dunne, Robert Farber, Lily Fei, Hannah Fulton, Sid and Geri, Billi London-Gray, Rhea In 인은주, Ricardo Jordán, Doyoon Kim 김도윤, Soojin Kim 김수진, Takleong Kou, Constanze Kratzsch, Sarah Lasley, Debbie YJ Lin, marcellus, Ryoko Minamitani, Andrew O'Brien, Alexandra Opie, Sang Dae Lee 이상대, Lynn Park, Sharmaine Thérèse Pretorius, Pulled Resources (Thomas H. Sturgill and Dan DeZarn), Rossana Schiavo, Cristal Tadeo, Ubac 우박, Alexandra Wiesenfeld, Anne Wölk

1. Thomas Bils

“Untitled 1 ” (2018)

“Untitled 2 ” (2018)

The works exhibited are part of a series of oil paintings rendered from digital images that were accidentally created through smartphone mishandling. A ubiquitously modern context for imagery, the source material exists in an uneasy relationship with itself and the circumstances its production. The immediation to oil paint radicalizes these ambiguities to the point of consideration. This series acts as a contemplation on, that is to say refuses to take any positions on, topics such as intention, narrative and technology's role in traditional modes of art.

Thomas Bils was born on 1993 in Melbourne, Florida. He moved to Miami to study painting at New World School of The Arts, receiving a BFA in 2017. Thomas continues to live and work in Miami, currently as an artist in residence for “Bakehouse Art Complex” and “Void Projects.”

2. Ksenia Burnasheva

“Promised Land ” (2018)

Originally the image 'Promised land' was part of the wider project called 'Singles'. The project that focuses on our perception of place, on the study of psychogeography - the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals.

As the image was the only one taken in the area between Egypt and Israel (Mount Moses) , it soon stood out as the other images in the series were focusing on the two countries artist calls home - Russia and UK.

Detached from the series this image became its own kind of a wander detached from society with no other purpose than to be an acute observer of society.

Ksenia Burnasheva

Born 1989, in Ufa, Russia but currently based in London, Uk.

3. Khalil Charif

“Rest Area ” (2018)

Title of Artwork: "Rest Area"

Year: 2018

Keeping in mind that his research should lead to an invitation to reflection, not only for aesthetic purposes, the artwork "Rest Area" is a photography that investigates the contemporary landscape to social point of view, but yet political.

Khalil Charif is an artist, born in Rio de Janeiro. In late 90's, studied at Parsons School and New York University. Afterwards, he attended the Escola de Artes Visuais do Parque Lage, in his hometown, and obtained a post-graduate degree in Art History at PUC-Rio (among further studies in Art-Philosophy). He was one of the recipients of the awards: "Prêmio Interações Florestais 2011" (Brazil), "ExperimentoBIO 2013" (Spain), Special Prize "Art Nova 100" in the "Arte Laguna Prize 2017" (Italy). Among his exhibitions are: "Triennale of Contemporary Art", Czech Rep., 2008; "Dublin Biennial", Ireland, 2014; "XIX Bienal de Cerveira", Portugal, 2017; "Print Biennial Lodz", Poland, 2018.

4. Geoff Delaney

"Untitled (from the series Trees) " (2018)

Trees is a portfolio of photographs from the series Fugitive Landscapes by Geoff Delaney. Each black and white photograph of Cypress and eucalyptus trees was made with a modified Holga camera at Point Reyes National Seashore as the result of a contemplative interaction with the landscape. This body of work was inspired by my first experience with the coast of the Pacific Northwest in the late 90s. Being from the east coast I was taken aback by the landscape. The photographs in this series interpret the topography and the constant flux of the environment and the impact of the elements upon the landscape.

Geoff Delaney is a visual artist whose work includes photography, digital imaging, and video installation. His current project Fugitive Landscapes was recently featured in the exhibit The National Park Service—100 Years: California Dreaming at Viewpoint Photographic Art Center in Sacramento, CA. He resides in Baltimore where he is Professor and Chair of the Art department at Notre Dame of Maryland University.

5. Jake Dockins

"White Sign " (2019)

In this series I digitally construct various source photographs taken from a variety of locations over extensive periods of time into single images. Using this process, I intend to create simulated images of reality. These images are manipulated in a way that eliminates clues to the location or environment of these buildings. The surroundings feel familiar, but foreign at the same time. Removing the environmental context leaves the viewer with an unusual, utopianlike setting. The lack of human traces throughout the architecture may stir feelings of uncertainty. With a closer inspection of the images, there are details revealed that look unreal. These technical imperfections intend to raise question to the truthfulness of these photographs. I understand that questioning legitimacy is now more relevant than ever when it comes to the rising consumption of images in today's world. Utilizing a medium that is often associated with truth, I acknowledge photography's role in the 'post-truth' era and construct images that transgress the line between fabrication and reality.

Jake Dockins (b. 1996) is an American photographic artist based in Denton, Texas. He is interested in identity, perceived realities, and the fabricated nature of photographs. His work takes shape as exhibition installations, which have recently been exhibited at 500X Gallery and the Colorado Photographic Arts Center among others. Jake is currently pursuing his Bachelor of Fine Arts in Photography at the University of North Texas.

6. Aleksander Drakulic

"Reflections & Refrections II " (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."

7. Kara Dunne

"Shopping Cart Shepherd" (2014) Video X

'Shopping Cart Shepherd'

Boise, Idaho, 2014

'Shopping Cart Shepherd': I am a shopping cart shepherd, rising in the early morning hours to round up my straggling herd and wheel them back into their corral. 'Shopping Cart Shepherds' is a related artist book that compares the agrarian and urban versions of what it means to be a 'shepherd', based on research on traditional shepherds taking care of sheep in the fields and shopping cart attendants taking care of carts in the parking lot, completed from 2014 until 2018.

Kara Dunne is a printmaker and performance artist who also dabbles in video and installation. She studied printmaking and glassblowing at Alfred University, performance at the School of the Museum of Fine Arts in Boston, and earned her master's degree in printmaking from the Rhode Island School of Design. Her creative drive is fueled by her dual background in both the visual arts and theater; the combination of the two enable her to explore the opportunities of the live, the staged and the recorded. Dunne believes art should be an active experience, not a passive event, and should be encountered in other places besides the confines of a museum or gallery. She strives to find new ways in which her work may interact with the public in their natural habitat. Her videos, performances and prints serve as a social commentary on what we forget about the past, deny in the present and dream about in the future.

8. Robert Farber

"Miami Canal" (2019)

"Hot House" (2019)

The work submitted to the CICA Museum, Contemporary Landscape 2019, was created in response to a three-hundred thirty-four mile round-trip journey between Sarasota, FL and Jupiter, FL. This excursion through the primarily rural portions of Florida, provided the inspiration for the work.

The work reflects a fascination with the discovery and exploration of the unfamiliar and the unique encounter that occurs between person and place when inserted into an unfamiliar landscape. In essence, the work attempts to make the unrecognized visible.

A Note on Process:

The work is a reflection of my practice that involves the research and collection of images and information that pique my interest either visually or conceptually. The digital images were captured with an iPhone 6 from a moving vehicle traveling at speeds of approximately 35-65mph. The images were not composed through the view-finder, but captured at arm's length through the passenger or drivers side windows or front windshield. It is not the type of distracted driving I would recommend, however I wanted to accurately depict images reflective of traveling in a moving vehicle. Back in the studio, the images have layers of information added in Adobe Photoshop CS18 as well as physical layers of drawing, collage and acrylic paint. The images are then re-scanned and manipulated further before being printed on an Epson 600 laser printer on Polar Matte paper and adhered to ¼" corrugate plastic for exhibition.

Robert Farber

Born in Canton, Ohio, Farber received a B.F.A. degree in painting and art history from Ohio University in Athens, Ohio. He received his M.F.A. degree in drawing and printmaking from Western Michigan University in Kalamazoo, Michigan. Farber is currently a Professor of Art in the Betty Foy Sanders Department of Art at Georgia Southern University located in Statesboro, GA. Prior to arriving in Georgia, Farber taught twenty-five years in the Department of Fine Arts at the Ringling College of Art and Design in Sarasota, Florida. Farber currently resides in Brooklet, GA with rescued cat named "Lewis and three-legged Maine Coon cat named "Dorito".

The inspiration for Robert Farber's most recent body of work was derived from the experience of traveling his daily 44 mile, round-trip, journey between his river house on the Ogeechee River, Brooklet, GA and Statesboro, GA.

Robert Farber's work has been exhibited in several regional and national exhibitions that include; Robert Farber, Recent Work, Solo Exhibition, The Tampa Museum of Art, Tampa, FL, Place to Place, Solo Exhibition, John D. MacArthur Campus Library, Florida Atlantic University, Jupiter, FL Navel Gazing, Artists Visions of Florida, National Juried Exhibition, Brevard Art Museum, Melbourne, FL, Altered, Experimental Photography Exhibition, TAG at the University of West Florida, Pensacola, FL Mixed-Messages, Solo Exhibition, The Logan Elm Press-Book Arts Laboratory, The Ohio State University, Columbus, OH, A Sense of Place, Solo Exhibition, Weyers-Sampson Art Gallery, Thiel College, Greenville, PA, Ex-libris, "Small But Well Read", Invitational Exhibition, Anchor Graphics, Columbia College, Chicago, IL. Crossing the Digital Divide, Invitational Exhibition, Digital Labrador Gallery, Kansas City, MO, Chattanooga 20, Solo Exhibition, Barbara Brogdon Gallery, Chattanooga, TN, New Drawings, Solo Exhibition, 110 Gallery, University of South Dakota, Vermillion, SD, Y "Chromosomes", Invitational Exhibition, Rutgers Center For Innovative Print & Paper Rutgers University, Rutgers, NJ and the Elder Gallery, Invitational Exhibition Charlotte, NC.

Farber has had his work acquired by public and private collections that include: John D. MacArthur Campus Library Permanent Collection, Florida Atlantic University, Jupiter, FL and the Lerner Collection and Goggins Collection in Sarasota, FL. The James Michner Collection at Kent State University, The Rare Book Collection at The Ohio State University in Columbus, OH, the Alma College Permanent Collection in Alma, MI, The Ohio University Permanent Collection, in Athens, OH, the Bruce Simon Collection, Mitchell Collection and the Morris Collection in Chattanooga, TN.

9. Lily Fei

"Orwell's Dream "(2018)

Orwell's Dream

Single-Channel Video (08:49)

Orwell's Dream presents an evolving Panopticon inside the landscape of a digital dystopia. The film consists a four-stage transformation of the digital Panopticon, exploring the dynamic between digital surveillance and individual's self-exploitation through technology in our contemporary time: an endless process of self-contributing data to the invincible digital force.

The film references the British writer, George Orwell's writing Nineteen Eighty-Four, proposing the questions: Are we surveilling ourselves? Or is this just another step forward for the digital force to track us down?

Lily Fei

Born in China. She currently lives and works in New York. Lily Fei's work crosses disciplines using a variety of materials. Her constantly evolving body of work ranges from painting and sculptures to video and technological projects. Fei's work explores and pushes the ambiguous borders between control and freedom, privacy and security, dominance and disruption. Fei's interdisciplinary practice navigates the internet in an age of technological domination, as well as using postfeminist discourse on embracing sexuality as a form of empowerment. Through her work, Fei explores these topics and weaves an intricate connection between the two, creating a new dialogue.

10. Hannah Fulton

“Power ” (2019)

“Farm House ” (2019)

“Chicago ” (2019)

This body of work documents my experience of entering a major city in the United States for the first time. When I arrived to this new urban environment, I had a feeling of culture shock as I have only been familiar with rural areas. My vision of what the city is like was that of a dream.

I was seeing this place through a filtered lens and have learned from this perspective that not everything is what it seems to project.

Hannah Fulton is a Master of Fine Arts candidate at Louisiana Tech University in the United States. In her undergraduate program, she earned a BFA in Graphic Communications with a minor in Photography. Her work has been featured through publications such as Photographer’s Forum and Creative Quarterly. She currently resides in Dubach while working as a teacher’s assistant at Louisiana Tech School.

11. Sid and Geri

“Ms.Walter's Troubled Mind ” (2018)

Sid and Geri explores the unexpected, all-consuming encounters with the textures, forms, and functions of the living universe around us. They deploy various mediums through video, animation, multi-media as well as space installation to reflect the daily living experience and grapples with the most prescient social issues of our reality. Ms.Walter's Troubled Mind includes an eclectic mix of footage from classic American movies that have an stereotype of Asian characters and found images from the news, along with a shoot video footage of an Asian appearances woman, doing daily things such as doing housework, cooking fried rice, putting up making up.. etc. Together, these footage costed with the line between the real and the artificial, encouraging us to consider the offensive stereotype in different cultures.

12. Billi London-Gray

“With Sure Clear Knowledge of What Happened ” (2012)

With Sure Clear Knowledge of What Happened pairs West Texas vistas with original music and Wikileaks-distributed recordings of U.S. combat pilots and drone operators. Informed by the artist’s interviews with numerous residents of the Big Bend, it explores the materiality of this remote, beautiful place in light of its history of human presence and its contemporary identity as a frontier. The title quotes the speech "A Chance for Peace," delivered April 16, 1953, by President Dwight D. Eisenhower. The film’s sound design is by Daniel Bernard Gray.

Billi London-Gray's work deals with the relationship between language, belief, and power. She is especially drawn to the symbolism and materiality of the American West. London-Gray has exhibited throughout the United States and internationally, including shows at 5th Base Gallery in London, Residencia Corazón in La Plata, Argentina, EDA Project Space in Montevideo, Uruguay, Art Share L.A. in Los Angeles, Amos Eno Gallery in New York, and grayDUCK Gallery in Austin. She has received a Puffin Foundation Grant, the San Marcos Arts

Advocacy Award, the McDowell Center Innovative Project Award for Visual Artists, and the Ideas in Art Award from the James S. Barnett Jr. Foundation. She is a member of the feminist collective Sister Death. She holds a BA in theology from Criswell College, an MA in liberal arts from St. John's College, and an MFA in intermedia studio from The University of Texas at Arlington.

13. Rhea In 인은주

“Gray” (2015)
“Jacuzzi in spring ” (2015)
“Untitled (pink) ” (2019)
“Untitled (flesh)” (2019)
“White crush ” (2019)

I start painting using photographs I took. But in the improvisation process through methods of pouring paint, spraying and sanding in the process of working, my work explores the possibility of abstract painting dancing between landscape painting and still life painting.

직접 찍은 사진을 보고 작업을 시작한다. 하지만 작업을 하는 과정에서 물감 쏟아붓고, 뿌리고, 사포로 미는 방법들을 통해 즉흥적인 과정에서 나의 작업은 풍경화와 정물화 사이에서 춤을 추는 추상화의 가능성을 탐색하고 있다.

Rhea In 인은주

She was born in Seoul, South Korea, 1989. Graduated the BFA program in the School of the Art Institute of Chicago in 2011 and the MFA program in Pratt Institute in 2017. She creates art to express her emotions about her everyday encounters with the beauty of nature, her doubts, her pleasant and unpleasant feelings, and remembrances of places and people. By exploring both the transparency and opacity, and the fluidity and slowness of oil paint Rhea looks for a way to best serve expressing her emotions. The methods she uses in her work involves both negation and articulation, and the speed and gesture of her hand as she paints. A starting point of Rhea's work, besides memory, is having a child-like attitude wherein she allows herself to improvise and let go of all rules and calculations.

그녀는 1989년 대한민국 서울에서 태어났습니다. 2011년 시카고 아트 인스티튜트에서 학사 졸업을 하고, 2017년 프랫 인스티튜트에서 석사 졸업을했습니다. 그녀는 자연의 아름다움, 그녀의 의심, 그녀의 즐겁고 불쾌한 감정, 장소와 사람들의 기억들을 매일 만나는 것에 대한 감정을 표현하기 위해 예술을 창조합니다. 투명성과 불투명성, 그리고 유화 물감의 유연성과 느림성을 모두 탐구함으로써, 레아는 자신의 감정을 표현하는데 가장 도움이 되는 방법을 찾습니다. 그녀가 작품에서 사용하는 방법에는 부정과 표현, 그리고 그림을 그릴 때 그녀의 손의 속도와 몸짓이 포함됩니다. 기억 외에 레아의 작품의 출발점은 모든 규칙과 계산을 즉흥적으로 풀어주는 아이 같은 태도를 갖는 것입니다.

14. Ricardo Jordán

“S/T (Encubrimiento) ” (2016)

This piece explores the look towards landscape, "through two videos that show the same mountain landscape registered at different moments, one where we can see the mountain being covered by a mysterious fog, whereas in the other video we see the contrary the same mountain being revealed to us. At the same time a third video shows a series of close ups of a landscape that we can assume is the same that we see in the other two videos, but in reality we can't be sure of this, because of the way this landscape is being shown. The aim of this work is to present the idea of apparent revealing of a landscape, presenting it through three stages that aims to cover up and make the landscape more mysterious rather than giving a complete image of the space.

Ricardo Jordán / b. 1993 in Guayaquil, Ecuador

Audiovisual artist who began his studies in Visual Arts at ITAE (Instituto Tecnico de Artes del Ecuador), and then went on to get his bachelor's degree in Visual Arts, specialized on Audiovisual Research and Creation at Universidad de las Artes; he is currently a graduate student in Digital and Interactive Medias for Audiovisual and Cinema at Rennes 2 University in France. His artistic work concentrates in the unstable relationship between reality and fiction, in order to create non-linear narratives that many times present quests with no apparent goal. The main element of his work is the landscape and the evident absence of human presences. He has participated in various collective exhibitions in Guayaquil; in 2017 on the exhibition La Distancia, besides participating, he took on the role of head producer of the collective show where seven other young artist participated. In April 2018 he had his first solo exhibition Deriva which took place on the public space of downtown Guayaquil.

15. Doyoon Kim 김도윤

“Curtain call ” (2018)

“Close ” (2018)

“Holiday ” (2019)

“Monday ” (2019)

“Hello Yellow ” (2019)

< close >

활짝 연 창가 앞 마주한 닫혀진 창들과 억지로 젖힌 듯 보이는 커튼의 모습으로 사람과 사람의 이질과 이면을 표현 하였습니다

< curtain call >

오래된 극장가 앞의 모습으로 화려했던 색의 외벽과 낡은 간판 붙겨진 상점 , 창에 비친 화창한날 , 조용한 거리 어느 노년의 삶을 표현 하였습니다 .

김도윤 (joshua valentine)

특정 작품의 장면이나 인물들을 오마주 하고 시대적 배경을 담은 건물들로 인간의 삶과 사회의 이면의 모습을 대신하여 표현 합니다. 어릴적 동경했던 시간들로 오늘을 회복하며 지나간 세상과 사람 , 멀어진 시간을 기록합니다 .

16. Soojin Kim 김수진

“City of No One” (2018)

“지나가는 곳/ Where Pass by” (2018)

“산 아래1/ A Mountain Village 1” (2018)

“산 아래2/ A Mountain Village 2” (2018)

“강과 강의 주변/ A Riverside” (2018)

저의 작품은 도시 조감도를 소재로 한 회화입니다. 예술가에게는 각자 예술에 대한 정의가 있습니다. 저는 예술에 대하여 주관성과 객관성 사이의 균형찾기라고 정의내리고 그러한 정의 아래 객관성을 강조하는 다큐멘터리같은 회화작품을 제작하고 있습니다.

주요작품인 <City of no one>은 옛 서울역사 주위의 공간을 담고 있습니다. 최근경에서부터, 9차선에 달하는 도로와 옛서울역 광장, 상가건물, 그 뒤로 조밀하게 밀집한 주택가와 빌딩, 그 뒤로 마천루와 하늘이 희미하게 보입니다. 작품은 도시의 이미지를 선명하게 표현하기 위해 하인리히 뵐플린의 선적인 것/회화적인 것의 개념 쌍에서 선적인 표현을 주요하게 사용하고 있습니다. 그러므로써 도시 디자인, 환경 디자인과의 연관성을 갖게 됩니다. 이러한 조감도를 통해 우리가 사는 세상이 어떻게 구성되었는지 한번 더 고찰할 수 있기를 바랍니다.

Soojin Kim 김수진

저는 도시의 생태계를 파악하고자 도시를 관찰하는 회화작가입니다.

저의 작품으로 한 분이라도 즐거움을 느끼시길 바랍니다.
그리고 그것이 세상에 일조하기를 바랍니다.

17. Takleong Kou

“Quasi Land” (2017)

While linear laser lights (a medium we always use to measure and transform space into manipulative data) are being placed and scan an unmeasurable field, a different section of space, and new possibility of observation has been revealed. The linear light transform into a dotted form of light, which confuse the body perception of nature landscape and reconfigure the boundary between nature and man-made materials. The title "Quasi" represent a status of "partly", "apparently", which drop a hint about this work is present with partly nature and partly human technology. The combination of these two extreme fields create an ambiguous atmosphere, eventually unveil an vitalised scenery with the absoluteness light source. The flow of red dots create a fluid form of light, which reveal the pattern of nature environment itself. The installations are accompany with grass field together, as time goes by, although the installations move repeatedly everyday, this work presents different atmosphere of the site according to different weather condition, which retains the essence of nature through live and death, time and space.

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.

18. Constanze Kratzsch

“Close the flap, monkey dead” (2019)

Close the flap, monkey dead

Performance art is dedicated to a German proverb that you use when you've done a thing or finished something. The idiom comes from the circus business. Monkeys used to be a main attraction there. That's why many circuses attracted onlookers to their performances by showing a little monkey sitting in a wooden box at the box office. If the flap was closed, the monkey had died - Close the flap, monkey dead.

Constanze Kratzsch is a german artist. Her works encompass painting, sculpture, concept, photography, audio, textile, video and performance art. In her works the Vanitas is paramount. The art of visual poetry. Constanze Kratzsch lives and works in Berlin.

19. Sarah Lasley

“The Imagemaker” (2017) Video

Edyn in Exile (synopsis):

Fleeing her small town, Edyn Panache heads to the desert seeking transformation and a return to the self. Set amongst a surreal desert landscape, Edyn's presence begs the question "what does it mean to be 'natural'?". 'Edyn In Exile' examines the synthetic nature of gender and how we control and are controlled by our own image. The language of narrative cinema provides a framework within which this character can riff and play free from the cultural baggage of society.

The Imagemaker (synopsis):

A Vegas showgirl wanders into the desert while performing her routine. The harsh natural conditions force her to acknowledge her own physical needs, and she transforms from a beautiful object into a living being with thoughts, desires, and a point of view. Yet this is a dangerous freedom, as the viewer turns voyeur and ultimately predator. 'The Imagemaker' engages the relationship of the viewer to the viewed with the artist playing both director and performer. Shot entirely alone in the desert, the film explores the Sisyphean effort of living female by presenting the hazards of both self-consciousness and self-liberation.

Sarah Lasley is a filmmaker and interdisciplinary artist born and raised in Louisville, Kentucky. She received her MFA from Yale School of Art and her BFA from University of Louisville. Her film and video work has exhibited internationally at galleries and film festivals, most recently in Hsinchu City, Taiwan, Barcelona, Spain, Cannes, France and at Leslie Hellar Workspace in New York City and Vox Populi Gallery in Philadelphia. Sarah taught video and animation at Yale University, Vassar College, and Pratt Institute before joining the faculty at Indiana University where she currently heads the Interactive Multimedia track in Digital Art. She worked professionally as a motion graphics artist for Martha Stewart Omnimedia and created the title animation for Todd Haynes's Academy Award Nominated film "Carol". In 2012, she joined Amanda Palmer's international "Theatre is Evil" tour as a videographer and projection designer. Her visual effects credits include work for Panda Bear, MGMT, Intel, and a number of Tribeca Film Festival films. She has also worked extensively in theatre as a video and projection designer/engineer, notably at the Baryshnikov Arts Center, Harlem Stage, and Ars Nova in New York City. This summer her work will be featured in the 2019 Triennial at the Kentucky Museum of Art and Craft.

20. Debbie YJ Lin

"finding Tranqui St." (2016)

finding Tranqui St., 2016

Single Channel Video and Sound 1 min 1 seconds

A sonic depiction of jarring tensions and the volatility that comes with pursuing tranquilo, finding Tranqui St. begins with a prayer sung in Mandarin Chinese by the artist. As she looks up to her usual place of peace, clouds, a deliberate brevity is applied to capture a visceral 'momentito' that is concurrently tranquil and violent — a composition of aural shattering and visual distortion that tosses tufts of softness to shards of discord. As part of a larger body of work that encompasses topics of transfiguration by a transdisciplinary approach through multi-auditory and linguistic landscapes, finding Tranqui St. wavers in between modalities that ruptures, restores and proposes a kind of gestural breathing, vocalization and videofication as a new meditative language immersion.

Debbie YJ Lin (dbyj) is a Chinese Canadian Californian interdisciplinary artist interested in site specific collaborative work focused in the architecture of human sound and languages. She is originally from Taipei and currently based in Los Angeles where she consults in creative expressions, directs a gallery and is producing a virtual pop up micro art residency: gather.art. She works with sound, found, upcycled, and emerging mediums to transcribe the transience of thought, memory and emotion through the lens of Faith and technology.

Always greedy with experiencing, she graduated cum laude from UCLA with a B.A in Music Education, summa cum laude from Berklee College of Music (Spain campus) with a M.M in Music Production and Technology and obtained a M.A. in Media Studies from The New School of Public Engagement in New York. Making her European museum debut with the "cluttermonster" installation at Museu de les Ciències Príncipe Felipe and Palau de les Arts Reina Sofia in Valencia Spain, she followed up with a Berlin debut of her three movement sound and video piece during Berlin Art week. Debbie's works have either been shown and/or privately collected in the US, Canada, Korea, Taiwan, Hong Kong, China, Germany, Spain, Israel and Sweden.

21. marcellus

Contemporary and extrasensory visions of climate change as a future part of the history of Dutch landscape

“History of Dutch landscape: polder.” (2013)

“History of Dutch landscape: village.” (2013)

“History of Dutch landscape: city.” (2013)

“History of Dutch landscape: sea.” (2013)

Contemporary landscape exhibition

Work: History of Dutch landscape (four photographs in a horizontal sequence)

Artist: marcellus

History of Dutch landscape

Contemporary and extrasensory visions of climate change as a future part of the history of Dutch landscape

Photography is for me besides trying to connect with the nature of time, exploring the unconsciousness. The paintings of the First New York School in the Abstract Expressionism period have a great influence on the way I take and make photographs. The more abstract, the more your senses, brain and heart have to work so the more you will dive into your unconsciousness and then the deeper you see, feel and explore. Looking at photographs will create reflections of who you are.

Many artists are high sensitive and some have extrasensory perception.

Both are a part of me and was also of my grandmother.

My grandmother sometimes saw the future.

She saw a lot of water around her, two days before the North Sea flood of 1953 in The Netherlands.

She gave me my first camera.

marcellus is a photographer, filmmaker and musician from the Netherlands.

During an unfinished study architecture he spent more time taking pictures of buildings then designing them. After making some fiction movies, travelling around the world and studying photography in Rotterdam, New York, Paris and London, marcellus now has a visual focus on human interest and fine art. The painting 'Cathedra' of Barnett Newman was for him a revelation into the world of abstract expressionism and also the Rothko paintings still influence his photographic works. He admires the photographs of Hiroshi Sugimoto, Uta Barth and Saul Leiter and finds inspiration in the magic realism and metaphysical worlds of the writers Haruki Murakami and Paul Auster, film directors David Lynch and Roy Andersson and video artist Bill Viola.

22. Ryoko Minamitani

“Water landscape” (2019)

Water landscape

This is one of Water Landscape series. I had the opportunity to create landscapes using fluid art techniques. I used ink and water on smooth paper to recreate the flow of water. The flow of the colours in water captures unconsciousness, the aim of this series.

I believe that it is important to follow the nature of water: Water shapes itself, flows freely and naturally fills and mixes with colours. Water represents the beauty of impermanence and being water brings harmony in our lives. When executing my art, I travel to places I might have seen before and feel like nostalgia. What do you feel?

Ryoko Minamitani

Born in Japan, currently live and work in Swansea (Wales).

My art works have been shown in numerous exhibitions and galleries, and some were chosen for selected shows and private collections.

23. Andrew O'Brien

“Untitled” (2018)

The work in Stringer's Ridge reflects on the act of perceiving a dense and horizonless landscape. It based in stream of consciousness marking-making as a means to register one's visual attention – an attempt to process imagery of the natural world that resists conventions of the pictorial landscape.

Andrew O'Brien

Andrew O'Brien is an Assistant Professor of Art at the University of Tennessee at Chattanooga. His artistic practice examines the social, historical, and cultural motivations behind landscape formation and the built environment. Projects range from collections of photographs, to artist's books, video and installation.

24. Alexandra Opie

“Mirrored Landscape 9” (2013)

“Immersion 80” (2018)

IMMERSION 80

Immersion features plants and water shot in glass enclosures – an in-studio exploration of landscape. Shot using an eight-foot long camera with a scavenged military aerial survey lens, the ephemeral product is one that confuses perception. The ambiguous scale and other-worldliness of the aquarium combined with the rich strangeness of tintype capture a glowing, heightened sense of atmosphere. These lush chemical artifact-laden close studies of underwater specimens straddles the exquisite and strange.

MIRRORED LANDSCAPE 9

The series to which this image belongs features landscapes altered by human manipulation (i.e. roads, benches, oil in water), which subtly questions the widespread acceptance of the impact we make on our natural surroundings. These photographs have been altered by silver mirroring. This process causes a blue-tinted metallic bloom on the surface of silver gelatin prints, mimicking the alteration caused by atmospheric contamination over time. The resulting ominous color quality hints at the insidious environmental consequences of human intervention.

Alexandra Opie's interests lie in image types and their ways of recording and presenting visual phenomena. A comprehensive engagement with photography is inherent in Opie's process -- she builds cameras and grapples with the chemistry involved in wet collodion photography. Her experimental and antique photographic processes yield materially intense physical results with which she examines themes of history, nostalgia, and place in the context of contemporary life. Recently, Opie has developed a fascination with the materiality of visual forms and their potential to communicate invisible internal worlds.

She received her BA from Southern Oregon University and an MFA from the School of the Museum of Fine Arts. Her work has been shown in museum and experimental spaces in Boston, Chicago, Portland, Seattle, San Francisco, New York, and St. Louis. She teaches at Willamette University as the department chair.

25. Sang Dae Lee 이상대

“박제풍경” (2014)

“시간의 광장” (2018)

“도시의 순간” (2017)

“도시의 뒷면” (2016)

“놀이의 풍경” (2010)

Theme : 도시풍경

풍경은 한자로 바람과 경관으로, 박제된 정물이 아니라 바람, 비, 햇빛과 같은 자연적 요소와 사람과 같은 생물체, 건축과 도시와 같은 건조환경의 figure들로 구성되어 끊임없이 변화하는 조경이다. 이는 하나의 폐쇄적 오브제로서가 아니라, 계속해서 변화하는 현상으로서 주체가 배경과의 관계에서 이해되어야 하는 서정적이고 서사이다. 내가 추구하는 사진은 이러한 디시플린간의 경계를 허물어 영역-예를 들면 자연, 사람, 도시 등- 간의 소통을 추구한다.

도시풍경은 시간, 공간과 오브제가 하나의 풍경으로 조화롭게 구성되고 포착될 때 사진은 올림을 획득한다. 올림은 단순한 아름다움이나 감각을 뛰어넘는 공감각적인 메세지이다. 내게 사진은 이 두개의 화두 '풍경과 올림'을 찾아 떠나는 머나먼 여정이다. 그래서 하나의 작업이 아니라, 주변과 반응하는 행위이다. 뉴욕의 거대 마천루 사이에서 느꼈던 달콤한 한줌의 휴식, 곧 사건이 터질것만 같은 멕시코 도시의 뒷골목, 때론 격변하는 도시 상하이의 어느 장소에서 도시의 순간이 기억으로 박제되어 있다.

이상대는 대한민국 부산에서 태어났다. 그는 건축이 문화와 풍경에 혼재하며 만드는 다양한 관계에 관심을 두고, 인간 행태, 사회 현상, 풍경, 도시 조직 등이 상호 긴밀히 연관된 시스템과 사회성에 근거하여 건축한다. 2015년에 미국 뉴욕에 UNITEDLAB을 설립하여, 건축, 조경, 도시 전반에 실무와 실험, 이론과 실재를 오가며 작업하고 있으며, 다수의 국제공모전에 참여하였다. 그의 작품은 권위있는 건축상/디자인상을 다수 수상하였고 국제적으로 출판되었다. 서울시 해외통신원으로 활동하고 있으며, USC 건축대학원에 비평가, 부산국제건축디자인워크샵 튜터로 초대되었다. 2018년, 서울 DDP에 그룹전 '박제풍경'과 2012년, 엘에이 소재 한국문화원에서 개최된, 그룹전 'INSIDE OUT: 7 ARCHITECTURAL THOUGHTS'을 기획/참여하였고, 2016년 베니스국제건축전에 초대작가로 참여하였다. 이전에, New York, Los Angeles, Boston에 위치한 국제적 명성의 건축회사인, Pei Cobb Freed & Partners, Safdie Architects, Gensler에서 14년간 실무하였다. 재임 기간 동안 그는 유형학, 규모 및 맥락이 다양한 수상 경력의 다양한 프로젝트에 참여했으며 도시 디자인 및 조경 건축에 대한 경험을 쌓기도 했다. 국민대 건축학과 졸업, 미국 Southern California Institute of Architecture (SCI-Arc)에서, 건축학석사 학위를 받았다. 거대도시 엘에이의 낙후지역을 재생하기위한 새 조경 도시 공원의 유형을 제안한 그의 졸업 논문은 조경과 도시에 대한 관심을 촉발시켰다.

26. Lynn Park

“Construction Site” (2019)

Construction Site is a drawing of a section of a building some many floors above that was covered up by a white tarp billowing in the wind. I often think about this act of covering up - the state of being in a transformative process that is hidden from the public eye. To be described as a liminal space - an in between; it is evidence of what has been, yet to be a finished product - this work was a contemplation of the tension of inside/outside, visible/hidden, vulnerability/protection.

Lynn Park is an artist, student, and researcher based in Montreal, Quebec. Working in installation, performance, and print media, they explore ideas around care and support in friendship and community relating to identity. Lynn has shown in group exhibitions including ICEBREAKER in Montréal; Body//Being in Montréal; and The Affective Pull in London, Ontario; was a speaker at the University of Western Ontario with Bealart's Art Talk Lecture Series and Concordia University at the TextilesTradeTime Symposium and Undergraduate Research Showcase; and has undertaken multiple research assistantships. Selected awards include the Concordia Undergraduate Student Research Award in 2019, the Associate of Concordia Alex C. Duff Scholarship, and TVDSB's Mackie Cryderman Award for Excellence in the Arts. Currently, they are attending Concordia University for their Bachelor of Fine Arts in Montréal, Québec.

27. Sharmaine Thérèse Pretorius

"I Wanna be A Star Walker." (2006)

"The Rose Revisited: The Floating Matrix." (2006)

"I Wanna be A Star Walker." The artist started this work in 2008 as she visited the aquarium in Busan and heard between all the noise 'a frequency of emergency', as the only way she can describe it. She eventually walked through the whole building and found a sea star in a tank, who looked quite depressed. She wrote a letter to the aquarium at the time and said, the sea star may be allergic to some paint on a rock, used for decoration in the tank. She said it was the very first time in her life, that she had received telepathic messages from a marine life form. It continued long after she got back to Geochang – Gun. She wrote a children's book called 'Kerree Shambo', about the sea star. The book will be published in 2021. She used the strongest work of art about horses, which was uncompleted at the time, photographed it and made it into the image of a star; walking. She says, she meditated on the picture and beamed it back to the sea star in Busan aquarium. Her message was: 'we are who we think we can be.'

"The Rose Revisited: The Floating Matrix." Since her own childhood the artist regularly had dreams of a floating book, in the form of a rose which unfolds like a rose, as well. From it she is able to read, about many topics, and as the world changes, so does the information change in form. It is multidimensional. The book is ethereal in form, dainty, light and of conscious fiber. This picture represents the front page of the book in 2D. It is based upon her work, which formed the basis of 'Enclosure Fathom – Part 1 – exhibition, (2018)' called 'The Rose - Zero – Knowledge Protocol (5523)'

<https://www.instagram.com/p/BfYRyVJHG0w/>, WHICH IS NOT FOR SALE.

Sharmaine Thérèse Pretorius aka (SHARM.T.P)

Sharmaine is a high – end, South African artist, living in the Sultanate of Oman, deep inside the desert in Nizwa, an ancient Arabic city. She has been described as the 'essence of an extraordinary gifted mind' because of her prodigally styled, intellect and intricate artistic drawings which include hidden puzzles and musical compositions. She holds more than 600 continues educational credits spanning, neurological psychology, medical and forensic science, aviation mechanics and management as well as multi - cultural mediation and negotiation and adaptability; spread over the safety and security, health and emergency service fields of which none includes art. She gained international recognition as an emerging artist in 2017, particularly for her drawing named 'Mars Trojan – Elon – The Shroud (5517A)' circling in low space orbit on the Asgardia-1 nanosat cube, with one other work of art. GAA Foundation invited her to exhibit at Venice Biennale, 2021. Also, a member of the 'Yali Network'. The book 'Love & Politics' by '<http://freigeist-verlag.net/en/buecher/love-politics/>' features a chapter on one of the works namely 'Mars Trojan - ELON - The Shroud (5517A)'. Interviews including some of her work recently appeared in Times of Oman, Faces of Oman, Life as a Human, Georgia Today & The Week. She lived in Geochang – Gun in Gyeongsong Nam Do, for 4 years, between 2006 and 2010 and found her creative style in South Korea, under the watchful eye of her friend, Mrs. Jung Soon Boon there. Find her at:

<https://www.instagram.com/sharm.t.p/?hl=en> or <http://artshowroom.org/>

28. Pulled Resources (Thomas H. Sturgill and Dan DeZarn)

"Tree Shoot" (2012)

Tree Shoot is an exercise in expectation versus reality. Our cinematic minds set up expectations that the real world rarely delivers. Through a slow and methodical approach Pulled Resources attempted to fell a tree in the most juvenile and majestic way possible, using a .30-06 (thirty-aught-six) rifle.

Thomas and Dan met in 2001 at the University of Tennessee where DeZarn attended graduate school and Sturgill was a sculpture major. They found that their work had certain conceptual similarities and that they were interested in many of the same ideas. The two worked well together, and in 2003, in addition to pursuing their own work, they started producing large scale collaborative pieces under the name Pulled Resources. Dan and Thomas realized that they could construct impressively large and labor-intensive projects in relatively short periods of time and with fairly modest budgets when they worked together.

29. Rossana Schiavo

“Terræ Langobardorum n. 5” (2017)

“Terræ Langobardorum n.6” (2017)

“Terræ Langobardorum n. 5” (2017), “Terræ Langobardorum n. 6” (2017)
watercolour pencils and ink on canvas

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

She studied painting and contemporary sacred art at Brera Art Academy in Milan.

After the first artist residency in Reykjavik (2016), she started to study a new personal theme: the landscape through watercolour and inks on paper and canvas.

The subject is a transposition of pictures taken while traveling, often with a snowy and white sight.

Her drawings and paintings are minimalistic, often monochromatic. They can be considered partly figurative and partly abstract, in dialogue between what it can be seen as 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.

She like to express a silent matter, a narration made by lines that link different parts in the composition looking for a balanced introspective architecture, to investigate the identity, trying to built her own while losing it, in the forced isolation she experience in this country.

She is also works about photography and videoart, and the main feature 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 (Reykjavik).

30. Cristal Tadeo

“Prelude” (2018)

(Prelude)

The work manifests a representation of entities encapsulated within the darkness of the spaces and places that ultimately exist within the elements of nature. Repetition of the white line defines a sense of horizon line and the association of movement of an individual's voice. The blinking line that pulses inside the white square is similar to the presence of consciousness and the beating of the heart. Through the use of black and white color, the setting is imaginative and bleak. It creates an abstract landscape of the mind, of thought. Shape and line are vessels to another form of timeless reality. Themes in these landscapes consist of a confrontation with the unknown, which can be a metaphor for our lives. Embraced within its motionless physical nature, one becomes aware of their solitude in the grandeur space that could essentially be that of the otherworldly.

Cristal Tadeo (1993) is a Mexican installation & video artist from California. She received her Masters degree at Maryland Institute College of Art. She was awarded the Perna Krick '31 & Reuben Kramer '32 fellowship, and nominated for the Sidney Lake and Alumni of Leadership award. Cristal has served the community through interning and collaborating with the Maryland Art Place, Maryland Film Festival, Chameleon Gallery and has

worked in galleries throughout California and Maryland. The process of her work is done in a ritualistic manner through its repetitive movement and compositional nature.

31. Ubac 우박

"Nothing, but everything" (2019)

어디에나 있지만 어디에도 없는 도시 사물들.

맥락이 존재의 필요조건이 되지 않는 사물들은 단지 보이기만 할 뿐, 사람들의 인지와 기억 그 어느 곳에도 구체적인 좌표를 만들지 못한다. 동시에 여러 곳에서 반복되고, 다른 곳으로 옮겨지고, 방치되는 것조차도 인식되지 않는 이들은 가지고 있었던 원래의 역할마저도 희미해진 채 도시의 풍경 속에 묻힌다.

<Nothing, but Everything>은 가까이 있는 평범한 사물들을 길어 올리고, 이들의 일상성을 거 뒤들인 뒤 이를 낯설게 함으로써, 각각의 고유한 서사를 들여다보게 한다. 이들은 관람객의 존재에 의해 일렁이고 재조합되며, 매번 새로운 형태를 탐험하고, 일상적으로 마주하는 도시와 그 속에 존재함에 대해 질문을 던진다. 작품은 존재를 인식하며 변형하는 인터랙티브 아트로 제작되었고, 이 과정을 비디오로 기록하였다.

City objects that are everywhere but nowhere. Things whose context is not a importance for existence are just be seen, can not create specific coordinates in people's perceptions and memories, nowhere.

Those who are not recognized for being repeated, moved, even abandoned, are buried in the landscape of the city, with even their original roles fading away.

<Nothing, but Everything> gathers ordinary city objects's routineness and by defamiliarize their daily life, make them enable to look into each unique narrative. They are waving, rolling and recombined by the presence of visitors, exploring new shapes everytime and asking questions about the presence in the routined city. The work was made into interactive art that shows diversity with the existence of people, and and recorded it's process on video.

우박 (Ubac)은 우현주, 박지윤 으로 구성된 미디어 아티스트 그룹이다. 우박은 끊임없이 변화하는 현재와 그 속에 살아가는 사람들의 관계성에 대해 이야기하며, 일상 속에서 발굴한 의외성들을 사진, 그래픽, 비디오, 인터랙티브, VR아트 등 다양한 미디어에 엮어, 공감각적인 경험을 통해 관객에게 전달한다. 그래픽으로 참여한 최근 작업 'City Rhythm'은 2019 Prix Ars Electronica, Honorary Mention를 수상하였다.

Ubac is a media artist team of Woo Hyeun Joo and Park Ji Yoon, based in South Korea. Ubac talks about the relationship between human and the environment, find unexpectedness in routined life, create immersive experience through combine various medium : drawing, graphics, photography, film, interactive media and virtual space. Recent work, participated as graphics, 'City Rhythm' has received 'Honorary Mentions' of prix ars electronica.

32. Alexandra Wiesenfeld

"Hush" (2018)

In "hush" Wiesenfeld placed an image of a star filled seascape on a music stand and juxtaposed it to a painted panel depicting another night time scene. In it the silhouettes of the back of three figures, half immersed in water, look towards a shore too far to reach. The panel on the stand is a glossy reproduction of her original painting and the same size as the painted panel. Wiesenfeld uses the dialog between the two images to address the landscape of immigration politics in the US. A hollow promise of the land beautiful is propped up by escapism and an industry of entrainment.

Alexandra Wiesenfeld is a German born artist living and working in Los Angeles. She has shown nationally and internationally and is represented by Klowden-Mann Gallery in Los Angeles.

33. Anne Wölk

"Milky Way (only stars overhear us)" (2018)

“Scope and Vision” (2019)

Anne Wölk is a painter best known for light-flooded romantic starscapes accompanied by birch trees. Her fantastic multilayered narrations are like cinematic sceneries and refer to Science Fiction movies and novels. Wölk’s subject matter speaks of the imagery of futuristic science and technology, which we have only become familiar with from the advances of satellites, cameras, and moreover in cinematography and computer-generated-images. The artist paints a fantastical interpretation of nature, in which the simultaneity of Romanticism and Utopia become perceptible.

Nightscares captured with magical light shines on the horizon appear as seemingly deserted nature, but colorful LED tubes, with bizarre rainbow visual effects, are a hint of human presence. The LED tubes were placed by hotels in the nocturnal landscape, to impress tourists in the ski resort of mountains. Anne Wölk redefines the genre of landscape painting by addressing the subject matter of light pollution and show us an uneasy conflict between artificial and natural light.

A situation where one light shines over the other makes us feel uncomfortable. Wölk’s paintings make us aware of how sensitive we are to light and how light can change our body and brain in unexpected ways.

Anne Wölk is a visual artist based in Berlin. Wölk received an MFA from The School of Art and Design Berlin and was a BFA student at Chelsea College of Art and Design in London. She was a scholarship holder of the Studienstiftung des Deutschen Volkes and won a category award of ‚Art takes Paris‘ judged by Metropolitan & Andy Warhol Museum.

She has exhibited at international institutions, e.g., the Elgiz Museum of Contemporary Art, Istanbul, Turkey; the CICA Art Museum South Korea; the Accra Goethe-Institut Ghana and the Kyrgyz National Museum of Fine Arts, Bishkek, Kyrgyz Republik.