

Abstract Mind 2020

CICA Museum

February 12 - March 1, 2020

2020. 02 12 - 03. 01

Featured Artists 참여작가:

Catherine Baumhauer, Anna Cho, Hyesu Choi / 최혜수, Sarah Clough, Alexis Marie Cortez, Edwin Cuenco, Sean Deckert, Harsha Durugadda, Jeff Edwards, Paulina Grondal, Aleksandr Gordeev, Maki Hajikano, Aaron Higgins, Arisa Ihashi, Hay-Lim Jang / 장해림, Sam Kelly, Bumjin Kim, Moon Kim / 김분경, Soo-Hyun Kim / 김수현, Yumi Kinoshita, Jordan Kornreich, Mary Anna LaFratta, Ju-Ye Lee / 이주예, Sarah Leuchtner, Mohsen Modiri, Mahin Monfared, Carey Netherton, Nishiki Sugawara-Beda, Cynthia Nouhra, Kyung Park / 박경, Rina Park / 리나박, Liza Filosof, Ja-Hyun Seo / 서자현, Witold Śliwiński, Bruna Stude, Megan Magee Sullivan, Tore Terrasi, Laura Ahola-Young, Che-Young Yoon / 윤채영, Rihards Vitols

1. Catherine Baumhauer

“You Shadow” (2017)

“County Lineman”

working in animation, film, and advertising. Her work is the result of a process-driven practice, which fuses traditional art mediums with found materials such as pieces of refuse (metal, styrofoam, scrap papers, fabric) or natural elements (bark, sand, etc). This mixed-media approach achieves a rich visual dynamic and establishes connections to the surrounding environment, bolstering certain metaphors represented by the detritus of urban experience. She addresses the duality between humankind’s reverence for nature and its role in undermining the natural world—a contrast that is clearly visible everywhere especially living in an urban environment. She asks the question of what it means to be a woman in modern society, one who is cast in many roles: mother, wife, daughter, sister, self. The concept of duality is central to much of her work, both formally and conceptually. The textured layers she creates generate binary relationships between representational imagery and abstraction, whereby such figures and/or forms emerge that represent oppositional forces—pastoral versus industrial, domestic versus feral, or masculine versus feminine..She ties and binds personal yet cultural associations to objects, forms, figures and materials that are disrupted through formal play and explorations of painterly and textural space. Fractured narratives are built using both abstract and representational languages. Creating temporary textures, color-saturated fields, her work addresses a tension of opposites and explores the spaces in between.

1. Balance This painting was inspired by the idea of life as a balancing act. I'm hoping my viewers will get a sense of juggling for a state or balance. Each mark made represents an emotion or feeling as a compartment. The connections and disconnections form a cyclical pattern.

2. You Shadow This painting is created with fluid acrylics, oil and charcoal. I intended to embrace an openness and fluidity through color and subtle hints of texture. I hope the viewer feels a sense of freedom.

3. Simple Girl This painting of a female form is about the space one can find between strength and vulnerability. It symbolizes a woman caught between an emotional and physical space. It was inspired by a cosmic force of nature that pulls a human in one direction yet resisting and facing change. The heavy texture in the background touches upon forces beyond control yet the figure also remains fluid. The paper collage elements hint at a soft and supple inner space. Whereas the structure of the back suggests a direction she must go.

4. Someday This painting is an abstract wash of color and fluid eluding to peace and hope. The layers symbolize new paths.

5. County Line, Man This painting was inspired by living in an urban environment influenced by graffiti and urbanization. The layers symbol strength and also at the same time adversity.

2. Anna Cho

“October 17, 2018” (2018) “Forgotten Date, 2018” (2018)

Through serial nonrepresentational paintings of conventional and personal objects, I search for the true act of seeing and reasoning behind selective memory in order to appreciate ordinary and underrepresented things in our life. This is an effort to accept the uncontrollable decay and distortion of our memories over time. Derived from my experiences of moving frequently throughout my life and encounters with natural disasters, I have an urge to rediscover my lost possessions in order to move on from certain moments and to cherish them in a different light. Especially, my unexpected experiences with flooding while living in Houston for the past ten years have renewed my quick, passing attention on things. Painting the memories from my past, I start to piece together these fragmented objects and compose a whole picture, place or time. The objects are painted onto the pastel colored surface and are spontaneously placed all over the paper, floating. Through the process of my painting, I seek for the resurgence of forgotten or perhaps underappreciated things surrounding my traumatic and passing memories, cope with physical and psychological loss over the years, and find acceptance and joy toward the newly created image of the past.

Anna Cho

I am based in New York, Houston, and Seoul, and received BFA from New York University.

The two paintings, each finished within a day or shorter, relive the memory in the present time. The floating objects, the unrecognizable remnants, cannot be spelled out in a solid form. They are to be perceived as they are. Questions are not answered but reimagined. The paintings lead us into accepting the unknown and find the beauty within the forgotten images. The quickness of the painting allows me to fully delve into the moment and realize the joy of fleeting time.

3. Hyesu Choi / 최혜수

“Fragment of New Nature n°1” (2018) “Being n°1” (2018)

Fragment of New Nature n°1

모든 생산된 사물은 순수 자연으로부터 가져와 몇 가지의 과정을 거쳐 만들어진다. 그 과정을 지나 생산된 사물들은 아이러니하게도 순수 자연 앞에 파괴적이고 대립하는 존재로 자리하며 해결해야 할 현대의 문제로 대두된다. 그러나 이 과정은 끊임없이 지속하며 어느새 자연에 속한 인류가 아닌 인류가 만든 세상에 자연이 기생하는 시대로 이끌어 가고 있다. 유기적인 사물의 연결과 조합의 이 작품은 이러한 현상에 대한 질문과 함께 현시대의 모습을 재해석한 작품이다.

Being n°1

끊임없이 흐르는 시간 속 곳곳에서 새로운 인생들이 시작되고 때가 되면 흔적만 남긴 채 떠난다. 다가오는 인생은 순차적으로 오나, 지나간 인생은 정리 없이 뒤섞여 쌓인다. 그렇게 흔적으로 남겨진 인생은 하나의 덩어리 같다. 누군가의 남겨진 흔적은 인류사를 밝히는 유산이 되기도 하고 누군가의 흔적은 저편에 조용히 쌓인 먼지 같기도 하다. 이 작품은 존재에 대한 의문에서 시작되어 우리 각자의 존재에 대해 재해석한 작품이다.

최혜수 / Hyesu Choi

최혜수 작가는 1991년 익산에서 태어났다. 프랑스 남부에 위치한 뿔롱 예술 디자인 보자르에서 학사를 졸업하고 벨기에로 넘어가 브뤼셀 왕립미술 대학 조각과에서 학사와 석사를 졸업했다. 작가는 일상의 사물을 통해 자신의 세계관을 표현한다. 오늘날 우리를 둘러싼 모든 사물은 정확한 목적과 계획을 갖고 만들어 진다. 그것은 작가가 가진 '우리는 모두 정확한 계획과 목적을 갖고 세상에 존재하며, 누구도 헛된 존재는 없다'라는 가치관과 상통하면서 그의 세계관을 표현하는 언어적 도구가 되었다. 일상의 사물은 작가 자신이자 우리 자신이며, 일상의 순간, 지나간 시간과 기억, 반복, 흔적 등을 반영한다. 작가는 2016년 프랑스 까상 비엔날레에 참여 작가로 선정되어

전시에 참여했으며, 2017년 브뤼셀 아포더블 아트페어의 벨기에 젊은 작가 6인에 선정되기도 했다. 2018년 벨기에 아트에서 열리는 예술 행사의 야외 조각가로 선정되어 참여했으며 지금까지 작품 활동을 꾸준히 해나가고 있다.

4. Sarah Clough

“Maybe” (2018)

“When” (2018)

Clough's work begins with her creative writing and poetry, and is like spelunking into a verbal cavern, where the glowing and fading forms and texts alternately reveal themselves or remain hidden. The form the text assumes responds to the content of the phrase; sometimes it's measured and precise, sometimes it's scrawled and imperfect. Meant to be seen in sunlight, ultraviolet light and in the dark, viewers control their experience: what is illuminated, what is unearthed, or what remains buried or unexamined. These experiential drawings, paintings, murals and installations demonstrate the subjectivity of perception and the deficiencies of language – its potential for vacuity, arbitrariness, and incomprehensibility. More importantly, her work also addresses language's innate musicality, its flexibility, and its joy. Inspired by physics, chemistry, and biology, her practice connects visual art with language and science, illuminating an interplay of semiotics, poetry, light, and the connections between them. It is at this intersection where she finds meaning in this world governed by light and communicative processes.

Sarah Clough is a visual artist, writer, teacher, and curator living in Baltimore, Maryland, USA. While a graduate student at the Maryland Institute College of Art, Clough was awarded a GradEX solo show and her paintings were also featured in the annual First Year Juried Show. She has exhibited in California, New Mexico, Oklahoma, New York, Maryland, Pennsylvania, North Carolina, and Virginia. She is a recent Denis Diderot Grant recipient from the Chateau d'Orquevaux Residency in Orquevaux, France, and an Artist's Grant recipient from the Vermont Studio Center. She is currently weaving her writing and visual arts practices together in ways that are unique to each discipline.

5. Alexis Marie Cortez

“Mania, The ride” (2019)

Mania, The ride is a visual representation of what it feels like to experience a manic depressive episode. In the sense that it doesn't make any, its obscene and obscure and surreal.

Alexis Cortez, or who is more often known by the name "luna" is a Visual Artist born out of Southern California. Although art has always been a constant practice in her life, only until recently has she began showcasing her art to the public. Due to art being a very personal practice for her-- she hopes to captivate her viewers through the figurative expression of the human body and the subtle connotations of her own personal connections as both an artist, a LGBTQ+ woman, and as well as her journey of dealing with Bipolar disorder. Within the "fruit series" you can see the connection of the dismal state of isolation due to depression and the beauty that can easily hide the true meaning behind the something that goes unlooked unless told.

6. Edwin Cuenco

“Pineun Kkoch” (2019)

I design form and function from a conceived idea to best fit the client's need using art and technology. I look forward to being challenged and create work that is relevant to the advancement and practice of design.

Edwin Cuenco is a graphic designer from Texas USA. He is a Fulbright U.S. Faculty Scholar and United Nations award recipient in volunteering. Besides his professional practice, his current research is in the area of VR/3D, Web/Mobile App and narrative culture as they relate to indigenous artifacts.

7. Sean Deckert

“Arachnid” (2019)

“Butoh Fu” (2019)

This series of dance movement portraits act as a record of energy on a single movement. The dancers performance has happened and the resulting photographs are combined into a single image. This series expands on Muybridge's Animal Locomotion series as a new format which to review that what is not seen by the human eye. Revealing these movements as single frames overlaid into one creates a new form, a diagram of energy where movement and individuality disintegrate. The resulting image represents a different take on a classic genre of dance photography. The Butoh series is pushing the concept of the obliteration of self with the black background and traditional white body paint by making the dancer appear as if they are floating alone. It's darker theme is playing up the campy essence of Butoh by combining traditional photographic tropes and the ancient form of Odissi dance to make a disturbing or unsettling collection of textures, dismemberment and isolation.

Sean Deckert was born in Los Angeles, California in 1984. He currently lives and works in Los Angeles. He received the 2013 Emerging Artist Award from Phoenix Art Museum and in 2015 a Bachelors in Photography Arizona State University. His work has been featured in Art Ltd, Arid Journal, Photo District News and has been exhibited at Phoenix Art Museum, Center for Creative Photography, SF Camerawork, Los Angeles Contemporary Exhibitions, Los Angeles Center for Digital Art as well as internationally at Central Academy of Fine Art in Beijing, Jerusalem, Serbia and Concordia. His ties to the dance and theater community have produced a series of sculpture and photography visualizing connections between physical movement and kinetic energy. He also continues to produce works on climate change tracking shifts in local environment over long periods of time.

8. Harsha Durugadda

“Conversations” (2019)

The work is a subtle translation of a deep conversation with oneself. The two heads are identical and are artists self-portraits which mounted on a sliced truck tyre seem to be speaking a deep conversation with each other. The conversation here is embedded in the audio waveform made in transparent acrylic slices as if the conversation can be heard by others. The sound of a conversation represents time. Whereas when two people speak they need to be at a certain distance from each other to hear each other. But when one tries to speak to him/her self what would be the ideal distance is a question that arises. A tyre is a symbol of travel and is used as a metaphor for implying distance and space.

Harsha Durugadda

A conceptual artist, Harsha Durugadda lives and works in Hyderabad. He is the winner of the Rio Tinto Sculpture Award 2017 at Sculpture by the Sea, Australia. He received an MA in visual communication from New Delhi. Durugadda uses sculpture, interactive work and site-specific installations to bring to light the intricate understandings of the modern world. His work exposes the invisible elements of the larger fabric of life to tactical experiences, oftentimes bridging the distance between real and utopian. Durugadda's sculptures and installations have been exhibited internationally at group exhibitions in Germany, Australia, United States and London. In 2014 he was invited by the Courtauld Institute of Art to present on Ancient Buddhist Sculpture at the British Museum, London. He has received the Andrew Stretton Memorial invitation in 2016 at Sydney.

9. Jeff Edwards

“Leaf, Earth and Fire #9” (2019)

“Ice #17” (2018)

These images are part of an on-going experimental process, which involves the creation of alternative landscapes by exposing large format film negatives to natural elements, analogous to the classical elements of Earth, Air, Fire and Water, the building blocks of philosophical theories around the globe.

Through careful research I have developed an approach to which I refer to as Uncontrolled Abstraction. While certain aspects are under my command, the results are left to the mercy of the environments they are placed within or the forces they are subjected to. Fire, ice, smoke and micro explosions all bring an unpredictable nature particularly when combined with the film, which has its own history and reacts accordingly.

I see this experimental and unpredictable aspect of the project as being grounded in the history of analogue photography while also looking forward through the prism of creation, of building something new by combining these natural ingredients.

Jeff Edwards is an artist photographer based in Glasgow Scotland. Jeff graduated from Glasgow School of Art in 2011, and has shown work throughout the United Kingdom and the United States. Influenced by the work of Ralph Steadman and Francis Bacon, Jeff works with alternative practices not often associated with the art of photography. He works in a tactile, intuitive manner to push the boundaries of both analogue and digital techniques.

10. Paulina Grondal

“Notes”

Creation is one of the most abstract and difficult to describe processes. How does creativity start? How does it look like? Does it have its defined beginning and established ending? Who decides what becomes piece of art and what stays an unfinished sketch? Is art always a genuine act of self-revealing or is it often a result of trickery (e.g. post creation processes, exhibition, altering review). How does an environment affect the perception of the art work?

Typography Installation Notes deconstructs and describes creation process. It is a selection of hand notes taken during work on actual artwork. Sketches and notes usually stay hidden behind the artwork as they are only a part of preparation and research process. In this case they become the final artwork. Here they gain their own expression and become universal and autonomous part of the art world. Any creation process seems to be endlessness, unconscious and self-reacting. It's difficult to define its beginning or establish its end. Creation is a constant exchange between conscious and unconscious moments. While starting, artist are not fully aware and unable to understand the purpose of their actions but they all claim that they have been pushed by strong internal need to create. Finally, it is all about the process itself, about improving, reacting, changing. And at the end nothing is like it seemed to be at the beginning.

Original notes were written down in a basic school notebook (A5 size). Some of them were replicated and randomly placed on the floor and hung on the wall to emphasise on the somewhat chaotic character of creation. Others were scaled up to enormous size, printed and hung on the wall to encourage audience to ask themselves a question about the sense and additional meaning of reproduction and scale. All notes are printed together in a book that is a personal diary of creation process.

Paulina Grondal - born in January 1989 in Cracow, Poland; study Art at the Jan Matejko Academy of Fine Art in Cracow and Journalism at the Jagiellonian University, Cracow; specialise in Animation, and mixed media; She

combines different techniques and art experience with language play and her experience as journalist. Her works were presented on festivals and exhibitions around the world.

11. Aleksandr Gordeev

“«МНОГО Я/a lot of ego»” (2019)
“«нет, сюда/но, this way»” (2019)

- «МНОГО Я/a lot of ego»

i took russian letter «я» which means «i am» and convert it to tribal egocentric crowd that we live in

- «нет, сюда/но, this way»

this piece is about struggle with making decisions and life choices

Aleksandr Gordeev

Born in Kazan, Russia(1994). Graduated the academy of veterinary medicine. After started to work as a model all around the world. Being exposed to the different cultures, habits, lifestyles I opened myself as an artist.

12. Maki Hajikano

“Ambiguous border #9” (2019)
“Ambiguous border #7 Architecture #5” (2019)
“Ambiguous border #5 Architecture #3” (2019)

Within her recent series of work, Ambiguous Border, she investigated the ambiguity of the borderlines between different entities using different, but integral colored cast-glass elements within an abstract form, which is a metaphor for artificial boundaries imposed upon the conflict at the border between the U.S and Mexico. This work depicts a dichotomy between the characteristics of line and orderliness. Where the implicit lines occur (that is, the two colors of glass blend together) create an ambiguous atmospheric quality within the unyielding form of the sculptures. This phenomenon echoes the paradoxes we often encounter within societies.

Maki Hajikano was awarded her MFA degree at the University of Oregon and is currently an Associate professor at City University of New York—York College, before which she was a tenured Associate Professor at Stephen F. Austin State University. Her work thematically explores social issues as well as cultural and philosophical concerns. Ms. Hajikano received a number of grants including the City University of New York Research Grant for three consecutive years (2015–2017); a Stephen F. Austin State University Faculty Research Development Grant for five consecutive years (2006–2011); she was also the 2011 recipient of the prestigious Pollock Krasner Foundation grant.

13. Aaron Higgins

“Mnemonic Passage” (2017)
“Memoria” (2017)

I am interested in the composition of memory and its abstract architecture. I imagine a kind of cosmological and neural space, a cerebral landscape or mind-scape where memories take form. These works are from the series, Mnemonic Passages. and are inspired by saturated electron microscopic images of the human brain, and various imagery of our universe captured by the Hubble Space Telescope, among others. It is amazing how similar these images can sometimes appear, and their magnificence and beauty is striking. Not wanting to simply recreate these images in moving form, but rather use them as a point of departure, these works have an ambiguous sense of scale and space, reminiscent of the brilliantly colored images of our physical and cerebral universe.

Aaron M Higgins earned BFA & MFA degrees from The Henry Radford Hope School of Fine Art, Indiana University, in his hometown of Bloomington, IN. Investigating time-based media as an artform through lens-based capture methods, digital compositing techniques, and interactivity, Higgins explores abstracting source material into aesthetic expressions that focus more on experience than representation. His work has exhibited nationally and internationally, including exhibitions in: Chicago, Cincinnati, Detroit, Houston, Indianapolis, Lincoln (NE), New Jersey, New York, Portland (OR), Tulsa, Korea, as well as film and media festivals in Sweden, and the Netherlands.

Aaron is presently serving as Visiting Assistant Professor of Integrated New Media Studies at Indiana University South Bend.

14. Arisa Ihashi

“Union” (2019)

The title of ‘union’. This is a textile work which expressed like an insect pattern, a collage of the plants. What do you feel from this artwork?

Arisa is a textile artist who is based in Japan. I creates the work of textile that combines a digital collage, beads embroidery, and printing skills.

15. Hay-Lim Jang / 장해림

“Freedom from all thoughts” (2020)

낙서는 유희적이고 자유로움을 추구하는 인간의 근본적인 존재방식을 보여준다. ‘낙서’는 유희적인 놀이임과 동시에 일상의 작은 일탈적 행위이다.

나는 무의식적이며 습관적으로 하는 낙서 행위의 이유와 이미지의 의미에 대해 궁금증을 가진다. 그리고 무의식에 관계되는 행동을 관찰 및 분석한 프로이트의 정신분석학에 근거하여 낙서이미지를 스스로의 내면을 바라보고 해석할 수 있는 매개체로 삼는다. 그 결과 낙서 이미지는 나에게 2차원의 형상이기보다 무중력 상태에서 떠다니는 하나의 심상이며 개인의 즐거움, 꿈, 불안 그리고 과거의 행적과 습관이 내재된 이미지들로서 무의식이 발현된 상징인 것이다. 이와 같이 상징화 된 내면의 이미지를 분석함으로써 자신의 깊은 무의식과 마주하고 이를 해석함으로써 내면을 성찰 할 수 있다. 이와 같은 무의식적 행위를 해석하는 과정은 타인을 이해하는 관점으로도 적용 된다.

인간은 3차원의 공간에 존재하므로 낙서는 평면에 그려지지만 심상의 이미지는 3차원의 입체적 형상일 지도 모른다고 가정한다. 무의식에 대한 의식으로의 전환 및 심상이라는 가상의 공간적 의미를 디지털 매체로 표현한다. 일상에서 행해진 낙서의 흔적들을 포착하여 디지털 이미지로 전환 시킨 후, 이를 확대하여 실제의 공간 속에 신체가 체험할 수 있는 크기로 제시한다.

추상적인 낙서 이미지는 이를 바라보는 이들 각자의 상상력과 경험에 의해 다의적으로 재해석 될 수 있는 가능성을 가지게 된다.

장해림 작가는 1979년 서울에서 태어났다. 이화여자대학교 섬유예술을 전공하였으며 환경디자인을 복수전공하였다. 이화여자대학교대학원에서 섬유예술 석사 및 박사를 졸업하였다. 작가는 일상의 낙서에 주목하였다. 낙서 이미지를 해석해 봄으로써 자신의 과거와 무의식을 바라보며, 자신과 타인을 이해하는 관점과 과정을 작업으로 표현하고 있다.

16. Sam Kelly

“Abstract Forms” (2019)

My work expresses a raw and energetic approach. I repeatedly work and rework the image. The surfaces of my paintings are dense and textural. There are moments where layers of paint get scraped, smudged or smeared in a continuous additive and subtractive process. When starting a painting there is no specific vision in mind. Forms

and shapes are added and removed in a repeated cycle until something emerges from the materials that embodies and evokes a particular presence. Thus, improvisation plays a major role in my process. The paintings are made with oil paint and cold wax. I frequently use a palette knife to apply the paint in thick layers, which allows for a more unpredictable mark making approach. I continue to pursue the ability to invoke a paint surface with authenticity and intensity for maximum engagement.

Sam Kelly is an artist currently residing in Dayton, Ohio. He earned a B.F.A. in painting from Wright State University and a M.F.A. in painting from University of Massachusetts Dartmouth. He also attended the Chautauqua School of Art. Sam is a member of the Dayton Society of Artists, The Contemporary Dayton and the Dutoit Gallery. Currently he teaches at the University of Dayton in the Department of Art and Design as an Adjunct faculty member.

17. Bumjin Kim

“Morning” (2019)

“Afternoon” (2019)

“Evening” (2019)

“Night” (2019)

This set of drawings "A DAY" depicts the world through axonometric parallel projection, a drawing method that preserves all scales and dimensions, which is often used in mechanical drawings. However, through the use of this drawing, I subvert this notion of functional drawing to expose various layers of emotions, experiences, and memories through juxtaposition of scales and figures. "A DAY" takes familiar everyday scenes and manipulates to various scales - big, small, stretched, and distorted - to bring out new meanings and hidden stories from the everyday appearances. Sometimes speculative, sometimes whimsical, these drawings allow us to express feelings and emotions about our spaces. Finally, due to axonometric drawing's familiar form as a functional drawing, this representation gives validity and believability to the illustrated contents.

How do we express ourselves to someone? how do you describe your daily life? "A DAY" helps us think about what we do and how we spend a day. It includes morning, afternoon, evening, and night.

Bumjin Kim is a designer, artist and architect based in the United States. He is holding the position of Co-founder at Axonography (<https://www.axonography.net/>). Trained professionally and academically as a designer, artist and architect, Bumjin Kim has working experiences in the U.S., France, China and Korea and his works were exhibited in the U.S., Spain, Italy and China. His projects and images have received numerous awards from Red Dot Design Award, A'Design Award, International Design Award, and etc.. Bumjin Kim has taught design studios and elective classes at MIT and Wentworth Institute Technology. He attended the MIT, where he received his Masters of Architecture. He also holds a Bachelors of Engineering in Architecture from the Hongik University in Seoul, Korea.

18. Moon Kim / 김문경

“Han River” (2018)

나의 작품은 일상생활, 여행하면서 그 장소에 대한 나의 경험과 감정을 추상화로 표현한다.

이런 나의 개인적인 경험을 통해서, 나는 나만의 새로운 "Place", 도시적인 복잡한 느낌과 그리고 동양화의 전통산수화를 결합시켜서 여러번의 레이어를 만들고, 무수히 많은 섬, 점, 면을 통해서 작품을 나타낸다. "한지"라는 재료를 사용함으로써, 검정색이라는 색상을 여러가지의 톤으로 나타낼뿐만 아니라, 하나의 시점에서 공간의 깊이감을 표현한다.

"Han River"이라는 작품은 미국에서 생활할때, 한국의 대한 그리움과, 한국에 대한 나의 추억과 감정을 표현한 작품이다. 한 화면에서 가로 3등분은 땅부터 하늘까지 하나의 장소를 추상적으로 구성하였다. 검정색 아크릴화와 검정잉크로 무수히 많은 레이어를 만들고, 그 위에 팬 드로잉으로 그 장소에 대한 나의 느낌을 디테일하게 표현을 했다.

My paintings represent of liminal space between two places where are past experience and new living experience, and are desire to constitute a sense of place. As an artist, since the foundation of liminal space rises from the physical environment, this sense of place is expressed as fictional metropolitan and new traditional landscape. With this representation of image, I use integration of oriental painting and the significance of map making and expressionism as a method/ideology. As a contemporary artist, I tend to focus solely on visual aesthetics without allowing any boundaries of cultural and historical differences to interfere. For this reason, I consider the space with culture and the world. I build them into my abstract landscape. As such, I am interested in dealing with the whole space where it shows vertiginous and empty space. Due to this composition, a specific part of my artworks among the whole canvas is shown more intensively.

1989년 한국 출생으로 덕성여자대학교에서 동양화를 전공했고, 시카고 아트 인스티튜트에서 Painting을 전공하고 워싱턴 대학 세인트루이스(Washington University in St. Louis)에서 Fine Art 석사학위를 받았다. 2012년부터 2018년까지 뉴욕, 시카고, 세인트루이스, 텍사스, 애틀란타에서 여러번의 단체전에 참여하였고, 2018년에 Gallery Ring에서 Best in show를 수상하였다.

Moonyoung Kim was born on August 1st, 1989 in the city of Seoul, South Korea. Her paintings are based on the concept of liminal spaces, which are represented by cityscapes and landscapes. Liminal spaces are expressed by transmitting past experience and the present moment in a way that provides for negotiation and contemplation of the idea of places. Her artwork, in general, is based on aspects of oriental and traditional landscape by using oriental brushstrokes on canvas and Japanese paper.

Moonyoung participated in several group exhibitions, and she received award, Juror Selection from M.F.A Exhibition. She got her B.F.A. from Duksung Women's University in South Korea, another B.F.A. from the School of the Art Institute of Chicago, and her M.F.A. from Washington University in Saint Louis.

Moon Kyung Kim worked as an independent artist in Chicago, Saint Louis, and Atlanta.

19. Soo-Hyun Kim / 김수현

“Gothic” (2018)

알 수 없는 형상의 물체들은 서로 무관하게 떨어져 있는 것 처럼 보이지만 사물과 환경 간의 관계와 맥락을 통해 일관된 방법을 통해 만들어진 결과물이다. 이러한 보여지고 느껴지는 부분들은 모든 사물은 끊임없이 변화하는 존재이며 주변과의 상호작용에 따른 결과라는 것이다. 존재하지 않는 듯 하지만 존재하는 사물간의 주변 관계와 맥락을 재구성하고 재조립해 가는 과정을 보여준다.

김수현 작가는 영국Goldsmiths (University of London)에서 Fine Art로 학사를 졸업하고 영국 옥스퍼드 대학(University of Oxford) 러스킨 미술대학(Ruskin School of Art)에서 Fine Art로 석사학위를 취득했다. 현재는 런던에서 주로 활동을 하고 있다.

20. Yumi Kinoshita

“Untitled (A Parking Slot)” (2018)

Untitled (A Parking Slot) is from my current series of photographs that are taken in Japan between 2012 and 2019. It is an on-going project. I take photographs of things that intrinsically attract me. The subjects include old weathering buildings, ubiquitous everyday items, and under-used spaces—things that have expressive abstract lines, shapes and textures. As I play with the images in Photoshop, I start seeing things I didn't see when I was taking pictures, which makes the process exciting. The notion of re-visiting is important for taking and editing these images.

I left Japan in 1992 and have been living in California since. I identify myself as a Japanese person when I am in the US and a culturally American while visiting Japan. When I am taking photographs in Japan, my tendency is to capture images that are uniquely “Japanese” or “un-American” that you don't find in Southern California where global capitalism has brought to us authentic bowls of tonkotsu ramen, for instance. Something translates well between two cultures, and I am interested in things that are not transmutable in a different context. Negation has

been a strategy to define ourselves by what we are not—"the Other"—since the time of colonialism. The notion of "the Other" is elastic in the current polycultural environment, and the double-sided Otherness that I experience "here and there" provides me a distance to observe my so called home country that I find nostalgic and foreign.

Yumi Kinoshita, originally from Japan, currently lives and works in Los Angeles, California. Yumi received her MFA from University of California Santa Barbara in 2006 and currently teaches as an Associate Professor at Marymount California University. Her work explores globalization and cultural identity through the use of various mediums including photography, digital video and mixed media installation.

21. Jordan Kornreich

"Crossroads" (2016)

This non-objective geometric abstraction aims to give voice to a modern attitude with regard to color and design. Jordan Kornreich is a two-dimensional visual artist who teaches at Mississippi State University. He received an MFA at Indiana University (Bloomington, Indiana) and a BFA at the Maryland Institute College of Art (Baltimore, Maryland). He has been the recipient of awards such as the Elizabeth Greenshields Foundation Grant and the Puffin Foundation Grant. Jordan has received unique publicity opportunities through other notable institutions such as Cornell University (Ithaca, New York), Dave Bown Projects, and The Painting Center (Manhattan, New York). He completed a Vermont Studio Center residency in the winter of 2014.

22. Mary Anna LaFratta

"Things I Thought Were Obvious" (2018)

"Things I Thought Were Obvious"

animator – MAlaFratta

composer – Dustin Newton

Description

Digital animation

Duration – 3 minutes

Includes sound (no spoken words)

Mp4 format, HD – 1920 by 1080px

Things I Thought Were Obvious is a collection visual statements about culture in the United States. It makes connections between events past and present and addresses concepts such as: us and them, safety and control, intolerance and hope.

Mary Anna LaFratta is an artist, designer, collaborator and educator in the School of Art and Design at Western Carolina University located in western in North Carolina, USA.

She has partnered with students, faculty and professionals across disciplines to explore and make multimodal multimedia projects for more than twenty years. Partnerships have included the Pisgah Astronomical Research Center, U.S. Peace Corps, the National Nanotechnology Coordination Center, NPR Idea Stations/Science Matters online, and the Eastern Band of the Cherokee Indians in North Carolina. She has participated in projects funded by the National Endowment for the Arts, the National Art Education Foundation, and the National Science Foundation.

Mary Anna teaches graphic design involving traditional and digital media: computer programming, web and interactive design and motion graphics. Her personal creative work uses digital media to explore a range of ideas related to contemporary social and cultural issues and human experiences.

23. Ju-Ye Lee / 이주예

“모호한 감정” (2019)

“Jamais vu; illusion of memory_003 (미시감)” (2019)

“Paramnesia _ illusion of memory_003 (기시감)” (2019)

“Jamais vu; illusion of memory_004 (미시감)” (2019)

“Paramnesia; illusion of memory_002 (기시감)” (2019)

Paramnesia는 ‘기억착오’ 뜻의 독일어로 인간 내면의 무의식 세계에서 나타나는 이미지를 표현하기 위해 차용했다. 기억이 우리의 뇌에서 멈춰져 영상으로 남기기도 하지만, 잠깐 나타났다가 사라지는 순간을 포착하고 우리가 의식할 수 있는 기억이 아닌 자각되지 않은 무의식의 기억에서 그 의의를 찾으려 한다. 지신도 인지하지 않은 무의식 기억 중 낯선 이미지가 눈앞에서 출현될 때가 있는데 이것을 눈앞의 잔상으로 볼 수도 있고 유기적인 빛의 시각적 기억이라 느낄 수 있다. 잔잔하거나 요동치는 감정의 파동을 ‘기시감’과 ‘미시감’ 같이 알 수 없는 기억착오적 감정들로 보고 이성적으로 확립할 수 없는 모호한 감정을 드러낸다. 이렇게 불현듯 떠오르는 기억과 이미지는 그 순간을 상기시킬 수 있는 단서가 되고 또 다시 망각될지도 모른다. 갑자기 떠오르는 기억이 정확한 사건이나 형상일 수도 있지만, 단순히 바람처럼 흘러버리는 빛의 잔상의 아련한 이미지만 나타날 때 아쉬워서 붙잡고 싶은 마음을 유기적 흐름의 스케치로 표현하였다. 눈으로 보이는 정확한 형태를 담은 것이 아닌, 무의식에 있는 마음의 빛, 또는 눈에서 아른거리는 추상적인 형(形)을 직물로 제작하여 무형의 이미지를 표현한다.

Ju-Ye Lee / 이주예

나는 컴퓨터 그래픽으로 조직을 그려서 심상을 구체화 시키고, 수직기로 제작 하여 캔버스를 직접 만들어 내는 수공예적인 방법으로 시각적 이미지를 선보인다. 빛에 따라 이미지가 흐릿하고 모호하게 반짝이며 드러나기도 하고, 물감의 농도에 따라 흐리고 선명하게 보이는 효과처럼 실의 경사와 위사 컬러 배색에 따라 이미지가 표현된다.

우리가 흔히 알고 있는 직물의 단편적인 생각에서 벗어나 천천히 수직의 실을 걸고 물감을 덧칠하듯 한 올 한 올 수평의 위사를 쌓아 수행하며 만들어내는 실의 입체감과 생경한 색감, 조직의 모호한 이미지의 표현은 일반 미술에서 느끼기 어려운 새로운 장르를 제시한다.

24. Sarah Leuchtner

“Drawing 2” (2019)

Leuchtner's practice deftly incorporates precepts of contemporary culture with a painterly approach that calls on formal relationships with the graphic, the iconographic and the structural. Her sharply honed geometric vocabulary leverages repetition to explore expressions of contemporary social consumption. This exploration is most directly at work in her process-based engagement with “guilty pleasure” media, often incorporated in the artist's studio while she is at work.

These sculptures, which Leuchtner calls “drawings”, transform industrial materials into a painterly and pixelated form. The plastic used in these pieces are hand-dyed to bring the artists' hand back into the readymade materials.

The unique materiality of Leuchtner's paintings, which incorporate proprietary dye mixes, yield a signature translucency; previous gestures and forms naturally re-emerge throughout the development of the work, simultaneously rendering it unclear which marks preceded the others, and underscoring the importance of the painting's origin, however opaque it may have become.

The work relates to contemporary culture and media, in that it gives insight into the “making” process in the studio and the output of the media consumption. The exploration of “guilty pleasure” and how that subconsciously inserts itself into Leuchtner's sculptures and paintings, is an important part of her process. Sometimes showing itself in a pixelated form or a recognizable emoji, Leuchtner makes work while being an artist in the digital age, and reflects on this as part of her practice. The artist uses media as a form of tourism, and investigates that as an ongoing theme.

Sarah Leuchtner is a Chicago-based contemporary artist. She received her BFA from the School of the Art Institute of Chicago in 2016. Leuchtner is an interdisciplinary artist working in painting, drawing and sculpture. She has exhibited at galleries throughout Chicago, as well as New York and internationally.

25. Mohsen Modiri

“Earth-Water-Birds” (2019)

I use abstract expressionism in most of my artworks as my favorite style. "Earth" and "Earth and Water" form the core of my works that is collectively called "Grounding". In some of my works I have merged the style of abstract expressionism with surrealism and I have called it "abstract expressurrealism".

Contemporary man starts excluding from the earth as the mother and cradle of mankind and alienating from the nature, as well. And this brings him chronic tension and anxiety. Creating the sense of "grounding" I feel in myself, I try to connect the viewer to the cradle and the origin. From this point of view, my artworks somehow fall into the category of "art therapy". In some of my artworks, I am unconsciously immersed in creativity and set my own spontaneous, creative inner free to shape my artworks. I use a certain color structure and composition in my works. I scarcely use paintbrush, and my main tools are fabric, paper, and sometimes rollers.

Bygone masters have inspired me to create inner unity and harmony in color. I follow modernism, not postmodernism. So, arousing artistic sense and creation based on personal creativity are the foundation and principles of my work.

Mohsen Modiri, well known Iranian caricaturist, musician and painting, mixed media artist was born in 1950 in Tehran, Iran and has been involved in visual arts, music, and literature since adolescence.

26. Mahin Monfared

“Untitled” (2019)

In my paintings, I try to bring my mental and subconscious ideas to life via acrylic technique on my canvas. By a holistic looking at being and eliminating details, my canvas describes a world that expresses the whole being and universe. For achieving my expression and convey my inner senses, this style of painting releases my latent energy. I have no intention to tell a specific story. Instead, I try to involve the viewers in a challenge to find out their meaning.

Mahin Monfared is Iranian abstract painting artist. Her works are exhibited in Iran, Turkey, France, United States.

<https://www.mahinmonfared.com>

27. Carey Netherton

“Monochrome: Cadmium Orange” (2015)

“Monochrome: Chromium Oxide Green” (2015)

“Monochrome: Iron Oxide” (2015)

My sculptures are the results of conversations I have with the materials I manipulate. They embody my appreciation for formal interactions, as well as my inclination to arrange and order. Much attention is given to the area and means of connection so that the transition is fluid, as if the coupled materials are outgrowths of each other. This resolving of differences between materials and/or objects through cooperative joining results in contradictions being built into the works. The sculptures reach for a sense of purpose at the same moment that their very makeup denies any logical functionality. I see the works as contemplations on the way we humans are of this world but perpetually strive to become part of someplace wholly other through our machinations and imaginings. We are organic creatures which have arisen out of our biological environment. Yet, as thinking,

sentient beings we develop industrial and intellectual systems to advance our ability to survive and progress. We continuously struggle to find a balance between our connection to the biological “natural” world and the “unnatural” systems we create. The tension between hybridity and incongruity within my sculptures metaphorically expresses the complexity of the human condition.

Carey Netherton was born and raised in East Central Illinois and received a Bachelor of Arts degree in 3-D Studio Art and Philosophy from Eastern Illinois University in 1998. In 2000, he became an Instructional-Supervisory Staff member at the Johnson Atelier Technical Institute of Sculpture in New Jersey. At the Atelier, Carey assisted many internationally renowned sculptors with the production of numerous works of contemporary cast metal sculpture. He completed a Master of Fine Arts degree in Sculpture at Southern Illinois University—Carbondale in 2008 and then relocated to Minneapolis, Minnesota, where he worked as an assistant granite sculptor for two years. Concurrently, Carey taught welding, blacksmithing and metal casting at the Minnetonka Center for the Arts and was later promoted to the Sculpture Studio Manager. In 2014, Carey became a member of the Sculpture faculty at Southern Illinois University—Carbondale. He supervises the Art Foundry and teaches 3-D foundations and a range of sculpture courses. In 2017, Carey was joint appointed by SIU’s University Honors Program to develop and teach a course on art and culture. Carey’s work has been exhibited throughout the United States and is in numerous private collections. His website is: careynetherton.com.

28. Nishiki Sugawara-Beda

“Inaugural I” (2016)

“Inaugural II” (2016)

“Inaugural IV” (2016)

I was born and raised in Japan, where all schoolchildren learn calligraphy. Calligraphy has become an entrance point to understanding my own culture as it allows me to recognize the existence of underlying meanings in all forms—language, images, even the mundane interactions of being. This craft provides the foundation and inspiration for my practice.

My aim is to connect with the power of mark-making—a spiritually engaged mark-making. Consciously cultivating a mindless state of mind where marks are made on the surface is vital. The marks, which create forms, areas, patterns, layers, and seemingly tangible objects, can hold the essence of ideas, cultures, values, morals, and visceral emotions. The mark can be simple, yet holds everything. The essential is the focus, and it is most accessible in abstract forms because it enables us to connect both with the essential and with each other.

Nishiki Sugawara-Beda is a visual artist working primarily on painting. Her multicultural background through travels and immigration from Japan to the United State as a young adult has formed her interests in examining various cultures. To speak to the core of humanity, she seeks the connections among cultures both from the past and present, and she focuses on tracing traditional Japanese activities back to their origins through her research. Her work has been presented in numerous solo and group exhibitions nationally and internationally, and shortlisted for various art competitions including ArtGemini Prize (London, England), and 7th National Juried Exhibition at Prince Street Gallery (New York). Her work has been featured in a number of venues including the 87th New American Paintings, Fresh Paint Magazine, AEQAI, 100days-100women, and London Post. She is currently an Assistant Professor of Art at Southern Methodist University in Dallas, Texas.

29. Cynthia Nouhra

“Cosmic Exchange 1” (2017)

“Femininity ” (2011)

“Nebula” (2011)

“Peace 10” (2019)

In a time of amazing change in which the old pattern of operation of us being just human is giving place to a much more efficient and more performant new era where , AI, virtual reality , digital, and holographic reality, is the new future to become. The 4 paintings : Cosmic exchange 1, Femininity, Nebula, and Peace 10, reflects the transition in which we live in were the communication between the old and the new is inevitable. Communication between different worlds is indispensable to allow harmony between those two different dimensions using universal concepts such as femininity where the energies are used to bind the different worlds by accepting the differences and being in peace with one's self and others no matter what the future holds.

Having lived in different countries, experienced different line of work, Cynthia Nouhra is a wanderer in the realm of reality in quest of its essence. Her professional journey starts by collecting, as always being an eternal student, several diplomas different in form but complementary in its essence for the beauty of her quest. At first, she studied the outline and use of space (BA in interior design, Washington DC), then the different representations that fills the space (MA in art history, London), to then narrow that space to a single point, reaching the essence (BA in science of religions, Beirut), to finally ask herself existentialist question such as:" why is there a point instead of nothing" (BA in philosophy, Beirut). Having done so, she articulated that knowledge by tracing an eclectic professional path by starting taking some interior design projects in Abu Dhabi, to then opening an antique shop in Dubai, teaching religions at the college protestant francais in Beirut, to later opening an art gallery in Beirut, and finally it is until recently she has oriented her interest and field of application in aligning body mind and soul in her artistic journey. Her Journey as a self taught Lebanese painter started from an early age, with the mission of wanting to transmit the light thru her art work to everyone willing to dance with it. The use of abstract art with all the dynamism of its colors are important since her art communicates with the emotions and not necessary to the intellect. The lines that esquisse the form are faded away in her art , giving place to a dialogue between the light and its manifestation. We could sum up her work with the emphasis of light, how it merges, how it emanates, and how it is contrasted, etc. Ways and means to express what has to be expressed, and her, being the catalyst of that transmission. The target being transmitting the light.

30. Kyung Park / 박경

“BIN's space_빈' 방” (2019)

“Blind and hidden sight of place_장님과 숨은 시선 곳” (2019)

“wC1e 6Bt” (2019)

나의 작업은 하나 또는 그 이상의 단서를 토대로 하여, 표적이 되는 기억을 회복하여 의식으로 가져오는 과정인 기억의 인출과정을 토대로 한다. 특정 풍경에 대해 느꼈던 과거의 감각을 단서 삼아 그 풍경 속 공간과 장소에 대한 기억을 의식으로 가져오고 편집과 재구성의 과정을 거쳐 시각적으로 표현된다.

작업 속에는 심리적으로 유대감과 친밀감을 가지는 풍경에 대한 분위기와 재해석이 담겨 있으며, 그 공간과 장소에 대한 기억과 반응의 기록이 포함되어 있다. 또한 과거 기억과 현재를 계속 엮어가는 가운데 발생하는 기억의 허구성과 새롭게 내가 찾아가는 것들 사이에 연관성을 탐색하는 과정을 보여준다.

근작들은 공간의 가시화함에 있어서, 그 공간이 포함하는 인물들 혹은 개인의 정체성과 분위기를 드러낸다는 생각으로 작업을 하였다. 기본적으로 내가 기억하는 그 사람의 방은 어떤 형태일까? 또는 만난 적 없는 상상 속 인물의 공간은 어떤 모습일까? 라는 질문에서 시작한다. 작품 속에는 한 사람을 내포하고 있는 오브제가 단순히 드러나는 표현과, 규칙과 불규칙이 혼재하는 색선 들이 층위를 이루고 있다.

이러한 표현들을 통해 이미 입력 되어진 과거의 기억 위에, 새로운 환경에서 수정되어지는 과거기억에 대한 현재에 반응과 적응, 내가 마주하는 곳에 대한 기억과 심리적 연결점에 대한 의문들을 풀어나간다.

1983년 서울 출생 작가 박경은 2009년 홍익대학교 회화과 졸업 후 2014년 런던에 Slade School of Fine Arts 에서 회화와 석사를 졸업하였다. 작가는 공간의 표현에 대한 관심이 많고, 사람을 관찰하는 것을 즐겨 한다. 이는 어린 시절 어머니의 헤어샵 에서 대부분의 시간을 보냈던 것에서 비롯되었다고 생각한다. 그 공간의 특유의 냄새, 향, 많은 인물들, 벽에 걸려있던 초상화 등에 대한 기억은 현재에 만들어지는 작업 물 들에 영향을 준다

31. Rina Park / 리나박

““Silence and Distance” (2018)
“ Fragments of Color_색의 조각들” (2019)
“ I think I love you a lot_너를 많이 사랑하나보다” (2019)

#제3의 존재

존재의 이유: 사람은 어디에선가 영향을 받고 그로부터 생각과 행동이 비롯되듯이 나의 작업 또한 나로부터 비롯된 모든 것의 집합체이다. 첫 추상 작업은 억압과 스트레스로부터 비롯된 감정의 해소였다. 단순한 해소로 시작되었던 나의 추상 작업은 내가 살아가는 시간과 그 시간 안에서의 경험이 어우러지며 내 자아와 점점 일체화 되어갔고 그렇게 내 모든 것이 담긴 작품으로 완성되었다. 내 작품은 '나'와 타인과의 관계에서 비롯되는 한계와 그로부터 파생되는 불편과 슬픔을 극복하기 위해 창조된 제3의 진실한 존재(=자아)이다. 타인과의 관계에서 생기는 한계란 나 아닌 다른 누군가에게 오롯이 진실할 수 없고 반대로 타인은 '나'라는 존재를 완벽하게 이해할 수 없다는 것을 뜻한다. 사람은 인간관계에서 '계산'이라는 것을 배제할 수 없고, 피를 나눈 가족이나 사랑하는 연인일지라도 마찬가지다. 계산이 필요하지 않는 진실한 관계를 바라던 나는 나를 있는 그대로 받아주는 존재로서 작업을 받아들였고, 그것은 곧 타인과의 한계를 극복해내는 과정이 되었다. 작업과의 관계에선 계산이 필요하지 않았고 말을 조심할 필요도 없었으며 감정을 있는 그대로 드러내는 것이 오히려 더 옳은 존재였다. 그 존재는 수많은 외부의 자극과 관계 속에서 내 고유의 가치와 개성을 잃지 않도록 유지 시켜주었고 숨막혔던 타인과의 관계에서 숨통이 되어주었다.

과정: 빈 캔버스에 나의 감정과 무의식을 끌어올려 담아낸다. 내가 원하는 나의 진솔함을 담기 위해선 어떠한 구체적인 계획 없이 그 상황에 따른 나의 감각들에 의존한다. 그 감각들을 깨우기 위해선 상당히 원초적이고 본능적이며 감정적 상태로의 몰입이 필요하다. (주로 음악을 사용해서 그런 상태로 들어간다. 격한 감정이 물밀 듯 밀려올 때는 음악이 필요하지 않을 때도 있다) 작업이 시작되면 머리는 마음에 따라가고 감각에 의존해 움직인다. 캔버스 위에 하나의 색이나 혹은 선이 시작되면, 자연스럽게 다음 과정이 이어진다. 한 번의 붓질은 무한한 가능성을 담고 있기도 하지만 아직 그것만으로는 확실한 존재감을 지니지 못한 것으로 볼 수도 있다. 그렇게 색을 칠하기만 하다가도 어떨 땐 그 위에 목탄이나 오일바로 긁거나 나이프로 긁고, 긁은 위에 다시 색을 채우거나 금박을 붙인다. 그리고 다시 이 과정을 반복하기도 한다. 붓질과 나의 행위가 더해가고 그 과정이 쌓이면서 필요한 터치는 점점 줄어들며 더는 터치가 필요하지 않을 때 비로소 이는 절대 다른 작품이 될 수 없는 유일한 작품으로 완성된다.

상생: 완성된 작품에 남아있는 색과 금박의 흔적들을 보고 있다면 세월이 흐르고 경험이 쌓여 가며 완성되어가는 한 사람의 존재처럼 느껴지기도 한다. 그 제3의 존재(작품)는 내가 진실할 수 있으며 타인으로부터의 한계를 대신해주는 대체재가 되면서도, 나의 감정과 본능을 충실히 담아 시각화된 나의 무의식의 자아가 되기도 한다. 캔버스에 남겨진 선과 색 그리고 흔적들이 만들어내는 표현은 해석하기 어려운 암호처럼 보이기도 해서 감상자는 단번에 창작자의 속내와 비밀을 읽어낼 수 없다. 그것은 시각적으로 보이는 어떤 형상을 그린 것도 아니며 글로 해석이 명시되어 있는 것도 아니다. 결국, 작품은 감상자 자신에 비추어 작품을 바라보아야 한다. 나의 본능적이고 원초적인 움직임의 기록은 있는 그대로 볼 수 있지만, 감상자는 자신의 감정과 생각을 솔직하게 끄집어내서 나의 작품을 마주해야 한다. 나에게 작품은 타인과의 한계에 부딪혀 그 관계를 포기하려는 것이 아니라 제3의 존재를 통해 한계를 극복하려는 태도이며, 어떻게든 타인에게 나를 솔직하게 드러내고 그들도 감정을 드러내길 원함으로써, 서로에게 조금씩 다가가기 원하는 '상생'을 바라는 마음일지도 모르겠다.

32. Liza Filosof

“What is the color of water?” (2017)

What is the color of water?

Twenty artists from all over the world answered the question, What is the color of water for them?

the answers were different, what is the color of water? is a subjective topic, none of the answers were repeated.

The answers representative a mirror that reflects a variety of Perceptions that the artists have exposed.

this video was cratered on "Once Upon Water" art residency at Pico Island, Azores, Portugal.

"Once Upon Water" art residency gathered together international artists that they're main theme and inspiration focus is water.

music by Watermusic | William Basinski .

Liza Philosof is a visual artist, art director, and graphic designer based in Los Angeles and originally from Israel. Philosof is working with designers artists and musicians, while she is continues to participate in exhibitions, festivals, projects, and partnerships all over the world.

Brand collaborations included: Adidas originals, Absolut, Heineken, Insight, Azores Fringe Festival, and Cannes Film Festival.

Philosof graduated with a Bachelor of Arts in Visual Communication from the Bezalel Academy of Arts and Design in Jerusalem in 2011.

33. Ja-Hhyun Seo / 서자현

“ Seeing and Being Seen” (2017) Digital 10x15in

“ Seeing and Being Seen” (2017) Digital 10x15in

“ Seeing and Being Seen” (2017) Digital 10x15in

“ Seeing and Being Seen” (2017) Digital 10x15in

“ Seeing and Being Seen” (2017) Digital 10x15in

서자현의 작품은 현대 사회의 미디어 소비 패턴 안에서 ‘보는 것과 보이는 것’에 대해 이야기한다. 그의 작품은 전통 회화와 디지털 매체의 사이를 넘나들며, 미디어를 통해 진실이 변형되고 왜곡되는 현상에 주목한다. 디지털 매체를 통해 여과된 이미지는 그 원본을 알아볼 수 없을 만큼 변형되지만, 그 것을 마주한 관객은 그 결과물을 흔쾌히 ‘사실’ 혹은 ‘진짜’로 받아들이게 된다. 작가는 인간의 미디어에 대한 무방비적 자세를 재료 삼아 ‘거짓’과 ‘진실’의 의미와 그 분별 과정에 의문을 갖는다.

Jahyun Seo's practice draws on the idea of “seeing and being seen” around media consumption in the contemporary world. By traversing in between traditional painting and digital imagery, Seo acknowledges that truth is altered and distorted through the widely accepted media. Her initial illustrations are filtered through digital processing before they are presented to the viewers, who, defenselessly and willingly, accept the outcome as ‘original’ or ‘true.’ Seo utilizes people’s nurtured habit of media consumption to redefine and challenge what is ‘true’ and what is ‘fake.’

서자현은 파리 네프빌 콩뜨 고등 예술학교(Ecole Superieure D'art Neufville Conte)에서 창작텍스타일학과를 졸업한 후 홍익대학교에서 ‘현대미술의 다층적평면구조에 대한 이론적 연구’로 미술학 박사학위를 받았다. La Mama Galleria(뉴욕,2017)를 비롯한 14회의 개인전을 하였고 100회 이상의 단체전에 참여하였다. 2016.07-2017.07 뉴욕의 ‘Nars Foundation’ 아티스트 레지던시 프로그램을 일년간 참여 후 뉴욕, 브루클린의 J&M Studio에서 활동 중이다.

Jahyun Seo was born in Seoul, Korea. She pursued her studies in Textile and Fiber Arts in Paris at Ecole Superieure D'art Neufville Conte and later completed her Ph.D. in Art at Hongik University in Seoul. Her interest in this field inspired her to research and write her dissertation A Theoretical Study on Multi-layered Plane Structure in Contemporary. She also holds a degree in solid cutting from ESMOD Paris (Modelism) and a degree in color from Marseille University. Her selected exhibitions include 14 solo exhibitions at Kunst Stock Gallery in Hamburg, Germany, Sweden Biennale, Swiss Art Fair, Museum at Seoul Arts Center, SEO gallery, Vit gallery, Giguchon gallery, Woncheon gallery, etc. as well as numerous group exhibitions at the Seoul Museum of Art, New York Cast Iron, Cheonglu Arts Center, Gana Art Space, etc. Jahyun's goal in art is to express different views of the people living in contemporary times through the harmony of analog design by layering a wide range of media.

34. Witold Śliwiński

“RED ALERT 2 (m.474)” (2016)

“Mandarin(m.496)” (2017)

Sculpture title: RED ALERT 2 (m.474)
Dimension: 175 x 100 x 310mm
The sculpture is made of glass and aluminum.

Sculpture title: Mandarin (m.496)
Dimension: 95 x 46 x 215mm
The sculpture is made of glass.

I seek Inspiration in the things that get my attention and admiration. New ideas come to my mind during my trips. If only I have time I pack my stuff and hit the road to visit intriguing places. I love to change surrounding to experience new sensations. Photography is my great passion. I take my lenses wherever I travel and I take series of pictures, very often close-ups. My great inspiration are modernistic architects like F.L.Wright, Gropius, Mies, too. I particularly admire their logical and consequent approach to architectural form.

The Idea strikes me often when I browse through my pictures. I sort the images and select those frames which appear the most interesting to me. And those fragments I then present in my glass objects.

The Concept consists of the Inspiration and the Idea. The sculptures need to be well thought through and they need to be clean and neat as calligraphy. Every piece of the glass composition is carefully planned and designed, as if it was a letter. My works reflect my long pursuit to show how beautiful glass is and how difficult it is to work with that material.

Witold Śliwiński was born on the 24th of February 1963, in Krosno.

He graduated at the State Secondary Art School in Miejsce Piastowe, from the Faculty of Applied Art Forms, as a disciple of the famous sculptor Władysław Kandefer, who in turn, was a former student of the great Ksawery Dunikowski. Then he was a student at the Photography Post-Secondary School in Krosno. At this time Witold was a student at the Post-Secondary Photography School in Krosno. At the beginning of his artistic career he dealt initially with drawing and graphics and also designed company logos and arrangements along with the preparations for various displays. From then he went on to design and produce artistic and applied works of art in leather.

Since 1996 he has created many works of art in glass, which bear the characteristics of both applied and unique forms. Occasional statuettes and company souvenirs have also been an important part of his work, and each subject became an inspiration to the origin of new concepts. As Witold explains: In 1996 I became fascinated in working with glass as a medium. Apart from the traditional glass forms, which I considered to be of a harmonious nature and which included the moderate use of decorative elements, they still featured the classic lines. After a period of time, some different ornamental forms began to appear in my work, which one could almost define as being sculptures, in the very essence of the term. These forms slowly began to influence and dominate my way of thinking. I now genuinely feel that the outcome of my numerous experiments is reflected in the current general trend of the development of contemporary artistic glass-work. He is a member of the Polish Union of Painters and Sculptors of „Polish Applied Art” (Związek Polskich Artystów Plastyków „Polska Sztuka Użytkowa”) in Warsaw.

„Glass is a strange substance. It is a very demanding material which requires the artist’s complete focus, coupled with an extensive knowledge and high level of expertise. On the other hand, it is expressive and, as such, eager to experience change. As a material, it can undergo various transitions and can be subjected to various operations and techniques. It can be stained, pulled, melted, expanded, cut, blow-formed, broken and reconstituted anew. Continuing along this exciting new path, i began experimenting with my glass forms, combining them with other materials, such as metal or wood. All the time I was looking for new solutions, exploring new and challenging possibilities, whilst still testing the properties and capabilities of this wondrous medium. By combining it with new elements, I often achieved quite unexpected and surprising effects”.

The results of his work are the culmination of his wealth of experience, creative maturity, and the passion for experimentation, combined with courage and risk-taking, to bring about new and innovative creations. That is because glass, irrespective of the way it is manufactured and processed, will always remain the „sui generis”, or „magic material”.

35. Bruna Stude

“Squid Ink No.2 | Suite Empty Ocean” (2017)

“Squid Ink No.4 | Suite Empty Ocean” (2017)

Squid Ink No.2 and No.4, Suite Empty Ocean

Photography is the genesis of my process which paradoxically subverts the conventional notion of photography itself: documenting a moment in time for posterity. My work challenges the very notion of the photographic as my camera begins by being submerged and plays on chance exposures in a kind of controlled chaos of images that emerge abstracted and manipulated in the mixed media statement. I print in my Kaua'i studio on 65 gsm Haini Kozo - platinum/palladium, lime juice hand brushed emulsion. A distinct characteristic of my work is the aspect of repetition that alludes to a societal construct, people consigned to routines. Routines with slight variations, but repetitions, undeniably.

In her letters, Emily Dickinson, a nineteenth-century poet, and mystic wrote: ‘To the faithful absence is condensed presence.’

The emptiness leaves a space. A space to shape thoughts.

The space for feelings to fill the void. For light to fill the darkness.

Series Empty Ocean focuses on the absence of life in the oceans. An awareness of the absence of something - a being or an object - affects us more than its presence.

What form does the paradox of the presence of absence take when it is described conceptually? How is it communicated both visually and emotionally in real-life scenarios?

Rendered by manipulating light, the tension between that which is and that which is not disrupts our assumptions about photographic narrative and representation.

Do we respond by simply contemplating the aesthetics or do we re-examine our own preconceptions, allowing a multitude of perspectives?

Bruna Stude is Croatian born, she resides in Hawai'i.

She is a self-thought, environmental artist-activist best known for her large black-and-white ocean photographs and platinum/palladium prints, initially of marine life and later of the ocean deprived of marine species.

Picturing the ocean as essentially abstract and communicating it through a series of movements she epitomizes water as the lens “sees it”. The resulting imagery is riffing on a brushstroke, as Stude demands from her camera to immortalize the moment and the movement in a cursive character-like lines found both in the work of a calligrapher and Twombly's doodle.

She lives on the island of Kauai'i where she maintains a photographic/print studio. She has exhibited in Hawai'i state-wide, nationally and internationally.

36. Megan Magee Sullivan

“Into the Wardrobe”(2013)

Into the Wardrobe is a video that uses a piece of text as both muse and physical material. The source is the classic, fantasy, children's novel *The Lion, The Witch, and the Wardrobe* by C.S. Lewis. This novel is widely known for its connection to Christian mythology, especially the story of the resurrection. I am continually drawn to the extraordinary, magical elements of religion; those same elements are also where I find the most disappointment. It is within the internal contradictions of belief and skepticism, wonder and reason, as well as through the continual investigation of truth versus fiction, that I found inspiration for this piece.

Megan Sullivan is an interdisciplinary artist living in Western, NY and working primarily in visual books and experimental video. Her work has been exhibited throughout the United States. She utilizes elements of personal and collective history, erasure poetry, and archival research to explore the constructs of religion, family, memory, and gender. Collecting images, sounds, and text is an integral part of her process as she works to repurpose found materials to create alternative narratives.

37. Tore Terrasi

“Whimcircle (Abstract Alphabet A-Z)” (2003)

The constant interplay between words and images has yielded especially fertile ground for my research and serves as the common thread connecting all my creative activity. My ambitions as a communicator are to reconsider the conventions through which we experience texts and images by way of exploring the simultaneously independent and interdependent nature of their relationship. My work serves as a platform by which a semiotic/art hybrid approach looks to both de-familiarize our experiences with words, images, design, materiality, media, and technique (while playing against the familiarity of those very things) and in doing so, open a plurality of meaning and interpretation. As such, I freely shift between static and dynamic media. Conceptually rooted by the word and image interplay my work necessitates the audience to experience information on the level of both text and image forming a synthesis between the verbal and the visual. 'Whimcircle' offers an alphabetic sequence of very limited modular forms for creating letters; creativity from constraints. The work presented here is simply an alphabetic sequence, the letters A through Z. www.toreterrasi.com

Tore Terrasi is an Intermedia artist and designer who earned a Masters of Fine Arts in Visual Design from the University of Massachusetts Dartmouth. His art work and design work are both nationally and internationally exhibited. Specifically his typographic designs and creations have been exhibited prestigiously including at the Cooper Union of New York; in "Currents - International New Media Festival" in Santa Fe, New Mexico; at "L'Hybride Cinema Les Mots S'Animent (The Words Animated/Animation and Typography)" in Lille, France an international festival for experimental typographic animated and video works; at Typomania annually held in Russia at the Moscow Museum; at TypoDay 2016 in Bangalore, India; in both the 2017 and 2019 Korean Society of Design Science annual exhibitions; and presented at TypeCon, an annual conference presented by the Society of Typographic Aficionados (SOTA), an international organization dedicated to the promotion and support of typographic arts; among others. He is currently an Associate Professor of Art and Design at the University of Texas at Arlington where he currently serves as Foundations Coordinator. His website is www.toreterrasi.com

38. Laura Ahola-Young

"Ocean Floor" (2019)

My work centers on my attempt to pay attention to signage in the natural world.

Through mark making, I am attempting to capture singular instances of temporary phenomenon, consciously and unconsciously transcribing patterns. I research and aesthetically study geography, plant physiology, mining and environmental issues in an attempt to mimic the structures and represent science through meticulous and labored marks. I investigate Prodromes: an internal, structural and organizational system of signage and warnings. Through paint, I am attempting to capture these instances of signs as symptoms: fleeting, a speck, a circumstance, a neural, biological, philosophical, sensory occasion.

Metaphors and images cease to exist to allow the possibility of change and new discoveries. Parts of images are sacrificed to the whole. It is this - what is possible and what must be destroyed- that has led me to research visually and intellectually this phenomenon in the natural world. Cells and stars, the miniscule to vast, must experience destruction for life to exist as we know it. My work reflects my desire for absolutes and claims none.

When Painting, I am actively creating while simultaneously destroying. I thoroughly develop meanings and imagery in paintings and then cover and rework with glazes, scraping and mark making. What remains the same throughout the painting process is the structure they are forced upon. The structure is both paper and an open narrative. I leave evidence of my search for a completed work – enough of a layer that I begin to believe in a structure's identity and memory, perhaps its own kind of consciousness.

Laura Ahola-Young received her MFA from San Jose State University in 2001. She currently resides in Pocatello, Idaho where she is an Assistant Professor of Art at Idaho State University. Originally from northern Minnesota, Laura has been influenced by landscapes, winters, ice and resilience. She is currently developing work that incorporates scientific research, the Pacific Northwest and personal narrative.

I was born in 1970, I am an American citizen and reside in Pocatello, Idaho.
I have a MFA from San Jose State University and a BFA from the Minneapolis College of Art and Design.

39. Che-Young Yoon / 윤채영

“물결의 마음 The mind of water wave” (2019)

“물결의 마음: 바람은 소리를 남기지않는다 The mind of water wave: The wind leaves no sound behind.” (2019)

“물결의 마음 The mind of water wave” (2019)

“물결의 마음 The mind of water wave” (2019)

“물결의 마음 The mind of water wave” (2019)

물결의 마음

그곳에 내가 있고 내 안에 그가 있고,
그 안에 내가 있고 내 안에 그곳이 있고,
그곳에 그가 있고 그 안에 내가 있고...
나는 끝없이 일렁이는 인간 내면의 결을 자연을 통해 형상화하려한다.
사랑의 기억이 풍경을 만든다.
내게 자연은 꾸밈없는 순수함이다.
그것의 모습은 다양하고 변화무쌍하지만 그 속성은 끊임없이 영원 지속된다.
나는 그런 자연속에서 사랑의 모습들을 본다.
생과 삶을 무한 이어가고 있는 인간의 모습을 본다.
내 그림 속 자연은 나의 모습이고 내가 사랑하는 사람의 모습일것이다.
때로는 휘몰아치는 바람으로, 때로는 따스한 바다와 같이...
자연과 한 몸이 되어 그림을 그린다.
나는 그렇게 사랑의 수많은 모습들에 순응하며
그 안에 자연과 같은 순수와 영원함이 깃들기를 바라본다.

The Mind of Water Wave

There is me, he is within me.
I am within him, there within me.
There is he, I am within him.

Nature displays its ever-changing appearance during the day, at night, and throughout the seasons.
Repeating this cycle day after day and year after year, it has passed through innumerable times.
The infinitely changing face of nature continues forever and its ever-changing nature never changes.
I feel at one with nature, while making a painting.
Sometimes I go with the pace of a roaring wind, and other times, I adapt to the pace of nature's growth.
I wanted to express nature by becoming one with it and observing it through the lens of my own sensibility.
And an inner world- not just my own- that timelessly continues lives and living by means of a sentimental approach to nature.

Che-Young Yoon / 윤채영

珉庚 깜깜한 밤하늘의 외로운 별 하나가 마음속 사무치던 공허함의 원인이었을까. 彩榮 채색이 영화롭다하니
칠하고 그리며 작품 활동을 하고 있음을 발견한다.
www.yooncheyoung.com

BA(Hons) Graphic Design, Central Saint Martins, University of Arts London
Graduate school of Fine Art, Hong-ik University, Seoul

40. Rihards Vitols & Axel Pulgar

“Asphixia” (2017)

Rihards Vitols graduated a master degree in New Media Art from Liepaja University (LV), part of this studies he spent in Bauhaus-Universität Weimar (DE). Between 2015–2017 he was studying in the Academy of Media Arts Cologne (KHM). At the moment he is PhD student at DXARTS in University of Washington. He is interest in creating digitally generated environments that interact with sound to bring out visual patterns that other wise would not been seen.

Axel Pulgar was born in Buenos Aires, Argentina.

Works as an audiovisual performer and sound producer. His interest in research and experimenting arose after the creation of various audio effects that have been made with a guitar processor. He worked with different techniques different sound sources to compose abstract electronic works.

the visuals are digitally generated and controlled in real time by Rihards Vitols and audio signal that is created by Axel Pulgar. Rihards Vitols is interested in how you can take one simple shape deconstruct it multiply it to create a new experience of it. Sound interaction with the visuals helps to create some unexpected patterns that otherwise would not get explored in the video.