

Squares 2019

CICA Museum

November 20 -December 8, 2019

2019. 11. 20 - 12. 08

Featured Artists 참여작가:

Kimberley Argüello, Reid Arowood, Lena Ash, Michael August, Maria Barrientos, Martin Calvino, Ye Chan Cheong 정예찬, Il-jun Choi 최일준, Hae-shin Chung 정혜신, Juan Del'O, Anne Herzbluth, Jeong Hur 허정, Jong-kwang Hyun 현종광, Min-young.Kang 강민영, Jin Koh 고진, Minher 밍에르, Dong-kee Min 민동기, Joseph O'Neill, Sahar Safarian, Zachary Skinner, Bong-geun Sung 성봉근, Margi Weir, Tianyi Zhang

1. Kimberley Argüello

“Square 1” (2018)

“Square 2” (2018)

“Square 3” (2018)

The series Square Mentality are three scanned images of purple corn framed on contrasting backgrounds. This piece explores the notions of our unconscious mind; the vulnerability of how we react to our world and our impressions shaped by surroundings. My work explores human perception, and searches for behavioral insights within our society. The piece Square Mentality allow me to examine our instinctive reactions and the power of rapid cognition.

2. Reid Arowood

“ENHANCED 1” (2018)

“ENHANCED 2” (2018)

“ENHANCED 3” (2018)

“ENZYME” (2017)

ENHANCED

Enhanced is a collection of digitally altered physical collages with clippings from fashion catalogues. This collection questions popular “makeover culture” and the reality of our perception of “beauty”.

ENZYME

ENZYME studies the healing snail mucus facial in a performative video collaboration featuring four live land snails. Inspired by the commercialization of snail mucus by the beauty industry and its supposed beauty and health benefits.

Reid Arowood is a fine artist working in and synthesizing multiple mediums, including organic material and living organisms, video, performance, electronics, and the internet. They aggregate these media via eclectic forms that often take shape as interactive installations and performance. The resulting work reflects a desire to subvert ideologies of difference, by engaging the audience in new and strange relationships with the devices, bodies, processes and networks created.

3. Lena Ash

“Sisters” (2017)
“Nestling” (2017)
“Cats” (2017)
“Miracle” (2017)

Mixed media. Analog photo printing, embroidery, beads.

These photo-works were created by complimentary use of analogue photo printing technology and embroidery with beads and threads. They are based on family archive and illustrate artist's memories as mixture of visual images with emotions and feelings. You never know what exactly your memory will save as you can just suppose how results of analogue photo printing will look like.

Lena Ash

Artist was born in Moscow (Russia, ex. USSR), now lives in Berlin (Germany). She has graduated Moscow State University (Geographical Faculty) and British High School of Art and Design (Contemporary Art). Artistic practice of Lena Ash usually studies the life and the death issues, explores the transitions of one state to another, throughly documents and fixes any indicators of external and internal changes. Her artistic approach is based on research of processes between different human states. She prefers to create works manually to be sincere and natural in her art.

4. Michael August

“Neighborhood” (2017)

There is a quality in the most basic surroundings of an industrial society that is worth registering, despite or precisely because of its mundane aspect. Whether an array of lampposts, the surfaces we walk and work on, the facades of neighborhood, school, or commercial buildings, the ordinary possesses the capacity to transcend itself. I want to see, and others to know, that the setting we all share is more than it seems, especially in those places and times when it appears to be much less than what it should.

Michael August grew up in Virginia Beach, VA, and spent his formative years in self-guided study, as he read, wrote, and traveled. In 2019, August earned his BFA at Old Dominion University in Norfolk, VA; currently, he is a student in the MFA Photography and Film program at Virginia Commonwealth University. August was part of the New Waves 2016 exhibition at the Virginia Museum of Contemporary Art, two Annual Juried Photography Exhibitions at Suffolk Art Gallery, as well as two Juried Student Exhibitions at ODU. While at ODU, he was twice the recipient of the Lorraine and Dr. H. William Fink Art Scholarship

5. Maria Barrientos

“pixelated universe” (2019)

"Pixelated universe" was inspired by Galaga and early Windows screen savers. Through vintage technology aesthetics, "pixelated universe" explores our universe as seen as various colored "pixels". Maria creates immersive interactive spaces that trigger not only personal memories but also a universal nostalgia. She contemplates the possibilities of then, now and the unknowable beyond, how we interact through world building in virtual or real spaces, that generate empathy to provoke entropy. The use of virtual spaces allows her to build worlds that would otherwise not exist, to comprehend mortality, and question ideas about superstitions that create stories that seek to not be forgotten. The use of playful colors and textures express dark themes lightheartedly that look deeper into the meaning of our human existence. Her work invites the viewer to explore and be curious about the journey to discover more of the unknown.

Maria Barrientos was born in Fort Worth, TX. She received her BFA from Texas Christian University in Studio Art with an emphasis in New Media in 2019. Barrientos's work has been included in various exhibitions, most recently in the 30 Under 30 at Viridian Artists Gallery in New York, NY and Austin Studio Tour's ArtStartArt juried show in Austin, TX, where she exhibited laser etchings and 3D modeled renders among other works. Barrientos also works at the Modern Art Museum of Fort Worth in the Education Department for the Teen Artist Project where she works with young students to mentor and enhance their art experience and education.

6. Martin Calvino

“Helitron Art” (2019)

The work presented here explored the aesthetic possibilities of using Helitron Transposon DNA sequences from the maize genome as raw material for the creation of algorithmic art. Complex network graphs constructed from Wikipedia pages were re-mixed based on the DNA sequence of a particular Helitron element belonging to the Cornucopius family after they were aligned. The work extends general efforts from the artist in integrating art with science, and strengthen in particular his recently developed artistic approach at integrating genomics with algorithmic art, a novel avenue of work termed 'Geometric And Genomic AbstractionISM'.

Martin Calvino - USA - Uruguay

Multimedia artist, creative technologist and curator whose work encompasses the integration of art & science, new media art and tango, electronic music composition, and artistic applications of machine learning and artificial intelligence. He is currently artist-in-residence at the 'Art and Artificial Intelligence Lab' at the Computer Science Department of Rutgers University. He was a Senior Research Assistant at the School of Creative Media, City University of Hong Kong; and previously attended the Interactive Telecommunications Program (ITP) at Tisch School of the Arts, New York University. He holds degrees in Plant Molecular Genetics from Rutgers University (PhD) and Tsukuba University (MS), and in Molecular Biology from the University of the Republic of Uruguay (BS). He conducted studies under the sponsorship of prestigious fellowships such as Fulbright (USA) and Monbukagakusho (Japan). Martin's artworks has been featured in CLOT magazine, NOEMA magazine, INTERALIA magazine, LEONARDO Journal, ART UNCOVERED, Proyecto ROTATORIA, MoTiF Film Festival, The Lift-Off Sessions Online Film Festival, FILE (Electronic Language International Festival), CICA Museum, Videokanava's FEM4 Contemporary Art Exhibition and World of Tango Festival. In November of 2018, Martin released under Bandurria Records 'looping_thoughts', his first album of electronic music with tango remix that contained tango lyrics created with machine learning. His album has recently been featured in 'Nación Eléctrica', a Webzine from Chile dedicated to promote electronic music. Martin's curatorial work includes the intersection of Uruguayan culture with new media arts at the Consulate General of Uruguay in New York City, and TechnoArte Latino at Princeton Public Library in Princeton, New Jersey with co-sponsorship from the Art Museum of Princeton University. Martin's portfolio can be accessed at <https://www.martincalvino.co>

7. Ye Chan Cheong 정예찬

“New man” (2019)

새롭거나 낡았던 공간은 대개 흰색으로 채워지고 그것을 기반으로 시작하여 그 공간만의 자아를 나타내었습니다. 또한 흰색은 예술의 문화와 역사에 기반하여 순수함, 청결함, 공허함 등을 상징적으로 나타내기도 했습니다. 이 색채의 개방성은 마치 흰벽, 흰종이, 흰캔버스 등과 같이 어떠한 새로운 색채나 경험이라도 받아들일 준비가 되어있다는 뜻 처럼 보입니다. 또한 새롭게 칠해진 흰 공간은 새로운 가능성, 새로운 존재, 새로운 기반을 위해 청소 된 것 처럼 보입니다.

종이 위에 칠해져 있는 흰색은 전능자로 인해 새로운 색채를 칠해질 새 공간을 나타냄과 동시에 이전의 모습을 벗어버린 새 것, 과거의 약함과는 다름, 새로운 정체성을 받아들일 마음가짐을 담고 있습니다. 그러므로 그 인생은 새로운 삶을 받아들일 준비가 되어있습니다.

New and old spaces are generally covered with a white colour which provides the foundation of a space with a new identity. White has been used to symbolize cleanness, pureness and emptiness in art history. The openness

of the colour seems to suggest its readiness to adapt to any other thing - like a white wall, a white piece of paper or a white canvas. The space freshly covered with white gives an impression that it has been cleansed for a new potential, new presence and a new foundation.

The colour white applied on paper asserts a new space where The Almighty can apply His own colour to create a new life out of one's past, so that he becomes a different man free from his past weaknesses, with an open attitude towards receiving his new identity. He is thus ready to accept his new life.

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

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

8. Iljun Choi 최일준

“Studies on Unseen Power No.4” (2018)

“Studies on Unseen Power No.10” (2018)

나는 힘을 가지고 있는 대상에 매료된다. 그 힘은 겉으로 드러나는 힘의 형상이기보다는 대상 속에 내재되어 있는 응축된 힘이다. 바다를 예로 든다면 힘차게 질벽에 부딪혀 부서지는 파도의 모습보다는 바다의 육중한 무게와 부피, 보이지 않는 곳까지 시선을 끌어들이는 짙은 색감, 헛걸음질 치게 하는 기세와 그 속으로 뛰어들고 싶게 하는 충동 등이 모여 감당하기 힘든 힘을 느끼게 한다. 내면의 표출이 담긴 나의 드로잉들, 아이들의 움직임과 소리들, 고인돌과 같은 유적들은 이러한 힘을 느끼게 한다. 그 힘은 아우라와 같이 고고한 분위기나 기운이 아닌 당장 표출되지 않더라도 언제든지 꿈틀거리며 뿔어져 나올 수 있는 응축된 생명력과 흡사하다. 보이지 않는 힘은 다양한 것로부터 느낄 수 있지만 그것의 인상은 하나로 남았다. <보이지 않는 힘에 대한 습작들>은 보이지 않는 힘의 인상을 표현한다. 이 때문에 작품은 관람자에 따라 보이지 않는 힘을 가진 다양한 대상으로 읽힌다.

I am fascinated by something with power. The power is inherent in the object rather than the shape of the force appearing on the surface. Taking the ocean as an example, it is not the appearance of a broken wave strongly hitting a cliff, but the weight and size of the sea with its waves, the dark color that draws gaze in invisible places, the force to retreat and the impulses that jump into it gather to make me feel unbearable. In my drawing containing the expression of the inner side, the motions and sounds of children, ruins like Dolmen make this feeling. The power that I feel is not a noble atmosphere or aura like an aura but is similar to the condensed life force which can blow out at any time even if it is not exposed immediately. The unseen power can be felt from a variety of things, but the impression of it remains as one. The works <Studies on Unseen Power> express the impression of unseen power. For this reason, the viewer sees the work as diverse objects with unseen power.

Iljun Choi 최일준

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

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

9. Hae-shin Chung 정혜신

“Thing” (2019)

“Thing”, 2019, Hot glue on objects, 30x30x30 cm

The objects are covered with hot glue by using a glue gun; they are lines or drawing folded, condensed and compressed, both physically and mentally. I had a strong need to make something more physically direct, something tangible, just the thing and me-face to face and, nothing in-between.

Why covering the objects? Covering is discovering, burying is digging, in the way of excavation is.

Why glue? Obviously, I'm obsessed with hot glue. For some reason that I can say and, for many more reasons that I don't know. I'm fascinated by the transformation of a glue stick-from the solid to liquid, then solid again, but in a different form, and the in-between quality -between the transparent and the opaque, which reminds me of something that is essential about being the human. Also, I feel like some kind of bug, making something with his own saliva or 'body liquid' or blood and, when I'm in the process, but who can explain his own obsession reasonably? It might be said that the whole installation is about my obsessive belief about something between the glue and the Cell.

All symbols in the space have a story, it's somewhat personal. I imagined someone living in the cell physically and mentally, in his or her daily life, mere existence as a human being, and that someone might be everybody, or someone specific, someone very important to me but totally unknown to me.

Haeshin Chung (b.1972, Seoul, South Korea) received an M.F.A. from SAIC (The School of the Art Institute of Chicago) in 2013. She participated in The Fifth Year Program (SMFA, Boston) in 2010 after receiving a diploma from SMFA (The School of the Museum of Fine Arts), Boston in 2006. In South Korea, she received a B.A. from Ewha Womans University in Seoul, 1996. She has exhibited her works (drawing, printmaking, and creating objects, images) in solo and group exhibitions nationally and internationally including galleries and museums in Seoul, Busan, New York, Chicago, Boston, Kitakyushu, and Ningbo. She won both select prizes in Space International Print Biennial in Seoul and Grand Art Exhibition of Korea in 2009. Chung is now working in Seoul and studying in doctoral program in fine arts at Hongik University.

10. Juan Del'O

“DROWN ME DOWN ritual of tenderness” (2019)

“DROWN ME DOWN ritual of tenderness” (2019)

DROWN ME DOWN ritual of tenderness

Drown me down is a corpus in three acts and three colors, which explores the necessity of the other, the letting go that requires this trio dance that resembles a ritual of tenderness. During each session a body almost naked, indulges in an improvised dance in permanent contact with two foreign bodies that manipulate him, enfold him to the point of submerging him. Two bodies covered with a combination that absorb them in the image leaving them absent, untouchable, and yet so present between the arms. Each participant is here overwhelmed by his sensations, oscillating between need, dependence and the desire of the other. The melee is a sensitive dance, a proximity that confronts us with the shared intimacy of these foreign skins that embrace each other. The multiple combinations of a trio which is composed, in the sandstone of the interlacing, they draw the dramaturgy of a body alone and submerged. Another way to connect people, to the touch, through the skin, outside of reality. We must embrace sloppiness, trust, kindness, the desire to get drunk on each other. Then begins this strange ritual, absorbed by the shape of the body, invaded by sensations. A moment in suspension where three unknown bodies indulge one another. A corpus in three acts, which explores the plasticity of color and the grasping of the flesh, the first act as a nod to Klein is an intense blue, the second is taken from the same session but the blue is turned into black, and finally as an inversion of equilibrium the flesh-colored face to the black.

Juan Del'O

The work of Juan Del'O is an exploration of being in the world, a reconnection to the sensible. A photographic wandering, through the ordeal of the body, by dance, contortion, mountaineering and isolation in the wilderness. An approach that allows to open the being, to regain your sensations, to find the excitement to be in the world. A personal connection to the reel, on the edge of humaneness. This wandering leads him to sensitize his body to dance by confronting dancers, enriching himself with encounters and changing his approach, his language and his sensitivity to movement. An evolutionary research space where image and action merge in favor of the body experience. An exploration of the "being-body", initiated in a long-term process, which constitutes as much a research on the expressiveness of the body and the movement, on the energy and the sensation that these actions produce; and photographic exploration through its choreographic potential. A research that establishes a first definition of the "being-body" detached of the learned body, of the social body. A "being-body" that crystallizes the abstract and inexpressible relationship that binds us to the world, to the concrete. From a living matter, his own body, feel the excitement and euphoria of being in the world.

11. Anne Herzbluth

"Untitled" (2019)

In recent times I think there are no trends, no "schools" any more - there's just the fate of an individual, just individual artists.

There's no proceeding, no father and no founder.

There's just the individual.

What I'm painting is my reality, reality as I see it.

It's about rage and power, beauty and loss.

Loss of innocence.

Loss of security.

Loss of youth.

Loss which is constantly transforming ourselves.

We lose innocence and daring and in the best case this loss transforms itself into knowledge. Then we lose knowledge, because sometimes we realize, that we don't know anything.

These are the turningpoints of no return, ways, which we never can go back, rooms which we never can enter again.

These places and moments, these landmarks I try to capture in my paintings. Mostly it's just about seconds where one knows:

"Now everything's different."

And therefore my paintings involve life itself, everyday life through constant transformation.

12. Jeong Hur 허정

"Boston to NYC #8-2, from Series "City Planet"" (2019)

"Manhattan to Jersey City #21, from Series "City Planet"" (2019)

"10pm Broadway, 56st St to 34st St, from Series "City Planet"" (2018)

City Planet

Film Photography, Digital C Print 2018~

Late at night, when I pass the city by taxi, the street lights are dimly lit through the car windows. A taxi carrying me exhausted by work or alcohol flies fast through the streets as if passing through the starlight. These stars are the planets of the city that I went overboard. This night, if this feeling and time go by, I'll never see these stars again. Only the small, old camera's shutter sound will remain in this cab. The lights of the city in my film record the universe of this street. And it brings me back into the universe in my memory. I cross the universe of the city again tonight with a taxi called the spaceship.

늦은 밤, 택시를 타고 도시를 지날때면, 차창을 통해 거리의 불빛들이 아른아른하게 비쳐온다. 일이나 술로 지친 나를 태운 택시는 마치 별빛 사이를 지나듯, 거리를 빠르게 비행한다. 이 별들은 내가 지나친 도시의 행성들이다. 이 밤, 이 기분이 지나가면 나는 이 별들을 다시는 볼수 없을 것이다. 오직 나의 손에 쥘, 작고 오래된 카메라의 셔터소리만 이 택시에 남을 것이다. 내 필름속 도시의 빛들은 이 거리의 우주를 기록한다. 그리고 나를 다시금 그 우주로 빠져들게 한다. 나는 우주선이라는 택시와 함께 오늘 밤도 도시라는 우주를 가로지른다.

허정은 한국에서 뉴욕에서 활동하는 작가이다. 그는 그를 둘러싼 환경을 카메라와 필름을 통해 추상적으로 드러낸다. 그는 필름 표면을 그의 캔버스로, 약품을 물감으로 이용함으로써, 빛의 흔적을 통해 그의 무의식을 그의 필름 표면에 구현한다.

13. Jong-kwang Hyun 현종광

“Cyan L-mode” (2019)

Cyan L-mode, 2019, Digital print, 80 x 64 cm

With the square derived from the grid modules and coordinates, the machine has manufactured a transparent box with translucent balls and I could conceive that they all exist in creative circumstance on more suspicious climate. The squares from the grid I have applied for is also not only an emblem of hard science. It is delaying on the scopes of non-linear narrative I believe in and desire on. The squares related in the grid coincidentally create a visually faded mark of the presence-cum-absence within the object. This object is placed in the square grid, which operates as an empirical yet ethereal bank of windows. These squares are a platform of scientific and mythic reasoning coupled with ideals in and beyond modernity.

Jong-Kwang Hyun (b.1971, South Korea), as a SCAD (Savannah College of Art and Design) Grad Honors Scholarship recipient, received an M.F.A. degree from SCAD in 2017. He had received an MFA and BFA degrees from Hongik University in 1999. He has exhibited his works in solo and group exhibitions nationally and internationally including galleries and museums in Seoul, Pusan, Gwangju, Beijing, Ningbo, Shanghai, Tokyo, Fukuoka, New York, San Francisco, Los Angeles, Atlanta, Sydney and Sarajevo. In addition, he won an award of Excellent Prize in Grand Art Exhibition of Korea at National Museum of Contemporary Art (Kwachun City) in 2002 and Special Prize in DANYA International Art Festival in 2007. He has taught students painting, drawing, caricature, and computer graphics in universities, colleges, arts high schools, and lifelong education centers in art institutes over a decade. He is expected to earn a PhD degree in fine arts at Hongik University in 2019.

14. Min-young.Kang 강민영

“인재 해방의 공간” (2019)

본 작품 《고 품》 연작 중 하나인 <인재(人災)- 자유의 방 Man-made Disasters-liberated space>입니다. 이 작품은 인간 스스로가 만든 정신적 재난과 고통, 즉 '내고 內苦'를 사각형의 틀과 그 속에 갇혀 있는 인간의 신체로 나타내고자 했습니다. 이 사각형의 틀은 우리가 살아가는 삶에 존재하는 수 많은 규정과 규칙을 의미합니다. 그리고 억압과 진정한 자유에 대해 묻고 싶습니다. 결국, 자유라고 믿었던 것이 자신의 인식체계가 만들어 낸 허상의 세계는 아닌지 말입니다.

강민영 (Kang Minyoung)

저는 인간의 삶을 단면을 기록합니다. 이번 연작은 인간 스스로가 만든 정신적 재난과 고통, 즉 '내고 內苦' 마음의 매개체인 신체, 언어, 소리로 나타내며 가상과 현실의 경계 사이에 지각의 장에 질문을 던집니다.

15. Jin Koh 고진

- “LOTTO #1 - Lucky Oedipus Tricky Traumatic Order” (2018)
“LOTTO #2 - Lucky Oedipus Tricky Traumatic Order” (2018)
“Improvisation Let's Go for a Walk Naked, 즉흥 벌거벗고 산책가자” (2019)
“Improvisation Piss Blood Grass, 즉흥 오줌 피 잔디” (2019)

Lotto Series

Lotto 용지의 숫자들을 색칠한다.
희박한 확률 놀이, 수상한 꿈들, 해몽들, 숫자들의 조합들
벗어나리라 저 종이장 하나로
지긋지긋한 비린내 나는 더러운 돈이라는 것으로부터
어제도 오늘도 내일도 숫자들은 빛나가리라
환멸도 환희도 어떠한 의미를 갖지 않을 것임
L O T T O 는 무엇을 상징하는가
L - Lucky 운이 좋은 O- Oedipus 오이디푸스
T- Tricky 교묘한 T- Traumatic 정신적 외상의
O- Order 질서, 명령
자본주의, 가부장제, 말장난, 계속되는 패턴,
어떠한 은유를 내포하거나
어떠한 은유도 내포하지 못할 추상화

I mark numbers on the Lotto paper.
Off-chance play
Suspicious dreams, dream interpretations
Combinations of numbers
Free myself, with the paper,
From tiresome fishy dirty m-o-n-e-y
Yesterday, today, also tomorrow, numbers fail
Neither disillusionment nor joy
Would have any meanings
What L O T T O stand for
L - Lucky O- Oedipus T- Tricky T- Traumatic
O- Order
Capitalism Patriarchy Wordplay Continuous repetition
Abstraction which
may connote some metaphor
may not connote any metaphor

Improvisation Series

“그 뒤 나는 편편하고 넓은 바위를 베고 바로 머리 위에 펼쳐진 ‘은하수’를 바라보았다. 그것은 천상의 오줌이 넘쳐흐르는 듯한 기묘한 모습으로, 두개골처럼 생긴 둥근 하늘을 가로지르며 펼쳐졌다. 하늘의 정점에 열려있으며 언뜻보아 무한한 공간속에서 반짝이는 암모니아 가스로 구성된-흡사 적막을 가르는 수탉 울음소리처럼 암모니아 가스가 터무니없이 를 깨트리는 빈 공간속에서- 그 틈, 터져버린 달걀, 바위에 둔중하게 달라붙어 있는 나 자신의 아뜩해진 머리가, 그와 쌍을 이루는 이미지들을 한없이 반사시키고 있었다.”-조르주 바타유 “눈이야기” 중에서

This abstract painting series is inspired by Georges Bataille's story of the eye.

Jin Koh 고진

미국에서 순수미술을 전공했고 서울에서 독립적으로 작품활동을 이어가고 있습니다. 즉흥적인 추상표현의 페인팅 작업을 주로 하고 있지만 그 외, 스스로 결정하고 선택할 수 없이 주어지는 사회 환경에 대한 생각들을 담은 여러 갈래의 다양한 작품 실험도 하고 있습니다. 저에게 그리기/그림은 무언가를 재현하려 하기 위함의 것이라기 보다는, 즉흥적인 실험의 행위이고, 그 행위들이 해방되고 축적되는 공간입니다. 행위인 동시에 공간인 것에서 흔적들은 서로 닮아 비비대거나 섞이거나 물들이며 소리를 그립니다. 그 소리들 사이에 의식하고 의도적으로

그러진 어떤 이미지들이 숨어있거나 모습을 드러낼지도 모르고 그곳에는 사회적인 환경에서 마주해야만 하는 것들에 대한 생각들이 담길 때도 있습니다. 특히, 그러한 흔적만들기에 언어의 자국이 합쳐졌을 때 그렇습니다. 저에게 그리기/그림은 존재해야만 하는 동안, 그 실험을 해야 하기 때문에 행해지는 방향입니다.

I majored in fine arts in USA and continue creating art independently in Seoul,Korea. The current works are mainly focused on spontaneous abstract painting. Along with the paintings, I experiment with other medium in order to express my own artistic views on social environment. To me, painting is not for representation, but spontaneous actions of experimentations itself and space where the actions of experimentations are liberated and accumulated. Marks created in the paintings paint noises by touching, permeating and mixing one another. There may appear certain kinds of images accidentally, may be hidden images drawn with deliberations, and may live thoughts on society especially when the play of text are combined.Painting is my wandering that I have to do till I exist.

16. Minher 밍에르

- “보석함 속의 거울, A mirror in a jewelry box #05” (2019)
- “보석함 속의 거울, A mirror in a jewelry box#06” (2019)
- “보석함 속의 거울, A mirror in a jewelry box#07” (2019)
- “보석함 속의 거울, A mirror in a jewelry box#16” (2019)
- “보석함 속의 거울, A mirror in a jewelry box#30” (2019)

<보석함 속의 거울, A mirror in a jewelry box>은 보석함을 열었을 때 거울에 비추어지는 다양한 모습들에서 영감을 받아 작업한 패턴 시리즈이다. 아직 세공되지 않아 거친 질감의 원석과 세공을 마친 매끈한 질감의 보석들을 함께 프렉탈 공간 속에 배치해 무한히 반복되는 거울 속 공간을 연출하였다. 이번 "Squares 2019" 국제전의 주제에 맞게 작품 내에서 다양한 정사각형의 형태를 찾아볼 수 있다.

Minher 밍에르

주변의 사물들을 관찰한 뒤 그것에 대해 생각하다 보면 머릿속에는 추상적인 느낌만이 남는다. 그것은 시간에 따라 바뀔 수도, 날씨에 따라 바뀔 수도, 단순히 내 기분에 따라 바뀔 수도 있다. 그렇게 변하는 사물은 또 다른 사물을 잇고, 그 이어진 무언가는 다시 어떤 것의 연결점이 되어 내가 보는 세계를 이룬다. 나는 그런 유동적인 세계를 프렉탈 공간 안에 표현한다.

17. Dong-kee Min 민동기

“Portrait” (2019)

<Portrait, 69x69cm 한지에 먹 목탄 Ink cake, charcoal on Korean paper 2019 >

인간의 아름다움은 기억과 작업안에 존재한다.

민동기

먹과 목탄 같은 전통적인 재료를 누적시키는 과정을 통해 보편성과 특수성, 욕망과 현실이 뒤섞인 세계를 그려낸다.

자신의 행동과 감정, 그 역사 속에서 결과로서만 존재하는 것이 인간이라면 얼마나 허무한가.

나의 기억들이 조용히 흔들리며 만들어낸 환상과 연결과 재창조의 공간, 그안에서 새로운 가능성을 본다.

18. Joseph O'Neill

“Dome” (2018)

“Scratch” (2018)

“Notch” (2019)

In this portfolio I draw inspiration from the art of minimalism. By using modern technology I have created photographs that are both true to the artist and the definition of minimalism but convey a modernist approach. These photographs bring about a heightened sense of drama, an intense image communicated by the use of high contrast black and white and crisp clean lines of the geometric form, but with a certain amount of realism.

Joseph O'Neill was born in Brooklyn, New York, in 1965. He has no formal education in art, but did study to become a chef. In the process of becoming a chef, he was forced to develop the habit of trying, tasting, and experiencing things in a different way.

He has been an active photographer throughout the last decade, but only began exhibiting in 2012. Because he is self taught, he is never afraid to try different techniques. His photography has been influenced first by the works of Eugene Atget, and later by Man-Ray. His earlier work in photography was an unplanned documenting of things that are taken for granted as he passed them. Since deliberately moving toward photography as fine art, he has been experimenting more with architectural abstracts and nude studies. His work has appeared in numerous group and solo exhibitions around the world, predominately in New York City and Europe. Has been published in art journals, and art magazines, digitally and in print. His work is on display in the U.S. Embassies in Oman and Latvia, and is an active member of one of New York City's oldest artist collective, The Pleiades Gallery.

19. Sahar Safarian

“Credibility of A Dream” (2016)

“The Nest” (2016)

My drawings are labor intensive. My technique consists of many thin layers of graphite rubbed gently on the paper to fade the texture down and reach a monochromatic image. I am interested in the interconnected relationships between people, their surrounding environments and how their environment ultimately leads to shape different societies. I explore the blurry boundary between perception and experience.

Sahar Safarian is a multi-disciplinary visual artist. She chooses her medium in regard to the concept that she works on. She studied her undergraduate degree in Painting in Iran and then she moved to NYC to continue her education. She has earned a MFA degree from Pratt Institute at 2016. She has been using creative writing as one of her mediums since 2013 and has made short video-arts based on her poems. Her work is lyrical and she uses the element of repetition in most of her works.

20. Zachary Skinner

“Wandering Nomad, Anthropocene #10” (2019)

“Wandering Nomad, Anthropocene #11” (2019)

This series of photographs, titled 'Wandering Nomad Anthropocene Landscapes,' addresses the damaging effects of climate change in relation to water, human survival, and a post-industrial landscape. The artist sees these scenes as “eulogies for the land,” glimpses of a damaged nature from the point of view of a wandering nomad. Using obsolete cameras and film photography, the artist wanders along the river banks of the Hudson River, NY, USA, captures an image of the trash, and then picks it up to be recycled or disposed of properly as a cleansing gesture. Aesthetically, he interrogates the Romantic Sublime Imagery of Natural Beauty envisioned by the Hudson River School of Painters, over a century ago.

“I read about the forces changing our climate on a global scale, and I’m searching to find the best place to make a difference. And Local seems like the best place to begin; in my “backyard,” the Hudson Valley, NY. This place has a history of Nature Visionaries, and Nature Tourism, and I think people are often blinded by beauty here, and don’t see the violence we do to the land. The land is our source, and we must preserve and protect it.”

The images in this series are meant to evoke a lost balance within the landscape and a sense of apprehension.

Zachary Skinner is an interdisciplinary artist who works with themes of geo-engineering, global warming, and humanitarian activism. He has exhibited in the USA, with solo exhibitions at Gillette Gallery, Garrison, NY 2019, BAU Gallery, Beacon, NY 2019, the Ann Felton Multicultural Center, Onondaga Community College, Syracuse, NY 2015, and at Matteawan Gallery’s Artist in Residence Exhibit, Beacon, NY 2017. His work has also been included in shows at Spring Break Art Show, New York, NY; SITE:Brooklyn, New York, NY; Unison Arts Center, New Paltz, NY; WAAM, Woodstock, NY; Betty Rymer Gallery, Chicago, IL; Morean Arts Center, St Petersburg, FL; Ethan Cohen Fine Arts KUBE, Beacon, NY; The Great Room, New York University, and Tibet House US Gallery (with artist Jayoung Yoon), New York, NY. Skinner received a BFA from SUNY New Paltz College and an MFA from the School of the Art Institute of Chicago. He is currently an Instructor of Painting at Ramapo College, NJ, and lives and works in Beacon, NY, USA.

21. Bong-geun Sung 성봉근

“디지털모노 06-1” (2019)

“디지털모노 06-2” (2019)

“디지털모노 06-3” (2019)

“디지털모노 06-4” (2019)

“디지털모노 06-5” (2019)

본 작품들은 일종의 미디어 아트 작품들로서 요즘 국제적으로도 한국을 대표하는 현대미술인 단색화를 회화가 아닌 디지털 사진으로 표현한 작품들이다. 미니멀리즘이라 일컫는 서양의 기하학적 추상화이면서도 동양의 모노크롬, 한국의 단색화 양식으로 표현했다고 할 수 있다.

그래서 단색화 곧 모노크롬을 디지털 사진으로 표현했다고 하여 가칭 ‘디지털모노’(digital + monochrome)라고 명명해 보았다.

19세기 사진이 발명되자 기존의 회화는 더 이상 대상을 재현하는 작업을 중지하고 사진이 표현할 수 없는 영역으로 눈을 돌리게 되어 서양 현대미술의 태동과 변천을 가속화시켜 왔었다.

특히 20세기 중엽에는 추상미술, 앵포르멜 등이 태동되어 전 세계를 휩쓸고 이 물결이 이 땅에 들어와 유행한 결과 현재 한국 현대미술의 대표주자라고 할 수가 있는 모노크롬 곧 소위 단색화가 일단의 작가들에 의해 정립되고 창작되어 세계적으로 그 가치를 인정받고 있는 실정이다.

그런데 단색화는 오로지 물감에 의한 회화로만 표현할 수 있는 것인가? 여기에 의문을 품고 물감을 전혀 쓰지 않고 사진으로 표현해보자는 욕구에 의해 본 사진작품들이 탄생하게 되었다.

이렇게 하고보니 기존의 아날로그 기계식 사진이 표현하기 어려웠던, 현대 미술의 종착지라고도 할 수 있는 앵포르멜, 기하학적 추상회화나 모노크롬도 디지털 사진기술의 발달로 인해 얼마든지 사진으로 표현해 낼 수가 있게 된 것이다.

이제 다시 현대회화는 추상회화가 오직 물감으로만 표현할 수 있다고 주장할 수가 없게 되었으니 이 시점에서 현대회화는 디지털 사진조차도 흉내 낼 수 없는 또 다른 영역의 현대 회화양식을 창출해야 할 지점에 이른 것 같다.

Bong-geun Sung 성봉근

어려서부터 그림에 소질이 있어서 초등학교 시절엔 교실 환경미화를 위한 미술작품 제작은 혼자 도맡아 했으며 각종 공모전에서도 특선을 비롯하여 입상을 다수했으며 초등학교 6년 내내 성적통신포에 미술과목은 모두 ‘수’를 획득했으며 중, 고교에서도 교내 사생실기 대회 등에서 매년 입상을 한 바가 있으며 이는 지금도 계속되고 있는데 현재 창작영역은 회화와 사진, 서예 등이며 회화는 동서고금을 가리지 않고, 그 외에 설치미술이나 조각에도 관심을 두어 가능한 한 다방면의 창작활동을 하여 장르를 초월한 융합적인 작품을 창출하려고 노력하고 있습니다.

22. Margi Weir

“Liberation Square” (2016)

“Family Farm” (2018)

In my work I use a computer to repeat images that I stitch together visually in order to make an appealing pattern, often resulting in tapestry-like, spatially flattened compositions. Through decorative patterning, the work of art draws the viewer into a slowly unfurling narrative that invites a discussion about ecology and/or sociopolitical realities of the contemporary world around us. Meaning is implied by the juxtaposition of images. Conclusions are left to the viewer in the hope that a continued questioning will be inspired by the work of art.

Margi Weir, an Associate Professor of Painting and Drawing at Wayne State University in Detroit, MI, calls upon figurative arrangements and presents them in a tapestry-like fashion; the juxtaposition of elements creates unique pleasing patterns, blurring—but not hiding—the socio-political and ecological themes in her pieces. This can be seen in her current body of work, the Politics of Hue, presented in a solo exhibition at the St. Louis Artists Guild in the fall of 2018.

In 2017, the Puffin Foundation awarded Weir a grant to support her work on gun violence that was shown in solo shows at St. Louis Community College, Florissant Valley in Ferguson, MO and at the Hardesty Art Center in Tulsa OK Weir has won numerous awards for her work, including a 2016 Best of Show Grand Prize at the Las Vegas Contemporary Art Center as well as a 2015 Best of Show award in the Human Rights Exhibition, South Texas College, McAllen, TX.

Additionally, she has had many solo exhibitions across the country, notably at Ivan Karp's OK Harris Gallery in New York and the Ruth Bachofner Gallery in Santa Monica, CA. She has completed installation pieces at Athens Institute of Contemporary Art (ATHICA), Jonathan Ferrara Gallery (New Orleans LA), Central Features Gallery (Albuquerque NM), Lexington Art League (Lexington KY), the Elaine Jacob Gallery (Detroit, MI) and the Las Cruces Museum of Art (Las Cruces, NM).

Margi Weir earned her MFA in painting from the University of California at Los Angeles (UCLA); her MA in painting from New Mexico State University; her BFA in painting from San Francisco Art Institute; and her BA in art history from Wheaton College, Massachusetts

23. Tianyi Zhang

“Let's clap” (2017)

In “**Let's Clap**”, Tianyi Zhang visited hundreds of passers-by in Hunan, China. She told them she was an artist, and she needed to collect some clapping videos to make a project. Many people accepted her request and applauded in front of Zhang's camera. She then edited different people's clapping gestures and sound together to create an installation. Through this installation, she represents the individual's reaction to collective behavior.

Zhang uses this project to demonstrate how people react when they are instructed to do what they are accustomed to, while discussing the influence of pedagogy and stereotyped thinking. Clapping is a simple habitual action, and causes a domino effect in groups. It holds certain meaning in some situation, but in Zhang's project, the gesture become meaningless. People performed this very common gesture with minimal motivation and only Zhang's instruction. Under Zhang's lens, the way participants responded to the prompt reflects people's instinct thinking to an unexpected order. Some obeyed Zhang's request because of her claim to be an artist, some were intrigued to bring their authentic emotion for this project, and some merely followed the crowd.

Zhang is a multi-media artist who works in photography, performance, digital film and social media. Throughout Zhang's work, she explores patterns of behavior and communication in our current over-saturated media and social environment. She creates interactive performances where simple habitual gestures are emphasized to explore cultural pressures, expectations and identity. Recently, Zhang created a series of works that originated with performances in actual classrooms. With a humorous nod to YouTube “how to” videos, she draws connections between pedagogy and its darker counterpart, indoctrination.