

# CICA Experimental Fashion and Fiber art 2021

CICA Museum

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**Featured Artists** 참여작가: **Eden Collins, Jisook Choi** 최지숙, **Suyeon cho** 조수연, **Sarah Ditmars, Junghee Yoon** 윤정희, **Sooyoung Choi** 최수영, **Ihee sang yung** 이상영, **Joo Young Ha** 하주영, **Eunju Ha** 하은주, **JUNG SUYOUN** 정수연, **jineekhan** 진이칸, **June Lee, Ainhoa Martinez, Monkeyhouse, Liam Perez, Star Trauth, Chiara Vincenzi, Elizabeth W. McMahon, Amy Young**

## 1. Eden Collins

**“Anita and Her Pets, Pet1”(2018)**

**“Anita and Her Pets, Pet2”(2018)**

**“Anita and Her Pets, Pet3”(2018)**

Anita and Her Pets was created in 2018 as an installation for my character Anita Finger, Bathtub Drag Queen. The Bathtub Drag Queen is one of five characters I have developed as part of an ongoing series that utilizes different characters to explore the performance of identity and establishment of the self. Each character is a hyperbole of one portion of my identity, yet they become autonomous creatures in their own right. The Bathtub Drag Queen is never seen directly, only through photographs and the remnants of her. Her pets are her wigs and dresses, and so we are able to see her through them; however, she only performs alone in her bathtub, and so much like historians looking at artifacts, we are resolved to experience her secondhand.

**Eden Collins** is a US artist living and working in Nacogdoches, Texas, where she teaches sculpture at Stephen F. Austin State University. She received her Master of Fine Arts at the University of Texas at San Antonio (UTSA). Born in West Branch, Michigan, Collins completed her Bachelor of Arts in Studio Art at Hope College in Holland, Michigan. She recently was awarded the 2020 Berlin Residency at Künstlerhaus Bethanien thanks to Blue Star Contemporary Art Museum in San Antonio, Texas. Collins' interdisciplinary art spans sculpture, installation, video, performance, and photography.

## 2. Jisook Choi 최지숙

**“contact 20 ”(2020)**

2020년은 코로나의 여파로 우리는 비대면 시대 속에서 살고 있다. 또한 사회적 거리두기와 자발적 격리는 정신적 스트레스와 불안감을 더한다.

이번 작품은 손과 발을 그리고 파괴된 인형을 이용해 2020 코로나 시대를 반영적으로 이야기 한다. 인간관계를 유지하는 손과 발은 너와 나의 관계 접촉을 의미하며 파괴된 인형은 동물을 의미하고 있다. 그들은 서로 엉겨 붙어있으며, 정리 되어있지 않은 모습과 질서가 없어 엉망이 된 모습으로 얽혀 있어 최악의 상황을 이야기하고 있다. 우리는 서로의 배려와 함께 회복해 나아가야만 한다.

인체의 느낌을 나타내기 위해서 다양한 패브릭 중 스타킹 천을 선택하였고, 이는 탄력이 있고, 시각과 촉각적으로 인체의 느낌을 비슷하게 보여주고 있어 재미가 있다. 손과 발의 형태를 입체적으로 제작해 군중들이 모여 있는 것처럼 다수를 엮고 파괴된 인형과 함께 깨매어 제작하였다. 작품이 천장에 매달려있어 작품을 감상하는데 더 재미를 더한다.

인간과 동물 혹은 사람과 사람과의 관계를 스토리를 담아 작품으로 재미있게 연구합니다.

## 3. Suyeon cho 조수연

**“Colors in bloom I”(2020)**

**“Colors in bloom II”(2020)**

**“About the shape of repeated intangible forms (sounds) ”(2020)**

The breeze, the warm sunshine, the fields full of flowers, etc.  
The reaction to nature, the beauty, the pure emotion and the free feeling that we can feel.  
It's a patterned work that shapes the intangible energy that comes from all of it.  
Through the process of patience and contemplation through repeated acts of pattern,  
At the same time, the dynamic and quiet energy from nature was expressed in more colorful and diverse visual ways.

#### Colors in bloom I, II

반복되는 무형의 형태를 형상화한다는 것에 대하여

#### About the shape of repeated intangible forms ( sounds )

산들산들 불어오는 바람, 따뜻한 햇살, 꽃이 만발한 들판 등  
우리가 느낄 수 있는 이러한 자연에 대한 반응, 아름다움, 그 순수한 감정과 자유로운 느낌  
그 모든것으로부터 오는 무형의 에너지를 형상화한 패턴작업입니다.  
패턴이라는 반복된 행위를 통하여 인내와 사색을 통한 과정을 거쳐,  
자연에서 오는 동적임과 동시에 고요하고 정적인 에너지를 보다 더 다채롭고 다양한  
시각적인 방식으로 표현했습니다.

**Suyeon cho** is a textile designer and artist based in italy / south korea.

She usually thinks pure emotion is the best medium for creating art.

Most of the usual work is mostly about the passing daily routine, the natural scenery and gaze, and the emotions that she feels in it.

It relates to rather non-formal intangible beings, such as the energy available from things.

She is researching and developing patterns based on the inspiration of non-formal intangible things.

조수연은 이탈리아 밀라노 국립미술원 장식미술과를 졸업 후, 현재는 한국과 이탈리아를 기반으로 텍스타일 디자이너 및 작가로 작품활동을 하고 있습니다.

작가는 평소 순수한 감정이야말로 예술을 창조하는 최상의 매개체라고 생각하며,  
평소 작업들의 대부분은 주로 스쳐지나가는 일상, 자연풍경 및 시선 그리고 그 속에서 느끼는 감정과  
사물로부터 받을 수 있는 에너지와 같은 다소 형태가 분명하지 않은 무형적 존재들과 관련되며  
그러한 존재들이 주는 영감을 토대로 패턴을 연구 및 개발하고 있습니다.

#### 4. Sarah Ditmars

**“Willow Yarn Basket with Natural Fiber”(2020)**

**“Rattlesnake and Spider Go to a Party”(2019)**

**“Basket Woven with Cassette Tape Ribbon”(2019)**

**“Dolphin Easter Egg Basket in Willow and Yarn”(2020)**

**“Underwire and Notebook Spiral Basket with Indigo Fiber Coil Basket with Tassels”(2018)**

##### 1. "Willow Yarn Basket with Natural Fiber, Interactive"

For this basket I gathered freshly fallen willow branches from a local park, called Cooper's Pond in Bergenfield, NJ. Sometimes I would go after a rainstorm, when there was a better chance of more fallen branches. I would gather them and stroll around the beautiful pond. It took many trips to complete the entire basket. When the basket was finished, I decided it would hold skeins of yarn. Inside this basket you will find some beautiful yarns made of 100% natural fiber (that is, not manmade), and some unfinished knitting projects. The yarns include 100% cotton; 45% silk, 45% kid mohair and 10% lamb's wool; 100% virgin wool; and 30% silk and 70% cotton. This artwork is interactive because I invite you to touch it, feel the yarn and knitting, and smell the honey-like smell of the willow branches. The yellow knitting project I am making for baby clothes since I am currently 29 weeks pregnant. I believe quality fibers from nature are so beautiful and powerful, and touch is so important to humanity, especially during a pandemic. This interactive project exemplifies that in a homey, cozy, instinctive way.

2. "Rattlesnake and Spider Go to a Party" I wove this basket on a rectangular mold. With the warp ends loose the basket resembled a spider. I incorporated the springy coil of spiral notebook wire, and I was inspired by how it boinged back and forth like a rattlesnake's tail. I imagined a rattlesnake and a spider—either wrestling in mortal combat, or just being great buds and going to a party together. For the handles I bunched the strands at the corners, braided and intertwined them. This gives a never-ending quality to the structure.

Where does it begin and where does it end? The party decorations used in this basket are from the retirement party thrown in honor of my mother, after 35 brilliant and heart-felt years as a Presbyterian minister. This basket commemorates that milestone by incorporating the fun, flashy and colorful decorative wires with stars on them. Congratulations to my mom, who brought light, love and care to so many people!

3. "Basket Woven with Cassette Tape Ribbon" by Sarah Ditmars and "BUFF" j.A.B WeLL.

"BUFF" j.A.B WeLL makes unique mix tapes on cassette tapes. He had the idea that I could make a basket out of cassette tape ribbon. I used the ribbons from two cassette tapes: Ottmar Liebert Nouveau Flamenco and Barbara Streisand in Yentl. I call this basket "pulpo," which means octopus in Spanish, because it looks like an octopus when upside down. One or both of these tapes were also mix tapes made by "BUFF" for my M.F.A. thesis show, "Fiber Fest" in 2018.

I made this basket using the pleather-like strands for the spokes and weaving the cassette tape ribbon around those spokes. This basket was rather time-consuming since the ribbons are so small and packed down. I created this basket on a rounded wooden mold. This basket has a swirling balance, which creates a visual and sculptural sense of contradiction and risk. The basket feels topsy-turvy and upside down and weightless, like an octopus floating freely in any direction, unbound by gravity. It's like the event horizon of a black hole, or a model of a star system with off-kilter gravitation, with interweaving paths of celestial bodies. The strands at the top remind me of the magnetic fields of the sun, getting twisted but still looping back to their source, and when they break away can create a burst of energy in the form of a solar flare.

4. "Dolphin Easter Egg Basket in Willow and Yarn"

This basket is called an egg basket because it is the traditional shape of basket for gathering eggs, also known as a rib basket. I finished it in Easter 2020, so I decided to call it an Easter egg basket, which also connects it to rebirth. And since the handle has a shape pointing up that resembles a dolphin, that is how the name Dolphin Easter Egg Basket was born. The ribs, handle and rim of the basket are made from fresh willow branches, collected from the same location as the Yarn Basket at Cooper's Pond, Bergenfield, New Jersey. Some of the ribs were thin and broke, so I repaired them with wire to strengthen and also beautify. At the same time, the world was dealing with the beginning of the coronavirus pandemic, so it is symbolic for these ribs to be healed, just like the world needs healing from coronavirus. The entire basket is wrapped and woven with yarn, mostly cotton, which was a painstaking but therapeutic process for me and produced beautiful colors and a soft, sunset-like, fluffy appearance on top of the hard wooden structure underneath.

5. "Underwire and Notebook Spiral Basket with Indigo Fiber Coil Basket with Tassels"

The juxtapositions of this basket include various elements of my own self-image, including bookish, learned and scholarly (represented by the spiral notebook wire), and sexy, feminine and feminist (represented by the bra underwire). By weaving them together I show they are one and how a person can hold within them contradicting traits. On top rests an indigo blue coil basket, like a bird's nest waiting for precious eggs. I relate to that since I am nesting currently for my baby that will arrive in April 2021.

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I grew up in West Caldwell, New Jersey, and I have always loved making art since childhood. When I was a first year student at Wellesley College in Massachusetts, I was undecided as to my major. I took a year off, and took classes in Drawing, Watercolor Painting and Oil Painting in Chicago, Illinois. This experience helped me select

visual art as my major and calling. I returned to Wellesley College and studied Art History, 2D Design, Drawing, Sculpture, Photography, Printmaking, and Digital Imaging. For my senior project I created a stop-motion animation film. After graduating in 2011, I worked in New Jersey at a restaurant, and later visited Spain for 10 months in 2013-2014 in order to travel, improve my Spanish, and be immersed in the culture. In Spain I studied Spanish and Painting, and created a blog of mixed media portraits, one for each day of the year. I enjoyed interacting with others as part of the creative process, sharing my art, and creating a thematic body of work. Back in New Jersey, I worked as an after school art teacher, then I attended graduate school at Southern Illinois University Carbondale 2015-2018, and loved the experience. I learned about art criticism, art history, had a rigorous studio practice, got feedback from art professors and fellow M.F.A. students, and taught college art classes. I honed my skills and developed artwork intensively. In my first and second years at SIUC, I created 2D, 3D and installation mixed media artworks and delved into challenging and risk-taking projects, experimenting with ideas, material and process in order to challenge myself with concepts and techniques. In my third year I participated in a local basket weaving group that met weekly and for my thesis I focused on creating contemporary fiber art, specifically baskets, quilts, weavings, and mixed media fiber art. In May 2018 I moved back to New Jersey, where I worked jobs including the Specialty Instructor for Arts & Crafts in a summer camp, and made art. In December 2019 I began a job as the Front Desk Coordinator and Office Assistant at the Nantucket Boys & Girls Club in Nantucket, Massachusetts. I moved there with my boyfriend of five years and have enjoyed settling into living on this beautiful island full of history, nature and scenic beaches. I love being part of the Boys & Girls Club and helping to enrich the lives of the island's youth. I also continue my practice as a visual artist specializing in twodimensional art: drawing, painting, mixed media and collage; and fiber art: basketry, quilts, weavings, sewing, and textiles. I love to make art in my home studio, research and learn skills, mingle with local artists, and exhibit and sell my art. In the past year, my art practice was impacted during the pandemic by being blocked creatively. Art-making hibernated since I needed to focus on my wellbeing. Like so many, my life changed — I wasn't able to exhibit and sell art, travel, or visit museums and galleries. But I am just thankful to be alive and healthy. Recently this block lifted like a cloud, and my creative drive and inspiration are reignited. I am reinvigorated to pursue art projects with renewed gusto and confidence. I am so grateful for the many blessings in my life including good health, wonderful and meaningful work, creativity and imagination, supportive family and friends, and the blessing that my boyfriend and I will soon be first-time parents as of April 2021!

## 5. Junghee Yoon 윤정희

### “Timeless doodling”(2020)

Junghee's work explores doodling, which everyone does, and how this can lead to knitted work using her concept of humour and play in everyday life, focusing on undervalued details.

Her works which were influenced by this current pandemic situation can be a sculptural and artistic piece, as well as functional accessories for daily life.

During her self-isolation, she has recorded her daily doodling through crochet rather than pen to overcome anxiety and stress. This work aims to encourage people to realize the overlooked value in their daily lives through sharing and playing her work in their own way.

Timeless Doodling 1은 작가가 한국으로 돌아와 자가격리를 하는 동안 펜이 아닌 crochet로 매일 기록한 낙서들이다. 단순히 보여지는 낙서가 아니라 만질 수 있고 입을 수 있는 낙서이다. 관람자, 사용자에게 따라 개인의 의지로 움직이고 변형함으로써 각자 다른 낙서를 만들어 낼 수 있다. 만지는 행위 자체가 낙서 낙서일 수 있고 아무렇게나 몸에 걸침으로써 우리 몸에 낙서를 할 수도 있다.

2주 자가격리 동안 집이라는 공간에서 일상적인 것들, 눈에 보이는 것들에 관찰, 집중하게 되었고 그 동안은 미처 몰랐던 아주 사소한 것들에 대한 관심과 개인적인 해석을 바탕으로 작업에 몰두 했다. 작업들은 그러한 작은 것들, 일상적인 것들이 주는 소중함, 감사함을 느끼면서 집에서 할 수 있는 개인적인 '놀이'에 일부라고 할 수 있다. 작가는 매일에 사소한 기록에 대한 힘을 깨달으며 pandemic 시기에 작품들이 현재를 여전히 묵묵히 살아가고 있는 사람들과의 소통이자 공유할 수 있는 이야기가 되기를 바란다.

**Junghee Yoon** is a craft artist and a knit designer through the use of humour and playful wit. She explores how everyday and common things could inspire special and artistic works and how her work can get people involved in

art and design in their daily lives. Through her individual design process she produces inventive, and playful work that sits across that categories of craft and design.

섬유 공예가이자 니트 디자이너이다. 작업은 주로 일상적인 것들, 때로는 저 평가 받을 수 있는 매일에 모든 이야기에서 시작 된다. 작가는 영감을 받고 작품을 진행하는 모든 과정 자체를 놀이라고 여기므로 아주 사소하고 익숙할 수 있는 것들을 작가 특유에 유머러스 함과 개인적이고 독특한 해석을 풀이하여 작업한다. 때때로 작품들은 일반인들 혹은 대중들에 참여를 유도하여 예상치 못한 또 다른 스토리로 이어진다.

## 6. Sooyoung Choi 최수영

### ”점점점” (2021) “Permeated” (2019)

왼쪽과 오른쪽 2개의 직물이 연결되어 하나가 되는 '...(점점점)'은 점점 밝아지며 이내 창을 통해 세상과 소통하는 나의 관계성을 의미하는 작품이다. 왼쪽의 직물은 어둠에서부터 점점 밝아지는 나의 모습을 검은색부터 중 회색, 밝은 회색까지 그라데이션 되는 'I'자 사각형의 컬러 블로킹으로 표현하고, 오른쪽의 직물은 창으로 소통하는 모습을 네모난 창에 밝은 빛이 들어오는 모티브로 결국 가장 밝은 흰색으로 표현된다.

또한 두 직물 사이를 이어주고 있는 수많은 실들은 이제까지 만나온 수많은 인연, 쌓아온 시간 등을 의미하며 두 개의 직물이 연결됨으로써 밝은 미래와 연결되는 'I'를 표현한다. 새로운 문으로, 창으로, 밝은 미래로 걸어들어가는 시각적 효과와 함께 희망을 제시하고자 한다.

한옥은 집의 한쪽 끝부터 다른 쪽 끝까지 서로 통해있어 그 사이로 바람이 드나드는데, 그것을 바람길이라고 한다. 건축을 통해 기후환경을 활용하는 선조들의 지혜가 녹아있는, 바람길을 형상화한 작품이다.

기둥과 벽, 문틀에 의해 커다란 사각형이 형성되고, 그 자리에 문살이 들어가는 과정에서 만들어지는 다양한 작은 사각형들을 형상화한 작품이다. 작은 사각형들이 반복되는 것은 하나의 기하학적 구조를 형성하고, 큰 사각형이 되어 그 안에 펼쳐져 있을 공간의 연속성을 상상하는 기대감을 준다.

작품 뒤에 펼쳐지는 공간에 대해 호기심을 갖게 되는 가변적 작품으로 한옥의 바람길에 바람이 드나드는 것뿐 아니라 과거와 현재의 소통을 표현하고자 하였다. 이러한 소통의 효과를 극대화시키기 위해 뒤에 놓이는 사물이 보이도록 투명성을 가진 작품이다.

최수영은 실과 직물을 이용하여 다양한 작업을 하는 섬유공예가이다. 우리나라 전통문화의 디자인적 가치를 바탕으로, 우리 주변의 관계성을 현대적으로 재해석하여 직물 작품으로 표현한다. 부드러운 섬유를 통해 직선과 곡선의 조화를 이루는 직물 작품 활동을 이어가고 있다.

## 7. lhee sang yung 이상영

### “빛의 이중성\_빛의 몽타주”(2019) “빛의 이중성\_사르르 사르”(2019) “이상영\_빛의 이중성\_형이 없는 기억의 의미”(2018) “이상영\_빛의 이중성\_형이 없는 기억의 의미 V”(2018) “이상영-빛의 이중성\_지속가능한 공간 속에서”(2019)

I try to draw a world where modern people can find rest, a world with human warmth. Away from the real world, which values speed and efficiency, by creating a space containing gentleness and relaxation by using the overlapping nature of light, I find the inner human being I pursue. Transparency by the interaction of light and space forms a three-dimensional space. A new space is revealed in which the depth of space due to overlapping and the delicacy of the fibers are fused on the transparent base material by the artificial light input.

나는 현대인이 안식을 얻을 수 있는 세계, 인간적 따뜻함이 있는 세상을 그려내려 한다. 속도와 효율성을 중시하는 현실의 세계로부터 벗어나, 빛의 중첩적 성격을 이용하여 완만함과 여유로움을 담은 공간을 만들어냄으로써 내가 추구하는 인간의 내면을 찾아간다. 빛과 공간의 상호작용에 의한 투명성은 3차원의 공간을 형성한다. 인위적인 빛의 투입으로 투명해진 바탕재 위로 섬유가 가진 섬세함과 중첩으로 인한 공간의 깊이가 융합된 새로운 공간이 드러난다.

**Lhee Sangyung** graduated from Ewha Womans University's Department of Fiber Arts and the same graduate school and received a Ph.D. in the Department of Clothing. She participated in a number of group exhibitions, including solo exhibitions in Korea and the United States, and is currently a visiting professor at the Department of Clothing Industry at Ewha Womans University. She is a member of the Korean Crafts Council, the Korea Textile Design Association, and the Korean Fiber Art Association, and is active as a vice-chairman of the Korean Embroidery Culture Council.

이상영은 이화여자대학교 섬유예술과 및 동대학원을 졸업하고 의류학과에서 박사학위를 받았으며, 한국과 미국에서의 개인전을 비롯하여 다수의 단체전을 참가하였으며 현재 이화여자대학교 의류산업학과 초빙교수로 있으면서 (사)한국공예가협회, (사)한국텍스타일디자인협회, 한국섬유미술가회 회원이며 (사)한국자수문화협회의 부회장으로 활동하고 있다.

## 8. **Joo Young Ha** 하주영

### “보통날”(2015)

There are ten longevity symbols painting in Korea. The artist built a specific space by using the old Korean painting, and she made her own story. In her artwork, the space is full of realistic and dreamy contents with her signature work, <Portable Shelter>.

한국의 십장생도를 보고 시작된 작업이다. 십장생도는 10가지의 오래 사는 것을 표현해낸 그림이다. 십장생도를 차용해 작가는 나만의 공간을 만들어 내고, 나의 시그니처 이미지인 이동쉼터(Portable shelter)를 이용해 감정적이고 실제적인 벽을 형성한다.

사실적이지만, 몽환적인 공간을 구현하고, 작가는 자신만의 스토리를 만들어낸다.

I see a painting and it is so impressive. It is an old one. I am curious that who is the artist and what is the background. Then I collected a source of the old painting and made a several drawings. It goes to an actual size drawing and it develops to my artwork. The work that is connected with its own history and my history is a link of past, present and future. I had studied painting as BFA and Newform as MFA in Korea. Also, I studied Fiber Arts/Material Studies as MFA in the USA.

그림을 본다. 오래된 그림이다. 가슴이 찡 하다. 누가 언제 왜 그렸을까?

배경의 되는 이야기들을 수집한다. 수집된 자료들은 드로잉과 밑그림 등의 습작을 한다.

완성된 이미지는 실물 사이즈로 드로잉하고, 그것은 본이 되어 작품으로 제작된다.

그림의 히스토리와 나의 히스토리가 연결된 작품은 과거와 현재의 연결, 뿐만이 아니라 작품이 살아 있는 한, 미래까지 지속되는 것이다. 한국에서 회화를 전공하고 뉴욕전공 으로 석사를 졸업한후 좀더, 깊이 있는 작업을 위해, 미국에서 섬유미술&매체연구과를 석사전공 하였다.

## 9. **Eunju Ha** 하은주

### “PERSONA 01”(2020)

### “PERSONA 02”(2020)

주제\_코르셋을 통한 내면 심리 형상화

코르셋은 많은 의미를 가지고 있다.

나의 작업의 궁극적인 주제는 유닛으로 이루어진 코르셋의 형상을 통해 심리의 다면성을 표현하는것이다.

나는 매우 많은 생각의 조각들이 모여 만들어졌고, 그것들은 나를 아름답게 하기도 옥죄기도 한다.

나는 이러한 나의 내면을 코르셋 투영하였다.  
이 코르셋은 매우 많은 생각 덩어리가 모여 만들어진 나의 본질이다.

이 작업의 재료는 천이 아닌 실이다.  
사람의 기본 요소는 생각이고 섬유의 기본요소는 실이기 때문이다.  
이를 기반으로, 헝클어진 실을 반복해서 재봉틀로 재봉하여 유닛을 만든후, 작은 유닛들을 쌓아올려서 코르셋의 형태로 완성하였다.  
이 코르셋은 나의 분신이므로 실제 나의 몸에 맞춰 제작되었다.

#### \* Internal Psychological Figuration through Corset

Corsets have many meanings.  
The ultimate theme of my work is to express the multifaceted nature of psychology through the shape of a corset made up of units.  
I'm made of so many pieces of thought that make me beautiful or tight.  
I projected my inner self with a corset.  
This corset is my essence made of a lot of thoughts.

This work is made of yarn, not cloth.  
Because the basic element of a person is thought and the basic element of fiber is thread.  
Based on this, the tangled thread was repeatedly sewed to form a unit, and the small units were stacked to form a corset.  
This corset is my alter ego, so it is actually made to fit my body.  
Each corset is made of contrasting colors, such as passion and coolness.

섬유공예를 기반으로 작업하고 있는 하은주입니다. 사람의 심리를 이해하고 다양한 분야와 연결지어 예술로 승화시킬수있는 작업을 추구합니다. 가치수집가로서 작업에 메시지를 담아, 위로가 필요한 이들에게 마음을 나누고 싶습니다.

I'm Eun-ju Ha who is working on fiber craft. I seek to understand people's psychology and connect it with various artworks. I want to be a value collector, put a message in the work, and share my heart with those who need comfort.

### 10. JUNG SUYOUN 정수연

“시들지 않는, 나의, 나” (2017)

“포착된 움직임3” (2020)

“포착된 움직임4” (2020)

생성과 소멸의 장소이자, 감각과 움직임의 장소인

세상과 나의 접점에서 발생하는 여러 감정들과 마음들이 충돌-합일의 과정을 거치며 스스로를 이끌어가는 태도, 에너지를 만들어 낸다. 작가는 이러한 감응의 경험을 시각적, 촉각적인 표현으로 풀어나가고자 한다.

세상의 경계와 나 자신이 맞닿는 지점에서 여러가지 반응들과 생각이 일어난다. 부득이함과 저항감, 자연스레 감응되는 작용들이 얽혀 소란스럽고 분주한 접점이다. 여러 갈래로 뻗어나가는 감정들이 어디로 어떻게 향해야할지 서성이고 방향한다. 이런 불안함들은 시간의 지속됨과 일련의 과정을 거쳐 자신만의 방식으로 소화되고 내재화된다. 그 과정에서 새로이 영역을 확장시키고 미래의 모습으로 향하는 움직임이 발생한다. 이 움직임의 주관자인 의지의 에너지는 고정된 형상이 아닌, 계속적인 운동성으로 존재한다. ‘의지의 힘’으로써 존재함은 항상 스스로의 경계를 뒤흔들며, 새로이 자신을 확장시켜 나가는 것이다. 내부에서 스스로의 힘으로 자신을 무너뜨리고 소멸시키는 에너지와 다시금 솟아나는 행위를 반복하는 것은 마치 ‘호흡’ 과도 같다. 들숨으로 활력과 생명력을 얻고, 날숨으로 배출하고, 멸하는 생과 멸은 우주의 모습이자 살아있는 것들의 모습이다. 몰락과 생성을 반복하는 운동성은 의식과 감정의 호흡이다. 들숨만으로 생명이 유지될 수 없고, 날숨이 있어야 들숨이 있듯이 말이다. 무너뜨리고 부서뜨리다가 다시금 점을 찍어가며 하나의 선을 창조하고, 또다시 무너뜨리고 탈주해

버린다. 파괴하고 생성하는 연속적인 에너지의 흐름은 세계 속에서 나 자신으로 존재하게 하는 힘이다. 몰락이 아니고, 창조도 아닌 몰락-창조 그 자체이다.

나는 외부세계와 내면, 이 두 세계의 상호반응의 결과인 의지의 힘이 깃들어있는 살과 피부, 육신으로 존재한다. 작품은 눈 앞에 직접적으로 피부껍데기와 같은 물질로 존재한다. 나의 경계이자 외부세계의 시작점인 피부 표면들의 실제적인 굴곡, 신체의 이미지가 흐트러지고 무너져내림과 동시에 솟아나는 듯한 동적인 이미지들이 2차원과 3차원을 가로지른다. 껍데기 같은 몸은 무너뜨리고 파괴하고, 다시금 쌓아올리고 창조하면서 비극과 생성 속 기쁨의 순환을 끊임없이 굴러나가는 ‘적극적인 살아있음’을 표상하는 몸이다.

정수연은 상명대학교에서 의상디자인과 섬유디자인을 전공, 국민대학교 대학원에서 회화를 전공하였다. 현재 작가와 요가 강사로 활동 중이다. 외부 세계와 자아의 내면이 맞닿아 있는 경계지점인 몸, 피부껍데기를 통해 세계와 감응하는 과정에서의 불안한 감정과 이를 극복하고 스스로를 확장시켜 나가는 ‘의지의 힘’을 시각적, 촉각적인 기호로서 표현하는 작업을 하고 있다.

## 11. jineekhan 진이칸

### “진이랜드”(2021)

I've been working on a project directly at the site of a mixed life with women in Asian countries. In fact, until March 2020, i lived and worked in Chiang Mai and Bangkok, Thailand, and the works of art made at the site were exhibited at local art centers and alternative spaces, but i have to return home quickly due to the sudden outbreak of Corona. That why i would like to present a project that has not been completed in the field based on the data i've searched and prepared.

In particular, migrant women have gestures taken to survive in terms of femininity or gender, which are required to be incorporated into the ecosystem of each society. This is an interesting part of the Outlander's attributes after all. I think this also resembles the pattern that Asians or Asian women practiced for survival in the huge capitalist society of the United States, which has power that I have experienced. However I wants to form an inner child that they had before they left their hometown. I want to bring out an inner child who had to be castrated or hidden to live as a stranger who has been typified from a foreign country.

The production of the work on this background starts with painting. For example - mix and paint acrylic, oil, coal tar (asphalt scraps), pigments, etc. with daily images of primitive or ruined land or grasslands and modern civilization, and then detail the photo shoot with the camera. The images are then printed on fabric (purchased directly from southern countries) or banners (placards). Of course, i can attach meaningful phrases or letters (a statement of the spirit of each Asian immigrant and migrant woman who visited or what i want to say to them), drawings representing the East and the West, or ethnic logos. Using the last printed cloth, I make and install a dress worn by children.

본 작가는 그간 타문화와 혼종된 사회의 아시아 여성들을 조명하는 프로젝트를 진행하였다. 대체로 아세안(인도네시아, 태국, 베트남, 필리핀, 인도 등) 국가의 여성들인데 이들은 가부장적 역사를 배경으로 하되 서구 제국주의에 의해 식민지를 겪고 자본에 의해 변종된 자국의 특정 문화와 사회를 읽는데 중요한 전거를 함의한다. 사실, 2020년 3월까지도 태국의 치앙마이와 방콕을 중심으로 거주하면서 작업하였고, 현 장에서 만들어진 작업들은 로컬 아트센터와 대안공간에서 전시까지 이뤄졌으나, 갑자기 창 곁한 코로나로 인해 급 귀국할 수밖에 없었다. 그래서 그간 나름대로 서칭하고 준비했던 자 료를 기반으로 현장에서 완수하지 못했던 프로젝트를 선보이고자 한다. 여기서는 이주여성들의 내적 아이(inner child)에 초점을 맞추고자 한다. 말하자면 타향 에서 타자화 된 이방인으로 살기위해 거세시키거나 숨겨야만 했던 내적 아이(inner child) 를 보여주는 것이다. 세계 어디를 가더라도 이주민 집단은 결국 해당 로컬의 문화와 섞일 수밖에 없는 숙명이지만 자신의 문화를 나름 데로 유지하며 정체성을 동시에 만들어 가야한다. 더욱이 이주여성은 각 사회의 생태계에 편입되기 위해 저마다 요구되어지는 여성성 혹은 젠더적 측면에서 살아남기 위해 취해지는 제스처들이 있다. 이것은 결국 이방인의 속성 으로 나타나기에 내게 흥미로운 부분이다. 이 역시 내가 경험했던 권력과 힘을 가진 미국이라는 거대한 자본주의 사회에서 아시아인 혹은 아시아 여성들이 생존을 위해 행했던 패턴과 닮아있기에 애착이 간다. 이러한 배경위에 본 작품은 출발한다. 그간 나의 프로젝트의 키워 드는 문화의 융합, 자국의 신화, 젠더, 자연, 모성, 아시아, 이주여성으로 점점 되지만 시 각적인 측면에서는 어린아이 또한 중요한 소재이기도 하다. 따라서 이번에는 내면에 내재된 어린아이(inner child)를 부각시킬 생각이다. 마치 어린 시절 처음으로 접했던 크레용으로 그리는 그림처럼 제작기법 또한 페인팅에서 출발한다. 예컨대 - 원시문명이나 폐허가 된 땅 혹은 초원과 현대문명이 공존하는 일상의 이미지를 아크릴, 오일, 콜타르(아스팔트 찌꺼기), 피그먼트 등을 믹스하여 자유롭게 페인팅 한 후 카메라로



사진 촬영을 디테일하게 한다. 그리고 촬영된 이미지를 천(남방국가에서 직접 구입한 패브릭)이나 현수막(플래카드)에 인쇄를 한다. 물론 인쇄 전 컴퓨터 그래픽 작업을 통해 의미 있는 문구나 글자(방문했던 각 아세안의 이민자들과 이주여성들의 정신을 나타내는 문장이나 그들에게 하고 싶은 말) 혹은, 동·서양을 대표하는 도상이나 에스닉한 로고 등을 첨부할 수 있다. 끝으로 인쇄된 이 천을 이용해서 아이들이 입은 원피스를 크게 확대하여 설치한다.

**Jinee khan** majored in painting at Sung kyun kwan University in Seoul and at the New York C. W. Post Long Island University Graduate School. In New York, she has been working on field work such as installation, video, and performance as a minority female artist. After returning home, she showed flexible and challenging work to create her reality as a work in Korea. Also Jin ee khan has traveled to India many times and found the process of creation, extinction, healing and regeneration in Oriental philosophy, and these elements become very important elements in her art world. Since then, she has entered the Ph. D. course of Sung kyun kwan University to have time to immerse herself in Oriental philosophy.

Finally, she received his Ph. D. in Oriental philosophy. Now, she is conducting an international project in which humanities and art communicate based on her experience and study that encompasses the East and the West.

진이칸은 서울 성균관대 미술학과와 뉴욕 C W post 롱아일랜드 유니버시티 대학원에서 페인팅을 전공했다. 뉴욕에서는 마이너리티 여성작가로 설치, 영상, 퍼포먼스 등 현장성 있는 작업을 해온 작가로서 귀국한 후 한국에서는 자신이 마주한 현실을 작품으로 창조해내는 유연하며, 도전적인 작업을 선보였다. 또한 진이칸은 여러 번 인도를 여행하면서 생성과 소멸, 치유와 재생의 과정을 동양철학에서 발견하게 되었고 이러한 요소는 그의 예술세계에 매우 중요한 요소로 자리 잡게 된다. 이후 동양철학에 몰입하는 시간을 갖기 위해 성균관대 학교 박사과정에 입학하였고 마침내 동양철학 박사학위를 받았다. 지금은 그간의 동·서양을 아우르며 체인한 경험과 공부를 토대로 인문학과 예술이 소통하는 국제적인 프로젝트를 진행 중에 있다.

## 12. June Lee

### “Bystnader”(2012-2019)

Human beings cannot live alone; thus they form groups and societies. Ironically, however, this characteristic of human beings does not guarantee that individuals always form intimate ties with others. In the past, Agricultural society allowed individuals to depend on and support each other and form naturally intimate relationships as farming couldn't be done alone. They shared in joys and sorrows of life, helping each others from sowing to reaping. There were times when people even knew how many spoons their neighbors had. With the onset of industrialization, people no longer needed help from each other and to form close ties with others. Before we knew it, people were forming societies in which individuals were completely indifferent to each other.

The term Bystander Effect was given after a murder case in US. In 1964, an American woman named Kitty was murdered in front of her house in New York. 38 people witnessed her murder, but until she was stabbed to death, none of them called the police or the ambulance, or try to stop the crime. Even when an individual was in a fatally critical situation, 38 witnesses just remained bystanders. At the time, this event became a huge social issue.

However, this wasn't a social problem of only just that time. Bystanders are evident everywhere. One of the biggest issues in Korea in 2011 was youth violence in schools where many would assault one 'outcast'. The assault was beyond joking around to serious violence. Middle school students took part in sadistic beating and mental assault of one student, causing the victim to eventually commit suicide or causing serious mental and physical damages. The more serious problem was that although such assaults were being taken place openly in classrooms, witnesses like other students or teachers were keeping silence as bystanders.

Although the media cannot cover all cases of bystander effect, people remain bystanders in every facet of society, even myself, at times. What's more serious is that everyone, regardless of age, is affected by the problem. There aren't too many people who would help someone passed out on the streets. Children also remain bystanders; even when their friends are being left out and assaulted at school, they rarely ask for intervention from their parents or teachers. We are being bystanders to someone when they are down and out and asking for help, and we turn aside focusing only on our own problems.

Countless things that happen quietly in our society are cases of bystander effect that make select individuals into outcasts. Thinking how I can become a social outcast due to the distant indifferent bystanders, I find this a serious

problem that can't be overlooked in silence. This work traces individuals becoming an outcast in a society, and how the majority or the society overlooks the individual outcast in silence.

Departing from previous materials or working approach, I made small figures for this work. Taking two different postures, the figures either have their arms crossed, or have hands tied behind their back. The two postures symbolize bystanders, hiding their hands and saying "I have no hands to help you" and "I have nothing to do with you."

The figures are like small 8 inch dolls. Like architectural models that present the whole overview of the buildings, I made miniature models of people to demonstrate in one view, the majority being indifferent to an individual social outcast. Rather than using fabric, I decided to use thread, wrapping each of the bystanders with different color thread. The patterns in which they are wrapped are all different, signifying the individuality of the figures.

**June Lee** was born in Seoul, South Korea and moved to the U.S at 18, she received BFA at The School of the Art Institute of Chicago and MFA at Cranbrook Academy of Art in Fiber, after graduate, she moved back to Korea work and teaches in Seoul, but also participating many shows and residency programs all over the world.

"My work focuses on the individual in the contemporary society today. I explore the neutrality and duality of the individual as a distinct unity and again as a constituent of the collective society. In particular, I shed light on the social phenomena surrounding the individual in contemporary social space, especially on negative conditions such as bystander effect, mass psychology, scapegoating, and biases. Using East Asian element of the thread, which represents human life, to form human figure-like works, my art looks at the problems of the modern man from a third-person perspective"

### **13. Ainhoa Martinez**

#### **"F.32.2 #1 (II)"(2021)**

Ainhoa Martinez, born in Madrid in 1991. Her artistic enrichment arises from the training and experiences in various atmospheres and countries. Afterwards, she began her academic training on Fine Arts at the Complutense University of Madrid. In this period she was awarded with the ERASMUS scholarship at ArtEZ Hogeschool voor Kunsten, in The Netherlands. Finishing her studies with the perspective of two different academies and methodologies. In order to approach a singular understanding of arts she completed her master degree at Hongik University in South Korea. As a result she has been given the opportunity to exhibit in different international circles.

Currently, her work has been seen in group exhibitions, as well as individual exhibitions in different galleries in South Korea and she has participated in the artistic residency program organized by the KoPAS association. The artist latest art project deals with social and personal issues as concepts for her artwork, developing this in any artistic form that it might require, installation, painting, video, etc.

This project is based on the artist experience with the coexistence and communication with someone with mental disorder and that is the major theme of the spatial framework constituting the project.

Socially, mental disorders are stigmatized, but the artist immerse herself into the journey of the relationship; discovering, trying to understand, and finally attempting to clear up the questions, while she analyzes herself, thoughts and subsequent behavior.

These artworks resemble a walk through to the testimony of a personal experience, a sort of scientific method followed by a hybrid scientist and artist. The moment when these emotions take place is a very personal experience, yet universal.

#### **F.32.2 # 1 (II)**

This work represents a deeply emotional abstract image that combines the force of the pain suffered in a different dimension, and that impenetrable barrier coming from depression. In that regard, it portrays a sort of battle between the power of shapes and color, and the contention caused by the thread, to describe an unique and new emotion or sensitivity, as an openness to an inner reality.

## 14. Monkeyhouse

### “aWays to Fathom (S. Korea edition)”(2021)

aWays to Fathom (South Korea edition) - aWays to Fathom is a socially engaged series of events and exhibitions reflecting on the lives lost to COVID 19 culminating in an immersive abstract memorial. Monkeyhouse's award-winning designers are embracing their role as craftivists to help communities comprehend the statistics in an embodied way. By repeating a gesture of remembrance for the individuals behind the data, we hope to humanize the overwhelming death toll and to grasp the ongoing impact of our collective loss. The resulting installation will be incorporated into Monkeyhouse's Abridged, an upcoming performance in collaboration with the Dictionary of Negative Space.

**Monkeyhouse**, an award winning nonprofit that connects communities through choreography, encourages people of all ages to move with meaning. Founded in 2000, we began with a promise to build a laboratory where choreographers could create, experiment and present new work. We have mentored, nurtured and supported local, national, and international choreographers ranging from students first experimenting to established favorites. Through NEFA's Center Stage program, we partnered with Arts at the Armory, Endicott College, Impulse Dance Center, the Pingree School and the Center for Arabic Culture to present Fleur D'Orange (Morocco) in 2014. Thanks to the Miner Nagy Family Gift Fund, we launched the Covid Collaborations in April 2020 to support 110 artists and arts organizations within the New England dance ecosystem. Monkeyhouse projects have toured to New York, San Francisco, Minneapolis, Philadelphia, Winnipeg, Chicago and around New England. We've hosted hundreds of conversations about different creative processes and formed long term relationships with presenters, audience members and other choreographers.

In 2019 Monkeyhouse partnered with The Dictionary of Negative Space (DoNS) to create An Animated Edition of the Dictionary of Negative Space thanks to an I-ARE Residency at The Dance Complex (Cambridge, MA). Our ongoing collaboration with DoNS has been supported by The Dance Complex, The Groton School (Groton, MA), Peter DiMuro's Funny Uncle, NACHMO Boston, The Podcast Garage (Brighton, MA), CICA Museum (Gimpo, Korea), Brooklyn Art Library's Sketchbook Project (Brooklyn, NY), The 14th International Conference on the Social Context of Death, Dying, and Disposal (Bath, England), Medford Council on Aging & Medford Cultural Council (Medford, MA), Better World by Design @ Brown University (Providence, RI), Newton Cemetery & Newton Cultural Council (Newton, MA), Eileen Fisher Renew (New York, NY), Clary & Cimermanis Little Free Library & Malden Cultural Council (Malden, MA), and The Miner Nagy Family Gift Fund.

## 15. Liam Perez & Hayle Silva

### “A Vision of Relief I”(-)

### “A Vision of Relief II”(-)

I, **Liam Perez**, am a multidisciplinary Latinx artist born in California and raised in Illinois. My practice surveys the intrapersonal psychological phenomena that transpires when directly interacting with the world around us. My translations of our perceived experiences oftentimes transmute from one realm of art to another. However, the overall comprehensive meaning of my work maintains theoretical homogeneity across all art disciplines.

Through implementing simple mechanics these objects of relief are suitable to fit a variety of corporeal forms while maintaining the integrity of their design. Allowing a lifetime relationship to develop with the dimensionality of the human body in lieu of an instant interaction. The art objects not only function in utility but as an article of protest against the textile industry's ignorant contribution to greenhouse gas emissions. They're a testament to sustainable, body positive garb that purposefully expresses individual identity.

I am Hayle Silva and I identify as a working visual artist based in Chicago, Illinois. Principally, my practice aims to create vehicles of transportation through the photographic encapsulation of worldwide phenomena. These portals intend to connect the viewer to a network of marginalized experiences that insights a profound, empathetic understanding of human life. My photographic practice translates through documentation, surrealism, and portraiture however my expressive approach remains ambiguous. Within my art discipline I perpetually shift in subjectivity and focus to thoroughly exemplify the soul of humankind.

Primarily, the misconception that fashion photography is a linear, whimsical form of documentation with strong technical ability must dissolved to become immersed in the subject. Realistically, fashion photography regards surrealism as it discourses with garb to render a domain unlike that of the mundane, thus, creating a work of art. Visions of Relief powerfully showcases surrealist visuals that highlight the unrealistic expectations placed on the human form by the fashion industry. Through representing people defiantly existing in garb that intentionally reveals internal and external insecurities the works challenge folly industry standards. Ultimately, the Visions function as a loving point of reference for those ostracized in the name of fashion's irreverent expectations.

## 16. Star Trauth

**"Horizon 2020"(2020)**

**"The Purge"(2020)**

**"Zone Rouge"(2020)**

**"No Fear For the Future Horizon"(2020)**

**"Detourist"(2020)**

1 "Zone Rouge" In northeastern France exists a place where an area of 460 square miles is permanently restricted from human inhabitation due to sheer numbers of unexploded WWI ordnance and pollution of heavy metals. The French government has allowed the land to return to nature, although some areas so heavily poisoned, plant life does not grow. It is estimated that a complete cleanup would take 300-700 years.

The human mind is not unlike a lingering battlefield. We carry with us grudges, resentments, toxic obsessions. Ugly bits of our personality laying in wait to explode when someone digs into us. Poison we continue to regurgitate and chew on every day. Corners of our psyche where healing is probably no longer an option and nothing good will ever grow there again.

2. "No Fear for the Future Horizons" My musings on the light and shadow of today and my hope for tomorrow. Being stuck inside for months and then battling cancer has made me think and sketch a lot. I have pages of pieces to be made dealing with perseverance and survival. I've developed on paper only-two new techniques in my work. I think it's important to always be creating as an artist.

3 "Detourist" Addiction shows up in every corner of my life, like a creeping mold. It steals family and friends indiscriminately. It's a thief robbing the living of talent, place, people, and ultimately life. My drive in this piece is a desperate longing for the madness to stop. My art won't solve the crisis but I hope it can act as a salve to those personally involved. It is festering epidemic will eventually touch us all.

4 "Horizon" I dream of a brighter, freer tomorrow. My peace is found at land's end, staring into the sea, toward the horizon.

5 "Purge"

I'd like to purge the hive minds that are killing the hive.

All these voices bark at me-  
Open your mind so you can think just like me.  
Dont you want to act like me?  
Telling me how to be and what to see.  
And in the end they want to be like me.

They tell me-  
Fix what you say,  
but my thoughts weren't broken.  
Follow their feet on a road that I've already taken.  
With experience and debts I already paid.  
To accept their small ideals and silly notions,  
from tiny minds that have never been over oceans.

Followers always barking that they are leading the way,  
when they never leave their screens and social media play.  
I'm supposed to check my education, experience, heart at the door,  
while you sell me garbage narratives I wouldn't pick up from the floor.

**Star Trauth** is an award-winning artist and writer she received her BFA in Fine and continues to study related to her field. Her practice seeks to attract the audience visually with a desire for tactile engagement. She's sought to create new art mediums with environmentalism in mind, using waste paper and plastic, and converting it to a flat pliable textile. Star hand molds and flame sculpts each piece, miniature original works in their own right, then melds them as free-standing sculpture, assemblage, or wall hanging. Her work is heavily inspired by music, experiences from her adventurous life, and recently a fierce battle with cancer.

Selected solo exhibitions include 'Art Deco Weekend' Life is Art, Miami, Florida(2015); 'Sublimate: Totems, Tokens, and Lore' Vargas Gallery, Pembroke Pines, Florida(2018); 'Star Trauth: A Solo Show' Worldwide Art Movement Gallery, Kochi, India(2020).

Selected group exhibitions include 'Beyond Borders' Chang Kil Hwan Museum, Gangneung, South Korea(2021); 'Touch' Woman Made Gallery, Chicago, Illinois(2020); 'Atomic Peace' Haegeumgang Theme Museum, Geoje, South Korea; 'Artist Statement 4&5' Czong Institute for Contemporary Art Museum, Gimpo, Korea(2019, 2020); '20th International Competition Incheon Metropolitan City Art Exhibition' National Arts Association Incheon Metropolitan City Branch, Incheon, South Korea(2019); 'Florida Biennial' Art and Culture Center, Hollywood, Florida(2018). Trauth has crafted two books; 'One to Five' Lulu Press, ISBN 978-0359402670(2019); 'Sublimate: Tapestry and Lore' Lulu Press, ISBN 978-1387803897(2018) and has been included in many prestigious publications including, 'Dada Centennial: Day of the Dead' Cecil Touchon, ISBN 978-1365877308 and 'Artist Statement 5' CICA Press, ASIN B08879JT5C.

## 17. Chiara Vincenzi

### "Mamathones"(2019)

Medium: Textiles (hand woven yarns: cotton, wool, recycled silk, and other fibers).

A feminine re-interpretation of the traditional dresses of the "Mamathones" of the Italian island of Sardinia. Mamathones is the dress of woman, a mother ("Mama"), generator of life. Mamathones is the visionary dress of the feminine mystical creature, claiming her role in a social rite from where has been banned for so long, protecting herself from the inequity, the abuses, and all forms of discrimination against her.

"**Chiara Vincenzi** is an Italian fashion designer, artist, and educator living and practicing in the United States. Chiara's artistic work include illustrations, hand-woven tapestries and wearable pieces. Her experimental work focuses on the relation between the physical, tactical and natural vision of reality and the transcendent aspects of life. In her work she employed mainly natural materials, recycled fibers, clothes, and textiles."

## 18. Elizabeth W. McMahon

### "Backpack for a Sunshiny Day"(2020)

### "Backpack for Adventure"(2020)

**Elizabeth Wickenden McMahon** is an artist whose love of color and happenstance has inspired her work from fashion to painting to songwriting, puppetry and collage. She began her studies at Parsons School of Design in Fashion and transferred to Painting at Syracuse University. Soon after in the '80s she joined the Adam Gimble Gallery in NYC where she exhibited her paintings for several years. When raising a family, she shifted her focus to song writing and puppetry, winning a Parent Choice Award for her recording Waltzing with Fireflies. Dressed up for the occasion in a party dress and flowered hat, Mrs. McPuppet created a show using her music and loveable puppets to entertain in schools and theaters. The essence of her artform centered on communicating her love of nature and folk tales.

The importance of improvisation and spontaneity was front and center. Now, back in the fine arts, this love continues. From her gigantic cakes of the '80s to her Tea Party Shuffle Dance Song to the latest Bricolage A Spoon and a Fork, from Picnic to Paradise, Elizabeth embraces the moment and translates her life into art.

Her newest work, The Backpacks, created during the pandemic, emphasize the whimsy and frivolity that art can bring to life. These backpacks are fanciful at a time when traveling is difficult. The freedom to explore and discover is a luxury to dream about.

## **19. Amy Young**

### **“Doom and Gloom”(2021)**

I created Doom and Gloom during the summer of 2020. This summer in Colorado was physically hot and American national anxieties were heated due to the raging pandemic, racial tension, and a historical election date looming closer. From my point of view, every aspect of life felt hopeless, and I fell into a slog of depression. Doom and Gloom is a manifestation of my fears, angst, and pessimism regarding the summer of 2020.

**Amy Young** is a textile artist from Shawnee, Oklahoma currently working and living in Fort Collins, Colorado, United States of America. She is currently attending Colorado State University in pursuit of a master's in fine arts. Her work utilizes weaving to create artworks using unconventional material. As a mixed-race woman growing up in the American Midwest, Young's identity in relation to her surroundings became a key component of her work. Young's work explores the boundaries of weaving and the complexities of adolescent development.