

Over the Structures 2020

CICA Museum

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Featured Artists 참여작가:

Dilara Balci, Fiona Cashell, Absent Chronicles, Sean Deckert, Mckee Frazier, Dana Fritz, Marie Hervé, stephanie mei huang, Martyna Jastrzebska, Anastasia Komarova, Hyungsun Kim / 김형선, Kyoungyoon Kim / 김경윤, Nayeon Kim / 김나연, Adam Knoche, Chunghsuan Lan, KyuHyun Lee / 이규현, Irina Merkulova, David Mrugala, Brendan Moran, Tyler Morgan, Labkhand Olfatmanesh, Natalie Petrosky, Brian Rusted, Ramiro Silva-Cortes, s/n + Felnyrri, Petra Szemán, Yin Ming Wong, Sora Woo / 우소라, Jiaqi Zhang

1. Dilara Balci

“Texture” (2019)

The main idea of this work is to create an integrity by touching the substance and soul of the city and to create a new texture by using contrasts. Through the visuals that are intertwined, it is tried to address not only the sense of sight but also the sense of touch.

Dilara Balci

She was born in 1985 in İzmir, Turkey. She started university education in 2003 at Mimar Sinan Fine Arts University- Cinema-TV department. Until her graduation in 2008, she worked as an assistant director and editor on television productions and directed short films that were screened at various festivals. She graduated from Marmara University, Department of Cinema with PhD degree. She is currently working as a lecturer at Yaşar University. She is the author of two books that are about history of Turkish cinema: Yeşilçam and The Other, and Feyzi Tuna.

2. Fiona Cashell

“Feeling Comfortable in Unfamiliar Places” (2019)

Feeling Comfortable in Unfamiliar Places is an ongoing site-specific performance exploring what it means to assimilate, acclimate and resume a normal routine of behaviour in a familiar or unfamiliar place. As the artist has lived in multiple countries and travels extensively, she is fascinated by the experience of "otherness"; by the movement felt between comfort and discomfort; by the physiology of environment; and by how experiences manifest internally and physically. For this performance, the objective was to accept any feelings of difference, tension, awkwardness or self-consciousness. Feelings arise and are labelled as neither positive or negative. The experience is simply felt. The intention is to allow the physical body to remain; to not panic. The moment passes without catastrophe, interaction or intervention. Locations featured include China and Finland.

Fiona Naomi Cashell (b. Dublin, Ireland, 1981), is an interdisciplinary artist exploring the boundaries and artistic use of photography, performance, video and sound, site-specific installation, text, drawing, painting and print. Work created is usually situational in context; utilizing the immediate environment and incorporating current life events in order to generate content that emphasizes a time-based, first person perspective – often drawing from personal narratives and interests such as memory, attachment, distance, otherness, place and exile. Research within her practice also includes philosophy and psychology, with a specific focus on phenomenology, otherness, sense, consciousness and cognitive aesthetics.

In addition to her fine art practice, Fiona is a Lecturer in Art & Design at the University of Salford, Manchester, designing and delivering modules on the BA in Digital Media Arts (Hons) program.

3. Absent Chronicles

“Freckles” (2019)

Freckles is a work consisting of sound and audioreactive visuals. The project was brought to life by taking a big amount of visual shapes reacting to music, eventually putting these together by use of an algorithm. Like freckles. A freckle's just a freckle, a hundred freckles make for a breathtaking visual experience.

Absent Chronicles (1997) is an audiovisual artist from The Netherlands. After having played in orchestra's as a trumpet player for years he switched to electronic music a few years ago and started performing and releasing electronic music under various aliases. As visuals became a bigger part of his endeavors, he recently changed his alias to Absent Chronicles. Nowadays he's mainly focusing on doing audiovisual performances and working on exhibitions.

4. Sean Deckert

“Inverse Exposure”(2016)

This short video loop is created by a sculpture, where the combination of a customized 8mm film camera, a hollywood light stand, a deconstructed clock, a shutter coil and a magnifying lens are assembled to generate a film projection. The resulting image is a deviation of cinema and portrays visuals of ambient light play. It utilizes all the elements backwards from their original meaning to create a film from reversal.

Sean Deckert was born in Culver City, California in 1984 and moved to southern Illinois with his mother and sister in 1990. He received a Bachelors in Photography Arizona State University in 2015.

He received the 2013 Emerging Artist Award and exhibition at Phoenix Art Museum. His work has been featured in Art Ltd, Arid Journal, Photo District News and has been exhibited at SF Camerawork, Los Angeles Contemporary Exhibitions, Los Angeles Center for Digital Art and internationally a Central Academy of Fine Art in Beijing, Jerusalem, Serbia and Concordia. He currently lives and works in Los Angeles. His ties to the dance and theater community have produced a series of sculpture and photography exhibiting how movement and energy overlap. He continues to produce works on climate change tracking shifts in local environment over long periods of time.

5. Mckee Frazier

“See Reverse For More” (2019)

See Reverse for More is a part of a series called Adjust to Personal Taste. It meditates on the spaces between people tangled with identity, shifting priorities, and facts that no longer stay concrete. In these drawings lies a reality shaking hands with the fictions that we feel, and others may never concede.

Mckee Frazier was born in 1979 in Corpus Christi, Texas, and received a BFA in 2002 from The University of Texas at Austin. He completed graduate work in Art for Game Development at Southern Methodist University in 2005. He currently lives and works in Arlington, Texas, making drawings, software, mixed media, and other interactive projects.

6. Dana Fritz

“Exterior Maintenance, Eden Project” (2009)

The photographs in Terraria Gigantica: The World under Glass are made in the world's largest enclosed landscapes. In these vivaria, plants are grown amid carefully constructed representations of the natural world to entertain and educate tourists and support scientific research and conservation. These architectural and

engineering marvels stand as working symbols of our complex relationship with the non-human world. Giant terraria require human control of all conditions to create ecosystems that would otherwise be impossible in a particular location. While technical demands inform the design of these spaces, the juxtapositions of natural and artificial elements generate striking visual paradoxes that can go unnoticed. Here I turn away from visitors' prepared sight lines, revealing alternate views that dispel the illusion of natural conditions. Inviting questions about what it means to create and contain landscapes, the photographs in *Terraria Gigantica* invite contemplation of our ecological future.

Dana Fritz investigates the ways we shape and represent the natural world in cultivated and constructed landscapes. She holds a BFA from Kansas City Art Institute and an MFA from Arizona State University. Her honors include an Arizona Commission on the Arts Fellowship, a Rotary Foundation Group Study Exchange to Japan, a Society for Photographic Education Imagemaker Award, and Juror's Awards in national exhibitions. Fritz's work has been exhibited in over 80 venues including the Phoenix Art Museum, Florida State University Museum of Fine Arts, the Griffin Museum of Photography, and the Sheldon Museum of Art in the U.S. International venues include Museum Belvédère in The Netherlands, Château de Villandry in France, Xi'an Jiaotong University Art Museum in China, and Toyota Municipal Museum of Art, Place M, and Nihonbashi Institute of Contemporary Arts in Japan. Fritz's work has been published in numerous exhibition catalogs including *IN VIVO: the nature of nature* (Noorderlicht House of Photography,) *Encounters: Photography from the Sheldon Museum of Art*, and *Grasslands/Separating Species*, and was featured in print magazines *Harper's*, *Orion*, *Border Crossings*, *Studio*, and *Photography Quarterly*. Her work is held in several collections including the Nelson-Atkins Museum of Art, Kansas City; Museum of Contemporary Photography, Chicago; Bryn Mawr College Special Collections, Pennsylvania; Scottsdale Museum of Contemporary Art, Arizona; Weeks Gallery Global Collection of Photography at Jamestown Community College, New York; the Center for Art + Environment at the Nevada Museum of Art; and Bibliothèque Nationale de France, Paris. Fritz has been awarded artist residencies at locations known for their significant cultural histories and gardens or unique landscapes: Villa Montalvo in Saratoga, California; Château de Rochefort-en-Terre in Brittany, France; Biosphere 2 in Oracle, Arizona; PLAYA in Summer Lake, Oregon; Cedar Point Biological Station in Ogallala, Nebraska, and Brush Creek Foundation for the Arts in Saratoga, Wyoming. University of New Mexico Press published her monograph, *Terraria Gigantica: The World under Glass*, in 2017. She is currently Hixson-Lied Professor of Art in the School of Art, Art History & Design at the University of Nebraska-Lincoln, USA.

7. Marie Hervé

"Masses" (2019)

"Masses - index" (2019)

Masses (21X29,7 cm - 322 pages) is a photography paper-based object produced during a personal project conducted at the Vitré Art Space (France), supported by the ENSP Arles. *Masses* compiles an inventory of 310 artworks available for public lending at the Vitré art space during the month of March 2019, through the iPhone 5s camera app flash turned on, and placed directly against each frame's window - revealing irradiated fragments of prints. A complete list of the collected artworks provides their order of appearance, in an attempt to deconstruct the ambiguous relationship between the framed image and the viewer.

Marie Hervé

After a two-year intensive preparatory course for French Grandes Écoles in Arts, Literature and Languages, Marie Hervé entered the École Nationale Supérieure de la Photographie d'Arles, where she is pursuing her studies. Through spacial installations and self-publications, her work interrogates contemporary uses of the image as a phantom, a personal ruin or a damaged memory; from family archives and museum conservation to cellphones images. She is currently developing personal and collective projects within the mediterranean area - principally in Greece - as well as in collaboration with the Vitré art space, France. She exhibited her work in Arles during *Les Rencontres Internationales de la Photographie*, as well as in Greece and Lyon, France.

8. stephanie mei huang

“the border is a private space i” (2018) “yellow porcelain ii (outside the Los Angeles Police Academy)” (2018)

Yellow porcelain is a ritualized protest that occurs outside the Los Angeles Police Academy. During a time when bodies and skin are heavily policed, this material investigation of clay bodies and pigment gestures at the amalgamation of body and land and hierarchies of racial classifications.

The border is a private space is an indexical, performative series of land border-crossings at the U.S./Mexico border from Mexican ports of entry into the United States. With each border-crossing, I alter variables of my self-image and identification as minoritarian woman to create an indexical catalog of my interactions with U.S. Customs and Border Protection (CBP) inspectors. Examining the ritual of passport control and visualization of American national identity as a minoritarian woman artist, I am interested in locating the pivotal points at which CBP judgment and perception of threat distinguishes manageable versus unmanageable Otherness as well as identifying the fissures in logic within hard architectures of power.

stephanie mei huang is a Los Angeles-based interdisciplinary artist currently completing her MFA in Art at the California Institute of the Arts. Her practice concerns itself with critical scripts of notions around authority, expansionism, exceptionalism and their subsequent consequences: erasure, displacement, and violence. Through research and practice, she examines the arbitrariness of the distribution of state power and the constructed narratives and fallible paradigms that uphold such power. Traversing territories of confrontation, her practice visualizes systems of control and erodes the violent mythologies that perpetuate settler colonial narratives, in the hopes of excavating partial, erased, and forgotten histories. She specifically examines the American West as a repository of all discourses as products of modern diasporas. She is the recipient of a Getty Foundation grant and has taught at non-profits such as the Marfa Studio of Arts and Venice Arts.

9. Martyna Jastrzebska

“#1 87080406126+” (2019)

"87080406126+" is a microscopic photograph in acrylic glass. A 250x magnification presents a laboratory diamond that was made from my DNA and utilised in over 300 kg of my work. This photographic object is part of the project in which I deformed the figure of a "sentimental gem".

The works subjected to utilisation were created in the years 2013-2017 in the "bitumen" technique (a proprietary mix of bituminous masses, glues and silicones for constructing objects). These works for years constituted the core of my artistic activity. A total of 39 objects were crushed using an ECOTECHNICA S4800P scrap metal packaging machine, the compressed ruin was used by me for further work. Then a fragment along with my hair strand was sent to the laboratory. Two twin laboratory diamonds were created - one of them was framed and placed in my tooth, the other was photographed under a microscope. I am interested in understanding destruction as a tool for deconstructing and interpreting form and meaning.

In the photographic object "A young dead tit" I refer to the tradition of the seventeenth-century Dutch still life of the vanitas genre, in which all elements have a dual function: aesthetic, because they depict the beauty of the world, and moralizing, because they show vanity, nothingness and transience.

At the beginning of 2018, I had several months of consultations with an ornithologist specialising in, among others, the tit family. Through this contact I received a dead animal for taking photographs. I do not use laboratory focus - a dead bird lies on its side, its feathers are matted, it's a more romantic pose than vivisection. The tit was deformed by scaling its real size more than a hundred times. The eye is seduced by light, symbolism and imagination. However, no human view has anything to do with clear view, and perception is never transparent or objective. Citing the history of art, I treat my photographic object as a symbolic announcement of the inevitable twilight of the anthropocene.

Martyna Jastrzebska (1987, Poland), an intermedia artist. In her work, she raises issues related to the ideological transformations of collective memory, identity identification, modification of symbol meanings and

distortions of individual memory (among others, through the work of trauma and nostalgia). She lectures at the Academy of Fine Arts in Gdańsk in Poland.

10. Anastasia Komarova

“Charcoal painting ” (2016)

Drawing on my architectural background, I am interested in exploring the way that our senses perceive the relationship between two dimensional and three dimensional spaces. I am working with the concepts of time and space, process and matter, often addressing them through the prism of artificial systems and architecture. My work centers on metaphysical space that extends infinitely within a finite frame, producing the uncanny effect of appearing monumental even at the smallest scale.

The resulting objects are saturated with theological monumentality while maintaining underlying noumena, drawing a bridge between the wall murals and installations that emerge from mathematical concepts and the charcoal and pigment paintings in all their inextricable sublimity.

Anastasia Komarova is a multidisciplinary artist from Kaliningrad, Russia now living in New York. She spent most of her life in a military outpost on the shore of the Baltic Sea. The reclusive environment of an abandoned military base deeply influenced her practice. She received a Masters from the Moscow Architectural Institute, a successor of Vkhutemas school, which was instrumental in the Russian avant-garde and constructivist movements of the early 20th century. During her time at university she was more attracted to the metaphysical part of her architectural practice than its utilitarian side. The results of Komarova’s investigations are coming to life in her installations, paintings and photography.

11. Hyungsun Kim /김형선

“Wave I” (2019)

“Wave II” (2019)

“Symphony in Red” (2019)

인간은 태어나서 자연과 함께 살아가다가 생을 마감하고 또다시 영원한 안식처인 자연으로 돌아간다. 우리를 둘러싸고 있는 아름다운 자연은 떨 수 없는 우리의 삶이며 인간은 이 자연의 틀에서 결코 분리될 수 없는 자연의 하나의 일종이다. 이렇듯 인간과 자연은 서로 공존하며 함께 살아가다. 바다, 산, 하늘, 빛깔 등 우리를 둘러싸고 있는 아름다운 모습 속 자연의 힘에 형성되어진 자연의 구조적 형태는 그 안에 조화와 균형을 이룸으로써 우리에게 끝없는 아름다움과 미적 영감을 준다. 자연의 구조를 통하여 아름다운 미가 발견되며 표현되고 이는 우리에게 조용히 스며들 때 가장 자연스러우며 아름답다. 김형선 작가는 눈에 보이지 않는 이 자연의 무한한 생명력과 아름다운 구조를 간결하고도 절제된 작가만의 조형언어로 리듬감 있게 캔버스에 담아낸다. 이 모습은 단순히 자연이 아니라 모두가 치유와 위로가 될 수 있는 작가가 꿈꾸는 세상으로서 작가의 고유한 공간으로 표현된다.

작가는 페인팅 나이프를 이용해 대담하지만 절제된 터치로 캔버스 위에 그려진 ‘선’이나 ‘면’ 들을 바람의 공기나 소리 혹은 파도의 물결이 살아있는 듯 간결하고 반복적으로 표현한다. 군더더기를 덜어내고 나이프로 그린 간결한 선이나 굴곡들은 작가의 몸짓이며 이를 통해 탄생과 죽음을 반복하면서 연속성을 이루는 자연의 구조 중 일부분인 인간의 삶을 조명한다.

작가의 그림은 회화의 평면성에서 벗어나 마치 조각적 회화를 보이기도 한다. 밀려왔다가 부서지는 파도의 포말의 모습에 영감을 받아 시작된 이 작품들은 그림과 조각의 경계선을 넘나들며 페인팅 나이프를 이용해 대담하지만 절제된 터치로 물감의 질감을 그대로 살려 입체감을 표현한다. 각각의 조각들이 캔버스에 생명감을 불어넣은 듯, 리드미컬한 이 작품들은 다양한 보조제를 이용해 가늘거나 혹은 두텁게 조각하며 덧붙이고 쌓아 미묘하고도 형형색색 변화하는 자연에서 오는 끝없는 생명력의 아름다움을 보여준다. 돌출된 조각들의 그림자로 인해 하루 동안 흘러가는 시간, 들어오는 빛들에 따라 그림이 다르게 보이는 특징을 가진 이 작품들은 감상자에게 각기 다른 느낌으로 다가오길 소망한다. 나의 작품은 사람들에게 날카롭지만 한편으론 잔잔하게 위치한 작품 속에 초대하여 마음으로 자연의 끝없는 아름다움을 바라보고 그 소리까지 듣기를 기대해본다.

김형선 작가는 1993년 서울 출생으로 뉴욕의 School of Visual Arts를 졸업하고 현재 서울을 기반으로 다양한 전시 활동을 펼치고 있다. 작가는 주로 자연에서 오는 끝없는 생명력의 아름다움을 두터운 질감을 통해 그려낸다. “바람에 살랑이는 꽃잎은 나에게 리듬감을 주고, 수면 위로 반짝거리며 다가오는 작고 큰 파도의 물결은 항상 내 마음에 스며든다.” 이 무한하고도 절대적인 자연의 생명력을 작가의 간결하고도 절제된 조형언어로 리듬감 있게 캔버스에 담아낸다. 마치 바다의 물결이 살아있는 듯, 자연의 아름다움을 간결하면서 반복적으로 표현한 작가의 작품은 탄생과 죽음을 반복하면서 연속성을 이루는 자연의 일부분인 인간의 삶을 조명한다.

12. Kyoungyoon Kim / 김경윤

“In Parallel world” (2017)

“In Parallel world” (2017)

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“In Parallel world” (2016)

내가 지향하는 삶을 살고 있는 꿈속에 나를 만난 그 이후로 다른 우주공간의 나는 정반대의 삶을 살 거라는 생각과 그 꿈이라는 것이 매개체가 되어 다른 공간에 살고 있는 내가 있었던 일을 의도하였든 의도치 않았던 전승 하는 것이라고 믿었다. 그래서 평행세계를 건물로 표현해보았으며 어디에도 속하지 않는 공중에 떠있는 모습에 중점을 둔 이유는 현재 내가 처해진 상황이 맞았기 때문이다. 현재 느끼는 감정인 소속감의 부재라고도 말 할 수 있다.

Ever since I met me in my dream of living my own life, I thought that I would live the opposite life in that space and that dream was the medium of my life in other spaces. Believed. So, I tried to express the parallel world as a building, and I focused on floating in the air because it does not belong anywhere because I am right now. It can also be said that there is no sense of belonging.

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13. Nayeon Kim / 김나연

“body topographic map#1” (2019)

“body topographic map#3” (2019)

“body topographic map#8” (2019)

인체지형도

어릴 적 모두가 만화영화 속 내용에 관심을 가질 때, 나는 어떻게 티브이 속 화면이 움직이는가에 관심을 가졌다. 하지만 어린 나의 머리로 아무리 고민해도 이해할 수 없었다. 이제 수많은 정보들은 내게 화면들이 픽셀로 이루어져 있으며 내 눈이 정보를 받아들이는 과정에 대해 이야기한다. 하지만 난 여전히 픽셀을 볼 수 없고 내 눈에 받아들인 정보가 움직이는 것을 느낄 수 없다. 그럼에도 여전히 어떤 것을 가장 정확하게 남기고 싶을 때 흔히 사진을 찍는다. 인간의 몸 역시 유한하며 끊임없이 변화기 때문에 우리는 습관적으로 사진을 찍는다. 이제 디지털 세상 안에서 누구나 영원할 수 있다. 그러나 우리는 그저 단순히 영원한 것은 우리를 것이 아닌 세계 안에서 다른 사물과의 관계를 맺으며 존재를 인정받고 싶어 한다. 우리는 구조 속에 존재하며 그 구조는 우리 속에 존재한다. 나는 프레임 안에서 구조를 이용해 우리가 인지하지 못하는 개인 속에 숨겨진 구조를 탐구한다.

body topographic map

When everyone was interested in the contents of an animated movie. I was interested in how the TV screen moved. But I couldn't understand it no matter how hard I thought about it with my too young head. Now a lot of information is telling me how the screens are made up of pixels and how visual organ accept information. I learned about the digital screen, and I studied knowledge about the visual mechanism But I still can't see the pixels and can't feel the information moving from my eyes to my brain. Nonetheless, I often take pictures when I want to remember something. The human body is also finite and constantly changing, so we take pictures habitually. In the digital world, anyone can be forever. But we want to recognize our existence by relationship that

is not simply eternal. We exist in structure and structure in us. Using structures within frames, I explore the hidden structures within individuals that we do not recognize.

김나연은 인간의 존재와 정체성을 탐구하고자 학부시절부터 꾸준히 인물사진을 촬영해 왔다. 포트레이트, 프로필 사진으로 시작해 지금은 신체의 부분 과 이미지 내부에서 일어나는 구조의 변화를 주며 새로운 이미지를 만드는 과정을 작업한다.

Kim Nayeon has consistently photographed humans since her undergraduate days in order to explore the existence and identity of humans. Start with portrait and profile pictures, now works on the process of creating new images, giving changes in the structure that occur in the body part and image.

14. Adam Knoche

“Ablation” (2019)

I am always conscious of my place in the landscape and my impact on the environment. In my work, I respond to visual influences that reflect time through cyclical natural processes. The connection of the natural in conjunction with mechanized systems influence my work. I am interested in how we as human beings in the 21st century interact with the landscape. The prevalence of time in my work is activated by present and geological time. I am interested in the current history in regards to human interaction and the changing environment. The landscape in which we are currently observing is being transformed by human interactions rather than geological time. Through this process our civilization is altering and shaping the vary planet that we all inhabit and re writing our own geological history.

My work has a solid foundation in material and process. I am drawn to the color, texture, and feel of clay. Clay's ability to be soft and record marks and movement while also transforming into a hard stone-like material vulnerable to cracks and breakage. I have researched and developed my technique, in which I use dry powdered clays formed into molds then fired to peak temperature to ensure a solid object. During this process the clay is allowed to respond to the heat and stress of the kiln to create fractures and surface texture. I see this way of working as cyclical and returning to the bare essentials of art-making and finding the essence of the material and its structure.

I am interested in conceptual abstraction of ceramics as a material. I see clay as both fragile and durable, sophisticated and primitive. I create artwork that reflects natural formations while embracing new technologies and contemporary practices. I derive my conceptual ideas from environmental and political landscapes and respond to my surrounding in whichever setting I find myself in, both physically and mentally.

Adam Knoche is a ceramic artist living in Dallas, Texas. He obtained his MFA from Southern Illinois University of Edwardsville. In 2019 Adam will represent the United State at the Korean International Ceramic Biennale and will be exhibiting at the Annual exhibition at the National Council of Educators on the Ceramic Arts Conference. Adam exhibits his work both nationally and internationally. In 2012 Adam completed a residency at Strathnairn Art Association in Canberra, Australia. Publications include Art Ascent Magazine, Journal of Australian Ceramics, and 2018 Emerging artist in Ceramics Monthly.

15. Chunghsuan Lan

“Lockdown Universe: The Beam” (2017)

“Lockdown Universe: The Square” (2017)

In Lockdown Universe, Lan ChungHsuan uses multiple black images to reconstruct spaces inspired by his childrens memory of home. Each image is digitally composed by 35mm film camera photographs exposed to total darkness. The artist combines his memory and his present interpretation to represent the surreal structures of childhood home spaces.

Lan Chunghsuan(b. 1991 in Taipei, Taiwan) holds an MFA in Fine Arts from Pratt Institute. His image-based art, sculpture, installation, ready-mades, and video explore restrictions, freedoms, and deaths in historical

catastrophes. Lan often exhibits in the U.S., Japan, and Taiwan and he was the resident artist at Arteles Creative Center, Finland in 2017 and AIR 3331, Japan in 2018. Selected awards include Pratt Circle Award from Pratt Institute in 2016, Excellence Award from Shin Leh Yuan Art Space in 2018, Judges' List Award from YiLan Art Award and MIT Award from Ministry of Culture in 2019.

16. KyuHyun Lee / 이규현

“Synchronous Being” (2018)

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순탄하다 생각했던 우리의 삶은 너무나 부조화스럽고 부조리하며 엉뚱하기까지 합니다. 그림에도 불구하고 나는 나의 동시존재로서 함께 호흡합니다.

These records are products of a process of learning about myself. It begins with looking into the duplicity, or multiplicity, that every human being has. I am different today from the person I was yesterday. I as a person do not get reduced to my role as a son. Here, I talk about the range of duplicity a person exhibits depending on the situation.

Everyone has a hidden layer in the spectrum of his or her personality. It is a difficult task to fully express oneself while remaining fair to others. The tug of war between fragmentation versus dissolution or between conflict and harmony persists within one's psyche. People love each other while they doubt, comfort, and neglect each other. It is not the issue of real or fake. Our lives that appear seamless on the surface are, in fact, very absurd because they are incongruous in nature. I always breathe alongside myself as my own synchronous being.

KyuHyun Lee / 이규현

서울에서 태어나 사진을 전공했다. 불안한 것에 대해 주로 이야기하려 한다. 다층의 코드를 통해 말을 하려 한다. 그것 자체로 말을 하지 않으려 한다.

I was born in Seoul and majored in photography. In my work, I address the topic of uneasiness, I intend to speak in multiple layers of code and to refrain from speaking with nominal values.

17. Irina Merkulova

“Spontaneous movement” (2017)

"Spontaneous movement"

Out of chaos, from a world devoid of meaning, a purposeful movement arises, spontaneous, sudden. Around this desire, chaos takes on meaning and form, giving rise to unique models of being. Spontaneous movement is pure desire, not conditioned by limitations. Desire here and now happens instantly, freely. There is no mind in it, the only action generated by feeling.

Irina Merkulova

Irina was born in 1984 in Griffino, Poland. She graduated from the Institute of Fashion, Design and Technology. She participated in many international exhibitions. Irina lives and works in Voronezh, Russia. Irina works with geometric abstraction and surrealism. The central theme of her works is an attempt to grope her borders and overcome them. The desire for inner freedom expresses in her painting. Irina's awareness of her lack of liberty provokes a protest, which shows in her art. Geometry allows her to represent the structure of the surrounding world. Irina challenges the line and fights with it by colour.

18. David Mrugala

“Symmetry Of Line” (2017)

This video is about the Symmetry of Line and its captivating and contemplating beauty. Much like color has a direct effect on our emotions, geometry has a direct effect on our mind. A single line, clean and pure, repeated with variable stroke weights, growing and shrinking. The progress is linear, from fixed to motion to scale and back to motion and fixed. Together with the music by Joe Frawley, the video is about the primacy of pure feeling, a contemplating and meditative visual experience that can knock you off your feet. It doesn't have to be about anything else, it can exist in and for itself, a simple relationship between lines with a high and unexpected complexity. A blissful sense of liberating where nothing is real except feeling and symmetry. The entire video is written in code with the programming language Processing.

David Mrugala is a German architect, educator and an award winning artist who lives in Asia for more than 10 years, currently in Daegu, Korea, where he works at the Department of Architecture, Keimyung University. David is an autodidactic generative and multimedia artist whose work is characterized by his multidisciplinary background and ranges from urban and architectural to visual and generative narratives. Besides his work in architecture, he launched thedotisblack, a widely known online platform for research design that aims on the development of design knowledge through generative drawings with an emphasis on geometry, natural science studies, sound analysis and data visualization. David's artistic work ranges from video and digital images to small and large architectural installations. His work has been published worldwide, with exhibitions and screenings in Spain, Poland, Russia, Thailand and Korea. Most notable achievements include the exhibition “Complexity” in Warsaw/Poland together with works by Manfred Mohr and Josef Albers. Additionally, his recent work “Hate In-Situ” has received the Best-In-Book in art, a Gold award in fine art and a Gold award in graphic design at the Fresh Future 2019 awards in London, UK.

19. Brendan Moran

“Reading and Broadcasting thoughts” (2019)

“ No holdsecure” (2019)

For Moran, every act of making is an act of solipsism, in as much as knowledge of anything outside of one's own mind is unsure. In this sense he supposes that the same way genes can guide our bodies to be replicating machines for themselves, the autonomous 'artwork' guides our psyche to be a replicating machine for itself; providing a reassuring sense of being.

These recent diagrams, like a lot of the things he makes, look toward a physical presence of systems and networks; composed via a process of the 'impromptu' which refer to the simultaneous stability and instability technologies provide which disrupt civilisation.

Brendan Moran is a New Zealand artist who has recently completed his MFA at Taideyliopiston Kuvataideakatemia in Helsinki, Finland.

20. Tyler Morgan

“Untitled” (2019)

The root of these works is society and our narratives of cultural and political systems. They investigate these structures through the folding and overlapping of subject and object, an emergency cadaver bag.

Tyler Morgan was born in 1976 in Lincoln, Nebraska.

He received an MFA from the Art Institute of Chicago. He lives and works in New York, NY. His artwork revisits perspectives through the tweaking of subject and content within cultural, political and environmental narratives. Impacted by these thoughts, current events and site-responsiveness his artwork reflects issues across platforms.

21. Labkhand Olfatmanesh

“BabyMaybe” (2019)

BabyMaybe is an ongoing project comprising performance, photographs, film, interviews with women of child-bearing age, and interactive gallery experiences.

Decades after the women's liberation movement (WLM) of the 1960s, the automatic expectation that a woman will bear children and choose motherhood still persists. This is the case irrespective of geography, race, religion, or ethnicity or the fact that we are in the second millennium, at a time of unprecedented technological progress, an era where an openly gay can be a frontrunner for President of the United States. So much has changed, and yet there are beliefs so ingrained in all of us that they seem stubbornly inescapable. Being born female means being born having to answer to others for the choices you make with regards to your body.

Why do we feel comfortable casually assuming that a woman will have or will plan to have a child? How did bearing a child become a key indicator of a woman's identity and value? Are women simply forever trapped by virtue of their biology? Will they ever be truly free?

Since April 2018, artist Labkhand Olfatmanesh has been exploring these questions through a variety of mediums, including film, photography, provocative public performance art, and interactive gallery experiences. Her artistic investigations for “BabyMaybe,” as she has christened it, have led her far and wide. She has interviewed women in her native Iran to record their perspectives on the pressure they feel to procreate, and she has conceptualized startling performances, as when she walked down crowded Hollywood Blvd in Los Angeles, where she's based, wearing a clear plexiglas pregnant belly containing a lifelike plastic baby.

Labkhand Olfatmanesh's photography explores themes of feminism, racism, and isolation, and how these forces take shape in the United States and her birthplace of Iran. Her recent photo and video work has been exhibited in group and solo exhibitions including Photo London U.K. (2018), Rencontres d'Arles, France (2018); Craft Contemporary, Los Angeles (2019); 4 Culture Storefront Arcade Seattle (2019); FestFoto Brazil (2019); POST Gallery (2019); at the Los Angeles Municipal Art Gallery as part of Current LA: Food (2019), and a forthcoming solo exhibition at the Queen Gallery as part of the Contact Photography Festival in Toronto, Ontario, Canada (2020). Olfatmanesh was awarded Farhang Foundation's Focus Iran 3 Second Place Award for Bepar (2019, video collaboration with Gazelle Samizay), Juror's Pick at the LensCulture Portrait Awards (2018), First Place at the Los Angeles Center of Photography's competition Fine Art Portrait Photography (2018). While earning a B.A. in graphic design, she became deeply passionate about photojournalism, a medium that allowed her to tell intensely personal stories about her subjects, as well as herself and her ongoing feeling of alienation in Iran.

22. Natalie Petrosky

“8 Minutes of Nothing” (2016)

I think about what it means to look at something. There is a certain meditative patience of looking at an image or an object for an extended period of time. Sometimes when you look at something for so long, you no longer see it anymore. Maybe eventually you could end up looking back at yourself. This video is not about entertainment, but it is not about endurance either. It is closely aligned with painting in the sense that you can come and go as you please. It will be there waiting for you.

My video work is reactionary to the domestic environments in which I find myself. I focus on how I can combine the textures, objects, and lighting around me in order to look at the familiar in a different way. My practice mirrors the couch I sit on every day and the plants I water from time to time. The cushion has an indent from my weight

and the plants will die without my attention. These recorded moments exist somewhere in between the piles of clothes on my floor I ignore until laundry day and the plants I let come a little too close to death. One is trying to have a tender moment with itself and the other is concerned with how it is positioned in a room. Which is which, I am not sure. I am sitting on my couch staring at a plant, wondering when I should water it next.

Natalie Petrosky is an artist living and working in Cleveland, Ohio, USA. Her work ranges from painting to sculpture to video. She received her Masters of Fine Arts in Painting & Drawing at the University of Tennessee and her Bachelor of Fine Arts in Painting with an Honors Thesis in Glass from the School of Art at Kent State University. Natalie was born and raised in Akron, OH.

23. Brian Rusted

“Eastern Gate” (2019)

“Western Gate” (2019)

These photographs come from two different projects, one related to documenting vestiges of colonial settlement on the east coast of Canada, and the other an exploration of one of western Canada's premiere cultural festivals, the Calgary Stampede.

Eastern Gate is a glimpse of place framed by the structural remains of earlier settlers. Remnants such as this along with wharves, fishing stages, or fish flakes for drying salted cod fish are the ruins left behind from an economy based on the seasonal enactment of a particular, exploitative relationship to the land. The gate is an entrance to one site where this ritual was performed again and again, shaping the land to its use.

Cowboy artist Edward Borein once said, “People don't see things until they see them in pictures.” Western Gate offers a way of seeing the Calgary Stampede that emphasizes people participating in the visual culture of the west. This image is an observation of a prop the festival employs so people can see themselves in the picture, to frame themselves in a western place. The prop and its location of course, also is a kind of crowd sourcing that encourages people to become a resource that is extracted to promote the festival. The choice to use a highly saturated range of colours is in keeping with the festive nature of the Stampede. The image shares in a kind of confectionary syrup that gets consumed during the topsy-turvy, festive time of the Stampede.

Exhibited together, these images imply the regional scope of settler colonialism, historical and contemporary.

Brian Rusted

As head of the University of Calgary's Department of Art in western Canada, I have taught courses in Film, Communications, and Art. My creative research has included spoken word performance, video, and lens-based print media with work exhibited, collected by or screened at the Walter Phillips Gallery, the Southern Alberta Art Gallery, the Marion Nichol Gallery, the National Gallery of Canada, the Museum of Modern Art, the Museum of New Art, and the Nickle Arts Museum.

24. Ramiro Silva-Cortes

“Rose 001” (2019)

“Light Turquoise 001” (2019)

“Light Blue 001” (2019)

Rose 001 - Light Turquoise 001 - Light Blue 001

The work explores indolence in our modern society, the use of geometrical shapes and dreamy color palette aim to dehumanize the subject matter and enhance the fantasy of an extremely naïve and individualistic society.

Ramiro Silva-Cortes

Self-taught artist and designer, originally from Chile based in Chicago, IL since 2014.

BA in Advertising and Social Communications from the University of Arts, Science and Communications (UNIACC) of Santiago, Chile.

25. s/n + Felnyrri

“After Hunt’s Spiral ” (2019) “Reversing Hunt’s Spiral” (2019)

After Hunt’s Spiral is a multiplatform project is an abstract meditation referencing the American artist Richard Hunt’s 2017 public sculpture titled Spiral Odyssey located in the Romare Bearden Park in Charlotte, North Carolina.

s/n (Jennida Chase & Hassan Pitts) created stop motion footage of the large scale sculpture, exploring the edges, textures, and lines of the sculpture. The resulting animation explores the sense of motion that the original static sculpture evokes. Both a positive and negative version of the animation resulted from these efforts. Collaborating sound artist Felnyrri (Michael Maxwell) created distinct sound designs for each of the animations.

A series of four playable prints were generated out of each animation. A QR code was embedded in each of the four prints. Participants can scan the prints, and play the animations via their smartphones.

Both a positive and negative 360° video were built, and from those, two more playable prints were generated.

s/n (Jennida Chase + Hassan Pitts) + Felnyrri (Michael Maxwell)

S/N is a multi-disciplinary art group, which works extensively with, but not limited to, video, sound, animation, photography, and mobile media. The exhibitions often include performative elements and mediated footage, pushing both experimental and conceptual ideas around media. Members include Jennida Chase and Hassan Pitts who have been collaborating since 2008. Their work has been exhibited and screened in over 37 countries world wide in various festivals. Currently, Jennida and Hassan both teach at the University of North Carolina Greensboro in the Department of Media Studies.

Michael G. Maxwell [Felnyrri] is a sound/media artist, audio engineer, and educator with an interest in audio/visual synthesis, performance, recording, and installation. Maxwell's sound works focus on replicating experiences, positive and negative, and the struggles of conflict or balance within the self and the other. Individual works often include the use of modular synthesis, feedback systems, and custom instrumentation either as performances or installations. Currently, Maxwell is an assistant professor of media in the Art + Design : Media + Communication department at East Central University in Ada, Oklahoma.

26. Petra Szemán

“Monomyth: gaiden” (2018-2019)

Monomyth: gaiden (2018-2019) is a series of videos centred around instances in which real life can be experienced as a film.

Structured as the first part of the hero’s journey trope, Part 1. Departure explores the artist’s relationship to her digital avatar Yourself, as well as the processes involved in the creation of a multi-layered image world. As a self-aware protagonist moving along the frayed edges of fictional and real worlds shaped by narrative traditions, Yourself attempts to navigate landscapes that have become oversaturated with movies and fiction. Through the disentangling of these realms comes an assessment of ideas of a singular truth, and an attempt to pinpoint the shifts and discrepancies in a linear personal narrative that arise when journeying through an elusive multiplanar reality.

Part 2. Initiation follows the protagonist Yourself as she treks through liminal spaces, investigating broader ideas of time and motion through worlds via anecdotes of pilgrimages inspired by pop-culture. Through the accumulation of realms, avatars and lived experiences arranged within a linear timeline, Initiation suggests a perspective that expands beyond a straightforward succession of frames as defined by narrative order. Using

journey tropes as a stepping stone into constructing complex image-worlds that allow for time expand sideways, the video aims to open up ways for multiple layers of experience to co-exist within one non-localised identity.

Petra Szemán is a moving image artist working with animation and game-like aesthetics. Using a virtual version of herself as a protagonist across various digital realms, she explores liminal spaces and threshold situations, looking to dissect the ways our memories and selves are constructed within a landscape oversaturated with fiction (both on- and off-screen). Relying on multi-layered imagery and anecdotal evidence, she aims to construct worlds situated within a multiplicity where navigating ideas such as 'a singular reality' and 'an authentic self' becomes increasingly elusive and obsolete. Turning away from thinking of the cyberspace as a radically 'other' realm, the artist hopes to walk the line situated between dystopian and utopian frameworks. Petra is a recent Fine Art graduate from Newcastle University (2013-2017), and has exhibited since graduation at NEoN Festival in Dundee, Scotland; Big Screen Southend; BALTIC Centre for Contemporary Art in England, as well as various galleries and screenings across Europe. She is currently based in Tsukuba, Japan, developing new work as a recipient of a research scholarship from the Japanese Ministry of Education and Culture (2018-2020).

27. Yin Ming Wong

“Part of your world” (2018)

“I believe in you, I wish you good luck” (2019)

“I bet I could do better” (2019)

These pieces are part of a collection of works that allude to the experience of identifying with two vastly differing cultures/values, reflecting the awkwardness of occupying a hybrid identity and sense of belonging by using fish as a symbol, a product, and a sport. I consider the social and cultural implications surrounding acts of eating fish, catching fish, and selling fish. 'Part of your world' depicts a shopping cart full of stuffed fish, superimposed over clips of ocean waves and surfers gliding through the water. It places "fish out of water" back into the water on absurd terms. The collages are amalgamated images using social media based images of people holding the fish they caught, security footage of shoplifters in a Chinatown supermarket, and the produce section of a supermarket interior. These settings and sources are intentionally so, pointing out the tensions of displacement, privilege, and competition.

Yin Ming Wong

I was born and raised in Midwestern America and currently reside in New York City. My practice involves the investigation of familial and cultural sentimentality through multimedia visual work and reflective writing focusing on topics of nostalgia, displacement and the shortcomings of language in relation to my experience of being raised with Chinese culture and socialized in American culture.

28. Sora Woo / 우소라

“20180210”

“20180219”

나는 사람이 살지 않는 집을 촬영하므로써 시간의 흔적을 담는다. 방치된 집은 home 에서 house 가 되고, house 에서 residue 가 되는 일련의 퇴색 과정을 거친다. 버려진 구조물은 이제 시간의 흐름을 가늠케 하는 지표가 되어 어떤 과거가 되어버린 시간을 실질적으로 묘사한다. 천천히 훼손돼 가는 과정의 순간을 포착한 나의 사진은, 특정 시간을 지칭하는 추상적인 상태로서의 지나가 버림과 되돌릴 수 없음에 대한 물질적, 정신적 경관을 환기한다.

On the whole I would say entropy contradicts the usual notion of a mechanistic world view... You have a closed system, which eventually deteriorates and starts to break apart and there's no way that you can really piece it back together again.

- Entropy Made Visible , Robert Smithson, 1973

I photograph uninhabited buildings to represent traces of time. My focus is on neglected houses after they have been lived in and deserted. Left without care, a home becomes a house, and a house becomes a residue. An abandoned building becomes an indicator of passing time- a concrete representation of its own history. - My photographs capture a moment in the slow process of deterioration in order to show, not only the passing of time but also to point out the physical and spiritual aspects of the "Irreversible".

Sora Woo is a visual artist and photographer based in Brooklyn, New York. Her works concentrate on observing the spatial relationship between humans and places. Woo is interested in discovering the threads of human interaction and what occurs after the absence of a person. Woo's photographs capture a moment in the slow process of the passage of time. She not only depicts the passing of time but also points out the physical and spiritual aspects of the "Irreversible". Sora received her MFA from Pratt Institute, New York in 2018 and BFA from the School of Visual Arts, New York in 2015.

29. Jiaqi Zhang

"Wandering in Shanghai" (2016)

This is a video recording made with the computer built-in camera and customized code, which creates a real-time response based on the camera feed. The code generates lines and circles based on the movement and sound captured by the built-in camera and microphone. I was holding my laptop and walking in the streets, recording a usual day of Shanghai. The sound and movement of the surroundings were transformed into graphics and added onto the camera feed, which reflected buildings, vehicles, and people I encountered.

Jiaqi Zhang is a Chinese-born interdisciplinary artist who creates interactive installations and gamified experience. Her practice focuses on the exploration of human interaction and engagement in the scope of the ever-changing social dynamics, with the assist of technology as a means of communication with the audience. Through the integration of various media such as experimental games, interactive installations, and kinetic sculptures, with playfulness and humor, she seeks to investigate a wide range of curiosities in the areas of social cognition and behavior, with a particular focus on person sensory perception, emotion experience, and collective intelligence.