

# Circle 2020

CICA Museum

August 5 - 23, 2020

2020. 8. 5 - 23

**Featured Artists 참여작가:** Pierre Ajavon, Morteza Ardalan, Marzena Bobrzecka, Fabien Bouguennec, Heather Brammeier, Kristy Chae 채지영, Jina Choung 정진아, Milt Connors, Nishit Gajjar, Gong Byeong 공병, Hillary Heckard, Amy Herzel aka Yoo Soon Hwa, Hyun Sook Hwang 황현숙, Seung Keun Jang 장승근, Bom Jung 정봄, Karen Krolak, Miri Kim 김미리, Young Kim 김영, Ju Young Lim 임주영, Rachel Loh, Michael Marks, Darwin Estacio Martinez and Erica Entop, Olga Melehina, My Linh Mac, Bill Psarras, Nicola Privato, Justin Price, Raphael Reichert, Miles Rufelds, Kris Russo, Dalila Sanabria, YongJin Shin 신용진, Johnny Sutton, Miki SASAKI, Chiang Tai 戴江, Clark Valentine, Trulei Versatile, Qiang Wu, Murphy Yum 머피 엽, Zingwool 징울

## 1. Pierre Ajavon

### “Polka dot” (2016)

L'Heure Bleue #1

Synopsis :

"Polka dot", micro unit, organic dance, abstract, minimalist and pop.

**Pierre Ajavon** is a visual artist, composer, musician, and a sociologist whose main area of research was a psychedelic movement and its cultural impact, Pierre Ajavon moved into video art when he saw the possibility of bringing the sound and moving image together.

He produced many experimental short films which he filmed, edited, and provided with a musical production.

Pierre Ajavon speaks his language of sounds and images that is understood without translation into words.

He lives in Paris and exhibits internationally.

## 2. Morteza Ardalan

### “Untitled” (2018)

**Morteza Ardalan** was born in Tehran, Iran in 1990. Ardalan studied architecture and fine art at Teheran university. During the last few years he has exhibited constantly his works both nationally and internationally. Ardalan works with different mediums such as painting, sculpture and printing ( lithography). He attempts to choose an adequate medium with regard to subject matter. Complex and contradictory in his abstract paintings can be considered as a delicate equilibrium between a sense of balance and visual calm . His concern is not just to illustrate the human beings existential matters , but he would like to scrutinize social and political structure with very symbolic approach, and therefore, basic, geometrical and architectural element such as cubic and circle are repeated motifs in his works.

## 3. Marzena Bobrzecka

### “Wspomnienie” (2020)

Concept of work is a reflection on the diversity of forms and their functions - a kind of aesthetic impression. The presented piece of work is an emotional recording; and although it focuses primarily on workshop processes, it is a bridge between various and seemingly distant domains of matter and meaning.

**Marzena Bobrzecka** – born in 1989 in Szczawnica (Poland). She graduated from the Secondary School of Art in Nowy Wiśnicz (applied ceramics). Degree from the Academy of Fine Arts in Wrocław (Art and Design of

Ceramics), and the AGH University of Science and Technology in Kraków (Cultural Studies). She works mainly in the media of ceramics and sculpture, as well as industrial design for the textile industry.

#### **4. Fabien Bouguennec**

##### **“M89” (2020)**

Title ; M89

Technique : acrylic on canvas

Size : 50x50cm

Date : 2020

"Transcendentalism" is the reflection axe of my approach. I use mediums and techniques which allow me to juxtapose a profound link to our cosmogonist reflections.

The look and the emptiness. The idea of creating characters without eyes or mouth brings us a new experience, and it is there that, for me, everything began.

Not wanting to make evident facial expressions was my wish to find a truth elsewhere, far beyond physical existence.

Dreaming is for me like a pedestal on which my questioning is based.

Flesh and stars, the body of space. The general relativity and the mechanical quantum are as many true contradictions that drive me to surreal reflections that allow to create bridges between these themes and current subjects.

The transparence which is omnipresent in my work awakes the instability of the onlooker who will be in the search of a support, opening a larger spectrum of questioning as to the transparence of my subjects, other than the sujet itself. Creating new interrogations as to the meaning conveyed and what can be seen beyond.

It is with this technical that the transcendental aspect of my work is based.

The vision and the idea I hold is to bring one to think outside the usual comfort zone. On setting the scene with surreal characters with only a remote expression of one with which we are acquainted is in order to provoke an idea, a seed to the onlooker permitting a wider and deeper reflection. Permitting the spectator to discover the connection between two things which normally have none.

The originality of this work goes alongside a new approach to painting. Rather than trying to present a character or painting in a frontal way, my wish is to represent something across these lines( physically and metaphorically.)

This works is in constant evolution, above all by researching new contemporary mediums for my sculptures as by digital and sound.

Permitting to address a large public uniting reflection at all levels of varied physical senses."

#### **5. Heather Brammeier**

##### **“Interconnected One” (2020)**

Interconnected One is part of a series of mixed-media works that combine drawings and fiberglass screen. The maze-like drawings are like tunnels underground or structures above. Some are manipulated on the photocopier, printed, redrawn, cut and sewn. Enveloping them in layers of window screen buries some imagery, while

revealing selected areas with cutouts. The process and the imagery suggest the complexity of emotional experience.

**Heather Brammeier** is a sculptor, painter, and installation artist whose work continues the function of childhood play into adulthood. Curator Alice Gray Stites recently selected Brammeier for *Furies, Fairies, Visionaries* at Pen and Brush Gallery in New York. Brammeier's most recent award was Best in Show at the South Bend Museum of Art Biennial 29, selected by juror Miranda Lash. Brammeier won first prize in the 2015 Rooftop Project Space Competition at Lillstreet Art Center (Chicago, IL). The Urban Institute of Contemporary Art (Grand Rapids, MI) selected Brammeier as a featured artist for their ArtPrize 7 exhibition *SENSE*. Brammeier's large outdoor installation was subsequently recognized with an honorable mention in Dave Bown Project's 11th Semiannual Competition. Brammeier has been selected for a variety of residency programs across the country and internationally, including Yaddo (NY), Spiro Arts (UT), The Hambidge Center (GA), The Banff Centre (Alberta, Canada), and Pontlevoy Creative Residencies (France). Most recently, Brammeier spent three months in residence at International Studio and Curatorial Program in New York (summer 2018 and 2019). Brammeier is a Professor of Art at Bradley University in Peoria, Illinois.

## 6. Kristy Chae 채지영

**“I saw a swimming pool on my way to Chichen Itza” (2017)**

**“Midnight in Cancun” (2017)**

지구상의 모든 사람들은 평생 간직하고 싶은 돈으로는 살수 없는 값진 기억이나 추억 하나쯤은 저장하고 있다. 기억은 곧 삶의 시작이며, 우리의 인생 그 자체이기도 하다. 우리는 기억을 통하여 과거를 추억하고 회상할 수 있다. 그날의 날씨, 기분, 기억, 함께 한 사람, 공간과 장소, 언어 등에 따라 기억은 매번 달라지고 바뀌며 순간의 이벤트들로 만들어져 있다. 삶의 평범한 일상적인 순간들은 본인의 경험이나 기억을 통해 나오며, 이러한 기억들이 쌓여 본인의 전부가 되고, 이에 따라 작업을 통해 상호 작용하며 기록으로 남긴다. 본인은 여행을 통하여 새로운 풍경을 보고 좋은 추억들을 만들며 과거에 좋지 않았던 기억이나 잊고 싶은 기억들을 새로운 기억으로 대체한다. 산과 들 또한 바다와 같은 자연은 본인에게 정말 많은 영감과 편안함을 가져다 주며, 주로 국립공원이나 정원 또는 바다와 같은 자연 속에서만 볼 수 있는 자연스럽고 아름다운 색감과 형태가 가져다 주는 매력적인 장소를 찾아 다니며 여행한다.

우리는 자연과 함께 자연 속에서 살고 있으며 많은 사람들에게 영감과 경외감을 가져 다준다. 또한 자연은 모든 예술의 근원이며 본인의 기억 속에는 자연이 항상 함께 공존하고 있다. 아무래도 어릴 적부터 여행을 많이 다니며 산과 바다 등의 자연 풍경을 가까이 하고 그때 처음 보았던 grand canon 과 yellow stone 국립공원의 경이로운 풍경에 앞도 당했던 기억과 충격이 커서 이때부터보았던 풍경의 기억을 시작으로 추상적인 풍경 이미지 작품을 하기 시작하였다. 여행을 다니며 새로운 풍경을 많이 보는 것도 작품을 만드는 것만큼 중요하다. 작업을 하면서 본인의 여행 경험을 다시 한 번 느끼고 그 당시 보았던 풍경과 일상에서 일어나는 개인적인 이벤트들을 떠올리며 그런 형태, 공간, 그리고 색은 본인의 시각적 기억의 일부이다. 여기서 말하는 기억은 스스로가 중요하다고 느끼며 추억하고 싶은 장소, 시간, 그리고 감정을 저장한 기억이다.

본인의 작품에는 반복되는 몇가지의 패턴을 볼 수 있으며 그 중에 하나의 패턴이 바로 동그라미다. 동그라미는 2012년부터 본인 작품에 나타나기 시작했으며 처음에는 안과 밖을 표현하고자 만들기 시작한 동그라미가 현재 본인 작품의 한 특징으로 나타나고 있다. 그 당시 동그라미는 내면의 안과 밖 보다는 눈으로 보이는 외면의 안과 밖을 얘기하며 창문 또는 눈 역할을 하고 있으며 건물 안에서 밖을 바라보면 세상이 아름답고 깨끗해 보이지만, 막상 밖을 나가보면 건물 안에서 보았던 세상과는 다르게 지저분한 모습도 볼 수 있다. 이처럼 사람들마다 세상을 바라보는 눈이 다르고 같은 곳을 봐도 볼 때마다 매번 새롭게 느껴지고 다르게 보인다는 것을 표현하고자 동그라미를 그리기 시작하였다. 또한 모든 사람들의 기억들이 시간이 지나면 희미해지고 어떤 기억은 더욱 선명해지는 것처럼 동그라미 구멍을 통해 보면 한 곳만 뚜렷하게 보이고 옆 주변은 희미해 보인다는 점이 닮아있다. 이처럼 본인의 소중한 단편적인 일상을 새로운 공간으로 표현해 낸다.

“Circle”에 출품된 (1) ‘I saw a swimming pool on my way to Chichen Itza’와 (2) ‘Midnight in Cancun’은 본인이 2017년 2월 멕시코 칸쿤 여행에서 보았던 풍경들을 떠올리며 거기에 흔히 볼 수 있는 자연적인 요소들인 야자수, 나무, 바위, 풀, 바다 등을 그려 넣었다. 작품 (1)은 Chichen Itza라는 피라미드 유적지를 보러 가는 길에 보았던 수영장을 표현 했으며 수영장 주위로 풀과 나무들이 온통 연두색과 녹색을 띄고 있었다. 본인은 깔끔하고

정교하게 만들어진 수영장과 주변의 파릇파릇한 식물의 색감이 너무 인상적이어서 이때 보았던 풍경의 색감을 담아 캔버스에 재구성해 표현했다. 작품 (2)는 칸쿤의 밤 바다를 표현한 작품이다. 어두운 색과 밝은 색을 동시에 사용하여 작품의 경계를 주고 재미를 더했다. 작품 (1)과 작품 (2)를 자세히 보면 많은 레이어들을 볼 수 있고 등그라미나 네모 같은 도형 적인 패턴이 더해져 즐거움을 나타낸다.

작가를 하기로 결심한 계기는 어린 시절부터 손으로 무언가를 만드는 것을 좋아했고 미술관이나 갤러리에 가서 직접 작품을 보는 것을 좋아했습니다. School of the Art Institute of Chicago에서 페인팅을 전공하였고 진학 후 본격적으로 작업을 하며 제일 큰 즐거움과 열정을 느껴 그 때부터 꾸준히 작품 활동을 해야겠다고 결심했습니다. 한국으로 돌아와 작업실에서 혼자 작업을 하며 작업에 대한 피드백을 많이 받고 싶어 홍익대학교 일반대학원에서 회화를 전공했습니다. 대학원 졸업은 2018년도에 했으며 현재 개인 작업실에서 많은 작품들을 만들고 작품을 더욱 발전시키려고 노력 중입니다. 개인적인 목표가 있다면 앞으로도 여행을 많이 다니며 꾸준히 영감받아 좋은 작품들을 만들어 내고 전시도 많이 하고 싶습니다.

## 7. Jina Chung 정진아

“Still” (2019)

“Still” (2019)

“Still” (2019)

“Still” (2019)

“Still” (2019)

관계에 대한 얘기이다.

우리는 어떤 식으로든 타인과의 관계 속에서 살아간다.

우리는 서로 어울리지 않는 끈으로 엮어진 부조리한 존재이다.

자외든 타외든 우리는 수 많은 끈으로 타인과 연결이 되어 있다. 그런 세상의 모습을 캔버스나 나무 판넬 위에 혼합 매체로 시각화 시켜서 표현하였다. 야수파의 마티스는 사물로부터 색을 해방시켰고 나는 색(물감)에 독립성을 부여하였다. 나는 물감을 캔버스 위에 직접 바르지 않는다. 대신 물감 자체를 따로 굳혀서, 굳어진 물감을 서로 엮는다. 그리고 그것을 캔버스나 판넬 위에 또는 어디든 원하는 곳에 붙이면서 엮는다. 그래서 나는 원하면 아파트 전체를 작품화 시킬 수도 있고, 동네 슈퍼전체를 작품화 할 수도 있다. 나의 색 줄은 내가 원하는 어디든 붙여서 작업 할 수 있다. 또는 입체 조형을 제작 할 수도 있다. 매체 자체를 독립시켜서 원하는 곳 어디 위에든 작업을 하는 방식 자체는 굉장히 노마드 적이다. 타인과 복잡하게 얽혀있는 관계 속에서 꿈쩍달걀을 못하는 우리의 모습을 시각화 시키면서 동시에 그 방법적인 면은 매우 노마드적이다. 바로 이 지점이 나의 작품에 양가성을 부여하고, 유의미한 예술 작품으로 만들어 주는 것 같다.

[나에 대하여]

나는 예술에 대하여 진지하다. 하지만 반드시 예술의 세계에서 두각을 나타내고 인기를 얻고, 모든 이로부터 인정을 받으려고 애를 쓰진 않을 계획이다. 무엇이든 끊임없이 갈망하고 열망하고 열정을 쏟아 붓고 정상에 오르려고 올린 하면 그것의 과정에서 얻어지는 즐거움만을 놓칠 뿐, 설사 정상에 올랐다고 하더라도 몸과 마음만 망가질 뿐이다. 왜냐하면 그것은 오로지 결과에만 집착을 하고 과정을 간과하는 태도이기 때문이다. 우리의 삶의 99퍼센트는 과정이다. 결과는 1초, 1분 정도로 짧은 순간만을 차지한다. 그래서 나는 과정을 즐기기로 했고 결과나 목표에 지나치게 몰두하지 않는다. 나는 과정에 집중한다. 밝은 햇살을 받으면서 물감을 말리고, 내가 좋아하는 작가의 유튜브 채널을 들으면서 물감을 엮는 시간은 하루 중 가장 좋아하는 시간이다. 좁은 작업실에서 작업을 하느라 눈도 침침하고 답답하지만, 이따금씩 좁은 창문을 비집고 들어오는 바람에 얼굴을 맡기는 것을 좋아하는 아티스트로 나를 소개하고 싶다.

## 8. Milt Connors

### “On the Threshold of the Ethereal Plane: 100 Years of Returning Atoms” (2020)

I have experienced the beauty of divine, ethereal transcendence. This is what it looks like. It came to be through experimental/mediumistic and chance occurrences. It is an arcane vision of the seemingly nothing, the unseen, the void in reality, and nature that surrounds us. It migrates from place to place. It is never the same at any one given moment. It is in constant flux, porous, mutable and transient. It is circular and filled with never ending

wonder. We can only sense its presence, yet it is a concrete level of consciousness. To embrace an awareness of the irreconcilable is the first step in realizing the inconceivable.

We can only speak in abstract terms, it transcends language. It is a metaphysical, spiritual and authentic attempt to regain what we have lost sight of; in irony, the things we have never seen or experienced but are vital to who we are. The innate desire to break free from the eternal cycle of elemental life. There is no objective reality, everything in our existence is based on what we subjectively experience and create. The beauty and lyricism we conceive of what lies beneath cognition should not be withstanding...an optimistic view of the sources of our existential nihilism.

(images and visual effects captured in-camera without the aid of computer software)

**Milt Connors** received his BA and MA from the State University of New York at Albany. He is a visual artist working in photography based mediums. His work is defined by the gray, elusive, undefined areas and subjects it explores, where ambiguity, metaphor, subversion, transition and transgression are reoccurring themes within a formal framework of re-contextualized imagery, serial relations, open-ended narrative, cinematic and theatrical modes of presentation. It can be defined further by the use of idiosyncratic imagery, largely determined and selected for their trivial, dismissed, or overlooked qualities. Reflecting the emptiness of the commonplace in everyday life, the re-invented, or re-imagined cultural trivialities result from a direct relationship with his immediate, daily surroundings and lived experiences. A marked desire to transcend perceived shortcomings has been a primary goal and source of consistent artistic motivation.

In his recent work the thematic relationships, or what lies between the explainable/unexplainable, familiar/unfamiliar, seen/unseen are a continuation of previous themes and works that explore open-ended, existential points of view. His work has been included in national and international solo/group exhibitions juried, or curated by Bruce Davidson, Kristen Gaylord, Ken Johnson, Claudia Del Monte, Christiane Paul, John Szarkowski. He lives and maintains a studio in upstate New York, USA.

## 9. Nishit Gajjar

### “Musing of the Muse 'The Cycle’” (2019)

Musing of the Muse 'The Cycle' is an experimental video art inspired by ancient Tibetan Text of the Dead and modern American Book Of The Dead by E.J. Gold. The video has won numerous awards at International Film Festivals. It depicts the concept of Bardo Stage (Afterlife Transit). The experimental video features canned footages which are edited, highly altered and radically transformed by Nishit Gajjar to give a surrealistic subjective vibe. The transits as described in those books are misleading and misrepresented due to our lack of conscious and active Attention. However the nature of reality is unconventional in Bardo Stage but can be made conscious with active Attention. The video also provides a glimpse into an alternate universe stemming from the artists dream images and subconscious mind. The music is composed by the artist himself.

My visual art provides insights and glimpses into unfamiliar and isolated spaces with the aid of images, videos and music. The depth of a particular space in our near vicinity and transits in different spaces are subtle and we tend to pass through them without our active Attention. By showcasing simple objects, passages in the form of doors and windows, I take the viewer through a Bardo zone (in-between lives/moments) and make them experience the importance of Attention which ruminates in their subconscious mind for a long time. Majority of my work imagery comes from my dreams (subjective unconscious and sometimes collective unconscious). I showcase these spaces by blending the visuals & unconventional music which I personally compose and produce for my art films.

## 10. Gong Byeong 공병

“당신의 행복”(2019)

“딸의 환희”(2019)

“아들의 환희”(2019)

“포옹”(2019)

“환희”(2019)

나의 작업의 모티브는

시작과 끝

모임과 흩어짐

채움과 비움이다.

이런 화두로 현대적 재료인 맑고 투명한 아크릴에  
조형의 기본원칙인 점, 선, 면에 충실하면서 작업을 한다.

단순하고 반복되는 터치로 우주 형상을 상상하며 표현을 한다.

내 작업은 카멜레온이라고 명명하고 싶다.

무채색의 작품은

빛에 의해서~

액자의 색깔과

주위환경에 의해서~

보는 각도나 위치에 따라서~

보이는 느낌이나 형태가 다르기 때문이다.

나에게 작업이란?

항상 다양한 세계의 정보를 수집하며 새로운 시각과 방법을 찾았고 풀지 못하는 의문들을 따라 움직여왔다.

무엇을 그리고 만든다는 것에 대한 끊임없는 고민과 번민으로 직간접적으로 많은 경험과 번뇌를 겪어왔다.

그래서 모든 조형의 기초가 되는 ‘점·선·면·형·색’의 기본단위에 충실하며 마음을 비우고 작업의 초심으로 돌아가 새롭게 작업을 구상해 나가고 있다.

일상생활에서 느끼는 평범함과 반복된 행위로 산을 표현하고, 바다를 그리며, 하늘을 느끼며...

나는 2차원의 평면 세계와 3차원의 입체 세계의 조합이 작업의 주요 포인트다.

그동안 시도해보지 않았던 새로운 재료들과 조각 기법들을 연구 개발해 나가며 많은 시행착오를 거치면서 고민을 풀어가고 있다.

지구에 존재하는 철, 나무, 돌등 인공물이든 자연물이든 모든 소재로 새로운 세계를 나만의 방법과 기법으로 찾아가는 기쁨은 그 무엇보다도 상당히 매력적이다.

나의 작업의 모티브는 시작과 끝, 모임과 흩어짐, 채움과 비움이다.

이런 화두로 현대적 재료인 맑고 투명한 아크릴에 조형의 기본원칙인 점, 선, 면에 충실하면서 작업을 한다.

단순하고 반복된 조각 터치로 우주 형상을 상상하며 표현을 한다.

나의 작업은 카멜레온이라고 명명하고 싶다.

무채색의 작품은 빛에 의해서, 배경 액자의 색깔에 의해서, 주변환경에 의해서 보는 각도나 위치에 따라서, 보이는 느낌이나 형태가 다르기 때문이다.

나는 시작과 끝은 같다는 결론을 내렸다.

비움과 채움이란 것은 모두 나에게 있었고 그것을 느끼는 오늘이 바로 끝이고

다시 시작이란 것을~

## 11. Hillary Heckard

“Gravity's Rainbow” (2018)

“Luna” (2018)

The print titled Gravity's Rainbow captures a perspective in regards to how light transcends space. The digital print was achieved by using two different convex lenses to capture the full light spectrum. My goal in utilizing lenses in my work is to challenge how the human eye can adapt to light by activating different spatial awareness. This activation is achieved by optically positioning the eye into a terrain of depth that is reminiscent of an abstracted constellation of time and space and in between the existence of energy and light.

Luna which translates to moon, is an exploration of how the dark side of the moon may look when viewed from a distance in space. Luna explores the concept around water being found and a past history that this astronomical body once held. Through utilizing glass and Led light this interstellar landscape produces a systematic structure that is continually deepening and transforming though one's own perspective raising questions and awareness regarding the current human condition.

**Hillary Heckard** was raised in Northern California. She attended the University of Oregon in 2004 and received her Bachelor of Art degree in Cultural Anthropology with a minor in Ethnomusicology in 2008. Hillary went on to receive a second Bachelor of Fine Art degree with a focus in glass at University of Hawaii at Manoa in 2012. She was also awarded a full tuition waiver to attend Alfred University as a Master of Fine Arts Graduate Student and graduated with an MFA in Sculpture Dimensional Studies in 2018. Heckard has exhibited internationally at institutions such as the Chrysler Museum of Art, University of Hawaii Manoa, Portsmouth Museum, Windward Community College, the Glass Furnace in Istanbul Turkey, Manifest Gallery, Gallery1060, Switzer Gallery, The Belfry and the Turner Gallery in New York.

## 12. Amy Herzel Aka Yoo Soon Hwa

“Gold fever” (2020)

“Natural selection” (2020)

gold fever

My digital work is drawn from images of my Micro Drawings. This image is a translation of the image, when balancing on the the edge there is safety in a pattern. Gold fever may be the literal desire for gold or the fever ignited by one's desires. It also may be a sickness.

natural selection

Inspired by nature and the biological processes of reproduction I wonder about our current evolution. Preference guided by nature may not necessarily be driven by survival as once was thought. Natural selection is not always the best or most advantageous choice and yet we thrive or change or don't, but nature still perseveres.

Mrs. **Amy d. Herzel** is a Korean American Artist who has exhibited work for the past twenty years. Her drawings have been exhibited in numerous juried shows Nationally. She trained as a painter and printmaker at the Pennsylvania Academy of the Fine Arts and went on to receive her M.Ed. in Art Education at the Tyler School of Art in 2000. Her digital work has been published in the Manifest International Drawing Annual, INDA 8 and she won several awards of recognition for her drawings. In addition, her work has been personally recognized by curators from the Amon Carter Museum of American Art, and The Kimbell Museum of Fine Arts in Texas, The Pennsylvania Academy of Fine Arts in Philadelphia and the Drawing Center in New York. She has been represented by galleries in Fort Worth, TX, Nashville, TN and Philadelphia, PA. Her work has also been acquired by the Beth Rudin DeWoody collection.

## 13. Hyun Sook Hwang 황현숙

“검은 포도 Black Grape” (2019)

여름은 많은 것을 떠오르게 하고 많은 것을 섞어 버린다. 내가 되었다가 나를 놓아버린다. 1과 0을 무수히 건넌다. 시간의 조각들은 유기적으로 연결되어 결국 '0'이라는 집합으로 수렴됨을 제시한다. 사물은 서로가 서로를 비추는 거울과 같아서 사물을 알아가는 것은 결국 나를 알아가는 것이 된다. 사라진 것이 아닌 단지 깊은 바다에 잠겨있었을 뿐인 기억은 일상을 함께한 사물과의 만남을 계기로 수면 위로 떠오른다. 화면에서 사물들은 유희하고 깊은생각에 잠기기도 한다. 사물은 삶 속에서 구체적이고 유동적이다. 사물이 일깨워준 나의 조각들은 과거의 관점에서 미래를 향해 나아간다.

Summer reminds me of many things and comes to mix them. I become myself but give up after all. I cross somewhere between 0 and 1 innumerably. Pieces of time organically associated with one another result in an

aggregate of “0” A thing is like a mirror reflecting each other. So the fact that I come to know a thing is that I come to know myself. Memories submerged under a deep sea rise to the surface due to their encounter with things with which they share the everyday. Things are lost deep in thought. Things appear concrete and fluid as well in life. My pieces proceed to the future from the standpoint of the past.

이화여자대학교에서 동양화 전공으로 학사, 석사, 박사학위를 취득, 13회의 개인전, 50여회의 단체전 및 다수의 수상으로 작품을 발표, 작품소장으로는 국립현대미술관 및 성남문화재단, 개인 소장이 있으며 이화여자대학교, 울산대학교, 강남대학교 강의, 현재 수원대학교 객원교수.

#### 14. Seung Keun Jang 장승근

##### “짜장 라면 먹방” (2019)

대중들은 결핍을 통해 자연스러운 소비를 하는 것이 아닌 가상의 세계 속 에서는 무언가 소비를 할 거리를 끊임없이 갈구하는 주객전도형태의 소비 양식을 만들어내었다. 이러한 소비 원리의 아이러니함은 유튜브의 무한 루프 재생 알고리즘에서 대표적으로 보여 지는데, 이는 자신의 가치 또한 쉽게 소비되어 질 수 있는 빅 데이터 시대의 사회적 인과 관계에서 또 다시 관찰된다.

생존의 원초적인 원리인 ‘먹는 행위’를 통하여 불쾌감을 주는 시각적·청각적 장치, 그리고 뒤집힌 채 복제되어 분할된 화면 구성은 작업의 의도를 드러내는 장치들이다. 작업을 통해서 미디어의 소비에서 뿐만이 아니라 현대인들이 사회적인 관계를 맺는 방법론에서도 드러나는 기이함과 무기력한 수동성과도 같은 병적인 현상의 유사성을 포착한다.

작가 소개 : 중앙대학교 서양화과를 추가 학기 재학중에 있고, 현재 춘천에서 작업 하고있습니다. 저의 작업의식은 개인의 경험에서 느꼈던 불편한 지점들 속에 특정 원리를 파악하고, 그 불편함의 원리를 익숙함과 유머를 매개로 관객들에게 전달하는 사람입니다. 영상 작업이나 평면 작업에서 보여지는 조형 언어 에서는 미디어 매체를 통해 접하는 대상들이 화면에 우스꽝스럽게 등장시킵니다. 이를 통해 관객들로 하여금 인지의 대상 들을 어떤 방식으로 인지하고 있는지, 그러한 가치 판단에 따라 무기력적 수동성, 인지부조화 같은 우스운 현상이 뒤 따르지 않는지 인식 과정에 의문을 제기합니다.

#### 15. Bom Jung 정봄

##### “생동-13” (2020)

단 에너지가 영원히 퇴색되지 않기를 바란다.

내 욕심에서 가능할 뿐이라는 사실을 당연하게 인지하고 있지만 나는 갈망한다.

수많은 실이 엉켜 직물이 만들어지듯이, 생명은 수많은 층이 겹치고 교차되어 만들어진다는 것을 확인시키고 싶었다. 이 행위는 내가 생명으로서 살아있음에 대해 각성하게 되었던

순간들에 대한 기록이자 결과물이 되었다.

작품을 통해 공허하게 덧없이 사라지는 존재에 대한 생각과 언제 어떻게 사라질지 모를

내 존재의 흔적을 캔버스에 담아낼 것이다. 그 강렬한 가치를 지시적 언어로서 담아내기

어려운 부분들에 대해 주목하고 앞으로도 작가로서 자신만의 언어로 계속해서 축적해나갈 것이다.

생명, 순환, 삶과 죽음, 유한한 것에 관심이 있고 그것에서 오는 감정과 생각을 캔버스에 담아내는 정봄 작가라고 합니다.



## 16. Karen Krolak

### “ [216]”(2020)

From the Dictionary of Negative Space ([www.dictionaryofnegativespace.com](http://www.dictionaryofnegativespace.com)):

[216] - v. to maintain or reinforce a relationship with the deceased

[216] was initially developed in response to a prompt by Zach Whitworth for a video exhibition titled, *After the revolution, who's going to pick up the garbage on Monday morning?* presented at the Greensboro Project Space in Greensboro, NC. Although another video illustration of aaaaaaa[216] was selected for that project, I was drawn to the ethereal quality of mending and maintaining memories captured in this version. The reflection of those hands echo the shapes and movements of my mother and her mother and probably even her mother. What do the rhythms of repair juxtaposed against the mound of dirt evoke for you and your circle of friends?

**Karen Krolak** is a free range collaborator based in Boston, MA. Since 2000, she has been the co-founder/Artistic Director of Monkeyhouse (<http://www.monkeyhouselovesme.com>) , an award-winning nonprofit that connects communities through choreography. She earned her BA in Linguistics at Northwestern University and her MFA in Interdisciplinary Arts at Sierra Nevada College. Her ongoing project, the Dictionary of Negative Space ([www.dictionaryofnegativespace.com](http://www.dictionaryofnegativespace.com)), was inspired by her experiences after a car crash killed her mother, father and older brother in 2012. It has been featured in an I-ARE residency at the Dance Complex in Cambridge, MA; a residency at the Newton Cemetery; in CICA Museum's Posthuman publication; in exhibitions in New York, Arizona, Nevada, Louisiana, North Carolina, Massachusetts and Korea; conferences in Korea, England and the US; as well as in collaborations with Monkeyhouse, Nicole Harris, and Scott McPheeters. Krolak's quirky knitting pattern/personal essay/instruction based art piece, *Slippers to Soothe Your Emergency Room Blues*, was first presented in at CICA Museum and recently won the First Annual Feels Blind Literary DIY Prize. She is currently collaborating on a Lark Residency Project with Eric John Meyer at the Lark in New York City.

## 17. Miri Kim 김미리

### “Cycle of Completeness” (2019)

The motorcycle exercises the importance of the circle. The circle is a valuable shape created with the aid of human hands. It appears during the New Year's Eves round table, the completeness of family members, and the cycle of a day. It is a symbol of harmony in life.

Miri Kim is a visual artist based in the United States and South Korea. She was awarded an international fellowship and residency, which deeply informs her work. Her practice involves understanding and capturing the simple yet covertly complex beauty of a community's lifestyle. The thoughtful narratives that she depicts, seek to connect people through the power of paint. Miri's paintings sensitively touches on reality's honesty and mystery.

## 18. Young Kim 김영

### “Re-” (2019)

'Re-' 작업은 작가의 세계관이 작품을 통해 표현되어 있는, 작가가 생각하는 삶과 죽음 사이의 친밀감을 볼 수 있는 설치 작품이다. 교환학생을 간 제네바에서 완성된 작품이며 이 프로젝트를 위해 작가는 먼저 제네바 학교의 쓰레기통에 실패해서 버려진 찰흙으로 된 오브제들을 가져와 망치로 가루가 될 때까지 파괴했다. 그 뒤 그 점도가루에 물을 넣고 섞어서 생성된 재활용 찰흙으로 구 형태의 오브제를 만들어 버려진 것들에서 탄생하는 창조와 동시에 구 오브제를 부시면 다시 새롭게 변화될 수 있는 또 다른 가능성을 동시에 작품에서 보여주고 있다. 'Re-'는 변화와 무한 그리고 존재에 대한 의문을 작품안의 오브제의 죽음에서 비롯하는 새로운 탄생과 오브제의 탄생에서 비롯하는 새로운 죽음을 찰흙의 상태변화를 통한 물질적 은유로 제기하고 있다.

김영은 프랑스 그르노블에 위치 하고 있는 보자르 예술대학의 학사과정을 우등 졸업한, 같은 학교에서 현재 석사 졸업 예정인 작가이다. 제네바 예술학교에서 교환학생을 한 이력이 있으며 한국, 프랑스, 제네바에서 단체전 참여 경력이 있다.

## 19. Ju Young Lim 임주영

### “Untitled-4” (2020)

나는 어느샌가 당연시 여겼던 모든 관계들이 소중했던 것임을 깨달았다.

관계들은 모두 사라지고 생겨간다.

하지만 나는 나와와 관계마저도 소홀하게 만들었다.

내가 내 자신과 멀어지고 난 다음 다시 내가 내 자신과 모든 것을 다시 함께 할때 즈음에 내 스스로에게 새로운 '믿음'이 필요하다고 느껴졌다.

어느새 나는 스스로의 경계를 만들어가고 있었다.

그 경계를 만들며 한편으로는 행복했으며 한편으로는 정렬이 되지않아 좌절하고 우울함을 겪었다.

그때부터 였을까 나는 타인들의 생각이 나와 같은 것인지 다른 것인지 궁금증을 유발하기 시작했다. 그게 나의 첫 흥미로움이자 나의 경계를 허물 수 있는 기회 일 것이라는 생각이 들었다.

경계는 누군가 자의적 의식에서 시작되어 만들어진 하나의 불과하다고 생각했다. 경계를 틀이라고 가정하고 '네모'라고 표현한다고 생각한다면,

우리는 그 반복적이고 계속되는 네모 안에서 얼마나 치열하게 살아가고 있는가 이게 우리가 살아가는 삶인가.

이렇게 좁은것인가. 생각하게 되었다. 경계는 나열이 불가능 한 것이다. 지극히 주관적이기 때문이다. 스스로에게 질문을해보았다.

나를 지금 안좋은 상황으로 혹은 좋은 상황으로 물고가는 것은 무엇인가. 했을때 나는 나만의 정답을 만들 뿐 객관적인 대답을 완성 시킬 수가 없었다.

즉, 경계라는 것은 특정인물의 정의가 답이 아니라는 것을 당연시 하듯 다시금 완성시켜 정렬할 수 있었다. 그후 또다른궁금증이 생겨났다.

사람에게서 경계가 없다면 어떤 세상이 펼쳐질 것이며 사람들은 그 자유안에서 어떤 인생을 살아갈 것인가. 물론 내가 말하는 경계는 법과는 차이가 있다.

경계는 아주 간단하다. 기준이 될 수도 있으며 시각적인 시선이 될 수도 있다.

저는 경계를 주제로 입체회화,설치 작업을 하고 있는 **임주영** 작가입니다.

## 20. Rachel Loh

"Curve" (2020)

"Rest" (2020)

"Deep Dive" (2020)

"Private into Public into Private" (2020)

"Creeping" (2020)

What do we women do in private and what do our bodies look like when there's no one around to look at us? When we look at our bodies as not belonging to us, how sculptural do they become and how much becomes public?

Often, women's sexualities are taken as public property with visibility equating to sexual accessibility, it's often disconcerting how out of control I often feel about my body and myself walking around in public. In efforts to re-present women's bodies in society, I have chosen to dissect and look at my body in ways that can be vague and sometimes unidentifiable to the viewer at first. In ways that are sculptural instead of individualistic, making women's bodies public instead of private but on my own terms.

**Rachel Loh** (b. 1994, Singapore) is a self-taught artist working across disciplines of photography and installations. From her fascination of exploring a self without others as well as creating spaces in which communities can be formed, her work deals with challenging concepts of time and self. She currently also works to support underrepresented artists in Singapore through her platform, The Starving Artists.

## 21. Michael Marks

"The Arcade" (2019)

This video work is an excerpt from a constructed virtual reality (VR) environment titled The Arcade. The environment uses recognizable symbols of American governmental architecture, but reconfigures these structures into a science fiction scene, where buildings float and crash into one another in the void of space. A poetic interpretation on the nature of public institutions, it serves to remind us that democratic ideals are fragile, not abstract concepts set into an unknown future, but rooted in the struggles of the present.

**Michael Marks** has lived throughout the Southeast United States, spending his formative years growing up in rural Georgia. In eighth grade he acquired a set of oil paints from his grandmother, a MAD magazine from an older cousin, and took a computer coding class at an after school program. He has lived most of his artistic life between these experiences. Later, he received his BA from Georgia College and State University and MFA from Clemson University. He was a co-founder and director of the ThreeCitiesGroup artist collective, active for nearly a decade across the Southeast. Working across a range of materials and techniques, his creative work has been shown nationally and internationally in over eighty exhibitions. His writings on contemporary art and education have been published by Temporary Art Review and the Paris College of Art Press. He serves on the board of FATE (Foundations in Art: Theory and Education) as editor of FATE In Review, an academic journal focused on arts education and visual culture. Marks is an Associate Professor of Art and Chair of The Department of Art + Design at the South Carolina School of the Arts.

## 22. Darwin Estacio Martinez and Erica Entop

"Resolution" (2019)

**Darwin Estacio Martínez** is a native Cuban artist whose paintings are notable for their cinematic quality and composition. His work uses a universally understood visual language to convey unfinished stories like still images taken from a movie. He is a graduate of the Professional Academy of Fine Arts "El Alba" in Holguin, Cuba and went on to graduate from the Higher Institute of Arts in Havana.

**Erica Entrop** was born in Roswell, New Mexico and graduated Cum Laude from the University of New Mexico in Albuquerque with her BFA. She is currently living and working in Cuba. Her work, based on photos taken while on public transportation in different cities, gives a glimpse into the lives of strangers, people in transition.

This video belongs to a series of works which focus on repetitive and obsessive actions. These simple activities appear more compulsive and almost ritualistic when repeated in an infinite loop. Sometimes ordinary actions, unimportant and quotidian, when repeated infinitely can lose their traditional meaning and generate new significance. The common can easily become extraordinary or vice versa.

The socio-political context in which the videos are exhibited can also generate new meaning. Reality never has one perspective; sometime the element which can be beneficial become detrimental. The human being is always discerning, trying to find something certain in life. Decision by decision one makes a path, and those paths give shape to one's existence.

### **23. Olga Melehina**

#### **“The Source” (2019)**

The title of my piece is «The Source». The book represents human life written with every step, action, and thought. The faucet is the transmitter of elements and impulses of the universe. Together they form an indivisible union of water which we drink, air which we breathe and the lines which we write in the book of life. The relation is mutual: the lines worth reading can only happen if the elements are pure, while every letter has an impact on our surroundings. I would be happy if my work made the audience think about the cleanliness of the environment as well as purity of their bodies, minds, and spirits, all nature's circulations.

My name is **Olga**, I am a potter and a sculptor. This portfolio shortly presents my work from 2018-2020. During the last seven years that I have been doing ceramics, I have experimented with various methods and techniques – from traditional wheel pottery to hand-built abstract structures and from electric kilns to Japanese wood-firing. I use every opportunity to learn new ceramics and sculpting skills, participating in two to five symposiums/seminars per year. Some of my better pieces have participated in exhibitions across Europe and Japan. I enjoy collaborations both with my fellow-ceramists and with artists working with other media. Currently, my artistic pursuits include the use of raw clay in sculptures, large-scale terracotta/ porcelain installations, and use of ceramics in interior design. I live in Riga, Latvia, where I have a studio and am currently getting my MA in Fine Arts at the Latvian Academy of Arts ceramic department. The final two semesters of my studies being spent at the Venetian Academia Di Belle Arti, sculpture department. My creative efforts are shared between traditional pottery, modern sculpture and raw clay installations. I began my career as an actress, but overtime the ephemeral nature of that profession got the better of me. It was then that I began to discover the tangible craft of pottery – tangible both for the hands and for the mind. Clay is the fabric of art, for it unites epochs, centuries and their witnesses, clay is mysterious and full of discoveries. Its practical utility is endless – toys, utensils, lamps and wash-basins, floor tiles, sculptures, walls made of brick and mosaic – all of this is ceramics and I look forward to investigating each of these paths.

### **24. My Linh Mac**

#### **“Viridian” (2020)**

**My Linh Mac** is a multi-media artist, visual designer and art educator based in Chicago. Mac is best known for her digital paintings, traditional oil paintings and her series of contemporary 'galactic /no-brush' paintings- Ranbu. As an accomplished painter, her works portray beauty in humble places with her signature style of deep and vibrant accent colors. While Mac's paintings have varied genres, from conceptual, abstract, and figurative to contemporary, her digital and visual design works are commercial. Mac discovered nontraditional techniques bring further variety to her paintings through the use of color manipulation and the manipulation of materials and presentation platforms. Her niche is the ability to produce art within one medium that looks as if it were created

within a different medium. Each of Mac's artworks "speak for itself", her unique approach of combining elements and medium gives her the credibility of an inventive artist and visual designer. What makes her work stand out among young emerging artists is how she incorporates not only technical skills and knowledge from multiple creative fields of design, art, and technologies; but also, her personal experience and cultural exposure from different parts of the world as a traveler. Mac is originally from Vietnam and pursued her art education in Singapore, Australia, and the United States. Mac received her Bachelor of Art in Digital Media & Painting from Valparaiso University and her Master's in Art Education from the School of the Art Institute of Chicago (SAIC). Ranbu is a year and a half long project consisting of over 70 pieces that have been acquired by many private collections, and residences across the United States and around the world. This non-brush painting series was inspired and named after a Japanese pop single "Ranbu No Merodi" - Melody of the Wild Dance by SID. This body of work reflects my playfulness with colors, pushing the boundaries between the world of design with its structures, principles, functionality and the fine art world of rawness, chaos and freedom. With my multidisciplinary practice, I created this series as an abstract and contemporary series. The series has been described as paintings that paint themselves' and 'camouflaged painting'- as each acrylic painting was created without the use of paintbrushes on laser-cut plywood, while the final product looks like a Victorian piece of ceramic on uniform square canvases. This series marked a milestone in my fine art career not just because it was the longest, my most popular work by far, but it also marked my debut into the realm of contemporary art. Through this project, I also found my artistic niche by manipulating materials and presentation platforms to produce art within one medium, that looks as if it were created within a different medium.

## **25. Bill Psarras**

### **"Territorial Poetics" (2019)**

Territorial Poetics (II: unfolding) forms a site-specific walking performance for camera, where the artist walks, pushes and gradually unfolds a big piece of old paper-roll upon the railroad tracks of the old abandoned railway network of Peloponnese, during the morning twilight. The unfolding action of the artist re-inscribes an ongoing dialogue between the everyday mundane and the spiritual. The artist acts like a seed, an object, a ritualistic intention which unfolds and spreads out the potential. Based on Sisyphean semiotics and an auto-ethnographical approach of the personal and the collective, Territorial Poetics forms an ephemeral situation between site, body and repetition, making an ephemeral land art (spatial) statement upon public space about the universal processes of effort, communication and journeying.

**Bill Psarras** (Dr.) was born in Greece, 1985. He is an artist, academic and musician. He is an adjunct lecturer at the Department of Performing and Digital Arts, Faculty of Fine Arts, University of Peloponnese. He has worked as adjunct lecturer at the Department of Audio & Visual Arts, Ionian University (2016-2019) where he also conducted his arts-based PostDoc research on the intersections of walking performance/technology/site (State Scholarship 2017-2019). He holds a PhD in Arts and Technology from Goldsmiths University of London (AHRC Scholarship 2013). His thesis focused on intermedia explorations of the emotional geographies of city through walking performance, senses and technologies; proposing the concept of "hybrid flaneur". He has also an MA in Digital Arts (University of the Arts London) and a BA in Audiovisual Arts (Ionian University). His art practice includes site-specific walking performances, mixed media/text-based installations, video art/digital art and poetry; exploring the geopoetics and politics of the urban experience through emotion-place-object relations. His artworks have been exhibited in international festivals of contemporary art, group exhibitions and cultural institutions across Europe and US. His interdisciplinary research has been published in international journals (LEA MIT Press, Technoetic Arts, IJART), conferences (ISEA2013), chapters in edited books and symposia in the intersections of contemporary art, performance and urban-cultural studies. He has composed music for documentaries and self-released a series of digital albums across rock and ambient genres. On 2017, his first poetry collection 'Tundra' (Pigi Publications) was published in Greek, exploring the intersections of art, geography and city.

## **26. Nicola Privato**

### **“Filtered Memory” (2020)**

"Filtered Memory", is an audiovisual, aleatory, Max/Msp based interactive installation and composition, conceived as a reflexion over collective memory and the way it changes in time.

In F.M., through the use of filtering techniques, the cosmic radiation that was left in the Universe by the Big Bang is transposed into the audible field.

Despite being the reminiscence of a single event at the beginning of time, the cosmic radiation slightly changes thorough spacetime, revealing the dynamic nature of memories.

In F.M., while a pointer moves randomly on ESA's universe map, translating the colour variations into sounds, people around the installation trigger the frequencies that compose the acoustic picture, nurturing a never ending dialogue between the work of art and the audience. The process cannot be voluntarily controlled, revealing the interactive, dynamic and highly unredictable nature of working memories.

Nicola Privato is a Venice based audiovisual artist, jazz musician and guitar teacher. After ten years of performances in the mainstream international jazz scene, he started to work on interactive installations out of the need to create a bridge between performed music and art. His works mix interactive audiovisuals, radical improvisation and aleatory processes in a continuous dialectic between randomness and control, technology and tradition, openness to social media and need for introspection.

[www.nicolaprivato.com](http://www.nicolaprivato.com)

## **27. Justin Price**

### **“Spot Painting” (2018)**

### **“Floaty” (2018)**

Justin Price received a BFA from the Academy of Art University in San Francisco, California and is currently an MFA candidate at Colorado State University in Fort Collins, Colorado. Justin's concerns with art center around the physical qualities of paint which have inspired him to think of painterly actions as sculptural works in three-dimensional space. In this sense, he is able to explore abstraction both as an action and a subject matter. The work is about the physical world, our conflicts within it and how it relates to our understanding of what lies beyond this place.

Justin has exhibited at Art Centers as well as galleries in New York, California, Colorado, United Kingdom and South Korea. Recent exhibition venues include “Art of the State 2019” at the Arvada Center for the Arts, Colorado, Colorado State University, The Art Vacancy, New York, The Lockwood Gallery, New York and CICA Museum, South Korea. Justin has been featured in numerous publications including The Denver Post, Westword, Studio Visit and Defined magazine.

The two works included in “CIRCLE” are examples of transitioning formal elements into physical things. The circle, in its formal abstract state, is imbued with essential, transitory elements beyond our compression. By bringing the circle within reach into our literal dimensionality, I have brought the essential down to our level, allowing us to postulate its essence.

## 28. Raphael Reichert

### “Wind power is petting with the atmosphere” (2019)

This video montage is a reference to the column "Wind power is petting with the atmosphere" by Mely Kiyak from the German newspaper DIE ZEIT from the 27.11.19.

The work takes up Kiyak's ironic request to bestow something poetic on wind turbines with the help of Vivaldi's "Four Seasons".

**Raphael Reichert** was born in Mannheim, DE in 1993. He lives and works in Basel, CH.

In his artistic practice, Raphael Reichert deals with various social issues and links them to his own subjective attitude and experience. The results, mainly in the genre of video art, are somewhere between sensitive documentaries, colourful experiments and cynical commentaries.

## 29. Miles Rufelds

### “Two or Three Saprophytes” (2019)

Two or Three Saprophytes is a video essay that traces a speculative history of the industrial revolution, its ecological backdrop, and its legacy of technological, scientific, and economic thinking built around accumulation and "progress". Breaking from strictly didactic or documentary forms, the film refracts its factual historical research through a hallucinatory, narrative lens, mixing reality and fiction to frame the interconnected histories of mushrooms, trees, coal, chemicals, machines, and capitalists as a kind of ecological ghost story.

Visual and verbal motifs of circles, spirals, hexagons, and “revolutions” punctuate the film, sketching associations and contrasts between historical movements, economic patterns, rotational pistons, chemical diagrams, and ecological balance.

Posing a counter-model to industrial capital's destructive obsession with growth, the film looks to the earth's legion of decomposing mushrooms as protagonists, arguing for a thinking in which growth and decay are granted equal importance. Informed by Marxist ecological criticism and Gothic horror fiction as much as by scientific and historical research, this film proposes an alternate narrative to familiar ideas of progress and ecology in the post-industrial world.

**Miles Rufelds** is an artist, writer, and researcher based in Toronto, Canada. Rufelds' interdisciplinary projects explore strange narrative moments, both real and fabricated, that trace the material politics of technological, corporate, scientific, and aesthetic systems. With strong emphases on investigative research and experimental narrative forms, his works probe ideas across the histories of ecology, chemistry, industry, food, film, and art. He holds a Master of Visual Studies in studio art from the University of Toronto (2019), and a BFA from the University of Ottawa (2015). Rufelds has exhibited nationally and internationally in solo and group exhibitions, screening programs, festivals, and lecture series', and published essays on contemporary art, cinema, and political economy across Canada.

## 30. Kris Russo

### “Dialogue or: Teacher Don't Teach Me Nonsense” (2018)

Collaborative installation by Dayo Akinwale, Taiwo Dennie, Olufela Omokeko, Dayo Showemimo, Marchel Olumuyiwa, Farouk Jimoh, and Kris Russo

Photos by Raffaella Fortunati

"Teacher Don't Teach Me Nonsense" by visionary Fela Kuti articulates the paradoxes of Western colonization, education and subsequent implementation of "demo-crazy" in Nigeria. Each moment of the 25-minute sonic lecture invites and oscillates as it builds to cathartic release. Following the tradition of Fela's embodied experience of art and politics Dialogue or: Teacher Don't Teach Me Nonsense, a collaborative public installation created in the Iwaya community of Lagos, Nigeria, attempts to reclaim and repurpose a single wall that effects an entire community. In the words of Marshal Olumuyiwa, collaborator and community member, "We have come here as artists. We are using this wall, this blockage, as a pointer to the outside world to see the level of injustice that is going on. Is it right? Is it wrong? It is now left for everyone to judge. Should we be quiet about this?"

The collaborative framework, conceived by Kris Russo as a part of her residency for the Iwaya Community Art Festival, asked members of Aderemi Adegbite's experimental art school, Vernacular Art-space Laboratory, to participate in a series of informal meetings for one month with one open-ended instruction: to create art together. As a nod to Edouard Glissant, the collaboration was conceptualized as a practice of Relation. As a practice, this involves reimagining relation, dismantling hierarchies, honoring the right to opacity and centralizing dialogue in the process of making art. The practice of Relation, not to be mistaken for the production of a new set of relations, thinks through and with the pedagogies of Glissant, bell hooks and Paolo Friere. Russo's positionality within the group as a white, US-born artist initiating a project with Nigerian artists and non-artists was addressed with a 25-minute listening session of Fela's "Teacher Don't Teach Me Nonsense." Like the pedagogy of hooks and Friere, Fela's song critiques the chasms between culture, race and class that exist between people living in relation— as Kuti puts it "me and you no dey for the same category o." With this as the point of departure, initial discussions ranged from the price of peppers to the difficulties faced by sex workers in the community. There were calls to address rising sea-levels as well as outright refusals to create art objects for profit.

"The wall" became a focal point. The wall, built by a man who claims to own land that includes a portion of Yeye street, has blocked road access for the Yeye community. Ambulances and firetrucks unable to access the area, sanitation issues, accessibility for people with physical disabilities are some of the problems caused by the wall. Community members asked the elders to mediate discussions with landowner, amassed resources for legal support, signed petitions and sent letters to the government with little to no avail. For the community, the wall is the source of immense frustration and despair and a reminder of lived implications of inequality. For the collaborative group, two of whom lived in the Yeye community, the focus became to reimagine the wall and its surroundings as a potential site for dialogue and inclusivity.

The resulting installation, composed of a yellow circle and benches, serves as an invitation: the circle, intended to draw attention both to and away from the directness of wall, evokes the urgency of a street sign and the apolitical serenity of the sun; the benches serve a function, a place to sit. The social sculpture was "activated" with a series of community-led conversations. Intended as a semi-permanent installation, the benches are still used today as a meeting place for the Yeye community, a place for children convene to do their homework and nightly meet-up spot for or young adults.

**Kris Russo's** practice explores relation and the concurrent experiences of suffering, awe, and love. Instrumentalizing the disruptive potential of the numinous, her work in installation, collaboration and mixed media resists conventions to create potential sites for contemplation and participatory play.

### **31. Dalila Sanabria**

#### **"Things sitting in my grandmother's garage" (2019)**

"Things sitting in my grandmother's garage," features photographic work of digitals scans of a hand-bound risograph lined book, pressed with acetone transfers of my mother's handwriting. This replica of my mother's notebook lists various items belonging to my family's former Florida home, including an array of hastily written Spanglish and carefully organized numbers. The objects the list refers to were then stored in boxes after left in my grandmother's garage, while my parents waited 10 years of penalty outside the United States after being deported in 2009.



**Dalila Sanabria** is an interdisciplinary artist from central Florida. In 2019, she graduated from Brigham Young University with a BFA in Art and a BA in Portuguese Studies. She works primarily with sculpture, installation, printmaking and video. As a child of immigrants, Dalila shares dual nationality with Colombia and Chile. Much of the physical and emotional displacement Dalila experienced as a youth, specifically her family's deportation from the United States, serves as a driving motivation behind her work. Using imagery derived from the memory of her homes between the U.S. and Latin America, Dalila attempts to memorialize past experience. For Dalila, materiality is as significant as her cross-cultural identity, and she often utilizes construction and craft materials for exploring these notions of changed circumstances. Dalila has exhibited locally and nationally, receiving numerous awards and grants that have allowed her to perform projects in locations such as Brazil, Germany, Colombia, Chile and South Korea.

### 32. YongJin Shin 신용진

“이미지난이미지1” (2018)

“이미지난이미지2” (2018)

“이미지난이미지3” (2018)

희생 당한 안료들. 주인공이 되지 못한 녀석들은 제자리에 앉아있다.

결과물이라는것은 과정을 동반하고 과정의 승리자로선 면에 배열된 안료, 패배자로서 면에 배열되지 못한 안료들이 있다.

그들은 그들만의 레이어로 가시를 남기고 벗겨지거나 씻겨지거나 혹은 없어졌거나 때가 묻는다.

그림이 창작자의 행위로 그려진 것이라면 인간 시야 기표의 기준에서 결국 매체의 배열, 즉 구성의 차이이다.

보여지지 않는 이들은 그저 제작자에게 결과물로 선택되지 않았을 뿐이다.

프레임 안에 있으면 성공, 프레임 밖에 있으면 실패인 것일까?

성공과 실패는 주체로서 만의 판단이고 동시에 일어나는 사건이다.

그들은 사실 근본이 같은 DNA이다. 이분법적 관념 강박이 폭력을 행사하고 있는 셈이다.

본인은 지금까지 헤게모니에 주입된 것 마냥 그러한 이유로 물질 세상의 형제들을 1인칭 시점으로 종을 나누고 상하 분단시켜 왔었다.

사회는 물론 이념의 갈등으로 유지되는 것이지만 동시대 저너머의 언저리엔 OO평등을 외치고 OO차별을 반대한다.

이제라도 난 눈을 잠시 감아보고 예술이라는 이름의 폭력으로 미술이 되지 못한 이미지들을 한번 되돌아 보려고 한다.

밤이 있기에 낮이 보이고 낮이 있기에 밤이 보이듯 빛(어둠)이 되지 못한 어둠(빛)을 빛(어둠)으로 끌어와야겠다.

현신된 이미지가 있기에 귀결(이라고 믿는)의 이미지가 존재하는 것이지 않은가.

그래도 내가 만약 주체라면 예술창작을 잣대로 먼지가 될 그들 입을 바꾸는 폭력행위인 것 같아서 미안한 마음이다.

그저 그들은 항상 그자리에서 타자의 빛을 내주기 위해 묵묵히 존재하는 것 뿐일지도 모르는 것일텐데 말이다.

열심히 일한 이미지들아.(전시장으로) 떠나라!

평소 고민이 많은 성격이라 졸업 후 사회생활만 해오다 작업 발표까지 오랜 시간이 걸렸습니다.

2020년 Place Mak Incheon, '캔버스와 물감의 관계' 로 데뷔했으며 문래동 틈 Mayfly전, CICA 미술관 Circle전 등을 통해 묵묵히 활동 해 나갈 예정입니다.

현재 두세번째 개인전의 작업 맥락을 구축하기 위해 작업 중에 있으며 Circle전의 취지와 모색점, 형식이나 뜻이 우연히 맞는 것 같아 지원하게 되었습니다.

예술에 대한 고민을 사람들과 함께 나누고 싶고 동시대미술의 새로운 방향성을 모색하고 탐구하는 것을 업으로 삼고 싶습니다.@shin\_teaching

### 33. Johnny Sutton

#### “Combo Cafe” (2018)

I started my artistic career as a painter before turning to photography.

However, I have maintained my "painter's eye" in my approach to photography by starting each work as a blank canvas and then creating my own imagery, often using elements from numerous photographs to produce the final image that is frequently abstracted and detached from the original subject matter. Rather than using the medium to document subjects or to capture a moment in time, I strive to *create* a moment in time for the viewer.

The past ten years, I have been living in Wichita, Kansas and Bassano del Grappa, Italy—a small picturesque town near Venice—spending half my time in each place. I have exhibited in America and in Europe.

### 34. Miki SASAKI

#### “《Material poetry》—〈National colors〉| PNH / South” (2018)

《Material poetry》 is “haptic typage” influenced by the montage theory coming from structuralism and constellational approach used in visual poetry. 《Material poetry》 needs to give water to the surface of the work by mister just like watering plants every morning. (Recommended once a day) The reason for this is that 《Material poetry》 is made of paper. If you leave them, the surface is peeled off in the distant future. 《Material poetry》 changes colors and embossed faces by raising water. The action of water on 《Material poetry》 is somewhat similar to the moment when faded memory becomes unforgettably sharp by accidental encounter. The water stain by you (or the others) becomes part of 《Material poetry》. When facing a changing pattern of water, your presence will be found in 《Material Poetry》. <National colors> are the mark of continued duration in regular order. <National colors> is based on the Imperial palace in Phnom Penh, Kingdom of Cambodia, and made by the landscape divided the imperial palace into east, west, north and south, and shot the impressive landscapes at each from the outsides. Each piece consists of only independent shots of each direction section. Those shots will start to collide on the way back after you actually visit this place, based on a different impression than before. This work is a set of the north side shots.

**Miki SASAKI** is a Japanese poet, artist, researcher. Born in Miyagi, Japan in 1992. Graduated from the Faculty of Sociology, Hosei University. Completed the Department of Literary arts, Graduate School of Arts, Nihon University. Currently, he is enrolled in the doctoral course in Transdisciplinary arts, Akita University of art / Assistant of Environmental Design at Showa Women's University. Focusing on photographs and diary-writing, he creates form of poems using the visual method on sociological research.

### 35. Chiang Tai 戴江

#### “Drifting Island” (2018)

**Chiang Tai** was born in Taiwan( was named as Formosa) in 1992. She studied at the School of Fine Arts of the Taipei National University of the Arts(2015), concluded her BFA in Painting and Mixed Media and has an MFA in from Mount Royal School of Art of Maryland Institute College of Art(2019). Tai works in installation, mixed media, painting, and video, which make reference to the relationship between space and human behavior and also relate to her political situation and identity.

As an islander, Tai's treats the concept of an island as an important topic to think deliberately about, especially during the process of identity seeking and the delimiting the relationship between self and other. While shaping the concept of an island and our identity, there are fewer outer interferences and instability for islanders to explore the outside world. For Tai, the characteristics of an island are its geographically clear boundary and a certain extent of isolation.

In Camus's "The Myth of Sisyphus," he writes "There is no more dreadful punishment than futile and hopeless labor." The gods punished Sisyphus to endlessly push a boulder up a mountain. Once he had pushed the boulder up one side, it fell back down the other, and this cycle continued forever. In Buddhist mythology, there exists a similar concept, in that the bottom level of hell is called "Avici Hell" or called "non-stop way" and "Sai no Kawara"(the beach of Sanzu River)—the hell for children from Japanese Buddhist mythology. In the mythology of cultures throughout the world, eternal punishment seems to be the worst end for a human.

Exploring this concept, I designed a performance recorded in a video loop. The performer ceaselessly tries to climb onto an island, and each time as she finally struggles onto the island, it overturns and pushes her back into the water.

This project is part of a series that investigates how human behavior and a functional space affect each other mutually. Here we see the relationship between a human and an ungrounded space in an unspecific area.

This work also reflects the political situation of the place I from— Taiwanese have been stuck in ambiguity. The winds from international communities moves base. The future of the isolated islands drifting on the water is hanging in the balance. However, I question; in all of the ceaseless rotations, will there be one that succeeds?

*"The rock is still rolling."*

— Albert Camus,

"The Myth of Sisyphus" (1942)

### 36. Clark Valentine

#### “Tobacco Circle 1” (2019)

#### “Circle 1 (Print 2)” (2019)

Circle 1 (Print 1):

Circle 1 (Print 1) was created using an alternative printmaking technique utilizing the transfer of charcoal on paper. The circle displays elements of the microcosm and macrocosm as the image could reference either cells or constellations. The image hangs in suspense, appearing as either coming together or falling apart. The use of the circle references iconographic traditions and attempts to capture an image of sacred energy.

Tobacco Circle 1:

This piece was created using the collection of tobacco smoke as it rose from the bowl of a pipe. Pipe smoking was examined as a secular ritual which provides an opportunity for reflection and problem solving - meditation. This use of a secular act as a meditative practice loosely mirrors the Japanese Tea Ceremony and references Zen ideologies.

**Clark Valentine** was born and raised in Colorado Springs, Colorado, USA. He graduated from the University of Colorado Colorado Springs with a BA in Visual and Performing Arts in Spring of 2019. Valentine is currently attending Colorado State University as a Masters of FineArts candidate with a concentration in Drawing. He is currently showing his work throughout theFront Range Region, working in his degree program, as well as teaching as a Graduate Instructor at Colorado State. He has received several awards and scholarships in Colorado. He is a recipient of the Graduate Teaching Fellowship at Colorado State University. Valentine's work investigates themes of spirituality, iconography, and ritualistic devotion.Through processive means of creating, Valentine engages with materials to create abstract imagery which references spiritual practices and energy, reflecting on humanity's connection with the Sacred.

### **37. Trulei Versatile**

#### **“Bulls Eye” (2019)**

**Trulei Versatile** is a Houston Native currently earning her Master of Fine Art in New Media at the University of Texas at San Antonio. Trulei produces interdisciplinary art in the realms of performance, professional photography and poetry. She is inspired by her own personal experiences and the impact of daily social interactions. Exploring her place in the African Diaspora also lends to Trulei's expressions of metaphysic, psychological and physical identity. She studies the fragments of self and her roots as she attempts to reconnect to the greater human family. Trulei has guided audiences through intense, emotional happenings with live and video performances. Trulei considers human interaction as a necessity and encourage interplay from the audience to evoke an emotional response, an awareness, a knowing.

“This video performance piece is a visual representation of how I feel daily, and how we are as a collective people perceived by our society. I feel as though I constantly have a target, a spotlight following me full of ill intentions, and dark projections of fearful minded people within this society. No matter how, when, where or what, who, or why I am targeted by those who see me as other, in this performance video I am directly addressing the inability to escape the gaze, the surveillant, and the surveyor, and the threat that comes with being seen in America.

I know I have target on my back, I'm black.”

### **38. Qiang Wu**

#### **“Ten square meters” (2017-2018)**

In my work, I explore the relationship between individuals and groups within a particular society or environment. It is both a work and an experiment. I am a lucky person, because I was born in the East and have been immersed in Oriental culture since I was born. Now I am studying this culture in the West and try to find my own art in the philosophy of the East and the West. This experience has given me more opportunities than others to discover changes in my new environment. These changes include subjective changes, as well as minor details between thoughts and intentions. These changes remind me of a moment in my childhood: the students in the classroom were studying in Inner Mongolia, I don't know why, the atmosphere suddenly became more and more quiet, the quieter the environment, the quieter each classmate, and Each classmate is quieter, and the whole class is quiet, and at last it is so quiet that the sound of the needle falling to the ground can be heard. At this moment, a classmate suddenly coughs, then, two beeps, three beeps, The sound of clearing my throat sounded, and then gradually began to speak ... My thoughts started from this sound:

In one environment,

Where does the group behavior begin? Does the group behavior consist of each individual behavior, or is it determined by the first behavior or individual behavior? Does the behavior of each individual affect the behavior of the group? Is the behavior of each individual affected by the behavior of the group?

### 39. Murphy Yum 머피 엄

#### “Gestures” (2020)

이 비디오는 작가가 시간을 두고 모으고 변형한 사물들의 제스처 리서치 영상이다. 모터를 품은 일상적인 사물을 수집하고 이를 다른 재료들과 엮고 걸리게 해 이상한 움직임들을 만들어낸다. 기능하기 위해 존재하는 사물들의 움직임을 변형시킨 이들은 기존 기능이 삭제된 것처럼 보인다. 기술적 사물(Technical Objects)들의 원초적인 움직임인 ‘회전운동’에 관여하는 파괴와 해체 그리고 재조합하는 몸짓의 결과물을 시각적인 언어를 통해 보여주며 이 때 생기는 오해와 뒤틀리는 메카니즘을 관찰해본다.

**Murphy Yum** (b. 1994) is a performance-based sculptor, working across sculpture, performance, installation and video. She focuses within her practice on misunderstanding, absurdity and desire in the installation of her variable moteur sculptures, often gesturing towards systems of power and reproduction. She holds a DNA(Diplôme National d'Art) in Villa Arson (National School of Fine Arts), continue her master's degree at the same school.

### 40. Zingwool 징울

“01. 실은 음을 부른다.”(2017)

“02. 나는 살고 싶었습니다.”(2018~)

“03. 병이 깊다.”(2016~)

“04. 나의 하루”(2019)

“05. 들고 도는 마음”(2018)

허공에서 둥글게 도는 둥근 춤.

자연은 늘 움직임이다. 항상인 것 없이 매순간 새로운 움직임속에서 흘러간다. 자연의 순리대로 흐름에 내맡긴 채 둥글게 수레바퀴처럼 들고 도는 삶의 춤, 둥근 움직임의 아름다움을 통해 나의 몸마음도 둥근 하나의 원을 체험한다.

나의 "매듭"행위는 매달려질 지점에 고정된 중심을 둔다. 고정된 중심을 둔다는 것은 조형이 원을 그리며 돌수 있는 생명력을 부여받는 행위이다. 고정된 중심에 매달려 허공에서 춤추는 조각으로서 나의 매듭 작업을 정의한다.

균형 있게 조화로운 지점을 찾아 매듭을 지어 사물을 매다는 행위는 뒤죽박죽 조각난 내면의 생태계를 재정비하는 일과 연결이 된다. 균형 속에서 저절로 움직이는 사물들의 되살아남을 바라보는 일은 내자신의 내면의 평화를 일구어낸다. 매일의 일상에서 엮이고 풀리고 매듭지어지는 삶의 곁들. 매달리고, 매달려보는 삶의 생명력, 그리고 삶의 굴레에서 해방되고자 하는 "자유"에 대한 갈망, 고스란히 "매듭" 행위에서 만나지게 된다. 나에게 "실"은 조각난 내면의 생태계를 재정립시켜주고 통합시켜주는 매개체이다. 서로를 엮고 매듭짓고 풀어내는 과정에서 들숨과 날숨을 회복한다.

나의 작업은 온전하지 못했던 몸마음의 감각들을 일깨우며 본래 자연인 나로 되돌리는 회심력(回心力)을 연마해 온 흔적들이다. 예술행위를 통해 내 본래면목을 향해 분열된 몸마음의 감각들을 하나된 전체로 통합하고 상실된 균형감을 되돌리는 훈련을 한다. 자아정체성에 대한 화두와 함께 고통에서 벗어나 평화롭게 거듭 태어나고자하는 갈망은 불교의 십우도에서 말하는 본래자리, 근원으로 되돌아가 본래면목을 갖추려는 반분환원과 가깝게 닿아지기도 한다. 반분환원에서 말하듯 인간본연의 우주적인 생명력을 회복시켜서 본래로 돌아가고자 하는 인간 본연의 본성으로 나를 되돌려 거듭 내자신을 재발견하며 다시 되살린다.

나에게 있어 예술행위는, 실존하는 내몸을 떠나서 행할 수 없고 내 몸이 처한 시간대는 여기 지금을 벗어날 수 없다. 나의 몸은 하루하루 반복되는 가사, 육아노동 속에 처한 몸이다. 이러한 일상속 몸의 리듬에서부터 나의 미술은 시작된다. 몸의 리듬을 저절로 따라가다 보면 나는 매듭과 드로잉, 두가지 행위를 반복해서 오고 가며 나를 순환시킨다. 작업의 재료들 또한 내가 처한 일상에서 주로 만난다. 낡고 쓸모없이 버려진 사물이나 공간, 도심속에서 내동댕이쳐진 화분속 죽은 나무들, 깊은 한숨을 내쉬며 칼을 내리쳤을 고단한 여인들의 낡은 도마, 누군가 거둬차렸을 쓰다 버려진 밥상들, 썩고 썩다 버려진 빗자루, 아이가 주워온 돌맹이, 깨진 컵, 버려진 빈병, 곰팡이 핀 이불천, 등등, 그것들을 꼬집어내 털어내고 쓸어내고 닦아내며 그들의 순환의 끝을 이어 잡아 작업으로

끝고 온다. 이러한 행위는 무의식속 깊이 뿌리내린 그림자적 측면을 조우하는 행위로 연결이 된다. 다양한 개별성속에도 항상 하나의 전체성이 존재하듯 생성과 소멸의 반복되는 굴레속에서 순환되고 윤회되는 사물들과의 조우를 통해 돌고 돌아 되돌아오는 삶의 순환과 전체성을 경험한다. 매일매일의 반복되는 시작과 끝을 이어 원을 그리고, 끝이 또다른 시작이 되어 또다시 원을 그리고 거듭반복되는 순환속에서 거듭 새롭게 재발견되는 창조적인 삶을 영원한다.

빙글빙글 돌고돌아 매번 여기, 매 순간 지금의 나는 늘 둥근 원을 그리는 삶을 살아간다. 매번 돌아서 다시 그자리에 있지만 처음의 그 자리와는 다른 거듭 새로운 지점에 놓인 내 자신을 마주한다. 늘 내면에서 나의 정체성에 대한 화두를 품은 채 나의 수레바퀴는 원을 그리며 굴러가고 있다. 하루에도 수천번 수레바퀴처럼 윤회하는 내 몸마음이 처한 여기 지금 매순간이 거듭 새로운 시작이다. 몇년전, 잠들어 가는 몸마음의 생명력을 깨워내는 움직임이 절실한 일상에서 나는 거듭 새롭게 태어나고 싶었다. 내 몸뚱이는 긴 머리카락에 덕지덕지 굳어붙은 껌딱지같은 습덩어리일 뿐이었다. 결혼이라는 시스템과 세아이를 보살펴야하는 환경은 내게 수많은 과제들을 던져주었다. 매번 부딪히는 나의 한계와 미숙함속에서 나의 모든것이 끝에 달하였다. 돌고 돌아버릴것 같은 나의 하루는 밑을 치며 결국 돌아버렸다. 하지만 돌아버린 그 끝의 에너지는 또다른 시작의 에너지로 변형되어 다시 살아야 한다는 자연재생의 힘이 저절로 나를 되돌렸다. 방바닥에 누워 있는 내몸 하나를 일으켜 세워 내 마음을 돌이키는 회심의 생명력이 내안에서 솟아나고 있었다. 삶을 또다시 살고자 하는 생명력에 대해 알고 싶었다. 거듭반복, 재생, 부활, 환생, 윤회, 되돌림, 되살림, 자가치유, 회복, 변형들. 이를 위해서는 사회적으로 타인과의 관계 이전에 "나와 나"의 온전한 관계를 맺는 법을 행해야만 했다. 나의 예술행위는 나를 찾아가는 여정을 조형언어도 그려내고 있다. 현재 지금 내 자신은 그 원의 어느 지점에 놓여졌는가? 복잡다양한 사회구조속에서 원을 굴리며 나를 찾아가는 여정에서 나의 개별성이 보편적 공감대를 통해 소통할 수 있기를 바란다.