

## Breath 2023

CICA Museum

June 21 - July 9, 2023

2023.04.05 - 04.24

**Featured Artists** 참여작가: **Jan Adamove, Anhyeong (안형), S. Riley ART & Lewi London, Bela Balog, Claudia Borgna, Michelle Soo Cho, Katarina Chyrva, Abdoul-Ganiou Dermani, Alex Garikovich, Karolina Gliniewicz, Yun Jeong Gong (공윤정), Han Jungwon (한정원), Erika Heffernan, Duwenavue S. Johnson, Mohsen Keiany, Keight, Minjeong Ki (기민정), Kim soo young (김수영), TAMMY MIKE LAUFER, Lee Eul (이을), Lee SeoJin (이서진), Lee SeungAh (이승아), Cesar Mammadov & Ayan Aziz Mammadova, Alexandra McGuinness, Benjamin Murphy, Arrigo Musti, Chris Myhr, Oh JunYeong (오준영), Mina Park (박미나), Paek EunJi (박은지), Dasha Pears, Thomas Pickarski, RyuHojin-Nohjin (유호진-노진), Anton Sidko, Eszter Sziksz, Unyon Yang (양은연), Jaemi Yoo (유재미), Yoo, Jung Min (유정민), Jun Zhang**

The international exhibition "Breath" features 41 artists worldwide. The show includes photography, 2D digital art, video art, interactive art, drawings, paintings, sculptures, installation art, environmental art, and activist art dealing with issues of life, environment, politics, welfare, air pollution, fine dust, radioactive contamination, welfare, health, and the Covid-19 pandemic.

국제전 "Breath"에는 41명의 전 세계 작가들이 참여합니다. 본 국제전 제목인 **Breath**는 사람이 들이마시고 뱉는 숨을 의미하며, 이와 관련된 삶, 환경, 정치, 복지, 대기 오염, 미세먼지, 방사능 오염, 건강, 코로나 팬데믹 등을 주제로 한 작품을 소개합니다. 사진, 드로잉, 회화, 뉴 미디어 아트, 영상, 조각, 설치 작품, 환경 미술 및 행동주의 미술 등 다양한 장르의 작품을 전시합니다.

### Jan Adamove



#### "GOLDEN BUZZER"(2022)

In this video I try to confront past and present. It is partly a dialogue with time, in which existential anxiety attempts to sublimate into a celebration of being. GOLDEN BUZZER ironically refers to the fact that the important thing is not the TV show, but the "show" of life.

**Jan Adamove** (1971 / Lucenec): Visual artist, film theorist and pedagogue. Since 2004, he has been working as an assistant professor at the Department of Intermedia and Digital Media (Faculty of Fine Arts, Academy of Arts in Banska Bystrica / Slovakia). He devotes himself to experimental video films in which he focuses on topics such as: memory, power, movement, time.

### Anhyeong (안형)



#### "Whole Cake" (2022)

**Anhyeong (안형)**: 부드러운 흙의 질감을 극대화한 기법으로 외로움을 치유하는 작업을 한다. 인간은 누구나 집단에 소속되고 사람들에게 수용 받고자 하는 욕구가 있다. 이번 작품을 통해 나의 시선에서 관망하는 완벽한 세상과 그 속에 하나의 오점으로 존재하는 나의 관계성을 기록했다.

I work on healing loneliness using soft-textured slip. Everyone has a desire to belong to a group and to be accepted by people. I expressed my relationship with the world that seems perfect except for me.

### **S. Riley ART & Lewi London**



#### **"Searching for Utopia" (2023)**

A short film created to explore our vulnerability through human expression. Sequencing our behavioural patterns when matched with someone of equal energy. The scene is set across a vast yet unfamiliar utopian landscape. As we discover the similarities in energy between two strangers.

The feeling of fear, bewilderment and peculiarity intensifies their need to unite.

As we witness both sharing a moment of euphoric peace and tranquillity.

We are prone to think and accomplish our goals with a secular mind set. At times failing to understand the importance of human connection

Directed by S.Riley Art & Lewi London

Created/ Written & Narrated by S.RileyArt

Actors - Billy X & Chanelle Luke

### **Bela Balog**



#### **"The Origin" (2022)**

The need to understand our origins is as old as humanity itself. How did the miracle that a thinking, society-building civilization arose from a single-celled being?

The moment that changed everything. The combined power of the universe and the oceans. The power of water. But there is always the question of whether this was enough, or if there was a need for some higher power?

**Bela Balog** was born in 1970 (Senta). He lives and works in Budapest, Hungary. He considers himself primarily as a digital artist of deconstructivism and futurism. He mixes a lot of architectural elements into his digital works. These create a sense of chaotic structure, increasing the dynamism of the work. What also draws the audience to decipher these images are the recognizable figures or silhouettes. In the future, he wants to follow this imagined path and create more new series in the same style.

There is a strong visual language throughout the whole artworks that allows these pieces to be read as a timeline. Within each individual work there are multiple scenes layered into each other and showcase a passage of time that is expanded upon as we look throughout the entire series. Each piece feels like we are looking around an environment that is active and lively. When looked at together, we begin to see a more complete experience of life from the views inside and outside an environment. Interestingly a lot of the architectural elements are very reminiscent of work of deconstructivism and futurism.

All his artworks are a process of a story, a plot. Stories that surround his narrower or wider environment. Sometimes it's a simple newspaper article or a photo inspired, but there are times when it's a literary work, a movie, or the streets around his residence, the riverside, or the people. Bela Balog's work mixes reality and imagination. Telling his pictures and also experiencing reality. Reality can also be displayed in the imagination. Its detailed image processing is in line with these considerations. It helps the viewer understand the tale, but also leaves an open door for everyone to experience their own imagination and reality. The goal of Bela Balog is clearly to grasp the point. His topics are therefore often about the most problematic things like death, loss, illness, domestic violence. But it displays the most beautiful things in life as well as birth, love, joy, beauty.

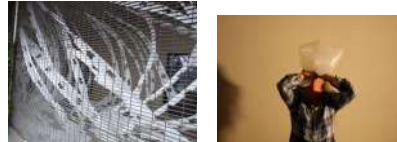
The common language of all these images is the color world of Bela Balog, which deliberately draws the attention of the viewers loudly.

Bela Balog has developed a completely unique digital technique that uses both photographic and drawing elements. His works are being created in a unique self-developed digitization process. He is constantly developing this technique and experimenting with new techniques.

All digital works by Bela Balog are unique (1/1 limited edition), with Certificate of Authenticity, signed by the artist.

Bela Balog's artworks have been shown in galleries and art magazines in many countries (USA, UK, Switzerland, Hong Kong, Singapore, Italy, Belgium, Greece, Germany, Austria, Spain, Netherlands, Hungary, etc.).

### **Claudia Borgna**



#### **“DON'T STEAL MY BREATH” (2011), “When I breathe you breathe, when you breathe I breathe” (2015)**

*Don't steal my breath* - Video performance at Centraltrak, University of Texas at Dallas, 2011.

Thousand of recycled single use plastic bags become alive with the breath of wind and air, the artist too interacts with the immersive environment she created. The elements, the bags and the artist, together create a moment of poetry. Music: 'La minute exquise' composed by Richard Dubugnon

*When I breathe you breathe, when you breathe I breathe* - Video documentation of the live performance at Otis, Los Angeles, 2015.

Breathing with and into a recycled, white, single use, plastic bag with the intention to synchronize the breaths of the audience with that of the performer so to create a collective participatory moment.

**Claudi(a) Piripippi (Borgna)** were born in Germany and raised in Italy. Their cultural formation developed at the University of Genoa in Italy, at the London Metropolitan University in the UK, and at Otis College of Art and Design in Los Angeles. Their latest works explore their feminist, gender fluid, eco-glitch-femininity. By setting it in relation to the environment, they re-articulate their senses to creatively disrupt and reprogram their body away from patriarchal inculcations.

### **Michelle Soo Cho**



#### **“Sedan” (2022)**

Tires foraged on the shoulders of Interstate-95 are fixed onto wooden frames, nailed, reformed and molded. Pewter sears the surface of the vulcanized rubber showcasing a myriad of alchemical color changes to the facing of the cast. Wallowing with light, hints of gold, purple and silver. Impurities rooted on the remnants of the tires are slagged upon contact with the pewter tracing the action of the object. The molten pewter drains along the grooves and sipes following the momentum of the reconstructed tire until the lulled metal is ferociously drilled apart from the mold, unveiling the patterning of the tread. Peripherally, the draped tires ornamenting wildlife of American highways resembled the urgency and resiliency of the working class amidst the pandemic.

Pairing the found tires with the experimental material, Pewter, made the casting process infinite, resilient, resourceful and returning. Transforming refuse into new commodities, the still pewter sculptures call forth legacies of transportation, migration, and its craftsman. The works consider the political economies of raw materials and their histories in circulation in a transnational context. The casts are returned to the horizontal plane, creating a revised landscape of the found tires, and laid to rest in the myth of Avalon

**Michelle S. Cho** is a Korean-American sculptor who currently lives and works in New York City. Amidst persistent change presented by the pandemic, the only form of ordinary for her existed within a car. To compensate for Covid-19 regulations, she rented out private parking lots to build and exhibit sculptures, and drove up and down highways to rummage for raw materials. The pandemic completely shifted the way she builds objects: completely dependent and attune to changing predicaments and mercurial material changes. Cho has most recently been exhibited in the South Korean Culture Center located in Washington, D.C, Tiger Strikes Asteroid, PA, the

Elizabeth Foundation for the Art's, and The Slade School of Fine Art in London. She is a Fellow at The Republic of Korea Culture Center and received a BFA from The Cooper Union School of Art and her MFA from The University of Pennsylvania.

### Katarina Chyrva



“The Dream Path” (2021), “The Tiles” (2022)

#### *“The Dream Path”*

This work is a part of the Kaleidoscope — the series inspired by the artist's favourite childhood toy. In a kaleidoscope, the mirrors and pieces of coloured glass produce changing patterns when we rotate the tube. It can be viewed as an analogy of changing the point of view resulting in different pictures of the world that ultimately must be integrated into one act of artistic expression. Similarly, in our own lives, the path to achieving our dreams is never straightforward. Every decision we make opens up a new perspective, just like every time we turn a kaleidoscope, a new picture appears. Step by step, we open up new situations and realise life's dreams, just like turning a kaleidoscope. 'I consider it the foundation of my artwork and philosophy of life', says the artist.

#### *“Tiles”*

The viewers can see the abundance of colours and intricate, seamless, repetitive abstract patterns. However, they realise that what they see in the artwork is only a tiny Tile, fragment of a design extending ad infinitum beyond the physical boundaries of the work itself. The purpose of rhythmic, repetitive ornaments is to mesmerise the viewers, giving them a glimpse of experiencing Infinity. Thus, they transcend the material world, which they perceive with their senses, and touch upon Infinity with their mind.

**Katarina Chyrva** is an architect and visual artist living in Poland. She has had two solo exhibitions and participated in numerous group exhibitions throughout Europe, including last year's Nordic Art Fair in Copenhagen. In 2021, her painting 'Transcendence' received an honourable mention in the Luxembourg Art Prize competition. She also often publishes her works in international arts and fashion magazines.

Katarina creates mesmerising paintings that open the viewer to the perception of infinity. The artist experiments with combinations of different media, merging the techniques of traditional painting and computer graphics, through which she has developed her own recognisable style.

Katarina has also been creating a fashion collection of clothes and accessories. where she uses her artwork as ornaments on silk fabric. She started with a collection of silk scarves and dresses adorned with her art.

### Abdoul-Ganiou Dermani



“Wezi (Breathe)” (2022)

Air is an essential element of nature for life, without air there is no life. "Wezi" (Breathe) is a video performance showing the artist breathing with a face mask in different places. Life goes on despite challenges.

**Abdoul-Ganiou Dermani** is a Togolese visual artist based in Stuttgart, Germany. His artistic practice encompasses painting, drawing, mixed media, photography and video.

### Alex Garikovich



**“Hostage” (2022)**

2022 will come into history above all as the year of women's protests. In Iran, when Mahsa Amini was stoned to death, riots against the cruel state system began all over the country. In Russia, when men fled the military mobilization, women became the protagonists of the anti-war resistance. In the armed forces of Ukraine, 15% of military personnel are women, and if we take into account all those involved in the military sphere, then they will be 25%. Women are fighting for the rights and freedoms that were limited as a result of the men's actions. And the word “femininity” takes on new meanings in this new world.

**Alex Garikovich** is a contemporary artist who works with various art techniques, from traditional painting to video art. His path began in 2000 when Alex began his work in contemporary art by submitting his graphic works to the annual reporting exhibition of the Moscow Union of Artists. Since then, he has become a prizewinner and finalist of many international awards, participated in an enormous number of exhibitions, and immersed himself as a curator. His artworks have received acclaim from gallerists, art critics, and curators, covered by a variety of media. Alex's artworks explore severe social themes and problems of states that are close and familiar to him, Russia, where he was born and Ukraine, where since 2004, he has often lived, traveled, worked, and actively participated in various art events. The central theme of Alex Garikovich's work is a person who has acquired “learned helplessness”, and who himself deprives of happiness and freedom. He had been injured so many times that he became submissive, stopped trying to break free from captivity, and avoided hostile environments even when the opportunity presented itself. In March 2022, immediately after the start of Russia's aggression against Ukraine, Alex moved to Georgia, Tbilisi, where he became the curator of a charity exhibition at the Emigration for Action Foundation, which specializes in helping Ukrainian refugees fleeing the war in Georgia.

### **Karolina Gliniewicz**



**“I showed him COVID-19” (2021)**

"I showed him covid-19" is an experimental short film based on a database of 1,233 photos taken during the pandemic. It is about separation, repetition and dreams postponed for another time. It goes beyond the average comfort zone and discovers how artificial intelligence interprets the pandemic period.

**Karolina Gliniewicz** is a transdisciplinary artist exploring the unconventional translations of our senses into experimental art forms and mediums. She is a recent graduate with an MA in Art and Science at the University of the Arts London: Central Saint Martins.

### **Yun Jeong Gong (공윤정)**



**"궤변의 집중" (2023)**

꿈속의 장소 역할인 아스팔트가 반복되는 장면을 무한이라고 결정짓는 형상인 반복되는 원형의 형상을 보여주고 목적지를 계속해 파괴 삭제 시키려는 시도를 한다. 아스팔트 포장 과정 중 다짐에 필요한 타이어 로라(바퀴)를

생산이 아닌 해체의 행위를 시작으로, 원형의 아스팔트 판이 계속 회전함에 따라 둘의 상호 마찰에 따른 부스럼은 계속해 이루어진다. 서로가 조금씩 갈리면서 생기는 마찰음은 꿈속 세상, 혹은 어린 시절 그 꿈을 꾸던 내가 더 다가오지 말라고 하는 것 같다. 그들은 공포나 불안이 아닌 그 세상 안의 편안함을 주장한다. 이로써 작가 개인의 불안한 감정의 해소를 경험하게 하고, 관객도 자신의 불안과 그 해소에 대해 청각으로써 다시한번 생각해 볼 수 있는 계기가 되었으면 한다. 미묘한 마찰의 극대화를 위해 바퀴에 페인트를 칠하고 점점 갈리는 과정을 보여주며, 전시 공간에서 온전하게 두 개체의 마찰음에만 집중할 수 있도록 소리가 증폭된 헤드셋을 끼고 계속해 돌아가는 아스팔트를 바라보는 행위를 하다보면 마치 잠에 들것만 같다.

It attempts to continue destroying and deleting the destination by showing a repeated circular shape, which determines the repeated scene of asphalt, the role of the place in the dream, as infinite. In the asphalt pavement process, tire rollers (wheels) necessary for compression are not produced, but dismantled, and as the circular asphalt plate continues to rotate, swelling due to mutual friction between the two continues. The friction sound that occurs as we divide little by little seems to be that I want to stay away from the world in my dreams, or from that dream when I was young. They insist on comfort around the world, not fear or anxiety. I hope this will give the writer an opportunity to experience the relief of his/her own anxiety and allow the audience to think again about his/her anxiety and its resolution through hearing. To maximize subtle friction, painting the wheels to show the increasingly divided process, and looking at asphalt continuously spinning with a headset with amplified sound so that only two individual friction sounds can be concentrated in the exhibition space.

**Yun Jeong Gong (공윤정):** 나는 불안이 턱끝까지 차오르곤 한다. 특정 이유가 있을 때도, 이유를 찾지 못할 때도 많다. 이 연속은 고통 자체를 인정하고 마주하기는 더욱 힘들기에 외면하며, 스스로를 절망에 기대게 만든다. 고통에 대해 혐오감이 가득 차면 고통은 더욱더 굴레에 빠지게 되고 이를 느끼지 못할 만큼 무감각해지는 지경에 이른다.

고통을 고통으로 생각하지 않을 수 있을까. 그것은 불안의 과정을 잊지 않고 집중해 보는 것이다. 고통의 기간을 지내고, 그 정도를 모른 척 한다면 그 고통은 의미가 없어지고 다시 계속해서 반복되거나 다른 불행의 연속일 것이다. 하지만 이를 기억하고 마주한다면 고통은 삶과 실존의 자극제가 될 수 있다. 더이상 영혼의 고통에 대해 깊이 사유하지 못하고, 심리적 고통을 육체적 고통정도로 여기며 살아가는 오늘날 사람들과 함께 마주 하고자 한다.

나에게 있어서 공간은 나의 존재로부터 시작한다. 불안은 나의 공간의 침범으로 부터 시작되는데, 이는 나의 존재 자체도 불안하게 만든다. 공간을 확립하기 위해서 원초적 불안에 대해 마주 하다 보면 나의 존재까지 온전해진다. 하지만 중요한 것은 간혹 내 자신이 어디에 있는지 헷갈린다는 것이다.

안과 밖 그 경계는 아주 모호하다. 종이 한 장, 유리 한 장, 어쩌면 분리를 이루지 않아도 된다. 자신 어디 있는가에 따라 밖에서 바라보는지 안에서 관찰 당하는지 아니면 이러한 인지를 하지 못하는 상태일지 모르기 때문이다. 주체는 이러한 변화를 상상하다 보면 인칭에 대한 의심으로 이어지고 이는 존재 자체에 대한 불안에 다다른다. 다시 한번 이 세계와 나의 관점에 대해 증명하기 위해, 세계를 인식하는 다양한 방법과 분별력을 위해 작업을 진행한다.

### Han Jungwon (한정원)



"City in the Air 2239" (2022), "City in the Air 2304, 2303, 2302, 2301" (2023)

나는 지난 20년간 추상풍경을 소재로 하여 <City in the Air>라는 제목의 시리즈를 판화,회화, 꼴라주 등의 형식으로 표현해왔다. 높은 구름위에서 도시를 지속적으로 관찰하는 상상을 통해, 변하는 도시의 역사의 서사를 물리적 도시 설계도의 이미지를 차용하여 표현한다. 시간의 축을 따라 도시가 탄생하고, 변화하며 성장하고, 소멸하지만, 결국 새로운 마을과 도시가 탄생하듯이 <반복되는 삶>의 거대한 서사를, 그리고 작기만 전부인 <우리의 순간들>을 표현해 나가고자 한다.

Hanjungwon has been trying to express abstract city-landscape under the name of <City in the Air>in a series in various type of print, painting, and collage for over 20 years. The Artist express historical epic of cities by use of images inspired by blueprint of city-planning that has been created through imagination of evolving city by attentively observing an enormous amount of time with an omniscient viewpoint. As 'next generation of city comes into the world after much meandering of emerging, developing, evolving, and extinction aligning with space and time-axis the Artist keeps trying to express magnificent epic of 'samsara (the eternal cycle of birth)' and the most precious moments of everyday life of people forgotten oftentimes.



City in the Air 시리즈 작업을 하고있는 한정원입니다. 2022년 남송미술관까지 13회의 개인전을 마쳤으며 조경학을 공부하고 디자이너의 경험을 바탕으로 도시를 여러가지 형식과 다양한 재료로 표현해오고 있습니다.

### Erika Heffernan



### “Day 301” (2022)

#### 398 Days

I laced up for a run in what started like a normal day. A day I thought belonged to the “before” times. The times when life had not yet commanded the cruelties of isolation and physical distance. Who would have thought a seven-square mile island was about to be caught up in the same pandemonium sweeping across the world? The blockades came at the top of the Florida Keys within weeks. The city-wide shutdown began even sooner. My tiny island was cut off from the world to protect its residents and limited medical facilities. I only dared leave my house for a daily run or walk as a high-risk individual with a disability. That was it. My apartment had no outside area so I put on my sneakers. All 398 days. And created and shared a few photos along the way. There were friends and family trapped in far less picturesque bubbles as the virus raged on. I hoped that my photos could somehow help others through this difficult time.

Controversially, US1 and Key West was reopened. A mask mandate was put in place requiring individuals to wear one any time they were outside their homes. The temperatures easily crept up and past 100. Wearing a mask each day to run became even more difficult - sweat dripping down my nose, unable to touch my face. It was like preparing for a great run on a barren beautiful boiling beachside track that awarded no medals or recognition at the end.

Heading into month six of being alone was overwhelming. Yet, taking the same photo in the same location over and over became a rare comfort in my routine. No matter the exhaustion or repetitiveness.

In October, fear set in and rooted itself firmly like the mangled mangroves anchoring the shoreline of my runs. Anti-maskers and the oblivious, all pretending it was over, all eager for a getaway, flocked to our tiny island, spreading the virus.

As the holidays arrived our numbers grew. I tried to concentrate on creating this project to keep sane.

The new year ushered in the most important question thus far. When would I be able to get my vaccine? Each day of waiting felt like one more opportunity to die. The denial of the virus by visitors was exhausting. I tried to explain that I was genuinely high risk. No one cared.

It felt like a chore some days but art is the ultimate distraction. I walked. I photographed. I walked and photographed. Two more months go by. I have not touched or hugged another human in almost a year.

March finally brings welcome news. I am eligible for the vaccine with a doctor’s permission. Of course, getting an appointment is impossible. I wake up at dawn each day with five computer screens running on overdrive. I furiously hit refresh for thirty minutes, watching in disbelief as all the appointment slots fill without me.

Soon, there is elation – a cancellation. I secure a vaccine appointment two weeks out. The location is more than a two-hour drive each way, but I am almost to the finish line.

This forces me into a store for the first time in over a year. I hit the mile marker I need and time to use a public restroom. I am terrified. I am double-masked. My heart is racing. I feel anxious as the pharmacist tries to hand me a pen. Surprise. I have brought my own. They ask me to sit in the chair. So, I grab a wipe from my pocket and sit and wait. Five minutes seems like forever. The cashier tries to make small talk. I am not even listening. I just want to get out of this fluorescent purgatory and back to the safety of my house. The shot is quick and easy. I wait my fifteen agonizing minutes and race to the door.

I am grateful to have my first dose. My walks are becoming less fearful and more enjoyable. The photos even seem lighter. Taking them is bringing joy to me and the people that look forward to them each day.

My second shot brings less fear in the store this time. I give encouraging words to the cashier and pharmacist. Two weeks from now and I will have full protection.

I take every photo, every walk, more seriously over those next two weeks. I think about the last 397 days, the death, the sickness, the overworked workers, and the insanity of it all. I know my project is coming to an end. I will have to go back to my “new” normal as they are calling it. Back to working more and making art less.

It is the last day. One mile left to go. I stop and take my final photo. I finish the mile and think about how happy I am to be alive. I compose my message alone to the smelly seaweed "And just like that, my love affair with Key West is officially over." I hit "post."

**Erika Heffernan** was born in Maine and currently lives in Key West, FL. She received her BA at University of Central Florida, earned her Post Bac from School of the Museum Fine Arts Boston and her MFA from the Rochester Institute of Technology. Her work explores the conceptual side of learning and new understandings of perceived norms as someone who identifies with having a disability. Former Chair of the Coalition for (Dis)Ability for ACPA—College Student Educators International she advocates on a national level on how to be inclusive of people that identify as having a disability. An international shown artist as a Special Selection Finalist of the 2012 Videoholica Festival Bulgaria. As a DeCordova Museum Lending Artist her work has been exhibited widely throughout the Boston area in addition to WORK·DETROIT, Booksmart Studios, the University of Virginia, 1st Thursdays Orlando Museum of Art and the University of Central Florida.

### Duvenavue S. Johnson



**"Free Flight" (2022), "Reflection" (2021)**

Specializing in line drawing, hand stitching, painting and printmaking by hand using hand cut stencils, found paper and metal pattern sources to create repetition found in Nature. Most of my work is done on fabrics such as linen, cotton, silk, along with handmade papers such as mulberry. Cotton, Silk, and Linen, metal threads are handstitched to add detail and narrative. Watercolor, gouache mediums, natural grown dyes, allow for color palette and depth My focus is to slow down my practice in this modern world and to allow each work to obtain an eco-component memory through practice. The work featured in this exhibition contain story narratives to lead to water and outdoor experiences to lend exploring the environmental world around me with more depth and ways to engage with communities and sharing experiences through a slo-art practice.

**Duvenavue S. Johnson:** A BIPOC artist living in Philadelphia, born in California. My mother was a computer programmer in the 1980s in South Korea. All the women in my family believed that arts are used as a self-expression, to build a better one's place and community. Determined to create a pathway dedicated to art, nature, and empathy, ten years were spent traveling, studying with skilled craftsmen and women focusing on collective values, community engagement, all within diverse art practices. My focus has been on the stories of the silk road's past throughout history combining art, beauty, and a way to find balance in the visual world. The hopes of creating brighter future, wisdom, and community. I community share professionally work using my experience as an artist, curator as a member of

"Tiger Strikes Asteroid Philadelphia" and needle arts professional, and lecturer through San Francisco School of Needle arts and Design. Recognized as a National Treasure Hand Embroiderer in the Unites States.

### Mohsen Keiany



**"A few days after tomorrow" (2020), "I was a bird" (2020)**

As a 14-year old Iranian boy I was enlisted to the Iranian army. At school I had been fed political propaganda



which made me fearless, with an obsession for guns and religious doctrine. However, upon fighting on the front line of the Iran/Iraq War I quickly saw, first-hand, the horrors and futility of conflict and violence. I lost many friends and witnessed many traumas: the sight and sound of bullets and explosions; the horrific injuries of wounded and dying soldiers, many crying for help; and having to walk on dead bodies encased in mud. These are just a few of my memories.

My own physical wounds and scars eventually healed but the horrifying memories of war took me down. I managed my mental recovery through painting and drawing. Art has been my closest friend since childhood, and came to save me in my darkest time.

In 2000 I escaped from war and settled in England. Living in Birmingham, I was able to rebuild my life and eventually establish myself as a renowned artist. I have exhibited in the UK and internationally. I have also lectured in art and illustration at a variety of universities including Birmingham and Coventry.

My artwork is very much contemporary, however it is also influenced, stylistically, by classical Persian art. I see it, almost, as my mission to produce artwork that expresses the uncomfortable and tragic realities of war. Indeed, many of my paintings allude to the transformation of human beings into dehumanised killing machines.

**Dr. Mohsen Keiany** (Iranian/British) is an internationally known artist born in Shiraz (Iran) in 1970. He is also a highly experienced researcher and an art lecturer. His art promotes a commonality between art and tradition: 'historical sense, placelessness and timelessness', as the source of his creativity. Mohsen is an award-winning artist whose work has been showcased at more than seventy national and international venues.

### Keight



**“Survive n°1” (2013), “Survive n°2” (2013), “Survive n°3” (2013), “Survive n°4” (2013)**

#### KEIGHT, SIGNS AND EXPERIMENTS.

Keight is a multidisciplinary artist who offers a variety of experiments and mediums, from “traditional” art over immersive installations to digital works. His references are strongly aligned with artists known for a distinctly visual semiotic, such as Edvard Munch, the Delaunays, or Vasarely, but also with more contemporary creators who blend “graphical” and “metaphysical” dimensions, principal among whom are Paul Laffoley, Alfred Latour, and Matt Mullican. Equal parts artist and designer, and both conceptual and expressionist, Keight takes us on a visual journey through his unique language, peppered with references and symbolic pictograms that circumscribe his abundant yet coherent universe. The word “Keight” conjures up the image of a “trapdoor”, and in this way, he has us descend into basements or ascend into attics, to discover the secrets of the psyche that are buried deep or perched up high. Beyond the formal quality of his creations, the artist invites us to join in a meditative experience, expressed through pieces that are so many states of consciousness, transporting us back to our deepest feelings. Four series summarise and interconnect his exploratory vision of the inwardness necessary to freedom of choice: Life, Society, Death, Metadiscovery. Like the matrices of an ecosystem, they form four gigantic “manifesto” panels that invite us to embrace life, reject social attitudes, face death, and release our energies into the global flow...

#### *Survive*

This is an account of a meditative experience related to paralysis, asphyxiation, and the survival of the human body. These works are symbolic of what impedes us, suffocates us, and paralyzes us in life.

My name is Karim Bassegoda, aka **Keight**, and I was born in Lausanne in 1988. I live and work in the canton of Vaud in Switzerland, where my studio is located, near the city of Lausanne. In 2013, I earned a Bachelor of Arts in Visual Communication, majoring in Graphic Design, from the Lausanne University of Art and Design (ECAL).

Throughout my career, my artistic work has been exhibited in different cities around the world, lending it international exposure. In 2012, I was selected to exhibit at the 2nd Graphic Art Biennial of Szeklerland, in Romania; then, following my training at ECAL, I took part in a project for Hors Pistes as part of an artist residency in Ouagadougou, Burkina Faso, where I worked together with industrial designers, graphic designers, photographers, artists, and artisans. The project was a success and was exhibited first in Ouagadougou, and then in Europe via Paris, Brussels, Milan, and Lausanne. As a finalist and exhibitor at various national and international competitions in Rome, London, Paris, Gimpo (near Seoul), Geneva, Martigny, and Lausanne, I became increasingly interested in intercontinental artistic exchanges.

Next to my artistic work, in which I develop my visual language and offer various workshops, I studied at the University of Teacher Education (HEPL) in Vaud, where I received a Master of Arts in Visual Arts Education in

2019. I then continued in the pedagogical field at the Swiss Federal University for Vocational Education and Training (SFUVET), where I completed my training with a federal diploma in teaching Design and Media.

### Minjeong Ki (기민정)



#### "Pandemic Sucks Fuck Off Covid (P.S.F.O.C)코로나 꺼져라" (2022), "Welcome To Hell Joseon" (2022)

21세기의 현대인들은 사회 부적응자가 되지 않기 위해서 가까스로 주위 사람들의 모습과 관습을 습득하고 그들과 비슷하게 살아간다. 그들은 자신을 완전히 표현하지 않고 부분적으로 숨기면서 살고있다. 많은 비밀스러운 요소 중 기민정 작가에게 가장 흥미로운 요소는 '욕망'이다. 욕망은 주로 부정적인 의미로 사용되지만, 모든 욕망이 부정적이라고는 단정할 수 없다. 욕망은 인간에게 필수이며 인류 발달에 자극제가 되었다고 본다. 누구나 욕망을 가지고 있지만, 대부분은 내보이거나 시도하지 않는다. 그러나 작가는 욕망을 솔직함으로 둔갑 시켜 세상에 보여준다. 사회적인 비판부터 사적인 욕망을 작품을 통해 분출한다. 작가는 사회, 환경, 사람들에게 대한 감상 등에 영향을 받아 그 문제들의 심각성에 주목하는 시각적 대화에 참여하는 작품을 만든다.

전 세계적 유행병(Covid-19)의 증가로 인해 인류가 위험해지고 있다는 두려움에서 그린 최근의 작품은 "Pandemic Sucks Fuck Off Covid (P.S.F.O.C)"이다. 많은 사람에게 피해를 주고 무고한 목숨을 앗아간 코로나에 대한 대유행의 심각성과 불편함을 그림을 통해 경고한다. 작가의 직설적이고 강렬한 표현은 욕망의 일부이며 다른 이들의 대변인 역할을 한다. "P.S.F.O.C" 외 다른 작품도 비슷한 맥락의 의미를 담는다. 다른 작품에서 공통으로 둥근 중앙을 찾아볼 수 있다. 둥근 중심은 인간, 감정, 그리고 작가 자신의 의미로 함축하였다. 또한, 대부분의 작품에서 물감이 흘러내리는 모습과 튀어 있는 모습을 발견할 수 있다. 그것은 '해소'를 간접화법 하였다. 흐르는 물감으로 녹아내리는 형상을 보여줌으로써 욕망 또한 녹듯이 해소된다는 의미를 담고 있다. 모든 욕망은 의지대로 해소 시킬 수는 없지만 해소의 과정은 이를 수 있다.

누구나 환경, 사회, 그리고 자연의 영향으로 각자의 모습이 변화한다. 그런 모습 속에서 자신만이 가지고 있는 욕망이 분명히 존재하고 그것을 어떻게 표현하는지의 방법이 다른 것이다.

Modern people in the 21st century acquire the appearance and customs of the people around them and try not to become socially maladjusted. In other words, they live in partial hiding without expressing themselves fully. Among many secret elements, the artist's most intriguing element is 'desire.' Desire is mostly used in a negative connotation, but it cannot be concluded. It is essential in the human world and stimulates human development. Everyone has a desire, but most people do not readily show their desires or try to achieve it. However, she transforms her desire into honesty and reveals it to the world through her works. To achieve the purpose of the paintings, she tries to be honest, and releases her desire and social criticism. It is the part of her distinct philosophy. Influenced by society, environment, and an appreciation of people, she creates works that participate in a visual dialogue drawing attention to the seriousness of those problems.

Generated by her fear that the global pandemic (Covid-19) is making the Earth a more dangerous place due to an increase in natural pandemics, the artist created the most recent painting "Pandemic Sucks Fuck Off Covid (P.S.F.O.C)." She gives a warning about the severity of the pandemic and its inconvenience towards Covid-19, which has damaged a lot of people and has killed many innocent ones. Her straightforward expression is part of her desire and serves as a spokesperson for others. As "P.S.F.O.C," other work also includes the similar meaning and component. The other painting also has a large circular shape in the center of the painting. She implies it as human beings, emotion, and herself. The paintings also have the dripping/spattering motion of paints. The appearance is an indirect way of saying 'relief.' Dripping/spattering paint means dissolving desire. It is impossible to resolve all desire, but she tries to achieve the processing resolution.

Everyone changes their images under the influence of the environment, society, and nature. In such an appearance, they have their desires and different ways of revealing themselves.

기민정 작가는 1995년생으로 소년기를 미국에서 생활하였고 2021년 미국 퍼듀대학교에서 Studio Arts&Technology 학과로 졸업하였다. 그녀는 대한민국과 미국의 정서적 경계선에서 그녀 자신의 진정한 모습은 작품을 통해 보여준다. 두 나라의 차이점은 그녀 작품의 가장 근본적 원인이 된다. 이러한 이유로 평소 그녀의 작품은 추상화와 팝아트로 나뉘어 보인다. 기민정 작가의 팝아트 작품은 현대 사회의 문제점과 비판적 요인을

직설적으로 표현하고, 더 나아가 그녀의 추상화는 그녀 내면의 호기심과 진실함을 인간 세계를 통해 질문하고 재해석한다.

Minjeong Ki, born in 1995, lived in the United States from childhood and graduated from Purdue University with a Studio Arts & Technology major in 2021. She reveals her true self through her work on the emotional boundary between South Korea and the United States. The dissimilarity between the two countries is the most fundamental cause of her work. For this reason, her paintings are usually divided into abstract paintings and pop art. She expresses the problems and critical factors of modern society through pop art. Furthermore, her abstract paintings question and reinterpret her inner curiosity and sincerity through the human world.

### Kim soo young (김수영)



"다른 세상" (2021), "한가운데 풍경" (2022), "숨의 시선" (2022), "선인" (2021)

언제나 함께 있지만 스쳐만 가는 것. 매일 달고서도 잊어버리는 것. 그러한 무관심 속에 피어나는 반짝임을 포착한다.

**Kim soo young (김수영):** 유화와 사진작업을 병행하며 활발히 활동하고 있습니다. 한 사람이 주인공이 되어 살아가는 세상이라는 영화의 한 장면을 잡는 작업을 주제로 작업하고 있습니다.

### TAMMY MIKE LAUFER



"BETWEEN THE LAYERS" (2017)

"I see myself as an artist, in this important mission to deal with the issue of women want to smash the glass ceiling." The video art is deal with the concept, from a personal perspective of the artist. Shows different feelings and aspects. Our lives between physical layers as fabrics, many obstacles, between layers of thoughts some are emotional. Sometimes a woman wearing lot of layers. To reveal itself she should remove all the layers, not the ones she was wearing, but the layers that conceal all her thoughts and desires. We all want to go out into the light, to break out into the world whether we are aware or not. The sustained way and sometimes takes courage to get up and change, to do something. To change things. Sometimes you have to swim against the stream. There is still so much work to do on the subject of equality between women and men. Although appears as we progressed. We still struggling Almost in every aspect of life. At other times, all it takes is patience and we stay there and to stop, think and observe. It is very important to remember to see the light in our lives, even though all the layers. Do not lose hope. Breathing without protection is it possible?

**Tammy Mike Laufer** is a contemporary digital artist living and working in Israel. She is graduate from the 'Technion' Israel Institute for Technology extension, the department of Graphic Design, and continuing education program for designers at Sivan College, Tel Aviv. She has been engaged with digital media art more than two decades. Tammy Mike Laufer's digital media works and video arts have been exhibited in museums, art projects in places such as Italy (53 Venice Biennale), Russia, India, Poland, Greece, Japan, the US (Solo exhibitions in NYC), Portugal, Latvia and Israel. Her works are in private and public collections.

Laufer comes from the world of computer games development and learning software. She has developed 3D characters and user interfaces in the past, and this is also reflected in her art, the uniqueness of which is the technique of creatively imaging the three-dimensional digital painting. This connection between the transmission of sensory information from the real world of virtual reality and digital fantasy is accomplished by an experienced use of the mouse Also combined with photography and a digital pen drawing which mimics the movements and transmits them to a computer screen, as if they were on paper or canvas.

### Lee Eul (이을)



#### "Fractal II" (2021)

When a camera sees what it sees, the image collapses into a hunk of light.

The only thing an eye can't see in the world is itself.

What can you truly see with eyes that are unable to see themselves?

**Eul Lee** is a Korean contemporary artist who was born and raised in Incheon, South Korea, and currently resides and works in Chicago. During his undergraduate years, Eul delved deep into programming, which led him to recognize the limitations of human language in capturing the essence of our world. He further explored this theme while studying the teachings of Saussure and Siddhartha, ultimately receiving the Dharma name Tenzin Tsoejor in Dharamshala. Currently pursuing a Master of Fine Arts degree at School of the Art Institute of Chicago, Eul's artistic endeavors push the boundaries of language, transcending the conventional frame to delve into a broader realm of exploration.

As a versatile artist with a proficiency in both art and technology, Eul once participated as a creative coder in Samsung Electronics' Infinity Tower work, which earned him the 2021 IF Design Award and the 2020 Red Dot Award. Eul's work has been exhibited in several prominent museums in Korea, including the Seosomun Shrine Museum and CICA Museum. In 2023, Eul's work was featured at Ars Electronica in Linz, Austria.

### Lee SeoJin (이서진)



#### "진짜들의 집착" (2023)

앞으로 마주할 시대는 가상과 현실이 동시에 존재한다. NFT와 같은 비 물리적 데이터들이 실재하는 현실공간, 그들을 소환하는 과정 중 발생하는 충돌은 혼란의 상황을 보여주는 이미지인지, 오히려 이것이 비 물리적 데이터에 물리적 모습인지에 관한 실험적인 시선으로 탐구한다.

비 물리적 데이터로 존재하는 석가모니와 그의 그림자, 그리고 현재 눈앞에 만질 수 있는, 존재하고 있는 부대를 인식하는 과정에서 개별적으로 인식을 하는 것과 하나의 물리적 대상과 디지털 데이터로 존재하는 이미지로 인식하는지에 대해 질문을 던지며 이러한 혼란을 둘의 유동적인 관계 맺음으로 부딪혀 본다.

**Lee SeoJin (이서진):** 나에게서 그 무엇보다 무거운 형상이자 실제이자 실재인, 가장 원시적이고 자연 그 자체로서의 대상인 돌. 그러한 돌과 여러가지 미디어, 기술들과의 충돌에서 생기는 요소들에 집중한다.

원본과 복제된 이미지, 이들 경계의 충돌점들에 집중할 때 생겨나는 여러 가지 변수들을 새로운 관점으로 바라보며 급변하는 시대에 진짜와 가짜, 원본과 사본의 문제를 생각할 때 비 물리적 데이터를 원본과 같은 위상으로 개입 시킴과 동시에 가상에서의 아우라를 생성 시키며, 앞으로 마주하게 될 시대의 비 물질성에 대한 가치와 사고방식을 찾아나간다.

### Lee SeungAh (이승아)

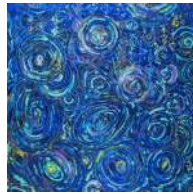


#### "분수" (2022)

분수대를 보면 항상 기분이 좋다. 일정한 리듬감과 공간의 환기를 해주며 시각적으로도 아름답다. 물이 중력으로 인해 그려지는 포물선이 천사의 아치와 닮아 사물 중 가장 흡사한 천사가 있다면 분수대가 아닐까 싶다.

이승아는 캔버스 위로 믿음을 구현하며 확장시키는 작업을 하는 작가이다.

### Cesar Mammadov & Ayan Aziz Mammadova



"Evil Eve" (2020)

Ayan creates from her inner world, where she is not bound by any conventional forms of artistry. From this space she allows her imagination to overflow onto the canvas, mirroring the soul and showcasing a host of feelings and mood swings that are communicated with feminine nature and rhythmic undertone.

Her work carries an inspiring uniqueness, with sweeping patterns and cascading lines. The paintings are delightfully disorienting, swirling and alive, exploding onto the canvas with bright colors and visual surges of delicate ferocity.

The underlying concept of Ayan's work is utilizing the language of art to express paradoxical ideas uniting visually. Using colors to create movement and deep meaning in abstract ornaments, as well as complex patterns hidden throughout still lifes and landscapes, Ayan creates entire worlds to get lost in. She primarily works with oil on canvas, while also experimenting with mixed media and various other techniques.

**Ayan Aziz Mammadova** was born in Baku, Azerbaijan. As a child she spent time in her father's studio, watching him passionately work on his paintings and dreaming that one day she would find an artistic passion of her own. These early memories have inspired and shaped her into the creative individual she is today.

Being surrounded by vibrant and talented artists from a young age has had a great influence on Ayan's creative development. As she's grown her artistic style has changed and gained individuality as she's acquired a host of emotions, moods, and expressions that capture feminine warmth, sensitivity, and complexity.

Step into a realm where artistry meets reality as you explore the captivating paintings of the Azerbaijani artist. Known for his mastery of realism, he skillfully captures the essence of nature and cityscapes in his exquisite works.

With a meticulous attention to detail, each stroke unveils a world of vibrant colors and intricate textures. The artist's brush brings forth the breathtaking beauty of nature, from lush landscapes adorned with blooming flowers to tranquil seascapes where waves dance under the golden sun. With every stroke, he breathes life into his subjects, inviting viewers to immerse themselves in the serenity and awe-inspiring grandeur of the natural world.

In his cityscape paintings, the artist transports us to bustling streets and enchanting architectural wonders. With a keen eye for capturing the essence of urban life, he depicts the vibrant energy of cities through vivid colors and dynamic compositions. From ornate balconies adorned with flowers to bustling markets filled with vibrant hues, his paintings capture the heart and soul of urban landscapes, inviting viewers to revel in the beauty and diversity of city life.

Whether depicting nature or cityscapes, the artist's paintings offer a fresh perspective on the world, revealing the hidden wonders of daily existence. With each stroke, he invites viewers to pause and appreciate the beauty that surrounds us, reminding us of the simple joys and the profound depths found within everyday life.

**Cesar Mammadov** (b. 1988, Baku, Azerbaijan) is one of most prominent young Azerbaijani brush masters. He is graduated from Art School named after A.Azimzade and Academy of Arts of Azerbaijan and in recent years actively participated in art projects in Azerbaijan and abroad, where his works were exhibited at the most famous exhibition venues. "I love this life with a frenzy of love..." – this line from Vladimir Nabokov's poem, is most probably the best description of creative belief of artist. In Cesar Mammadov's paintings joy of existence is combined with friendly interest in the smallest details of life, and the romantic glorification of the beauty of nature goes hand-in-hand with display of creations of human hands on foreground; figuratively, and sometimes in the literal sense of the word.



## Alexandra McGuinness



"Love Offair"

My piece or "peace" is titled "Love Offair"

We all need a love of air. Having this attitude gains us the ability to acknowledge more life and greater possibility in that awareness. Breath is a gift of the living. Merleau-Ponty, a French philosopher, in Cezanne's Doubt, said there is expiration, inspiration and thus respiration. Art is indeed inspiration and yet inspiration is art, in this context. Art enhances life, life/breath/atmosphere enhances art or artist for this matter. So much to say here, I exude years of study of self, art and contemplation, as this is my pearl of awareness. You see the five elements: tree is wood, pearl is water, holly is metal, mirror is fire, and yes breath is air, as the butterfly can formulate that as well. Trees provide oxygen, yes, and enable a great deal of environmental inspiration. The butterfly on the bottom lip of tree's mouth symbolizes the opening and closing of the mouth, the expansion and contraction of becoming, as is the impulse of nature. The pearls delicately remind us of Taoist reflection, as awareness is received in surrendering to this non-physical entity called air. Air is like Source, in our respiration, in our inhale and exhale, in our intention from physical to non-physical and back to physical, "you are my breath, I come from you and return to you." The cracked mirror and holly represent vanity, a disconnect, a framework and reference of our historical self. And is also a starting point, a reflection and reminder to continue that inner path of awareness. With breath, we become sensitive to our environment, how much we depend, need, long, etc, for almost a romantic relationship. All senses, total being, and complete attention and connection.

**Alexandra McGuinness.** "Skit" is my creative/family name, I am an emerging American artist, poet and writer. I studied Art History and Art at Seattle University, at Lorenzo De'Medici in Florence and through Boston University, I studied in London, along with interning at The Royal Academy of Arts. As I have always been thoughtful, I took Art History a step beyond and I have been delving deep, since, into what it means to be a human, have a mind, a heart, soul and express it all, in genius or in any other respect of will. I was good at art, but I really wanted to know how I was creating, how I could be better, and how I could create all the time. By means of personal development, therapy and genuine relationships I have reached a magnificent point in my middle age to discuss and share the gifts and skills I have with my own creativity and genius. I have found genius, not enlightenment mind you, but give me time. I am also a licensed massage therapist, and uncover healing through deliberate expression of finding connection with the materials, environment and people around me. I live in New York, and enjoy a delightful romance with my potential to enhance my life and the lives of others with art and massage. For me its not life is art, its more like...if love is life and life is art, then love is art.

## Benjamin Murphy



"Minimum Extent Study" (2022)

As Arctic sea ice shrinks to its lowest recorded levels, we must acknowledge our planet's changing landscape and the implications for future generations. As of September 2020, the National Snow and Ice Data Center (NSIDC) in Boulder, Colorado continues to measure the ongoing downward linear trend of sea ice extents which averages "79,100 square kilometers (30,500 square miles) per year, or 12.3 percent per decade relative to the 1981 to 2010 average." For this work I memorialize these anthropogenic alterations to our planet through the tradition of oil painting. This painting utilizes Arctic sea ice data produced by the NSIDC. By overlapping sea ice minimum extents from 1980 and 2020 the deterioration of Arctic ice is transformed into a sign that describes our contemporary climate experience.

To heighten this fact, my design uses formal elements to transform the aerial view of the Arctic into a monument and sign of warning. The 1980 minimum extent is painted in purples because it is a color associated with nobility, dignity, grandeur, and magic. The audience is confronted with the remnants of a disappeared majestic landscape. The area surrounding the Arctic sea ice is painted in yellow, a color of contradictions. Yellow can suggest



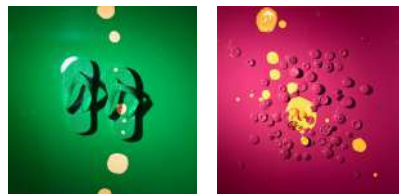
happiness, positivity, and loyalty, but it is also a sign of instability, caution, and sickness. Throughout the painting the viewer encounters colors that shift between the full range of their spectrum. This undulation mimics the rising global temperatures that promote further loss of ice.

The image also superimposes "Arctic annual mean surface temperature anomalies" from the Copernicus Climate Change Service (C3S). This graph includes surface temperatures from 1908 to 2020 and runs the length of the canvas. The section of the painting below the graph is warmer in color temperature; yellow-orange. As we read the painting from left to right, the warm color temperature covers a larger surface area of the canvas, encroaching on the cooler yellow-green that covers the upper section. This juxtaposition of the yellow color spectrum's cool and warm extremes contributes a visual and emotive contrast to the viewer's experience.

**Benjamin Murphy** is a Canadian born painter who completed his MFA at the University of Oklahoma in May 2022. As an artist, he actively engages in exhibitions, collaborations, and scholarly endeavors at the state, national, and international levels. Recently he participated in exhibitions at Salle Gilbert-Gaillard Gallery in France, Webster Arts Center, University of Southern Mississippi Museum of Art, Fred Jones Jr. Museum of Art, 3 Square Art Gallery, and Gardiner Gallery of Art. He is the recipient of the R.B. Sprague Endowed Scholarship, Madeline Colbert Steed Scholarship, Robberson Research and Creative Endeavors Grant, Graduate Student Senate Research Grant, and a presenter at the OAEA Annual Conference in 2021. His work examines our evolving understanding of the physical world, the nature of progress, technology, and the anthropogenic impacts at the center of climate change. He sees language of art as an expanding one, exploring new technologies, and finding ways to integrate them with conventional mediums utilizing painting, drawing, printmaking, and digital fabrication.

As an educator, Murphy strives to bring the visual arts to students of all ages. At Oklahoma State University and the Oklahoma City University, he brings enthusiasm and clear pedagogical objectives to the classroom. As a developing educator, the foundation of his teaching philosophy includes close collaboration with fellow educators/mentors and coaching art and design students to become independent visual thinkers. As an active supporter of the regional art community, he is an instructor/mentor at his community art center, participates in fundraising initiatives for the Oklahoma Visual Arts Coalition and is the Portfolio Day Chair for the Oklahoma Art Education Association.

### Arrigo Musti



"Impop 1" (2022), "Impop 2" (2022)

He called Impop his way of doing art. A very lucid form to attract and reflect on important contents under surfaces.

In these two works exhibited at CICA Museum (Impop n. 1) the buttons of children's clothes and the shoes of children (impop n. 2) abandoned can make people to reflect on what will be the future of a humanity without "breath"

**Arrigo Musti:** He was born in Palermo, Sicily, in 1969. Myth" as a metaphor of risk of corruption of mores is the subject of most interest to Arrigo. He has participated in numerous personal and group exhibitions in contemporary art galleries, and museums in Italy, France, the Netherlands, England, and the United States. In 2008 Christie's auctioned some paintings by Arrigo in Holland, The Hague. In 2009 a personal exhibition, "Rain" was presented by Golden Lion art historian Maurizio Calvesi; it was run at Wright State University, Ohio, USA. In 2008 has won the attention of important figures in the art world including the American gallerist Larry Gagosian. One In 2011, he participated in the 54th Venice Biennale - Venice Arsenal - Italian Pavillion A solo exhibition "Nameless" was run at the Italian Chamber of Deputies (Montecitorio-Rome), in 2012. Many works of his are permanently displayed in museums, public space and private collections. Among the places where they are displayed is the International Criminal Court of the Hague (United Nations). In 2011 he was a finalist in the UNESCO world contest "Art and Bioethics." From 2022 two "Under the surfaces serie" artworks are part of Srebrenica Memorial Center - Bosnia and Herzegovina "in memory of the victims and survivors of the 1995 Srebrenica genocide and in recognition of the work of the United Nations Prosecutor Serge Brammertz and his team in bringing the perpetrators to justice"

His works have been the subject of numerous exhibition catalogues and have been reviewed in Italian and international art and design magazines, monthly and daily newspapers includes The Washington Post, and dozens of Italian and foreign publications. Arrigo Musti lives and works partly in Rome and partly in Palermo (Sicily).

### Chris Myhr



#### “Ab-Solutes: Athabasca River (KAR6 Open)” (2021)

The image depicts hydrocarbon residue from filtered samples of snow collected along the banks of the Athabasca River as it flows through the oil sands region of northern Alberta (Canada). The work was produced in collaboration with the Canada Centre for Inland Waters (Aquatic Contaminants Research Division), and offers visual evidence of the ways in which heavy-handed resource extraction not only impacts the immediate terrestrial environment on which fossil fuel production occurs, but also the interconnected Earth systems of air and water.

**Chris Myhr** is a Canadian media artist based in Hamilton, Ontario whose practice seeks intersections between art, science, philosophy, and ecology. For the past decade, Myhr has been developing an extensive body of work that examines our complex interconnections with water. He is particularly interested in the paradoxical tension between water as life, vitality and industry, as well as a source of immense and unpredictable destructive power.

### Oh JunYeong (오준영)



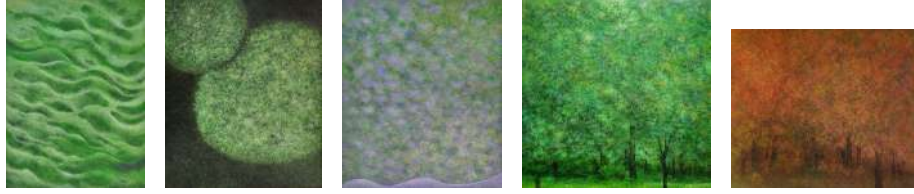
#### “불분명한 이미지 \_ Pieta” (2023)

나는 시선을 마주하는 것이 두렵다. 시선 공포증 이라고도 정의된다. 늘 편안하게 사람들을 눈을 보고 대화하던 내가 어느 순간부터 주위 모든 사람들 심지어는 가족조차 시선을 마주하지 못하게 되었다. 시선에 대한 거부감이 심하게는 공포로도 다가온다. 이러한 시선에 대한 감정을 이미지화하여 나만의 관점에서 여러 장르를 통해 다각도로 표현하고자 한다.

‘불분명한 이미지;unclear image’은 작품에 나를 투영시킨 자화상의 일종이다. 상대의 눈을 마주치는 것이 어려워 누군가와 대화하는 것이 어렵다. 불안정한 시선의 위치가 그 원인이다. 찰나의 눈맞춤에도 거부감이 든 탓에 시선을 피하기 바쁘다 ‘불분명한 이미지;unclear image’의 시선은 모두 초점이 없다. 시선이 어느 곳을 향하는지 혹은 막연히 어떤 곳을 향하고 싶은 것인지 나는 그 시선의 끝을 찾아보고자 한다.

**Oh JunYeong (오준영):** 대한민국 부산에서 설치 및 입체를 위주로 작업을 하고 있으며 다양한 매체를 통해 개인의 시선으로 작업을 풀어내고자하는 작가입니다.

### Mina Park (박미나)



**"Sweet Breeze" (2022), "On the Ground" (2022), "Color Breeze2" (2022), "Forest\_Summer" (2022), "Forest\_Autumn" (2022)**

보통 완벽한 '계획'으로 시작되는 나의 그림은 끝없이 반복하는 붓의 움직임이 만들어 내는 '우연'의 결과로 끝을 맺는다.

나는 한 걸음씩 천천히 그림에 다가가며 감상하는 것을 좋아한다. 조금 떨어진 곳에서 바라 본 그림은 나의 호기심을 자극하고, 걸음을 옮기는 순간마다 새로운 색을 보여주며, 마침내 가까이 마주한 그림은 작가의 의도와 정성과 작품에 대한 애정을 고스란히 보여준다. 작가로서 나는 그런 그림을 그리고 싶다. 나의 그림 앞에 선 사람들이 천천히 다가와 나의 색을 느끼고, 붓이 지난 자리에서 나의 생각을 읽을 수 있었으면 좋겠다.

나의 그림은 때로는 풍경화이고 때로는 판타지이며 때로는 추상이다. 나는 아름다운 여행지의 추억을 떠 올리며 나의 마음에 색으로 기억된 감정과 느낌을 그림에 담는다. 그리고 나의 그림이 누군가에게 편안한 휴식이었으면 좋겠다고 끊임없이 바란다.

가끔은 지금 이 순간 내가 이런 곳에 있었으면 좋겠다고 상상하며 그림을 그리곤 하는데, 나의 그림을 보는 사람들이 그때의 내 마음과 일치하는 피드백을 줄 때 여전히 신기하고 그림을 그리는 일이 얼마나 매력적인지 다시 가슴이 뻘을 느낀다. 그림은 언제나 감정의 흐름이고 그 흐름은 내 그림 안에서만 머물지 않는다는 것을 경험하는 순간이다.

나는 그림으로 나의 이야기를 쓰고, 누군가에게 좋은 영향을 줄 수 있으며, 다시 나에게 돌아오는 치유된 감정의 흐름을 가득 느끼고 싶다. 말이 되어 나오지 못하는 생각까지도 색으로 표현하고, 그 색을 읽어 주는 사람들을 많이 만나고 싶다.

최근의 나의 그림은 보이는 것을 담는 작업에서 조금 더 생각의 흐름에 따라 변화하는 색들로 채워 가는 과정을 담고 있다. 나는 장르의 구분을 두기보다는 내가 표현하고자 하는 메시지를 가장 잘 표현해 줄 수 있는 기법으로 캔버스를 채워가고 있으며, 자연 앞에 몸을 낮추고 그것이 들려주는 소리에 귀를 기울이고, 내 마음에 닿는 그 색을 그림으로 그려내기 위해 끊임없이 고민하며 작업한다.

융통성이 없는 나는 질서와 규칙과 상식을 중요시하는 삶을 살아왔지만, 작가로서 좀 더 나만의 세계를 작품에 담으려면 깨야만 할 틀이 있고 또 뛰어 넘어야 할 선도 있다고 생각하며 계속해서 내 자신에게 'why not'을 외치는 중이다.

사과 옆에 양말이 있어도 조금도 이상할 것이 없는 것이 예술이고, 작가의 프레임에는 낮에 달이 담기고 밤에 해가 담겨도 용인된다는 점이 큰 예술의 매력이라고 생각하기 때문이다.

그런 의미에서 나의 생각의 흐름을 조금 더 솔직하게, 조금 더 과감하게 작품에 투영시키는 작업들을 시도해 볼 계획이고, 이런 시간의 흐름과 의식의 흐름을 작품에 담아 다양한 활동을 이어가는 작가이고 싶다.

Some may paint with their wit of spontaneity. But my paintings are often conceived with a premeditated plan, as per the paper medium. And yet, it always comes to a conclusion with a series of coincidences through an almost eternity of brush strokes. Yes, they are planned babies with an unexpected future. There certainly is a beauty in happy chances.

I like to let the picture speak to me. A picture at a distance would provoke curiosity in me. As I walk towards it, it would reveal new colours to my eye. When I finally reach close to the work, it will tell me how the artist intended the work, how carefully and painstakingly the artist worked on it with such dear love and affection. This is the kind of art I dream of creating as an artist. The perfect scene would be that the audience standing in front of my works feel my colours and hear my thoughts that I have embedded in each and every piece of the works in my oeuvre.

For the most part, my works are ambiguous: it moves from a landscape to a dream and to a gateway to an abstract new world. My works encapsulate the beautiful memories and sentiments harboured from my travels. And I whisper my wishes that this time capsule of mine offers a restful resort to someone who might view this work.

A surprising aspect about being an artist is that some audiences feel the exact intention and feelings that I had when painting some imaginary scenery. It is the source of my enthusiasm to move my overworked hands to create paintings, to move the hearts of others, and most of all, to move my own heart. Passion. Art is a flow of emotions. This emotion doesn't just stay within me. This emotion encapsulated in my work flows right into my audience. I have experienced this to be true throughout the course of my artistic career.

My paintings tell a story. This story makes a difference in this world. And this story heals the world and me. Wordless thoughts become colours I paint. The colours shall connect me with those who read my wordless thoughts, my colourful wordless thoughts.

My recent works are an evolution from an observational one to ones that change their colours according to my thoughts. I intend to blur the distinctions between genres. I am embarking on methods that can best convey the message I wish to express through my works. In the process, nature humbles my creativity. I listen to her voice. And I carefully think out how to actualise the very colour that comes to my heart.

I have lived a life that values order, rules, and common sense because I have no courage, but as a painter, I continue to shout "why not" to myself, thinking that I have a frame to break and a line to overcome to capture my own world.

There is nothing strange about putting socks next to the apple, and I think the biggest attraction of art is that the artist's frame is acceptable even if there is a moon during the day or a sun at night.

In that sense, I plan to try to project my free imagination into the work more honestly and boldly, and I want to be an artist who continues various activities by capturing the flow of time and consciousness in the work.

변화하는 계절이 주는 선물 같은 색의 매력에 빠져 식물을 세밀하게 관찰하고 표현하는 보태니컬 아트를 시작한 작가 박미나는 다양한 꽃과 식물을 물빛 가득한 수채화로 담으며 전시와 출간을 통해 많은 사랑을 받고 있다. 디자이너로서의 오랜 경력을 바탕으로 마음을 끄는 색감과 창의적인 구성으로 아름다운 식물 그림을 선보이고 있으며, 화가로서 한층 다양한 미술 재료를 활용해 주제가 돋보이는 작품들을 만들어 내며 활발하게 활동하고 있다. 그림을 통해 감상하는 이들과 소통하고, 마음을 어루만지는 따뜻한 감성을 전달하는 그림을 그리고 싶다는 소망을 늘 기억하며 작업하는 작가이다.

Based in Seoul, South Korea, visual artist and designer Mina Park is in love with the charming colors of the changing seasons, which come to us like unforgettable gifts. This immeasurable splendor is precisely the reason for Mina to have begun her beloved voyage of observation and preservation of the plants, in which their sacred spirits are implanted in the paintings of Mina Park.

She draws a variety of flora with exquisitely delicate watercolor and the finest tools for art. Her works are well received globally through countless exhibitions and publications. No doubt she has also succeeded in attaining passionate love from the general public on popular social media.

Aided by her long and prosperous career as a graphic designer, Mina presents her chosen flora with her own distinctive aesthetics. Mina's enthusiasm does not stay within the boundaries of neither a single discipline nor a single medium of art: She continues to expand her understanding of the natural world and the world of beauty by venturing beyond.

Yet, Mina Park remembers her roots—she remembers the drive of her creativity; heart-felt communication with the audience through art. Mina Park believes in the sanative powers of art. This core always stays with Mina during her creative voyage in the contemporary world.

### Paek EunJi (박은지)



"틈" (2022), "틈" (2022), "틈" (2022)

COVID-19의 영향으로 사람들에게 작고 큰 변화가 생겼다. 혼란 속에 적응하기 위해서 우리는 많은 제약을 받았다. 뜻대로 되지 않는 상황에서 좌절은 그 어느 때보다 빠르고 가까이 다가왔을 것이다. 나는 닫힌 문을 보다 문득 이 닫힌 문이 문득 현대인의 마음의 문이라는 생각이 들었다. 내가 관찰한 문들은 보기에는 단단하고 냉철해 보이지만 실은 다르다. 다시 열 수 없을 것 같은 문에서 피어나는 식물, 단단한 문의 빈틈, 잠긴 듯 보이지만 잠기지 않은 자물쇠. 이러한 작은 틈이 우리의 마음속에도 존재한다고 생각했다. 끝이 없을 것 같은 무력함에서 헤어나갈 틈은 있다. 각자 시간의 차이가 있을 뿐, 뚫고 나갈 해답은 있다. 끝이 없는 터널은 없는 것처럼, 우리의 마음도 끝내 그 "틈"이 있다.

**Paek EunJi (박은지):** 일상에서 볼 수 있는 사물을 주제로 두어 사진이라는 매체로 이야기합니다.

### Dasha Pears



**“Flowers” (2022), “Hungry”(2022), “Dew” (2022)**

All three belong to a project called "Nature"

Whatever we usually refer to as “human nature”: the uncontrolled emotions, irrational actions, lack of thinking, is usually the reflection of the animal origin in our brains. We are tiny cells in the giant organism of the Universe. We're connected to everything around us and to each other. Then why do we often feel so unique, different and isolated? The project is speculation on this controversy.

*Flowers*

We are not as different from the rest of the natural world, as we often perceive ourselves to be. "Flowers smile and laugh each has a time of its own ~ seasons teach great truths." - Christuraj Alex

*Hungry*

Often it turns out that the very thing you're longing for is right in front of your nose, but you simply choose not to see it. Look around. Look closely.

*Dew*

We're in this together. Same, but different. And all are equal.

**Dasha Pears** is an award-winning artist, based in Helsinki, Finland. Dasha works in a style that she calls "psychorealism". Dasha started on her artistic path in 2010. Since then her images have been exhibited numerous times in countries like Germany, Russia, France, Austria, Italy, Spain, Poland, Finland, Mexico, Israel, the United Kingdom, and the United States. Dasha's works are acclaimed by over 10 prestigious art and photography competitions, among them, is the Smithsonian Magazine Award and a Gold Medal from the Photographic Society of America. Today her art pieces are in over 100 private collections worldwide, including those in London, Paris, New York, Los Angeles, Austin, Tel-Aviv, etc. Dasha's creations are owned by expert art lovers working for Sotbey's, Harvard Art Museum, and Obama Foundation.

**Thomas Pickarski**



**“A Final Elegant Gesture” (2021)**

Each one of us will exit this lifetime. According to the spiritual traditions of India, the quality of thought at the moment of death dictates what happens after death. To spend a lifetime cultivating thought quality is to be concerned with not only the quality of this life but the next. The narrator of A Final Elegant Gesture strives to transcend death's fear by upgrading the quality of intention at the moment of impending death through nightly ritualistic dreams.

An essay narration paired with old B&W found film footage, the narrator utilizes his direct experience standing beneath the Twin Towers on the morning of September 11th to ultimately explore deeper realms of consciousness.

**Thomas Pickarski:** I am a multimedia visual and performance artist. I have had solo exhibitions throughout the U.S. including at The Cultural Center of Cape Cod in MA.

In the fall of 2021, the Oakland International Film Festival premiered my short film, “Out My Window”, which explores in a unique and beautiful way some of the ramifications that ensued as a result of the protests and uprising following the murder of George Floyd at the hands of Minneapolis police officers. The film was also included in the North Dakota Human Rights Film Festival where it screened at the historic Fargo Theatre, Fargo, ND, and later won Best Monologue Film at the Monologues & Poetry International Film Festival, Vallejo, CA.

I am currently promoting my new photographic solo exhibition, "Snow, Sand, Ice" as well as my spoken word performance "Stories by Thomas Pickarski".  
I live in New York City.

### RyuHojin-Nohjin (유호진-노진)



"Raining 1" (2022), "Raining 2" (2022)

#### Raining 1

그날..... 숲에 바람이 일고... 이내 비가 내린다. 숲이 울고 있다. 부대끼며 우는 울음들..... 숲의 눈물이 있다. 창이 되어 가슴을 찌르고 칼날 같은 비를 뿌려도 곳곳하게 굳건히 자리를 지켰다. 약하지만 부러지지 않는..... 그리고 많은 시간이 지났음에도 그럼에도 ..... 숲은 눈물 을 흘리고 있다. 아직도..... 그때의 상처는 여전히 계속되고 있으니..... 아무도 기억하지 못한다. 생기를 잃고 시들고, 말라가고, 흩어지고 있다. 시간이 갈수록 형태를 잃어버리고 이전의 모습은 없다. 떨어진 꽃은 그렇게 사라진다. 기억 속에서, 역사 속에서... 그리고 선한 자, 지혜로운 자, 신뢰 있는 자로 다시 태어날 것을 믿는다. 꽃이 그렇게 살아 왔던 것처럼.....

That day... There's a wind in the forest...It's raining soon. The forest is crying. Crying together... There are tears in the forest. with a spear in one's chest Even if it rains like a blade, He remained firm and firm. Weak but unbreakable... And even though a lot of time has passed, And yet... The forest is shedding tears. Still... the scars from that time are still... It's going on. No one remembers. Losing vitality, withering, drying and dispersing. As time goes by, it loses its shape and has no previous appearance. Falling flowers disappear like that. In memory, in history... And I believe that I will be reborn as a good man, a wise man, and a trustworthy man. Just like how flowers used to live...

#### Raining 2

천국에서는 현재의 시간을 잊게 될 것이고 천국에서의 나는 이미 내가 아니다. .... 안녕,... 아름다웠던, 화려했던 시간은 기억에서만 존재 한다. 그러나 기억도 잠시. 또 다른 새로운 존재가 그 자리를 차지하게 될 것이고, 안녕~ 넌 누구니? 이전의 존재는 잊은 듯 반복 된다. 스치고 지나가는 한 순간이라도 이전의 존재를 기억 할 수 있다면... 인사를 나누고 싶다. "안녕, 다시 만나서 반가워, 가끔은 생각나기도 해"

In heaven you'll forget the present time and I'm not already me in heaven..... Hi !!.....Beautiful, colorful times exist only in memory. But the memories are brief. Another new being will take over. Hi, who are you? The previous existence repeats itself as if it had forgotten. If I could remember my past existence even for a moment that passed by. I want to say hello. "Hi, nice to see you again. Sometimes I think of you".

**RyuHojin-Nohjin (유호진-노진):** 비 오는 날 우산을 접고 가로등 불빛 아래서 하늘을 올려다보면 이렇게 아름다운 보석이 있을까 싶은 영롱한 빛을 담은 비가 방울, 방울 쏟아진다, 빛을 담은 물방울을 위해 우산이 있음에도, 얼굴이 젖고 옷이 젖어도 우산을 쓰지 않는 경우가 많다. 그렇게 온몸으로 빛을 담고 싶었다. 비를 따라 내리는 빛..... 비를 그린다. 그리고... 여기저기를 떠돌다 작은 화실에서 숨만 쉬는 중...

빛과 비 그리고 하늘나라를 그리려 하였으나 잡다한 추상으로 오랜 시간을 지내왔고 이제 하늘나라와 하나님과 빛을 그리려 한다.

When I close my umbrella and look up at the sky under the street light on a rainy day, Raindrops and drops of bright light that I wonder if there is such a beautiful jewel like this. Even if there is an umbrella for water droplets containing light, even if your face is wet and your clothes are wet, you often do not use an umbrella. I wanted to capture the light with my whole body like that. The light that follows the rain... Draw a rain. And... wandering around, just breathing in a small studio...

I tried to draw light, rain, and heaven, but I have lived for a long time with miscellaneous abstractions, and now I am trying to draw light with heaven and God.

### Anton Sidko





### **“Matter of Conflict” (2022)**

"Matter of Conflict" is a ceramics diptych consisting of an offering plate "38" and transport vessel "Baroque-Bizen, or Koschei's Death" with a supplemental X-Ray photo of the container. The installation represents an altar of authoritarian power and the subsequent inevitable conflict. The vessel and plate are made of wild stoneware clay from Donetsk region, where the Russian invasion in Ukraine started.

The transport vessel consists of an internal thick-walled ampule made of lead for radioactive materials (like Polonium-210 was used for the poisoning of Alexander Litvinenko) with a steel needle hidden into it and an external vessel that looks deceptively ornamental. It is a piece of art with a twofold purpose. This is a material metaphor of dictatorship where the external decoration proclaims "a special way", a chimera of Oriental and Occidental aesthetics elements. Yet, it is supposed to distract you from the merciless inner machinery. The vessel is produced with the technique of the Japanese minimalist tradition of bizen which uses only raw clay and ashes for manufacturing the utensils. The ornamentation of sculpted flowers with six oval petals and stamens brings to mind both the atom model, according to Niels Bohr, and the Baroque "Snowball" decor created at the Meissen manufactory in Germany. The shape of the vessel is based on Fabergé's eggs, those containers for the Russian Empire rulers' whimsy, the fabulously expensive means of self-assertion. Moreover, according to a Russian fairy tale, on the point of a needle hidden in an egg, there is the death of the archetypal evil wizard monarch, Koschei the Deathless. The endless profile (like Profilo Continuo del Duce by Bertelli) embodies the totality of Koschei's authority, and it crowns the vessel.

The offering plate is decorated with an abstract ceramic ornament of hexagonal tiling devoted to the fratricidal war of the divided North and South made in a clay inlay technique, so the plate becomes a symbolic landscape filled with hecatombs of war. With the ceramic media and the hexagon ornament, I would transmit in the Korean context the dramatic nature of the ongoing Russian-Ukrainian war. The hexagons lined and unified around a hegemonic "palace" strikes into a blooming complexity of the hexagons with spiral patterns. An oxidized celadon glaze and clay incrustation represent a comparable matter yet the different atmosphere of the conflicts.

**Anton Sidko** (1988 b.) is an emerging artist focussing on contemporary ceramics based in Moscow (Russia). Through metaphorical representation rooted in alchemical symbolism, I try to show the materiality of the social universe in the mirror of a heterogeneous spectrum of post-soviet identity. I utilize both scientific and traditional approaches to make artworks representing the hidden truth in an attempt to document it. My artworks serve the task of transformation of spiritual matter and enlightenment - the only way to enlarge the horizons of people's behavior in the hope to improve it.

### **Eszter Sziksz**



**“waiting” (2021)**

Eszter Sziksz is a Hungarian artist, and has traveled and lived in several countries from Asia to Europe. Her work blends printmaking, installation and video elements. She is an active artist and has shown at the regional and international level from Tokyo to Budapest.

Her works were recently shown at the Hunderton Art Museum in Clinton, NJ; Santorini Art Biennial Greece; International Artists Collective Museo del Brigantaggio, Itri, Italy; Ice Hotel, Sweden; Krakow International Print Triennial, Poland; IMPACT10 in Spain; and IPCNY (International Print Center New York). Eszter's works were mentioned in Art in Print Magazine, Volume 5, number 2, and she was featured on the cover of Volume 7, number 6 as the Prix de Print No. 28 Award winner. After earning a BA from Eötvös Loránd University, Budapest, she made her way to Memphis College of Art where she completed her MFA in Studio Arts. Eszter recently finished a doctorate degree, DLA in Fine Arts, at Pecs Tudomány Egyetem, Pecs, Hungary.

Eszter's prints appear in collections at Pecs Tudomány University, Hungary; Memphis College of Art- Presidential Purchase Collection; Szent Istvan Museum, Szekesfehervar, Hungary; University of North Florida; Santorini Biennial of Arts, Greece; and the International Artists Collective Museo del Brigantaggio, Itri, Italy.

### **Unyon Yang (양은연)**



"The other side" (2023)

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.

Jaemi Yoo (유재미)



"Two" (2022), "Eye Contact" (2022), "Countless Thoughts" (2022)

이 '프레임 시리즈'로 시각적, 지각적 관계들 사이에서 만들어지는 서사는 나 자신의 이야기, 관람자의 이야기, 혹은 우리와 함께 현재를 살아가는 또 다른 누군가의 이야기 일 수도 있다. 현재를 살고 있는 우리의 삶 속에서 스쳐가며 잊혀지지만, 새로운 시선으로 바라보고 상기시킬 여지가 남아있는 이 시대의 다양한 감정과 서사의 전달이다.

회화 작업에 있어 사각형의 평면(프레임)은 이미지의 경계이자 관객과 작가 사이 소통의 통로이면서, 사고의 범주를 제한하는 물리적 경계이다. '프레임'의 사전적 의미는 경계, 틀, 뼈대, 컨셉 계획 시스템을 등을 만들어내는 행위로 해석될 수 있어, 광범위한 개념을 아우르는 중의적인 단어이다. 어떠한 프레임은 그 안에 묘사되는 서사를 시각적으로 에워싸는 '틀'이자 지각의 '경계'이다. 이는 안과 밖, 자신과 타인, 개인과 집단, 내면과 외면, 개체와 사회적 구속 등을 규정짓는 경계로써 기능한다. 작품 중앙에 위치하는 이미지와 대조되는 이질적인 질감과 색깔의 경계를 만들어, 캔버스라는 물리적 경계 안의 또 다른 시각적 경계와 그들 간의 관계를 표현해보았다.

작품을 마주하는 시간에 따라, 조명의 각도에 따라 입체감이 변화하도록 물감을 쌓아 올렸다. 이는 시시각각 발전하며 유기적으로 맞물려 변화하는 사회, 경제, 문화적 영향 (환경적 변화)을 시간이라는 삶에 필연적이고 절대적인 요소에 빚대어 표현해보고자 함이다. 관람자가 조금 더 직관적으로 화폭에 묘사된 '시각적 경계'와 대상의 역동적 변화를 명확히 느낄 수 있도록 입체성을 부여하고자, 소조작업과 같이 물감을 쌓아 올려 형태를 만들어 입체성을 부여하고, 다 마르지 않은 물감 표면을 긁어 질감과 방향성을 더하거나, 물감의 두께를 그대로 드러내 시각적 경계를 극대화 했다.

유재미 작가는 현대사회의 다양한 물리적, 시각적, 지각적 경계에서 발생하는 대상 간의 관계와 그로부터 발생하는 감정 및 서사를 다양한 소재의 물성을 활용하여 표현한다. 동서양의 각기 다른 특성을 가진 문화권을 오가며 성장한 그는 개인으로서, 창작자로서, 현대 사회 구성원으로서의 정체성에 대한 고민을 지속해왔다. 이는경제적, 문화적, 역사적 경계에 따른 관점과 관계의 변화에 대한 개념적 접근의 시발점이며, 그의 작업 전반에 걸쳐 토대가 되는 메세지이다. 작가는 이와 같이 개인과 타자, 개인과 집단, 개인과 사물 등의 현대사회 속 다양한 관계들을 여러 소재, 질감, 물성의 대조와 대비를 통해 캔버스와 같은 표면(물리적, 시각적, 지각적 경계) 안에 재구성한다. 그는 동서양의 고전적 회화기법을 접목시켜 그만의 고유한 시각적 언어를 발전시켰고, 현대인에게 친숙한 모티프를 활용하여 현대 사회 속 여러 관계와 그로부터 발생하는 감정과 서사를 관객에게 효과적으로 전달한다. 작가는 2012년 로드아일랜드 스쿨 오브 디자인(RISD)를 졸업하였으며, 이후 7년간 일러스트레이터, 그래픽, 패션디자이너로서 활동하였다. 현재 그는 서울에 거주하며 작업하고 있다.

**Jaemi Yoo** is a Korean artist who creates artworks about relationships and narratives derived from physical, visual, perceptual boundaries existing in contemporary lives while focusing on the materiality of various media. She grew up experiencing both Eastern and Western culture, which kindled her interest in the concept of one's identity as an individual, as a creator, as a member of contemporary society. It soon became a starting point for her artistic journey to explore the notion of perspective and relationship changes that are inextricably linked to socioeconomic, cultural, and historical boundaries. Yoo translates this notion onto her artworks including canvases, which function as physical, visual, and perceptual boundaries to audience while comparing and juxtaposing a range of artistic medium, texture, and materiality. She has developed a unique visual language by utilizing Eastern and Western painting aesthetic, conceptualization, motifs, and techniques to effectively

communicate emotions and narratives that are created by different relationships in contemporary era: between individuals, communities, objects, and viewers etc. Since graduating from Rhode Island School of Design(RISD) in 2012, Yoo has worked as a graphic designer, illustrator, and fashion designer. She currently lives and works in Seoul, Korea.

### Yoo, Jung Min (유정민)



#### "sublimation" (2023)

**Yoo, Jung Min (유정민):** 나는 전통적 또는 현대적 형태의 도자 위에 섬세하고 세밀한 붓질을 통해 색면 추상적인 구성과 작시를 유도한 옵티컬 아트 요소를 표현함으로써 기하학적 양식과 기호들을 현대적인 감각으로 재해석한 평면과 입체작품을 만든다.

우리나라의 전통적 색채에서 파생된 다양한 색 띠들의 변주(variation)는 그 반복과 차이를 통해 전통적 형태에서 변형된 기(器)의 표면에 전이(transition)됨으로써 과거와 현재의 시간성을 공유한다. 나의 작업에서 색(色)이라는 요소는 형(形)을 보완하거나 완성하는 보조적 수단으로서가 아니라, 작품에서의 본질적 의미를 확보하는 매개이다.

I create two-dimensional and three-dimensional works that reinterpret geometric forms and symbols with a modern consciousness by expressing visual art elements that induce optical illusions and abstract composition of color fields through delicate and detailed brush strokes on traditional and modern ceramic forms.

The variations of various color bands derived from Korea's traditional colors share the temporality of the past and the present by transitioning to the surface of a vessel transformed from the traditional form through repetition and difference. The element of color in my work is not an auxiliary means to complement or complete the form, but a medium to secure the essential meaning in the work.

### Jun Zhang



#### "Nomadic Washerwomen" (2022)

<Nomadic Washerwomen> is based on the artistic research about the "openbare wasplaats" (public laundry space) as well as its derived folklore and Dutch soap industry.

Through video and site-specific installations, this project tries to re-create the narrative of "night washerwomen" legend under post-COVID context, so as to correct the discrimination and stigmatization to washerwomen and Asian female.

Through a supernatural being with divine powers intervening in the life-and-death transformation process of mundane life, this project attempts to think about local ecosystems from a folklore perspective. It explores how the supernatural is intertwined with the local environment through belief narratives and ritual performances so as to participate in reconstructing local ecosystems.

**Jun Zhang** is a multi-disciplinary artist and designer currently based in Amsterdam. With a passion for ecology and occult science, Jun search to explore the entangled relations among human activities, cultural heritages, and our planet. Jun has participated in various artist-in-residency programs, festivals and workshops. Jun's work has previously been exhibited at RADIUS CCA, Het Hem, Reneenee, Stedelijk museum. He has also finished series of site-specific works in the public spaces of different cities like Shanghai, Greece, Berlin and Amsterdam.