

# Color 2020

CICA Museum

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**Featured Artists 참여작가:** Andranik Aroutiounian, Vardi Bobrow, Logan Drake Bruni, Larry W. Bunch, Le Thai Huyen Chau, Gina Maree DeNaia, Melissa Eder, Jolanta Gmur, Sam Heydt, Channy Huh 허찬휘, Youngeun Jeon 전영은, Hye seung Jee 지혜승, Minhee Jung 정민희, 김찬미, Dasul Kim 김다슬, Seonkyeong Kim 김선경, Yuna Kim 김윤정, Youngmin Kim 김영민, YEZY KO 고예지, Carolin Koss, Lorena R Krause Sandra Lapage, Lydia Lee 이해은, Laurel Lueders, Tristan Martinez, Megan A Nugroho, Pablo Ruiz Ortiz, Hyeon Ah Park 박현아, Oscar Domingo Rajme, Jiyoung Song 송지영, Stella Sujin 스텔라 수진, Karly Villaseñor, Kate Walker, Pengpeng Wang, Todd Williamson

## 1. Andranik Aroutiounian

### “Summer Day (Antibes)”(2020)

Andranik Aroutiounian's work moves between painting, drawing, sculpture, photography, and architectural references, as he thrives from the challenge of moving between two-dimensional and three-dimensional forms. This particular work was inspired by his memories of summer time and travel, most specifically the French and Italian Riviera. The color palette references the impressions of summer time, of sun, sea and sand, and the bright colors of beach life.

**Andranik Aroutiounian** is an internationally known multidisciplinary artist who lives and works in New York City. Aroutiounian earned a Bachelor of Arts and a Master of Fine Art from the Ecole Supérieure des Beaux-arts de Genève. Aroutiounian is the recipient of a Willem de Kooning Academy Fellowship for Painting and his work is featured worldwide in solo and group exhibitions, as well as numerous curatorial and collaborative projects. Aroutiounian's work was recently featured in the NYC Public Art Project Sing for Hope and he curated the show Everything Left but the Image at Opus Projects in New York City. Recent exhibitions include: Passion Continued: The Wave of Peace from Korea to the World, part of Asia Week New York, Korean Cultural Center, New York, NY; Message in a Bottle, Edward Hopper Museum, Nyack, NY; Tête-à-Tête at the Westport Art Center, Westport, CT; 99/1, Chicago Industrial Art & Design Center, Chicago, IL; and The Perfect Image, Local Projects, LIC, New York.

## 2. Vardi Bobrow

### “RUHAMA”(2018)

The video “Ruhama” was exhibited at my solo exhibition, Kibbutz Yad Mordechai, Israel (2018). The video-art follows the various stages of the manual and mechanical production process of a military brush designed to clean cannons.

The camera is focusing on the hands of a worker as she manually groups the fibers to the beams and redistributes them. The camera is also following the fibers' journey to and from the “belly” of the machine, revealing gentle choreography consisting of repetitive hand movements and the fiber movement on the conveyor belt, highlighting the gleam of the glitter of the golden fibers. The video needs to be projected as a long and narrow screening on the gallery wall - in this way - it echoes the production line in the factory, preserves its endless wired motion and hints at the brush threading movement to the cannon barrel.

Vardi Bobrow - A multidisciplinary artist engaged in installation, drawing, photography, and video. Graduated from HaMidrasha (2012). And ever since participated in many group exhibitions and three solo exhibitions. In

recent years she has been concentrating on the usage of raw materials and readymade products such as office rubber bands and industrial brushes. she extracts the basic properties of the material and through it discusses abstract concepts such as "beauty", "morality" and "time/duration". In her works, these unmajestic materials undergo a reversal that loads the new object with surprising tension and enables her to create a large-scale immersive installation as well.

Bobrow collaborates with scientists and researchers from the Weizmann Institute of Science and The Fetter Museum of Nanoscience & Art at the Institute of Nanotechnology & Advanced Materials, Bar-Ilan University, Israel. In 2019, she participates in 3 biennials in Israel and Japan. Her works have been exhibited at Israel Museum in Jerusalem, The Janco Dada Museum, the Eretz Israel Museum, the Jerusalem and Tel Aviv Artists' House, and more. She is a member and volunteer at the Art Committee of the "Keshet Eilon" Association for outstanding violin musicians. She founded there, an artist residency program that encourages collaborations between visual artists and musicians. Bobrow is a member of the "ArtSpace" - contemporary Art Gallery in Tel Aviv. Since 2014 she has been an art program editor at the 'Katedra - Cultural Center', Israel.

### **3. Logan Drake Bruni**

#### **"Journey"(2020)**

"journey"

In "journey" an animated figure strolls along a path among a striking mountain range. The same figure appears in a dark, endless, cavernous corridor. The journey seems endless, pointless, a journey which drags on and feels like it is going nowhere until it turns out the figure makes it to nowhere. The landscape defines the figure as much as the figure defines the landscape. The figure is driven on the narrow path that exists and goes on to form and reinforce this same path. The existence of the figure is passive, it does not challenge its environment it wiggles into oblivion almost robotically.

**Logan Drake Bruni** is an artist based out of Michigan in the United States. He works primarily in digital mediums including, video, audio, and custom software. The work is focused on the impact of digital culture and the internet on human experience. An existence in the digital world can lead to a more multifaceted and fluid existence in many ways where bodies are not bound by space, time, or other physical constraints. This digital existence can also exert and accelerate many of the same issues that plague the current social and political landscape. These issues include increased alienation and isolation, emotional detachment through irony obsession, and a depressive nostalgia. The human behavior of people online is not unique in the sense that it can only exist online, but the architecture of online spaces is so narrow and naked that it draws out specific qualities that exist in the human psyche.

### **4. Larry W. Bunch**

#### **"Yellow and White on a Black and Blue Field" (2018)**

#### **"Sea Daughter Sings"(2018)**

#### **"They were of the same earth and sky but the old man wished that he too could fly"(2018)**

**Larry W. Bunch** earned a PhD from Florida State University at Tallahassee, a MAED from the University of Georgia at Athens, and a BS degree from the University of Tennessee at Chattanooga. All three of these degrees are in art education with programs of study that included substantial attention to a variety of studio, art history, and philosophy coursework. He has been an art educator for more than thirty-five years and has been the recipient of a range of teaching awards and honors for his leadership and commitment to visual arts education.

As a practicing artist, his more current work focuses on the creation of carefully composed photographic images of common objects and places. These images, such as those presented in this exhibit, are intended to encourage the viewer to look closely, to analyze, to evaluate and to strive for a deeper, more conceptual interpretation.

It is the seeing and thinking, the looking for unnoticed qualities and relationships that challenge both the artist and the viewer to see and to think differently about an object or objects. And, it is that transformative process of discovery and the resulting newfound understanding that Dr. Bunch finds to be so fascinating.

## **5. Le Thai Huyen Chau**

**"I don't want to be like them. I want you!" (2020)**

**"It will never be the same" (2020)**

**"Happy Bath" (2020)**

I don't want to be like them. I want you! (2020)

This is my first work finished during quarantine time in my country. I was so stressful about all the delays and started to argue a lot with my parents. I went back to my room, shut the door and worked on this piece while sitting on my bed. I was so angry that I needed to let it all out. I don't want this quarantine is all about relaxing and complaining. I want it to be the turning point of my life.

It will never be the same (2020)

This work, which is the third one created in quarantine, is such a milestone in my artistic career path. From now on, I do clearly know what I want and am going to do as an artist. I am young. I am talented. And I am working hard to let the world know that.

Happy bath (2020)

When you have to spend too much time with your family that you can't find even a single moment to be alone. When you question yourself whether or not a place in this world is for only you. My answer for the past 26 years is taking a bath for as long as you want. A happy bath can go a long way!

**Le Thai Huyen Chau** is an emerging contemporary painter who lives and works in Hanoi, Vietnam. Having realized her passion for painting after graduating from Diplomatic Academy of Vietnam, Chau has officially started her artistic career then. The lack of artistic training did not stop her from achieving her dreams.

She is best known for her digital restrooms paintings with contrasting and harmonious colors and bold composition. With its focus on describing human emotions through the scene of restrooms, Chau's works allow her to manipulate its various characters presented to the audience. She has recently working on both large-scale digital art paintings and videos.

## **6. Gina Maree DeNaia**

**"Sunburnt Rubbers Triptych 1 / 3" (2017)**

**"Sunburnt Rubbers Triptych 2 / 3" (2017)**

**"Sunburnt Rubbers Triptych 3 / 3" (2017)**

Sunburnt Rubbers are a triptych from my ongoing series, DOMESTICS, which focuses on and converses with the often overlooked and unheroic uncanny textures of the everyday. Rubber gloves clean dirty things that shouldn't be touched and protect skin from caustic chemicals.

I photographed a pair of well-used rubber dishwashing gloves in three different positions, calling to mind gestures perhaps sacred, perhaps ritualistic, perhaps utterly ordinary. The black backdrop contrasts against the gloves' candy magenta/pink outside and almost flesh-like rotting inside.

These gloves have long been exchanged for another newer pair without tiny holes and tears that let in water and soap and dirt. They are leftovers abandoned to decay exposed by sunlight in an inconvenient corner of the veranda. Furthermore, they are leftovers of something that is too old and worn to be useful and so must be thrown away.

**Gina Maree DeNaia** (b. 1983 in Newark, NJ) is an American visual artist who lives in Seoul, South Korea. In 2014, she graduated from the School of Visual Arts in New York City with a BFA in Photography. Using still photography, video, animated gifs and text, she explores the nausea and alienation under the surface of everyday lived experience, fixating especially on the domestic sphere. A selection of her work has been published twice in the Lacanian psychoanalytic journal *Division/Review* and has been featured on the cover of the literary magazine *Antirrhinum Journal*. Her work has been exhibited in group shows in New York, Chicago, The United Kingdom, The Netherlands, Tokyo and Seoul.

## **7. Melissa Eder**

### **“Pink”(2015)**

I am interested in documenting and exploring the complexities of issues related to female identity/my identity, popular culture and kitsch. As a visual artist, I create photo-based works. I make large-scale, 30"x40" (and larger) still life photos and digitally printed large scale (4ft. and larger) vinyl banners. But these works have a twist. The objects used are atypical. Instead of the conventional apples and oranges of Cezanne, I may use junk food, plastic fruit, tchotchkes and items obtained from 99 cents stores. I also use different foods such as raw meat, fried chicken, cake and pizza. Quite often, my work references my upbringing in the suburban New Jersey of the 70s. In this place, I have found a dystopia of broken promises – a land where modernity, comfort and technology helped to maintain the emptiness found within the banal and status quo. As part of my working process, I collect and document these things on bright backgrounds of polyester spandex. When I was about three or four, I went with my family to see a Claus Oldenburg Pop Art survey show at MOMA in 1967. I can recall my parents pointing out a sculpture of French fries and a painting of a piece of cake. When I got back home to New Jersey, I painted a picture of a piece of cake with a cherry on top. I thought it was great that you could look at everything as art. I still believe this.

**Melissa Eder's** work explores ideas related to her identity, the popular culture of the 1970's and kitsch. Her work has been shown in the US and abroad. Some examples of venues she's shown at are the Bronx Museum of the Arts, New York University's Broadway Windows Gallery, Art in General, the Aperture Foundation, the Parlor Gallery, Smack Mellon Studios, the University of Connecticut, Lincoln Center, the Charlotte Street Foundation's Paragraph Gallery in Kansas City, Missouri, the Humble Arts Foundation and in Germany, London and Korea and more. Her work has been reviewed in many publications such as the New York Times, Feature Shoot, Co Design, the Collector Daily, and The Huffington Post. She lives in New York City and maintains a studio in Brooklyn.

## **8. Jolanta Gmur**

### **“Sleeper have to awake V”(2016)**

In year 2016, I started my artistic work on a project called “Sleeper have to awake”. It's a set of several strong-coloured graphics made by 2-3 gestures. A human being is seeking new experience in order to alter its inside. If such alternation does not take place, something is being asleep within us and it is hard to wake it up afterwards.

The graphics are mainly created for myself in order not to fall asleep, not to forget about creating. It is extremely easy to fall into routine and much harder to free from lethargy.

The expressive gestures and vivid colors are being strengthened by the sense of excitement. The permeate structures and colours create additional spaces and optical illusions. The lithography, in a particular way, connects various aspects that are of a great importance to me. First of all, it registers each footprint left on a stone and also let me integrate various forms and colours. This specific technique allows me to unlimited sense of expression. The stone, patient enough, initiates the creation of the multidimensional forms of graphics made only by gestures.

My artistic activity is based mainly on an expressive " here and now" action. It requires an intense mental effort „entering" in „that" particular moment as well as creating the gesture that have been planned before.

Following the thought of Ludwig Wittgenstein: "The limits of my language means the limits of my world" we may conclude that naming "colour is directly related to our knowledge of its subject. Due to our intuition it is possible to interpret any abstract phenomena. Let's make a theoretical assumption that the "colour" does not exist. Identifying something as "blue" or "red" is just a matter of a specific "code" which we use in order to communicate with one another. However, when contemplating the same object, do we absolutely see the same thing? Do we read the same "code" in the same way?

I have been interested in lithography while studying at the Artistic Department in Lublin, Poland. There I have discovered all the secrets of the printing. That experience taught me a great sense of patience and humility, as well as artistic work on a stone.

Simultaneously, I have written my diploma work on a theme "Colour as the substance. Psychosomatic aspects of the colour" and it started my inspiration for the current artistic activity. These experience have developed a thorough knowledge of color which I use in paintings and graphics.

In 2015 together with Tomasz Malec, I founded a Republic of Polish Lithography. The main purpose of this is to popularize the forgotten art of lithography among artists and people engaged in the art. We mainly organize exhibitions in the lithography centres around Poland and abroad.

At the same time I am an active artist taking part in collective as well as individual exhibitions. My lithography works have been presented in most of Europe cities. While not creating my lithography works, I am interested in ceramics. For me lithography is not only a printmaking technic it is also a sound and smell.

## **9. Sam Heydt**

### **"Thincle" (2018)**

The edge is closer than we think, but illusion won't free us from reality, even as the sustained narrative of tabloids becomes history and the myth of progress continues to perpetuate inequality. Globalization has moved forward unevenly and no-one can say where this "New Frontier" is leading us. As the natural world is liquidated and substituted with an artificial one, the social landscape becomes increasingly fractured and alienated. No longer in focus, all grand narratives dissipate in the space of post-history, as technological dependency diminishes the tangibility of our experiences. The medium has swallowed the message.

For 50 years, corporate power has been glorified, consumption championed and waste justified. Now we stand before a precarious future. The nature of the earnings that define late capitalism have incidentally raped us of nature itself. Our time is marked by mass extinction, diminishing resources, global pandemic and climate change. As the vices of the first world burden the third, the skeletons of old factories serve as caveats of growing inequality. The silent landscape a symptom of a world exploited beyond use and increasingly reduced to a bottom line. Political dissidence is drowned out by the white noise of the media, as it sedates the social psyche with empty promises it proposes for the future it truncates.

Working across different media- film, video, installation, photography, sculpture, sound and text, Heydt presents an abstract proposition for a world on the periphery of history, one that not only appears haunted by the ghosts of the past, but built on it. Conflating time and place, her layered imagery collides, merges and disrupts logical relationships between occurrences. Through adding and subtracting meaning by combining images of destruction with portrayals of the virtues born from the American Dream, Heydt confronts the disillusionment of our time with the ecological and existential nightmare it is responsible for.

**Sam Heydt** (born April 20, 1986) is an American social practice and recycled media artist from New York City. Although currently residing in Vienna, Heydt has lived/worked in Paris, Venice, Amsterdam, Athens, Buenos Aires, Sydney, Reykjavík and Rajasthan. Her academic career traversed Parsons School of Design, The New School, Cooper Union, University of Amsterdam, Universidad of Buenos Aires and La Sorbonne.

A published author, producer and lifelong environmental and social activist, Heydt has undertaken a range of altruistic, non-profit work. She has attended artist residencies in Iceland, Australia and New Zealand. In her practice, she works across a spectrum of different media- film, video, installation, photography, sculpture, sound, merchandize, text — and employs a range of materials often reinventing or trespassing their associative use. Esteemed as one of the pioneers of the recycled media movement, Heydt's work has been exhibited in galleries, museums, and art fairs worldwide.

For further information, please visit [www.samheydt.com](http://www.samheydt.com)

## 10. Channy Huh 허찬휘

### “Flower of the Lily” (2018) “‘Untitled’ (Transit Map)” (2018)

Flower of the Lily (2018)

Unlike buildings on College Hill (most of which are Victorian style architecture), Fleur-de-lys Studio has a unique, hand crafted outlook; simple geometric pavements on the singular charcoal backdrop speaks a similar language with that of patchwork and collage. This effect is highlighted and exaggerated by existing on an architectural form and scale. My aim is to explore the relationship between the two opposing qualities of the structural and the handmade.

The pattern on the fabric is an imagery of a typical fabric construction structure, horizontal lines going over and under vertical set of lines. However, the structure is manipulated by fabric manipulation to bring in the hand, fun quality.

College Hill에 있는 다수의 건물과는 달리 (대부분 빅토리아 스타일의 건축양식), Fleur-de-lys Studio는 손으로 만든 것만 같은 독특한 외형적 전망을 가지고 있다; 단색의 목탄 배경에 노랑색의 기하학적 패턴은 패치 워크 및 콜라주와 유사한 언어를 사용하는 듯하다. 이 효과는 건축 양식과 규모에 의해 강조되고 과장된다. 스트럭처와 핸드메이드, 이 둘의 상반되는 특성과 관계를 탐구한다.

작품의 패턴 이미지는 전형적인 직물 구조 그것으로, 씨실은 날실 위/아래를 오가며 평면적인 스트럭처를 구성한다. 이후 페브릭 펠팅(felting 동물성 섬유/실이 열을 통하면서 수축되는 현상)을 통하여 노랑색 양모는 상당한 수축을 보이며 핸드메이드 효과인 귀여움과 재치스러움을 가져온다.

‘Untitled’ (Transit Map) (2018)

Transit maps visually and functionally hold complexity and simplicity at once. The hectic cross sections of bright lines going in multiple directions cause immediate brain freeze. It is only when one studies close and starts using it that its clarity and order become activated. Highly distinguished color, irregular sizes of texts, and multiple directions of lines enhance the way brain acknowledges direction and order.

The way wheel of contrasting colors are placed in irregular order and length, highlights chaos while the strict stripe pattern brings structure. This piece brings into light, the beauty that exists when two seemingly opposing ideas meet.

‘무제’ (노선도) (2018)

시각적이고 기능적으로 복잡함과 단순함을 한꺼번에 가지고 있는 지하철 노선도!

여러 방향으로 뻗어있는 원색의 노선들은 바쁘고 복잡하지만 제작 의도대로 인식할 때야만 비로소 명확성과 질서로 우리에게 활성화된다. 지나치게 선명한 색상, 불규칙한 크기의 텍스트 및 여러 줄의 방향은 우리 뇌가 목적지로 가는 방향과 순서의 인식 방법을 향상시켜 준다.

작품의 분방한 색의 조합과 일관성을 주지않는 배치는 복잡함과 혼란을 투영하고, 엄격한 스트라이프 패턴은 구조적 질서를 구축한다. 복잡함과 단순함이 만났을 때 비로소 빛나는 미를 추구한다.

**허찬휘**는 한국의 섬유 예술가로서 시각적으로 또는 심리적으로 대치되는 개념을 다양한 유형의 직물 제작 방법을 통해 병치(juxtapose)하고 새로운 이해를 구축해 가는 디자이너이자 작가입니다. 그녀는 두려움과 불안이라는 인간의 어두운 감정과 함께 평온함과 충만함이라는 인간의 긍정적인 감정에서 영감을 얻습니다. 텍스타일을 전공 한 그녀는 색과 재료의 관계를 통해서 재료 문화에 대한 대화를 시작하고 공예·수공예(arts and crafts)를 예술의 한 형태로 추구하고자 합니다. 미국 로드아일랜드 스쿨 오브 디자인에서 텍스타일 (BFA)을 전공하고, 영국 로얄 컬리지 오브 아트 석사 재학중입니다.

**Channy Huh** is a Korean textile artist and a designer who explores different types of fabric construction methods to juxtapose seemingly opposing concepts in a visual and often psychological way. She is inspired mostly by human emotion of fear and confusion, but also calmness and contentment. Majored in textiles, Channy plays with the relationship between color and material to start conversations on material culture and to celebrate traditional crafts making techniques as art forms. She earned her BFA at Rhode Island School of Design (U.S.) and is a current MA candidate at Royal College of Art (England).

## 11. Youngeun Jeon 전영은

“파라다이스”(2020)

“빈집”(2017)

“지하철” (2017)

목적지 없는 풍경, 파라다이스로 가는 길

‘꿈이 없어도 괜찮아. 잠시 행복을 느낄 네 순간들이 있다면 멈춰서도 괜찮아. 이전 목적도 모르는 채 달리지 않아. 네가 내뱉는 모든 호흡은 이미 낙원에. 우린 꿈을 남한테서 꺾. 너의 dream 사실은 짐. I don't have a dream. 꿈을 꾸는 게 때론 무섭네. 그냥 이렇게 살아가는 게 살아남는 게 이게 나에게겐 작은 꿈인데. 미래만이 꿈이라면, 내가 어젯밤 침대서 끈 건 뭐? 꿈의 이름이 달라도 괜찮아. 다음 달에 노트북 사는 거. 아니면 그냥 먹고 자는 거. 암 것도 안 하는데 돈이 많은 거. 꿈이 뭐 거창한 거라고. 그냥 아무나 되라고. 뭐가 크건 작건 그냥 너는 너잖아. 하지만 진짜 세상은 약속과는 달라. 우린 달려야 해 봐야 해. 신호탄 을 쏘면 너, 목적지도 없어 아무 풍경도 없어.’

-BTS- 《LOVE YOURSELF 轉 'Tear'》

BTS(방탄소년단)그룹의 《LOVE YOURSELF 轉 'Tear'》는 2018년 5월 18일에 발매된 세 번째 정규 음반이다. 이 음반의 5번째 트랙 ‘파라다이스(Paradise)’곡의 가사는 매우 흥미롭다. ‘에코 붐 세대(echo-boom generation)’ 즉 ‘Y세대’ 를 일컫는 또 다른 용어인 ‘미 제너레이션(me generation)1)’ 그리고 ‘픽미(pick me generation)세대2)’의 감정이 고스란히 들어있는 곡이다. 불확실한 미래를 위해 현재를 희생하는 것보다 현재 자신에게 집중하며 지금 이 순간 자신의 행복을 지향하는 이들의 사고방식과 생활양식 그리고 소비트렌드가 가사 속에 드러난다. 자유롭지만, 사회적 불의에 저항하는 동시에 자신의 가치에 집중하는 밀레니얼 세대는 다양한 플랫폼을 통해 서로 소통하고 공유하며 개인의 재미와 이익을 추구하지만 역설적이게도 고립감과 외로움을 느낀다. 힘든 삶속에 순간의 달콤한 행복을 위해 삶을 살아가듯 끊임없이 자신을 사랑하고 현재를 즐기라며 탕진잼3), 소확행, 울로족(YOLO), 혼술, 비혼 등의 키워드들이 출판업계와 언론, 기업 등 다양한 분야에서 소비적으로 이용되고 있다. 이러한 소비들은 눈에 보이지 않는 행복을 눈앞에 두고 만지고 싶어 하기 때문에 이루어진다.

과거로의 회귀 레트로토피아, 만질 수 있는 파라다이스

현재는 현실과 가상의 경계가 불분명하다 우리들은 수많은 사진들을 찍지만 정작 우리손에 잡히는 이미지들은 존재하지 않는다. 첨단과 아날로그가 공존하는 시대다. 빈티지 제품들, 과거를 회상하는 드라마, 패션, 가전, 식품, 간판, 게임기, 음악, 어플리케이션, 인테리어 등 70~80년대 아날로그 감성 속에 밀레니얼 세대와 Z 세대들이 열광하고 있다. 모든 것이 기계화 되는 시대 역으로 옛날 과거를 지향하며 과거를 파라다이스로 여기고 있는 현상은 SNS를 통해 다양한 증거들을 엿 볼 수 있다. 기존의 복고트렌드와 다르게 해당 문화를 형성했던 중장년층이 아닌 그 시대를 경험 하지 못했던 세대가 트렌드를 주도하고 있다. 저성장시대에 대한 불안감과 체념 그리고 디지털 피로감을 잠시 떨칠 수 있는 도피처이기도 하다. 늘 새롭고 빠른 것을 추구하던 이들에게 그리고 늘 빠름을 추구하며 유행에 민감한 한국사회에서 잠시나마 벗어나는 수단이기도 하다. 뉴트로(New-tro)는 'new(새로운)'와 'retrospect(회상)'의 줄임말 'retro'가 합쳐진 용어이다. 과거를 그대로 차용하는 것이 아닌 선택하고 재해석하여 색다른 이미지를 만들어내고 이것들을 재미와 놀이로 여긴다. 과거를 변형과 재해석을 통해 새로움을 만들어 낸다. 과거와 현재가 만나 공존하며 새로운 가치를 만들어 내는 것이 파라다이스로 가는 또 다른 길이 아닐까? 과거만 그리워해서는 안 된다. 가짜 파라다이스에서 나와야 한다.

## 파라다이스 만들기

'여행'이란 키워드로 무수히 많은 이미지들이 인스타그램과 페이스북, 유튜브에 업로드 된다. 그들은 파라다이스를 찾아서 여행을 떠나고자한다. 무엇이 이토록 떠나고 싶게 만들까? 그들을 떠나게 만드는 것은 무엇일까? 지금 이 순간에도 사랑하는 나를 위해, 한번뿐인 인생을 위해, 이것을 사야하고 저것을 먹어야하고 저기도 가봐야 한다며 끊임없는 플랫폼의 광고 속에 노출되어있다. 핸드폰 유리창 속의 파라다이스를 꿈꾼다. 이전과는 다른 방식으로 우리의 인생이 비슷해지고 있는 것은 아닐까? 모두의 파라다이스는 다르다. 각자 자신이 원하는 파라다이스를 선택하고 만들어간다. 단하나의 파라다이스는 존재하지 않는다. 우리는 무엇을 원하고 찾는 것일까? 작업은 과거와 현재의 이미지를 재조합하여 인쇄매체와 유리 그리고 사진, 회화를 통해 표현하였다. 또한 소위 말하는 핫한 장소, 카페, 물건, 여행, 풍경, 디저트, 맛집, 음식 등 많은 사람들이 찾고 추구하는 이미지들을 인쇄매체로 하나하나 인쇄하여 모든 것들이 다 갖추어져 있는 또 다른 파라다이스를 작품 속에 만들었으며 회화로 표현했다. 과연 우리가 추구하는 모든 것들이 다 갖추어져 있는 곳이 있을까? 과연 모든 것들이 다 갖추어진 곳이 있으면 우리의 삶이 정말 행복할까? 다양한 의문을 제기하고 싶었다.

- 1) 자기중심적이며 개인적 욕구, 자신이 속한 집단의 욕구충족만을 바라는 세대
- 2) 실업과 경기침체 속에서 경쟁하며 사회적 선택을 받기위해 애쓰는 세대
- 3) 탕진잼(蕩盡-)은 "탕진하는 재미"에서 나온 신조어로 자신의 경제적 한도 내에서 마음껏 낭비하며 느끼는 즐거움. 폰돈을 소소하게 낭비하는 것이지만 "탕진"으로 부른다는 면에서 자조적 의미를 지니기도 한다. 저성장 시대 젊은 층의 불안감을 반영하는 소비 트렌드로도 분석된다.

위키피디아(2019.11.12)<https://ko.wikipedia.org/wiki/%ED%83%95%EC%A7%84%EC%9E%BC>

## Scenery without destination, road to paradise

*"it's okay to not have a dream It's okay to stop if you have your moments to feel happy for a while. I am not running without knowing my purpose anymore. Every breath you breathe is already in paradise. We dream from others. Your dream is actually a burden. I don't have a dream. Sometimes dreaming is scary. It's a small dream for me to just live like this. If the future is the only dream, what is the one that I dreamed in bed last night? It's okay if the dreams have different names. Buying a laptop next month. Or just eating and sleeping. Having a lot of money without doing anything. Dream is not something big. It can be anything. No matter how big or small the dream is you are who you are. But the real world is not the same as promise. We must run, we must step on. If you shoot a signal, you have no destination, no scenery. '-BTS- 《LOVE YOURSELF 轉 'Tear'》*

《LOVE YOURSELF 轉 'Tear'》 by BTS Group is the third regular record released on May 18, 2018. The lyrics of this album's fifth track, "Paradise," are very interesting. 'Echo-boom generation which is another term for 'me generation4)' ' to define 'Y generation'. And Also 'pick me generation'. 5)'This song contains the feelings of these generations. Instead of sacrificing the present for an uncertain future, they focus on the present and pursue their happiness right now. These people's way of thinking, lifestyle and consumption trends are revealed in the lyrics. Even though they are free, millennials generations, who resist social injustice and at the same time focus on their own values, communicate and share their thoughts with each other through the platform and pursue their personal fun and interests Paradoxically they feel isolated and loney at the same time. Just like they pursue sweet and short happiness in a difficult lifetime, they try to love themselves continuously and enjoy the present. The words like Tangjinjam6), small happiness, drinking alone, YOLO, and none-marriage are consumed in various



fields such as business, media and companies. These consumptions are happening because they want to touch invisible happiness in front of you.

#### Retrotopia, the return to the past, and touchable Paradise

The boundary between reality and the virtual world is unclear at present. We take a lot of pictures, but there are no images that exist in our hands. This is an age where high-tech and analog coexist. Millennials and Z generations are thrilled with analog sensibilities of the 70s and 80s, including vintage products, dramas that remind the past, fashion, home appliances foods, signs, game consoles, music, applications, and interiors. In the era where everything is becoming mechanized, we can easily see the phenomena where people pursue the past and see the past as paradise in SNS. Unlike the existing retro trends, this trend is led by generations who have not experienced the age and not by the middle-aged people who formed the culture. It is also a shelter from anxiety, resignation, and digital fatigue people get in a low growth age. It is also a way out for those who have always pursued something new and fast, and for those who are sick of the fashion-conscious Korean society. New-tro is a combination word of 'new' and 'retro', which is a shorten word from retrospect. Instead of borrowing the past as it is, people select and reinterpret to create a new image and regard it as something fun and to play with. It creates new things by transforming and reinterpreting the past. Would it not be another way to paradise by creating new values through combining the present and the past? We should not just miss the past. We must come out of a fake paradise.

#### Making Paradise

Uncountable images are uploaded to Instagram, Facebook and YouTube with the keyword "travel." They want to travel to find Paradise. What makes them want to leave so much? What makes them to leave? Even at this moment, we are exposed to a platform advertisement where they say we have to buy this, eat that and go there for my dear one, for a once-in-a-lifetime life. People dream of paradise in the cell phone glass. Isn't our life becoming alike in a different way than before? The paradise of each people is different. Each one chooses and creates the Paradise each wants. There is no single Paradise. What do we want and look for? The work recombined past and present images and expressed them through print media, glass, photographs and paintings. In addition, by making use of images that many people find and pursue, such as hot places, cafes, objects, travel, scenery, desserts, restaurants, food, etc., the work made another paradise with everything in it with print, glass, and painting. Is there a place where everything we seek is there? Would we really be happy if there was a place with everything? I wanted to raise various questions.

4) Generations that only is self-centered and that want to meet their own needs

5) Generations that struggle to get social choices by competing in unemployment and recession

6) Tangjin Jam (蕩盡-) is a coinage that comes from "fun to eat". It means wasting small amount of money, but in the range that one can handle" It is also analyzed as a consumption trend that reflects the anxiety of young people in the low growth era. Wikipedia (2019.11.12)<https://ko.wikipedia.org/wiki/%ED%83%95%EC%A7%84%EC%9E%BC>

## 12. Hye seung Jee 지혜승

"어해도 1" (2019)

"어해도 2" (2020)

"Dream Catcher" (2020)

"기루미," (2020)

"나도 모르는 내 진주가 있을텐데 말야,2" (2020)

'계'라는 존재와의 인연은 무의식 속에서부터 있었던 것 같다.

스무살 즈음, 지하철 스크린 도어에 적혀있던 안도현 시인의 '스며드는 것'을 무심코 읽었을 때 부터였을까.

고적이던 낙서 속에서, 아니면 우연히 마주친 사진 속에서였을까.

지나고 지나서야 나와와 인연이 시작된 ‘게’라는 존재는 지금의 나를 있게 만들어 주었고, 나를 지켜주는 존재가 되었으며, 더 나아가

‘나’라는 존재 그 자체가 되었다.

그 존재를 통해 꿈을 보려고 한다. 꿈은 진실이 없다. 꿈은 무의식 속의 연속체다.

변형되고 왜곡되어 때로는 나에게 기쁨을 ,때로는 나에게 공포를 준다.

무엇이 나의 무의식 속에 자리 잡고 있어 그것들이 어떻게 꿈으로 표현 될지 나는 알지 못한다.

그 모든 것들이 언제 나에게 새로이 다가와서 어떠한 이유로 반짝이고 소중한 존재가 될지 모른다.

오늘도 무심코 지나가는 것들이 내 무의식 속에 앉아있다가 언제 인연이 되어 고개를 들고 영감을 줄지 누가 알겠는가.

- 사물에 상징성을 부여하여 사실적으로 표현하는 민화의 소재들을 모티브로 단순한 형체에 대한 모방이 아닌 사물을 바라보는 나의 주관적인 생각, 감정의 표현과 주된 사물과는 또 다른 소재를 통해 경험을 나타내고자 한다.

### 13. Minhee Jung 정민희

“완벽함을 넘어서(Beyond perfection)13” (2019)

“완벽함을 넘어서(Beyond perfection)6” (2019)

“완벽함을 넘어서(Beyond perfection)7” (2019)

저는 한지를 구겨서 나오는 크랙을 이용한 작업방식을 사용하고 있습니다.

구김으로 인해 생긴 금들은 상실로 인해 상처받은 인간의 내면을 의미하고 조각은 그 순간들을 담고 있으며 조각 사이로 드러나는 형상들을 채색으로 형상화하는 과정은 우리들의 부서진 부분들이 어딘가에서 빛날 삶의 한 부분이라는 것을 말하고자 합니다.

어둠에 잠식되더라도 내면의 빛으로 아름다움을 드러내는 스테인드글라스처럼 모든 삶의 조각들이 반짝이기를 소망합니다.

안녕하세요 행복의 완벽함은 무엇일까 고민하고 그 고민을 그림으로 표현하고자 하는 작가 **정민희**입니다.

제 작품은 사람들의 아픔과 궁극적으로는 행복을 향해 걸어가는 사람들의 관계성에 대해 이야기하고 있으며, 삶의 이야기를 한지의 구김을 통해 표현하고 있습니다.

### 14. Chanmee Kim 김찬미

“VISIBLE I INVISIBLE : Heart II” (2020)

볼 수도 만질 수도 없지만, 이 세상에 분명히 존재하고 있는 것, 수많은 시간이 쌓여야만 느낄 수 있는 것, 혹은 순간의 스침으로만 느낄 수 있는 것, 나는 이러한 것들에 집중하고 보이지 않는 것을 시각적으로 표현한다. 보이지 않지만 분명히 존재하고 있는 것들은 이 세상에 무수히 많지만 이번 작품에서는 진심, 마음, 사랑에 대한 이야기를

하고 있다.타일 작업인 <VISIBLE | INVISIBLE>은 이 세상에 존재하지만 보이지 않는 것에 대한 시각적 이미지를 더욱 직접적으로 표현하기 위해 無를 상징하는 흰색을 작품전체에 사용하였다. 이 작품은 언뜻 보기에는 그저 하얗고 작은 줄무늬 패턴의 타일로 이루어진 도벽 같다. 그러나 어느 정도 시간을 두고 몸을 이동하면서 작품을 감상하다 보면 작품 안에서 어떠한 형상을 발견 할 수 있다. 이러한 감상 과정이 사랑을 느끼는 과정과 비슷하다고 생각한다. 나의 작품을 사람의 마음을 들여다보듯이 바라본다면 어떤 모습일까?

보이지 않는 사람의 마음을 읽을 수 없어 힘겹게 지내는 시간이 있다. 상대가 아무리 자신의 마음을 언어로 표현해도 이상하게 그 마음을 온전히 알 수도, 믿을 수도 없을 때가 있다. 마음 은 그야말로 들어서 아는 것이 아니라 느껴야 아는 것이기에, 느끼는 바와 듣는 바가 일치하지 않아서 마음을 불편하게 하는 것이다.

이처럼 사람의 마음은 참으로 복잡하고 미묘해서 아무리 들여다보고 또 들여다보아도 다 알 수 없다. 아무리 설명하고 우리가 가진 모든 수단을 동원해서 마음을 표현하려해도 심연에 보이지 않는 것들은 설명하기도, 드러내기도 어렵다. 그것이 바로 보이지 않는 마음, 진심이다.

그렇다면 과연 보이는 것은 믿을 수 있는가? 보이지 않는 것은 이 세상에 존재하지도 않는 것 인가? 나의 작업은 이러한 물음에서부터 시작되었다.

이후 나는 볼 수도 만질 수도 없지만, 이 세상에 분명히 존재하고 있는 것들, 수많은 시간이 쌓여야만 비로소 느낄 수 있는 것들, 혹은 순간의 스침으로만 느낄 수 있는 것들에 집중하기 시작했다. 이 세상에 보이지 않지만 존재하는 것들은 무엇이 있을까? 보이는 것 너머의 진리, 누군가의 간절한 기도 또는 사랑과 같은 감정과 마음, 진심, 빛과 바람, 순간과 찰나, 노력과 열정 등... 이러한 모든 것들은 내 작업의 무한한 재료다.

나의 작품을 사람의 마음을 들여다보듯이 바라본다면 어떤 모습일까? 보이는 것과 보이지 않는 것에 대해, 그리고 그 중 더 가치 있는 것, 더 영원한 것은 어떤 것일까?

## 15. Dasul Kim 김다솔

### "You Will Be Fine" (2019)

It simply represents a capitalistic society and homelessness. McDonald's is considered as cheap junk food easily. However, some people have to eat this because there is no cheaper alternative. Moreover, some people have to find this kind of junk food in the trash bin to live. I saw homeless people find edible food in the garbage. Some people would think the food on the floor is dirty and cannot eat, but to someone, unless it is spoiled, this is still a food. The projected image shows trivial scenery of the street highlighting the objects on the ground. The red color of ketchup somehow looks like blood and stinky smells make the ambiance more weirdly.

**Dasul Kim** is a visual artist who uses painting, photography, installation, and performance. Her main source of inspiration is a civilized environment, Anthropocene, human ecology and relationship among humans/society, nature, and ideology. Also, she investigates the duality of current society's ideology, which suppresses nature and individuals. Her aim as an artist is to highlight how the monstrous power of capitalism destroys the value of the earth/nature including humans.

## 16. Seonkyeong Kim 김선경

### "On the ground" (2019)

On the ground

사랑은 모르는 사람의 아이같다. 낯설지만 친근하고, 무섭지만 귀엽고, 갖고싶지만 가질 수 없는 것이다.

사랑에 대한 환상을 그렸다. 영상은 사랑으로 인해 '시간의 감옥'에서 탈출한 인물이 사랑에 눈이 멀어, 눈을 먹어버린 자신의 심장을 들고 사랑을 찾으러 가는 과정이다.

사랑이 환상으로 남을 수 있을까. 어쩌면 환상을 깨는 것이 사랑일지 모른다. 하늘에 보낸 심장은 해가 되고 '시간이 흘러' 노을이 진다. 땅에서는 사람의 사랑은 시간이 흐르면 땅으로 내려온다.

모든 마음을 바치고 땅으로 내려온 사람은 죽어버렸다. 심장을 바친 사람은 죽어버렸지만 그의 위로, 무지개 무덤이 생긴다. 그의 사랑은 환상이 된 것일까.

Love is like a stranger's child. It is such an odd thing and yet familiar, frightening but cute and something we want to possess but cannot. It is about the illusion of love. It's about a man who escaped from 'the prison of time' due to love. A man is blinded by love so goes to find love with his own heart that has eaten his eyes.

Can love remain a fantasy? Maybe it could be love to break the fantasy. The heart of the man becomes the sun, the sunset goes down 'over time'. the love of a man who lives on the ground goes down to the ground after time passes.

The one who devoted himself to love is dead, but a rainbow grave appears above him. Is his love an illusion?

영화와 의상을 만든다. 작가로서 이제 막 활동 하고 있으며 초현실적인것과 불안정한 것들에 매력을 느낀다. 현재 홍익대학교 조형대학 휴학중이다.

## 17. Yuna Kim 김윤정

"I AM THAT I AM 1" (2019)

"I AM THAT I AM 2" (2019)

"I AM THAT I AM 3" (2019)

'시각'이라는 감각 기관을 통하여 들어오는 다양한 '빛'의 정보를 받은 '시각'이라는 감각 기관으로 '인지'라는 과정을 통해 마침내 어떤 색인지 '정의'를 하는 '감각'이 '인식'이 되는 과정을 '색상 스펙트럼'에 관한 연구와 평면작업 및 설치 작업으로 발전 되었다. 특히, 평면 회화에서 구름인지 연기인지 어떤 형태인지 모호한 색상 스펙트럼 덩어리들에 대한 이야기를 한다.

'관객의 시점'에 따라 이미지에 의해, 관객 개인의 경험에 의해, 대상이 시시각각 변화하는 '감각'이 마침내 '인식'에 이르러 어떤 상태를 정의 하는 작업을 한국화 전통의 안료인 분채와 장지 기법으로 표현한다.

우리는 다양한 감각 기관인 '시각', '후각', '미각', '촉각', '청각'을 통해 대상의 정보를 '인식' 하는 과정을 거치며, 이 과정 속에서 내가 아닌 '타자'를 인정하고 내가 아닌 다른 '존재'를 통해 '나' 라는 '존재'까지 '함께' 공존 하고 있음을 깨닫게 된다.

**YUNA KIM** 작가는 현재 한국과 미국, 일본, 홍콩 등 국내와 해외를 오가며 활발한 시각 예술 활동을 하는 현대미술 작가이다.

2006년부터 2012년까지 대형 출판사의 프로 만화가 활동을 통해 만화 작가로써 자신의 책을 출판하며 상업 예술 속에서 나타나는 시물라르크와 시물라시옹에 대한 경험을 하였으며, 이 경험이 순수예술 작가로 활동하기 위한 도약이 되었다.

2012년부터 본격적으로 순수예술 활동을 시작하며 그 밑바탕이 되었던 만화 캐릭터 차용을 통해 가상과 가상의 가상에 대한 개인감정의 표현과 변화에 중점을 두고 작업을 진행했다. 감정의 변화에 의한 '다섯 가지 감각'과 '인식'의 과정은 이내 '빛'과 '시각'의 관계에 자연스럽게 집중 하게 되었으며, '시각'이라는 감각의 연구는 평면 작업에 국한 되는 것이 아니라 설치 및 뉴미디어 아트와 같은 다양한 매체를 통해 작가로써 끊임없이 작품을 연구하고 발표하며 관객과 소통한다.

'본다는 것', '본다는 감각', '시각 기관'이라는 감각을 '빛'의 초점에 맞춰 작업을 연구한다.

한 때 눈에 보이는 생명이라는 존재가 가시적 세계에서 소멸하는 '죽음'이라는 개념을 작가 본인의 부모님의 '부재'의 이유와 체험적 경험을 바탕으로 의해 극도로 두려워했다.

이러한 이유가 본인이 시각 예술 작업을 통해 세상과 소통하려 했던 시작점이라고 할 수 있다. 내가 인식하고 있는 현재의 내 영혼과 정신은 내 육체를 마음대로 떠날 수 없다. 나는 감각을, 감정을, 인식하기 때문에 존재함을 느낀다. 그 경험을 통해 '내가 존재함'과 내가 가고 싶다고 해도 그 무언가 보이지 않는 밧줄 같은 것이 나를 묶고 있어서 내가 '갈 수 없는 세계'가 있다는 것을 알게 되었다. 무서운 경험이고 깨달음이었다. 하지만 나는 인간이기에 역시 '죽음'을 피하지 못한다. 그렇다면 나는 어떻게 살아야 하고 무엇을 위해 살아야 할 것인가. '죽음'의 반대편에 있는 '삶'에 관한 문제를 생각하게 되었다.

그러한 이유로 현재는 '보이지 않는 것 - 비가시적인 세계'가 내 삶에 많은 영향을 미친다는 것을 깨닫고, 존재의 소멸에 두려워 할 것이 아니라 다섯 가지의 감각 '시각', '미각', '청각', '촉각', '후각'을 통해 내가 살아 있음을 '인지'하는 모든 인생의 순간을 '시각'예술로 표현하며 적극적인 자세로 '삶'을 재조명하려 한다.

2012년부터 2016년도까지의 본인의 작업은 지난 과거 7,8년간 프로 만화가였던 본인의 경험적 태도에서 발전한 만화적 캐릭터의 차용에 의한 감정 표현의 시각화에 대한 작업과 관찰을 진행하며 세상과 소통하려 했다.

2017년도부터 '시각'이라는 감각 기관을 통하여 들어오는 다양한 '빛'의 정보를 '색감' 표현의 색상 스펙트럼에 관한 연구와 작업으로 발전하게 되었다.

그 시작은 다양한 색감의 실을 일일이 엮어서 색상 스펙트럼을 잡아내며 공간 전체를 이용하여 공간과 설치물이 하나의 예술 작품이 될 수 있도록 구상하는 색상 스펙트럼 공간 설치 작업부터, 구름인지 연기인지 어떤 형태인지 모호한 색의 '스펙트럼' 색상 덩어리들에 대한 평면회화 시리즈가 있다.

평면회화 시리즈에서는 '관객의 시점'에 따라 이미지에 의해, 관객 개인의 경험에 의해 대상을 향해 관객의 상태에 따라 시시각각 변화하는 '감각'이 마침내 '인식'에 이르러 어떤 상태를 정의 하는 회화 작업을 한국화 전통의 안료인 분채와 장지 기법으로 표현한다.

이러한 색상 스펙트럼 작업인 'Rainbow 시리즈'의 연구는 곧, 'Rain drop 시리즈'로 발전하게 된다. 다채로운 색상의 물방울을 추상화 시키고 미니멀한 원형의 형태로 바꾸어, '떨어지는 빗방울'을 금분과 은분 혹은 금박과 은박을 이용하여 '형태가 없는 물방울'이 수직 하강하며 위에서 아래로 떨어지며 '형태가 있는 물체' 위에 퍼지는 그 순간의 찰나에 느낄 수 있는 오감을 시각화 하려 했다. 떨어지는 물은 빛에 의한 굴절로 인해 기존에 우리가 알던 물체의 형상을 왜곡하며 바꾸게 된다. 빛 속에서 우리는 물의 향기를 느낄 수 있고, 자잘하게 튀어 오르는 물방울의 반동을 통해 촉감을 느끼며, 우레같이 떨어지는 물의 소리까지 듣게 되며, 그 순간 공기의 맛을 보게 된다. 오감이 충분히 활용된 순간 속에 '인식'은 내가 살아 있음을 깨닫게 하며, 빛에 의해 굴절되며 어떠한 '색'으로 정의 될 수 없는 '빛 물', '빛 물방울'의 '색'을 개인의 감각에 의존하여 인식하는 대로 '색'을 정의하게 된다. 때로는 금빛으로 때로는 은빛으로 때로는 컬러 스펙트럼으로 왜곡된 색은 마치 정의 된 색처럼 생각을 지배한다.

우리는 다양한 감각 기관인 '시각', '후각', '미각', '촉각', '청각'을 통해 대상의 정보를 '인식'하는 과정을 거치며, 이 과정 속에서 내가 아닌 '타자'를 인정하고 내가 아닌 다른 '존재'를 통해 '나'라는 '존재'까지 공존 하고 있음을 깨닫게 된다.

'시각'이라는 감각 기관으로 빛의 굴절을 통해 색의 정보를 알게 되고, 마침내 어떤 색인지 '색을 정의'하는 '인식'의 과정을 색상 스펙트럼이라는 시리즈 작업을 통해 관객과 소통하고 싶다.

현재 본인은 회화와 설치 뿐 아니라 뉴 미디어 아트를 통해 시가 인간을 대체할 가까운 미래를 재현하는 실험적 작품들을 홀로그램으로 연구 중이며 관객들과 소통하며 시, 공간의 의미가 없어진 코로나 시즌이 닥친 동시대 가운데 '우리는 어떻게 살아야 하는가'에 대한 질문을 끊임없이 던지려 한다.

## 18. Youngmin Kim 김영민

### “Blue-screen (Mok-dong)” (2018)

종종 세상의 것들이 나의 색으로 가득해지는 상상을 합니다. 때로는 각자의 색을 없애보기도 합니다.

어려울 수도 있겠지만, 일상의 작은 사건이나 주변의 커다란 변화에 대해 바라보고, 관찰하고, 나의 방식으로 표현하고 싶습니다. 그것이 나에게 그리고 당신에게 이야기할 수 있는 솔직한 방법인 것 같습니다.

2018년 Blue-screen 시리즈는 작가 본인이 살고 있는 서울에 관한 풍경 시리즈이다. 본 작품은 작가가 거주하고 있는 목동(Mok-dong)이라는 아파트 밀집지역 속 산책로의 풍경이다.

선택(selection), 자르기(cut), 탈색(脫色) 등의 준비 과정과 그리기를 통한 표현과정을 거쳐 원형의 틀 안으로 들어간 이미지는 어떠한 풍경전체의 부분으로서 그리고 완전한 부분으로서 존재한다.

## 19. YEZY KO 고예지

### “더퍼쓰다[덜어쓰다]” (2019) “그리고 당연한 가능성을 모두 생각해 낼 때까지” (2019)

오늘날 핑크색만큼 강한 사회적 의미를 형성하는 양가적인 색상은 없다. 다양한 색들이 저마다 여러가지 상징성을 띄고 있으나 색상 그 자체로 혐오의 대상이 되는 경우는 드물다. 그러나 핑크 색상은 유독 사회적 흐름에 높은 민감성을 지니며 누군가에게는 지양하는 색상으로 평가된다. 21세기 강력한 사회적 함의를 가진 색 이자, 가장 논란의 대상이 색이 되는 핑크색의 영향력의 인식으로 부터 출발했다. 나 역시도 성장기 속 핑크색에 대한 알려지를 겪었기때문이다. 젠더 프리사회를 맞은 이 시기에, 핑크 색상은 강력한 사회적 담화를 담고 있는데, 가장 빛나는 사랑이라 칭송되는 모성애부터 수동적인 여성성을 강조하는 집약의 색상으로 활용되는 핑크색에 부여된 사회적 페티쉬와 한정된 여성성으로 부터 거리두기를 희망한다.

이 작업에는 다양한 개인들과의 소통에서 추출한 이야기에서 출발하여 독립적인 강한 개체가 되기 위해 핑크색을 멀리 해야만 했던 무수한 노력들이 덮여있다.

대학에서 정치외교학을 전공하고 현재 대학원에서 패션디자인을 전공하며 의상에 대한 사회과학적 연구와 사회에 대한 관심을 시각적 결과물로 발현하는 작업을 동시에 진행하고 있다

## 20. Carolin Koss

### “Artificial Real”(2017)

In Artificial Real nature and the artificial entangle around each other creating a vivid explosion. The photomontages are a playfull reflection on these restless times of digital and mental overload, which don't leave much space for contemplation or peace of mind. In times of the corona pandemia the pictures may even act as a window into our excessive past life.

**Carolin Koss** is a Helsinki based German-Finnish artist and filmmaker. Koss works with various media to create contemplative and aesthetic works. Embodying internal landscapes and tackling the subconscious sphere, stylised imagery or surreal set-ups, the artist invents dream realities which are often linked to real environmental issues, urban decay and dystopian future scenarios.

## 21. Lorena R Krause

### “Celular-Neural-Network” (-)

With a focus on ectropy as an overall visual organization of a system as a resulting from growth and development, my work brings aspects of formal painting and abstraction and blurs the line between abstraction and representation while questioning the rapid evolving roles that electronics take in society that continuously reshape our world.

"Cellular Neural Network" is inspired by by analog signal processing systems. The visibly protruding shapes and circuit lines are made of sculpted paint, applied by hand and added to the canvas with impasto techniques that I developed over time, creating a sensory engagement with paint, pastes and structures designed also to play with shadow and light.

By analyzing the tech world my work explores routes, systems and structures in electronics providing glimpses of their visual qualities reinterpreting their all-around features, repetitive patterns and textures, connecting us with the world of bits and bytes, molecules, genes, quarks and circuits while at the same time attempting to preserve the liquid visual fluidity that their elements possess.

Inspired by Constructivist and Concrete art, by the lines, stains and drips from Max Ernst, Frankenthaler and later by the murals of David Alfaro Siqueiros with his use of volume that compelled my research of impastos; I began an experimentation that allowed her over time to develop my own formulas and techniques to create a sensory engagement with paint structures designed also to play with shadow and light. Sculpted paint and pastes, cut and shaped by hand, are added to the traced canvas. The visibly protruding conductive circuit-like maps and tracks lined, grooved and dotted create a balance between organic textures and restraint pattern and order. The structures inform whether a route continues, intersects, changes direction or ends. Each piece follows principles of heterogeneity and continuity as it happens in the digitalized world. Lines are routes for function that in my work relate to the idea of data transference, fluidity, growth, time and impermanence. Lines that have created a new global landscape paradigm for personal, social and political change, constituting a sign for our digitalized world and a symbol of the contemporary.

Born in Mexico City I moved to Canada in 2000 where I became a visual artist and recipient of the UFV, 2010 "Outstanding Achievement Award".

In a desire to shift the painting aesthetic discourse away from its traditional objects and materials, my pieces often include mediums such as metal, glass, paper, photography and inks.

My work continuously evolves but I have always studied lines, volume and texture. In the last years it's become a visual ectropy as an overall visual organization of a system resulting from growth and development blurring the line between abstraction and representation 2D and 3D, while reinterpreting and questioning electronic technology and its growing involvement in our lives.

My work has been exhibited and published in Canada,USA and Mexico

Web site: [lorenakrause.art](http://lorenakrause.art)

## **22. Sandra Lapage**

### **"Carapace" (2020)**

The performance "Carapace" addresses a series of environmental and behavioral issues.

"The first one brings forth excessive consumption, large-scale production and consequently the disposal in the same proportion, and its reverberations on environmental issues. The second, behavioral, establishes a poetic dialogue between intransigence and malleability, by presenting metallic structures that behave like light fabrics. Another contemporary theme that emerges from these wearable objects is the construction of a social identity, very much based on the dynamics of online interaction. What of us is being revealed and what is hidden behind the creation of a persona? Or even, in times of fake news and anonymity, what is the veracity of the information that has been presented to us and how has the proliferation of avatars and bots corroborated the destabilization of a democratic system?", Carollina Lauriano

Appearances have never been more misleading. The object is made of recycled metallic coffee capsules and copper wire. The performance evolves through the act of dressing up the object, which dichotomously becomes an act of confinement and persistence at the same time as it functions as a shield; eventually we witness a metamorphosis. The object becomes performer, performer incorporates the object.

Technical team:

Conception, performance, artwork, video and sound: Sandra Lapage

Photo direction: Ana Pigosso

Photo assistant: Tamires Prado

Hair/makeup: Vale Saig

Sandra Lapage got her MFA from the Maine College of Art in 2013. Sandra has participated in collective and solo exhibitions in Brazil, Europe and the United States, notably at the Brazilian Embassy in Brussels (2007), at the Ribeirão Preto Art Museum for the 2006 exhibition program, at the Centro Cultural São Paulo in 2012, at the Gowanus Loft (NYC) in 2014 and 2015, at the Blumenau Art Museum and Aura Arte Contemporânea (São Paulo) in 2018, and Museu de Arte de Ribeirão Preto and Andrea Rehder Arte Contemporânea (São Paulo) in 2019. Sandra has resided at various institutions such as the Fondation Château Mercier (Switzerland) and NARS Foundation (NYC) for 6 months in 2014, Elefante Centro Cultural (Brasilia) in 2015, Camac Art Center (France) and Paul Artspace (USA) in 2016, Massachussets Museum of Contemporary Art in 2017 and was awarded an artist residency at Monson Arts in 2019, and will attend ART OMI 2020.

Sandra was a visiting artist at the Tyler School of Art (Philadelphia) and Maine College of Art (Portland), United States.

In addition to her solo work, she develops a collaborative work in the collective Eclusa and runs, with 9 other artists and designers, the independent art space Vão in São Paulo.

### **23. Lydia Lee 이해은**

**“I like fade blue jeans” (2019)**

**“The future has not yet come” (2019)**

**“The next day after drinking”(2019)**

나의 그림은 여러장르를 조합한 스킴조이드 팝과도 같습니다. 주로 락음악에서 박자, 리듬에서 영감을 받아 사적인 기억과의 결합을 통해 이미지를 열고 닫는 과정을 통해 풍경으로 보여줍니다. 캔버스에 페인트의 역동적이고 예측할 수 없는 질감을 표현하는 것이 중요합니다. 나는 그것을 서정적이고 역동적인 교향곡처럼 만들어서 혼돈속에서 안정을 표현하려고 했습니다.

My work is like a schizoid pop that combines several genres. The work is mainly inspired by beat and rhythm in rock music, and is shown as a landscape through the process of opening and closing images through a combination with private memories. In the process, it is important to express the dynamic and unpredictable texture of the paint on the canvas. I want to make it like a lyrical and dynamic symphony.

나는 감정을 가지고 색채를 추상화하여 풍경으로 나타내는 작가입니다.

저는 1988년 서울 올림픽이 열리던 당시 초등학교 3학년 이었습니다. 농경에서 산업사회로 이행하고 정보화 사회로 빠르게 발전하는 배경과 함께 자랐고. 그 변화 속에서 자라면서 자주 어린시절의 풍경을 그리워했고 지금도 나의 작품은 그러한 향수가 반영되어 있습니다. 고등학교때 미국서부 여행을 통해 자연의 장엄함에 충격을 받았고 대학원시절에 지중해 여행을 통해 경험된 그리스 미술과 건축,그리고 지중해 마을 풍경이 줄곧 작품에 영감을 주고 있습니다.

I was in the third grade of elementary school at the time of the 1988 Seoul Olympics. At that time, it was a stage of transition from an agricultural society to an industrial society, and it was a period of transition to an information society. I grew up with such a rapidly evolving background. I often missed the scenery of my childhood from that change, and my work still reflects that nostalgia. When I was in high school, I was shocked by the grandeur of nature through my trip to the American West. So I tried to pursue that feeling as a continuous stream of air even in a limited canvas frame. Also, as I traveled around the Mediterranean during my graduate school days, I saw the Greek sculptures and architecture, and then began to emphasize the physical properties in painting. And when the scenery of the Mediterranean village and my hometown matched again, I was captured again.

### **24. Laurel Lueders**

**"Found Time Waiting" (2020)**

Lueders uses the camera as a mark-making tool to create gestural lines with light that suggest drawing, or hazy washes of color that act like a painter's brush. Blurred architectural structures and tilted interiors suggest our spatial memory can be triggered simply through a line, grid, or abstract pattern. Associations with a specific color



or ambiguous form can elicit a fleeting moment in time, memory, and place. Layered, diffused images create the feeling of déjà vu, the experience of waking from a dream, or the attempt to recall a lost idea or memory not fully formed. The end result evokes a haunting sense of reinterpreted space or newly imagined place.

**Laurel Lueders** is an interdisciplinary visual artist, who has shown her work in over 30 solo exhibitions and 150 group exhibitions internationally. She is the recipient of numerous grants, fellowships, awards, and artist residencies. She is an Associate Professor and Chair of Visual Studies at LIM College (New York, NY). Lueders holds a MFA in Fine Arts from the School of Visual Arts in New York, NY, a MS in Design Studies (Installation Art & Textiles) from the University of Wisconsin-Madison, and a BA in Art History and Political Science from the University of Wisconsin-Madison. Recent solo exhibitions include: Endless, Frank Lloyd Wright's Taliesin, Spring Green, WI; Square Foot|Non-Places, NX2 Galerie, Berlin, Germany; The Rebellion of Systems, Museum of Wisconsin Art, West Bend, WI; On White, Opus Projects, New York, NY; and Within Without, Schloss Museum, Quedlinburg, Germany.

## **25. Tristan Martinez**

### **“Oh Darling”(2018)**

Desolate streets, urban environments, and neighborhoods at night: This work investigates visibility, invisibility, and the character of light. With emphasis on the night environment, this photograph made in Chicago Illinois questions placement of the individual. Where do we stay, how long and who do we stay with. Being an image of a "daily weekly monthly" motel in contrast to a place of residence, belonging to space is in question. Split between the location of permanence and instability this work transcends its direct placement on the streets of Chicago and performs as an emotional stand-in for individuals in transition.

**Tristan Martinez** is an interdisciplinary artist from Los Angeles, California, who is currently working toward his BFA at The School of the Art Institute of Chicago. With a focus in photography and print media, Tristan photographically creates scenes of ambiguity in order to address topics of isolation and representation. To understand the dynamic of his own placement as a multiracial transplant to the Midwest, Tristan focuses on work that transcends direct placement. His images draw the viewer in with oddities and overlooked situations, and challenges his audience to make sense of the ambiguous, the satirical and the overly clear subject matter within his work. Varying from project to project Tristan attempts to question the world around us with a visually objective representation through his lens.

## **26. Megan A Nugroho**

### **“Breaking Bodies, Breaking Self I” (2019)**

### **“Breaking Bodies, Breaking Self II” (2019)**

### **“Breaking Bodies, Breaking Self III” (2019)**

This series of Breaking Bodies, Breaking Self explores visual imageries of identity through the process of paper marbling. The unique patterns of each marbled paper and the versatility of its colors can be interpreted so many ways from cellular bodies to tree trunks. This exploration of imagery allows the work to not only represent general identities within people and nature, but also the identity of each individual piece. In a way, the artist not only made this work as a research based piece, yet also finding emotional connection as another way to configure her own identity.

**Megan Nugroho** is an artist, primarily printmaker whose work focuses on the configuration and the search for identity. Importance is placed on critically thinking of different ways people represent their identity and how they reach towards that decision. She maps out different ways to display and visually abstracts or literalize the concept.

## 27. Pablo Ruiz Ortiz

### “EGOSYSTEMS”(2020)

#### EGOSYSTEMS

Title composed of a hybrid that unites three concepts:

- EGO: Self.
- SYSTEM: socio-political and cultural environment in which I live.
- ECOSYSTEM: territories as spaces in which I develop. The most limited is my job and the most peripheral is my hometown.

The job consists of three parts:

The first part deals with how the particular interest of a known multinational degrades the relationships of its workers and depresses the social ecosystem in which it is carried out. It is assumed that it would be as important to resolve your demand as that of the people with whom you share space and resources (cooperation), which should be based on the affective rationality in which we were all aware that our interdependence indicates that we all agree that we meet the minimum standards of the dignity that we have been building as people. Instead, the so-called globalization, focuses on spreading in a subversive didactic way a "well-directed fear" that gives rise to an emotional competition.

This is my own diary LEVIATAN, which Hobbes described so well in 1651: 'homo homini lupus -man is a wolf to man-'

The second part takes this "formal impulse" to my other more peripheral space, where the same intentions and influences of the great BRANDS are repeated again to dominate and direct over governments. Getting to square our "reason", to inhibit our "most sensitive" and natural impulse, conditioning our emotions since we were born through advertising. Resource that was developed in the past to manifest, from the less affluent social classes to their rulers, their demands and priority needs, and currently, this concept has been reversed from power, being its own, as the most powerful weapon to influence our psyche, using it so subtly over the years as ruthless in its intention to reify us.

The third part is what I hope will arise in those who, being aware of these situations, while "playing" with this BOX, discover the balance necessary to find their humanity, feeling free. All this, as Friedrich Schiller said, can only be discovered through a third impulse called "The impulse of the GAME" finding beauty through education. Being art, the only tool to access it.

Format inspired by the book "BOXES" by Mario Montalbetti, Peruvian poet and linguist who develops in this book a magnificent relationship between signifier and meaning, making a parallel between the words and the language of the image. It is, in turn, a philosophical inquiry about the object. Thus distinguishing between 3 types of boxes: 3D, 2D and 1D. "BOXES" interrogates the meaning, the aesthetic promise, what remains inside and what is observed from outside. In this book, Mario Montalbetti works on an image that cannot be avoided.

My name is **Pablo Ruiz Ortiz**, I was born in Santander on 07/16/1974. When I was a teenager I began to ask myself serious questions, and since then I continue looking for answers through art, music, poetry, walking ... but if I focus on photography, I had a turning point. The first time in my life that I found the emptiness due to loss of a

loved one was when I was 16 years old. The passage of time awakened in me an anxiety due to the absence in my memory of an image of that person. My memories of him were fading. A person who ceases to exist and my nostalgia that could not be fully satisfied for lack of an image of him. The alternative I thought of so that this event would not happen again was to start photographing my family and friends, the city where I lived and all my surroundings in general. At the age of 18 I installed a dark room in my house with a black and white enlarger. Thus began this adventure ...

[www.aliveart.es](http://www.aliveart.es)

## 28. Hyeon Ah Park 박현아

### “소리의 소통” (2010~)

최근 나의 필수품이 바뀌면서 소리가 새롭게 들리고 있다. 그러나 내가 알아들을 수 있는 범위가 그리 넓지 않고 제한적이라는 점에서 늘 아쉽다. 그동안 살아오면서 들려왔던 주변 소리와 말소리는 교과적인 소리로 배웠지만, 시간이 흘러갈수록 배움을 통해 들리는 소리 말고 또 다른 소리가 있다는 것을 알게 되었다. 들리지 않은 듣지도 못하는 들어도 못 알아듣는 나에겐 그 소리가 무엇인지 늘 궁금해졌다. 자연적인 청각으로 듣지 못하는 섬세한 소리를 시각적으로 바꿔 귀 대신 눈으로 바라보면 어떤 그림이 보일까? 이 작품처럼 다양한 사람과 소통을 하면 알록달록해질지 아니면 복잡하고 지저분하게 보일까? 저마다 다양한 소리를 색으로 입혀지면 귀로 듣기 어려운 사람에게 답답했던 의사소통에 불편함을 해소할 수 있지 않을까 하는 상상을 해본다.

박현아는 인천가톨릭대학교 조형예술대학 환경조각과 졸업했으며 현재 일하면서 예술 활동을 하고 있다. 보통 사람들과 다르게 특별한 청각장애를 갖고 살아가면서 빠르게 변화하는 세상을 바라본 나의 관점과 살아온 삶이 담겨있는 작품을 통해 모든 사람에게 긍정적인 영향과 공감대를 나누고자 한다.

## 29. oscar Domingo Rajme

### “first screen in Red Wikipedia page”(2020)

**oscar Domingo Rajme** is an emerging Mexican artist, he lives and works in Vancouver, Canada. He received a BFA in Critical and Cultural Practices at Emily Carr University. His current work seeks to make a critique of colonial mythologies and male cultural genealogies. Central to its practice, is a constant reflection of privilege and difference aimed at creating spaces for dialogue outside patriarchal and neo-colonial modes and understanding. He works with digital databases such as YouTube, Wikipedia and Instagram as yielding materials, rearranging and appropriating them for a diversity of meanings. His work has been shown in Canada, Mexico and Cuba in places like Museo Arcadio Pagaza (Valle de Bravo, Mexico), Cultura Colectiva (Mexico City), La Fabrica de Arte Cubano (La Habana, Cuba), Casa Lamm Gallery (Mexico City).

## 30. Jiyoung Song 송지영

### “serene” (2020)

### “visible, infrared” (2020)

### “visible, infrared” (2020)

### “visible, ultraviolet” (2020)

#### 1 작품설명

미스 반 데어 로에는 유리-벽은 유리를 경계로 투과되는 빛의 양에 제한이 없기 때문에 내외부의 밝기에 차이가 없고 그것이 양방향적인 가시성을 가져다 줄 것이라고 하였다. 그럼으로써 위계가 없는 균등하고 평등한 공간,

다목적이용이 가능한 무한정(無限定)공간을 개념화 했다. 제한이 없는 빛은 제한없는 색을 창조하고, 무한의 색의 공간을 제공해준다.

#### 2~4 작품설명

어떤 특정한 색이란 태양빛 아래 자연광에서 익숙해진 색을 기억하고 있을 뿐이지 본디 그 자체의 색이 따로 있는 것이 아니라 빛의 상황에 따라 언제든지 달라질 수 있는 것이다. 이것은 인간이 감각하는 색이란 고정된 것일 수 없고 빛과의 관계 속에서 만들어진 착시(illusion)일 수 밖에 없다는 것을 의미한다고 할 수 있다. 무지개는 인간이 볼 수 있는 모든 범위의 색을 보여준다.

무지개는 연속적인 파장의 스펙트럼을 가진다. 적외선과 자외선이라는 일종의 한계선을 가지고 착시를 만든다. 회화는 빛이 만들어낸 일루전일 뿐이라는 점에서 회화와 무지개는 언뜻 닮아보인다.

#### 송지영

서울예술고등학교를 졸업하고 서울대 서양화과에 입학하여 2020년 학부를 졸업했다. 2020년 첫번째 개인전을 마쳤다. 주로 페인팅을 하며, 설치나 사진 작업도 함께 진행한다. 회화라는 매체의 특징을 탐구하고 색, 그리고 빛에 관심이 많으며 물질성을 적극적으로 이용하여 작업한다. 따라서 캔버스와 물감이라는 물질을 활용하여 질감과 빛을 보여주는 작업을 한다. 작업의 대부분은 작가 개인적인 경험에서 출발되어 메타적 주제로 확장되며, 일련의 연속성을 띤 작업을 즐겨한다.

### 31. Stella Sujin 스텔라 수진

#### “Blood type (Kindred virgins)”(2019)

회화, 드로잉, 조각에 걸쳐있는 나의 작업은 몸에 대한 탐구이다. 모든 생명체가 가진 몸은 욕망과 환희와 고통이 통합되는 사적인 장이자, 정치와 시대의 담론이 개인의 정체성이란 이름 아래 발현되는 공공의 장이다. 나는 몸이 마주한 이중적인 현실 – 개인에게 속하나 개인적이지 않은 –, 그리고 이를 둘러싼 현상에 관심을 두고 여성의 몸, 동물의 몸, 인간과 동물 간 잡종의 몸 등의 주제를 작업을 통해 다룬다. (그리고) 만들어낸 이미지를, 동식물과 원시 생명체 및 신화와 전설 외 다양한 문학작품의 거대 서사와 결합한다. 지식과 경험과 몽환적 공상 사이 어디인가에 위치할 지극히 사적인 서사를 남성적/서구적이지 않은 은밀한 환유의 언어로 쓰기 위함이다.

이와 같은 작업은 궁극적으로 몸에 대해 내가 갖는 심리적 충동과 환상에 대한 해석이다.

그리하여 아름다움과 기이함, 욕망과 죽음이 뒤섞인 어떤 종류의 미학적 경험을 제안하는 동시에, 나아가 인간 위상의 허약함, 선과 이성을 위시한 인간 본성의 조악한 본질 그리고 자연과의 관계에 대한 질문을 여는 것을 목적으로 한다.

Kindred Virgins은 색과 촉감, 즉 몸의 감각으로 쓰는 여성의 서사를 담은 파스텔 회화 시리즈이다. 몸이라는 사적이며 연약한 매개를 통해 서로 이어지는 여성들의 이야기, 그들의 연대와 정체성에 관한 이야기이다. 여성 간의 사랑과 우애, 자매간의 관계 등이 소재로 사용되었다. 건식 파스텔을 화면에 올린 후 겹겹이 손으로 비벼서 색을 냈다.

With my work, I explore the body through drawing, painting and ceramics. The body of all living beings is considered a private field that includes desire, joy and pain. But beyond that private aspect, the body is also a political and public territory, that embodies modern issues through individual identities. I'm interested in this duality of the body between the private space and the political field, and in the surrounding phenomena. I use themes such as the female body, the animal body, and hybrid bodies between the human and the animal. Myths, legends, epics of various literary works are juxtaposed to this. My aim is to write an intimate and discreet visual narrative that would stand somewhere between knowledge, experience and fantasy. Its language would also involve a discreet metonymic aspect, by a secret and exotic voice that would neither be masculine, nor western.

The whole of this work also aims to interpret and rearrange my own psychic impulses, as well as my fantasmatic or delusional representations of the body. I would like to expose the conditions that shape and surround life, and to offer an aesthetic experience in which beauty, strangeness and fear are intertwined. I hope it can also open up questions about humankind's vulnerability and derisory nature, and about its relationship with Nature.

Kindred Virgins (Vierges apparentées) is a series of pastel paintings featuring stories of women through color and touch. It is about the history of women, their solidarity and their identity, that they share with each other through this private and fragile medium of their body.

Love, solidarity and sisterhood were used as themes. After applying dry pastel on paper, I rubbed them layer by layer using my hands, to obtain colors.

회화, 드로잉, 조각(도예) 작업을 하는 **스텔라 수진(Stella Sujin, 본명 김수진)**은 1983 년 서울에서 태어나 2008 년부터 프랑스 파리에 체류하며 활동하고 있다. 스텔라 수진은 계원예고에서 서양화를 배운 후 이화여대에서 한국화를 전공, 철학을 부전공했다. 이후 파리 소르본 대학에서 철학 학사(2010), 파리 1 대학에서 조형예술 석사(2012)를 취득하고 보르도 몽테뉴 대학에서 예술 박사 과정을 수료했다.

스텔라 수진의 작업은 2013 년 작가의 첫 개인전인 « 시적유기체 »(RX 갤러리, 프랑스 이브리쉬르센)를 시작으로, 파리 국제 예술공동체, 파리 DOC, 쾰른 미하엘 호어바흐 예술재단, 아테네 오나시스 문화원, 노르웨이 베스트포센 미술관 등 유럽의 여러 미술 기관들을 통해 소개되어 왔다. 각각 2016 년과 2017 년에는 상해(K1 1 미술관)와 서울(노블레스 컬렉션)에서 작업이 선보여졌다.

### 32. Karly Villaseñor

#### “Human” (2019)

I am an interdisciplinary visual artist, currently based out of Portland, Oregon. I have Bachelor's degrees in Art Practices and Creative Writing from Portland State University. Currently, I am part of the Sister Space apprenticeship program that works to support female artists. My current work is rooted in painting with sculptural qualities and utilizing recycled materials. I am intrigued by exploring the breakdown of the symbology in repurposed materials and breathing new life into otherwise discarded or forgotten objects.

My work is typically process-based and often an exploration of balancing intentionality within chaos. I strive to create pieces that evoke an overwhelming sensation and frenetic energy, but with small pockets of comfortable moments and a celebration of this duality.

### 33. Kate Walker

#### “A90 A High Wire Act” (2019)

My cut canvas works use paint containing embedded collaged text fragments from media sources that reference hot button political issues alongside banal events, suggesting the multitude of overwhelming voices and events that make up a constant and numbing wall of media information that surrounds us today.

In contrast to this, the unitary form of each painting creates a seamless ‘whole’ using repeated shape, shadow and impasto paint surface. This work is from a series based on of highway interchanges that reference markings on the earth, and natural resource use, alongside the text on their surface that highlights environmental degradation.

**Walker** (USA/ New Zealand) received her MFA from the University of Arizona in 2005 and is an Associate Professor, at Boise State University.

Kate Walker's work encompasses painting, performance and videos of choreographed performances. Recent projects focus on queer bodies, and utopian and dystopian imaginings in popular culture.

Walker has shown her work nationally and internationally including at Performance Arcade 2020, NZ , City Gallery Wellington, NZ. The Suter, Nelson NZ, Columbus State University, Columbus, GA, Spaceworks, Tacoma WA, West Virginia Mountaineer Short Film Festival, WV. Queer Cultural Center, SOMArts, San Francisco, and Abstracta, International Cinema Exhibition, Rome.

### **34. Pengpeng Wang**

#### **"Marcia Nuziale" (2019)**

<Marcia Nuziale>

The name of this program derives from the famous wedding march taken from Felix Mendelssohn. When this piece of music performed with the organ is heard in church on the occasion of a wedding, each of us remains touched at that moment. While the music plays, a couple is moving towards the altar or in a wedding hall, giving us beautiful and happy sensations.

My partner is an artist and he is also a pianist and organist. Once he played a part of Mendelssohn's "Wedding March" for me while we were in a church in Milan with a pipe organ, and the sound dilated in the church, creating many images in my mind: this music will appear in our union scene in the future.

In everyday life, however, homosexual marriage is not as perfect as I thought. Italy approved the law on same-sex marriage in 2016, but only a small number of homosexuals choose to marry their partner. Other homosexual couples prefer to be together without an agreement (marriage is not an important choice for Italian homosexuals). This phenomenon occurs not only in Italian homosexuals, but also among many heterosexuals who have had a partner for a long time, and already have children. For me who come from Asia, it is difficult to understand this type of marital status in Italy. In China, the average age of marriage is between 25 and 28 years old: many young people choose their life partners creating a union at this age. Therefore, couples with different cultural backgrounds have different research stages facing the future and marriage.

There are many partnerships in homosexual identity, which are mainly divided into: closed relationship and open relationship. The closed relationship refers to a couple who choose to have only two people in their respective emotional and physical worlds, with a single type of collaboration. Open relationship refers to the relationship between two or more people in a homosexual relationship, but the two or more bodies belong to multiple people. In terms of sex, they maintain an open attitude and accept each other: this type of behavior also leads to a lower incidence of same-sex marriage.

The males of the homosexual community, in addition to the emotional relationship, also seek satisfaction in the sexual field. Scientists have shown that sexual desire is a human instinct for the reproduction of beings and the resolution of their needs. For most animals, sexual desire exists only seasonally (in spring or summer). Only human sexual desire exists in a broader way, and is the most prosperous species in existence. Males have more sexual needs than females because of their structural physiological characteristics and tend to satisfy their instinctive desires through sexual behavior.

**Pengpeng Wang** was born in 1991 in Heilongjiang, China. He trained in his country in Public Art Design at Beijing University of Chemical Technology, in Graphics, Design and Art Market at Southern Taiwan University of Science and Technology and at Taiwan National Cheng Kung University. After that, he moved to Italy where he studied Visual Arts and New Expressive Languages at the Academy of Fine Arts in Florence and Italian Language and Culture at the Dante Alighieri Society in Florence. In september 2020 he graduated in Designing Culture.Art, Design, Cultural Enterprises Master's degree at Università Cattolica del Sacro Cuore of Milan. He boasts numerous experiences in the world of contemporary art, such as personal and collective exhibitions, participation in competitions and training courses.

### **35. Todd Williamson**

#### **"Cancelling the Noise" (2020)**

**TODD** IS THE CURRENT POLLOCK PRIZE FOR CREATIVITY WINNER WITH THE POLLOCK KRASNER FOUNDATION, MAKING HIM ONLY THE 3RD ARTIST HISTORICALLY TO HAVE BEEN GIVEN THIS PRESTIGIOUS AWARD. 2019 WAS HIGHLIGHTED BY HIS PARTICIPATION AS ONE OF THE OFFICIAL COLLATERAL EXHIBITORS AT THE 58TH VENICE BIENNALE WITH HIS PROJECT "PROCESSIONAL" AND A SOLO MUSEUM SHOW, "CALIFORNIA DREAMIN' AN UNCERTAIN PARADISE".

GOING FORWARD FROM SUCH AN INTENSE YEAR AS 2019, MY WORK HAS CHANGED BECOMING MORE ABOUT LAYERS OF COLOR AND EMOTION. DEEP INTENSITY AND LIGHT NOW HIGHLIGHT THE WORKS AS EVIDENT FROM MY PARTICIPATION IN "COLOR". WILLIAMSON HAS SHOWN IN OVER 90 EXHIBITIONS AROUND THE WORLD. HE HAS UPCOMING EXHIBITIONS IN NY, GERMANY, AND BAHRAIN.