

# Cityscape 2020

CICA Museum

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## Featured Artists 참여작가:

YuJin Baek / 백유진, Charity Be, TaeShin Choi / 최태신, Binzhou Fang / 방빈주, Gerald Hushlak, MinYoung Kang / 강민영, EunMi Kim / 김은미, Kits / 키츠, Tyler Leutsch, Ana M. Lopez, Daria Mikhailova, HyunYoung Oh / 오현영, JeongWon Park / 박정원, YoungMin Suh / 서영민, Sandra Zanetti, Alexandra Zevin, Hanwen Zhang

## 1. YuJin Baek / 백유진

“old&new” (2019)

“growing” (2019)

### old&new

마린시티의 건물들은 상당한 높이에 주로 유리 창으로만 이루어져 있다. 콘크리트 건물들과는 대비되어 통유리의 고층 건물의 외관은 주변 풍경들과 비교되어 이질적인 느낌이 난다. 그래서인지 마치 푸른색의 빌딩숲으로 이루어져 있는 다른 세상의 도시 같다.

### growing

우암동 도시숲에서 보이는 낮은 건물들 너머로 보이는 한 건물이 앞의 건물 옥상과 겹쳐 보여, 위에 또 다른 건물이 자라나는 것 같은 장면이다. 산이나 언덕에 있는 집들은 뒤에 있는 아파트와 건물과는 대비가 된다.

옛날 건물들은 산이나 언덕에 지어져 주로 작은 판자집이나 2층 정도의 건물위주이지만 요즘은 산 마저 깎아서 아파트를 짓는다. 그러다보니 건물들 사이로 높이 솟아오른 건물들의 풍경을 볼 수 있다.

## YuJin Baek / 백유진

영국 런던에 있는 Goldsmiths, College of London에서 회화과를 나와 다양한 방향으로 개인 작업을 하고 있습니다. 드로잉이나 일러스트쪽으로 그림을 그리고 있지만, 예전부터 사진을 찍는 것을 좋아해서 부산 곳곳을 돌아다니며 사진을 찍고 있습니다.

## 2. Charity Be

“Stuhlstück” (2019)

Stuhlstück, 2019 , Two Channel HD Video for two identical flatscreen monitors, B/W

The two channels of video are set on an infinite playback loop and offer two gestural sequences, two experiences that happen simultaneously, though never quite in the same relationship. The action of sitting is a functional, and yet complicated situation. The chair, an object designed to support the body in certain activities, has become a repository of discomfort. Partially due to prolonged periods of (stagnant) use, and also to a favoring of aesthetics over ergonomics. We sit to work, to be online, to eat, to watch, to listen, to do so many things. But do our forms really serve as functional objects? How can we re-objectify this device? Stuhlstück is a phenomenological and playful reconsideration of how the human body might interact with the form of a chair.

### Charity Be

Born in Chicago, Illinois, and a longtime resident of California, Charity Be is an contextual installation artist whose time-based work often pairs technology with handcraft to create environments that encourage the mind and body to break free of daily patterns, actions, habits. Utilizing duration, gesture, presence, scale, sound and light to interrupt one's experience of everyday life, Charity Be's work conveys sensations of kinesthetic experiences while examining the liminal space between oppositional energies. Be has a background in music, dance, visual arts and philosophy and is a recent graduate of the Intermedia Arts program at Mills College in Oakland, California.

### 3. TaeShin Choi / 최태신

“빛 그림자” (2019)

“빛 그림자” (2019)

빛 그림자

창문으로 잠시 들어와 차가운 콘크리트 벽에 잠시 머물다간 ‘빛 그림자’들을 사진으로 담아 장소의 시간성을 표현했다.

그 시간, 그 장소에 잠시 머물다 가버리는 빛

어느새 기억 속 녹슬어버린 그 장소에 잠시 머물렀던 빛 그림자는 문득 내가 살고있는 삶의 방식과 닮았다고 느꼈다.

반복되는 무료한 나의 일상과 별 다를것 없이 기대되지 않는 나의 미래에 나는 ‘빛 그림자’처럼 누구에게나 잠시 그 자리에 그시간에 머물다 가는 사람이었다.

나는 어디든 머물렀다 어디든 가버렸다.

나를 기억하는 이들에게 나는 잡히지 않는 허상의 것, 뚜렷하지 않은 ‘빛 그림자’였다.

#### TaeShin Choi / 최태신

공대를 자퇴하고 사회복지학과를 졸업했다. 그리고 다시 조소과로 진학해 작업을 시작하게됐다. 지금은 항공사 프로파일러로 일하고 있다. 나는 항상 미래를 내다볼 수 없는 사람이었다. 오늘도, 내일도, 인생은 너무 길다고 생각한다. 그것은 나를 어디든 자꾸 다른길로 이끈다. 나의 작업들은 내가 나 자신의 삶을 대하는 태도와 나를 이끄는 시간들을 표현한다.

### 4. Binzhou Fang / 방빈주

“觀<관>” (2019)

There are many kinds of interpretations of the Video art "觀", such as viewing, opinion, vision, social outlook, values and different aspects of the world. Man looks to the world; this world is a mirror that reflects our heart of what our heart and the world look like. Life is a mirror as well. When you smile at him, he smiles at you. You cry at him. He also cries at you. People are like mirrors too. Every reflection you look at the mirror is exactly what you look like. Instead of watching all beings, it is better to see ourselves with our own eyes.

작품 <관(觀)>에서 ‘관’은 관람하다, 관점, 보다, 관찰하다, 시각, 사회관, 가치관, 인생관 및 도시 속의 갖가지 생활상 등 여러 가지 해석을 담고 있다. 사람과 세상이 마주보면, 이 세상은 바로 거울이 되어 우리의 내면을 비추며 우리의 마음은 어떠한지, 이 세상은 어떠한 모습인지를 보여준다. 삶 역시 하나의 거울이다. 당신이 그것을 보고 웃으면 그것도 당신을 향해 웃고, 당신이 그것을 보고 울면 그것도 당신을 향해 운다. 사람과 사람 사이도 거울과 같다. 모든 거울 속에 비치는 것은 바로 당신 자신의 모습이다. 우리는 다른 존재들을 바라보기보다는 자신의 두 눈으로 스스로를 분명하게 보는 것이 낫다.

**FANG BINZHOU** was born in 1992 in Xiamen, China. He graduated from the Art College of Xiamen University with a Bachelor of Arts in visual communication. In March 2019, he graduated from the Advanced Imaging College of Chung-Ang University and obtained a video art MFA in New Media Art Production. He is currently working on a doctoral program of New Media Art Production at the Advanced Imaging College at the Chung-Ang University. His research direction is new media art creation and the art of image projection. In August 2018, the journal "Repetitive Art and Its Applications to Video Installation" was published in the Korean Techart Journal. In March 2017, the video installation artwork <Dominos> won the third prize of the China-Korea International University New Media Art Exhibition. In October 2017, the video artwork <LOOK> was selected for the Busan International Video Art Festival. In October 2018, the video installation artwork <Unbounded> was selected for the Phil Art Festival (PAF2018) at the Bastille Art Design Center in Paris, France.

## 5. Gerald Hushlak

The computer has evolved from the traditional tool serving the artist and has found a new identity as a creative partner that “leads” the artist.

The intent of my camera is to gather digital input as a starting point for inventing new metaphorical subjects birthed through an iterative computer evolutionary breeding process, not unlike the work of Darwin and Mendel. Photographic input is skewed to optimize the software resident on a half dozen computers running 24/7 that breed suites of drawings. Because they inform each other, I typically exhibit the drawings in clusters. Within this process of iterative creation, the occasional “wild card hybrid” offers an unimagined departure point for building new vocabularies that “imagineer” new aesthetic and design relationships. Like a stream of water finding its own path after a rainstorm, the hybrids situational journey collides and offers a conversation with the machines predictability.

My digital work is included in the collections of The Victoria and Alberta Museum in London, England and the San Francisco Museum of Modern Art .

Professor **Gerald Hushlak** was born in Alberta where he continues his practice as a photographer, painter, computer and video artist. He is Professor of Painting and Computer Graphics in the Department of Art at the University of Calgary.

After completing an MFA from the Royal College of Art, London, UK, Hushlak took up the position at the University of Calgary in 1977 that has acted as the platform for his cross-disciplinary work in art and computer science. Hushlak has exhibited mural-size paintings in museums, built rapid prototype sculpture defined in a three dimensional modeling package titled Cinema 4-D, and plotted large lenticular and Giclee printed drawings derived from his own evolutionary computing software.

In collaboration with Dr. C. Jacob and Dr. J Boyd, professors in medicine and computing science, he has created audience-driven interactive computer installations using evolutionary computing. The cutting edge art technology journal Leonardo featured their interactive work as its cover story in the summer of 2007. SwarmArt, the name they gave to this interactive visualization process, has been screened on Discovery Channel many times. Since the beginning of his art career, Hushlak has participated in 40+ one-person exhibitions in public museums and art galleries. In the last five years, the team has presented installations, or hardcopy deriving from the installations, in more than a dozen exhibitions in different public galleries including: Nickel Arts Museum at the University of Calgary; the art gallery at the University of Valencia, Spain; Banff Center: University of Arizona Art Museum; New York Museum of Science and Technology: Victoria Conference Center, and over a dozen museum exhibitions in galleries across England, Portugal, Mexico and the U.S.

His most recent one-man exhibition is being held at the Chentang Zhuang Art and Technology Museum in Tianjin, China in 2017.

## 6. MinYoung Kang / 강민영

### “<빛 - 어둠의 바다 The Light – A dark sea>” (2019)

<빛 - 어둠의 바다 The Light – A dark sea>” (2019) Video 2:52'

<빛 - 어둠의 바다 The light - a dark sea> 는 인생의 길을 잃은 한 개인의 내적 상실감과 회상을 그린 작업입니다. 화면은 도시 소음으로부터 벗어나 깊은 어둠의 바다로 전환하는 장면입니다.

어머니의 이야기를 회상하는 화자의 독백은 한 개인의 깊은 내면을 고백하고 성찰하는 장면입니다. 빛 앞에 놓인 아득하고 어두운 밤바다의 풍경은 화자의 내면적 어둠입니다. 불규칙 적인 파도소리와 빛은 불안한 화자의 심리적 상태를 대변합니다. "빛을 따라가라"는 마지막 메시지는 어둠 속의 희망을 찾고자하는 화자의 의지를 반영합니다. 이 작품은 <밤은 잊혀질 시간일 뿐>(2011)의 연작으로서 삶에 대한 사람들의 미묘하고도 내면적인 심리를 어둠과 빛으로 표현하는 작업입니다.

<The light - A dark sea> is a work about the internal loss and recollection of an individual who lost his way of life. The screen is a scene that turns away from the city noise into a deep dark sea.

His monologue, reminiscent of his mother's story, is a scene of confession and reflection of a person's deep inside. The far dark night seascape in front of the light is his inner darkness. Irregular waves and lights represent his anxiety. The message "Follow the Light" reflects his willingness to find hope in the dark. This work is a series

of <Night is Forgotten Time> (2011) that expresses the subtle and inner psychology of people about life with darkness and light.

**강민영**은 판화와 미술사학을 공부하고 현재 판화, 사진, 영상 및 이론 작업을 하고 있습니다. 시각이미지와 텍스트를 결합을 통해 인간의 삶에 대한 심리적 통찰을 기록하고 있습니다.

**Kang Min-young** studies printmaking and art history and currently works on printmaking, photography, video and theory. In particular, she records psychological insights into human life through combining visual images and text.

## 7. EunMi Kim / 김은미

### “Landscape(island)#4” (2018)

### “Color waterfall#4” (2018)

다양한 상상에 의해 뇌에서 대상이 새롭게 배열될 때, 개인적인 생각과 감정, 즉 주관에 의한 변형을 이룰 수 있다. 이 때 변형은 사물과 그에 적합한 모형을 산출함으로써 내가 의도하고 바라는 형상으로 제시된다. 이러한 변형은 개개인의 감정과 생각에 따라 무의미하고 불필요한 세부적 요소들을 제거하고 상상 속 독립적인 형태를 명확하게 표현하는 것을 말한다. 그러므로 어느 대상에 상상력으로부터 산출되는 형식을 부여할 때, 창조적인 표현이 이루어진다. 상상력은 실재하지 않지만, 새로운 이미지들을 머릿속에서 생산해내고 또 다른 대상으로 창조할 수 있는 능력이다. 상상력은 '물질과 대상의 관계'를 통해 이루어지는데 나의 작업에 대입하여 살펴보면, 기억과 경험에 잠재된 형상이나 시야에 들어온 형태가 창작 의지와 연결되어 유동적이고 자유로운 무의식 혹은 의도한 의식 속에 어우러져 새롭게 이미지화된다.

When our brains arrange objects in a new way by the diversity of imagination, transformation can be made through personal thoughts and feeling - that is, in a subjective manner. This transformation is completed by creating an object and a model that is suitable for it, resulting in a shape that I have intended and desired. Such transformation means removal of meaningless, unnecessary detailed elements in order to clearly express an independent shape in one's imagination by personal feelings and thoughts. Thus, when an object is given a formal meaning drawn from imagination, it can lead to creative expression. Imagination is the ability to produce new images of things that do not exist in a mind and create them into new objects. This is fulfilled by the 'relationship between materials and objects'; in my work, I have learned that shapes inherent in my memories and experience, or forms that caught my eyes are connected to my will to create, newly being imaged in my fluid and free unconsciousness or intended consciousness.

**김은미**의 작품은 모호할 수 밖에 없을 상상의 세계에 명확한 형태와 색을 부여한다. 가상의 도시, 또는 왕국을 생각나게 하는 우주는 다채로운 색과 형태로 이루어졌다. 기억을 바탕으로 만들어진 변인들이 이 상상의 우주를 가득 채운다. 기억은 불가피하게 변형을 야기한다. 작품 속에 등장하는 것들은 현실을 재현하는 것이 아니라 현실과 유사할 뿐이다. 정확한 기준이 없는 비슷한은 유희적 변주를 거치면서 끝없이 이어질 수 있다. 작품 속 공간은 질서정연한 원근법의 단일한 공간이 아니라, 다시점의 공간이다. 그리고 시간들이다. 다양한 중심을 가지는 화면은 하나의 유력한 원근법이 작동하지 않는다. 화면 어디에든 미지의 공간으로 도약할 수 있는 균열과 틈들이 산재한다.

작품 속 가상의 건물들은 선으로 모두 연결되어 있어 시각적인 산책을 가능하게 한다. 보다 구체적인 선택은 '좁은, 좁아'의 방식으로 이루어질 수 있다. 미지의 왕국으로 다가오는 풍경은 가까워서 또는 멀리서 접근된다. 그것은 마치 터치스크린을 확대하거나 축소함으로써 차츰차츰 읽어 나가는 방식으로, 작품을 스마트폰으로 보여줬을 때 다른 사람들이 취했던 행동으로부터 영감을 받은 것이다. 어느 한 부분을 확대하면 색 면이 되고, 다시 축소하면 미세한 것들인 바글바글 모여 있는 화면으로 돌아온 듯 한 모양새이다.

**Eun Mi Kim's** art work gives clear shapes and colors to the imaginary world that is inevitable to be ambiguous. The space that reminds me of a virtual city or kingdom is filled with a variety of colors and shapes. Variations that have been made from memories fill this entire imaginary universe. Memories inevitably lead to transformation. What is in the art work does not represent the reality but is only similar to it. Similarity without certain standard can continuously go on as it varies in a playful manner. The space in the art work is not a single space from perspective in good order but a space with multiple views. It is a series of time as well. The screen that has diverse centers is not functioned by one single powerful perspective. Anywhere in the screen are scattered cracks and gaps that can be a leap into an unknown space.

The buildings in the art work are all connected with lines enabling one to take a visual stroll. More detailed choice is fulfilled in the 'zoom in and zoom out' way. The landscape that comes nearer to the unknown kingdom is approached in a near or far distance. It is like reading gradually by increasing or decreasing the size of the touch screen; it is inspired by people's act when they saw the art work on smart phones. A colored side comes up when a part is enlarged and comes back to a screen where little things are in crowds when it is reduced in size.

## 8. Kits /키츠

**“La Découverte N°1” (2018)**

**“La Découverte N°2” (2018)**

**“Skies & Clouds N°1, 2018-07-30,” (2019)**

**“Skies & Clouds N°3, 2018-08-11” (2019)**

**“Skies & Clouds N°5, 2019-06-17” (2019)**

도심 속 일상에서 우리가 무심코 지나쳤던 하늘과 풀잎마저도 아름다움이 담겨있음을 공유합니다. 제목 내 시각은 실제로 마주친 풍경들의 시각을 의미합니다. 즉, 우리의 바쁜 하루 속 풍경을 둘러보면, 우리가 알아차리지 못하였을 뿐 때 순간 응원의 메시지가 곳곳에서 우리에게 건네고 있었음을 함께 느끼고자 합니다.

Even the sky and the leaves have their own beauty, which we happen to pass by in our urban lives. The time in the title means the actual moments. Therefore, if we take a look around our hectic days, these encouraging messages have been presented to us here and there; we just haven't noticed it.

### **Kits /키츠**

디지털 아트 & 일러스트 신진작가 키츠입니다. 우리들 삶의 안과 밖 곳곳에서 아름다움을 발견하는 기쁨을 함께하고 싶습니다. 그 아름다운 순간들을 담은 기록을 통하여, 지켜보는 이들의 마음마저 따뜻하게 물들여가고 싶습니다.

'kits.' is a new digital artist and illustrator currently based in Seoul, Korea. 'kits.' is inspired by the desire to share pleasure with others, which is finding the beauty throughout our daily lives. Therefore, 'kits.' hopes to warm our hearts through her recording of the beautiful moments.

## 9. Tyler Leutsch

**“Cain’s” (2019)**

**“Silo” (2019)**

**“Ranchero” (2019)**

Three works from American artist and photographer Tyler Leutsch titled “Cain’s”, “Silo”, and “Ranchero” were taken in 2019 as a part of the series “Shelter”, a personal collection of locations that are centered around his hometown of Tulsa, Oklahoma. This series has been featured in multiple exhibitions and publications, focusing on the defying monuments of yesterday, and how they transition into today’s culture and urban landscape.

**Tyler Leutsch** (American b.1988) is a Tulsa based contemporary artist and photographer. Drawing from Oklahoma's natural landscape and color palette, he strives to incorporate a local quintessence into his works ranging from abstraction and typography paintings to street photography. Beginning his art career in 2016, Tyler has been featured in multiple national and international exhibitions, as well as publications, spanning the diverse mediums of his works. Practicing street photography in cities such as Berlin, San Francisco, New York, Santa Fe, and Tulsa, Tyler seeks non-traditional views of city life. His photographic theme centers around what makes urban areas distinct, as well as dynamic shared community spaces.

## 10. Ana M. Lopez

### “Louver: Las Vegas” (2017)

My work utilizes disparate forms of metalworking in order to address a variety of relationships including those of the contemporary constructed body to industry, that of the individual to one's beliefs and also to the places we inhabit. An underlying narrative tendency and self-reference to the materials and processes of metalworking serve as unifying elements. Most recently I have focused on the metalwork associated with air conditioning as the subject of enameled steel and copper panels. Incorporated into the fabric of the rooms we inhabit, they are part of a larger story of our relationship to the natural environment. Living in Texas, one becomes acutely aware of our dependence on artificial cooling each summer. The availability of affordable “man-made weather” has affected the political landscape as well as the physical one in myriad ways, which I continue to explore. I am particularly interested in its expression as a form of invisible industrial craft that is woven into the fabric of domestic and professional spaces in the guise of louvered vents and diffusers. While designed to be homogeneous and discreet, what these details represent politically and environmentally are extreme. It is my hope that this body of work will bring that complicated relationship to the fore. *Louver: Las Vegas* depicts the skyline of Las Vegas, Nevada with the mountainous backdrop depicted in retro-reflective glass beads that mimic the glow of the city when a light is shone directly at them.

**Ana M. Lopez** is a metalsmith, educator and decorative arts scholar. Her creative work has been exhibited nationally and internationally, including 2018 solo shows at the Brookline Art Center in Boston, Massachusetts and at the Delaplaine Art Center in Frederick, Maryland. She was selected for a 2019 Maker-Creator Fellowship at the Winterthur Museum, Garden and Library in Winterthur Delaware. Ana is the author of the reference book *Metalworking Through History: An Encyclopedia*, published by Greenwood Press, as well as numerous other scholarly articles. She was a speaker at *Looking Forward: A Contemporary Blacksmithing and Metal Design Symposium* at Bryn Athen in the summer of 2019. Lopez has lectured extensively on her own work including as a presenter at the 2015 East Carolina University Material Topics Symposium, the 2017 Society of North American Goldsmiths conference and the 2019 College Art Association Conference. She holds an MFA in Metalsmithing from the Cranbrook Academy of Art and an MA in the History of American Decorative Arts from The Smithsonian Associates and Parsons School of Design. She is currently Associate Professor of Metalsmithing & Jewelry at the University of North Texas.

## 11. Daria Mikhailova

### “Cityscape” (2019)

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

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

**Daria Mikhailova** is a Moscow based artist whose practice lies in the field of the synthetic colours that can be found in the urban environment. The aim of the artist is to immerse the viewer in the artificial colours, to give an

opportunity to consciously see the colours that surround us on a regular basis, and to feel their beauty and peculiar aesthetics. She works in various media and her materials for artworks could diverse from sponges to video. In every new project Daria is trying to collaborate with the colour and to give it the opportunity to speak independently. Thus, in work with the sponges, artist used colour schemes from the packaging without changing its order to get a certain pattern. For the video works she used special technique of filming and montage to make the viewer perceive surroundings in a new way, to notice colours and their dynamics and rhythm.

## 12. HyunYoung Oh /오현영

### “Barcode 2018202” (2018)

나에게 바코드는 모든 가치가 기계화되고 코드화된 현대문명을 상징한다. 나의 그림은 그러한 환경 속에 알게 모르게 젖어 들며 각박해져 가는 나 자신과의 투쟁의 결과이고, 과거 자연과 어우러져 낭만적인 삶을 살았던 선조들에 대한 동경을 반영한 것이다. 과거 김홍도와 정선이 그린 금강산을 바코드를 이용해서 재현하다 보면 나도 모르게 어느덧 내가 사는 빌딩 숲처럼 되어 버린다. 나는 모든 가치가 자본화되고 도시화된 오늘날의 사회현실에서 결코 포기할 수 없는 인간 본연의 낭만성을 현대적 감각으로 구현하고 싶다.

For me, barcodes symbolize contemporary civilization in which all values are mechanized and coded. My paintings are of my struggle against such an environment and the longing for ancestors who have lived a romantic life in harmony with nature. I recreated the landscape of Mt. Geumgang through barcodes. Then, without my awareness, it became the building forest. I wanted to embody the humanistic romanticism, which must not be abandoned even in today's social reality where all values are capitalized and coded.

#### 바코드 산수로 재현한 총석정

총석정은 금강산이 동해로 뻗어내려 산기슭이 바다로 들어가 기암괴석의 돌기둥이 바다 위로 수직으로 늘어서 있는 신비한 절경이다. 오현영의 <총석정> 연작은 해강 김규진이 바다 쪽에서 보고 그린 대작 <총석정>(1920)을 현대적 감각으로 재해석한 것이다. 마치 석공이 정교하게 조각해 놓은 것 같은 이곳을 자신의 트레이드마크가 된 바코드 준법으로 그린 것이다.

현대 문명과 자본주의를 상징하는 바코드와 영수증, 그리고 도시의 휘황찬란한 간판들을 실크스크린으로 수없이 찍어서 만든 그의 총석정은 이제 신선이 내려와 놀았다는 낭만적 장소가 아니라 도시의 마천루처럼 변해 있다. 이러한 그의 작품은 바벨탑처럼 높이로 경쟁하는 도시의 건축문화를 환기시키면서 때 묻지 않은 자연에 대한 동경을 동시에 담고 있다. 전통과 현대, 자연과 도시, 동양과 서양 등의 경계를 거침없이 넘나들며 낯선 풍경을 창출하는 그의 바코드 산수화는 배급주의가 팽배한 각박한 현대사회를 풍자하고, 그럴수록 더욱 그리워지는 자연에 대한 자신의 낭만적인 환상을 종합하고 있다. / 최광진(미술평론가)

#### Chongseokjeong Recreated in Barcode Landscape

Cheongseokjeong refers to the magnificent scenery where the foothills of Mt. Geumgang run into the East Sea and marvelous rocks stand tall above choppy waters. Through <Choseokjeong> series, Oh Hyunyoung has successfully reinterpreted the masterpiece of the same title by Kim Gyujin created in 1920. The majestic landscape carved with the hands of heavenly masons is now newly born through the unique barcode technique.

<Chongseokjeong> series consist of numerous silkscreen barcodes, receipts and glowing signs of the city that represent contemporary civilization and capitalism. It is no longer a location with romantic tales where heavenly beings came down to appreciate, but just another trail of urban skyscrapers. The work reminds the viewers of metropolitan architecture where buildings compete one another in height as the Tower of Babel once did, while simultaneously describes the longing desire for the pure nature. His barcode landscape now crosses the borders between tradition and modernity, nature and city, and the East and the West, and goes onto satirizing contemporary capitalist society while holding onto the romantic fantasies on evermore nostalgic nature. / Choi Kwangjin (art critic)

### 13. JeongWon Park / 박정원

#### “#2018-I,II,III,IV,V,VI,VII” (2018)

가로등위에 앉아 있는 새를 보고 실 곳을 잊은 것 마냥 엉뚱한 곳에 앉아있다고 느꼈다. 하지만 혹시 거기서 또 다른 안식과 위안을 찾고 있는 건 아닐까하는 생각도 들었다.

그건 내 모습과 다르지 않았다. 이상을 좇고 변화를 추구하려하다가도 이내 편안함에 안주하려는... 오히려 변화의 두려움이 더 커서 이내 숨어버리는 나였기 때문이다.

답답하고 정신없고 시끄러운 곳에서 나 혼자 외딴 섬처럼 살고 있다 느껴지는데, 막상 떠나려하면 뭔가가 불편해지고 두려워지는...

도시에서 나고 자라서 그런 것일 수도 있지만...도시는 나에게 그런 대상이다.

20여 년 전 정말 좋은 휴양지에서 살아 보게 되었을 때 오히려 그 정신없음이 내겐 평화로움을 알게 되었다.

面 다른 공간이 되어 내 안에 맴돈다

面+綿 공간을 넘고 넘어 우리 안을 떠돈다

面+綿+面 돌고 돌아 마주하고 또는 빗겨가고...

도시안에서 우리네 모습과 생각을 찾는다.

정신없이 뻑뻑한 빌딩숲사이의 선과 면을 분해하여 미니멀한 아름다움을 찾고 싶고 다시 조합한 그 미니멀한 새로운 공간에서 나만의 공간을 만들고 싶다.

새로운 공간을 만들어 나가면서 그것은 그 안에서 새로운 이상일 수도 꿈일 수도 안식처일 수도 있음을 감상자가 느끼길 원하다.

내가 느끼는 도시의 공간이 내게서 머무는 것이 아니라 각자의 유토피아로 상상해 나가길 바라는 것이다. 내가 작업하여 이끌어낸 작업이 내 손끝을 떠나 감상자의 마음에서 마무리되었음 한다.

#### JeongWon Park / 박정원

목판을 이용한 작업을 한다.

목판을 이용하는 이유는 나무의 따뜻함과 정직함이 좋아서 선택했다. 붓보다는 자유스러움이나 자연스러움은 부족할지는 모르겠으나 면과 면이 겹치고 엮어지며 판과 물감, 종이와 만들어내는 우연으로 나만의 도시로 만들어낸다.

판화라는 장르를 베이스로 두고 있지만 단순히 여러 장을 찍는 복제의 의미를 두는 것 보다 목판을 이용하여 작업을 하는데 중점을 두고 싶다. 붓 대신 판을 사용하는 것이다. 내가 의도한 대로 판이 제작되는 것 못지않게 나무가 나타내 주는 결이나, 물과 물감이 만나 그때그때 달라지는 물성 또한 내 작업의 중요한 요소이다. 이런 요소들이 모여서 나의 의도 위에 우연이라는 상황이 없어지게 되는 것이다. 그래서 물감은 수성을 사용한다. 우연의 효과를 볼 수 있고, 부드러운 물맛도, 거친 없어짐의 느낌도 나타낼 수 있으며, 유성물감에서는 느끼지 못하는 따뜻함이 있다. 기름을 사용하지 않으니 환경에도 좋고 몸에 나쁜 영향도 끼치지 않는다.

### 14. YoungMin Suh / 서영민

#### “Emocell 감정세포” (2019)

끊임없는 인간관계 속에서 살아가는 우리들은 무수히 많은 감정들을 경험하게 된다.

미시적으로는 인간의 몸 속 세포작용에 의한 감정작용들이 일어나는 동시에, 거시적으로는 사회 속에서 개개인과 소통을 통해서 다양한 감정들의 교류가 일어나고 있다.

우리가 느끼는 감정들은 신체 내부의 신경세포작용들에 의한 것이며, 신경세포들은 결국 우리가 어떠한 생각을 하느냐에 따른 신경 호르몬의 영향을 받는다.

작가는 끊임없는 무의식적 감정작용들이 우리 신체 내부에서 마치 하나의 감정세포처럼 작용한다고 생각하여, 이를 “감정세포 (Emocell)”라는 주제로 작업을 하였다. 철사, 비즈, 실 등의 무수한 꼬임과 연결 행위를 통해서 만들어진 “감정세포” 조형물은 마치 우리 몸 속의 신경세포와도 유사한 형태를 보이게 된다.

#### YoungMin Suh / 서영민

섬유예술을 전공한 작가는 대학원 시절 스스로 통제 불가능한 우울과 분노라는 감정에 대해 고민하게 된다. 우리가 느끼는 감정의 주체가 과연 자기 자신인지, 아니면 신체 내부의 호르몬에 의한 것으로 이성의 통제 밖의 영역인지 혼돈을 느끼면서 작가는 이를 “감정세포 (Emocell)”라는 주제로 작업하게 되었다. 또한 어릴 적부터



집안에 장식된 세포구조 현미경 사진들을 보며 느꼈던 인체 내부 세포의 오묘한 아름다움을 작업에 접목시켜 작업하게 되었다.

### **15. Sandra Zanetti**

#### **“Leben ist kein ponyhof”(2018)**

**Sandra Zanetti** is an internationally exhibiting multi-disciplinary artist. Her work explores humanity's relationship with reality by examining the shift of the human condition in relation to technological advances. By surveying various documentation made by both humans and computers throughout time, she compares these places with what they once were, and what they have come to be in our trans-humanist present.

### **16. Alexandra Zevin**

#### **“Our Fuel Oil” (2018)**

“Our Fuel Oil” is a meditation on New York City's disparity in wealth. We are constantly invited to shop. What are we buying? Our economic system, with its dependence on fossil fuels, brings toxic, backbreaking work to some, and a twenty-four-hour party to others.

**Alexandra Zevin** is a Brooklyn based interdisciplinary artist working with environmental and collaborative themes. She earned her MFA in painting at Columbia University and her BFA at the School of the Art Institute of Chicago. She has exhibited in the U.S. and internationally at such venues as Cynthia Broan Gallery in New York and Townhouse Gallery in Cairo. She is a regular member of People's Puppets of Occupy Wall Street, a collective that helps front line communities to amplify their voice. She also co-facilitates “But a Shadow of Myself”, an intercultural project in which artists in New York and Cairo collaborate. In 2016, she facilitated a collaborative project called “Shadowing Our Waterways”, sponsored by the Brooklyn Arts Council. Community members in New York and Cairo studied local waterways, made puppets and videos about them, and drew collaboratively.

### **17. Hanwen Zhang**

#### **“Sheep Pen Town, No.2” (2018)**

Sheep Pen Town contains a series of photo juxtapositions work. The subject matter is an isolated industrial town attached to a local state-owned cement factory in Northeast China. I was born in this town and returned for the first time in 2018—almost two decades after I left. Photos taken from the trip are juxtaposed with images selected from my family album taken by my father, presenting and examining the current status of this area while reflecting on the relationship between space, ideology, memory, and images.

Sheep Pen Town is the first section of The First Line of China—a long-term project launched in 2017, which consists of three sections by now.

#### **Hanwen Zhang**

Born in Changchun, China, Hanwen Zhang is an artist and filmmaker who currently lives in New York. He received a BS degree in Mathematics and Physics from the Tsinghua University in 2016 and an MFA degree in Photo, Video and Related Media in the School of Visual Arts in 2019. Zhang's practice is mostly based on still and moving images, supplemented by performance, digital technology, and writing. Derived from observation of personal experience, he examines the status of existence and identity issues in contemporary society, as well as their relationships with ideology, space, memory, and body. His work has been exhibited in Power Station of Art (Shanghai), Fou Gallery (New York), Art Academy of Tsinghua University (Beijing), and other places and his writing has been published on ArtCo China, BLINK, BROWNIE, and other media outlets.