

Abstract Mind 2022

CICA Museum

February 23 - March 13, 2022

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Featured Artists 참여작가: **AHN EUNHYE** (안은혜), **AN KWANG SUN** (안광선), **AHN SINYOUNG** (안신영), **Cesar Ceballos**, **Cheekatoo**, **Cheon jimin** (천지민), **Anna Choi** (최안나), **Tyrell Collins**, **Sofia Dominguez**, **Natasha Gubernov**, **Sibylle Hagmann**, **Nandan He**, **Jiyun Jung** (정지윤), **KIM CHAE LIN** (김채린), **Kim,Kyungme** (김경미), **Daria Konshtik**, **Eunmin Lee** (이은민), **seungeun Lee** (이승은), **Olga Merrill**, **Noh Won Hee** (노원희), **Joseph O'Neill**, **Vasilios Papaioannu**, **Michelle JY Park**, **YUMI PARK** (박유미), **Roberto Archundia Pineda**, **Bryan Robertson**, **Inna Rogatchi**, **Michael Rogatchi**, **Sayak Shome**, **Song Milinae** (송미리내), **David Strange**, **Filip Wierzbicki-Nowak**, **Acquaetta Williams**

1. AHN EUNHYE (안은혜)

“泡影(포영)2021-5”(2021)

“泡影(포영)2021-4”(2021)

겹겹이 쌓인 얇은 물감 위에 작고 불규칙적인 오각형 육각형들이 뜨개질처럼 모여 하나의 거대한 거품의 패턴을 이룬다. 본래 거품들은 쉽사리 생겼다가 소멸하지만, 나의 작품 속의 거품들은 끝없는 바닷속 우주처럼, 무한한 특정하지 않은 공간 속에서 일렁이는 듯한 패턴들이 무수히 연속되고 이것들이 모여 하나의 형체를 만든다. 내면의 잡다한 생각, 걱정, 복잡했던 그 감정들은 쉽게 사라질 수 없다. 알고 보면 보잘것 없이 가볍지만 그 생각들을 붙잡고 붙잡을 때마다 더 깊게 사람의 마음 골 한켠에 자리 잡는다. 하지만 물거품의 그림자처럼 (포영 泡影), 그 생각 들은 늘 덧없이 사라진다.

작가 안은혜는 동덕여자대학교에서 회화과 전공으로 학사 졸업, 2015년 혼선과 차이 展, 2020년 ASYAAF 참여작가로 활동한 바 있다.

2. AN KWANG SUN (안광선)

“And&And”(2021)

시간에 밀려난 작고 초라해진 일상적 오브제는 작업의 모티브가 된다.

존재의 가치를 애정의 시선으로 붙들어 매어 작업으로 기록하고 저장한 작업이다.

이번 작품 And&and 연작은 콜라주 형식의 작업들로 구성된다.

시공간 이미지를 아크릴 액자에 부여하고 pvc의 투명성을 이용하여 안과 밖에 이미지를 부착해서 공간의 확장을 의도하였으며 이미지의 형상과 텍스트는 시간의 연결성을 갖는다.

작품에 쓰인 테이프는 시간이 만나는 현재성의 존재적 측면으로 보고 물질이 갖는 촉각적인 성질을 결합시켜 상호 작용의 흔적을 제시하였다.

시간의 물리적 개념에서 파생된 변화들의 표상을 사유하는 회화 작가이다.

캔버스의 획일적인 회화의 재료 방식에서 자유로운 재료의 형식으로 전환을 실험하며 현대 미술에 부합한 시각 회화의 장르를 모색하며 작품 활동을 하고 있다.

홍익 대학교 미술대학원에서 회화를 전공하였으며 다수의 갤러리, 미술관에서 개인전을 가졌고 그룹전과 국내외 아트페어에 참여하고 있다.

3. AHN SINYOUNG (안신영)

“Overlapping space”(2021)

“Unity in Diversity”(2020)

투명한 큐브에 문자나 패턴을 결합하여 내면과 외면을 포함한 개인의 정체성을 상징적인 시각적 구성으로 표현하는 데에서 나의 작업은 출발하였다. ‘큐브(Cube)’는 안정적인 균형과 완벽함을 의미하는데, 이 시기 나의 작업에서는 현대 사회의 한 구성원으로서 ‘나’라는 개체에 대한 상징의 표현이자, 타지에서 생활하고 있는 ‘나’에 대한 정체성의 은유적 표현이다. 이후 사회적, 문화적, 정치적 요소를 포함한 정체성으로 그 범위는 확장되었다.

최근에는 특히 커뮤니케이션 환경과 그 시각적 구성 방식에 따른 정체성의 변용 가능성을 작품의 테제로 삼아 상호주관적 커뮤니케이션에 의존하는 유동적 정체성에 대해 집중적으로 다루고 있다. 현대사회의 디지털 기술 발전은 이용자가 필요한 정보를 능동적으로 선택하여 정보환경을 형성하는 주체가 될 수 있도록 변화시켰으며, 가상공간을 통해 사람들과의 관계 속에서 끊임없이 재구성되는 유동적 정체성 및 관계적 커뮤니케이션 양상을 만들어내고 있다. 빠르게 변화하는 커뮤니케이션 환경에서 주변과 조화를 이루며 끊임없이 재구성되는 현대인의 정체성의 면모를 제시하고자 한다.

나의 작업은 우리 주변의 정보적 요소의 왜곡 및 변형을 통해 시각정보를 재구성하며, 이를 통해 다양한 해석을 유도하고자 한다. 현실에서 보이는 것이 전부가 아닌 그 이면에 보이지 않는 다른 정보와 의미들, 나아가 모든 사물과 텍스트, 존재들에 숨겨져 있는 미결정의 변화의 가능성에 대해 시사하고 있다. 최근 전시에서는 기존의 문자 및 정보적 요소를 최소화하고, 조형적 형태와 소재의 투명성을 이용한 색 면의 중첩을 강조한 공간을 구성함으로써 관람자로 하여금 다양한 해석과 변화의 가능성을 극대화하고자 한다.

안신영은 **visual artist**로 활동하며 다양한 매체를 사용하여 작업하고 있다. 홍익대학교 회화과 졸업 후, 미국 시카고 예술대학교 (SAIC)에서 **visual communication** 학사, 석사 학위를 받았다. 이후, 홍익대학교에서 미술학 박사학위를 취득하였다.

4. Cesar Ceballos

“Restless Harmony”(2021)

This artwork is inspired by the beauty of Order and Chaos. Chaos is Restless, a form and a system of order. Both are in Harmony together just like the jungle. The materials in this painting, depicts our evolving culture. In addition to watercolor, recycled use of materials including fiber rope and plastic nets from fruit baskets.

Cesar Ceballos, a respected architect, artist, and world traveler uses colors to express the geometry of nature; light to enhance the volume and drama in a painting. In 2021, Cesar's work was awarded first prize for his painting "Wine and Philosophy at Keti and Elia" in Rome, Italy, through the International Academy of Poetry and Contemporary Art and University of Rome Tre. Also, invited and completed a Solo Art Exhibition in November of 2021 at the Academy's gallery in Canale Monterano di Roma, Rome, Italy. His honors include formal recognition from the United States House of Representatives for 2020 Art Exhibition of Cultural Heritage. Inspired by his travels, his watercolor and drawing techniques spark the imagination.

5. Cheekatoo "Clean glass"(2016)

Clean glass

Shot at car wash, soap on window
(Monteregie, Quebec, Canada, 2016)

Born in Montréal (1974 -) Cheekatoo has been practicing traditional photography since her teenage years. After university studies in marketing, she decided to follow her true passion and completed a professional degree in photography in 2002. A fan of natural light exposed on film and inspired by painting, she creates aesthetic emotions through original works of art.

6. Cheon jimin (천지민)

"노 없는 배 **Tebah**"(2021) "꿈에서 생긴 일 **What happened in the dream**"(2021) "Delirious"(2021)

노 없는 배 **Tebah**

노 없는 배를 타고 하나님 앞에 인생을 온전히 내어맡긴 "노아" 라는 인물의 이야기를 배경으로 작가 본인의 삶또한 그분의 흐름에 내어맡기며 살아감을 고백하는 이야기.

꿈에서 생긴 일 *What happened in the dream*

생각이 너무 많은 날엔 놀라운 이야기들이 꿈에서 펼쳐진다. 가끔 영화같은 스토리와 장면마다 생동감 넘치는 컬러감에 몹시 놀라기도 하는데, 수 많은 꿈들 중 연속된 2가지의 꿈을 캔버스에 한데 모은 작품.

Delirious

미리 스케치를 거치지 않고 작업을 하는 작가 특유의 즉흥적 흐름을 표현하며 "미칠 듯이 기쁜" 황홀한 감정을 다이내믹하게 아웃뽀했다. 즐겁고도 황홀한, 하지만 깊고 강력한 작가가 가진 기쁨을 나타낸 작품.

산책과 우연에서 시작된 단어, 장면, 소리 등의 채집을 통해 무한한 상상과 구성을 그려 나가며 흐름과 컬러 간의 소외감 없이 밸런스를 맞춰가는 과정에 집중하는 것을 좋아한다.

무의식적인 작가의 세계관이 작품 속에 동화처럼 펼쳐지며, 작품마다 독자적인 색감으로 스케치 없이 즉흥적 흐름으로 작품을 그려나가는 것이 특징이다.

각각의 흐름들은 프레임을 유영하며 퍼져 나가고, 깊지만 무겁지 않은 작가만의 독특한 '언어들'을 담아낸다. 프레임을 넘어 펼쳐지는 세계관은 보는 이들의 생각과 삶에서 마법처럼 그들만의 세계관으로 유발되기를 작가는 바라본다.

7. Anna Choi (최안나)

“Telekinese #1”(2021)

“vergrößerter Ausschnitt von Telekinese #1”(2021)

“Telekinese #2”(2021)

더 자세히 보려고 고개를 앞으로 쪽 빼고 한걸음 물러서 눈을 가늘게 떠 본다. 프레임 안팎으로 오고 가는 것들이 그제서야 보인다. 그림은 사실 멈춰있지 않고 그 너머로 계속해서 흐른다. 역동적으로 움직인다. 이제 우리는 보이는 것보다 더 많은 것을 볼 수 있다.

1994년 서울 출생으로 건국대학교 영화학과를 졸업하고 독일 드레스덴 미대에서 조형예술을 공부 중이다.

8. Tyrell Collins

“Quantum Entanglement (Red Sphere 6)”(2021)

My drawing is done in colored pencil on black paper or black museum board. It is produced in a slow and intense repetition and layering of a single cursive gesture in a range of colors and shades, starting with the darkest and moving gradually to the lightest. Each drawing requires thousands of layers of pencil. As I slowly build up the color I am able to produce a luminous glow on the dark surface. The glow develops so slowly that I am surprised by it every time. Each drawing requires a leap of faith.

I work alone in my studio always with music playing. I have trained myself to enter a meditative state with part of my brain, while another part stays alert to the technical needs of each drawing, when to shift the color, when and how to vary the pressure of the pencil. It is extremely challenging work to produce. Until this year the work was square in format, with the color starting from the bottom or middle of the paper. This year I moved to working in a circle on the square paper.

With the drawings I am hoping to evoke a feeling in the viewer of transcendent expansion much like the feeling I am trying to achieve for myself as I work. The circles suggest celestial bodies, which is not my intention, but the cosmos are certainly the epitome of transcendent expansion and as such serve as an apt metaphor.

I live and work in Oakland, California, a diverse and vibrant city just across the Bay Bridge from San Francisco. I have had a serious art practice for thirty years. For most of my career I painted in oil, but in 2015 I withdrew from showing my work and spent two years developing the colored pencil drawings I am doing now. This body of drawings, to which I have given the general title Quantum Entanglement, has won numerous awards in the five years that it has been shown.

9. Sofia Dominguez

“Cycles of Pilea”(2021)

The Pilea Peperomioides, or the Chinese money plant, is commonly known as a symbol of financial stability and wealth. It is a plant with great history that has traveled from one person to another. Biosignal data was collected by measuring the microcurrent fluctuations off the leaves of three separate Chinese money plants: a young and propagating plant, a dying plant, and a mature plant. The biosignals were then used to generate MIDI notes on three musical scales playing at once in a musical arrangement. In the composition, the combination of traditional Chinese and Norwegian musical instruments flow together to provide a sonic ambience.

This piece is set to explore the connection between plants, humans, and the patterns of life. The visual is shaped by the frequencies created by the plant, where the colors are chosen to remind the viewer that there is no life without the touch of struggle. And yet, like the pilea used to create this piece, we live and we endure.

Sofia Dominguez is a multimedia artist, musician, and graduate researcher born in Argentina, currently working in New Jersey, USA. She is dedicated to exploring the connection between humans, machines, and plants. Dominguez's approach includes using bioelectrical conductivity of plants to create interactive sonic and visual media art to develop empathy between plant life and humanity. She is the producer of the podcast, Gardenscapes, to share the stories of plants and the people around them through biosignal arrangements. She is currently a graduate at Monmouth University.

10. Natasha Gubernov

"Augmented Reality"(2021)

"Augmented Reality" work explores the theme of popular culture: repetition, and reclaiming within it. Made with Augmented Reality software and also available in a form of AR effects on Instagram.

Natasha Gubernov (b. Moscow, Russia) is a US-based interdisciplinary artist. In her work she romanticizes materiality, playing within visual hedonism, self-indulgence, decadency, infantilism, and contemplation.

11. Sibylle Hagmann

"Daisy"(2021)

"Through Means"(2021)

"Simplified"(2021)

In my work I experiment with the recognition and understanding of forms we commonly accept as letters. I hear language for its meaning as much as I see it as form. As one of the most important technologies ever invented, I am fascinated by the flux of form throughout the extensive history of the written language. The criteria for visual symbols conveying visual language prioritizes unambiguous communication. In my artistic work however, I pursue the subliminal and connotational power of letter/word-form that I utilize to create various readings of a type-image that conveys performative visual messages. The objective is to make the viewer pause, disrupt expectations, and to spark ambivalence. Words of insignificance are admitted to a stage to have an existence of their own.

The shape of letters functions in multiple ways: as a phonetic symbol and to visually communicate meaning and presence. In my work I utilize "found" text fragments that are derived from the everyday. Deconstructing these forms helps me to reconceptualize an idea of a convention we heavily rely on for communication. The deconstruction and reconfiguration of letter forms and words dims the viewer's access to the message and disrupts linguistic content in the process. With the addition of abstract elements, visible language is shifted from the familiar to elements that have no shared concept of meaning, hence the possibility for multiple interpretations is set in motion.

Sibylle Hagmann, a Swiss-born American, began her career in Switzerland after earning a BFA from the Basel School of Design in 1989. She explored her passion for art, design and typography while completing her MFA at the California Institute of the Arts (CalArts) in 1996. In 2006 Sibylle Hagmann was awarded the acclaimed Swiss Federal Design Award. Over the course of her career, she exhibited her

work in the United States and abroad, and it appeared in national and international publications. She has lectured nationally and internationally at conferences and educational institutions. Sibylle Hagmann is a professor at the University of Houston, School of Art, since 2002. She received an honorary degree of Doctor of Fine Arts from the Moore College of Art & Design, Philadelphia, PA, in 2021.

12. Nandan He

“Walk in the Wall”(2018)

Nandan 's *Walk in the Wall* is a stop motion animation installation piece that shows an underlying perception of misplaced cognitive illusion. The world has a wound and pauses for a while, as humans, we are standing on the edge of unfolding something exhilarating but at the same time terrifying to unfold the entire new page. This animation emerged into everyone's odd phantasm and nihilistic belonging with consequences that present alterations of predetermined values. By using charcoal drawing on the wall, she is trying to create intimacy spaces like a self preservation solution, explores the balance between us and the world, unfold the rawness of a contemporary self and reveals an irrational order of a hyper normalized wonderland.

Nandan He is a multimedia artist whose work mainly swings between interactive sculpture and mix media installation. She gained her BFA and MFA degree from Maryland Institute College of Art in painting and in multidisciplinary art. Her work has been exhibited in Performance Space 122 New York; Institute of Contemporary Art, Baltimore; Walter Otero Contemporary Art, Puerto Rico; Fukuoka International Youth Film Festival, Japan; Milan Art & Events Center, Italy; XSPACE Art Square, China, etc. she now work as an independent artist lives and works in New York.

13. Jiyun Jung (정지윤)

“자화상”(2020)

“자화상”(2020)

이십대의 기억과 그 이후 나의 모습을 추상적으로 표현했다. 이십대에는 세상물정을 모르면서 자유롭고 즉흥적인 성격과 나의 밝은 에너지를 색으로 표현했고 그 후에 모습은 차분하고 신중한 성격으로 파스텔 색으로 표현했고 구두와 종소리 모양을 외곽을 둥글 둥글하게 나타냈다. 두 이미지 공통점은 소녀상으로 세월이 지나가도 순수하고 진실하게 삶을 살아가고자 하는 마음가짐을 표현했다.

I used this piece to abstractly express my memories of my twenties and my current energy. I attempted to convey my free and uninhibited personality and my bright, yet naïve energy during my twenties using bright colors. Now, I have a calmer, more reserved personality, which I expressed using pastel colors, rounded shapes for my shoes, and the sound of a bell. What the two pieces have in common is the image of a girl, expressing my determination to maintain a life of purity and sincerity despite the passage of time.

School of the Art Institute of Chicago BFA 졸업을 했고 주변에 대한 사물과 인간관계등 다양한 색, 선, 도형을 이용해서 나만의 재해석된 작업을 추상적으로 표현합니다.

14. KIM CHAE LIN (김채린)

“Very, critical, really, extremely, terribly, exceedingly, deadly, big emergency”(2021)

Kim Chaelin Kim examined the characteristics of some more stimulating deterioration in the process of accumulating and repeating information on diseases, treatments, and policies due to the prolonged pandemic period. And just as the standard of threshold value rose, the constantly strengthened stimulation of information rather dulled people's sense of awareness and fear.

The artist reflects this phenomenon of today in the work and captures repeated stimuli and subsequent neutralized processes. The infection status data of COVID-19 was visualized, and the text of the related press release was translated into Morse code and soundized. Data converted into sight and hearing makes it difficult to read the original information and intentions. The contradictory situation in which the readability of information interferes with/disconnects its content in the work clearly shows our situation that has become powerless in today's pandemic situation.

Chaelin Kim has continued to pursue the present art and express social problems in contemporary media. After starting her work as a composer, she is expanding her work area to sound-based multimedia convergence work.

15. Kim Kyungme (김경미)

“어머니의 바다 7-2”(2021)

“어머니의 바다 7-3”(2021)

세상 모든 물을 다 받아주는 바다를 테마로 잡고, 작품 제목을 <어머니의 바다> 시리즈로 작업하고 있습니다. 해불양수(海不讓水)라는 사자성어는 어떠한 물도 사양하지 않고 모두 받아들인다는 말로 편견 없이 모든 자식을 사랑하는 어머니의 마음과 견줄 수 있습니다. 어머니의 바다는 생명의 기원입니다. 태초에 바다의 염분 농도와 영양 물질이 어머니의 자궁 속 양수와 비율이 같은데서 바다는 생명의 기원인 물, 즉 어머니의 양수라고 할 수 있습니다.

흐르는 물을 표현하는 가장 자연스런 방법으로 물감을 캔버스에 붓고 흐르게 하는 기법을 찾아 작업하고 있습니다.

김경미 (KIM,KYUNGME) 는 만학도로 백석예술대학교 회화과를 졸업하고 홍익대학교 미술대학원 회화전공으로 현재 4학기를 마친 상태입니다. 전시경력으로는 다수의 그룹전과 국내외 아트페어 참여하였고, 개인전 3회, 초대 개인전 4회, 부스 개인전 4회입니다.

16. Daria Konshtik

“Mirror Mirror”(2020)

“Golden Egg”(2021)

Mirror Mirror

As someone born in Ukraine and raised in Israel, I deal with questions regarding the influence and convergence of Russian and Ukrainian cultures in the realm of Israeli discourse. The works name 'Mirror Mirror' derives from the famous Russian fairy tale by A. Pushkin 'The Tale of the Dead Princess and the Seven Knights'. I place myself beside the Cactus painting (painted by me), as the cactus is compared to Israeli Jews, who are supposedly tough on the outside, but delicate and sweet on the inside. Through this

work I raise questions about my identity, am I a Russian woman with a braid, or I am the one who's reflecting in the mirror.

Golden Egg

The work 'Golden Egg' derives from Russian folk tale "Kurochka Ryaba" ("Ryaba the hen"). There lived an old man and an old woman, and they had a hen called Ryaba. One day, the hen laid an egg — not a simple egg, but a golden one. The old man tried to break it, but could not, the old woman tried to break it, but could not. A mouse was running by, swaying its tail, the egg fell and broke, but it was empty inside.

Daria Konshtik was born in Makeyevka, Ukraine in 1985 (former USSR). In 1995 she immigrated to Israel, currently lives and works in Tel Aviv. Konshtik graduated 'Minshar School of Art' in 2017. Since then, she has participated in dozens of group exhibitions in Israel and abroad. Konshtik is a multidisciplinary artist who works with various media including painting, drawing, photography, and video-art - examining topics such as identity, gender, feminism, analytical psychology, childhood, and racism. As someone born in Ukraine and raised in Israel, Konshtik deals with questions regarding the influence and convergence of Russian and Ukrainian cultures in the realm of Israeli discourse. Traditional symbols, folklore, and cultural customs in Konshtik works are characterized as psychological constructs at the boundary of the conscious and unconscious, between the personal and the collective.

17. Eunmin Lee (이은민)

“My forest in red”(2021)

“My image”(2021)

“My image”(2021)

색이 주는 의미와 심상은 저마다 다르다. 나의 경우, 내가 바라본 숲이라는 풍경으로부터 받은 인상과 기억, 감정은 붉은 색으로 대변된다. 붉은 색은 에너지와 생명력과 야성이 있다. 선명할수록 생명력이 넘실대고 깊고 어두워질수록 진한 피처럼 강렬한 욕구가 느껴진다. 나무, 풀, 돌, 하늘, 풀 벌레 소리 등으로 이루어진 숲은 고요와 적막의 공간이다. 조용한 가운데 내면의 소리는 더욱 크게 들리고 숲은 명상할수록 생명력이 넘치고 꿈틀댄다.

작업을 하면서 색이 주는 인상과 자연이 주는 심상, 미지의 영역, 우주에 대한 관심은 나 자신의 존재에 대한 질문으로 이어졌다. '우주라는 세계에서 자아, 인간이라는 존재는 의미가 있을까, 우주는 어떠한 곳일까'와 같은 질문을 스스로에게 던진다. 다 알 수도 볼 수도 없지만 가장 가까운 주변 나무, 하늘과 같은 자연물을 통해 우주에 대해 호기심, 인간이란 존재 의미에 대해 고찰할수록 그보다 더 아름답고 신비롭게 보이는 자연에 관한 명상, 심상을 보여주하고자 한다.

이와 같은 작업을 진행했던 또 다른 이유는 도시에서 살면서 많이 접하지 못했던 소재로서 자연을 만났을 때 휴식과 안정을 느낄 수 있었기 때문이다. 모든 풍경은 색으로 이루어져있고 그것들은 나에게 명상을 주고, 색들은 기분을 환기시켜준다.

나의 작업들은 내가 바라본 풍경과 기억, 감정과 상상력이 복합적으로 만들어내는 결과물이다. 그렇기때문에 풍경의 이미지는 온전하지 않거나, 과장되기도 한다. 내가 보고 경험한 풍경에서 느낀 감정이나 표현하고 싶은 바를 그림을 매개체로 감상자도 새로운 경험 또는 교감을 할 수 있다. 개인의 주관적인 경험을 통해서 상상력을 일으킨다고 보기 때문이다. 색은 서로 다른 감정과 생각을 하게 되며 보는 사람마다 다른 의미를 주게 되기도 한다. 동시대를 바라보는 현실은 공감의 출발이지만 풍경에는 개인이 기억하는 레이어가 담겨있는 개별적 감정이다.

회화 작가 이은민은 성신여자대학교 서양화과와 현재 동 대학원에서 석사과정 중에 있습니다. 익숙한 자연 풍경에서 영감을 얻어 풍경과 색에 대해 고찰하고, 작가의 기억, 감정, 상상력이 결합되어 현실에 기반하면서도 낯설고 생생한 풍경을 만들어냅니다.

18. seungeun Lee (이승은)

“체리가 물들기 직전에”(2020)

“어쨌든, 희망”(2022)

“꼭닥꼭닥”(2021)

체리가 물들기 직전에(*On the brink of dyed cherry*)

:변화하는 그 찰나의 순간은 신비하고, 아름다우며 때론 두렵기도 하다.

신비로운 성장, 변화, 어떠한 순간에 대한 목격, 되돌리고 싶은 바람 등을 색이 또렷하지 않은 상상 속의 체리를 예로 들어 표현한 작품.

어쨌든, 희망(*Anyway hope*)

:실체는 없지만, 몸속 장기와 같이 몸 안에 이것이 존재할 것 같다.

밀고 나갈 수 있는 어떠한 힘과도 같은, 지쳐도 어딘가에 남아있을, 고갈되어도 다시 생겨나 몸속을 유영하고 있을 어쨌든, 희망을 표현한 작품.

꼭닥꼭닥(*Cozy, Cozy*)

:약간의 꽃내음과 따듯하고 포근한 향조들이 서로 어우러져 살갗에 살포시 내려앉아, 온기에 의해 부드럽게 발향 되는 모습을 표현한 작품. 향기가 보인다면 어떤 모습일까.

일상에서의 관찰과 상상을 즐긴다. 떠오르는 영감이나 느낌에 상상을 더해 추상적으로 표현한다.

I enjoy observation and imagination in everyday life. It is expressed abstractly (on the canvas) by adding imagination to inspiration or feeling that come to mind.

19. Olga Merrill

“Otherworldly”(2017)

She uses photography as a tool – like an instrument to make music or a brush for painting – to create an image of her vision, with a dreamy and indirect relationship to external reality. Some images are essentially representative photography of the world around her that nevertheless dissolves into the wonder of abstract patterns, while others are complex manipulations of the ordinary visual world that use intentional camera movement, multiple exposures, and well planned color palettes to reflect her vision, dreams and feelings.

Olga Merrill is an award-winning Maine based visual artist primarily using the medium of photography. She lived in Russia until 2013, when she moved to Maine, USA. Her life changed in 2015 when her vision of the world came through lenses.

20. Noh Won Hee (노원희)

“Blue Fantasia 237 - Forest”(2021)

Blue Fantasia

자연의 참모습은 상반된 이중성으로 만물이 생성과 소멸을 하면서 변화와 순환을 반복하고 있다. 이러한 자연의 실재 모습을 표현하기 위해 한지를 접어서 동양화의 발묵기법을 응용하였다. 발묵의 효과를 통해서

자유롭고 풍부한 감성을 표현하는 한편, 자연의 일부분을 확대하거나 축소하면서 화면을 재구성하였다. 한지에 먹과 안료의 혼합재료가 스며들어 번지고 마르면서 부드러운 물의 흐름과 크고 작은 얼룩 자국들이 서로 다른 느낌으로 함께 어우러지고 있다. 이는 우연과 필연의 조화에 의한 미적 카오스모스(Chaosmos)를 표현한 것이다.

자연의 이치를 관조하면서 멋진 풍경의 물과 바위도 오랜 시간동안 부딪히며 힘든 순환의 과정을 겪었을 것으로 생각한다. 우리가 인간관계에서 겪는 모순과 갈등도 서로의 관점과 성격이 다른데서 생긴다고 본다. 서로 다름을 인정하고 극복하기는 어려운 일이지만 많은 고민과 이해의 과정을 거치면서 삶이 지속된 것은 자연의 모습과 닮아 있다.

나는 자연의 풍경을 통해 우리의 삶을 은유하면서 너와 내가 공존하는 조화롭고 행복한 세상을 꿈꾼다.

홍익대학교 미술대학원 동양화과 졸업

논문- 우연과 필연에 의한 추상적 표현연구

개인전 14회 (서울 9회, 뉴욕 3회, 파리 2회), KIAF 등 국제아트페어 (서울, 파리, 뉴욕, 런던, 제네바 등 17회), 대한민국미술대전 비구상부문 평론가상 등 수상 및 선정 23회 현) 한국미술협회, 국제 앙드로말로 협회 회원.

21. Joseph O'Neill

“Pattern 3682”(2021)

“Pattern 1773”(2021)

This photography portfolio titled “The Color of Things” aims to open and expand your awareness of your urban environs. Living constantly busier lives, we as urbanites forget to look around or observe the most basic fundamental element of our cities, it’s structures. Using manmade and natural light I expose the architectural highlights of my subject. Focusing on lines, shadow, and color as they combine to give each building its own character.

Joseph O'Neill was born in Brooklyn, New York, in 1965. He has no formal education in art, but did study to become a chef. In the process of becoming a chef, he was forced to develop the habit of trying, tasting, and experiencing things in a different way. He has been an active photographer throughout the last decade, but only began exhibiting in 2012. Because he is self taught, he is never afraid to try different techniques. His photography has been influenced first by the works of Eugene Atget, and later by Man-Ray. His earlier work in photography was an unplanned documenting of things that are taken for granted as he passed them. Since deliberately moving toward photography as fine art, he has been experimenting more with architectural abstracts and nude studies. His work has appeared in numerous group and solo exhibitions around the world, predominately in New York City and Europe. Has been published in art journals, and art magazines, digitally and in print. His work is on display in the U.S. Embassies in Oman and Latvia, and is an active member of one of New York City’s oldest artist collective, The Pleiades Gallery.

22. Vasilios Papaioannu

“Parenthesis”(2021)

"Parenthesis", a short impressionistic poem, liberates the inserted thought from its master. The film's mirrored beginning and ending render the inserted material, not as an explanation or afterthought but rather as the dominant point where the natural and civilized worlds claim their separate space before colliding, as the continual breathing of the sea becomes increasingly intense and urgent. Whatever may be going on in the outside world is kept at bay by the visual parentheses.

Vasilios Papaioannu is a filmmaker, photographer and mixed media artist currently based in Washington, DC. In his work Papaioannu explores the fleeting dreamscapes of reality using noise, movement and disturbance. He hybridizes different modes of filmmaking, unifying variegated media, primarily 16mm film, digital video and archival footage. His works have been shown in various venues around the world, such as Crossroads at SFMOMA, Anthology Film Archives, Engauge Film Festival, EXiS, Cork Film Festival, FILMADRID, IBAFF, Montreal Underground Film Festival, Revelation Perth Film Festival, Athens Digital Arts Festival, CICA Museum and Sharjah Film Platform. Papaioannu holds an MA in Communication, Text Semiotics and Cinema from the University of Siena in Italy and an MFA in Film and Cinematography from Syracuse University in New York. Papaioannu is currently an Assistant Professor at the Cathy Hughes School of Communications, Department of Media, Journalism, and Film at Howard University.

23. Michelle JY Park

“Installation view. Top: Soy sauce fish, bottom: A _____ a day”(2021)
“Installation view of Transmitters”(2021)

The following are components of *1 / many*, an ongoing series made of paper pulp. It is a system of work founded on visual cues borrowed from parts, proverbs and nostalgic vessels that offer tactility, function or structural sounding. Each piece is hand pressed using industry produced containers as molds and junk mail as material to contribute to the collaborative cycle of human thought and engineering instilled in them. Through this process of gathering, soaking and slow settling — similar to swirling shikhye, a Korean rice drink with pulp — its materiality is rearranged, transformed and integrated with existing counterparts to create a collective of idle things that echo worldly objects and/or frivolous artifacts.

Michelle JY Park (b.1991) is an artist and writer based in San Francisco, California. She received her BFA in Sculpture from Pratt Institute in Brooklyn, New York. She observes what is still and creates work that addresses the materiality of her situation. She is also the author of *felt*, an art book about rocks.

24. YUMI PARK (박유미)

“Spiritual connection 1”(2021)
“Spiritual connection 10”(2021)
“My conception dream 1”(2021)
“Idioglossia”(2021)
“Spiritual connection 3”(2021)

Something happened to me that was a turning point, which was the birth of my twin boys. People said ‘it is stunning to get pregnant’ but it wasn’t for me. My hormone levels were extremely high; I suffered from homesickness and had depression so badly.

Many artists shared their story and got inspired by their family. So, I asked myself ‘how many artists have twins in the world?’. My boys inspired me and it made me start to make art works. That made me get over my difficulties.

My pregnancy lasted for 38 weeks and 4 days. I didn't know what it is like to be a mother and having identical twins is amazing to experience. And the growth of two bodies in one body is extraordinary. What an incredible experience to have.

- In my diary... (2014.10.23)

'How are they connected to each other?' They had to share everything in the womb and even now. They tend to be more understanding and be close to each other. 'Their telepathy', 'Their language' and 'Their bonding'. They do and show mysterious things, which we can never see and explain: probably mentally and emotionally connected. I believe that it has to do with unexplainable psychic telepathy, and also they share the same DNA.

With my previous works, I erased pencil marks or did not accept even little stains. Now the pencil marks are left visible, which means that I cannot deny my children from my life and these works are traces of my existence. When we have kids, our life is not the same as before, so we get an identity crisis, but it can be completely normal to have that. You will obtain the most valuable things in the world. I want to share my unique moment with people.

내 인생에 전환점을 가져다 준 일은 나의 쌍둥이 아이를 낳은 것이다. 사람들은 말한다 '임신은 정말 멋진 일이다' 그러나 나에게도 달랐다. 높은 호르몬 수치로 인해 매우 힘들었으며, 한국으로 가고 싶었다.

많은 아티스트들이 가족에 대해서 작업을 해왔다. '쌍둥이를 가진 아티스트들은 얼마나 될까?'라고 나 자신에게 물었다. 나는 아이들에 대해서 작업을 시작했고, 그것이 나를 어려운 시간으로부터 극복할 수 있도록 만들어줬다.

'나는 아이들을 38주 4일까지 품었다. 엄마가 된다는 것이 어떤 것 인지... 모성애가 무엇인지... 그리고 하나의 몸에서 두 생명이 탄생한다는 것이 얼마나 신비로운 일이며, 이 존재들이 서로에게 얼마나 경이롭고 소중하게 연결되어 있는 지에 대하여 알지 못했다.'

-나의 일기 중에서... (2014.10.23)-

'그들은 어떻게 연결되어 있는 것일까?' 하나의 배아에서 둘로 나뉘어진 일란성쌍둥이에게는 우리가 알지 못하는 그들만의 언어가 있다. 둘만 알 수 있는 미지의 세계.. 뱃속에서부터 그들은 모든 것을 공유하며 나눠야 했고 그렇기 때문에 서로를 더 잘 이해하며 가장 가까운 사이가 아닐까 싶다.

일란성쌍둥이들은 같은 DNA를 가지고 태어났으며, 그들에게는 그들만의 언어가 있다. '그들사이의 telepathy', '그들만의 language', '그들만의 bonding' 그들은 자신들만의 정신적 공감대를 형성하고 있으며, 우리들에게는 보이지 않는 그 무언가로 강하게 연결되어있는것 같다. 그리고 그들은 말하지 않아도 서로를 느낄 수 있는듯 하다.

"일란성 쌍둥이 자체만으로 경이롭다! 더욱이 그들만의 연결고리는 정말 놀라울 따름이다.

이 전의 작품들에는 항상 연필 선과 자국들을 남기는 것을 허용하지 않았다. 지금은 연필자국들을 남겨 둔다. 나의 삶에서 아이들의 존재를 부인 할 수 없기에 이 자국들의 존재도 남겨서 공유하고 싶다.

Yumi Park was born in 1989 in Daegu, South Korea. She has completed BA Painting at Camberwell College of Arts (University of the Arts London). She is a mother of amazing twin boys and get inspired by them, such as twin's language (Cryptophasia), sharing things only between them and being a unique set of identical twins.

Yumi Park 영국 Camberwell College of Arts (University of the Arts London)에서 painting을 공부했다. 쌍둥이 남자아이를 키우고있다. 쌍둥이들의 특별함, 그들만의 언어, 그들만 공유하는 것들로부터 영감을 받아 작업을 이어나가고있다.

25. Roberto Archundia Pineda

"Truenos/Lightning strikes"(2019)

“Esta es mi opinión nación/ Such is my opinion”(2020)

“Sin Título/ Untitled #2, 20”(2020)

“Sin Título/Untitled #3, 20”(2020)

Truenos / Lighting Strikes

The concept of the sublime, such a an awe at nature, such a feeling full of an overwhelming sense of our minuscule role in the wide realities of the universe...it is not simply a spiritual look through an image onto the wide reality of life...it's also a look at a simple moment of a day...lighting, rational or emotional, real or metaphoric, strikes sometimes..

ésta es mi opinión / Such is my opinion

Mexico: a country with enormous problems and, recently, even problematic for us Mexicans...and then, a pandemia; a canvas produced with the intention of silently sharing my opinions with other artists, with my students, I think the year 2020 has affected -even more than other years and not exclusively because of covid-19- Mexico's look on itself and on its own culture. Mexico has, in my opinion....:

Sin título / Untitled 2,20

I did come to think that fire and thunder, lighting and darkness act as a cleansing force on the world...it also happens indeed, with water and moisture, with fog and wind...but in this particular case, I'm thinking of the great fire, the great burning period we've just gone through...not always for the positive, not always for the cleansing side...but for the terrifying effects of the past 25 years in Mexican reality...or the past 25 months in the worlds reality...

Sin título / Untitled 3,20

My first canvases, during the 2020 crisis, around June, were a sort of feeling of witnessing a part of the apocalypse!...of course, even with a great input of rationality, even clarity thrown into my head, a superstitious reaction was part of the way I was looking at the deployed scenes on tv and the news...father of a little girl, this reaction was occasionally serene and, occasionally, dystopian...finally, it was nothing else but an illness which, incomprehensibly at the beginning of the crisis, is doing exactly what great illnesses have always done when they affect humanity...this canvas, an oil, is a sensitive reflection on the topic...

I've been producing art for some twenty-five years: a visual art that's characterized by developing an abstract language on canvas, an anatomical, figurative one in drawings and sculptures; a poetical sense through video or photographs, an analytical, academic approach on my writings: an art, wide in its interests; an art therefore, unlimited by the limits of it's own characteristics & “defined” by common professional practice. I've developed this work normally inside my studio at Mexico city, often abroad in either supported or independent residences. My work has been shifting its focus constantly though, my language seems to be consistently abstract. Expositions or great sells, projects or adventures, seem to nurture rather than define my artistic endeavor. On drawing and sculptures, i play with the human figure as much as, in my abstract paintings, i play with the idea of an spectator edifying his own image of what he is actually beholding on the canvas: maybe an abstract paradox -because of the inner outburst sometimes confronted with words and letters, lines and accidental forms- or a purely abstract language -that holds a solid independence from representation, symbolism and supports itself in color and expression-. Gestures, spontaneous manifestations of my everyday life, dynamic lines that play with the form in order to seduce the inner and outer realities and build them as a whole, are my tools; i am for an art that's not defined by its limits but by its possibilities: a wide spectrum of techniques and disciplines, a visual art that feels interested by nature as well as by spiritual longings, by actual events, people and concepts so much as by deep artistic theory.

For some time now, i've been deeply involved in sound & the sense of hearing; normal, everyday sounds (such as a car or a kids laughter) or extraordinary sounds (the interpreted sounds of outer space or the

lonely cry of a wolf), nurture in a mixed-creative-process the building up of a painting in my hands. I've shown my work through individual expositions -home and abroad- during most of my career; my artwork is part of private collections in Europe, Mexico and the US. I have a masters degree in Art (ICH, 2015), as well as teaching responsibilities in universities since the year 2000 (today at the art school of Anahuac University). I've also participated in residency programs (Camac, France 2007), and constantly explore diverse areas of artistic expression such as public art (Murals, 2005), objets, sculpture, video and sound. Sensible to inner and outer perceptions as elements on the canvas, I pretend to absorb reality as an iconography with which I can comprehend and depict my surroundings.

26. Bryan Robertson

"Hooded Man"(2020)

What fascinates me most about the current state of imagery is its poor and dispossessed state. On the one hand, images today are a powerful method of communication, but on the other hand, a single image means less than it ever has. For this project, my research begins with the "Time 100 Greatest Photos" as a starting point to investigate a place where imagery can still obtain elite status and conjure an emotional response through cultural, historical, geographical, and epistemological contexts.

The Time 100 is a display of authority, a visceral reminder of who controls the levers of power, how they pull them, and who it affects. Through a translation of these famous images into lyrical works of abstraction, through a fluid and deliberate mark-making and surface handling, my digital paintings expose the hidden energy of these photographs. By removing the visual connection to time and place, my work reinterprets and subverts the apparent significance of the original images.

Robertson is a visual artist based in Prescott, Arizona, USA. He holds an MFA in painting and drawing with distinction from the University of Washington, Seattle. Robertson has received several university and non-profit grants to support his research and held solo exhibitions in commercial and non-profit spaces. Recently he has presented at national conferences including CAA 2018 and 2019, Foundations in Art: Theory and Education 2019, SECAC 2019, and the New Media Caucus. Currently, he is an Associate Professor of 2-D fine arts at Yavapai College in the mountains of central Arizona.

27. Inna Rogatchi

"Moon Dance IV"(2019)

"Octet in Red I"(2019)

"Life in the High I"(2020)

"Mahler, The First"(2019)

"Dialog IV. Mystic Pictures"(2019)

Inna's five works exhibited at the Abstract Mind 2022 exhibition are parts of the artist's various series: the series Movements of her Abstract Portfolio (Moon Dance IV, Dialogue IV), another collection of abstract works 4x4 Senses (String Octet in Colour), metaphorical art collections MAHLER (Mahler. The First Symphony) and Mystic Stories (Life in the High).

In all these works, some essential tendencies for the artist can be seen: Inna's attachment to the tradition of world culture and civilisations, the artist's dialogue with music, her attachment to colour and inner dynamic which she believes is an essential element in many of her works. In these works, the artist's statement is strong - as it is conveyed by the boldness of the colours, and dynamic, but subdued and laconic, as the artist believes that in the art, 'the less is more'.

The work Mahler. The First Symphony is from Inna's MAHLER series in her customary way of artistic dialogues with many towering figures of world's culture. In this case, it is also a special dialogue, as Inna is related to the great Gustav Mahler. She is the third great-grand-niece of the famous composer.

Inna Rogatchi is an internationally recognised artist who is working in the genre of metaphorical art. She exhibits widely internationally and her works belong to the leading cultural and public institutions and notable private collections world-wide. She is regularly invited as a special guest artist to notable cultural events, such as cultural programmes of art , cinema, and musical festivals. She was the only representative of Finland at the 5th Art London Biennale (2021). Inna is the recipient of many art awards. She is twice laureate of the Italian National Il Volo di Pegaso Arts Award, recipient of the Special Award for Outstanding Contribution to Arts and Culture by the New York Children's Museum, and several others. She is co-founder of Culture for Humanity Global Initiative that provides via arts and culture psychological comfort to mass audiences at the period of multiply stress like during the covid pandemic.

28. Michael Rogatchi

“Origination of Life”(2021)

“Collage in Orange”(2021)

“White on White. Memory Sketch”(2021)

“The Wheel of Fortune”(2021)

“Earth Mediation “(2021)

Michael's five works presented at the Abstract Mind 2022 exhibitions are philosophical works in which the fundamental questions of life are addressed in an artistic way: what is the origin of life? (Origination of Life work), what is the essence of our memory? (Memory Sketch. White on White work). How is nature reflecting on itself (Earth Mediation work). What is the Wheel of Fortune, both literally and metaphorically (The Wheel of Fortune work). All these four prints were made as special modern versions based on Michael's original oil paintings with the same names.

Work Collage in Orange brings the theme of importance of colour both in life and art. This work was created in 2021 as a graphic work, and it is based on the background fragments of Michael's well-known BOLERO composition of oil works.

The images of all these works are original and special creations of the artist, the metaphors which he originated and created both visually and as a metaphorical image and message. The powerful colouristic of the works adds to their captivating power.

Michael Rogatchi is an internationally renowned artist, the master of metaphorical expressionism. He lives and works in Finland and Italy. Michael held more than 70 exhibitions worldwide, mostly personal exhibitions. He is known among art critics as a 'painter philosopher'. Michael is a founding member of the Leonardo Network, an organisation of the leading European scientists and artists who are promoting a Renaissance approach of harmony in multi-sided knowledge which is a foundation of civilisation. The purpose of the Leonardo Network is to promote a harmonious and fruitful mutual influence between arts and culture from one side and science and medicine from the other.

29. Sayak Shome

“A Film”(2016)

In response to knocking on the door, an unknown observer looks through the peephole of their door. What follows is phantasmagorical juxtaposition of images, expanding the brief pause before the door is opened.

Sayak Shome, born on July 28, 1990, is an interdisciplinary artist from Durgapur, India. He received his B.Tech degree from West Bengal University of Technology, India, and his MFA degree from University of Cincinnati, US. His works have been exhibited at the Contemporary Art Center, Cincinnati, The Carnegie, Covington and the University of Georgia, Athens in the US, to name a few. He is interested in freezing scoops of patterns melting into the quicksand of time and observing movements in still life. In his anachronistic and obscure visions, he looks for the eroding of memories, experiences and identities. He lives and works in Kolkata, India.

30. Song Milinae (송미리내)

“Neural network(엇같은 날의 오후).105” (2021)

한 화폭을 과감히 채우는 무정형의 물감 자국과 기하학적인 실 패턴의 조합이 뚜렷한 대조를 이루고 있다. 이 대조 속에는 맹목성과 지향성, 혼돈과 질서, 면과 선, 채움과 이음 등의 이원적 대칭성들이 포괄되어 있다. 이러한 대칭적 상징성에는 생명의 존재 자체는 무정형의 맹목적 폭발력으로 지탱되지만, 천을 짜듯 생명의 삶을 직조해 나가는 것은 생명이라는 폭발력 사이의 공명, 즉 만남들이라는 것이다. -과학자 권순구-

‘실’을 통한 이음은 기억의 복구이자 확인이며 세상을 향한 선물이다.

31. David Strange

“Burial”(2020)

David Strange, Born December 28th, 1992 currently lives and works in New York, NY.

David's work is informed by his diverse study of sculpture, Jazz, ballet, art history, analog photography, theatre, cultural communications and anthropology. Primarily working in painting and drawing, his art practice also includes artist books and music. David is interested in externalizing the interior experience of the mind and the factors that shape it. He sees art as a looking glass into the future of the human consciousness.

32. Filip Wierzbicki-Nowak

“Assimilation”(2012)

Filip Wierzbicki-Nowak was born in 1985 in Poznań, Poland. He graduated and defended his doctoral thesis at the Faculty of Painting and Drawing at the University of the Arts in Poznań - currently an assistant professor at that university.

33. Acquetta Williams

“Everything Rises”(2021)

“Awakening”(2021)

My art is a montage of fragmented forms lyrical in movement charged with emotions and woven together with subliminal messages. It echoes a social injustice. My collage paintings require the intellectual participation of the viewer to complete their interpretation. Edges are scared with repeated rejection seeking out answers, settling for revenge. Abstract shapes and forms combine a richness through saturated colors and diversity through textures. I tell my stories, to reveal my emotions, to express my ideas and to find healing.

The contour of one shape guides the contour of the next shape's outline. Each shape offers a juxtaposition between meditative and aggressive, a bridge between brittleness and fluidity. They generate a kind of magic where opposites become complementary.

My work as an artist has been a lifelong 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 the 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