

# Abstract Mind 2021

CICA Museum

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**Featured Artists 참여작가:** Berfin Ataman, Denis Boudilov, Simone Carneiro, Woojeong Choi 최우정, Ingee Chung 정인지, Mauricio Galguera, Jisoo Im 임지수, Jae Won Jung 정재원, Celestine Kim 김정희, Hea-Mi Kim, Heejo Kim 김희조, Jin Koh 고진, Jiwon Kwak 짝지원, Christine Lee, Qiuwen Li, David Mrugala, Jiwon Park 박지원, Lena Pozdnyakova and Eldar Tagi (the2vvo), Suhyang Seo 서수향, s/n (Jennida Chase & Hassan Pitts), Sunkyoung Suh 서선경, CAStockbridge, Georden West, Acquietta Williams, Avis Wu, Unyon Yang 양은연, Moonhye Yu 유문혜

## 1. Berfin Ataman

“Sympathetic Motion #1”(2019)

“Sympathetic Motion #2”(2019)

“Raising Quills” (2020)

My work invites the audience into a surreal world. The sculptures are an exploration of human's relationship to non-human objects and systems that they encounter and interrupt each day. In most of my works I try to create systems between my sculptures. The sculptures and the systems they create become a part of the architecture and an extension of it for the audience to interact with. I use the aesthetic values of the sculptures like movement, color, shape, and site to play with how the audience perceives the sculpture and the site that surrounds it. These aesthetics values lure the audience into a system and a site without them being aware of it and allows me to experiment with different unconscious reflexes and preconceptions that humans have against non-human creatures and objects.

About Sympathetic Motion:

The idea of movement carried into this work from my earlier work. I am interested in experimenting with movement that is relative to the form of sculpture but that can also be randomized by mechanics interacting it. For these series I was specifically interested in how behaviors and feelings are evoked through observed movement, and why humans instinctively characterize something that is in motion. The fabric design for these pieces are very intense in color and there is a range of movement and sounds that each piece has that is unique to its “character” in order to exploit the need to bring objects to life in the eyes of the viewer and give them an experience of interacting with something non- identifiable and non-human.

Writing that accompanies raising quills:

I stretch above and below to connect the ends in a new way. They're a part of me and I of them. I hold out my quills to extend my home. If you and I should share a touch, I would show you the spaces between. I move on my own, not with the wind, not towards the sun, nor do I need water. I contain all within myself. You decide who I am, what I am, where I am from.

**Berfin Ataman** was born in Izmir, Turkey. She went on to get her BFA in Theatre design from University of Southern California and her Post – Baccalaureate degree from School of Art Institute Chicago and her MFA from UCLA. She has shown her work in Chicago, Los Angeles and Istanbul in galleries and museums. Over multiple collections and projects, she has explored the internal and external perception of movement as they relate to body, space, and non- human objects. Her medium is fluid according to each collection but has been materialized as wearables, installations, and other soft, kinetic, sculptures.

## **2. Denis Boudilov**

### **“GNS XXXV” (2018)**

About the project Genesis.

I STABBED THE SURFACE OF THE DARK,  
THE WOUND MADE WITH A KNIFE.  
I RESCUED IT. BY HOLDING CLOSE.  
NEW WORLD WAS BROUGHT TO LIFE.

I FIXED ALL SCARS LEFT BY THE LIGHT  
ON DAMAGED SUBTLE SKIN.  
I STRIPPED THE BEAUTY OF AN ACT  
ON SILVER GELATINE.

Genesis (lat.) - birth.

Idea:

Physical darkness is encapsulated inside of every human. It fills us and protects us from within. This darkness must be taken care of, because any damage will lead to the death. The role of the light changes here from the creator, which gives life to every Earth being, into the murderer, penetrating and destroying the darkness. Each prints is a result of destructive action - stab. Light, coming through the wound, depicts unique worlds, the act of destruction turns into the act of creation.

Process: Initially, the film, which had never seen the light, was placed into the light proof envelope. Then, in the certain moment determined by the artist the stab was made. Through the open wound light had penetrated inside and left the unique imprint. After the impulsive act, in order to prevent the film from full destruction, it was covered with the hands of artist and was held like a new-born to the development - the film had been saved. Produced negative then was used for printing large size images in the classic black and white silver gelatine process with the archival post-production. Big size was chosen to unveil all the small details and nuances. No digital technology was used in production and creation.

Final outcome: The final result of the project will be book with the great variety of forms and the exhibition with the limited selection, showing prints from very simple ones towards the most complicated stabs and then again to the simplest, resembling the life process (birth, growth, death).

boudilov.com

Born in 1985 in the small provincial town called Kirov, Russia. Got first degree in programming and engineering, but never worked a day in IT area. Got acquainted with the digital photography in 2005, with analogue in 2010. Until 2013 was working as a designer in outdoor advertisement company and a photographer in several magazines. But then in the lack of developing suddenly decided to change everything, move to Moscow and get education in photography area. As a result got the degree of Bachelor of Arts with First Class Honours of University of Hertfordshire in British Higher School of Art and Design in Moscow. Starting from 2016 working as a head of the Darkroom at Universal University (Moscow, Russia).

## **3. Simone Carneiro**

### **“Transfigured Night” (2019)**

The 5 motifs of Carneiro's "Transfigured Night" are a take on Verklärte Nacht, Op. 4, a string sextet composed by Arnold Schoenberg in 1899. It was inspired by Richard Dehmel's poem of the same name. The movement can be

divided into five distinct sections which refer to the five stanzas of Dehmel's poem. The sketches are based on small 3D printed objects designed and modeled in reflection of the above mentioned musical movements and stanzas. The organic aesthetics of these objects derive from mistakes in the printing process.

**Simone Carneiro** is a cross-media artist who combines and interweaves different working methods, media of expression and technologies including painting, collage, video, animation, installation, audiovisual performance as well as old and new printing techniques such as lithography, screenprint, etching and 3D printing. She studied at the Academy of Fine Arts Vienna. Her works have been exhibited in public space, at media festivals, galleries, art spaces, theatres and museums. Simone Carneiro lives and works in Vienna.

#### **4. Woojeong Choi 최우정**

**“Memory is Bitterweet” (2020)**

**“Nostalgia” (2020)**

**“모호하고 선명한 / Vague but Vivid (1)” (2018)**

**“모호하고 선명한 / Vague but Vivid (2)” (2018)**

**“모호하고 선명한 / Vague but Vivid (3)” (2018)**

I was pondering on the linearity of time and space as I crossed the Tower Bridge in London. I wanted to cherish the moment entirely that day, so I started to take some pictures. However, I only realised it after I crossed the bridge, that even if I try to remember everything about that moment, once time has passed and once I start to move, those memories have changed, faded and remained selectively.

Even so, taking pictures couldn't prevent oblivion. It is an action of regret and lingering attachment. People take photographs to prevent being forgotten and to hold on to those memories. Numerous pictures taken from my travels eventually settled down in a folder. As I look through the album, I tend to find pictures that I cannot even recall when I took them. I can't help but wonder if those reckless pressing of my camera shutter turned those memories into poison.

My artworks and photographs are strongly linked. I came up with my current painting style inspired by film photography and I started by taking multi exposure pictures. To take this kind of pictures, I would shoot an entire roll as I normally would, and after the roll has been fully shot and wound up, I would then reshoot with that same film. Back then I would bring my camera everywhere I go for a few days. And when I finally developed the film rolls, what I got were just white burned photos. As it turns out, for film cameras, light goes directly into film which is different compared to digital cameras. I realise that the photos should be shot underexposed, multiple times over to get a normalised exposure.

Looking at those white photos, I can't seem to recognise the overlapped scenes. Were these empty pictures? Or were they filled with scenes? Was my time and effort all for nothing? Would I be able to preserve these moments? The 'Memory: Hollow Vessel' series started from these questions.

My paintings are an outgrowth of the obsession I have with memories. I project the photos on a canvas and draw into the lines, I would repeat this over and over again. When I started to overlap multiple memories, I can find scattered moments on my canvas. However, the shapes are not fully dismantled. If you stare at them, some memories feel more present. It is the interpretation of 'I' in the present when colouring the fragments. Past memories are overlaid by atmosphere and emotional colours at the moment I am painting. I decide which shape I want to emphasize or bury and create a new scene as it comes. My artworks are completed by a combination of choices of present and past versions of me.

런던의 타워 브릿지를 건너면서 나는 선형의 시간과 공간에 대해 생각했다. 나는 그 다리 위에서의 시간을 온전히 간직하고 싶었고 사진을 계속해서 찍기 시작했다. 그러나 다리를 다 건너고 나서 깨달았다. 아무리 내가 모든 것을 기억하려고 해도 그 시간이 지나가는 순간, 내가 발걸음을 내딛는 순간, 기억은 변하고, 바래고, 선택적으로 남는다.

사진을 찍는 행위 역시 그 망각을 막을 수는 없었다. 사진을 찍는 것은 아쉬움과 미련의 행위이다. 사람들은 잊히는 것을 막기 위해, 기억을 붙잡고 있기 위해 사진을 찍는다. 여행 중에 찍은 수많은 사진은 결국 하나의 폴더로 자리 잡았다. 사진을 보다 보면 언제 어디서 찍었는지 기억이 나지 않는 것들도 발견할 수 있다. 아쉬움에 마구 셔터를 눌렀던 것이 오히려 독이 되었다.

사진과 나의 작업은 연관이 깊다. 필름 사진을 통해 지금의 작업 방식을 떠올렸다. 필름 카메라를 사용해 다중 노출 작업을 시도한 적이 있었다. 다중 노출 작업을 하려면 한 롤의 필름에 사진을 찍고 다시 필름을 감아서 그 필름 위에 반복적으로 사진을 찍어야 한다. 그렇게 며칠을 카메라를 들고 다니다 마침내 필름을 인화해보게 되었는데, 내 손에 결과물로 쥐어진 것은 하얗게 타버린 사진뿐이었다. 나중에 알고 보니 필름 사진은 디지털과 달라서 빛이 필름에 그대로 들어가는 방식이라 다중 노출 사진을 찍으려면 정상 밝기보다 어둡게 여러 번 찍어야 완성했을 때 정상적인 밝기로 나온다는 것이다.

어떤 장면이 겹쳐져 있는지 모를 하얀 사진을 보면서, 그럼 이 사진은 비어져 있는 사진일까 아니면 꼭 차있는 사진일까에 대해 생각했다. 필름을 채우기 위해 카메라를 들고 다닌 내 시간과 담은 순간들은 아무것도 아닌 게 되는 걸까. 하얀 빈 종이처럼 보이지만 이 하얀 종이를 만들기 위해 내가 쏟은 많은 시간이 이 안에 꼭 차있는 것이 아닐까. 그렇다면 나는 그 모든 순간을 기억하는가? 그 기억들은 온전히 나에게 남아있는가. 이러한 질문에서 시작하여 '비어져가는 기억' 시리즈가 탄생하게 되었다.

나의 작업은 이러한 기억에 대한 집착의 결과물이다. 하나의 캔버스 위에 사진들을 투사하여 선으로 그린다. 그리고 그 위에 또 다른 사진을 그리고, 그 행동을 반복한다. 여러 기억을 중첩하다 보면 어느새 조각나있는 시간을 볼 수 있다. 그러나 완전히 형태가 사라진 것은 아니다. 가만히 바라보고 있으면 도리어 존재감을 드러내는 기억도 있다. 그 조각을 색으로 메우는 것은 현재의 '나'의 개입이다. 그림을 그리는 순간의 분위기, 감정을 색으로 표현하여 과거의 기억에 덧입힌다. 색을 넣으면서 부각하고 싶은 형태와 묻고 싶은 형태를 그때그때의 내가 결정하고 만들어나간다. 그렇게 과거의 '나'와 현재의 '나'의 선택의 조합으로 그림이 완성된다.

**Choi Woo Jeong** is a Korean artist who expresses memories in colour using pictures taken from her travels. To the artist, traveling is both physical, such as a far away destination, and emotional such as finding a new scenery in everyday life. From a very young age, her interest in art and photography came naturally as her father ran a camera business and her mother was a designer. This exposure to creativity led her to pursue her dream as an artist. Her formal education in art started in Kookmin University and the United Kingdom where she was an exchange student for a few months which was filled with priceless experiences and memories. Through these memories, she could ponder deeply on the connection between her past memories and her current self. After graduating, reality struck and made it hard to pursue her passion in art, but this eventually turned into a strong sense of motivation to keep her going. She is currently residing in Malaysia as she continues to strive as an artist. Despite being in a foreign land, her passion and ambition remains the same as she continues her journey, collecting new and precious memories along the way.

최우정은 직접 여행을 통해 찍은 사진을 재료로 기억에 대한 고찰을 색으로 표현한다. 작가에게 여행은 말 그대로 멀리 떠나는 여행이 될 수도있고 또는 일상 속에서 마주하는 새로운 풍경이 되기도한다. 그녀가 주변의 풍경과 기억에 관심을 가지기 시작한 것은 사진을 찍기 시작하면서부터다. 어렸을때부터 카메라 관련 사업을 하시던 아버지 덕에 어린 시절부터 작가에게 사진 찍는 것은 취미이자 습관이었다. 또한 디자이너였던 어머니 밑에서 그녀는 미술을 접할 기회가 많이 생겼고, 자연스럽게 화가의 꿈을 가지게 되었다. 이런 환경 속에서 자란 작가는 국민대학교 학부 시절 영국으로 교환학생을 떠나게 되고 그 6개월간 잊지못할 소중한 기억을 만들었다. 이 경험을 통해 그녀는 과거의 기억과 현재의 자신에 대해 더욱 깊게 생각하게 되었다. 졸업 후 그녀는 현실에 부딪혀 작품 활동에 어려움을 겪기도했지만 이는 작가로서의 의지를 더욱 강하게 만드는 동기가 되었다. 현재 작가는 말레이시아에 거주하며 또 하나의 이국적인 풍경 속에서 새로운 기억들을 만들며 작업을 이어나가고 있다.

## 5. Ingee Chung 정인지

“Bresenham’s line” (2021)

“Bresenham’s line” (2021)

“sceen1” (2019)

“sceen2” (2019)

“process color” (2016)

Bresenham's line (2021)

브레젠햄 라인 알고리즘(Bresenham' line algorithm)은 선을 두 점 사이 정수 값의 x, y 좌표에 치환하여 모니터 픽셀로 변환하는 수식이다. 좌표값 사이 소수점에 위치한 선은 근사치의 정수 좌표로 치환되어 모사된다. 연속적으로 이어지는 선은 좌표 위 끊어진 점들의 집합으로 좌표의 해상도가 낮으면 선은 계단처럼 끊기고 해상도가 높아질수록 좌표의 크기가 작아지며 선은 매끄럽게 재현된다. 작가는 해상도에 따른 하나의 대상이 변화하는 모습에 관심을 둔다. 여러 해상도가 동시에 존재하는 평평하지만 균일하지 않은 평면에서 선은 점, 선, 면 다양한 모습으로 보인다. 작업은 디지털 환경의 자유로운 시점변화를 물질세계로 가져와 안구로 바라보는 초고해상도의 세상이면의 다양한 모습으로 존재하는 대상을 바라는 염원적 형태로 구성된다.

Scean (2019)

인공지능을 통한 학습 없이는 컴퓨터는 디지털 이미지를 읽고 사물을 분간하지 못한다. 경험적, 학습적 훈련이 없는 사람의 눈에도 자연의 모습이 사물의 경계가 모호한 빛 덩어리가 아니었을까?

Process color (2016)

4원색의 수치화 된 조합을 이용하여 대부분의 색을 인쇄 할 수 있다. 균일한 색으로 보이는 (인쇄된) 색은 눈으로는 보기 힘든 작은 점들의 상호작용을 통한 착시이다. 인쇄된 색상을 확대하면 색면은 사라지고 수학적 규칙으로 직조된 점이 나타난다. 면과 점, 색과 구조 그사이 어딘가 중첩된 상태는 원래 보여할 색이 아닌 색상변화가 나타난다.

홍익대학교 미술대학 시각디자인과를 졸업하고 영국왕립미술학원 시각디자인 석사과정을 졸업했다. 그래픽디자인스튜디오 Point to line을 운영하며 디자인언어로 작업을 이어 오고 있다. 2019년 벨기에 레지던시 frans maselle centrum를 다녀왔다.

## 6. Mauricio Galguera

“Saturday morning” (2020)

Saturday morning, from the dismemberment series

Acrylic, charcoal, enamel and clothespin on wood

79 x 40 cm

Mexican painter and sculptor whose works have been exhibited widely on a national level, as well as in the United States and Spain. He usually works in series, which allows him to explore various themes in depth. He likens his compositions with a battleground, where, through different scenes, 'reconstruction of the imaginary' occurs. He uses and recycles most of his materials, which signifies reinvention for him.

## 7. Jisoo Im 임지수

### “Untitled” (2020)

### “산책 풍경 (Landscape through walk)” (2020)

### “The Silent Forest” (2020)

나는 근 몇 년 동안 시간이 날 때마다 제주도를 찾아 마을을 ‘걷는’ 작업을 반복하고 있다. 이는 제주도에 있는 할머니 집이 철거되면서 생긴 습관으로, 걸으면서 철거된 집 주변의 변화를 관찰함과 동시에, 추억이 담긴 공간들이 하나둘씩 사라지는 것이 아쉬워 눈과 사진으로 기록하기 위해 시작한 자발적인 움직임이다. 나는 마을의 여러 장소를 옮겨 다니며 만나는 랜덤한 마을 풍경들을 사진으로 담았다. 또한 그 과정에서 사진 속의 여러 장소를 품고 있었던 ‘흙’을 조금씩 수집해 서울에 있는 작업실로 가져왔다. 우리가 밟고 서 있을 때에는 특별하게 인식하지 못하지만 흙은 분명 장소들이 지속되고 변화하며 순환하는 시간을 모두 기억하는 시간의 물질이다. 따라서 순환의 원리를 암시하는 흙은 나에게 <장소> 그 자체이다. 나는 이번 전시에 이 수집된 흙을 작품의 주재료로 사용하면서, 시간이 지나면서 변하고 사라지는 장소들이 품고 있는 연금술적인 가능성을 사진 매체를 통해 탐구한다.

전시장 곳곳에 자리한 형태가 불분명한 사진은 모두 산책을 통해 각각의 장소에서 수집한 흙을 200배 이상 확대한 것으로 육안으로는 보이지 않는 미시세계의 광물과 미생물들을 찍은 이미지이다. 나는 이미지들을 내 의도에 따라 확대하고 분절하고 합치며 흙이라는 장소의 사소하고 미미한 존재가 품은 내면의 소우주와 그 우주들이 쌓이고 교차하여 만든 추상적인 궤적들을 포착하고자 했다. 이번 전시에서 선보이는 두 점의 추상이미지와 장소 기록 이미지를 통해 나는 우리가 깊게 관찰하지 않고 지나치는 것들을 바라보는 나의 감각을 재조명하고 그것들을 다시 인식의 수면 위로 회복시키기 위한 일련의 실험적인 작업 과정을 선보이고자 한다. 나는 이 접근이 누군가에게 사소한 것들의 가능성을 발견 할 수 있는 작은 계기가 되기를 소망한다.

My practice and research are site-specially intertwined around found objects, images and personal histories. Using the various materials(ceramic, photography, drawing and video), I focus on image making to perceive and restore what is not meant to be observe and to shed new light onto my emotion and sensaton.

나의 작업은 파운드 오브제와 이미지 그리고 개인 역사의 기록들이 장소 특징적으로 밀접하게 얽혀있다. 도자, 사진, 비디오, 드로잉 등 다양한 물질과 매체를 재료를 이용하면서, 나는 주로 우리가 관찰하지 못하고 지나치는 것들을 다시 인식시키고 회복시키기 위해, 또한 나의 심화와 감각을 재조명하기 위해 이미지를 구상한다. 현재는 지질학과 박물관 문화에 관심이 많다.

## 8. Jae Won Jung 정재원

### “The portrait of mother” (2019)

기억이란 한 주체가 자신의 과거를 현재와 관련 짓는 정신적 행위 및 과정이다. 기억은 과거를 한편으로는 지나가버린 것으로 확정지우면서도 동시에 현재화함으로써 과거의 시간적 지위를 변화시킨다. 철학자 폴 리코르(Paul Ricoeur)는 시간은 '현재적인 것'이라는 의식에 뚜렷히 현상하면서도 또한 단지 하나의 점으로서 측정 불가능하기 때문에 논리적 모순, 즉 존재와 비존재의 모순을 지니고 있다고 한다.

나의 페인팅 <The portrait of mother>은 존재하지 않는 현존인 과거에 대한 성찰에 관하여 표현하고자 엄마의 어린 시절 사진을 기반으로 작업하였다. 엄마의 어린시절, 과거란 이미 존재했던, 그러나 더이상 존재하지 않는 것이므로, 과거를 과거이도록 하는 존재론적 기준은 그것이 바로 상실된 대상이다. 그것은 기억 속에서만, 기억이 '지시하는 대상'으로서만 존재한다. 상실된 대상에 대해서 갖는 이미지는 얼마나 원본과 유사할까? 그리고 그것은 얼마나 신뢰할 만한가?

결국, 과거에 대한 상상적 '표상'으로서의 기억은 과거에 대한 지시 또는 '재현'으로서의 기억과 상보적 관계를 갖으며, 시간의식의 현상학에서 기억은 과거의 존재와 비존재 간의 모순을 중층적으로 매개하는 위상을 갖는다. 인간은 현존재 이전의 시간을 생각할 수 없다. 시간은 오직 현재하는 것과의 관련 속에서만 체험될 수 있다. 시간은 우리 영혼 안에 거처를 갖고, 존공간적인 존립양태로 시간은 어느 정도 측정 가능하다. 기억없이 과거라는 시간성은 온전히 성립될 수 없다. 기억이 갖는 이와 같은 매개체적 성격은 기억의 자기성찰성을 뒷받침할 것이다.

기억한다는 것은 과거, 현재, 미래의 관계를 세우는 일이므로 페인팅 <The portrait of mother>은 그 자체로 시간성에 대한 성찰이 될 것이다.

**Jae Won Jung** is an abstract painter, sculptor and installation artist. She has a Bachelor of Laws Degree at Yonsei University, Seoul, S.Korea. And she moved to the United States to begin her artistic practice. She studies Bachelor of Fine Arts that the majority of concentration is Painting, Sculpture, installation and film and Photography at School of the Art Institute of Chicago (SAIC), Chicago, Illinois. Also, she got a Master of Fine Arts (MFA) degree from School of Visual Arts (SVA), New York. She moved to New York City to begin her art career and to explore the emotional and philosophical tensions of abstract painting, sculptures, installation and experimental filmmaking, photography. Her years of experience and diverse career background have influenced her deep engagement related to the investigation of property of matter, earth materials with spatiotemporal philosophy, existentialism and psychology. Currently, she is exploring spatiotemporal abstract painting, sculpture and installation.

정재원은 미국 뉴욕에서 활동하고 있는 추상 회화, 조각 및 설치 예술가이다. 그녀는 연세대학교에서 법학 학사 학위를 받고, 그녀의 예술 활동을 시작하기 위해 미국으로 이주하여 일리노이 주 시카고에 있는 시카고 아트 인스티튜트 (SAIC)에서 추상 회화, 조각 및 설치, 영상, 사진 등에 작업들에 집중하였습니다. 또한 그녀는 뉴욕의 SVA (School of Visual Arts)에서 미술 석사 (MFA) 학위를 받으며, 예술 경력을 넓혀 나가고, 추상 회화, 조각, 설치 및 사진, 실험 영화 제작 등 다양한 매체들을 통하여 정서적, 철학적 긴장 등에 대하여 탐구해왔습니다. 그녀의 수년간의 경험과 다양한 배경은 물질의 속성, 시공간 철학을 가진 실험적인 재료들, 실존주의, 현상학과 관련된 철학적 탐구를 기반으로 한 작업들에 깊은 참여에 영향을 미쳤습니다. 현재 그녀는 계속하여 뉴욕에서 다수의 전시 및 프로젝트에 참여하여, 시공간적 추상 회화, 조각 및 설치를 탐구하고 있습니다.

## 9. Celestine Kim 김정희

### “Hive YR” (2019)

육각형은 6개의 선분과 꼭짓점으로 둘러싸인 도형으로 인공적으로 만들어진 모양이 아닌 자연에서 근원을 찾을 수 있는 모양이다. 대표적인 예는 벌들의 집(honeycomb)을 들 수 있다. 육각형은 평면을 빈틈없이 채울 수 있는 정다각형의 모양들 중에서 가장 공간의 낭비가 없는 형태이며, 이를 활용한 디자인용품, 건축디자인 등의 사례를 많이 찾아볼 수 있다. 셀레스틴 김은 육각형을 현대 추상회화적 관점에서 재해석한 작업을 이 전시를 통하여 선보이고자 한다.

I have been intensively interested in physical phenomena of different colours on various materials and dimensions. I have not portrayed and illustrated things in my practical works, but focused on creating phenomenal illusions, through materiality of my painting materials and spatiality of my painted objects and exhibition space.

시각예술가로서 나는 색채들의 조합이 다양한 재료들 위에 물리적으로 펼쳐진 현상들에 매우 관심을 두어 왔다. 나는 페인팅에 있어서 구상적인 요소를 묘사하거나 주제를 설명하는 작업보다는 현상적이고 물질적인 화면들 혹은 환상들을 만드는데 주력하고 있다.

## 10. Hea-Mi Kim

### “naively tethered” (2019)

### “getting out of bed is hard enough” (2020)

*naively tethered*: The magnets act as metaphor into this larger idea of how humans are indoctrinated into specific ideologies and belief systems leading to fallacies of existing as pure or cleansed. Humans live in a magnetic field built on narratives of white supremacy, patriarchy, hegemony, and colonization. The Confucius chanting along with the clips of bathing, hiking, and religious ceremonies allude to this idea of how we are all acolytes to an attempt to live a virtuous life.

*getting out of bed is hard enough*: Our socially positioned identities foreground what we have, what we like, who we love. Admitting that these localities do not exist as arbitrary or random can inform us on how we can move forward towards a collective beauty. Art is an appendage to meaning making but never the meaning in itself. This attempt to identify the violent and loving catalysts within ourselves has been what has driven me to collect ephemera and pay attention to the noise that pervades our screens.

**Hea-Mi Kim** is an artist working in video, installation, and sound. Her work informs power structures around systemic racism and gender roles inhibited by Western society. Born in Seattle, WA in but raised in the suburbs of Detroit, MI as a second generation Korean-American, she was early on exposed to the consequences of her intersectional identity. She is currently exploring how her assimilated identity has informed the mundane vis-à-vis colonization and Asian American history. She received her BFA in Studio Art in New York City from Parsons School of Design in 2018, and she will be graduating in 2020 with an MFA from the University of California Los Angeles specializing in the New Genres department.

## 11. Heejo Kim 김희조

“Slow Routine 8” (2020)

“Slow Routine 10” (2020)

Due to rapid technological development, we are placed in the situation where we are constantly required to face endless amounts of varying images. It seems like as time proceeds to the future, the world becomes more superficial and less permanent. It has been widely accepted that the amount and varieties of images are visual evidence of such phenomena. Due to overload of information, these images repeat the process of being created and fading away constantly in our memories. Watching this recurring disappearance, how can we correlate the concept of image to visual art, especially in terms of two dimensional mediums? My conclusion is that the purpose of image is to hold on to the ephemeral aspects in our lives into a form that would exist longer. This reflects our contradicting tendency of yearning for the progression while fearing the change that it brings to us.

The series Slow Routine records mirages like color and movement, which contains ephemeral aspects. By doing so, the objective is to lead the audiences to contemplation about the images that repeatedly fades away from us. Since every matter and ideologies that exist promise to disappear eventually, my works project the concept of movement to a flat, fixated image. By doing so, the paintings talk about things that move away from our vision at a different pace.

오늘날 우리들은 기술의 발전과 더 붙어 수많은 이미지를 마주하게 된다. 시간이 갈수록 세상은 점점 편리해지는 동시에 가법고 변화무쌍해진다. 그리고 이러한 현상은 오늘날 우리가 마주하는 이미지의 양과 성격으로 가시화된다. 정보의 과부하로 인해 기억에 남았다 잊혀지기를 반복하는 이미지들은 각기 다른 목적성을 지니고 우리의 시야에서 흩어져 다니곤 한다. 그렇다면 시각 미술에 있어서, 특히 평면 작업에 있어서 이미지란 어떠한 의미로 쓰이게 될까? 내가 결론지은 이미지의 역할은 유한성을 지녀 사라지는 가치들을 최대한 지속 가능한 형태로 보존하기 위함이다. 이는 개선을 추구하는 동시에 변화를 두려워하는 인간 본연의 성격을 반영해주는 동시에 사라짐과 나타남, 탄생과 죽음과 같은 양가적인 개념을 대립하는 것이 아닌 연결 되어 있는 요소라는 걸 말해준다.

작품 Slow Routine은 색채와 움직임을 비롯한 유한성을 지닌 요소들을 기록함으로써 우리의 삶에서 흩뿌려지는 것에 대한 답론을 제시한다. 이 세상에 존재하는 모든 이념과 물체는 유한하고 변화한다, 그리고 이 과정은 각기 다른 속도로 진행된다. 본 작품은 움직이지는 않지만 유한한 평면 작업에 움직임이란 개념을 보여줌으로써 작가와 관객에게 삶 속에서 나타났다가 사라지는 것들에 대한 시각적 답론을 제시한다.

**Heejo Kim** is a visual artist currently based in Seoul, South Korea. Due to the diasporic experience of dwelling in varying cultures, emergence and disappearance of custom, language, and ideology have become major sources of inspiration to me. In this ephemeral process, image serves its role of not only preserving a value that will eventually fade away, but also becomes an evidence of what we collectively yearn to hold on to. As an artist, my

objective is to portray a visual form of reaction to such melancholy using two dimensional, and various other experimental mediums.

김희조는 현재 대한민국 서울에 거주하는 시각 예술가 이다. 작가는 여러 문화에 노출되었던 디아스포라적인 경험에 근거하여 관습, 언어, 이데올로기의 나타남과 사라짐의 현상에 의해 영감을 받는다. 이 유한성을 지닌 과정에서 이미지는 사라지는 가치들을 최대한 지속 가능한 형태로 보존하려 하는 동시에 남아있는 관념에 대한 가시화의 역할을 하게된다. 그리고 이 흩뿌려지는 것들에 대한 사유를 작가는 평면 및 여러 실험적인 매체를 통해 시각화된 담론을 제시하고 있다.

## 12. Jin Koh 고진

### “Where Have You Been” (2020)

Like improvisational music, the artist's experimentation with improvisational, abstract expressions is liberated and accumulated as paintings and drawings.

Marks created in works are noises and traces improvisational, intentional, and/or elusive. There may appear certain kinds of marks, images or thoughts on society accidentally/intentionally. They are not for representation, but they are space where the adjectives inexplicable take intangible shapes.

작가가 실험하는 추상 표현들은 즉흥 음악처럼 회화로서 해방되고 축적된다. 회화에 만들어진 자국들은 즉흥적, 의도적이거나 포착하기 힘든 소음들이며 흔적들이다. 특정한 종류의 자국이나 이미지, 사회에 대한 생각들이 우연히 또는 의도적으로 나타나기도 하지만, 그것들은 재현을 위한 것이라고 보다는 설명할 수 없는 형용사들이 무엇이라 말할 수 없는 형태들을 이루려 하는 공간이라 할 수 있다.

**Jin Koh** received BFA from New England School of Art & Design, studied at Claremont Graduate University, and works in Seoul.

고진은 뉴잉글랜드 스쿨 오브 아트에서 순수미술 학사를 수여하고 클레어몬트 대학원에서 석사과정일 년 수료 후, 서울에서 작품 활동을 하고 있습니다.

## 13. Jiwon Kwak 광지원

### “무제(Bread Man)” (2020)

### “무제(Peanut girl)” (2020)

### “무제(Puffer Vacuum)” (2020)

Untitled (Bread Man)

Humankind has proven its existence throughout the history by continuously challenging in various areas. Their desire to discover the unknown world was always strong. Endless effort of the challenges that humans are facing often bring deep disappointment but also gives enormous amount of joy when things are succeeded. It portrays the mixture feeling of how humans fear about the world they can not explore yet eager to explore at the same time.

인류는 끝없이 도전하여 이루어 내는 존재로서의 위치를 지켜왔다. 언제나 미지의 세계를 확인하려 하였다. 끝없는 도전은 좌절을 맛보기도 하지만 환희를 안겨주기도 한다. 이 작품은 미지에 대한 두려움과 동시에 좌절하지않고 넘어서고 싶어하는 모습을 묘사한다.

Untitled (Peanut girl)

When various elements either coexist or combined together, each could possibly bring out unexpected side of it. This often creates something unique, amusing, and dynamic. The idea of being combined is very much needed in

today's culture and also has been playing a huge role in it - such example could be converging of science and humanity in a large context.

다양함이 공존하여 새로운 모습으로 보여질때 활기가 느껴진다. 새로움은 다양함이 함께 해야한다. 역사와 생물학과 동물학과 인류 등등의 관점을 통합하는 융합된 문화가 필요하다.

Untitled (Puffer Vacuum)

One of the most important tasks in human life is being healthy. This directly relates to years of living life as well. Behind their desire of living a long run life, all the other living organisms on the earth are facing death. Affluent life that humans dream about can not be established without the benefits from the other living things. It teaches a lesson that things need to be coexist in a harmonious way.

생명연장 과 건강한 삶은 인간의 최대 과제이다. 그러나 그 과제 해결 이면에는 인류 이외의 자연 환경과 다양한 생명들에게 치명적인 해를 끼치고 있다. 결국 인류가 추구하는 풍요의 삶은 어려움에 직면할 수 밖에 없다. 이러한 상황을 해결하기 위해서는 공존 하려하는 노력이 있어야한다.

**Jiwon Kwak** was born in Seoul, South Korea in 1991 and recieved hid BA from Goldsmiths University, London 2018 and MA from Royal College of Art, London in 2020. He has been working as a breakdancer ar Arun Company from 2004. Kwak's work is majorly infulenced by Hip hop culture - the elements of Hip hop come from different regions and cultures and Kwaks is interested in how differenrent elements come togeather and create something new.

곽지원 작가는 1991년 대한민국 서울에서 태어나 2018 년 런던 골드스미스 대학교에서 학사 학위를, 2020 년 런던 왕립 예술 대학에서 석사 학위를 수여했다. 또한 그는 2004년부터 브레이크 댄서로 A-run company 에서 활동중이다. 그의 작업은 주로 힙합 문화에 의해 영향을 받는다. 힙합의 요소는 다양한 지역과 문화에서 비롯되었으며 그는 다른 요소들이 어떻게 결합되어 새로운 것을 창조해내는지에 관심이 있다.

## 14. Christine Lee

### “Hyoid Bone” (-)

Corporating sculpture and installation, my practice explores the relationship between the East and the West through symbols of connection among different races, languages, and cultures. From the ancient times and through the Middle Ages and the late modern period to the present day, there existed an unbridgeable cultural gap between the East and the West. Despite the idea of Orientalism and Occidentalism persisting in social and academic discourses, the East and the West have recognized each other as mutual influencers throughout history. Neither side could have become its present self without the other and the coexistence of the two's contrasting cultures and ideas continue to shape today's world.

Coming from an Asian American background, I question cultural/national stereotypes as well as hierarchies among cultures and races. My work often creates platforms for viewers to reflect on the current perspectives and ideas on culture and race in a time when they intertwine with and influence each other. Neanderthals, a species of archaic humans from Eurasia about 40,000 years ago, possessed an intriguing connection to modern humans -- the identicalness of their hyoid bone to modern humans'. From this arises many questions about the Neanderthals' ability to speak and communicate because the hyoid bone controls the tongue, allowing humans to speak. Thus this discovery of an identical bone in the archaic species suggests a potential origin of human languages as well as culture. Suggesting a common root, the hyoid bone is a symbol of opposition to both the directly and indirectly imposed hierarchy among different societies and cultures in today's world. By emphasizing the mutuality of Eastern and Western cultures' contributions towards each other, this symbol suggests a reevaluation of the superiority and inferiority labeled to various cultures in relation to one another.

As an Asian American, **Christine Lee** grew up in a bicultural environment that led to her interest in the different perceptions among various cultures and races, specifically between the East and the West. Lee received her BA

in Graphic Design at the School of Visual Arts and work as a graphic designer prior to studying sculpture at the Royal College of Art.

## 15. Qiuwen Li

### “de-form” (2020)

*de-form* explores how physical and social distance profoundly affects us by transforming our relationship with others and the world. The work acknowledges the refuge of losing ourselves in the virtual worlds of screens in the wake of the pandemic.

**Qiuwen Li** is an assistant professor of graphic design in the Department of Art and Art History at Santa Clara University in CA, U.S. She also is the co-founder of emotionlab, a progressive research lab to create positive emotional experiences for people through innovative design approaches to human problems. Born in China, Qiuwen received her B.F.A. in Graphic Design from St. Cloud State University and received her MFA in Visual Studies from the Minneapolis College of Art and Design. As a Chinese woman living in the U.S., Qiuwen is in an in-between position, which also brings a distinctive perspective for her thinking, being and making. In Qiuwen’s designs, graphic elements (shapes, color, pattern, type) are constructed, deconstructed and then reconstructed in order to create a richer experience and extend their meaning.

## 16. Mrugala David

### “Drawing Machine 05” (2020)

“Drawing Machine 05”, single channel video, sound, color, 19 minutes 15 seconds, 2020

This video displays the process of a drawing machine executing an abstract set of rules (algorithm) that form an intriguing field of 2D lines and result in an abstract drawing. Unlike digital works and prints, drawing machines have physical limitations, mainly the roughness of the pen and especially one pen stroke at a time. To overcome this physical limitations, the drawing process in this video consists of two steps or two layers on top of each other where the pens and colors are switched. This layering of colors adds depth and a unique quality that no algorithm or digital drawing can create - it's the physical interaction of the pen with the material surface of the paper that creates unique and unexpected outcomes. In this case, especially the interaction of the two colors, blue and red. The video and drawing are part of a research design on architectural drawings made with an algorithm (Processing), modified with AutoCAD and fabricated by an AxiDraw V3/A3 drawing machine. The research design investigates the fabrication process of digital drawings through a drawing machine robot to enable the necessary abstraction and physicality that in turn re-informs the creation of digital drawings in architecture, art and design.

**David Mrugala** is a German architect, educator and an award winning artist who lives in Daegu/South Korea where he works at the Department of Architecture, Keimyung University. David’s 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 made with code with an emphasis on geometry, natural science studies, sound analysis and data visualization. David’s architectural and 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, USA, Thailand and Korea. Most notable achievements include the exhibition “Complexity (2018)” 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.

Web: [www.thedotisblack.com](http://www.thedotisblack.com)

Instagram: [www.instagram.com/thedotiswhite](https://www.instagram.com/thedotiswhite)

Youtube: [www.youtube.com/thedotisblack](http://www.youtube.com/thedotisblack)

## 17. Jiwon Park 박지원

“inside out” (2018)

“dig in the ground” (2018)

### 1. inside out , 2018

결과적 형태에 대한 목적보다는 ‘동일한 궤적으로부터의 탈주’라는 과정에 목적을 두고 있다. 특정한 가치에 종속되지 않고, 과정 중에 발현될 수 있는 변화를 긍정하며 이에 열려있음으로 해서 보다 창조적이고 생명적인 삶과 주체의 모습을 추구한다. 이러한 사고방식은 자연스럽게 여러 갈래로 뻗어있고 안과 밖이 존재하나 경계 없이 열려있어 에너지의 흐름이 가능한 순환적 형태를 한다.

### 2. dig in the ground , 2018

동일한 사이즈의 점토에 단순하고 반복적인 손자국을 내면서 내 신체의 움직임이 점토에 어떻게 전이되는지 관찰하며 기록한 작품이다. 신체와 점토가 원초적으로 만나는 지점에서, 흙 자체의 내부의 생명적 에너지와 욕망을 이끌어내고 이를 자유롭게 드러내고자 했다. 각각의 조각들은 서로 직접적인 연관성 없이 제작되었지만, 반복되는 행동 속에서 달라지는 신체적 에너지의 차원이 형상으로서 드러난다.

서강대 화학생명공학과를 졸업하고 뒤늦게 이화여자 대학교 도자예술 대학원에서 미술 작업을 시작했으며, 영국의 Cardiff metropolitan University에서 석사 과정을 졸업했다. 일반적으로 취하는 삶의 형태와 방식, 그리고 그 속에서 추구되는 가치에 대해 고찰하고, 세계 속에서 존재와 생명의 본연의 모습과 의미를 찾아가며 작업한다. 점토의 물성으로 비롯되는 신체적, 생명적 특질에 주목하며, 이로부터 발현되는 에너지와 형상으로부터 영감을 얻는다.

## 18. Lena Pozdnyakova and Eldar Tagi (the2vvo)

“11 Sculptural Objects” (2019)

### 11 Sculptural Objects

Series of 11 Sculptural Objects were created out of the found objects and abjected body materials were created with a clear understanding of their soon adjournment past the point of documentation. Photography in the project is, thusly, an essential part of the series as it underlines the nature of waste materials that form the surface of the Anthropocenic reality.

Music for the "11 Sculptural Objects" was recorded between Jan - Nov 2018, and eventually collaged into 11 sonic sketches that intentionally follow a certain loose narrative. It is an interplay of improvisation, chance, and distinct objectives.

The project is an ongoing research of the concept of the Anthropocene through work with physical objects, mass-produce pieces, and junk material in conjunction with sculpture, sound, video, and photography media.

**the2vvo** is artist duo based in Los Angeles, CA made up of Eldar Tagi (sound) and Lena Pozdnyakova (architecture/sculpture). The duo explores the complicated dynamics between the cultures and spaces, objects and processes by the means of sound and sculpting. Their research often takes the form of recordings, acoustic sculptures, and live audio-visual performances. Nomadic in nature, the duo traveled extensively, participating in festivals, such as Unsound (PL, KZ), CTM (DE), Bauhausfest (DE), Perpetual Dune (CA), Soundedro (CA), and building installations for spaces like the Kuona Trust gallery in Nairobi, Kenya and Studio 106, Los Angeles, CA. Music of the 2vvo was released by self-started Aetherial Records and influential tape imprints Klamklang and Shalash. Additionally, there were several releases of live sets and podcasts by Silhouette Tapes, Frequency Asia, MixMag, and Radar Radio's "New East" show. Most recently, the2vvo's sound sculpture was featured as part of the ARCHIVE MACHINES juried group exhibition at the Los Angeles Municipal Art Gallery (LAMAG).

Lena's and Eldar's publications and selected sound and artworks were previously featured in UCLA's academic journal "POOL.LA", in the academic publication at RICE University "Plat", in the academic journal at the Southern California Institute of Architecture "Offramp".

The upcoming publication in the "Attention" journal at Princeton University is scheduled for Dec 2020.

**Lena Pozdnyakova** is an alumna of the Design Theory and Pedagogy program at the Southern California Institute of Architecture in Los Angeles, currently is a researcher at xLAB think tank at UCLA (School of Arts and Architecture). She holds a Bachelor in Architecture Degree from Sheffield University and a Masters in Architecture from DIA University of Applied Sciences. Lena has previously worked in UrbanDATA Architectural and Urban Design Bureau (Shanghai) and in 3Gatti Architecture Office (Shanghai). Deciding to go further into multimedia installations, she became part of the2vvo practice, a project for interdisciplinary artistic research.

**Eldar Tagi** is an independent composer of electronic music, sound artist, and improviser. Noise, chaos, and feedback are prominent elements in the Tagi's compositional and installation works, often interweaving with soundscapes of natural environments. He is a part of the cross-media duo the2vvo, which often explores the complicated dynamics between the objects, spaces and sound through recordings, acoustic sculptures, and live audio-visual performances.

<https://www.the2vvo.com/>

## 19. Suhyang Seo 서수향

### “Layer of Colors” (2020)

어떤 사물이나 상황의 눈에 보이는 겉모습이 아니라 그것이 나타나게 된 보이지 않는 힘의 작용과 기다림의 시간 등에 대해 생각해보고, 나의 행동과 외부적 환경 조건을 통해 어떻게 번역되고 흔적으로 남는 지에 대해 작업하고 있다.

완벽히 통제할 수 없는 환경적 요인을 통해 우연적 형태를 드러내고자 하였다. 그리고 그 우연의 형태를 있는 그대로 받아들여서, 형태의 빈틈에 색을 채우며, 작가의 행위와 우연의 관계에 대해 생각하고자 하였다. 형태를 재현하지 않고, 우연이 만들어낸 형태를 수동적으로 받아들이면서 그 속에서 자신의 역할을 찾고 능동과 수동이 교차되는 과정을 연습하고자 하였다.

She works and lives in Korea. She studied the painting in Busan and the visual arts in Strasbourg, France. She got the Maitrise degree with essay 'The representation of sound. Is there a possibility to represent the sound to an image?'

한국에서 작업활동을 하고 있으며, 부산대학교에서 서양화를 공부하고, 스트라스부르그 대학교에서 조형예술 학사와 석사학위를 받았습니다. ‘소리의 재현: 이미지로 소리를 재현하는 것이 가능한가?’ 라는 논문으로 석사학위를 받았습니다.

## 20. s/n (Jennida Chase & Hassan Pitts)

### “Church Street” (2019)

Church Street (2019) is a summer day dream meandering down Church Street in the city of Charlotte, North Carolina. The short combines stop motion animation and macro photography to build a multilayered perspective of space.

**S/N** is a multi-disciplinary art group, working with film/video, sound, photo, and mobile media. Members include Jennida Chase and Hassan Pitts who've been collaborating since 2008. Exhibitions often push both experimental and conceptual ideas around media. Their work has been exhibited and screened in over 37 countries world-wide

in various festivals. Currently, they both teach at the University of North Carolina Greensboro in the Department of Media Studies.

## 21. Sunkyoung Suh 서선경

**“Visual Story - Lullaby” (2021)**

**“Visual Story - You are my sunshine” (2021)**

**“Visual Story -Cantabile III” (2021)**

**“Visual Story - Close your eyes, this is for you” (2021)**

**“Visual Story - Bubblebabble” (2021)**

Visual Story (그림이야기)

My artworks are the result of conversations with myself. Through my hands and emotions, I discover the me that was hidden within by creating a molded world that flows through me and all of my works on each frame.

The thoughts and images that are just a blur in my mind are brought into existence as soon as my hands touch the canvas and create a narrative of senses and feelings. This narrative is non-verbal and non-consecutive; rather, it is an on the spot expression of time and space condensed into a single frame.

The things that we see in our daily lives, such as shapes and colors, and the things that we cannot see but can feel (the non-verbal), such as touch, sounds, and smell, provide me with the small threads that I then take to recreate on the canvas. A single line leads to another line, just as a single-color leads to another color. Within this newly created space, lines and colors are layered upon themselves. The traces and forms of these layered times create a balance in harmony. Creating that harmony is the very motto and source of happiness that my work is based upon.

To me, drawing is a process of problem solving. With every project, I present a different issue on the canvas and work to solve it. The scene that unfolds before my eyes is an expression of my emotions, another part of that process. This is not something that is planned but, rather, is a natural, emotional, and spontaneous expression of how I feel.

All of us have our own thoughts and think about ourselves and the world and various possibilities. There is bound to be a discrepancy in the intended expressions an artist makes and how those expressions are interpreted by an audience. Such differences are reborn as the time and memories of the beholder, a space that welcomes the imagination, and an opportunity for discussion. Upon looking at my works, I hope that people will be moved to create new stories.

나의 그림은 정형화된 형상의 재현이 아닌 일상적으로 보는 대상의 형태, 컬러, 느낌이나 혹은 보이지 않지만 느껴지는 분위기, 소리, 향, 촉감, 그로 말미암은 ‘비언어적인 상상’들이 나에게 그림의 작은 실마리가 되어 캔버스로 옮겨진다.

캔버스 위의 조형 요소들이 나를 이끌어 하나의 선이 다른 선을 불러내고, 하나의 색은 다른 색을 불러온다. 공간을 설정하고 선을 배치하면서 색을 겹쳐나가며, 그렇게 쌓인 시간의 흔적들은 서정적인 조화로움을 만들고 내 작품의 분위기가 된다. 이는 나의 내면의 특성을 감성적, 즉흥적으로 표현하는 것이다.

나의 작품은 보는 사람의 마음속에 흐릿하게 남아 있는 감성을 불러 일으켜 교감하며 재해석되어 감상자의 마음속에서 재탄생하게 된다.

우리는 모두 각자의 생각을 가지고 자신과 세상을 바라보고 연상하며 다양한 가능성을 품는다.

작품은 표현하는 사람과 보는 사람의 간극이 생기기 마련이고 그 간극은 관람자의 지나온 시간과 기억, 상상이 들어올 수 있는 공간, 대화의 장으로 재탄생 한다. 사람들이 나의 그림을 보고 자신의 이야기를 만들어 내며 감성을 자극 받길 바란다.

Artist **Sungkyoung Suh** is known for her abstract work under the overarching theme of the “Visual Story”, whose sensory narrative is based on visual memories derived from various factors of everyday life that can and cannot be seen, such as sounds, smells, and touch.

Suh’s series of artworks stimulates the senses and are characterized by their combination with warm emotions and unique frames using countless layers and sensations through oil transfer drawings.

Suh earned her Bachelor’s Degree from Ewha Womans University in painting & print making and her Master’s Degree in visual information design. She has held two private exhibitions and participated in around 40 group exhibitions and art fairs.

서선경 작가는 Visual Story(그림이야기)라는 큰 주제로 일상적으로 볼 수 있는 대상뿐 아니라 보이지는 않지만 느껴지는 분위기나 소리, 향, 촉감 등 다양한 요소들에서 파생된 시각기억을 기반으로 감성적인 서술로서의 추상적인 작업을 해오고 있다.

수 없이 쌓여진 레이어들의 느낌과 오일트랜스퍼드로잉(oil transferdrawing)을 통한 감각적인 드로잉들이 결합된 독특한 화면과 따뜻하고 감성적인 느낌이 특징이다.

이화여대 회화판화과, 일반대학원 시각정보디자인과를 졸업하였으며 2회 개인전, 40여회 단체전, 아트페어에 참가하였다.

## **22. CAStockbridge**

### **“Signal II of VI” (-)**

Signal paintings are a call to non human entities. This is II of VI. I collected soot from the alley outside of my studio where a neighbour had discarded remnants from cleaning a chimney. I mixed the soot with resin and oil paint and created a slew. Each canvas measures 10”circumference. I made six in total of the same size to operate as multiple signals in multiple configurations. The configurations were based on patterns I saw during deep meditation and vision work.

**CAStockbridge** (b.uk 1965) respectfully acknowledges living and working on the unceded, traditional and ancestral xwməθkwəyəm (Musqueam), Skwxwú7mesh Úxwumixw (Squamish), and səl ilw'ətaʔt (Tseil-Waututh) territories, colonially named Vancouver, BC. Her ongoing work investigates the practice of renunciation in relationship to art production with a specific focus on Monochrome painting, drawing and experimental sound. Stockbridge holds a BFA from the Emily Carr Institute of Art + Design, an MFA from the University of British Columbia and attended the Otis College of Art and Design in Los Angeles and the Art Students League of New York, NYC. Stockbridge exhibits her work Internationally.

## **23. Georden West**

### **“exorcisms and other supplications” (2020)**

exorcisms and other supplications occurs within the Patron Saint universe, but imbued with new aesthetic challenges: positive space and the inequality that accompanies the historic concept of “utopia.” Using Le Corbusier’s Radiant City as a microcosm for the inequity that accompanies utopian principles of design, the film places Jamall Osterholm’s garments as a futurist and ethno gothic answer to historically flawed elysian strategies. exorcisms employs the backdrop of religiosity (possession and exorcism) to advance a conversation around race and gender. The design of the film mirrors that of Le Corbusier’s work within ecclesiastical space, specifically the Ronchamp Chapel. Mirroring a national conflation of secular and religious spaces and the racist and colonial underpinnings of Christian faith systems, exorcisms is an aesthetic and experimental crisis of faith around national monolithic governing structures.

**Georden West** (pronouns: they, them) is a time-based and installation artist whose work reflects the subculture, history, and daily lives of queer people. Their Oscar-qualified work has screened at Outfest, the International Fashion Film Awards, and won gold at the 2019 Student Academy Awards. Georden was a fellow at Emerson College, receiving their MFA in Visual + Media Art. They serve as an affiliate faculty member and currently are serving a 2020-21 term as a director of the Boston LGBTQIA+ Artist Alliance.

## **24. Acquietta Williams**

**“Let Go” (2019)**

**“Whispers” (2020)**

My collage paintings are faceless they embody the street musician, religious frantic and the homeless. My art objects are not about the beauty but of strength of material an collaboration with myself, their voices echos emotional agitation and sensitivity often through music. Layered surfaces unzip and gently peel away to reveal the spiritual transformation; the heart and determination of individuals that have become invisible. I embrace the aesthetic of mystery and the hidden.

My work as an artist has been a life long journey from glassblower to sculpture and now collage painter sharing my thoughts and emotions, different from my family and friends I search for individuality even today, it informs my decision and motivations as an artist. Influence by academic training and references to traditions and sensibilities evolved from vision of African Images. I tell a story in a sense of relevance in a complexity of my feelings, thoughts and memories. I reflect on my past to form an identity to build intimacy between the viewer and myself.

## **25. Avis Wu**

**“Untitled1907” (2019)**

The structure in my work deliver a concept based on the interrelationship between the inner and outer worlds. The color tones communicate with emotion and space. In-between the tangible and intangible, seeing and feeling provides a potential space for expanding perception by experiencing the present existence, and rediscovering oneself from the known and unknown.

**Avis Wu** is a Taiwanese artist (born in1975), currently lives and works in Taipei. Avis's practice includes painting and drawing. Her intention is to expand her understanding of life through exploring the subtleties of abstract perception in-between seeing and feeling.

## **26. Unyon Yang 양은연**

**“The other side” (2020)**

I'm Unyon Yang, an artist, live and work in Seoul and in Hamburg.

I studied fine art at the University of Arts in Bremen in Germany.

I think that the purity of painting as an intention to exclude "objecthood" and "symbolism," leaves only the most fundamental and natural elements such as lines and colors, light and shadows, time and space.

For this I actively use the restrained expression and the immaterial materials such as the time and space in a single image, light, and shadow as a part of my work.

## 27. Moonhye Yu 유문혜

**“Untitled” (2020)**

**“Untitled” (2020)**

**“Untitled” (2020)**

The process of making is raw, and an intuitive response like that of a child making art. This series of work would give feelings of playfulness that invite the viewer to connect with their curiosity, new associations, and a roaming imagination. Through my work, I would hope that the viewers would discover unexpected possibilities in the world around them, and find or treasure their childlike lens.

**Moonhye Yu** enjoys making creative works when she follows her inner child. She explores movements implicit in the shapes of the sculptures that she made, and reveals the hidden possibilities of these shapes using different scales, materials, compositions and forms of enactment. Currently, she is a candidate for MA Sculpture at the Royal College of Art. She holds a Bachelor's degree in Sculpture from Rhode Island School of Design.