

Art as Message 2020

CICA Museum

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2020. 10. 7 - 25

Featured Artists 참여작가: Stephen Althouse, Beast, Lauren Bickerdike, Andrea Chinese, Goya Choi 최고야, Kt coleman, Dirk Fleischmann, Gregory Grano, Sam HEYDT, Taeho Hong 홍태호, Holland Hopson, Abdo Julani, kim hayung, Deandra Lee, Daniela Marx, HyeSung Moon 문혜성, Joohyun Park 박주현, Thomas Pickarski, R. Prost, Deborah Sfez, Kim Turru, Mark Wittig, Yeiji Won 원예지, Huidi Xiang, Unyon Yang 양은연, Jaesik Yoo 유재식, Ihsu Yoon 윤이수, Hyeoung Nae In 형내인

1. Stephen Althouse

“Great Helm with Braille” (2020)

Great Helm with Braille 2020 image size: 115.5 x 85 cm, paper size: 122 x 91.5 cm

Contemporary American sculptor-photographer Stephen Althouse creates simple still-life assemblages relating to human activity. He uses old hand tools, artifacts, and even weapons to metaphorically portray the paradoxes of our species; depicting us as incongruous builders and destroyers involved in labor, creative thinking, spirituality, and war. Althouse frequently integrates written messages into his images, often encrypted in Braille or in non-mainstream dialects that relate to his life experiences.

In much of his works, Althouse questions humankind's contradictory characteristic in the present and throughout history to be highly creative as well as highly destructive. In Great Helm with Braille Althouse addresses our species' predisposition for making war and integrates an ancient European war helmet with a written message. The words are partially in Braille and partially in fraktur script in 16th century German, taken from the Amish Ausbund; a hymnal written in Germany during the 1500s and used exclusively by the Amish in America, "O Menschenkind" (on helmet in Braille) "wie bist du so verstockt und blind" (under helmet on cloth). English translation: "Oh child of man, how are you so hardened and blind". Braille is a type of writing used by blind people, and by referencing blindness the artist is implying that our human experience seems to be one of groping and stumbling through life and throughout history.

Althouse received a Fulbright Research Fellowship to live and create art in Europe as an artist-in-residence at the Museum of Modern and Contemporary Art in Liège, Belgium and received concurrent German grants from Hahnemühle papers and Epson printers. His artwork has been shown in numerous museum solo exhibitions, with one currently at the Gregg Museum of Art and Design in Raleigh, North Carolina, USA

2. Beast

“Are you who you think you are?” (2020)

“Gore” (2020)

“Are you who you think you are?”

This artwork is part of a series titled “Old but Gold”. All of the artworks included in this series are collages composed by hundreds of layers taken from several pictures, and aesthetically updated in order to create a “true fake” that however false, it may seem plausible to the viewer's eye. This image, showing an “hipster” version of Friedrich Nietzsche, is supposed to be a mirror for people trying to understand the past, because if one doesn't know the “old” how can he/she discover the “new”?

“Re-see” is not a way to look back, but to continue the crack with new perspectives.

“Gore”

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“Re-see” is not a way to look back, but to continue the crack with new perspectives.

Established 2009, **Beast** has produced more than 200 urban installations in more than 40 cities across Europe, United States and Japan. With his ironic and provocative collages, Beast deconstructs well-known faces of politics and the world of entertainment, recreating scenarios to the limit of veracity. Beast is considered a “visual manipulator”, all of his collages are made by hundreds of layers taken from the photographic archive of our history, all the elements are aesthetically updated and combined in order to create a new image, a “true fake” that however false, it may seem plausible to the viewer’s eye.

3. Lauren Bickerdike

“They Made it the Location” (2018)

After the Friday prayer call marking the first day of the Egyptian weekend, in the early months of 2011, men and women travelled by foot to Tahrir Square to voice their anger at their government. They Made it the Location is a soundscape mapping the acoustic changes of a route, walked by Egyptian men and women during the 2011 Egyptian Revolution, seven years later. The route’s locations come from conversations and stories told by locals. As they recall memories of the streets seven years previous, this piece shows the acoustics of daily life in a city recently exposed to conflict after the media has moved on.

Lauren Bickerdike is an Irish audio based multimedia artist. Her practise focuses on sound within in the context of time and location. Her work explores culture, ethnicity and events past and present through the sounds of communities and urban environments. Lauren graduated with a BA Honours degree in Sculpture and Combined Media (2018). Since then she has gone on to work on projects and collaborations across Europe and North Africa. Most recent exhibitions have included Loosen Art Gallery, Rome, Italy (2019), Hark! Cresson, Grenoble, France (2019) and Rua Red, Tallaght, Dublin (2020) with upcoming exhibitions including Dafne, Lisbon, Portugal.

4. Andrea Chinese

“Alchemy” (2020)

“Time does not exist” (2020)

“Kaleidoscope” (2020)

ALCHEMY

Alchemy is beyond magic and science and represents a form of knowledge based on both rigorous method and an act of faith. Like art that comes from debris and always can be transformed in debris. This opera is a alchemy performance. Would I be able to transform a fart into art, and art into a fart? Faith and method will tell

KALEIDOSCOPE

The kaleidoscope is an optical machine that creates charming and inexistent images from colored pieces of debris thanks to 3 mirrors.

Art mechanism is the same. Three mirrors are the artist, the market and art criticism. In the center the opera is mirrored and multiplied becoming the charming inexistent image we call art.

TIME DOES NOT EXIST

Il tempo non esiste, ma non sappiamo cosa vuol dire. Time doesn't exist, but we don't know what does it mean. This poetic and enigmatic sentence is the synthesis of a century of scientific research and the frustration of the lack of understanding of the results.

Very often the knowledge take centuries to move from the scientific community to rest of the population. Can art fill the gap?

In the first letter to Santa Claus that I was able to write myself I asked for the '100 art masterpieces collection' book.

Art was my first love and my first heartbreak several years later, attending fine art courses in Naples I faced the materialism of the art market for the first time.

It was a period of solitary work, figurative paintings. But love remembered me art is sharing. Life makes sense in a community and so do art. I started participate to collective exhibitions inspired by artists such Huyghe and Parreno.

In 2014 I've started a collaboration with Spazio Tadini casa Museo in Milan with my first personal exhibition of pen drawings. In my recent works I bring together my conceptual approach with a visual synthesis which is also aesthetic research.

Last year I was finalist artist at Arte Laguna Prize with my photo project.

5. Goya Choi 최고야

“Showcase: Seasonal Skins” (2020)

Goya Choi is a text-based performer and artist who explores a way of portraying one's identity and existence by words in a performative utterance.

She focuses on redefining historical factors in a theatre, particularly through narration and creating micro-environments as a new structure of stage for audiences to be invited to the performance. Her process aims to be an experiment to transform the theatrical performance into various media to communicate with the public. Her recent research was about characteristic identity and data-based identity on stage and online, and mechanical eyes.

최고야는 텍스트에 기반을 둔 퍼포머이자 작가이다. 수행적 발화를 통해 정체성과 존재를 만들어 내는 작업을 하며 나레이션 혹은 스피치 퍼포먼스를 통해 극장 안의 역사적 요소를 재정의하고, 관객들이 퍼포먼스로 초대받을 수 있는 새로운 무대 구조를 만들어가고 있다. 그녀의 작업 과정은 대중과 소통하기 위해 연극적 퍼포먼스를 다양한 미디어로 변화시키는 하나의 실험이 되는 것을 목표로 한다. 최근 그녀의 리서치는 무대 위와 온라인의 캐릭터적인 정체성과 데이터 기반 정체성 그리고 매카니컬한 시각이다.

6. K coleman

“Resonance Project” (2020)

Resonance Project is comprised of over 130 pull-tab flyers. Each hosts a single, written aphorism, nestled directly above a skirt of ten perforated tabs (each of which reads “Resonates”). The statements reveal autobiographical considerations, musings by the artist about herself. Artist kt coleman is curious about the nature of the self and ways of relating, communicating, and connecting. The statements are born out of the artist's

investigation of her thoughts about who she is, her worries that she might be the only one to feel that way, and her curiosities about whether those maxims resonate. The pull-tab flyer form offers the viewer an opportunity to participate in a moment of anonymous interconnectedness. If the viewer agrees with the aphorism, they may decide to pull the tab and confirm that they recognize the sentiment. The flyers embody an effort to both offer and find solace in the potential of universality, with the text sharing a sentiment and the pull-tab inviting interaction. Resonance Project contends with ideas of self-awareness, vulnerability, desire, universality, and context with the intention of disarming feelings of aloneness.

k coleman is a Portland, Maine-based multidisciplinary artist and writer. Her text-based works nod to self-discovery, interpersonal connection, and the role art plays in offering room for self-reflection. Her visual art has been shown around Maine, New Hampshire, and San Jose, CA, and her writing has been published by Siren, Write Launch, and Underground Writers. In November 2019, she completed her first artist residency at the Arteles Creative Center in Haukijärvi, Finland.

7. Dirk Fleischmann

“The Rules of Absorption / AVOCADO, CACAO, CHICO, COCONUT, DALANDAN, DUHAT, GUAVA, GUYABANO, KALAMANSI, KAMAGONG, KASOY, LANGKA, LAUAN, MACOPA, MAHOGANY, MANGO, MOLAVE, NARRA, POMELO, SANTOL, TEAK ” (2018)

myforestfarm is a carbon-offset program in the form of a reforestation scheme located near Antipolo City in the Philippines. In 2008 began the process of planting 1838 trees. The project started in response to the global carbon-offset market, because it favors large scale capitalist investment projects and puts microeconomic reforestation at an disadvantage.

In contrast to industrial carbon offsets, scientific quantification methods fail to evaluate the complexity of carbon dioxide capture of growing trees in a forest. myforestfarm calls attention to this imbalance with artistic means. The visual validation of myforestfarm involves aesthetic experience and public participation. Everyone is encouraged to evaluate the project and its effects through the archives, representations and artistic formulations presented in the exhibition.

The Rules of Absorption is a semiotic art work that suggests a delayed reading of the names of the tree species that have been growing in the Philippines since 2008 as part of Dirk Fleischmann's myforestfarm project. The signifiers of the trees become a processual experience for the beholder. The appearance of the animated letters require a durational engagement of the viewer. The words may only be constructed in the mind of the viewer involving memory and imagination. It creates an alternate percept to the usual way how text and images are perceived on public billboards. The animated overlapping of the letters becomes a metaphor for the organic growth of a tree in a forest.

More Information:
<http://myforestfarm.com>

Dirk Fleischmann's art projects relate to economic and ecological issues and take place over many years.

The past projects took the form of business enterprises e.g. chicken egg production, kiosk operations, trailer rental, solar energy, virtual real estate, reforestation, a game show and a fashion label. His entrepreneurial activities serve as laboratories that challenge commercial structures. He creates temporarily alternative conditions where provisional means are adopted. His strategy is to regain societal fields, which seem to be completely occupied by conglomerates.

Dirk Fleischmann (*1974) studied at Städelschule, Staatliche Hochschule für Bildende Künste, Frankfurt a.M. in Germany. He has participated in numerous international exhibitions notably Seoul Media City Biennale, 2018,

Sublime. The Tremors of the World (Centre Pompidou-Metz, Metz, 2016), Life Itself (Moderna Museet, Stockholm, 2016), Design is Design is Not Design (Gwangju Design Biennale, 2011), Memories of The Future (Leeum Museum, Seoul, 2010), Exchange Value of Pleasure (Museum of Modern Art, Busan, 2005), Rendez-vous (Musée d'Art Contemporain de Lyon, 2004), MANIFESTA 4 (Frankfurt a.M., 2002) among others.

8. Gregory Grano

“Secrets and Seeds” (2020)

SECRETS AND SEEDS explores the invisible energy around us. Through interactive documentary, observation, and meditative editing, this three-screen film raises questions and concepts of connection across distance and emotional boundaries. In Part One, we're invited into the personal worlds of strangers across Los Angeles “releasing a statement to the wind.” In Part Two, those statements evolve into wind energy, turning the turbines at sunrise. Part Three brings forth deeper reflections on healing, while Part Four suggests the kaleidoscopic nature of time and space, folding in on each other, revealing the connections between us.

This is Gregory Grano's second piece in a triptych of film installations about human relationships with nature. I'm A Tree (2019) explores time, life cycles, and the transference of stories through water; the forthcoming soil project (2021) considers soil's relationship to all life, growth, and reincarnation.

Gregory Grano is a filmmaker and educator based in Los Angeles. Greg's work explores connections with unfamiliar people, places, and natural forces, often integrating travel, nature, and self-reflexive storytelling. His feature documentaries, experimental installations, and short-form series have screened at theaters and colleges across the US, and recent work has been featured at galleries across California. Greg teaches film production and media literacy at Rio Hondo College, Fullerton College, LA County High School for the Arts, and artworxLA. Greg holds a BFA in Film and Television from New York University, and an MS in Cultural Foundations of Education from Syracuse University. Explore more at www.gregorygrano.com.

9. Sam HEYDT

“Semiotics” (2020)

The world, no longer in focus, has succumb to a blur of movement amidst the obscurity of media images and sequence of endless distractions and schizophrenic moments. In the space of post-history, all grand narratives dissipate, as technological dependency diminishes the tangibility of our experiences. As the state of the spectacle empties and nullifies every real identity, our collective consciousness has been reduced to a scattered daze amidst an increasingly fractured and alienated social landscape.

There is no truth to search for, but an illusion to deconstruct. The Cartesian gap between desire, memory and reality accounts for the mutability of history. In its inexhaustible invention of deduction and speculation, the medium of film is nothing more than a chemically processed imprint causally connected to reality- bound to neither truth nor objectivity, but the subjective and universal. Images serve as stand-ins yielding mental copies of the external world we've grown increasingly estranged from. The medium has swallowed the message.

Our perception of reality is shaped by languages and associations which we did not invent, but which were given to us by our society. Art offers an alternative language beyond words, its creation yields the possibility to construct a view of the world unique to one own understanding outside the hyper-mediated realm of a semiotically structured society.

Sam Heydt (born April 20, 1986) is an American social practice and recycled media artist from New York City. Although currently residing in Vienna, Heydt has lived/worked in Paris, Venice, Amsterdam, Athens, Buenos

Aires, Sydney, Reykjavík and Rajasthan. Her academic career traversed Parsons School of Design, The New School, Cooper Union, University of Amsterdam, Universidad of Buenos Aires and La Sorbonne. A published author, producer and lifelong environmental and social activist, Heydt has undertaken a range of altruistic, non-profit work. She has attended artist residencies in Iceland, Australia and New Zealand. In her practice, she works across a spectrum of different media- film, video, installation, photography, sculpture, sound, merchandize, text — and employs a range of materials often reinventing or trespassing their associative use. Esteemed as one of the pioneers of the recycled media movement, Heydt's work has been exhibited in galleries, museums, and art fairs worldwide.

10. Hong Taeho 홍태호

“서울시 관악구 신림동 638-48” (2020)

저는 사라지지 않았으면 하는 곳들을 기록하는 작업을 합니다.
오랫동안 살던 고향의 풍경이 개발로 인해, 한순간에 변해버렸던 사건을 계기로 시작하게 되었습니다.
그 사건 이후로 이 세상에 모든 곳들은 언젠가 사라질 위기 속에 살고 있다고 생각하게 됐고,
그 중 제게 특별한 감정을 주는 곳들을 위주로, 발견했던 순간의 분위기나 강렬하게 다가왔던 점 등을 포착하여 기록하고 있습니다.
저는 버려진 전단지나 잡지를 작업의 재료로써 사용하는데,
이 버려져 종료된 것들이 나에게서 발견되어 분해, 선택, 재조합 등의 일련의 재사용 과정을 거쳐 부활하는 것이,
사라지지 않았으면 하는 곳들을 재건축하여 영원을 부여하는 저의 행위와 유사하다고 생각합니다.
어떤 한 장소의 역사와도 같은 이런 곳들을 기록해 남김으로써, 그 곳의 사람들과 같은 것들을 공유함과 동시에,
저를 포함한 이런 곳들에 어떠한 감정을 가지고 있는 이들에게, 기쁨과 슬픔, 혹은 시각적인 즐거움 등 어떠한 방향으로든지 해소를 주고 싶습니다.
이 작품은 제 작업실 근처, 매일 다니던 길가에 있던 건물을 기록한 작품입니다.
화분이 정말 많아서, 마치 꽃과 나무들로 휘감겨 있는 것 같은 싱그러운 인상을 주는 집이었기에, 그 느낌을 남기는 걸 중점으로 작업한 작품입니다.

Hello, I'm **HONG TAEHO**.

I do collage recording of places where I don't wanna disappear personally.

It started with an incident in which the landscape of my long-lived hometown disappeared in a moment, because of community development.

I wanna record as many places as possible.

thank you.

안녕하세요. 저는 사라지지 않았으면 하는 곳들을 기록하는 작업을 하는 홍태호입니다.
오랫동안 살던 고향의 풍경이 개발로 인해, 한순간에 변해버렸던 사건을 계기로 시작하게 되었습니다.
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작업실이 서울에 있다 보니, 주로 서울의 장소들을 기록하고 있는데, 서울 뿐 아니라 그 외의 최대한 많은 곳들을 작업으로 기록하는 것이 목표입니다.
이 시대의 건물, 공간들을 기록하는 기록자나, 콜라주를 재미있게 하는 작가로 기억되길 바랍니다.

11. Holland Hopson

“A Work of Art for Every Entry in Index—Subjects—Library of Congress” (2019)

In A Work of Art for Every Entry in Index—Subjects—Library of Congress an algorithm generates an endless stream of possible art objects and displays the description as a notecard on the screen. The subject and depictions of each virtual work come from the United States Library of Congress Subjects Index. Since the work is generated in real-time by combining phrases from databases, the descriptions are always new, unpredictable

and not likely to repeat. My work uses sound and language via computer technology to engage with questions of consciousness and systems of knowledge. Much of the work involves computer code as a slapstick stand-in for human agency and decision making. My materials are usually off-the-shelf components: computers, speakers, monitors, cables, databases, alphabets, field recordings. My creative process is situated as much within the computer code running in the background as within the assembly of the audible and visible parts.

Holland Hopson is a sound and media artist, composer and improviser. Recent exhibits include the Southern Sonic sound art festival at the Contemporary Arts Center, New Orleans, Louisiana, USA; the Automated exhibit in the Fringe Arts Festival, Bath, UK; and SCREEN2019:Climates. Upcoming events include a performance at the California Institute for the Arts and a residency at The Hambidge Center, Georgia, USA. Holland has exhibited and performed in Australia, Europe and North America along with notable experimental and outsider musicians such as Macarthur Genius Award winners Anthony Braxton and George Lewis, live electronics pioneer David Behrman, sonic meditator Pauline Oliveros, and others. Holland has held residencies at the Atlantic Center for the Arts, Florida; at LEMURPlex, Brooklyn; and Harvestworks Digital Media Arts, New York. Holland is Assistant Professor of Arts Entrepreneurship in New College at the University of Alabama and a Fellow of the Collaborative Arts Research Initiative (CARI).

12. Abdo Julani

“”(-)

During the Coronavirus epidemic, the isolation and fear of the near future, altering plans and quarantine, the artist decided to set up a personal studio and start establishing his normal routine, an irregular one. The artwork shows the artist photographing himself, each time in a different position and with a different being from his home. The idea is to capture and document all the objects that were used in order to halt the spread of the virus such as hand sanitizers, gloves and masks. One of the rituals used for protection is prayer and reading the Quran as means to purify the soul retain sanity in the midst of this chaos The artist chose a section of the Quran, which is showing in his open palms, a section that tells the tale of one of the prophets, Yunis, who lost his people and was lost at sea. This prophet felt so lost that all he could was pray to God to save him from his misery and hardship. The artist tries to draw a connection between this section to the world's current situation, as reading Yunis's prayer to God saved him, the artist's family believes that reading this section will likewise save them from the Coronavirus.

My name is **Abdo Julani**. I am a visual artist and a graphic designer, with a specialty in visual and digital design. Growing up in the Old City of Jerusalem, one of the most politically charged cities has ignited in me the need to look around myself and within myself. There is constant conflict around me, thereby I grew to appreciate the little details, and I express that in my designs and in my art; through it, I try to show the hidden meaning behind ordinary objects, locations and people and attempt to turn them into something extraordinary. I love preserving moments through photography because the world is constantly changing, but it leaves a mark on every surface and within every person as a reminder of the event that occurred there. I am also on a constant road of self-development and self-discovery. I keep trying to find my voice within the political, humanitarian discourse I live in, and my art helps me understand where I stand and where I want to be

13. kim hayung

“Jesus camp (03)” (2017)

Christianity is intimately intertwined with my life. It pervades so many memories of mine and often serves as a point of contention whenever I reflect on its presence in my life. This duality between love and fear was most palpable when I attended a church retreat in Jejudo, South Korea. The sheer intensity of my peers' expression of their belief scared and confused me — especially during prayer. Where I was used to quiet, private and

contemplative praying, everyone around me screamed out their prayers while sobbing and in tears. I felt so terrified, but at the same time there was a strange sense of awe.

I question this rolling tension through a repeated process of destruction and mending. We have memories that we draw anxiety from and we want to wipe out from our lives. Yet, we continuously choose to go back to them as if we could never be free. This work explores that changing relationship we have with memory, visually marking up the re-interpretations as time progresses.

Born in Suncheon, South Korea, **kim hayung** is an inter-disciplinary artist currently residing in Toronto, Canada. Her work primarily focuses on themes of diaspora and the fractured sense of identity that emerges from her Korean-Canadian background. Using mediums of text, photography, and drawing, kim hayung records her internal invisible struggle to further investigate and approach reconciliation with her divided identity. Her work has been featured in the Art Museum at the University of Toronto and Sheridan College's AA gallery space. In addition, she has previously worked in curating the Ground/works show in partnership with the Blackwood Gallery.

14. Deandra Lee

“Life” (2020)

“Defeated” (2019)

“Shell” (2019)

Defeated: At often times we get "pulled" down into the reality of our own life. We feel defeated, stuck, lost and sometimes hopeless. Often enough we cannot control the situations that we are in, or put into we can only respond to what happens. And even though the light may be a little dim as of that moment, one day it will shine as big as the sun.

Shell: Growing up as a kid there is no real meaning to the word introvert. Kids are playful, loud and can smile without feeling insecure about themselves. Also feel as though they don't have to hide themselves away from the rest of society. As a person grows up, there comes phases of them figuring out who they are. In between those phases comes many challenges that not every person can easily overcome, or face.

Living in a world as an introvert can be a challenging thing. It is frustrating not being able to feel confident. It is frustrating not being able to build relationships, and to converse in a meaningful conversation. It's a painful feeling as though you don't have a voice, feeling like you can't look someone in the eyes and always have to keep your head down to feel unseen. So that you don't make other people feel uncomfortable in their surroundings.

Even though people who are introverts face these kinds of challenges everyday, it doesn't mean that they are not able to overcome them. Which is what "SHELL" represents. Each layer of clothing is a representation of that next-step forward of overcoming those obstacles. Until one day they won't need to have any layers at all.

Life: What is the meaning of life? What is my purpose here on earth? These are some of the questions we all ask ourselves at one point or another. To say that answering these questions to be easy, would be false. Because it's hard to know exactly what the meaning of someone's life is, or their purpose as a whole. As human beings we all live different lives. We all come from different backgrounds and ethnicities. But we all have similarities, we all have feelings, we all express our emotions, and we all have dreams we want to chase. In life we don't want to fail, we don't want to feel as though we are unaccomplished but we do.

As humans we fall down and sometimes it's hard to get back up. I think that's what life is. Life is filled with the joy, the happiness, the trials, tribulations, the ups and the downs. Everything all mashed together into one. Life wasn't made to be easy, us as humans weren't made to be perfect. If the world wasn't made perfect why should you try to be? Life can expand all the way out to the universe, from the brightest star, to the biggest tree, and to the

smallest bird. I am only me in this lifetime and no one else. I can only live so much, I can only grow so much, and one day become something much more.

Born on December 1, 2000 from Cleveland Mississippi in the United States.

Deandra for the past seven years has been editing away with images she wants to create with nothing but her phone and an app. She hopes to be a bicken of inspiration to inspiring artists of all kinds of forms. She wants to express through her artwork, her emotions and the message it brings out. Art for Deandra is a way of expressing her true-self, and with creating many pieces she has learned much more about herself, the world, and the people that live on it. Deandra wants the world to wonder when viewing her portraits. Wondering about yourself, the world, your thoughts, feelings and emotions. Deandra, creating these images gives her a lot of hope of what new things she is able to come up with, and hopefully one day is able to help other people with her artwork all over the world.

15. Daniela Marx

“Typographic Messages of Mindfulness: Peace Within” (2020)

Daniela Marx is a graphic designer and design educator living in the now in New Orleans. She designs daily and her current series of typographic messages of mindfulness is inspired by her yoga practice with Swan River Yoga. Finding alignment with their approach of mixing philosophy, meditation and exercise, she has developed a parallel visual practice that allows her to mix typography, experimental forms and color in the creation of a visual mantra that represents something gained from her yoga practice that day. Creating these daily mini-messages engages her skills as a graphic designer, but also challenges her to more fully investigate and remember the meaning behind the words. Out of a desire to connect with others and in a spirit of kindness and togetherness, in the time of COVID-19, she has begun sharing these visual mantras via instagram and facebook.

16. HyeSung Moon 문혜성

“색다름” (2019)

“사이의 관계” (2019)

글씨와 글씨가 되기 전의 상태, 의식과 의식이 되기 전의 상태
혼돈의 “사이, 사이, 사이”

문자는 본래 텍스트를 전달하는 도구로서 기능하며, 의미를 담고 읽혀질 때 존재의 이유를 갖는다. 그러한 기능성 때문에 우리의 의지와 상관없이 한글 조형의 아름다움이 다가오기 전, 의미로 먼저 읽혀 버린다.

나는 작품 안에서 지극히 당연하고 평범한 일상적 경험을 조금 뒤틀어 본다.

의미로 닿기 전, 그 짧은 찰나의 틈에 끼어들어 우리에게 너무나 익숙한 것, 문자를 대하는 경험을 새로이 하고자 하는 것이다.

[사이의 관계]는 시리즈 작품이다. 자, 모음이 반복되며 텍스트 속에 섞이기도 하고 겹쳐지기도 하며 거꾸로 쓰고 순서를 바꿔 쓰기도 한다. “사이”라는 단어는 나에게 화두와도 같은 의미를 가진다. 나는 항상 “사이”의 인간이 아닐까 라는 생각을 해왔다. 완성형이 아니라 무언가로 되어가는 과정 속에 있는 사람, 어른과 아이의 중간형이랄까. 문자를 매개로 작업하면 회화작가인지 서예작가인지 묻는 사람들이 많다. 정의 내려지기 전, 과정의 것들은 많은 설명을 요한다.

사람들은 미지의 것을 접하면 정의 내리고 분류해야 안심하는 경향이 있기에 경계 사이에 있는 것에 심리적으로 큰 불편함을 느낀다. 하지만 나는 그 ‘틈의 것’들에 더 매력을 느낀다. 시간적 여백, 공간적 틈, 관계의 사이 불안하기도 하고 불편하기도 한 에너지를 작품으로 표현하고자 한다.

[색다름] 작품에서는 건축적 특성을 가진 한글에 입체성을 더 강화하고자 하였다. 단어의 획을 모서리를 가진 형태로 표현함으로써 다양한 소실점으로 보는 듯한 시각적 경험을 준다. 여러 방향으로 틀어서 보는 행위는 공간성과 시간성의 변화를 뜻한다. 우리의 시선과 소실점이 움직이고 있으며 다양한 각도로 보는 개개의 다른

기준이 함께 존재하고 있음을 이야기하고 싶다. 개개인의 “색다름”이 교차되고 반복되면서 새롭게 패턴화 된 또 다른 “색다름”을 만들어 낸다.

글씨의 무의식을 깨우는 한글실험 작가 **문혜성**

텍스처와 텍스트의 조화점을 찾는 작업을 하고 있다.

문자를 이루는 선들이 언어적으로 약속된 제 위치에 있으면서도 경계에서 미묘하게 벗어나며 만드는 패턴을 작품으로 표현한다. 홍익대학교에서 섬유미술의 전공하며 매력을 느꼈던 서피스의 촉각적 텍스타일도 작품에 많은 영향을 주었다. 의식적인 단어의 반복이 명확한 메시지를 담고 있지만 문자와 이미지의 경계를 넘나들며 텍스트로 읽혀지기 전 텍스처(이미지)로 먼저 다가가도록 다양한 실험을 하고 있다. 글자의 선은 덧대어지거나 색칠되지 않고 일필휘지로 순간에 모든 필의를 담는다. 선이 글자일 수 있는 범위 안에서, 획이 그어지는 찰나의 순간에 선과 선 사이 공간의 여백을 최대한 누리며 조형적 자유를 가지고 돌아본다. 나는 그 즉흥성에 아름다움을 느낀다.

17. Joohyun Park 박주현

“Message from Earth” (2020)

Golden Record is one of the most symbolic objects containing our unrestrained curiosity. We are still clueless about how and when it will be interpreted. But by the time it reaches the destination, our next journey would have already begun.

골든 레코드는 인류의 호기심을 대변하는 상징적인 오브제다. 이 메시지가 언제 어떤 방식으로 해석될 진 모르지만, 아마 목적지에 도달할 즈음 우리의 다음 여정은 이미 시작됐을 것이다.

Joohyun Park is a Seoul born, New York based media artist working at the intersection of art and technology. The relationship between space and human, how the one reflects and refracts the other, is something that he has been exploring. He believes in technology as a creative medium and the elegant way it translates ideas into a wide spectrum of emotions.

박주현은 서울 출생의 미디어 아티스트다. 그는 인간과 우주의 관계에서 파생된 생각들을 뉴미디어 매체로 담아낸다. 현재 뉴욕에서 활동중이며 오늘도 여러 실험적인 작업들을 하고 있다.

18. Thomas Pickarski

“The World Takes A Breath” (2020)

The World Takes A Breath is a personal essay set in New York City during the pandemic of 2020. The storyteller takes us through the setting and ultimately states his personal response.

I am a multi-media visual and performance artist.

I have had solo exhibitions throughout the U.S. including at The Cultural Center of Cape Cod in Massachusetts. My first solo exhibition, The Middle of Nowhere, which consists of 32 B&W photographic prints depicting primarily arctic landscapes, toured 7 U.S. exhibition venues and was then acquired in its entirety by the permanent collection of the Berkeley Art Museum in Berkeley, California. My recent photographic exhibition Floating Blue, which features arctic icebergs, debuted at the Czech China Contemporary Museum in Beijing, China, in the fall of 2017, and is currently touring 11 U.S. cities. My new essay film, Under A Pandemic Sky will premiere at the Oakland International Film Festival, Oakland California, in the fall of 2020.

I live in New York City.

19. R. Prost

“Enchiridion No.33” (2017)

“Enchiridion No.158” (2017)

These pieces come from a collection entitled "Enchiridion."

The title "Enchiridion" was borrowed from a work by Stoic philosopher Epictetus (55 - 135 C.E.). The word enchiridion translates from the Greek as "in the hand" or "handbook". The Enchiridion of Epictetus is a compendium of practical advice and ethical precepts for living a moral life. This version is somewhat different.

The pieces are comprised of instructions which have been gathered from a wide range of sources and reassorted algorithmically. The instructions arrive from everywhere – from toothpaste boxes to fire extinguishers, from microwave meals to electrical wiring diagrams. This abundance has been distilled into what is most useful and presented in simple, easy-to-understand doses, unfettered by common sense.

I was born and raised in Chicago. My background is in literature more than the visual arts. I have always been interested both in the visual aspects of language and the contexts in which language is found. Early on, I began experimenting with typography and visual poems. My explorations of language led to making what I term "literary objects" -- small constructions of wood which incorporate words, thereby forming a new entity. Being interested in language inevitably leads one to the book, so I also make artist's books and book objects.

20. Deborah Sfez

“RELATIONSHIPS” (2017)

Deborah Sfez is a multidisciplinary Israeli artist, born in 1964, working in Côte-D'Ivoire and Israel. She is a recognised Artist in Israel and internationally and has won several photography and art awards. Her work can also be found in the archives of several Museums. Her tools are photography, moving image, filmed performance accompanied by texts and music and sound composition. Her path, atypical, begins with studies of literature and languages and then by learning the trades of Fashion and Theater Costume.

Today her work mainly talks about the ups and downs of human existence, she talks about the experience of existence, partnership, how to overcome an illness, the fear of life, the beauty of being a woman and the impossibility of being perfect.

Photography, for her, means a creative research. She started her work with a series of hundreds of self-portraits by transforming her appearance into many different characters using costumes, make-up and wigs. Later, she began using these various self-portraits in a more complex way creating photographic installations or in more constructed videos, including texts that she wrote, and soundtracks composed exclusively for each work. Coming from a country like Israel, where cohabit multiple cultures, the main objective would be to find equality for all human beings, regardless of their cultural background, because we are all born one day and therefore must die, man or a woman.

21. Kim Turru

“A Secret Poem Series[1][2]” (2020)

[1] “The cry of a Biikjo that looks like me... oh, at the other side of the sea”. Two Korean fathers and two Mexican mothers talking in their mother tongues to their mixed ethnicity children. The conversations has been intervended through digital processes in order to shows only the phenomenological aspects and characteristics of both

spoken languages, such as rhythm, pitch, speed and tone. Korean father 0,0 – 3:23 min | Mexican mother 3:22 – 6:27 min | Korean father 6:25 – 9:46 min | Mexican mother 9:47 – 12:58 min.

[2]"Flowers flying through the sky, flowers I didn't give to you". Video images recorded in Mexico and South Korea, the audio refers to the Korean poem Night counting stars by Yun Dong-ju, interpreted by a person I have a close relationship with. The video, the sound and the written words maintain a deep connection between them, and keep playing with each other hiding and exposing at times the meaning contained in there.

In A Secret Poem Series I use personal experiences and aspects of my life to reflect through written, visual (video and collage/photography) and sound based poetry using Spanish and Korean languages, about the idea of identity, language, intimacy, belonging, and the irony about what is public and what is private, that is to say, about a desire to keep certain level of privacy but at the same time the need to show ourselves, at least a little bit, to the other through traces and prints that could perhaps give access to that other person willing to enter into this world of meanings and be able to reach and touch our intimacy, also allowing us to re-think and re-build ourselves and our identity through them. Each poem is written half in Spanish and half in Korean, both languages interconnected with each other and accompanied by a visual or sound element that contains a deep relationship with the message hidden in there, so the person trying to have access to its meaning, in a first stage at least, should make use of different practices such as translation, observation, listening, contemplation and interpretation, motivated by a constant curiosity to go further in order to get deeper into that other's intimate truth, and the secret contained in there but waiting to be unfold, little by little, by them.

The main structure of this series relates to the way a Haiku works. A Haiku is a very short form of poetry represented by the juxtaposition of two images or ideas manifested in a total of 17 syllables. These images or ideas usually express complex and abstract emotions or concepts through austerity, independency of context, simplicity and subtlety, also using direct or indirect references to seasons of the year, nature and/or the observation of everyday objects and life. Each written sentence in this series has 8 syllables (a total of 16 syllables), and the third element (video, collage/photography and sound) works as substitute for the syllable number 17.

Visual and Digital Media artist who, through multidisciplinary art practices in the contemporary field, explores and reflects about topics related to language, translation, communication and uncommunication, identity, culture, and human relationships and connections in a global and digital era, among other themes. Some of his latest art works are based on Korean and Spanish language, as well as cultural and social Mexican and Korean phenomena regarding personal human connections. His production includes video art, animation, sound art, interactive art, art performance, photography, collage, writing, mail art, installation art, illustration, intervention art, and projects developed with mixed mediums. With national and international art exhibitions and collaborations, participations in international events and activities related to contemporary art and education, as well as works for the commercial and cultural field, he obtained the Bachelor of Digital Arts degree at the Art Faculty of the Autonomous University of the State of Mexico.

22. Mark Wittig

"Mark's Educational Visual & Oral History" (2017)

The lived experience of learning disabilities is the primary subject matter for my creative research. As a youth, I attended the Child Study Center for three years, a school in a teaching hospital, where I became intrigued with disabilities research. I am inspired by the larger learning-disabled community to create artworks that comment on the learning disabled experience with language, and question the prevailing systems of education (and culture) which devalue fluencies and skills outside prevailing norms. To this end, I create artwork that engages in a social practice that examines societal constructs of literacy and personal empowerment.

With this project, Mark's Educational Visual & Oral History, I have documented my personal experience of being part of the learning disability community through photographic images and an oral history recording of my mother

talking about my educational path in life. With this photographic and sound installation I want to encouraged the viewers and listeners to talk freely about the terms, symbols, traits, features, history, and oral history of learning “dis-abilities / differences”.

For some viewers, the work I create is a metaphor for the frustration I and others have felt living in a society that devalue fluencies and skills outside prevailing norms. With my creative practice, I am using my skills and fluencies as an architect, educator, and artist to build a long-term creative practice that will allow a free and open conversation about education. I am always striving to develop new work that precisely combines elements which clearly emphasize the empowerment potential of creating artwork that openly talks about the history of education and the lived experience of learning.

Mark Wittig has a long history of exhibiting his art work regionally, nationally, and internationally. The first exhibition he organized and exhibited in was, Art by Architectural Students, at the Fay Jones School of Architecture and Design at the University of Arkansas in Fayetteville, Arkansas in 1995. The first international exhibition his artwork was part of, was Oklahoma in London, at the Diorama Arts Centre in Central London. Two of the early national exhibitions were, Revealing Culture, at the Smithsonian Institute International Gallery in Washington, DC, and Derivative Composition, at the Terrace Gallery of the John F. Kennedy Center for the Performing Arts in Washington, DC. One of the recent museum exhibition Mark’s artwork has been part of, is Beautiful Minds – Dyslexia and the Creative Advantage, at the Science Museum Oklahoma in Oklahoma City. Mark Wittig is currently a Photography & Design Instructor at North Little Rock High School an urban public school in North Little Rock, Arkansas. Mr. Wittig has a Bachelor of Architecture with a Minor in Painting from the University of Arkansas, a Bachelor of Fine Arts in Drawing & Photography with a Minor in Art History from The University of Tulsa and a Master of Fine Arts in Photography & Open Media from The University of Tulsa. With this diverse education Mark has worked as an architectural designer, architectural illustrator, illustration editor, creative assistant, teaching artist, and a working artist.

23. Won Yeiji 원예지

“재미없는 천국(Boring heaven)” (2020)

아랍문자, 러시아의 키릴문자를 거쳐 영어의 알파벳을 차용한 현재의 우즈베크어를 이미지와 함께 화면 속에 우즈베키스탄 풍속화 (2018년부터 2020년까지)라는 형식의 새로운 세계로 재구성하였다.

언어형식은 눈에 보이지만 그것이 가진 의미는 보이지 않는다. 또한 언어표현은 외부 세계의 존재를 지시하므로 언어와 외부세계는 대응하며 이 세계는 곧 나에게 언어이자 그림이 된다. 하지만 일상의 어떤 존재가 서로 다른 언어형식으로 정확히 묘사될 수 없는 이중적 세계의 간극이 느껴지는 순간이 있다. 그 순간 느끼는 낯설음과 아이러니한 지점을 포착해 또 다른 세상을 창조하는 작업을 하고있다.

모든 이미지는 2018년부터 2020년까지 작가가 우즈베키스탄에서 직접 보고 경험하고 목격한 것들의 기록이다. 모든 오브제에는 각자의 이야기가 담겨있다

모든 문자는 또한 작가가 말하고 듣고 읽고 썼던, 그리고 지금은 작가에게 서서히 잊혀지고 있는 우즈베크어이다. 한국화의 전통재료인 먹, 호분, 방해말 등과 우즈베크에서 발견한 먹는 돌(KESAK)을 혼합하여 화면 속 재료의 물성과 이미지 그리고 문자와의 낯선 조화를 생각했다.

잠시 눈의 초점을 거두고 오브제들과 마주하면 그들이 우즈베크어로 건네는 말없는 이야기들이 들릴지도 모른다.

The current Uzbek language, which borrows the English alphabet through Arabic and Russian Cyrillic scripts, is reorganized into a new world in the form of Uzbekistan genre painting(2018 to 2020) with images.

The language form is visible, but the meaning of it is not visible. In addition, language expression indicates the existence of the outside world, so language and the outside world respond, and this world becomes a language

and a picture to me. However, there are moments when the gap between the two worlds cannot be accurately described in different language forms. She is working to create another world by capturing the strangeness and ironic points she feels at that moment.

All images are records of what she saw, experienced, and witnessed in Uzbekistan from 2018 to 2020. Every object has its own story.

All letters are also Uzbek, which she spoke, heard, read, and written, and is now slowly forgotten by the writer. By mixing the traditional materials of Korean painting and eating stones (KESAK) found in Uzbekistan, She thought about the material properties, images, and unfamiliar harmony with the text.

If you take your eyes off the focus for a moment and face the painting, you may hear the silent stories of the objects in Uzbek.

일상의 오브제, 환경, 상황을 새로운 의미로 담아내며 그 속에서 예민한 감각으로 캐치한 감정과 아련한 기억을 조형언어로 스토리화하여 말하는 그림을 구현하고자 한다.

24. Huidi Xiang

“what does mickey smell like” (2019)

what does mickey smell like? is a text-based artwork in which the artist speculates the smell of Mickey Mouse from both her research and her personal experience. The text, in the format of a perfume note, presents a poetic imagination of the smell. Top notes are based on the video footages of Mickey Mouse cartoons. Middle notes come from the imagination of the physical materiality of Mickey. Base notes are based on artist's childhood experiences and memories.

Huidi Xiang was born and raised in Chengdu, China. She is currently a third-year Master of Fine Arts in Art candidate at Carnegie Mellon University in Pittsburgh, Pennsylvania, USA. In her art practice, Huidi combines the language of cartoon animations and that of architecture design to create drawings, objects, and mixed media installations, cultivating a playful yet forensic gesture to dissect the power structures associated with pop-cultural imaginaries in late capitalism. Huidi's work have been exhibited at venues internationally, including Powder Room in Pittsburgh, USA, Center for Architecture and Design in New Orleans, USA, South London Gallery in London, UK, and Yiiie Gallery in Chengdu, China.

25. Unyon Yang 양은연

“The other side”(2020)

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

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

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

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

26. Jaesik Yoo 유재식

“Distancing” (2020)

“Distancing” (2020)

The <Distancing> series was made during its career in New Delhi. Travelers in our country have negative reviews about the city. In particular, there have been cases of sexual harassment, and there are many reports that are actually related to it. News reports from around the world indicate the facts, and that negative prejudices do not stem from lies as people experience various sex crimes, theft, assault, and verbal battles there and post various videos.

But the re-created place in my experience was not something that could be simply dismissed. The meaning of the space varies depending on what people have experienced, heard, and seen.

While carrying out the schedule, it was a time when a number of scandals involving celebrity sex scandals were reported in Korea. In fact, big sex crimes have been the headline of the news in Korea for the past few years, which means that we recently have the right perception of sex and want to condemn it. However, it means that Korea is not a safe zone because of sex crimes, and that we should think about the space we live in.

The <Distancing> series collects and releases the stories and collision elements of the person who wanted to shout out in the midst of the cultural conflict that they felt there. On top of the seemingly peaceful pictures, articles containing incidents in India, insulting words and their arguments in the video, and unpeaceful phrases are placed together, and their flesh is graphically erased, making it impossible to know what kind of culture story they are and making it universal.

<Distancing> 시리즈는 뉴 델리(New Delhi)에서 활동할 당시 만들어졌다. 우리나라 여행자들의 해당 도시에 대한 인상은 부정적인 평이 많다. 특히 성희롱을 경험한 경우도 있었고 실제로 그것과 관련된 여러 보도를 찾을 수 있다. 세계 각국에서 보도되는 기사들은 사실을 나타내고, 사람들이 그곳에서 각종 성범죄, 도난, 폭행, 설전 등을 겪고 다양한 영상들을 올림으로써 부정적인 편견이 거짓으로부터 비롯된 것이 아님을 피력한다.

하지만 나의 경험 속에서 재창조된 그 장소는 단순히 그것만으로 치부될 수 있는 것은 아니었다. 이렇게 사람마다 경험한 것과 들은 것, 본 것이 다름에 따라 보이는 공간의 의미는 달라진다.

일정을 수행하고 있을 때, 우리나라에서는 유명인들의 성추문과 관련된 파문들이 다수 보도되던 때였다. 실제로 근 몇년간 우리나라에서 굵직한 성범죄들이 뉴스에서 헤드라인을 차지하고 있으며, 이는 우리가 최근에 성에 대한 올바른 인식을 갖추고서 이에 대해 규탄해하고 싶어한다는 뜻이기도 하다. 하지만 그만큼 아직까지 내재되어 있고 결국 우리나라도 성범죄와 관련해서 안전한 지대가 아니며, 우리가 사는 공간에 대해 거리를 두고 생각해봐야 한다(distancing)는 뜻이다.

<Distancing> 시리즈는 그 곳에서 느꼈던 문화적 충돌의 간극 속에서 외치고 싶었던 당사자의 이야기, 충돌 요소들을 수집하여 작업에 풀어놓는다. 보기엔 평화로워 보이는 사진 위에 인도에서의 사건사고를 담은 기사들의 문구, 영상에서 등장하는 모욕적인 말과 그들의 주장, 평화롭지 못한 문구 등을 함께 배치하고 그들의 살결을 그래픽으로 지움으로써 어떤 문화 속 이야기인지 알 수 없게 만들고 보편화시킨다

Yoo, Jaesik is an artist who works on the hidden stories of space and place. He is active in many ways, ranging from following the pure painting style with materiality on top of the canvas to overlapping the style of photography and painting, creating new digital art using graphics in pure photography, and expressing it as a video work. He mainly experiences and reproduces the conflicts between space and space in a broad sense, and focuses on the gaps created by it. Now, as a member of the public art project team, he is active in promoting certain places.

유재식은 공간과 장소의 숨은 이야기를 작업하는 작가이자 아티스트이다. 그는 화폭 위에 물질성을 담은 순수회화 양식을 따르는 것에서부터 사진과 회화의 양식을 겹치기도 하고 순수사진에 그래픽을 이용해 새롭게 디지털아트를 창작해내기도 하며, 영상작품으로도 표현하는 등 다방면으로 활동하고 있다. 그는 주로 넓은 의미의 공간과 공간 간의 충돌들을 경험 및 재현하고, 그로 인해 생기는 간극에 집중해 작업에 임하고 있다. 지금은 현재 공공미술프로젝트 팀의 일원으로서, 특정장소의 활성화를 위해 활동하고 있다.

27. Ihsu Yoon 윤이수

“The Light” (2010)

John 8:12 in the Bible says, When Jesus spoke again to the people, he said, “I am the light of the world. Whoever follows me will never walk in darkness, but will have the light of life.” To spread this Gospel, the metaphor of light and darkness was used in the video.

성경의 요한복음 8장 12절 구절인 "예수께서 또 말씀하여 이르시되 나는 세상의 빛이니 나를 따르는 자는 어둠에 다니지 아니하고 생명의 빛을 얻으리라"을 빛과 어둠이라는 메타포를 이용해서 영상으로 표현했습니다.

Ihsu Yoon is a CG artist with a background in art, design and architecture. His works are featured at festivals, such as SIGGRAPH in Vancouver and Onedotzero Adventures in London. Currently, he is a freelance artist / director working with many award winning studios including 1stAveMachine, Blur Studio, Giantstep, Method Studio, Psyop, The Mill and Karim Rashid.

윤이수는 컴퓨터그래픽 아티스트입니다. 그의 건축 백그라운드에서 영향받은 컨셉추얼한 작품들은 씨그래프, 원뿔제로와 같은 세계적 페스티벌들에 수차례 소개되어 왔습니다. 2010년에 뉴욕의 스쿨오브비주얼아트 석사과정을 이수하고 세계의 여러 메이저 컴퓨터그래픽 광고회사에서 아티스트/디렉터로 활동중입니다.

28. Hyeoung Nae In 형내인

“Orange phosphorous #2 (faed to grayOrange phosphorous #2 (fade to gray)” (2019)

Everyone has a sweet and bitter moment once in their lifetime through watching impressive scenes. To me, color is like impressing someone and, at the same time, sneaking up of anxious pain by putting melody to words and squealing along the song. The military figures in this work are in simple forms that are made through repetitive expressions and show the behavior of the senses that do not end.

This military figures show the apparatus inside of the canvas' frame by enchanting orders of military formation such as, 'Attention', 'Get down', 'take over the magazine', 'ranger center', 'ranger self', 'fire control', 'shooting position', 'order arms and fire single shot', 'bolt retrieve 2,3 times', 'mark time march', 'fire arms from readied soldier', 'fire' and so on. They show various impact by distances adjacent to each other. Just as the scenes that are dry and very think and cramped move into the canvas.

War has always existed in long history, and incidents are constantly happening today, and children in the country on the other side of the earth carry guns under God's name. Under their justice and belief, they are willing to bomb all over their bodies and commit suicide attacks on the other side of the people they believe to be enemy soldiers. It's a story of an "other man" in the land farthest from us, but unfortunately our situation is not very good either. Since the Korean War broke out decades ago, we have lost too many things and have forgotten them.

In my work, a white phosphorous shell, which is one of the most heinous murder weapon, is being used as a source material. Ironically, this weapon is called 'Angel of Death' because it falls down from the sky to the ground in a beautiful way like an angel's wings in contrast to the notoriety, and has been prohibited to use even in wars, since once catching a fire, it never goes off until the target is completely burned down. Once any one is hit by this flame of terror, there is nothing for it but to just wait for a death with terrible pain until the skin and guts all burn out unless a burning part of a body is amputated in the beginning. Just like the ruthlessness that was hidden behind the beautiful flames shown in a white phosphorous shell, our daily life and scenery that are peaceful and beautiful are felt like a precarious single-rope walking in my eyes.

My work has been proceeded by portraying the pains of Geochang where I was born and has a painful historical accident called 'Civilian Massacre of Geochang', and is now changing to a realistic anxiety, not just a historical perception with an enlistment of my twin brother in the army who I have been felt that we both are one. This seems to occur due to an association with my anxiety or obsession. A large group of people, who I am

obsessively portraying, all have lost the shapes of eyes, nose and mouth, and just are groaning due to a pain by getting tangled each other within a mayhem.

A change of colors exhibited in the work of orange phosphorous depicts a process of death in a war. A number of young people with no faces that were once lively skin color are bleeding in crimson by the destructive weapons of war, burning to black, turning to gray ashes, eventually returning to a white naught

누구나 한번쯤 인상적인 장면을 통해 달콤하고 아린 소통을 경험한 적이 있을 것이다. 본인에게 색이란 가사에 곡조를 붙여 목소리로 노래를 즐라대는 듯 감동을 선사하는 것과도 같고, 엄습해오는 불안한 고통과도 같은 것이다. 작업에서의 군상들은 반복적인 표현방식을 통해 만들어지는 단순한 형태이며, 종식되지 않는 감각의 행위를 보여주게 된다.

이 군상들은 '엎드려뻗쳐', '전체 부대 차렷', '탄알집 인계', '탄알집 결합', '유격기준', '유 격 자 신', '사격 통제', '사격 지위', '조종간 단발', '노리쇠 2,3회 후퇴', '전진', '준비된 사수로부터 사격 개시', '격발'등의 구호를 외치며 캔버스 프레임 안의 영역으로 모습을 비춘다. 이들은 서로 이웃한 거리들에 의해 다양한 파장을 보여준다. 공간이 메마르고 아주 웅색하고 비좁게 움직이는 장면들이 캔버스 속으로 뛰어드는 것처럼 말이다.

오늘날에도 우리나라의 지구반대편에 있는 국가에선 신의 이름아래 아이들도 총을 든다. 그들은 자신의 정의와 신념하에 기꺼이 온몸에 폭탄을 두르고 적군이라 믿는 반대편의 사람들에게 자살공격을 감행한다. 이는 우리와는 가장 먼 땅에서 일어나는 '남'의 이야기지만 애석하게도 우리의 상황 또한 그다지 좋지 않다. 수십 년 전 한국전쟁이 발발한 이래로 가까운 과거를 거쳐 오늘날까지 우리 또한 너무 많은 것을 잃어왔고, 잊어가기 때문이다.

나의 최근 작업에선 가장 악랄한 살상무기중 하나인 백린탄이 소재로 활용되고 있다. 아이러니 하게도 그 악명과는 대비되게 천사의 날갯짓처럼 아름다운 모습으로 하늘에서 땅으로 떨어지기 때문에 '죽음의 천사'로 불리며 전쟁에서조차 사용이 금지되고 있는 이 무기는 일단 불이 붙으면 대상을 완전히 연소시키기 전까지는 결코 꺼지지 않는다. 이 공포의 불꽃에 맞은 사람들은 초기에 불이 붙은 부위를 절단하지 않는 이상, 본인의 살갓과 내장이 모두 타버릴 때까지 그저 끔찍한 고통 속에 죽음을 기다리는 것 말고는 다른 도리가 없다. 백린탄에서 보여지는 아름다운 불꽃의 이면에 숨은 무자비함처럼 우리의 평화롭고 아름다운 일상들, 풍경들은 나의 눈에는 마치 위태로운 외출타기처럼 느껴진다.

'거창양민학살'사건이라는 아픈 역사를 지닌 거창에서 태어나 고향의 아픔을 그려내며 진행되었던 나의 작업은 한 몸같이 느꼈던 쌍둥이 동생의 군 입대를 계기로, 역사의 인식이 아닌 실재하는 불안으로 바뀌어가며 변화하기 시작한다. 이는 나의 불안증, 강박증과도 연관되어 생겨난다. 내가 강박적으로 그려내고 있는 수많은 군상들은 본인의 눈,코,입의 모양도 잃어버린채 익명의 도구가 되어 야수라 속에서 서로 얽혀 고통에 신음하고 있을 뿐이다.

Orange phosphorous의 작업에서 보여지는 색의 변화는 전쟁 속에서의 죽음의 과정을 이야기하고 있다. 생기 있는 살색을 가졌던 수많은 얼굴 없는 젊은이들은 전쟁의 살상무기에 의해 진홍빛 피를 흘리고, 새까맣게 타오르고, 회색빛 재로 변하여, 새하얀 무로 돌아간다.

군인이라는 개체를 무수하게 반복해서 군상을 만들어내는 작업을 하고 있다. 구상이 만들어내는 반추상 화면이라 할 수 있는 나의 작업은 축적된 기억에서 현실적 언어 행위로 발화된 행위의 입체적 패턴이자 반복되는 레이어드가 중첩되면서 이루어지는 색채의 패턴 과정에 중점을 둔 반투명적 패턴을 보여준다.

익명의 존재로서의 성(盛)과 쇠(衰)의 양상으로도 나타나는 패턴의 과정들이 세계와 다르지 않다는 생각을 하고 있다. 허나 군대는 전쟁을 억제시켜주는 가장 효율적인 장치 중 하나이기 때문에 분단국가인 우리나라에 분명히 필요하다고 생각한다. 생명이 오가는 상황 속에서 가장 빠르고 효율적인 의사소통을 위해서 군대와 같은 조직문화가 가장 필요한 집단 중 하나이지만, 이로 인해 야기되는 어두운 단면들이 많다.

필자는 캔버스 화면 속에서 그저 작은 부분이 되었을 뿐인 인간상을 통하여 수직적인 조직문화에 대해 골몰하며 색채를 이용해서 전쟁의 광기 앞에 죽음에서 무로 사라지는 과정을 표현한다.

이러한 전쟁과 군대의 광기에 가까운 어두운 단면들을 기억하고, 오늘을 파악하여 미래를 대비할 수 있는 작업을 하고 있다.