

Perspectives 2020

CICA Museum

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Featured Artists 참여작가:

Ekaterina Adelskaya, Pierre Ajavon, Swen Bernitz, Michael Borowski, Elia Bosshard, Decheng Cui, Cedric van Eenoo, Yoon-Hyo Eun / 윤효은, Elizabeth Folk, Angelika Haak, Pamela Hadley, Su-Min Han / 한수민, Hye-yeon Kim / 김혜연, Silver Kim / 김실버, Su-Hyun Kim / 김수현, Jean-Francois Lanthier, Claire Sunho Lee, Ho-Hyun Lee / 이호현, Hyeon-O Lee / 이현오, Min-Jae Lee / 이민재, João Cristóvão Leitão, John Manion, Laura Magnusson, Chadwick Moore, Toban Nichols, Alan Perry, Mikey Peterson, Anne Plaisance, Cassie Shao, Hannah Smith, Adam Tománek, Qianwen Yu

1. Ekaterina Adelskaya

“Blurring” (2017)

"Blurring", Artificial silk, 75x34x4 cm

The artist created the object using a fire gun in order to melt fabric, bringing out the three-dimensionality quality of the white, flatted surface. In doing so, a particular aesthetic of the object is resonating with a new age of technology, emphasising the sculptural notion of a painting. The title “Blurring” invites the viewer to think about the dissolution of traditional categories of artworks as well as the proliferation of new art forms.

Ekaterina Adelskaya is a Russian multimedia artist, born in Moscow in 1988. In her artistic practice, she often experiments with transformative reactions of materials through fire techniques. In the process of material destruction, she sees something beautiful and ugly, something Uncanny or even some elements of Convulsive Beauty, in which a damaged object presents a singular aesthetic form. The element of chance and uncontrolled power is also taking place in her practice when she melts fabrics. Psychology, philosophy and the natural process of physical decay are her main sources of inspiration.

Ekaterina's outcomes won first prizes, including a competition 'Space' at the Winzavod Contemporary Art Center as well as a competition 'Urban Landscape' at the IZO Art Gallery in Moscow. Also, she has participated in exhibitions in Russia and Europe, among them the ArtPlay Centre and the Espacio Gallery in London, United Kingdom. On top of that, her works have been publishing in art magazines worldwide.

2. Pierre Ajavon

“Fixing a Hole” (2019)

Fixing a Hole Synopsis :

By trying to fix a hole to stop our mind from wandering on the other side...

Electronic music composition mixed with a lunar sound recording from NASA.

Pierre Ajavon is a video artist, composer, musician, and a sociologist whose main area of research was a psychedelic movement and its cultural impact, Pierre Ajavon moved into video art when he saw the possibility of bringing the sound and moving image together. He produced many experimental short films which he filmed, edited, and provided with a musical production. Pierre Ajavon speaks his language of sounds and images that is understood without translation into words. He lives in Paris and exhibits internationally.

3. Swen Bernitz

“ESSEN II” (2019)

“ESSEN III ” (2019)

The series "ESSEN 51" deals with the post-industrial transformation of an urban landscape and the emergence of a new urban district. The Krupp cast steel factory, the nucleus of the later Krupp group and German heavy industry, was built on the shown site at the beginning of the 19th century. Strongly destroyed in World War II, parts of the site were used for locomotive and wagon construction until 1997. Due to years of non-use, the natural vegetation on the former industrial site had been reintroduced and spread. In 2018, the redevelopment of the brownfield site began. Within 20 years, the area is to be converted into a new urban district, the 51st of Essen. Up to 2,500 apartments and various commercial units are to be built.

Swen Bernitz

Born 1970 in Berlin (East). Self-taught photographer, since 2008 documentary long-term projects on the topics of built environment, urban landscapes and modern urban development. Awards: Highly Recommended at European Architectural Photography Prize 2019, Shortlist Felix Schoeller Photo Award 2019 and Finalist Photolucida Critical Mass 2019.

4. Michael Borowski

“Overlook” (2017)

The series Feral Infrastructure speculates on the integration of smart technology into the rural landscape. Devices for recording and transmitting data have become increasingly prevalent in cities. These include radio masts and towers, transmitter stations, various antennae, and traffic light cameras. They are installed unobtrusively, often invisible in the daily lives of inhabitants. My photographs draw attention to these devices by situating them in an unexpected context. Seeing them installed in the forest raises questions about their function in both urban and rural areas. Are these forgotten pieces of technology? Or are they intentional installed here? Do they continue to record and transmit data of their surroundings? If so, for whom and for what purpose? My photographs suggest what an Appalachian science fiction might look like, and how future technologies will impact these regions.

Michael Borowski uses metaphors of building and construction to examine societal values that are embedded in the built environment. His work combines photography, installation, and performance to show parallels in the staging of images, identities, architecture, and design. Previous projects have addressed themes of migration, intimacy, queer space, and the blurring of public and private life. His work has been exhibited in Site:Brooklyn (New York, NY), The Colorado Photographic Arts Center (Denver, CO), the Prairie Center for the Arts (Peoria, IL), and Espace Projet (Montreal, QC.) His installations have been included in Art in Odd Places, and FIGMENT (New York, NY.) He holds an MFA from the University of Michigan, and is a 2019 recipient of a grant from the Graham Foundation. He currently lives and works in Blacksburg, VA and is an Assistant Professor of Photography at Virginia Tech.

5. Elia Bosshard

“Silent Fields” (2019)

'Silent Fields' is a work of contrasts: presence and absence, constructed and organic, permanency and ephemerality of physical objects, real and imagined.

The fields are open spaces to be filled. They divide the space and frame the emptiness between.

The fields reveal themselves to be constructed. They exist as a collection of materials that come into contact for a time- light directed to reflect and refract within twisting plastic threads- this interaction revealing solid form.

They are a singular strand and a collective of thousands. One field is repeated five times yet each field is unique as each thread is secured individually, its' own tension created, and relaying light accordingly.

Light is both an object itself and the means for us to see physical structures. The forms shift slowly- can we see these transformations taking place or perceive them only when they reach a moment of stillness.

The fields resemble a scrim- a dramatic device that allows you to see the duality of a space by lighting on both sides of a gauze wall- though 'Silent Fields' is a constructed experience and makes no attempts at illusion.

Elia Bosshard is an Australian artist based in Sydney. Her practice, conceived through site-specific installation, sculpture and scenography, is an inquiry into our perception of constructed environments and our physical relationship with them. She aims to reveal the dynamics and details of navigating space by redirecting our gaze through imposed installations, proposing interruptions that offset intuitive paths, making us aware of our sensory peripheries and perception, forming alternative relationships to space.

6. Decheng Cui

“ $f(x^2+x-2)$ ” (2019)

“ $f(x^3+11x)$ ” (2019)

Senses is more trustworthy than sensibility. Many people believe that sensibility is impossible to analyze. Some people believe that sensibility is separated with Senses. However, I believe that the reason why people think sensibility cannot be analyzed is just the human brain cannot handle too much information consciously at the same time. I rely on completely rational to create visual art works in order to figure out what is the feeling of beauty by senses. I never select a color by vision; I only pick up color by number. The system, calculation, and number are much more important than print work. I can say, my really work are them, and the physical works is just a result or derivative of them.

Cui, Decheng is a conceptual visual artist who relies on sense to create art works. Decheng is an international artist whose main activities are in China and U.S.

7. Cedric van Eenoo

“Untitled” (2019)

Cedric van Eenoo is an award winning artist, musician, filmmaker and scholar. He is a member of Brooklyn Arts Council and affiliated with Manhattan Graphics Center. His art is represented by Tokyo Art Agency, Gallery 104 and World Fine Art Gallery in New York City.

8. Yoon-Hyo Eun / 윤효은

“집에서 10분” (2017)

“바다는 가뉘 들 수 없다.” (2018)

“나비일레라” (2016)

보통 작업을 할 때 개인을 주제로 작업을 진행해왔다. 자신의 생각, 감정변화, 경험들을 더 세세히 투영하고자 노력하였고 작업에 반영하였다. 특히 '나비일레라' 작품은 내성적인 성격으로 인해 외부환경에 적응해 나가는 것은 쉬운 일이 아니었던 당시의 상황을 표현하고자 시도한 작품이었다. 보통 작품 속 '나비'는 기쁨과 길조, 재생과 부활이라는 상징성을 가지지만, 여기에서는 자신의 감정을 대변한다. '누에고치'는 애벌레가 성충이 되기 전 외부환경으로부터 자신을 지키기 위해 만드는 공간이다. 작품 속 수 많은 누에고치들은 나비('나' 자신)가 어떠한 방해 없이 편안하게 위안받을 수 있는 자신만의 공간을 나타낸 것이다.

'집에서 10분' 작품은 '울산 주전 몽돌해안' 현재 살고 있는 곳에서 가장 가까이에 위치한 바다를 표현한 것이다. 생각이 많아질 때면 이곳을 찾아간다. 파도가 쳤다가도 아무 일 없다는 듯 고요해지고, 파도로 인해 젖었던 몽돌들이 다시 마르는 모습, 시간이 수없이 흘러 지났음에도 보여지는 이곳은 늘 같은 모습 그대로였다. 걸보기에

변하지 않는 바다의 풍경이 꼭 우리가 살아가는 세상같이 느껴졌다. 그렇기에 이곳의 모습을 재현하고, 여러 사람들과 공유하고자 한다.

‘바다는 가뉘들 수 없다’ 작품은 ‘집에서 10분’의 연결작업으로 제작하였다. 이 작업을 진행하던 당시, 생각을 정리하기 위해 ‘주전 몽돌해안’을 자주 가게 되었다. 집에서 가까운 거리라도, 이곳을 가기 위해선 시간을 내어야 했기에 어려울 때마다 바다를 계속 옆에 두고 볼 수 있었으면 하고 바랐다. 그러나 가장 넓고 큰 자연인 바다를 가두어 둘 수 없기에 갇힌 수조 안에서 넘치는 바다로 표현하였다.

윤효은 Yoon Hyo Eun

한국화를 전공하고 있으며 경북대학교 미술학과를 졸업하고, 대학원 석사과정 재학 중이다. 2016년 <대구권 미술대학 연합전 – 거의 최초에 가까운 전시>와 2017년 대구 롯데갤러리 초대전 <화기애애>를 시작으로 한지를 이용한 작업을 하고 있다. 현재 진행하고 있는 작품들은 한지를 이용하여 만들고자 하는 형체를 제작하여 먹과 직접 만든 안료를 같이 사용한다. 한지로 만든 오브제를 평면작업에 입체로 드러나 보이게 하거나 설치작업으로 이루어진다.

9. Elizabeth Folk

“The Salton Sea is an Endorheic Basin” (2019)

The Salton Sea Is An Endorheic Basin, 2019 (2 min., 30 sec.):

This short film documents the 2019 maiden voyage of Lucy's Salton Sea Recreation Vessel; a paddleboat with a self-spanking feature designed in the 1950's US desert modern aesthetic. The paddleboat is captained by a Lucille Ball impersonator. The work muses upon the complexities and ambiguities of activism throughout US history by looking in particular at pioneering female comedian Lucille Ball allowing her character to receive regular spankings on I Love Lucy. I Love Lucy (1951-1957), one of the most beloved sitcoms in the history of US television, was progressive in that it made Lucille Ball the first woman to headline a prime time television spot, introduced one of TV's first interracial marriages, and Lucy and Ethel's antics make the show pass the Bechdel test with flying colors. However, scenes of Desi Arnaz' character spanking his wife seem sinister when viewed through a contemporary lens. The setting of the Salton Sea (California's largest lake, an accidental and booming vacation oasis in the 50s- including Lucy's and Dezi's vacation home- and now an environmental disaster) serves as a metaphor for the inevitable, necessary, and sometimes beautiful decay of an enigmatic American myth.

Elizabeth Folk

My creative practice is situated in interdisciplinary sculpture with empathy and social justice as points of departure. My recent works re-contextualize modernist design to investigate issues of class, labor, race, gender, and power in the United States. My works take the form of kinetic sculptures, videos, interactive installations, performances, and public projects, often using humor and play to stimulate discourse. I have exhibited at venues such as the Denver Art Museum, Los Angeles Contemporary Exhibitions, the Torrance Art Museum, Highways Performance Space, the Boulder Museum of Contemporary Art, and the Santa Barbara Museum of Contemporary Art. I earned an BFA from the University of Colorado, Boulder, and an MFA from the University of California, Santa Barbara.

10. Angelika Haak

“Portrait of the Unknown” (2018)

Portrait of the Unknown, 2018, 1-channel-video installation, HD 16:9, loop, 34.20 min.

The video »Portrait of the Unknown« plays with the construction and deconstruction of stereotypes and traces the blurring of boundaries between age, gender and ethnicity. The portrait changes slowly but steadily and confronts the viewer with a disturbing, partly surreal and not clearly assignable counterpart. The moment of change is not obvious and amplifies the irritation when looking at the portrait. The continuous classification and assessment of worldly phenomena takes place via categories and stereotypes. Man thus develops experience-based predictions and patterns. What happens if the counterpart does not fit into any known pattern?

Angelika Haak is a mixed-media artist based in Cologne, Germany. In her artistic work, she explores the construction and deconstruction of identities. The focus is on the human being, his ideas of normative ideals, action structures and ways of thinking. An essential feature of her work is the detachment of subjects and objects from their spatial and social context. The work of Angelika Haak receives its fundamental intensity through symmetry and formal rigor. The vertical or time-based repetition of actions, images and forms compels a focus and concentration on the essentials in their content and formal reduction.

11. Pamela Hadley

“(R)evolution” (2018)

(R)evolution, 2018, Video Animation, 20:00 loop -

An animation made with motion graphics in Adobe After Effects, (R)evolution, 2018 starts with a basic geometric form - the square - and, through intense multiplication and layering, creates increasingly complex organic imagery. The movement and formation of this imagery references scenes rooted in landscape or seascape vocabularies. However, it never becomes these things. Instead, an overtone of haunting predominates the viewing experience. Scenes familiar, not quite identifiable. Moments lived, not quite remembered. Things becoming, not quite alive.

Pamela Hadley

Originally from Washington, DC, Pamela currently lives in Chicago where she recently received her MFA from the School of the Art Institute of Chicago. Her practice uses abstract animation and digital projection in ways which investigate relationships between situation and perception. She carves out highly immersive, contemplative spaces that open potentialities outside of existing cultural systems of value. Pamela's work has been exhibited in Washington, DC with organizations such as Civilian Art Projects, Transformer, and Dupont Underground as well as in Chicago at Roman Susan Art Foundation, Wedge Projects, and Dfbrl8r.

12. Su-Min Han / 한수민

“기억의 단상 1” (2018)

“기억의 단상 2” (2018)

“기억의 단상 3” (2019)

“기억의 단상 4” (2019)

나의 작업은 단순한 질문에서 시작되었다.

과연 나의 기억의 몇 퍼센트가 사실일까?

우리는 매순간 눈을 통해 수많은 정보들을 뇌로 전달하고 저장한다. 이때 눈으로 바라본 시각적 정보들뿐만 아니라 몸으로 지각된 다른 기관들의 모든 정보들이 함께 저장되는데, 아쉽게도 이러한 정보들은 당시 경험한 모든 것이 남는 것이 아닌 자신의 관념과 불안, 의지에 따라서 재구성이 된다. 또한 우리는 의식하고 있지 않더라도 매순간 여러 감각을 통해서 기억의 한 부분에 자리하게 된다.

이러한 과정은 나에게 기억의 본질에 대한 의문을 갖게 했고 사실에 대한 의심을 만들었다.

현재 내가 보는 것들 또한 나의 주관적인 인지과정을 통해 기억으로 저장이 되기에 어디서 어디까지가 사실인지 의구심이 들게 되었다.

사진은 눈앞에 존재하는 것들을 촬영한다. 나의 사진 또한 분명히 존재하는 어떤 것들을 촬영 했다.

사진 속의 오브제들은 길가다가 마주친 주변에서 흔히 볼 수 있는 것들이다. 뽁뽁이 놓여있는 건물들, 천에 덮여 버려진 자전거, 마을 어귀에 있던 공장, 널브러져있는 플라스틱 통들.

이처럼 실제로 존재하는 사물들을 과장하고 왜곡하는 등 이질적으로 표현함으로써 기억과 사실의 관계에 대한 나의 생각을 표현하고자 노력했다. 표현할 때는 당시 실제로 내가 느꼈던 감정이나 기억 속에서 상징적으로 남은 색, 감각들을 위주로 작업을 진행했고, 아웃포커싱이 아닌 수백 장의 이미지 중첩으로 만들어졌다. 이는 경계가 모호하고 겹쳐진, 재구성된 기억들과 상징적으로 저장된 여러 감각들을 표현한 것이다.

Su-Min Han / 한수민

배재대학교 광고사진영상학과와 미술디자인학부 서양화전공을 졸업. 청년예술가단체 '온더로드'대표. 작업은 주로 존재의 본질에 대한 질문을 던지며 사진, 회화, 영상 등 여러 매체로 시각화한다. 2018 11월 상상채굴단 갤러리_그룹전 참여, 2019 12월 파리 Galerie Studio BB_단체전 참여, 2019 12월 Malong Art Space_단체전 참여, 2020 2월 서리풀청년아트갤러리_그룹전 예정.

13. Hye-yeon Kim / 김혜연

“Insomnia Perspectives” (2018)

불면증이란 서로 다른 관점의 차이에 대해 고민하면서 생기는 문제점 중에 하나이다. 조용한 새벽 거친밤을 보내는 사람들, 평화롭게 자고싶지만 생각만큼 쉽지 않다. 눈을 감았을때 느껴지는 여러가지의 시선들을 되뇌어본다. 불안하게 느끼던 소리를 시각화하여 다양한 패턴을 만들었다. 이러한 시선에 벗어나 가끔 당신 주위에 있는 것들과 거리 두는 것을 주저하지 않아야 한다. 영상을 통해 깊은 생각속에서 다른 관점은 당신이 새로운 관점을 생각해보며, 자신이 누구인지 그리고 무엇이 자신을 움직이게 하는지 기억하도록 도와줄 것이다.

Insomnia is one of the problems that arise from worrying about differences in perspective. People who spend a quiet day and a rough night, want to sleep peacefully, but not as easy as you think. When you close your eyes, you can look back at the different gazes you feel. Outside of this line of sight, other points of view should not hesitate to keep away from things around you sometimes. This means you get a new perspective, who you are and what makes you move It will help you remember. Various patterns were made by visualizing anxious sounds.

작품의 선정에 있어서 모두에게 공통으로 주어진 의미 대신에, 각 개인의 새로운 의미들을 추출해 내고자 한다. 그렇게 함으로써 의미, 단어에 대한 우리의 고정관념과 개념이 얼마나 허구적인지, 혹은 누군가에 의해 인위적으로 조작되고 강제되었는지를 드러낸다. 이러한 관계의 해체와 재발견을 통해 우리 자신의 진정한 정체성을 발견하며, 스스로 변할 수 있도록 시도한다. 작품은 여기에 참여함으로써 진정한 자아를 발견하는 도구가 된다. 움직이는 영상과 미디어 매체를 사용하여 공감하기 쉬운 소통의 방법으로 오브제를 통해 스토리텔링을 담아 프로젝트 매핑 기법 또는 인터랙티브 미디어 아트 전시 기술을 사용하며 작업하고 있다.

14. Silver Kim / 김실버

“The Sense of My Finger from the series of 'Acts” (2018)

“The Chair” (2019)

“The Mirror” (2019)

사진은 시공간 그리고 관계의 예술이다.

Acts 시리즈는 사진을 찍는 행위 그리고 보는 행위에 대해 다시 생각해보고 나아가 사진의 새로운 가능성에 대해 탐구한다.

Acts프로젝트의 첫 번째 시리즈인, The Sense of My Finger은 손가락 감각으로 셔터를 조절하며 그 시간 그 공간에서 찍는 행위 자체에 집중하여 이미지를 만들고, 그로 인해 얻은 이미지를 다양한 시각에서 볼 수 있는 시공간을 형성하여 보는 행위 자체에 집중하도록 유도하는 작업이다. 관객들이 이 특정 공간과 이미지 사이에서 형성되는 관계 속에서 본다는 행위를 더 감각적으로 경험하길 바란다.

Silver Kim with photography

사진 찍는 행위를 좋아한다.

나의 사진 행위가 나를 포함한 현시대 사람들의 하루에 어떠한 긍정적인 자극이 되길 바라는 마음으로 작업하고 있다.

15. Su-Hyun Kim / 김수현

“한국의 노인 장행남에 관한 기록” (2017)

한국의 노인 장행남 씨의 삶에 대한 감상을 영상언어를 통한 뉘앙스 구축만으로 전달합니다.
장행남 씨는 2020년 80세가 됩니다. 딸 하나와 아들 둘을 두고 있으며 아내와 함께 의정부시에 살고 있습니다.

Su-Hyun Kim / 김수현

영상매체를 사용하여 세계와 인간, 삶 세 요소의 관계를 탐구하고 있습니다.

16. Jean-Francois Lanthier

“Hope” (2019)

“Hope”, 2019

It's a photography about an interpretation of the hope concept and self-aware. The model wear my clothes. And it's a part of the serie “Inner Life”.

Jean-Francois Lanthier

I began a bachelor in Fine and Media Arts at the Universite du Quebec a Montreal in 1997 and I finished in 2007, also I studied Art History during these years. My specialty was video art, photography and aesthetic. I also studied electroacoustic composition at Universite de Montreal. Between 2006 and 2011, my video works was seen in several festivals in Europe and USA. After that I take a couple of years for thinking about my practice and the result was to change my primary practice, and it's became photography.

17. Claire Sunho Lee

“Domestic Calculus #1” (2017)

“Domestic Calculus #2” (2017)

“Domestic Calculus #4” (2018)

“Domestic Calculus #5” (2018)

“Domestic Calculus #6” (2019)

The photographs of everyday, often overlooked, objects scrutinize what “reality” means. The scenes require a second, longer, look for they appear to be somewhat “wrong” and, thus, arouse suspicions. The resulting ambiguity attempts to analyze the relative values the subjects may possess apart from the classical conditioning value-laden views. Such relativism challenges justified belief and discloses that there may be more beyond the a priori truth.

Claire Sunho Lee is a photo-based conceptual artist born in Seoul, Korea. She received her B.F.A. in Photography and Imaging from Tisch School of the Arts at New York University in 2017. Claire was initially interested in defining the world on her own terms and definitions as a creator establishing another world as the a priori truth. However, she felt hypocritical at times that she tried to find one, only one, answer, despite its effort to be distinctive, when the act of searching was to avoid the one answer from the first place anyway. Since then, she has been concentrating on seeing varied meanings in what the society rather objectively defines and pursuing to make them be versatile in its function and meaning. Claire presents a controversy using everyday life situations to initiate a discussion about the reality and question acceptable norms. She is currently attending Royal College of Art for her Masters in Art and based in London and Seoul.

18. Ho-Hyun Lee / 이호현

“Toco toucan burger” (2019)

토코투칸 새와 썬코뉴어 새는 남미 열대우림에 사는 생명체이다. 우리는 토코투칸 과 썬코뉴어 이라는 단어는 다소 생소하지만 열대우림에 사는 대표적인 동물로서 귀여운 생김새로 많은 사랑을 받기에 열대우림을 경험해 보지 못하는 한국에서도 낯설지 않다. 이처럼 우리는 열대우림을 쉽게 접하지 못했지만 미디어나 이미지를 통해 간접적으로나마 경험을 하고 있다. 특히 우리는 새로운 환경인 열대우림이 지니고 있는 다양하고 신비로운 생명과 찬란한 색깔에 대해 상상하며 그곳을 마음속으로 그려보며 눈으로 담고 싶은 욕구가 샘솟는다. 이처럼 이 작업은 열대우림에 대한 동경을 바탕으로 직접 눈으로 담고 싶은 소망을 나타냈다. 그림 속 새는 열대우림을 누비며 다채로운 생명과 색깔을 현재 한국에 있는 나에게 전해주는 전령사 역할을 하고 있다.

Ho-Hyun Lee / 이호현

본인의 일상에서 관심 있는 것들 혹은 개인적인 추억이 담긴 물건들은 하나의 형태로 단정 지을 수 없다. 기억을 회상할 때에는 개체에서 파생되는 여러 갈래의 기억들로 퍼져 나가는 것처럼 그림을 보면 하나의 형태가 여러 가지의 이미지로 구성되어 있는 것을 알 수 있다. 이는 다양한 재료가 모여 하나의 형태를 이루는 햄버거 형태를 차용하여 뒤엉켜 있는 기억의 조각들을 한눈에 알아보기 쉽게 정리를 한 것이다. 물론 개인의 기억은 타인과의 교감이 다소 어려울 수도 있다. 그래서 본인은 관람자에게 보다 친숙한 이미지를 차용하여 나의 내면적 조각을 교감할 수 있도록 유도한다.

19. Hyeon-O Lee / 이현오

“My Landscapae#2” (2017)

“My Landscapae#4” (2018)

“My Landscapae#6” (2017)

“My Landscapae#8” (2017)

도시에서 태어나고 그 속에서 자란 나는 언제나 이 사회 속에 속해 있다고 느꼈다. 하지만 군대에서 전역 후 돌아왔을 때 내가 겪었던 사회는 예전과는 사뭇 달랐다. 전역하기 전에는 자신감도 넘쳤고 사회에 대한 기대감도 컸다. 하지만 보편적으로 사회가 요구하는 군필자가 되었어도 아르바이트 자리 하나 구하지 못하는 내 모습을 보며 이 사회에서 혼자 동떨어진 느낌을 받았다. 그때의 내가 느낀 감정을 태어나고 자란 서울 도심의 배경으로 하여 고요한 풍경을 찾아 사회를 바라보는 나의 시선으로 기록했다.

Born and raised in a city, I have always felt that I belonged to my society. The society I experienced after being discharged from the army, however, was no longer the same. In the army, I had been confident and had high expectations for the society. When I completed my military duty, which is required by society at large, I found myself unable to find even a part-time job. I felt I was isolated by this society. I recorded those feelings through my lens toward the society against the backdrop of serene scenes in central Seoul, the home where I was born and raised.

Hyeon-O Lee / 이현오

사진 전공으로 경일대학교에 재학 중이다. 2019년 <아시아프>와 <문래동 원정기 : 고독한 밤, 찾아온 당신에게> 전시에 참여하고 2019 IPA(International Photo Awards), Honorable Mention에 선정되었다. 사진 매체를 중심으로 도시에서 일어나는 현상이나 느끼는 감정에 대해 작업을 진행하고 있다.

20. Min-Jae Lee / 이민재

“Fountain 샘” (2019) “Propagation 증식” (2018)

‘샘(2019)’은 큰 흐름 안에서 끊임없이 변화하는 에너지의 양상을 공감각적으로 나타낸다. 그림의 제스처적이고 청각적인 요소는 직접성을 전달한다.

‘Fountain(2019)’ indicates aspect of life-force and energy in flux synesthetically. Its gestural and aural elements convey a sense of immediacy.

‘증식(2018)’은 작가의 세계관과 현실을 인지하는 관점에 큰 변화가 있었던 시기 이후에 만들어진 내면의 풍경화다. 변화 과정의 경험들은 궤도의 흔적으로 기록된다. 자연의 순환과 이치 속 씨앗의 잠재력과 생명력에 영감을 받았다.

‘Propagation(2018)’ depicts the painter’s inner landscape after a period of transformation of her perception of reality and worldview. It reflects trajectory traces of the process through organic and visceral imagery. It was inspired by life-force and potential contained in seed as a part of nature.

이민재는 런던 슬레이드 스쿨에서 순수미술 학사를 전공했다. 대상 없는 자각을 중심으로 작업을 하며 의식의 상태를 탐구한다. 영국, 미국, 한국에서 그림을 전시해온 작가는 현재 서울을 기반으로 활동하고 있다.

Minjae Lee(b.1992, Seoul) is an artist currently based in Seoul. Her practice is centered in a presence of non-dual awareness, exploring the ecology of consciousness. She received a BFA at Slade School of Fine Art in London. Her paintings have been exhibited in the UK, USA, and South Korea.

21. João Cristóvão Leitão

“The Garden of the Forking paths” (2016)

“The Garden of the Forking paths”, 2016, 3-channel-video installation, HD 16:9, loop, 16 min.

Minotaur and Icarus: both imprisoned in a palace that, after all, is an unspeakable Garden – in the centre, the deep woods; ahead, the open sea; behind, the endless desert. That Garden is the same size as the world. Or rather: it is the world. In it, everything exists countless times and any place is another place. In it, time forks, perpetually, towards innumerable futures. It is known, however and because the world is not perfect, that someday the labyrinthine paths of the Garden will converge.

João Cristóvão Leitão (1990, Portuguese) Earned a Bachelor’s degree in Theatre (Dramaturgy) at the Lisbon Theatre and Film School, and a Master’s degree in Multimedia Art at the School of Fine Arts of the University of Lisbon. Currently acquiring a PhD in Fine Arts by the same institution, researching subjects related to the practices of expanded cinema and to the literary and philosophical universe of Jorge Luis Borges. Also obtained training from Guillaume de Oliveira (2013) of the Oskar & Gaspar collective. As a creator, founded the performance collective 3.14 (2010-2012) and collaborates, since 2012, with the artistic collective SillySeason. Develops video art and installation projects, which have been displayed around the world and awarded in Portugal. Has a scholarship by the Calouste Gulbenkian Foundation – Centre for Modern Art (2015 and 2017) and by the National Department of Arts (2017 and 2018), and is represented by the French platform Heure Exquise: Centre International pour les Arts Vidéo. Has collaborated with Mole Wetherell, of the British/Belgian Company Reckless Sleepers (2012), Rabbit Hole (2014), VIDEOLOTION (2015-2017), Elmano Sancho (2015), Ana Jezabel and António Torres (2017), Daniel Gorjão/Teatro do Vão (2017), João Pedro Fonseca (2017) and Rodrigo Pereira (2018). Taught Interpretation IV (Media Workshop) in the Theatre (Actors) degree at the Lisbon Theatre and Film School (2014-2015) and monitored a live-image workshop at the School of Fine Arts of the University of Lisbon (2016). Also taught Art Management at the António Arroio Secondary Arts School (2016-2018).

22. John Manion

“Softness” (2019)

“Don’t Judge” (2019)

Softness:

This sculpture was modeled originally in oil-based clay. A rubber mold was taken off of the original and an expandable flex foam cast was made. Rubber bands were used to create the indentations seen on the final sculpture. Another mold was taken off the altered casting and the final was cast in Hydrocal gypsum. The process and the materials used to make the sculpture become embedded in the layers of meaning that are evident.

Don’t Judge:

This sculpture was originally modeled in oil-based clay. A rubber mold was taken off the original and an Aquaresin cast was made. This form represents an explosion emerging from a designer handbag which is resting on top of a stylized tree stump. Giving a permanent form to something that is so transient and that has ominous associations is a theme that I explore with my current work.

John Manion grew up in Brookline, MA and graduated from the University of Massachusetts Amherst with a BFA in Sculpture. Directly following his undergraduate degree, John attended The University of Iowa where he earned his MA and MFA degrees in Sculpture. After living in NYC for eight years, John moved to Albany, NY where he continues to create representational hybrid objects. John has exhibited his Sculptures in Brooklyn, NY, Washington DC and Alexandria, VA among other locations.

23. Laura Magnusson

“Blue” (2019)

Blue_ a silent, digital film shot entirely underwater on the seafloor of Cozumel, Mexico, seventy-feet beneath the surface - seeks to elucidate the psychological and emotional impacts of trauma from sexual violence. The work is autobiographical, informed by my own journey as a survivor.

Alone on an ocean “tundra,” wearing a protective clamshell-like parka and winter boots, I arduously move, exhale, and burrow through the afterlife of sexual violence. The medium of water, with its destructive potential and capacity to heal, in addition to the weight of an air tank, with its promise of survival and threat of impending emptiness, hold the fullness of traumatic experience. In this silent, psychic landscape, I bear witness to the complex nature of trauma and the ongoing process of healing.

Blue is the impact statement that I was not permitted to give before the law. This visual testimony is produced by and housed within digital film. Visual metaphor and somatic expression become my voice. The screen becomes a proxy for me and my body. The viewing environment becomes a site for my testimony to be delivered and publicly witnessed.

Credits

Cinematography by Liquid Motion Film

Laura Magnusson is a Canadian interdisciplinary artist and filmmaker from Winnipeg, Manitoba. She is currently based in Ann Arbor, Michigan, having recently completed her MFA at Penny W. Stamps School of Art & Design at the University of Michigan. Magnusson has received funding from all levels of Canadian government and has a permanent public sculpture on display at the University of Manitoba.

24. Chadwick Moore

“Bazaar Microclimate #1” (2017)

“Bazaar Microclimate #2” (2017)

“Bazaar Microclimate #4” (2017)

These pieces are part of a series I began after taking a trip to Myanmar a few years ago. The country had recently opened its doors to foreign travel and investment after decades of isolation. It seemed to be the ideal time to visit before Starbucks and McDonald's began to spring up. Every town and village I went through would have a lively outdoor market or “bazaar”, mostly selling traditional handmade clothing, baskets, tools etc. Inevitably, in each bazaar I would come across a stall that stood out in striking contrast to the others. These stalls would have cheaply made, mass produced goods commonly for at any discount store in the U.S. and seemed very out of place. I began to see them as a type of portal through which you could enter into completely different atmosphere of commerce, culture and worldview.

I used materials commonly found in any art studio as “canvases” for both of these paintings. The larger one was a table top I used to hold my paint and brushes and the smaller one was part of a drop cloth covering the floor of the floor where I worked. All of the random marks and spills on the surfaces seemed to take on a life of their own and asked to be incorporated into the series. I took photos I had taken during my trip of the above mentioned stalls, cut them into strips of various sizes and collaged them onto to the paintings, forming compositions that collaborated with the existing splatters and drips.

Chadwick Moore's intensely elaborate work shifts between drawing, painting, collage and sculpture. Using a wide range of components -from discarded infant formula bottles and abandon furniture, to collage imagery from both found and personally taken photographs- he builds a dense palette to create psychological landscapes. Chadwick received an MFA in Painting from The San Francisco Art Institute in 2004, a BFA also in Painting from the University of Georgia in 1999 and has exhibited throughout the United States. Born in 1975 in Georgia, he has lived in the Bay Area for the past eighteen years. When not in the studio, Chadwick is caring for his daughter or attempting not to ruin another dinner for his wife at home in Oakland, or at his in-laws in Malaysia.

25. Toban Nichols

“Saturnine Tassajara” (2016)

Toban Nichols video Saturnine Tassajara (2016) tells the tale of two monstrous outcasts, who, in the midst of existential crisis, set out on a hero's journey to search for what is missing in their respective lives. Intertwining both the narrative structure of an Ancient Greek play and the compositional underpinnings of a pop song, the story alternates between four acts and three response choruses.

Like Nichols' photographic and videographic work, Saturnine Tassajara explores the formal possibilities of digital distortion and the randomness of glitch as an integral process of creation. The loose narrative is displayed through amorphous forms, which transform with each successive act as the video chorus shifts through a distorted wireframe rendering of the campy, cult porn Batdude. With both sections, Nichols may be drawing a connection between the randomness of technical glitch and unforeseen potentialities in life and love.

The video addresses issues of “otherness,” showing how those who do not easily fit into preconceived notions of normalcy are sometimes viewed as monstrous and undeserving of inclusion. As with the song snippet, from Frankie Goes To Hollywood, which opens the video, Saturnine Tassajara emphasizes the importance of love in our daily lives and its influence on transcendence, transformation and the conditions of identity.

About the wallhanging from the quilter, Hazel Nichols:

The figures, bubbles, etc. are all appliquéd on by machine. The middle section (grey) is hand quilted unevenly to look like stones. The outsides (red sections) are tufted, which is a series of 2 loops and a knot done with a 6 inch needle. Very unusual, not many people do this, I learned it from your Aunt Helen.

Most quilters use tying quilts which leaves a loose string on the top of the quilt and will eventually come untied with use. Tufting stays forever because the thread runs between the layers of cloth continuously to the next knot.

The medallions on the crown are called yo-yo's, made from a gathered circle, these are fun to do. The outside borders are called prairie corners. They are made from a folded and ironed 4 inch square. Very time consuming but fun to make, I usually finish my quilts this way because it is such a pretty finish.

26. Alan Perry

“The Ambulatory” (2019)

The Ambulatory, a looping 7-minute immersive video installation, seeks to address how a spiritual understanding of technology may inform the human situation between real and virtual worlds. Along formal lines, the visual information is in constant motion and flux while the text competes for the viewer's attention. This reflects the competition for attention that saturates the experience of the virtual. As an immersive video installation, special care has been taken to ensure that the piece is experienced as a window into a virtual world filled with mystical iconography and historical references.

This piece was inspired by, and is a critique of, the history of technology and the utopian vision of the California Ideology. The artist references the history of image-making via apparatus through depictions of 3D printers, the Commodore 64 color palette, and CCTV cameras, among other references. The piece also subtly reveals contemporary neo-feudal power structures, through comparison between the ancient monastic Site Plan of Saint Gall and the architectural form of Apple Park in Cupertino, California.

Alan Perry is an interdisciplinary artist working with new media, digital output, creative coding, and photography. He teaches creative coding and electronics at the University of Illinois at Chicago, image and video editing at Loyola University Chicago, and holography at the School of the Art Institute of Chicago. Alan Perry has exhibited in Denver, Chicago, Seattle, and Portland, among other cities. He creates work that addresses the values ascribed to technology and non-human species, and the history of image-making via apparatus. His current work asks questions about the spiritual dimension of technology and the institutional structures that exist around it, tying technology to a longer history of accumulated and mediated knowledge access and production.

27. Mikey Peterson

“Gloriosa Superba” (2019)

Gloriosa Superba, 2019, Chicago, IL, USA, 3 min 50 sec, HD Video – 1080p, Stereo

From an unseen source, ominous plumes of smoke release into the atmosphere from above. Its uncanny beauty coincides with its unsettling terror, as the artificial mixes with the natural. The imagery and sound in this one-shot video are digitally manipulated, taking us into a surreal yet familiar place. A black bird cuts across this environment through the blossoming cloud and into the foreground. These two entities share the same space and time - possibly warning us of an inevitable future.

Mikey Peterson's meditative images shift through extended real-time shots, subtle dissolves and startling jump cuts. Light contrasts through darkened backgrounds, and classical elements—water, fire, air and earth—create abstracted spaces. These distortions, influenced by pre-CGI science fiction films, experimental cinema, and sound collage aim to disturb the viewer's self-perception and sense of place. Subtle events appear dramatic and nature's movements become surreal transformations as they reside within the boundary between the physical and the virtual. Footage is manipulated and taken out of its original context in order to relay other truths about the world that it is from - unveiling themes of memory, evolution, destruction, disorientation and fear. To advance this process of displacement, Peterson manipulates the ambient sound from the source recordings to compose a cohesive soundtrack, moving the viewer into dream-like meditations, chaos, and dark surreal spaces that paradoxically envelop rhythms of tone and light.

His work has shown at the Museum of the Moving Image in New York City; Chicago's Museum of Contemporary Photography; the Chicago Cultural Center; the University of Chicago's Smart Museum; Chicago's Zhou B Art Center, Rome's MAXXI Museum; South Korea's CICA Museum; the Armory Center For The Arts in Pasadena, California; Seattle's Northwest Film Forum; the SIGGRAPH Conference in Los Angeles, California, the Lucca Film Festival in Lucca, Italy, London's Visions in the Nunnery, CURRENTS New Media in Santa Fe, New Mexico,

the STREETVIDEOART exhibition in Paris, France, Brooklyn's Ende Tymes Festival, New York's Under The Subway Video Art Night, and the Video Art and Experimental Film Festival at Tribeca Cinemas in New York City. His work has been featured in publications including CICA Museum's Digital Body: New Media Art 2018; Mexico City's Blancopop; Paris' Stigmat 10 – Videofocus; LandEscape Art Review and the online audio publication, Text Sound.

Peterson develops and teaches courses at the School of the Art Institute of Chicago and Snow City Arts. In addition, he writes and performs sparse melodic songs as a solo musician.

28. Anne Plaisance

“Wonder Women 1” (2019)

“Wonder Women 2” (2019)

“Wonder Women 3” (2019)

The photography project “Wonder Women”, was realized with homeless women survivors of domestic violence, in partnership with Transition House Cambridge based shelter in 2018 (grants from the Cambridge Arts Council and Massachusetts Cultural Council). These photographs are a celebration of womanhood, strength, femininity, resilience and generosity. Anne Plaisance organized art workshops in this shelter for survivors of domestic violence for almost 2 years.

Award winning painter, **Anne Plaisance**, is a French artist living near Boston in the United States. She took part in more than 100 exhibitions worldwide, received prestigious grants, and was featured in the Boston Globe, Harper's Bazaar, Elle Decoration, Artscope, on television, and on radio amongst others. Her artwork can be found in private collections (London, Milan, Paris, Warsaw, Dubai, Kyoto, Boston, etc..). Plaisance's brush is her sword: her art addresses social justice and women empowerment.

www.anneplaisance.com

29. Cassie Shao

“There Were Four of Us” (2019)

It is an experimental film of a non-linear dream experience that displaces time and space, sound and visuals, as well as distances characters from the qualities of the character itself. It started as a dream as always, but this is the first experiment in which I based the emotional concepts on my reality and it became something that examines what is personal from a distance, which is quite interesting. The ultimate question “who did it?” and many other questions I imagine I may raise in the film, both consciously and subconsciously, I cannot answer. But I believe even insoluble questions are worthy of being mentioned, and especially with this film, I found it is important to try to question in order to look for the answer.

The film mixes and blends together both digital and analogue materials to similarities in the textures of technological formed shapes and organic brush strokes, and aims to create an immersive experience to take audiences on a journey through worlds that exist beyond reality.

Cassie Shao is an Animation Artist currently based in Los Angeles. She is a graduate of SAIC and Hensch-DADA School of Cinematic Arts at USC. She works across the field of independent films, music videos, projection mapping, advertising as well as animated television series. Her last short film Synched screened at festivals such as MIAF, LIAF, Athens Animfest and Anim!Arte, and received two awards. Her collaborative project Black Bird with live action director Haonan Wang screened at Ars Independent, Cucalorus and KLIK etc. It also won several awards including Best Animation at Ibiza Music Video Festival. She recently completed her MFA graduation film There Were Four of Us and is sending it worldwide.

30. Hannah Smith

“Hush, Hide, Halt” (2018)

Hush, Hide, Halt, Nesting blown glass forms, enamel, 2018

This work discusses issues of body dysmorphia and bodily perception through layered illustration and a “nesting doll” sculptural format. The ability to see through transparent layers of glass and enamel suggests multiple perceptions of the same person existing simultaneously, whether that be figments of the individual’s mind, or multiple judgements of this individual from various outside perspectives; there are strong social and cultural implications of how one should present themselves and behave which often conflicts with the individual’s own sense of identity.

31. Adam Tománek

“Bussiness with fesh air” (2018)

“Bussiness with fresh air II” (2018)

Happening is author’s vision about air for breathing in the future. Author became a businessman of fresh air, who brought fresh air from clean forest to sell it in a dirty city. He showed a time, when comfort and consume are increase. High living standards lead to, that there will not much air on the Earth, it will lead to limiting our lives. And we will have to buy an air in tanks and dealers without sympathy will control world trades, they will profit from global crisis and suffering of humans.

Adam Tománek lives and works in Brno, Czech Republic. He is studying at Faculty of Fine Arts, Brno University of Technology and he was on internship at Art Academy of Latvia in Riga. In his works, the author has two themes. Frist is a theme about problems in capitalism, exploitation of workers and working-class struggle. He works with stories, which he uses to traditional techniques, such as paintings, linocuts and drawings. Second theme the author works with environmental problems and ecology in capitalism time. For this theme, he chooses intermedial ways, for example video, performance or photography.

32. Qianwen Yu

“In the eyes of buddha” (2019)

“In the eyes of buddha”

Buddha can see the future and the past. This is a world in the eyes of my imaginary Buddha, and it also contains my understanding of time.

In the video, it is difficult to judge whether it is in the past or the future through the half-body and semi-mechanical lotus. Like our current world, where are we in the concept of ‘time’?

This work is a double channel video. The timeline of the left and right dual screens is also reversed, and eventually they will meet at a certain point.

In the original two videos they are cyborg plants float from the water, created by 3d software.

Qianwen Yu

Artist and animator. Religion is one of the elements exist in my works. Since I live in a traditional Chinese family, and Buddhism culture is a really significant existence in my life. Although none of my family member is buddhist, but I was surrounded and influenced by the cultures in my life, buddha is already like a familiar stranger to me.