

## Abstract Mind 2024

CICA Museum

April 3 - 21, 2024

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**Featured Artists** 참여작가: **Charli Aldrichi, Alba Botines, Anderson Carvalho, Claar Delfsma, Cagla Demirbas, Dwjuan F. Fox, grymC (그림시), Claire Hamilton, Pan Huang, Gerald Hushlak, HYOMIN JEONG (정효민), Zahra Jewanjee, Isar(김은미), Jin Sook Kim (김진숙), kimmin (김민), Chidon Frunza Danut Adrian Iasi, LEE JUNGMIN (이정민), Szu Ling Liu, Alejandro Loureiro Lorenzo, Sana Rao, Petra Stefankova, Eirini Stylianou, Danielle Wright, Seyeong Yoon (윤세영), Ryu\_Su (류수), Ze Ve**

Abstract Mind is an international abstract art exhibition held every year since 2016. It introduces abstract paintings, drawings, prints, sculptures, installations, photography, 2D digital art, video, and interactive artworks.

추상 미술 국제전으로 2016년부터 매해 개최되고 있으며, 회화, 드로잉, 판화, 조각, 설치 작업, 사진, 2D 디지털 아트, 영상, 인터랙티브 아트 작품을 소개합니다.

### Charli Aldrichi



"Full bloom requiem" (2023)

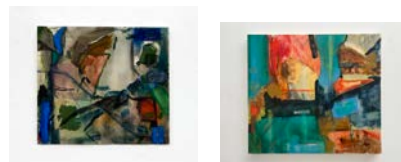
Full Bloom Requiem is a piece from the collection HAPPY NIGHTMARES. In this series, the black sketchy lineart wanders across the canvas, resembling the nebulous contours of a dream, slowly coalescing into recognizable forms. In this piece, the use of one of life's symbols for joy and growth (flowers), like an oracle, is foretelling its own end (death). What would life be, without its inescapable final destination?

With this collection, the artist invites you to contemplate the profound interplay between dreams and reality, offering a visual meditation on the transformative power of the human mind. Her HAPPY NIGHTMARES challenge you to dive into the mysterious depths of your own imagination, where dreams take form, and the boundaries of existence dissolve into a surreal dance of lines and shapes.

**Charli Aldrichi** is a painter and mixed media artist. Charli's style focuses on the use of black and white, and she uses lineart to capture the essence of raw emotions and thoughts that inhabit her mind and subconscious.

Charli brings to the canvas the connections that she sees in the intricacies of life, and its inevitable symbiosis with death. Charli believes that the two are interconnected in a way that can be considered harmonious, and that makes the gift of life even more special.

### Alba Botines



"Thin Place II" (2023), "Thin Place III" (2023)

*Thin Place II* and *Thin Place III* relate to those landscapes/spaces that connect to another world that is strange and foreign and that are remnants from the past. The paintings are about decay, ruins and there is not much from our world that can be transferred to a new one. We are in-between, transitioning to a new world. We live in a liquid modernity where everything changes and cannot keep its shape; and uncertainty.

**Alba Botines** is a Spanish-British artist based in London. Alba holds an MA in Painting from the Royal College of Art (2023). She previously graduated with a First-Class Honours in Fine Art at Goldsmiths, University of London (2022).

## Anderson Carvalho

### "Intimacy of the Skin" (2023), "Narrow Road" (2022)

#### *"Intimacy of the Skin"*

Intimacy of Skin offers a fascinating exploration of the many ways in which our skin shapes our lives, experiences and our relationships with others. The work invites the viewer to contemplate the profound emotional and psychological effects that touch can have on our lives, and to reflect on the ways in which our skin and bodies shape and are shaped by our experiences.

#### *"Narrow Road"*

Narrow Road is a video art performance of two bodies acknowledging their interdependency. A reflection on memories, identity, culture and human relationships. The work explores the relationship of the individuals and the space they inhabit.

**Anderson Carvalho** is a Brazilian-Dutch multidisciplinary artist and choreographer and is based in Amsterdam, the Netherlands. He is committed to fostering the intersection of dance, across nations, geographies and cultures. His company, Anderson Carvalho Dance & Choreography (ACDC), was established in 2018.

## Claar Delfsma



### "Transit/1" (2023)

Transit/1 is part of the series Color Connections where meaningful colors of the progress community flag are connected with each other, instead of striped side-by-side, as general known. To connect the colors, I created visual perspectives to express the value of support and collaboration. It is the gradual process of change in life and surroundings without losing structure or stability. Lose fear and embrace change.

At the top of the artwork the meaningful colors connect in diamond shapes and the colors get more connected and interact, where at the bottom the colors are overwhelmingly celebrating change and the flow of energy is obvious. New perspectives in a positive way.

**Claar Delfsma** is an Amsterdam based Dutch artist/designer, who works predominantly with meaningful community colors, connected in a non-conventional way. Experiencing how the colors connect as well how people connect with each other. Claar holds a Bachelor degree from the Gerrit Rietveld Art Academy Amsterdam. She is an award winning creative lead for (inter-)national design companies. She has become more an engaged artist, visualizing different perspectives on societal tendencies. By creating abstract color connections to experience solidarity, unity and collaboration woven into society. Last year she had her first successful solo-exhibition in De Hallen in Amsterdam. At the moment she is working on a 12 metres (39.3 ft) colorful, interactive wall to experience inclusion and interaction of cultures.

## Cagla Demirbas



### "Media Omitted #1" (2022)

Media Omitted is a series of cross-processed double exposures that show the "what-if"s of a relationship – a tasteful mismatch that retraces what went wrong and creates an alternate timeline. A chemical solution as a temporary solution for a relationship doomed to disappear – contrasting with the very medium of analog photography.

Just like the short-lived relationship itself, the analog camera he gifted to me was broken. It was only when I took it to get it repaired that I realized he forgot a half-used film inside. I had to make a grim choice – I could use the film with the risk of finding

my own images double exposed with the ones I was trying to forget.

The film was long expired like us and if I wanted my shots to survive, I had to summon the courage and try the cross-process method by developing my diapositives with negative film chemicals and hope for the colors to turn out.

The vibrant pink tint in the images attempts to revive the lack of romance in the failed relationship. From depicting a cold bedroom paired with a close-up of a woman's thighs to the places never visited; the photographs ultimately reveal serendipity – two travelers who could only meet in the middle after going separate ways. A mantra almost too cliché to repeat: Some people are better when they are apart.

**Cagla Demirbas** (b. 1997, Ankara) got her BA from Istanbul Bilgi University's Media and Communication (2020) and Film and Television (2022) departments as a salutatorian and a valedictorian, respectively. Inspired by psychodynamic psychotherapy and the history of analog photography, her work acts like a "backup memory" that deals with serendipity and parapraxes found in the everyday rhythm of life.

Her work "Media Omitted" (2022), a series of cross-processed double exposures that show the "what-if's of a relationship, was awarded second place in the "Best Series" category at the 2023 American Photographic Artists (APA) Awards, and was nominated for Best Landscape at 2022 Head On Photo Awards. The same work was exhibited at Pinakothek der Moderne, Mall Galleries, Der Greif, Month of Photography Denver, Praxis Gallery, ZIRKA – Zentrum für interdisziplinäre Raum- und Kulturarbeit, and Mixer Arts. Her photography has been featured in various platforms like the International Federation of Film Critics (FIPRESCI), Karlovy Vary International Film Festival, Photopia Cairo, TRT World, and Contemporary Istanbul.

### Dwjuan F. Fox



"#1 Series 5 - Through the Ages" (2022), "#3 Series 5 - The Visit" (2023)

#1 Series 5 - Through the Ages is a 4ft x 4 ft painting woven to a 6ft x 6ft reclaimed wood frame. With 5 passes of oil and acrylic layered in epoxy, the final seal incorporates lace, wood and dried flowers. The textile binding is woven with twine, cotton and some linen.

**Dwjuan F. Fox** attended Interlochen Arts Academy for high school, where he majored in painting, drawing, ceramics and wood cut. I traded storytelling in a single frame for the flickering images of motion pictures in college. After establishing himself in the film industry, I took a hiatus from motion pictures and served in the US Army as a Tank Commander in a forward deployed battalion. I went on to obtain a master's degree in producing and founded a commercial, feature and television production company.

But just like my return to film-making from the military, my return to fine art has given me renewed focus and a wealth of inspiration to draw from.

After traveling the world and meeting people from all walks of life, religions, political views and extremes of human experience, I have been reassured that the beauty of humanity lay in its spirit of diversity. I do not try to speak to one's mind, I speak to the heart. Surrounded by machine driven perfection, and algorithms, I explore the human entity and the beauty of our imperfection.

### grymC (그림시)



"Self Portrait: Temptation" (2023)

*Self Portrait: Temptation* / 자화상: 惑 (유혹)

저는 현재 기분이 어떨든 남들에게 포커 페이스로 보이려고 노력하지만, 마음속에선 요란한 전쟁이 벌어지곤 합니다. 심리상태에 따라 달라지는 나 자신의 내면의 모습을 자화상 시리즈로 그려보았습니다

I try to put on a poker face to others, no matter how I'm feeling at the moment, but there's a lot of war going on in my mind. I've created a series of self-portraits that depict my inner self in different states of mind.

제 필명 '그림시'는 그림으로 쓴 시라는 뜻입니다. 다양한 삶과 자연속에서 찾아낸 아름다운 이미지와 컬러로, 언어가 아닌 그림이라는 도구를 이용해 시를 쓰는 것이 제가 해나가고 있는 작업입니다.

My name grymC [grim:si] means 'poem written by painting' in Korean language. What I'm doing is writing poetry using a tool called painting, not language, with beautiful images and colors found in various lives and nature.

**Claire Hamilton**



**"Truth to Materials #2" (2023), "Truth to Materials #4" (2023), "Truth to Materials #10" (2023)**

Truth to materials is an experimental collection of pieces created by Philadelphia based fine artist and graphic designer, **Claire Hamilton**. The goal of this project is to bring attention to the way fine art materials behave on Yupo paper (a waterproof synthetic paper). In this series I play with watercolor and oil paint in harmony with each other to find how they behave and with one another on the surface. Each piece is then cut in half and paired with another half to find conversation and moments of correlation between the two. I aim to bring attention to different types of media in the art and draw close attention to the picture plane by using a more intimate size.

**Pan Huang**

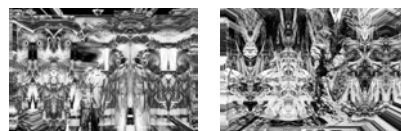


**"I REMEMBER#1" (2023), "I REMEMBER#2" (2023), "I REMEMBER#5" (2023), "I REMEMBER#6" (2023), "TRAUMA SHOW IN COVID" (2022)**

In my work, I aim to delve deeper than surface-level recollections, seeking to uncover the emotional impressions that linger long after the events themselves have faded. I employ the universal languages of music and color to evoke these complex emotions and cement them in memory. My objective is to translate these nuanced, sometimes ineffable emotions into visual representations. The combination of visual art and music opens an emotional gateway, allowing viewers to connect with their past on a profoundly personal level.

**Pan Huang:** I am inspired by life's fleeting nature and art's enduring resonance. My work focuses on the legacy we leave behind and how humanity should be remembered. I aspire to remove superficial layers of memory, retaining only the deepest, most profound impressions and feelings.

**Gerald Hushlak**



**"Men in Grey 240" (2023), "Men in Grey 293" (2023)**

For decades my computers have evolved from the traditional unrelenting servants to symbiotic, creative partners with each other and with me, the artist. A high-resolution camera gathers digital input as commencement for creation of metaphorical iterative subjects via breeding combinations, not unlike the work of Darwin and Mendel. Photographic input is skewed to optimize the unique bias of the software rather than just taking a picture and seeing if it is useful when processing it through the computer. Together we breed different suites of single unique drawings. The software is structured in a way that facilitates each unique input image the capacity of generating its own appearance and aesthetic answer within the pathways of the parent

program. This symbiotic process encourages the birth of a “wild card” that offers an unimagined departure point for building new design relationships that are subsequently customized towards a particular conceptual position. Like streams of water finding their path, the hybrid situational journeys collide and offer an unimagined counterpoint conversation with the machine’s predictability.

Professor **Gerald Hushlak** was born in Alberta where he continues his practice as a photographer, painter, and digital artist. After completing an MFA from the Royal College of Art, London, UK, Hushlak took up the position at the University of Calgary that has acted as the platform for his cross-disciplinary work in art and computer science. Hushlak has exhibited mural-size paintings in museums, built rapid prototype sculpture defined in a 3D modeling package titled Cinema 4-D, and plotted large lenticular and Giclee printed drawings derived from his evolutionary computing software.

He uses evolutionary computing techniques (BreederArt) to “breed” digital imagery from his photographs. The cutting-edge art technology journal Leonardo featured his work as its cover story in the summer of 2007. Since the beginning of his art career, Hushlak has participated in 40+ one-person exhibitions in public museums and art galleries and numerous group exhibitions. His most recent one-man exhibition was held at the Chentang Zhuang Art and Technology Museum in Tianjin, China in 2017.

## HYOMIN JEONG (정효민)



### "UTU (Using The Unconscious)" (2023)

눈을 감고 지난 추억들을 떠올리기 위해 그 시간을 떠올리기 보다는, 휴대폰에 저장되어있는 사진 과 영상을 꺼내서 보거나 소셜미디어에 올려진 게시물을 보며 그 순간을 떠올리는 것이 어느순간 더 자연스러운 일상이 되었다. 다방면으로 편리해진 일상은 점차 어른들 뿐만아니라 아이들의 순수하게 무의식을 따라가는 상상력의 범위를 점차 침범하고 있다. 무의식적 사고가 만들어내는 예술적인 의미를 직접 체험할 시간을 제공하기 위하여 이 **UTU**시리즈가 제작되었다.

특정한 물건을 볼때 그 물건과 얽혀있는 이야기와 추억을 상기시키는 것은 대개 실재를 벗어난 다양한 상상으로 이어지기도 한다. 무의식적으로 떠올리는 과거의 순간들은 새롭게 만들어 낸 상상들과 결합시켜 완전히 새로운 이야기를 만들어내기도 하며, 이러한 과정을 창작해내는 능력을 일깨워 줄 수 있도록 돕기 위함인 이 작품의 목적이다. 일상 속에서 스쳐지나간 모든 순간들은 기억과 경험으로 자극이되고 입력시키게 된다. 현재의 순간들은 지난 기억과 함께 흐르고 있는 무의식 사고를 통하여 그쳐 스쳐지나가는 순간이 아닌 완전히 새로운 형태로 변할 수 있다. 한번 입력된 순간들은 저장 되어 있는 정보와 상상력이 결합하여 새로운 아이디어, 직감, 감정과 같은 형태들로 변환 될 수 있는 것이다.

특정한 물건의 모양으로 제작된 캔버스 안에는 연관성이 없는 물건과 형태들이 그려져 있다. 첫번째로는 열쇠와 자물쇠를 연상시키는 캔버스의 모양, 두번째로는 캔버스 조각들 표면에 채워진 페인팅 속에 그려진 다양한 요소들이 직관적이고 직접적으로 관객들에게 다가간다. 이 두가지 단계들은 관객들이 가지고 있는 각자의 다른 직관과 관점을 사용하여 **UTU** 작품에서 사용된 요소들과 관련된 그들의 이야기를 떠올려 무의식 세상에 입장할 수 있도록 유도한다.

**UTU** series are acrylic painting series that are cut by the shape of particular items. All pieces of paintings are reversible canvas, the surfaces each have different textures and contents. First, the cut-shaped canvas allows audiences to provoke their memories related to the shape of the item.

Secondly, the elements drawn on the canvas present a second reminder to use the unconscious.

Rather than closing our eyes to remember past memories, we are becoming more natural and familiar with remembering the moment by taking photos and videos saved on the phone gallery or looking at posts uploaded on social media. This **UTU** project was designed to represent that this convenient daily life is gradually invading the range of the imagination of adults and children and to provide time to experience the artistic meaning of unconscious thinking.

I want to tell everyone has a different unconscious of their personality and experiences.

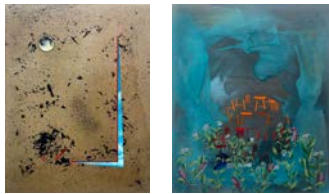
The past moments that unconsciously come to mind can be converted into a completely new story by linking with new imaginations that were staying in the unconscious world.

Moments passed by in daily life are archived as memories and experiences in the consciousness. Those moments can be merged with a whole new form, not just passing by through the unconscious. Once entered into the archive, the memories, information, and imagination can be combined to transform into other forms such as new ideas, intuition, and emotions.

저는 한국과 네덜란드를 기반으로 다채로운 일상 속의 사건들과 순간들을 기록하며 활동하고 있는 일러스트, 정효민입니다. 보는 것과 상상하는 것은 결과물을 만들어내기 위한 중요한 요소들입니다. 실존하는 현재를 살아가는 동안, 우리 모두는 언제나 생동적이고 다채로운 이 세상에서 부터 기억할 수 있는 순간들을 모여 살아갑니다.

I am an artist based in South Korea and the Netherlands who records the daily happenings of the artwork. The main tools for recording are illustration and audio-visual.

## Zahra Jewanjee



"Opening" (2023), "Shams" (2022)

### "Opening"

The sliver of open space in the work symbolizes liminality as it represents the possibility of breaking free from established patterns of behavior.

### "Shams"

This painting symbolically captures a mystical passage, hinting at the brilliant ascent of truth like the rising sun.

**Zahra Jewanjee** (b. 1983, Pakistan) is a UAE-based artist and educator with a BFA from the National College of Arts, Pakistan, and an MFA in Painting from the Rhode Island School of Design, USA. She is a recipient of the Salama Bint Hamdan Emerging Artist Fellowship and Full Scholarship, Abu Dhabi 2016. Zahra is a Founder of SoZa Collective. She has exhibited in Karachi, Lahore, Dubai, Abu Dhabi, London, Gdansk, New York, Providence, and Seoul. Her work was featured in 'Dimensions of Citizenship' for the Venice Architecture Biennale – US Pavilion 2018, RISD NatureLab, Harper's Bazaar Arabia, MAS Context Chicago, Guernica Magazine, and other publications. Zahra is an Adjunct Professor at the American University in Dubai, UAE. Her multidisciplinary practice draws from Nature and explores belonging and individuality through a fictive chair language, "Zuban-e-Kursi," creating visually chaotic yet logical narratives that mirror human behaviors and relationships in an attempt to break free from habitual silos and connect with the cosmos, offering a form of visual poetry and an anthropological response.

## Isar (김은미)



"The plant" (2023)

### The plant

오각의 형태들은 때로는 사람과도 같고, 때로는 집과도 같고, 때로는 식물과도 같고, 때로는 어떤 비밀스러운 의미를 지니기도 한다. 우연히 눈에 들어온 한 식물의 잎들이 거의 말라가지만 여러 방향으로 여전히 생동하는 듯한 모습을 이 그림 'The plant' 에 담아보았다. 식물에도 어떤 영혼 같은 것이 있다면 거의 죽어가는 그 식물의 영혼이 이 그림 안의 어둡게 비어있는 오각의 잎들 안에 조용히 쉴 수 있기를 바래본다.

작가 **Isar** 는 한국에서 디자인과 서양화를 전공하고 독일로 유학과 다시 회화를 전공으로 졸업을 한 후, 계속 독일에 살면서 활동하고 있다. 유학 초반부터 졸업까지의 구상회화적인 발전으로 점점 구체화된 작가의 그림은 졸업 후에 점차적으로 단순해지면서 추상성을 더 많이 띄게 되었다. Isar는 주로 '칠해짐과 덜 칠해짐', '비어있음과 비어있지 않음', '있음과 없음' 의 상대적인 대조를 통해 그림 안의 깊이감을 표현한다.

## Jin Sook Kim (김진숙)



"MYSTERIOUS JOY" (2023), "SUN DROPS" (2023), "UNTITLED DIRECTION" (2023)

<SUN DROPS>

하늘에서 햇살이 마구마구 떨어져 눈이 부셔 좋은 일이 생길 것 같아.

THE SUN IS SHINING FROM THE SKY. BLINDED BY ITS BRIGHTNESS. SOMETHING GOOD WILL HAPPEN.

<MYSTERIOUS JOY>

드디어 기쁨과 환희로 가득한날! 암흑갈던 힘겨운 일상에서의 FANTASY가 현실의 해방감과 자유로움으로 긍정의 밝은 빛으로 무한한 희망을 꿈꾸며 내일을 살아가는데 활력의 에너지를 표현한다.

THE WAIT IS OVER. THE BRIGNTNESS AND POSTIVITY OF FANTASY WILL FREE AND SHED ME FROM THE DARKNESS. TMW WILL BE A DAY OF JOY AND WILL PROVIDE ME HOPE AND POWER ENERGY.

<UNTITLED DIRECTION>

누구나 자기가 가고 있는 길에 희망과 알 수 없는 미래로 궁금하지만 잘 가고 있는 걸 거야. 항상 기대했던 것처럼 똑같이 가진 않지만 틀린 것은 아냐. 새로운 길로 바뀐 건 정말 경이로야. 신기해. 생각지도 못한 일이 내 앞에 와 있어..

EVERYONE IS ON THEIR OWN PATH, CURIOUS ABOUT ONE'S FUTURE. IT WONT ALWAYS AS PLANNED OR WANTED, BUT IT DOESN'T MEAN ITS WRONG. IT WAS STRANG HOW DIRECTIONS CHANGED TO NEW. THE UNEXPECTED COMES BEFORE OUR VERY EYES.

김진숙 작가는 한국미술협회, 한국미술진흥원, 아티스티등에서 작가로서 활동 중이며 유화, 아크릴화, 수채화, 파스텔화, 소묘 등 미술전반을 교육하고 있다. 롯데, 현대, NC, 문화센터, 지역센터 등에서 강사로 활동하였고. 개인전, 기획전, 단체전, 아트 페어 등에 활발히 참여하고 있다. 현재 더 아트 대표이며, 수업과 미술심리치료에 힘쓰고 있다. 앞으로도 초대전과 미술협회전시, 기획,개인전 준비로 바쁘게 작품활동 중이다.

I am an artist that believes there is hope and happiness in all around the world. Even when things are not looking well, the grass is always greener on the side. If not, I will color it that way.

kimmin (김민)



"plant soul-목적을 찾아서" (2023)

최상의 선은 식물과 같다. 낮은 자리에서 안정적이고 행동에 있어 때를 맞출 줄 알며 말없이 모두를 이롭게 한다. 초록의 식물과 함께 일 때 열리는 깊은 나와 마주하는 시간들...

이미 목적을 담고 빚어진 우리의 존재의미와 본질을 알아가는 모습이야 말로 진정한 삶이다. 원은 나에게 깊은 나로 돌아가는 시작점이자 식물에너지의 총체이다. 깊은 바라봄으로 부서진 몽환적 잔상이 모여 무한히 반복되어진다. 겹겹이 관계되어진 우리는 본연의 색감을 존중하며 따스한 스미고 겹침으로 서로를 그리고 나를 알아간다. 나의 지친 영혼이 온전해지길 바라며 자신의 삶을 돌아보길 바란다.

The ultimate virtue is like a plant. Plants are always ground and stable in a low position, knows it's time, and help everyone without asking. As being with green plants, it opens up the way to meet my deepest self.

Recognizing and understanding the purpose and essence that we are born with – that is the true meaning of life.

The circles in my work represent the starting point of returning to my deepest self and encapsulate the essence of plant energy. Gazing into the circles, the fragments of simmering afterimages break apart and repeat indefinitely.

We all are connected in many layers, with warmth permeating and overlapping we get to know each other, showing our true colors. I hope to be healed by my journey and you also can get a chance to look back on your life.

김민 작가는 2021년 «Plant Plate»을 시작으로 식물추상 연작인 «Plant soul»을 선보이고 있다. 식물들을 직접 키우며 먹어보고 관찰하는 과정을 넘어 현미경으로 식물의 구조와 세포들을 분석하면서 세포벽으로 둘러 쌓인 완벽하고도 반복적인 형태의 세포 모듈에 집중하게 되었으며 식물이라는 매개를 통해 존재 자체만으로도 존귀한 인간의 본질과 목적성을 이야기하고 반복적인 연결성에서 인간관계의 연속성과 관계성을 전개하고 탐구한다. 작가는 주로 식물에서 얻어진 가공되지 않은 린넨, 광목 등을 이용하고 코코넛오일, 아보카도오일 등의 천연오일을 혼합하여 농담을 조절하고 겹겹이 쌓인 반복적인 원형 형태를 붓으로 하나 하나 그려서 화면을 채워 나간다. 식물을 키우며 느꼈던 따뜻함과 위안을 작품에 빚대어 가만히 생각할 시간을 제시한다.

## Chidon Frunza Danut Adrian Iasi



**"Kidnaped happiness" (2022)**

**Chidon-Frunză Dănuț Adrian Iași** was born in Iași, Romania, in 1960. He has a Master's degree in painting at the National University of Arts "George Enescu"; Iași, Romania, 2022. In 2023 he became a trainee member of the U.A.P. Romania.

Participates in biennials, salons, exhibitions organized in the country and abroad. His works, predominantly portraits, address social themes and are made in different techniques. His artistic approach focuses on real/false happiness, frequent pathologizing of natural emotional states, altered behavioral patterns, medical conditions incompatible with happiness, utopian happiness. The artist uses the portrait as a research tool and the bibliography, case study and interview as a working method.

The issues of happiness can also be found in artist's statement: "Happiness - illusion, obligation, impossibility? Art can be the promise of happiness for me, Happiness? An adventure!".

The presented work "Kidnaped Happiness" is inspired by the amputation of the whole, of normality. Happiness is associated with the whole, structurally and functionally. In

its absence, the imbalance created generates incompatibilities and complementarities with the

initial state. Deconstructing, alteration of the whole in the mineral, vegetable, animal sphere. Could a surrogate neural network mask the true destructuring found in the most diverse

environments (including social, political)? Could this generate artificially 'delivered'

happiness? Could it eliminate the organic dysfunction and suffering generated by amputation

of the whole and implicitly creating an ecosystem imbalance? Here are some of the questions behind the presented work.

The perspective created in the work is that of the limited level of human knowledge.

A crossing of reality based on the relationship between reality, the level of perception and the personalized image. The center of interest? The amputated fragment of spirituality, in obvious contrast to the tension zone generated by a deconstructed neural network.

In essence, the work represents the continuous existential confrontation derived from the binomial known - unknown, full - empty, present - future, the fear of knowing - the desire to discover everything that lies "beyond". Traveling a unique route, which animates our existence and at the end of which we do not know what exactly we will discover: the long-awaited happiness or the devastating suffering? Will the time spent in this "flow" be ultimately gained or irretrievably lost?

## LEE JUNGMIN (이정민)



**"Wooden Wave 44" (2020)**

**Wooden Wave** 시리즈는 잘린 나무 표면을 관찰하다가, 드러난 나뭇결이 마치 물결과 형태적으로 유사하다는 점을 발견한 뒤 발전시켜 나간 드로잉이자 페인팅 작업이다. 이미 너무도 익숙하여 그저 스쳐 지나갈 만큼 생활의 일부가 된 나무의 단면에서 작품을 통해 새로운 면모를 주목하고 보는 이로 하여금 감각을 전환하고 확장해보는 시간을 갖도록 한다.

작품의 바탕재료는 물성을 생생히 전달하고자 목재로 선정하였다. 간혹 나무에서 조금 더 변형된 형태인 종이에 진행하는 경우도 있지만 대부분은 나무 패널에 바로 작업을 한다. 그 이유는 작품을 통하여 전달하려는 내용이 물질의 속성과 아주 긴밀하게 연결되어 있기 때문이다. 본인은 **Wooden Wave** 시리즈를 통해 자연의 성장 기록을 되짚으며 여러 자연 현상의 면모를



탐구하고자 한다. 또한 생명력과 자연미 그리고 나무의 존재감이 전달하는 따뜻하고 편안한 감성까지도 관람자에게 전하고자 한다. 실제 나무를 기반으로 하되 결과적으로는 물결과 같은 다른 개념에 작가의 주관적 시선을 결합하여 만든 인공적 창작물로부터 자연본연을 바라볼 때의 감상을 하게끔 유도하는 것이다. 작품으로서 실존하며 도리어 날 것의 자연을 감지케 하고 이것이 진짜 자연인지 아닌지에 대한 경계를 흐리고 감상만 남기는 것이다. 단순한 눈속임이 목적이 아니라 의도적으로 형태를 결합하여 시각화하더라도 본질적으로 전달하고자 하는 메시지는 가려지지 않고 오롯이 전달된다는 가능성을 탐구해보는 것이다. 시리즈의 제목을 **Wooden Wave**라고 지은 이유는 작품의 소재인 목재 그리고 물결처럼 보이는 나뭇결을 의미한다. 또한 새로운 가치관과 그에 따른 활동을 일컫는 **New Wave**라는 용어로부터 차용한 것이다. 나무의 단면을 통하여 다르지만 서로 닮아있는 자연의 요소를 결합하여 실체가 아닌 작품으로서만 존재하는 새로운 결과물을 만들어냈기 때문이다. 실제 파도만을 지칭하는 것보다 더 큰 범주의 관념적인 의미 또한 포함하는 것이다. 표면적으로 보이는 넘실거림 너머의 나무가 본래 지니고 있었던 나뭇결의 면모를 새롭게 조명하여 또 다른 자연을 연상케 함으로써 작가의 시각으로 연출된 자연의 아름다움을 제공하고자 함이다. 나무를 소재로 하되 나무의 속을 가려 덮지 않고, 있는 그대로의 자연에 다양한 색과 요소들을 더한다. 그리하여 궁극적으로 재료 자체의 속에 여러 자연의 모습을 담은 나무의 새로운 흐름을 보이하고자 하는 데에 작품 제작 의의가 있다.

작품을 살펴보면 추상 작품을 구성하는 요소인 수평성과 수직성, 직선과 곡선이 드러나는데 이를 통하여 상승과 하강의 역동성이 발견되어 동적인 순간들의 연속을 포착한다. 이는 조용한 가운데 어떠한 움직임이 있다는 정중동(靜中動)을 의미한다. 일상에서 쉽게 마주하는 나무는 스쳐보는 그 순간에는 대단히 정적이다. 그러나 나무의 속은 아주 느린 속도로 나뭇결을 남겨가며 끊임없이 성장하고 그 역사에 대한 흔적을 고스란히 드러내고 있다. 이와 달리 물결은 매순간 유동적이고 자체로서 흔적이 남지 않는다. 시간적인 속성이 너무도 다르게 움직이는 이 두 개체를 결합하여 하나의 작품으로 완성하여 한 장의 사진처럼 순간을 포착할 때 여러 가지 자연의 모습을 닮아있게 되었다. 누군가는 **Wooden Wave** 시리즈를 보면서 나뭇결을 보고, 또 어떤 이들은 파도를 본다. 또한 지층의 단면으로 바라보는 이들도 있고, 우주의 행성들을 연상하는 이들도 있다. 나무라는 본연의 물질에 본인의 드로잉과 페인팅이 더해짐으로써 궁극적으로 물결 혹은 또 다른 자연현상으로 관객 저마다의 시각과 해석에 따라 다양하게 보이는 것이다. 이것은 프랑스의 철학자이자 비평가인 가스통 바슐라르(Gaston Bachelard)가 언급했던 물질적인 상상력과도 맞닿아있다. 물질의 속성, 내면적 성질에 의하여 유발되는 상상력이 마치 실재하지 않는 것을 실재케 한다는 내용을 담고 있다.

The **Wooden Wave** series is a drawing and painting work developed after observing the surface of a cut tree and discovering that the exposed wood grain is morphologically similar to a wave. In the cross section of a tree that is already so familiar that it has become a part of life to the extent that it is just passing by, I want to take time to pay attention to a new aspect through the work and to divert and expand the senses of the viewer.

I've selected wood as the base material for the work to tell vividly about its physical properties. Occasionally, I work on paper, a slightly more modified form of wood, but most work directly on wood panels. The reason is that the content conveyed through the work is linked very closely to the properties of matter. Through the **Wooden Wave** series, I intend to explore the aspects of various natural phenomena by retracing the growth record of nature. In addition, I want to convey the vitality, natural beauty, and also warm and comfortable sensibility told by the presence of trees to the viewer. It is based on real trees, and it induces appreciation when looking at nature through artificial creations made by combining the artist's subjective gaze with other concepts, like waves. It exists as a work of art, allowing one to sense raw nature, blurring the boundaries of whether or not this is real nature, and leaving only impressions. It is to explore the possibility of conveying the essential message without being obscured, even if the purpose is not to be a mere deception but to visualize by combining forms intentionally.

The title of my series is **Wooden Wave** refers to the material of the work, wood, and the wood grain that looks like a wave. And It is borrowed from the term **New Wave**, which refers to new values and activities that follow. This is because I created new result that exists only as a work of art, not a real one, by combining elements of nature that are different but similar through the cross section of a tree. It also includes conceptual meanings of a larger category than referring only to actual waves. It is intended to provide the beauty of nature directed by the artist's perspective by reminiscent of another nature by newly illuminating the aspect of wood grain originally possessed by trees beyond the superficially visible swaying. Using wood as a material, but not covering the inside of the tree, I adds various colors and elements to nature as it is. Therefore, the significance of the work is to ultimately show a new flow of wood containing various looks of nature in the material itself.

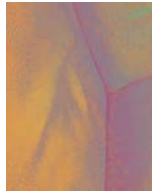
Looking at the work, the elements that make up the abstract work, horizontality, verticality, straight lines and curves, are revealed and through this, the dynamics of rise and fall are expressed, capturing the continuity of dynamic moments. This means that there is some movement in silence. Trees that are easily encountered in everyday life are very quiet at the moment of passing by. However, the inside of the tree is constantly growing, leaving a ring at a very slow speed, revealing the traces of its history. On the other hand, the wave is fluid at every moment and leaves no trace on its own. These two objects, whose temporal properties move so differently, are combined to form a single piece of art that resembles various aspects of nature when capturing the moment like a single photograph. Some watch the **Wooden Wave** series and see the tree growth ring, while others see the waves. Also, some view it as a cross section of the strata, and some think of the planets in space. By adding his own drawings and paintings to the original material called tree, it is ultimately a wave or another natural phenomenon, which can be seen in various ways depending on each viewer's perspective and interpretation. This is also in line with the material imagination mentioned by the French philosopher and critic Gaston Bachelard. It contains that the imagination triggered by the properties of matter and inner nature makes the unreal real.

**Wooden Wave** 시리즈를 통해 관객 분들께 자연의 생동감과 편안함을 전하고자 하는 이정민 작가입니다. 나뭇결 자체를 드러내고 투명한 느낌을 살려 나무 위에 직접 작업을 진행합니다. 나무 본연의 무늬가 물결 모양과 유사하다는 특성을 발견하여 시리즈를 시작하게 되었고 나무가 성장하고 있다는 증거로부터 자연 그 자체의 생명력을 발견했기 때문입니다.

I'm artist Lee Jungmin, who seeks to convey the liveliness and comfort of nature to audiences through the **Wooden Wave** series. The work is done directly on the wood, revealing the wood grain and creating a transparent feel. I started the series by

discovering that the natural patterns of trees are similar to wave shapes, and I caught the vitality of nature itself from the evidence of trees growing.

### **Szu Ling Liu**



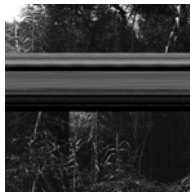
**"Skin of Existence-01" (2022)**

Skin of Existence is a journey to find traces of a loved one who has passed away. My beloved grandmother passed away in September 2022, And since then, I have constantly missed her and tried to find traces of her existence.

By capturing the indentations on the leather sofa that she loved to sit on, Those wrinkles, like skin, have left marks with age and memory, And the emotions and memories they present make me feel my grandmother's breath once again.

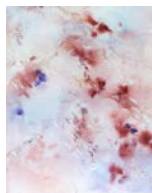
**Szu Ling Liu** is a multidisciplinary, Taiwanese visual artist. She uses photography as a way of expressing a connection between poetry and painting. Her works explore the boundaries between realities and illusions under the digital age.

### **Alejandro Loureiro Lorenzo**



**"Untitled" (2020)**

### **Sana Rao**



**"The Flowers Pouring From His Chest" (2023)**

This artwork is created using Indian Inks, acrylic and oil stick on canvas. The artwork depicts both the geography of the earth when looked from the distance of space and also the geography of a human body when looked from the lens of a microscope. Drawing the connection of how each cell of our bodies mimics the cosmos. This piece invokes the interconnectedness of the human fabric with the consciousness and the cosmos.

**Sana Rao** is an abstract artist, interaction designer and poet based in London. Her practice and inquiry follows the theme of belonging, seeking to embody ideas of home, memory and community. She works primarily in abstracted shapes that blur firm borders and rational thought, in favour of fluidity, porosity and intuition.

Geography is carried internally, as her work captures both my relationship to self and also to the natural world. The rich hues of her home state, Rajasthan in India, where cities are named after colours (Pink/Blue/Ochre), feature prominently in her work as she explore aerial topographies of cities, oceans as well as the intimate topography of the body. Her work has been exhibited in The Oxford Institute of Humanities, Koppel Gallery and the Design Museum.

### Petra Štefankova



"Blue drawing" (2022)

Slovakian artist **Petra Štefanková** studied graphic design and film and TV graphics in Bratislava and Prague, additionally, she took a short course at Central Saint Martin's, University of the Arts London. She has worked on advertising, editorial, animation, publishing and fine art projects for the University of Udine in Italy, Lynda.com, Microsoft Games Studios, Orange, The Guardian, The Economist, Popular Mechanics, Dialogue Review and Future Music. She collaborated with VooDooDog Animation in London on the animated title sequence for Hollywood film Nanny McPhee 2. She is an author, designer and illustrator of books *Moje malé more*, *Don't take my dreams from me*, *Čmáranica a Machuľa*. Petra Štefanková is a winner of many awards, such as Channel4's 4Talent Award 2007, Minister of Culture of the Slovak Republic Award 2019, American Illustration 42 Winner in New York and she is a Life Fellow of the Royal Society of Arts in London.

### Eirini Stylianou



"For you page" (2023)

'A million posts and shares. Different personas. Images Edited and manipulated, uploaded and downloaded. Information reconstituted and altered. Consumed and perceived. All as a continuous, chaotic streaming trapped in the unconscious mind.' We live in an era in which the daily connection with technology and social media platforms made people dependent on, embedded into, surveyed by, and exploded by the web more than ever before. It seems inescapable and overwhelming. Observing those spaces, one can notice the existence of the 'Cult of self' and 'Selfie necessity' trends in the social media sphere. People are urged to constantly post images of themselves and their daily routines rather than giving importance to what is happening offline.

'For you page' is a part of the artist's ongoing research based on 'Social media as a form of public pedagogy' that began during her studies. The digital print aim to create never ending dialogues and is based on information collected from the artist's personal social media accounts. Material is edited and repositioned to create a chaos of pixels in an effort to bring the 'online' world into an 'offline' space. The piece aims to question the viewer whether everything we encounter through the web stays in memory or is it just passively consumed?

**Eirini Stylianou** is a professional artist and art educator from Cyprus who began her studies in 2013, BA(Hons)Fine Art at the University of the West of England and graduated in 2016. Her passion for learning led her to London where she successfully completed the MA Artist-Teachers and Contemporary Practices at Goldsmiths, University of London in 2017. During rigorous research and experimentation, Eirini refocused her praxis into pedagogy/learning/identity/social media.

'At this point, I can describe myself as an Artist, transforming in the exploration of connections and meanings of the identities: Artist and Researcher and Educator. Identity and notions of the self, are subjects that continuously influence my praxis. I am interested in the differences between how others perceive us and how we perceive ourselves. Puzzled, inspired and motivated by human reactions, behaviours, and interactions around the social media sphere, I endeavor to re-conceptualize this social phenomenon from my own perspective.' Eirini S.

## Danielle Wright



**"Takasago no Okina #2" (2023), "Mexican White Rose" (2023), "Blue Chalksticks" (2023)**

'Kaleidoscope Garden' is a photographic art series celebrating the beauty and wonder found in the natural world by creating unique, organic artwork that is harmonious and chaotic simultaneously. Danielle has taken photographs of simple succulent plants and transformed them into a symmetric mosaic of surreal gardens. She uses paint, inks, typography and hand drawings to create separate textures, then photographed each and digitally composited them onto the original photograph to create one symbiotic motif.

**Danielle Wright** is an American/Australian Sydney-based Photographer and Multidisciplined Artist. Nature is her primary source of unlimited inspiration, and she draws energy and creativity from her connection with the land.

## Seyeong Yoon (윤세영)

**"Video-Music Jamming" Episode 1: Void" (2021), "Video-Music Jamming Episode 2: Anxiety & Border Line" (2024), "Video-Music Jamming" Episode 3: Chollaechollae" (2024)**

<"Video-Music Jamming" / "비디오-음악 즉흥연주">는 2 채널 비디오 설치 시리즈 작품이다. CICA 미술관의 이번 전시 <Abstract Mind 2024>전에서는 해당 시리즈의 에피소드 1,2,3 를 선보인다. 윤세영 작가가 브라질 현대미술관 시네마테카에서 처음 선보인 '비디오-음악 즉흥연주'라는 장르는 쉽게 말하여 유지선끼리의 즉흥연주처럼 비디오 아티스트와 유지선 사이의 즉흥연주의 가능성에 도전하는 장르이다. 이를 통해 '창작이 일어나는 과정'을 가시화하고 작품이 만들어지는 과정을 도구 삼아 관객의 사고 안에서 재시각화를 시도한다.

방법은 다음과 같다: 비디오 아티스트와 음악가, 2인이 '연주'를 진행하고, 모든 작업 과정은 CCTV 로 녹화한다. (\*에피소드 2,3 에서는 각 아티스트가 다른 나라에 있었고, 이에 원격 작업의 특징을 살려 Zoom 과 방송 소프트웨어인 OBS로 녹화하였다) 시작 시점에 두 아티스트가 공통적으로 느끼는 특정 주제 (에피소드 1에서는 '공허', 2 는 '불안 & 경계선', 3 은 '출래출래' ) 하에 음악가에 의해 약 1분가량의 음악이 먼저 만들어지고, 이어 비디오 아티스트의 비디오가 다양한 수단을 통하여 즉흥적으로 제작(=연주)되면, 다시 음악가가 작업하는 상호 유기적인 작업을 이어나가고, 이는 수 개월 동안 반복된다.

비디오-음악 즉흥연주는 이러한 과정을 통해 궁극적인 목표인 '창의성'의 개념적인 시각화에 도달한다. 개념 안에서 비디오와 음악이 하나의 점이라고 생각한다면, 비디오-음악 즉흥연주를 통해 영상 작가와 유지선이 만든 점들이 모여서 만들어진 하나의 선을 완성하였다. 이는 위에서 언급했듯 앞으로 다른 아티스트와의 '즉흥연주'를 통하여 vol.2, vol.3, ... vol,N 을 진행할 것이고, 이 선들이 모여 우리는 창의성의 면을 완성한다. 이에 그치지 않고, 이 작업을 진행하고자 하는 또 다른 작가가 즉흥연주를 진행하면 t(시간)축이 하나 더 발생한다. 이것은 개념안에서 3차원의 큐브를 만들어낸다. ('우연히도' 비디오는 본디 시간의 예술이 아니던가.) 즉, 비디오-음악 즉흥연주는 과정 자체로 창의성의 개념의 시각화에 이르며, 결국 단편적으로 보여지는 즉흥연주에서의 시각화와 창의성 자체의 개념의 시각화를 동시에 가능하게 한다.

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<"비디오-음악 즉흥연주" 에피소드 1: 공허> (2021)

with 글램글드 (사운드 아티스트)

<"비디오-음악 즉흥연주" 에피소드 2: 불안 & 경계선> (2024)

with 한희준 (피아니스트)

<"비디오-음악 즉흥연주" 에피소드 3: 출래출래> (2024)

with 시네 (국악기반 창작자)

<"Video-Music Jamming" / "Video-Music Jamming" is a series of two-channel video installations. In CICA's current exhibition <Abstract Mind 2024>, the artist presents episodes 1, 2, and 3 of the series. The genre of "video-music jamming," which Yoon first presented at The Museum of Modern Art of Rio de Janeiro, (MAM Rio) Cinemateca, in 2022, challenges the possibility of

jamming between video artists and musicians, just like jamming between musicians. It attempts to make the "creative process" visible and re-visualize it in the mind of the viewer by using the process of creation as a tool.

This is how it operates: CCTV records the whole 'performance' that two artists—a musician and a video artist—do. (\*Since each artist was in a different country for episodes 2 and 3, Yoon used Zoom and OBS, a broadcasting program, to record in order to capitalize on the distant nature of the work.) In the beginning, the musician composes a minute or so of music based on a particular theme that resonates with both artists ('void' in episode 1, 'anxiety & border line' in episode 2, and 'chollaechollae' in episode 3). The video artist's video is then improvised (=performed) through a variety of means, which in turn leads to a mutually organic process with the musicians, which is repeated for months.

Through this process, video-music jamming reaches its ultimate goal: the conceptual visualization of creativity. If we think of video and music as dots in a concept, then through video-music jamming, musician and the video artist complete a line made of dots. As mentioned above, we will proceed with vol.2, vol.3, ... vol,N through 'jammings' with other artists, and these lines will come together to complete the aspect of creativity. Furthermore, if another artist who wants to work on this project improvises, another t (time) axis will occur. (Not coincidentally, video is inherently an art of time.) In other words, video-music jamming is a process that leads to the visualization of the concept of creativity, which in turn leads to the visualization of the fragmentary improvisation and the visualization of the concept of creativity itself.

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<"Video-Music Jamming" Episode 1: Void> (2021)

with Glam Gould (Sound Artist)

<"Video-Music Jamming" Episode 2: Anxiety & Border Line> (2024)

with Heejun Han (Pianist)

<"Video-Music Jamming" Episode 3: Chollaechollae> (2024)

with Shi-ne (Creator based on Korean traditional instruments)

윤세영 작가는 플럭서스에 대한 탐구를 바탕으로, **time-based media** 를 활용하여 개념의 구분선을 파괴하고, 맥락 및 과정에 대한 인식을 확장하여 경험으로서의 예술에 이르게 하는 작업을 하고 있는 아티스트이다. 그는 2022년 7월, 브라질 리우데자네이루 현대미술관 (Museu de Arte Moderna, MAM) 시네마테카(Cinemateca)에서 제 6회 Festival ECRÁ의 일환으로 작가로서 데뷔한다. 2022년, 영국 런던의 Lake Gallery, Southwark park Galleries 에서 단체전 참여, 미국 뉴욕에서 브랜드 KOYO와 비디오 아트 스크리닝 참여, 2023년 다시 브라질 리우데자네이루 Festival ECRÁ 비디오 아트 온라인전시 참여, 그리고 아르헨티나 부에노스 아이레스 시립문화회관에서 <VideoBardo International Videopoetry Festival>의 일환으로 비디오 아트 단체전에 참여하였다.

Seyoung Yoon is an artist whose work is based on the exploration of fluxus, utilizing time-based media to break down conceptual boundaries and expand our perception of context and process, leading to art as an experience. In July 2022, he made his debut as an artist at the The Museum of Modern Art of Rio de Janeiro (Museu de Arte Moderna, MAM), Cinemateca, Rio de Janeiro, Brazil, as part of the 6th Festival ECRÁ. In the same year of 2022, he participated in group exhibitions at Lake Gallery of Southwark Park Galleries in London, UK, and participated in a video art screening with the brand KOYO in New York, USA. In 2023, Yoon participated in an online exhibition at Festival ECRÁ in Rio de Janeiro, Brazil again, and participated in the VideoBardo International Videopoetry Festival at Centro Cultural San Martin (El Cultural San Martín), Buenos Aires, Argentina.

### Ryu\_Su (류수)



"꽃 8 [Flower 8]" (2023), "꽃 9 [Flower 9]" (2023)

작품 제목인 '꽃'은 내가 다시 작품을 할 수 있도록 원동력을 제공해 준 대상인 꽃에서 비롯되었다. 나는 그 꽃을 생각하면서 아이디어 스케치를 구체화 해나갔다. 작업의 접근 방법은 지금까지 쌓아온 테크닉과 경험을 바탕으로 캔버스 화면에서 다시 시작하는 것이다. 결과적으로 현재까지 도출된 작업들, 특히 바로 직전에 있는 스테인드글라스와 빛의 연구를 연장하고 확장하게 되었다.

물과 나무는 그림을 그리기 시작한 이래 반복적으로 나타나는 소재이다. 소재에 대한 끌림의 연유가 명확하진 않지만 굳이 근원을 찾자면 유소년 시절 물과 나무가 주변에 가까이 있기도 하였고 또 그것들을 그림으로 묘사하는 것은 테크닉을 키우는데 좋은 소재이기도 하였다. 이번 작업의 또 하나의 모티브는 실재 있었던 추억의 한때에서 비롯되었다.

단청의 아름다움은 마흔이 되어서야 알게 되었다. 어린 시절 뛰어놀던 오래된 고성古城 안의 한옥과 유서 깊은 사찰을 오가며 단청을 너무 흔하게 보아와서일까? 그것이 그리 특별한 것으로 인식되진 않았고 오히려 스테인드글라스에 발을 들여놓으면서 유럽의 성당에서 보이는 문양과 색, 그림들에 더 큰 관심을 가지고 있었다. 그러다가 그것들이 식상해질 때 즈음 우리의 단청과 유럽 성당의 스테인드글라스 디자인이 지닌 유사점을 발견하고 비교하게 되었는데 나는 점점 단청에 매료되어갔다.

서양의 전통적인 스테인드글라스 작품들은 대개 대칭구조가 주를 이루는데 그것은 스테인드글라스가 왕성하던 유럽의 당시 문화와 의식이 반영된 것이다. 건축뿐만 아니라 교회 미술에서 흔히 보이는 대칭구조는 완벽성의 추구이다. 인간은 대칭구조에서 온전함을 느낀다. 인간을 포함하여 자연에서 보이는 대부분의 사물이 대칭 형태를 띠고 있다. 우리가 잘 알고 있는 샤르트르 대성당의 장미창의 장엄한 아름다운 자태 역시 대칭의 한 유형인 방사대칭 형태에서 기인한다. 나는 상업적인 스테인드글라스 디자인을 작업해나가면서 자연스레 대칭구조의 문양에 익숙해져갔다. 대칭이 주는 아름다움은 반복과 안정적인 구도를 바탕으로 하며 완벽과 완결성을 내포하고 있다. 꽃은 자연계에서 볼 수 있는 가장 아름다운 방사 형태의 결정체이기도 하다.

The title of the work, "Flower," originated from the flower, the object that provided the driving force for me to work again. I concretized the idea sketch while thinking about the flower.

The approach to the task is to restart on the canvas screen based on the techniques and experiences you have accumulated so far. As a result, the work derived to date has been expanded, especially the study of stained glass and light just before.

Water and wood are materials that have appeared repeatedly since I started painting. The reason for the attraction to the material is not clear, but if I had to find the source, the water and trees were close to me when I was young, and describing them as pictures was a good material for developing techniques.

Another motif of this work stems from a moment of real memories.

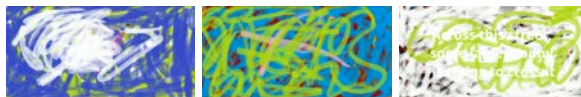
I didn't realize the beauty of dancheong until I was 40. Is it because I've seen dancheong patterns so common, going back and forth between the old hanok and historic temples inside the old castle where I used to play as a child? It didn't seem so special. Rather, I was more interested in the patterns, colors, and paintings seen in European cathedrals as I stepped into stained glass. Then, when I got tired of them, I discovered and compared the similarities between the Korean dancheong pattern and the stained glass design of European churches. I became increasingly fascinated by the dancheong pattern.

Traditional stained glass works in the West are usually symmetrical, reflecting the culture and consciousness of Europe when stained glass was active. The symmetrical structure commonly seen in church art as well as architecture is the pursuit of perfection. Humans feel intact in symmetrical structures. Most things seen in nature, including humans, are symmetrical. The magnificent beauty of the rose window of Chartres Cathedral, which we are well aware of, is also due to the radial symmetry form, a type of symmetry. As I worked on commercial stained glass designs, I naturally got used to symmetrical patterns. The beauty of symmetry is based on repetition and safety composition and implies perfection and completeness. Flowers are also the most beautiful radiating crystals found in nature.

작가 **RYU\_SU**(류수)는 스테인드글라스 디자이너, 마스터로 오랜기간 활동하였습니다. 그 동안 다양한 장르의 작업들을 시도해 왔으며, 색유리와 빛을 활용한 작품연구에 특히 몰두 하고 있습니다. 그 연장선상에서 2022년부터 시작된 캔버스 작업들은 스테인드글라스의 물리적 한계를 캔버스 화면 위에서 극복하고 확장하고자하는 모색입니다.

Artist You Kyoung-su has been a designer and master of stained glass for a long time. He has tried various genres of work, especially studying works using colored glass and light. As an extension, canvas work, which began in 2022, seeks to overcome and expand the physical limitations of stained glass on canvas.

## Ze Ve



## “Untitled”

« Untitled » is a video drawing where linear drawing is in real-time. The difference between the drawings is achieved solely by colors. It is a video of abstract expressionism in which my poetry "The Street" appears and disappears in the video drawing.

**Ze Ve** was born 1966 in Bosnia and Herzegovina; currently I live in Germany. I entered the Sarajevo Academy of Visual Arts in 1991, BiH. In 1994, because of the war in Bosnia I continued my studies in France, in the School of Visual Arts of Le Mans, where I graduated in 1998.