

Concept 2020

CICA Museum

June 24 - July 12, 2020

2020. 6. 24 - 7. 12

Featured Artists 참여작가: Amabelle Aguiluz, Pierre Ajavon, Jonathan Azarpad, Stefani Byrd, Junwon Choi 최준원, Ian Costello, Celine Ducret, GIURACODOMO, Muyuan He, Youngeun Jang 장영은, Yujin Jo조유진, Christopher Konopka, Summer Krounbi, Ihnseong Ku 구인성, Hyeyeun Lee 이혜연, Taekyeom Lee 이태겸, Ryota Matsumoto, Herry Moon 문혜리, Jinhee Park 박진희, Gabriela Salomon, Simone Schiffmacher, SOHEEZOE 조소희, Catalin Soreanu, Juyi Sung 성주이, Chris Tigra, Laurence De Valmy, Jordan Vinyard, Wanrong Zheng

1. Amabelle Aguiluz

“Circle (center)” (2020)

Circle (center) 2020

How to live in body? in harmony with nature? with the world? My work combines found materials, traditional textile techniques and natural dyes to reference the literal, physical and emotional layers of womanhood and my experiences in present times.

I explore limits of the body through a series of meditative postures using my own body to weave and knit strands of fiber as an art form.

The work examines how we live in our bodies, in our environments, our communities and what shapes meaning to our lives. My interests are in everyday human lived experiences, healing and transformation. I am inspired by the natural world and the interconnection of all things.

Amabelle Aguiluz is a Los Angeles based visual artist who combines traditional textile techniques, found materials and natural dyes into her installations, soft sculptures and weavings. She explores the relationship between body, movement, thread and the natural world. Her work has been presented by galleries and unconventional art spaces nationally and internationally including Los Angeles, Hawaii and Canada.

2. Pierre Ajavon

“L'Heure Bleue #1” (2020)

L'Heure Bleue #1

Synopsis :

This is the almost silent moment when the diurnal animals gradually take over from their nocturnal counterparts; the moment when the flowers strongly exhale their perfumes; that confused moment when the dreamer who covers his sight does not yet distinguish sleep from reality.

Hyphen between supposedly irreconcilable opposites - night / day, body / mind - the blue hour as the voice cancels this opposition since it embodies the passage. This inexpressible transition finds an echo in a paradox of language which would like the transition from one to the other pole to take place imperceptibly. On the contrary, it is hypersensitive because it mobilizes all the finesse of our senses.

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.

3. Jonathan Azarpad

“Cosplayer 1 (from Mythopoeia Sequence)” (2019)

In my work I mainly do portraiture, creating heavily photoshopped images constructed with stock photos. I like to make work about fantasy, imagining new landscapes where my photographs can exist. This comes out of a desire to remove myself from our current ecological and political climate. Fantasies where global warming hasn't existed or has already taken over and created new reimagined worlds. A fantasy environment where magic and mysticism still run free. A lot of my inspiration comes from video games and ancient mythologies; as well as contemporary mythology from the likes of J. R. R. Tolkien's Lord of the Rings. Looking to popular culture and embracing our current environmental situation and the current age of the Anthropocene. Drawing inspiration from past utopia's such as the ancient city of Persepolis, for reference on what peoples considered an ideal society and cultural mecca in the past. In doing so I can reimagine my own narrative of technology and man today, coinciding with a fantasy world yet to be inhabited.

4. Stefani Byrd

“True Love” (2018)

A visual tone poem inspired by the beautiful, but potentially tragic, mating ritual of the American Bald Eagle. The two soar up to high altitudes, lock talons, and spiral towards the earth. If they release in time and complete the courtship ritual, they become a bonded pair for life. If they don't release from one another in time, both will crash into the ground and die. This act creates a tension between succeeding with their mate and maintaining their own survival.

The score for the video comes from the infamous song True Love Waits by the band Radiohead. The song was written 21 years before it was recorded and released on a studio album. It began as a hopeful and proud love song at the beginning of lead singer Thom Yorke's relationship with artist and scholar Rachel Owen, the woman who would later become his wife and the mother of their two children. The song was finally recorded and released in 2016 as a resigned and melancholy ballad after their divorce and her subsequent death shortly after from cancer. The song refers to the same relationship, but in its two versions, chronicles its aging and eventual deterioration. This piece is inspired by the notion of tragedy, abandonment, the pain of loss, and the idealization of romantic love.

Stefani Byrd's art practice includes video, new media, and interactive technologies. Her practice aims to shed light on the complicated nature of communication within a contemporary culture where social stereotypes often define our interactions. Often her work confronts or undermines these stereotypes by turning the tables on traditional power relationships.

She has received grants and support from groups such as: Creative Capital of New York, Flux Projects, the InLight Richmond Festival, Atlanta Celebrates Photography, and Idea Capital. Her work has been featured in such places as the Public Art Review Magazine, the Public Art Archive, the Huffington Post, the Atlanta Journal Constitution, and Art Papers Magazine. Byrd's work is held in the permanent collections of the Museum of Contemporary Art of Georgia and the Columbus Museum of American Art.

She received her BFA degree in photography from Georgia State University in 2008. She holds a Masters Degree in Visual Art from the University of California San Diego. Byrd is currently a Visiting Assistant Professor in Experimental Media Art at the University of Arkansas. She is a former Lecturer in the Digital Arts division of the Claire Trevor School of the Arts at the University of California Irvine. She is also a former Lecturer within the Interdisciplinary Computing and the Arts (ICAM) major in the Visual Arts department at the University of California San Diego.

5. Junwon Choi 최준원

“나한는국이이다” (2019)

“나존는한재다” (2019)

[증명의 분해]

개인들은 서류를 통해 자신의 물질적 혹은 비물질적 가치를 증명한다. 자신의 지식을 여러가지 자격증이라는 서류를 통해 증명하며 소유의 부지와 재산 또한 숫자로 이루어진 종이를 통하여 증명한다. 나아가 태어남을 증명하는 출생 증명서부터 사망증명서까지. 모든것의 증명은 서류로써 이루어져 있는 개인들이 모여있는 이 사회는 서류의 덩어리가 아닐까 하는 질문에서 작업을 시작하였다

A. ‘나한는국이이다’는 대한민국의 국민의 4대 의무 ‘국방, 납세, 교육, 근로’를 이행을 입증하는 증서들을 파쇄기로 분해 함으로써, 사회에서 바라는 조건이 해체된 후의 개인에 대하여 질문을 가지게 함으로 목표로 한다. 이를 통해 작품을 관람한 관객들이 개인으로써 주체성과 가치에 대하여 스스로 답을 찾고 회복하기를 희망한다.

B. ‘나존는한재다’에서 작가는 번질된 가상가치를 맹목적으로 수집하는 개인들을 관조적 시선으로 바라보았다. 파쇄된 서류들 가운데 배치되어 있는 도상은 단번에 눈에 띄지 않는다. 그러나 기호의 형태가 전하는 메시지는 배치와 상반되게 믿음이라는 이야기를 직접적으로 전달한다. 이는 은밀하게 통제하는 현대의 사회(집단)와 이에 대해 의심없이 수용하는 현대인들을 의미한다. 이를 통해 관람하는 사람들에게 현대에서 가지는 가치와 증명의 의미에 관하여 상기시키고자 한다.

무의식적으로 반복되던 사회와 문화, 개인의 일상에 작은 변화를 주어 ‘답습되던 것들에 대한 재인식’을 주제로 작업을 진행하고 있다. 재인식을 통해 개인의 삶에 주체성을 찾는 것이 이 작업의 목표(방향)다. 개인적으로 바라보는 사회현상에 대한 질문을 시각적으로 형상화 하여 나의 추상적인 감정들을 보여주려 한다.

작업초반에는 한 사람의 개인으로써 바라보는 사회현상과 질문 등을 시각적으로 표현하여 형상화 하였다. 다음으로는 현상자체의 시각화를 넘어 그것들을 바라보며 느꼈던 추상적인 감정들을 표현하고 그 표현을 통해 다시 현상으로 넘어올 수 있도록 작업 하였다. 다양한 표현방식과 매체에 관심이 많았기 때문에 아날로그TV, 홀로그램, 설치매체와 그림자를 이용한 작업등 여러 가지 방법으로 표현을 했다.

이러한 작품 활동을 통해 미술을 단순 유희거리가 아닌 주체적 언어로써 인식하며 이 언어를 통하여 많은 사람들과 사회적 담론에 대하여 이야기를 나누고 해결에 나가는 주체적인 삶을 살고 싶다. 작업의 표현방식은 그때그때마다 이야기를 가장 잘 나타낼 수 있는 매체를 사용한다. 현재 주력하고 있는 분야는 종이를 이용한 평면 설치로 매체를 해체 혹은 재배열하여 표현으로써 개념을 구체화하는 것 중심으로 작업하고 있다. 작은 매체들이 모여 하나의 매체를 이루는 것에 매력을 느끼며 현재 작가의 개인적인 상황과 현대의 사회상을 시각적으로 전달하기에 가장 적절한 매체라고 생각했다.

나는 문자라는 언어로써 자아를 표출하는 것과 같이 미술이라는 언어로 자아를 표출해 나가고 있다. 작품의 창작활동을 꾸준히 이어 나간다는 것은 자아표출의 욕구가 적지 않다고 볼 수 있다. 나는 사적인 경험과 공적경험에 관하여 표출하고 분출하는 것을 창작의 시작점으로 삼고 있다. 여러 가지 많은 배움을 경험한 삶의 중심에는 미술이 빠지지 않고 있었다. 하고 싶은 것을 하며 살라고 말씀해주신 부모님 덕에 어렸을 때부터 많은 것을 보고, 배우고 경험 하며 자랐다. 다양한 경험과 함께 재능이 다부져 여러 갈래의 길에서 앞으로 걸어갈 길의 방향을 바꿀 수도 있었으나, 언어로써 표현되지 않는 감정과 경험을 시각적으로 표현하는 것을 더 좋아하는 나의 개인적 성향을 고려하여 미술을 전공하였다. 그리고 위에 경험한 다양한 분야들은 지금까지 나의 미술작품의 소재에 토양이 되어주고 표현방식의 폭을 넓혀주고 있다. 안주하지 않고 계속해서 배우고 발전해나가는 작가가 되고 싶다. 그래서 더욱 많은 분야와 장르에 속해있는 개인과 사회와 소통하는 작가와 작품으로 기억되고 살기를 원한다.

6. Ian Costello

“Landscape 7” (2020)

Scale is never a neutral tool; dioramas restructure information, and the resulting choices about what is vital to represent and what is not reveal biases in our cultural record. Miniatures condense and mythologize a

moment—whether fleeting (like a climactic battle) or decades long (such as the golden era of American railways)—and preserve it like an insect in amber.

Landscapes are assemblages of social and political ideas. As symbols of sublime beauty and stability, they're often used to illustrate patriotic narratives and myths. In the Western imagination, landscapes are also frontiers. Frontiers have natural borders such as rivers, mountains, and continental shelves. They also have artificial borders that take the form of walls and checkpoints. Acknowledging the Anthropocene requires us to recognize that landscapes are neither independent from us nor permanent, and our relationships with them are anything but natural.

Ian Costello (b.1992 Burlington, Vermont) lives and works in New York. He received his BFA from Parsons School of Design before co-running the artist space SLEEP CENTER. Through the construction of scale models, he explores the history of dioramas and the relationships between land, borders, and memory.

7. Celine Ducret

“To Make a Movement” (2019) “You Make Me Feel Funny” (2019)

A) To Make a Movement, 2019, Single channel video with sound, 4,40 minutes

A continuous narrative addressing the human sensory experiences within the society.

With the deep belief that rather than needing to resolving problems with a single end solution, there is a need to challenge the fundamental idea of why those problems existed in the first place, and the unravelling of those foundations within society. In order to do so there is a need for a space in order to stop and think about these considerations. Within a society where time is a commodity, taking the actual time to stop within the city becomes an act of revolt in its own right. By so it suggests a Utopian vision of the current world or the possible elsewhere.

Creative direction by Céline Ducret, Cinematography by Zeynep Oguz and Camilo Gamboa Merlo, Sound design by Joseph Jonhson

B) You Make Me Feel Funny, 2019, Single channel video with sound, 3,10 minutes

2. Composition : silicone, wire, fur, pigment. Recipe : interrogation, envy, respect, objet de convoitise, your choice, monstrous, muscle movements, seeking production, tame, quest, generate, inflate, clean the shell.

An exploration of the uncanny notion of normality using the body as a landscape.

Creative direction & silicone sculpture by Celine Ducret, Performance by Sophie Garner, Sound composition: Anushka Tay & Francis Botu, Singers: Anushka Tay & Susie Wedderburn

Céline Ducret, b. 1992 in Geneva, lives and works in London.

Relying on an exploration of working with textiles and the haptic, she develops soft playful narratives to address the human sensory experiences within the society and engages in questioning and rethinking existing systems and paradigms.

Prior to studying at the Royal College of Art, Céline studied Costume for Performance at London College of Fashion. During her MA her practice has expanded to encompass academic written research and video. Her research has been screened and presented internationally in the United States, France, Germany and the United Kingdom.

8. GIURACODOMO

“CRASS-A” (2017)

“CRASS-B” (2017)

GIURACODOMO is a contemporary artist from Japan. Her works are based on digital devices but she does not rely on everything digitally. She believes the way to express art is not important. It does not matter what she uses for art, because she thinks technology is just a tool in this age and an image is just the result of a trend.

In her works, memories are always the key. The view of the observer is usually influenced by his own memory and evokes his impression of what he is seeing. For example, leaves remind us of blood vessels, a wall pattern of a face, sounds, and smells can have the same effect. The impression depends on the observer. She thinks it is based on the personal memory of each other. She is mostly influenced by her childhood. Memories are important for her because her mother has suffered from memory disorder. Her imagination has been combined with what memories bring people.

Additionally, her work is influenced by the ancient Japanese Shintou religion. In the Shinto way of thinking, animism is very important. The definition of God is quite ambiguous. Even plants, inanimate objects, and natural phenomena can have a soul. She thinks this ambiguity has something in common with memory. So her works also include the lives of people.

9. Muyuan He

“Dancing Cats” (2015)

Dancing Cats

Inspired by the dancers I encountered, I illustrated a world of cats dancing. Some dance solely and some are duets. They symbolize different stages of life and different attitudes towards life. It is the diversity that makes our world both challenging and interesting.

Muyuan He holds an MFA in Visual Studies from Minneapolis College of Art and Design. She also graduated from Macalester College with a major in Studio Art and a minor in Music (violin performance). She is an Assistant Professor at the City College of New York in Harlem. Her main research focuses on making difficult information accessible to people of various backgrounds through an interdisciplinary design approach. She has exhibited extensively in the United States, including a solo exhibition at the Soo Visual Art Center in Minneapolis, MN.

10. Youngeun Jang 장영은

“LOGOS” (2016)

펜으로 종이에 선을 긋다
선과 선사이를 만들어나간다

시인이며 화가
독일유학 후 독일과 프랑스 파리에서 활동함

We live in the high tech digital period.
Everything is digitized. We live in a world where we do not need to write.
We live in a constantly changing image rather than reading a book and raising the human spirit.
A generation who doesn't understand what it means to read it, but doesn't want to read it at all.
It is doubtful what kind of consciousness the future human world will have.

Painter and poet
Studied formative arts and philosophy at TU, Berlin, Germany

Worked and exhibited in Paris for years

11. Yujin Jo조유진

“INSTEAD-1” (2020)

“INSTEAD-1” (2020)

사군자 중 하나인 난초는 동양에서 전통적으로 절개를 상징한다. 산중에 은은한 향기를 멀리 퍼트리는 대상으로, 먹과 한지를 사용해 단순한 외형의 재현보다는 신념을 그려냈었다.

하지만 빠른 변화와 그에 대한 신속한 대응이 중요해진 현대사회에서 절개는 뒤흔치는 것이라 여겨지기도 하고, 본 대상인 난초 또한 의례적인 축하화분이 되었다.

많은 것은 시간의 흐름에 따라 더 효율적이거나 더 이목을 끌 수 있는 것으로 대체된다.

이는 당연한 것이지만, 그러면서 우리는 잃지 말았어야 할 가치들도 지나치게 다른 것으로 대체시키지는 않았는지 쉽게 만들어지고 버려지는 재료인 케이블타이로 그려진 난초를 통해 생각해보려 한다.

한국에서 태어나 한국화를 전공하는 동시에 독어독문학을 부전공하여 독일 Freiburg에서 수학하였다. 이를 계기로 30여개국 여행을 시작하면서 세계 곳곳의 환경적, 정치적, 인간존엄 등의 문제들을 접할 수 있었고, 결국 내가 할 수 있는 이야기는 무엇일까 집중하기 시작했다. 그리하여 내 정체성 중 하나인 전통한국화를 인용하여 과거에 멈춰버린 소재를 재해석을 통해 현재를 이야기하고자 한다.

12. Christopher Konopka

“readplanarcharactersandgesturepedagogywiththeoccipitallobeAndDepositTheFeedbackPacketIntoTheSubjectsThalamus” (2019)

The subject can read people and words using the occipital lobe and an uplink. The occipital lobe is an extensive data-packet, managed by a custom uplink for routing the data stream to a “Feedback Cloud”. Using a series of AI operations based on the subject’s blood, a serverless “feedback-packet” notifies the subject that an update is ready. A request protocol receives and deposits the packet into the subject’s thalamus using a molding-on-impact cellular metal needle tipped with a neutralizer. A large yawn indicates the installation was successful and the subject’s hostilities will subside.

Christopher Konopka is a multidisciplinary artist that focuses on the cross section of human-computer interaction, analog video synthesis and experiential learning. He is passionate about finding new ways to connect computers and people. Drawing from his varied skill set, his goal is to develop communication systems that provide insight into individual experiences of the human condition.

13. Summer Krounbi

“Mini Purse_3” (2019)

I am interested in using my ceramic sculpture to function as artifacts for my experience with consumerism in contemporary society and mass production. Each "artifact" provides context to how materialism both defined my identity and experience as a female.

Purses or "bags" to me represent timeless idolized possessions, in moments our oldest and most expensive accessory. I still carry my grandmothers leather purse. My "Bag" series realizes the overlooked sacks thrown beneath our feet or crashed upon the kitchen table. As ceramic sculptures, they become the experience of a modern woman both impenetrable and laborious objects

Summer Krounbi was born in San Jose, California in 1988. Having grown up in one of the largest cities in the United States, she was influenced by the urban landscape and mass media as a child. During college, she

managed a thrift store and became fascinated by the power of objects and the numerous lives they take on through different owners.

In 2012, Summer moved to New York and fully developed her studio practice in ceramics. She works three blocks from her home in the Crown Heights neighborhood of Brooklyn.

14. Ihnseong Ku 구인성

"유물의 시대- tz'onot(성스러운 우물)" (2020)

"유물의 시대" (2019)

"Hidden shadow-달콤한 초대"(2019)

"Hidden shadow-달콤한 초대"(2019)

"Hidden shadow-우연한 만남"(2019)

<작품 1-3>

‘유물의 시대’라 지칭하는 작업을 선보이게 됩니다. 작품은 현대사회의 구조의 단면을 보여주듯 건축물의 기둥 속에 숨겨진 폴더 속에 디지털 미리보기를 구현하고 있습니다. 사회하는 구조 내부 속에 현대문명사회의 대표하는 폴더를 숨겨 개인의 역사, 즐겨 찾는 디렉토리 구조상의 모습 등을 조형설치작업으로 자연과 인간사회의 이중적 모습을 제안하려 하고 있습니다.

The work is a digital preview in a folder hidden in a pillar of a building, as if it shows a cross section of a modern society. Inside the structure of society, we are trying to suggest the dual appearance of nature and human society by molding installation work such as personal history, collection of favorite directory structure by hiding the representative folder of modern civilization society.

<작품 4-5>

그림자 찾기 「Hidden Shadow」 ‘이것은 무엇이 우선입니까?’

「그림자 찾기」의 본질은 안(in-side)과 밖(out-side)을 오가며 경험하게 하는 실험이며, 관객은 실험의 대상이 된다. 이미 본질적 쓰임의 의미를 잃은 포장재 표면에 규칙적으로 잘려나간 이미지를 유추하는 것은 그리 어렵지 않을 것이다. 수직선상에 떠오르는 이미지를 마주하며 내부에 새겨진 그림자로 새겨진 이미지와의 우연한 만남을 통해 관객은 어떠한 우선된 시각을 정해야만 하는 선택적 실험에 놓이게 되는 것이다. 쓰임새의 형질을 잃고 주체의 형상마저도 잃어버린 그림자는 더 이상 ‘어디에도 있고, 어디에도 없다’로 귀결되어지게 되며 이제 그림자는 실체 없는 개별적·독립적인 의지로서의 형(形)을 구축하게 된다.

The essence of 「Finding Shadow」 is an experiment that allows people to experience in-side and out-side, and the audience is the subject of the experiment. It will not be very difficult to analogize images that have been regularly cut off on the surface of packaging materials that have already lost the meaning of essential use. The audience is placed in an optional experiment that must set a priority point of view through a chance encounter with the image engraved with the shadow engraved inside facing the image rising on the vertical line. The shadow that loses the character of use and even the shape of the subject is concluded as 'where is it and nowhere', and now the shadow builds the shape of individual and independent will without substance.

15. Hyeyeun Lee 이혜연

“The Rite of Moment” (2018)

순간 안에서 존재(existence)는 탄생하는 동시에 죽는데, 그 순간 다음에 [또] 순간이 뒤따라오고, 그 안에서 [또] 존재(existence)가 태어난다. 이 뒤따라오는 순간은 앞의 순간이 남기는 유산을 상속한다. 영원성을 모방하는 지속을 가로지르며 존재(existence)는 계속되는 것이다. 이런 점에서는 분명 시간은 움직이지 않는 영원성의 움직이는 이미지이다.¹

시간의 흐름 속에서 개인의 삶은 다양한 형태의 흔적으로 남기도하며 몇몇의 기억 속에 잠시 머무르다가 사라지기도 한다. 나는 살짝만 움직이거나 흘뜨려도 흔적이 남고 또 쉽게 사라지는 재료와 방식을 통해 유한하기도 하고 영원하기도 해 보이는 이 ‘반복적인 순간성’에 주목한다.

“The Rite of Moment” 에서 드로잉은 ‘무한한 티끌같은 순간들’²을 담은 최소한의 물질적인 형태인 가루 (powder, flour) 위에서 이루어진다. 실체가 없고 무형에 가까운, 즉 상업적 소비나 물질적 교환과 거리가 먼 드로잉 퍼포먼스 행위는 영원히 반복적으로 존재하고 또 사라질 찰나들을 가시화한다. 메트로놈의 리듬과 함께 드로잉하는 행위에 집중하는 동안 나는 무색무취의 반복적인 움직임과 숨소리 위에 축적되는 매 순간에 몰입한다. 내 팔이 닿는 만큼, 내 숨이 찰 때까지 등의 육체적 한계와 강도가 고스란히 흔적으로 남았다가 전시가 끝나면 사라진다. 작업, 작가, 관객 또한 약 10-15 분간의 짧은 ‘찰나의 제전’을 공유하고, 그 흔적의 기한을 유예하는 각자의 확장된 시공간 속으로 사라진다. 여기서 작가와 작업과 관객이 공유하는 시간은 주어진, 한정된 기간이나 양적 계산의 대상이 아니라 만난 지점이 된다.

이 경우에 영원이든 순간이든 그 귀결은 똑같다. 왜냐하면 순간은 앞뒤라는 연결에 의해 내적으로 한정되지 않는 것이고, 따라서 무시간적이기 때문이다.³

작업에 있어서 정확한 시작과 끝은 언제나 모호하다. 작업과 작가와 관객은 특정한 시간과 공간의 어느 지점에서 만나 작업이 살아 숨쉬는 방식을 공유하고, 이 과정은 반복된다. 이 유한한 순간들의 연속이 작업 그 자체이기도 하며, 때로는 그 연속선 상에서 어떤 극적인 멈춤의 상태가 관객이 보는 흔적이기도 한 것이다.

이혜연 서울에서 태어나 선화예술고등학교 미술부를 졸업하고, 이화여자대학교에서 영상디자인을 전공하면서 회화 및 평면 작업과 사진, 비디오, 필름 등을 다루며 움직이는 이미지를 탐구하였다. 영국 왕립예술학교에서 수학하는 동안 작업을 발전시켜 나가면서 점차 움직이는 이미지의 근본적인 요소인 시간성에 주목하였고 그에 대한 관심이 지금의 드로잉, 퍼포먼스, 설치 작업으로 이어지고 있다. 이후 런던과 서울에서 시간성, 행위, 흔적에 관한 드로잉 퍼포먼스와 설치 작업을 전시하였으며, 현재는 서울에서 작업 및 전시 활동을 이어가고 있다.

Hyeyeun Lee currently lives and works in Seoul. Prior to studying at Royal College of Art, she studied moving image including painting, photography, film and video and received her BA degree in Media Interaction Design from Ewha Womans University in 2013. During her MA, her interest focused on time, the fundamental part of moving image, and this leads her practice to encompass drawing, performance and installation art. After she received her MA degree in Print from Royal College of Art in 2018, her works have been exhibited in London and Seoul and she continues her practice exploring time, action and trace.

¹ 에마뉘엘 레비나스, 존재에서 존재자로, 서동욱 옮김, (밀음사, 2003), p.124

² 장 폴 사르트르, 존재와 무, 정소성 옮김, (동서문화사, 2016), p. 244

³ 장 폴 사르트르, 앞의 책, p. 246

16. Taekyeom Lee 이태겸

“Print to Photograph - 4959” (2018)

“Print to Photograph - 4326” (2018)

My research explores unconventional materials and digital methods to graphic design to create the tangible type, graphics, and even designed objects. The exciting and rapidly changing digital manufacturing methods have influenced many fields of art and design. These new technologies have introduced new tools for pushing the boundaries of the medium, both in terms of concept and materiality. The cutting-edge digital techniques play a crucial role in turning intangible ideas into tangible design products with physical substance, also become an agent to build a strong connection between analog and digital environments.

This photography work requires a few unusual steps because the unreal images are created using digital fabrication, CAD(Computer-Aided Design), and photography. First of all, 3D printed ceramic objects are digitally designed and printed with a DIY 3D printer set up. As the ceramic pieces are printed with wet porcelain, they should be bone dry to be fired in a kiln. Once they are fired, the inside geometry of the fired ceramic pieces is photographed with proper lighting and photography set up.

Taekyeom is an interdisciplinary artist, although he prefers to introduce himself as a designer using the artist's material and artistic sensibility. He is currently an Assistant professor of Graphic Design at Illinois State University in Normal, IL. He received an MFA degree in Graphic Design from the University of Illinois at Urbana-Champaign. His research explores unconventional methods of creating the multi-dimensional type, graphics, and even designed objects with materials and techniques unique to typography and graphic design. As a design researcher, he is trying to develop, test, and find the place of the emerging technologies in artistic and creative practices. He infused 3D printing into his research and has been experimenting with various digital methods and conventional and unconventional materials in 3D printing. His research draws attention nationally and internationally. He exhibited his work and provided workshops and lectures across the country and abroad.

17. Ryota Matsumoto

“Recursive Topography of Uncertainty” (2018)

Matsumoto's work reflects the morphological transformations of our ever-evolving urban and ecological milieus, which could be attributed to a multitude of spatiotemporal phenomena influenced by socio-cultural constructs. They are created as visual commentaries on speculative changes in notions of societies, cultures, and ecosystems in the transient nature of constantly shifting topography and geology.

The artworks explore the hybrid technique, combining both traditional (ink, acrylic, and graphite) and digital media (algorithmic processing, data transcoding, and 3D scanning). The adaptive multi-agent approach allows the work to transcend the boundaries between analog and digital media as well as between two- and multi-dimensional domains. The varying scale, juxtaposition of biomorphic forms, intertwined textures, oblique projections, and visual metamorphoses are employed as multi-layered drawing methodologies to question and investigate the ubiquitous nature of urban meta-morphology, the inevitable corollary of techno-economic disruption, and their visual representation in the context of non-Euclidean configuration.

Matsumoto's process-oriented compositional techniques imbue the work with what we see as the very essence of our socio-cultural environments, beyond the conventional protocols of architectural and artistic formalities; they conjure up the synthetic possibilities within which the spatial and temporal variations of existing spatial semiotics emerge as the potential products of alchemical procedures.

Ryota Matsumoto is an artist, designer and urban planner. Born in Tokyo, he was raised in Hong Kong and Japan. He received a Master of Architecture degree from University of Pennsylvania in 2007 after his studies at Architectural Association in London and Mackintosh School of Architecture, Glasgow School of Art in early 90's. Matsumoto has previously collaborated with a cofounder of the Metabolist Movement, Kisho Kurokawa, and with

Arata Isozaki, Cesar Pelli, Peter Christopherson, MIT Media Lab and Nihon Sekkei Inc. He has taught architecture and interdisciplinary design strategy as a lecturer and visiting critic in the United States, Europe and Japan. His current interest gravitates around the embodiment of cultural possibilities in art, ecology, and urban topography.

18. Herry Moon 문혜리

“14시간의 덩어리 Mass 1” (2019)
“14시간의 덩어리 페인팅 1” (2019)
“14시간의 덩어리 Mass 8” (2019)
“14시간의 덩어리 Painting 8” (2019)
“14시간의 덩어리” (2020)

14시간, 840 분 그 시간동안 나는 시간의 덩어리를 만들어
한 덩어리의 시간, 한 줌의 시간
각자가 느끼는 간시의 크기는 다르니까
너의 시간은 얼마큼이니

작업일지에 덩어리 제작 시간을 적으며 작업이 시작된다. 작업일지는 시작, 일시정지, 끝 시간을 기본으로 소요된 시간, 간단한 메모와 드로잉으로 구성된다. 시간 기록을 통해 일상적인 시간에 특수성을 부여한다. 나는 작업일지 안의 14시간 동안 덩어리 하나와 평면 드로잉(드로잉, 책, 글 등)의 부산물을 만든다.

14시간의 시작은 서울과 뉴욕의 시차였다. 서울에 있는 나와 뉴욕에 있는 ‘너’가 떨어져 있는 시간. 매일같이 연락을 주고받는데 우리 사이에는 14시간이라는 시간이 있었다. 14시간은 서울에서 뉴욕으로 가는데 걸리는 시간이기도 하다. 나는 그 14시간동안 시간의 덩어리를 만들기 시작했다. 14시간 동안 진행되는 작업은 하루에 끝내기 어렵다. 나에게는 필연적으로 다음 날로 넘어가게 되는 작업시간인 것이다. 일상은 14시간보다 훨씬 더 지나있는데 작업은 끝나지 않아 다음날에도 14시간을 구성하는 과정에서 14시간의 작업시간은 다시한번 일상의 시간과 분리된다.

내가 만드는 덩어리와 부산물은 각각의 의미를 갖지 않고, 즉흥성을 통해 나타나 필연성과 가능성을 연쇄시키는 과정 속 나타나는 형태이다. 덩어리를 만드는 소재는 즉흥성을 효과적으로 보여주고 서사가 드러나지 않는 것을 중점으로 선택한다. 따라서 형태와 마찬가지로 소재 자체에도 의미가 없다. 14시간동안 만든 덩어리와 부산물, 작업일지는 시간을 시각화한다. 내 작업물은 14시간에 대한 등가물, 즉 14시간에 대한 시각적 번역이라고 할 수 있다.

물리학에서 빛은 진공상태에서 항상 같은 속력을 갖는다. 그러나 진공상태에서 벗어나게 되면 주변 환경에 따라 휘어지기도 하고 다양한 변수를 갖게된다. 덩어리를 감싸고 있는 빛은 작업 속에서 말하는 시간과 같은 걸을 갖는다. 우리는 3차원까지 밖에 볼 수 없어서, 우리가 사는 4차원 세상을 3차원으로 인지한다. 그래서 시간을 과거, 현재, 미래로 떨어져있는 개념, 시간을 일직선으로 흐른다고 생각한다.

하지만 시간은 더 이상 일관성있는 하나의 캔버스가 아니라, 관계들의 느슨한 망이 된다. 여러 시공간들이 파동처럼 요동치고, 서로 중첩이 가능하고 특정한 물체와 관련해 특정한 시간에 구체화된다. 나는 내가 만드는 14시간의 덩어리들이 한 공간에 모였을 때, 우리가 보는 시간과 다르게 4차원의 시간을 3차원 안에 구현한다고 생각한다.

시간은 유일하지 않다. 궤적마다 다른 시간의 기간이 있고, 장소와 속도에 따라 각각 다른 리듬으로 흐른다. 방향도 정해져 있지 않다. 과거와 미래의 차이는 세상의 기본 방정식에서는 존재하지 않으며, 단지 우리가 세부적인것들을 간과하고 사물을 바라볼 때 나타나는 우발적인 양상일 뿐이다. 1

1 카를로 로벨리 <시간은 흐르지 않는다>, 2019

19. Jinhee Park 박진희

“I don't want to live anymore” (2019)

‘I don't want to live anymore’

2019

15x15x17cm

'I don't want to live anymore', shows conversations about mind transformation. This prop is a kind of server which contains the 'consciousness' of someone through Mind Uploading technology through a virtual device. The person inside the server expressed their desire of not wanting to live anymore when spending time inside the computer after moving into the technology due to their body dying. Because they cannot erase their own self, their life can be ended when someone else presses the button which is activated only when that desire is expressed on LCD. Could the audience push the button if the person inside the device was a loved one or an acquaintance?

이 디바이스는 정신전송(Mind Uploading) 기술로 한 사람의 '의식'을 담고 있는 서버 일종이다. 이 서버 속 사람은 정신전송을 통해 이동한 뒤, 육체는 사망하고 컴퓨터 속에서 지내다가 더 이상 살고 싶지 않다는 의사를 밝힌 가상의 시나리오를 바탕으로 하고 있다. 스스로를 지울 수 없기 때문에, 그러한 의사를 밝혔을 때만 활성화 된 버튼을 타인이 눌러줘야만 생을 완전히 마감 할 수 있는데, 디바이스 안의 사람이 관객의 소중한 사람이거나 지인이 라면, 관객은 과연 그 버튼을 눌러 줄 수 있을까.

Jinhee Park graduated MA Design Interactions in Royal College of Art, and a speculative designer exploring philosophy, science and technology. She uses fictional narratives and alternative realities to discuss issues which are happening around us in our society in the form of design. Her artworks aim to engage people in the topics and pose questions to determine potential probability.

20. Gabriela Salomon

"What are the Odds?" (2019)

"EXVOTO" (2019)

"The (revised) Unauthorized Biography of Hugh Everett III" (2019)

"The Journey of the 273" (2018)

"My own Anthropophagic Manifesto: Trophies and Mementos after Digestion" (2019)

a) What are the Odds?

What are the Odds? Consists of a seemingly infinite array of dice machines, which spin the dice every three seconds, every spin reveals a new result. A rotating LED sign hovers above the persistent dice, in it we find the statistical possibilities that each dice machine might yield a specific number, for example "There is a 2% chance that the dice yield 24", each of these statistics is followed by a matching one, but the latter represents the possibility of something happening to the visitor in real life, for example, "There is a 2% chance that you will die of diabetes."*

Salomon presents us with a playful object, the dice remind us of the intuitive games of chance and luck that they are used for, but the statistics reveal that behind all these seemingly random results there is a mathematical order. The dashing red letters turn from playful to sinister when we discover that the same laws that govern the playful games of chance, might govern our lives. As the installation moves relentlessly, and infinitely, we cannot help but imagine our fate in each of these situations.

*The statistics for this artwork were taken from institutions such as the World Health Organization, the Pew Research Center and the US National Library of Medicine.

b) EXVOTO

An ex-voto is a votive offering to a saint or divinity associated with the catholic church. They are placed in the interior of a church or chapel on the occasion of the fulfillment of a vow or promise for which the worshiper's shows gratitude. At the same time, ex-votos serve as testimony or as a token of a miracle that was granted for later visitors who come seeking hope.

This particular work emulates the silver ex-votos that have been used for centuries and are still used today in Mexico. At first glance, thousands gleaming ex-votos reflect light upon the walls and the visitors, until one detects a single rusted cross in the center, representing a promise that was not kept. The number of ex-votos placed in the wooden canvas represent the murder rate in Mexico in the year 2018 (the highest one ever recorded), for every 3,225 citizens one was violently murdered. Through the growing rate of violence caused by drug lord wars and the failure of the government to protect the population, the citizens look for alternative beacons of hope in what seems like a never-ending wave of violence. EXVOTO stands for gratitude and hope, at the same time as it presents death as something arbitrary and present for those who live in violent and unprotected environments.

c) The (revised) Unauthorized Biography of Hugh Everett III

The unauthorized biography of Hugh Everett III tells the complex story of the renowned American physicist who proposed the many worlds interpretation of quantum physics. This mathematical model states that there is a very large—perhaps infinite—number of universes, where everything that could possibly have happened, has occurred in some other universe. In Hugh Everett's thesis, all possibilities are realized in multiple universes, making every possibility possible, at least in a parallel universe. Ironically, many years after his death, his once controversial theory on the existence of many universes has gained considerable traction in scientific circles, not as science fiction, but as an explanation to our reality.

Salomon decided to take 10 copies of the 10-chapter biography of Hugh Everett III, rip one chapter off each of them and replace this chapter with one from the biography of another person. The artist chose individuals different to Everett, who came from an upper-class background and enjoyed a position of privilege. Chapters belonging to biographies of women, queer artists or war refugees are exchanged with chapters from the life of a 1960's scientific man. This artistic gesture humorously references Everett's many-worlds theory (in which he believed fervently), if every possibility exists in a parallel universe, is there a world where a privileged white man might have had to live through the same situations as someone who belongs to a minority?

d) The Journey of the 273

In September 2018, a trailer truck filled with trash bags containing 273 dead bodies was found parked in an empty lot inside a residential neighborhood in Guadalajara, Mexico. The unprecedented number of murders caused by the drug-lord wars has overwhelmed the morgues and forensic authorities in Mexico, where the locals fear that identifying the bodies of their loved ones, might upset the local drug lords. Thus, was the case of the 273 bodies found in Guadalajara, and after being kicked out of a state-rented refrigerated warehouse on the grounds of pungent smell, the bodies began an accidental journey around the city, going from warehouse to warehouse until they were eventually abandoned in this empty lot. The corpses had not yet been identified by name, had no place to reside in and could not legally be buried, so when the neighbors opened the truck hoping to find rotten food merchandise, what they found was literally ineffable.

Gabriela Salomon decided to follow the journey that the 273 unidentified bodies made, taking one picture in each location. The Journey of the 273 is a series of eight photographs hanged horizontally in order to trace out this route. Starting at the morgue until reaching the empty lot where they were found, Salomon poses laying down on a petate. A petate is a woven mat associated with local indigenous burial traditions, where each body must be buried inside a votive tomb with a petate, which is supposed to act as a shield to help the soul of the deceased throughout the turbulent journey to the afterlife. Salomon's stomach is also covered in bird food, referencing Prometheus's eternal torture given by the gods: that every day his gut would be devoured by an eagle and regenerated to begin this cycle again the next day. Referencing the spiritual relationship of the Mexican culture with death and afterlife, the artist aims to honor the memory of those who have no name and reflect upon the torture-like cycle that citizens have to endure through losing their loved with no hope of retrieving their bodies for proper burial.

5. My own Anthropophagic Manifesto: Trophies and Mementos after Digestion

For hundreds of years during colonial rule in Mexico, the indigenous culture and its numerous beacons were seen as 'primitive' or 'savage'. During the Spanish conquest, the conquistadors attempted to eradicate indigenous religious beliefs, language and culture and replace it with the European model.

As a current European resident, Gabriela Salomón had trouble reconciling her Mexican identity with her admiration for European culture, philosophy and art. Shouldn't she reject the very colonial powers who damaged cultures such as her own? In order to solve this inner conflict, the artist searched inspiration in The Anthropophagic Manifesto of 1928 by Oswald de Andrade. A key figure in Brazilian Modernism, de Andrade used the pejorative adjective that Europeans used to describe the indigenous people of the Americas: Cannibals. But instead of using in a disparaging manner, he embraced it. Latin Americans were not either indigenous or European, they were Mestizo* ever-evolving beings that did not emulate foreign traditions: they ate and digested them, thus making them their own. Inspired by this manifesto, Salomon decided to devour and digest her own idols, but with the grace and elegance of a 18th century collector. The installation My own Anthropophagic Manifesto: Trophies and Mementos after Digestion is a collection of trophies after the artist devoured her idols, all items are labeled accordingly: an artisanal wooden knife for the ingesting of Hernán Cortes, an espresso cup for the consumption of Albert Camus, a teaspoon for Hegel and a cake knife for Hannah Höch.

Through My own Anthropophagic Manifesto: Trophies and Mementos after Digestion, the artist creates a call to action, not to reject the cultures of our ancient enemies, despise appropriation or reject globalization, but to embrace digestion. Through rejection one will only find single-mindedness, isolation and hate. Through digestion one will discover multiplicity, authenticity and commonality.

* Mestizo is a term historically used in Spain, Spanish America and the Philippines that originally referred to a person of combined European and Indigenous American descent.

Gabriela Salomon was born in 1992 in Guadalajara, Mexico. She currently lives and works in Paris, France. The works of Gabriela Salomon are deeply rooted historical and cultural references often impregnated inside found objects or given circumstances. The artists uses these objects as a point of entry as she reveals hypothetical situations and alternative possibilities that the observer is invited into. Through her thought provoking pieces, Salomon exposes us to new ways of perceiving our own self as well as the reality that surrounds us, making us reconsider our initial standpoints about issues like multiculturalism, the post-colonial entanglement, inequality and violence. Salomon's artistic practice ranges from sculpture, installation, assemblage, film and photography.

Salomon obtained an art history degree from Universidad Iberoamericana, Mexico in 2017 and subsequently obtained a masters degree in cultural management from IESA, Paris. Her work been exhibited in venues such as Centro Cultural Valle Real, Guadalajara, Mexico and Museo del Desierto, Saltillo, Mexico.

21. Simone Schiffmacher

"Sheet" (2015)

Brand identity is an abstract concept that blurs the consumer's ability to compare products because it obscures functionality. With the draping of sheets over objects, these corporate sheets lose their ability to display the functionality of the objects. While the objects are indefinable, the sheets are meticulously constructed by stringing beads into a net form of loops; this action emphasizes the corporation's obsession with constructing brand identity and demeaning the products functionality.

The placement of logo suggests product on the abstract beaded sheet making the logo the key element to understanding the object. While the logo alters the read of the object, one attempts to imagine what is underneath. Through the confusion of the object one becomes frustrated with the inability to define the object pointing to the intangibility of the product. This intangibility becomes reinforced with the placement of logo speaking about the identity that surrounds logo and its intangible form. By focusing on the sheets rather than the objects my work displays the hierarchy of brand identity in our contemporary time.

Simone Schiffmacher has a MFA from Cranbrook Academy of Art in Fiber and has received a BFA at the Cleveland Institute of Art in Fiber and Material Studies. Simone has had her work displayed in group shows at the Arts Benicia, Foundry Art Centre, Ann and Norman Roulet Student +Alumni Gallery, Cranbrook Museum of Art, Maryland Federation of Art Circle Gallery, Five Points Gallery, the Detroit Artist Market, Kaufman Gallery and Reinberger Galleries. Her work has been mentioned in "Simone Schiffmacher - San Antonio," "In Place":The Art pf Revitalizing a Mall and a Community," "Student Independent Exhibition at Cleveland Institute of Art surpasses last fall's faculty show" as well as "CIA's student show departs from conventionality." She has had artist lectures at Say Si, the Detroit Artist Market, Delta Community College, and Cleveland Museum of Art. Simone has been awarded; Open a New Year Honorable Mention, Cranbrook Academy of Art Scholarship Finalist, the 3th Hal and Cyndy Goodwin Award, Barbra L. Kulhman Foundation Scholarship, the 4th Hal and Cyndy Goodwin Award, as well as the Wenda von Weise '75 Memorial Scholarship.

22. SOHEEZOE 조소희

"Movement 1"(2018)

"Movement 2"(2018)

"Movement 3"(2018)

"Movement 4"(2018)

언젠가, 눈을 감고 나의 혼돈과 고독을 의인화 시킨다면 이런 모습이 아닐까 상상해보았습니다 나체의 사람은 저의 감정의 영향을 받은 주관적 상태를 표현하였고, 어둠은 내면 속의 공허함을 표현하였습니다. 저는 그 어둠 속에서 우울을 향유하고 있지만 이것은 '나'라는 존재를 부정하지 않고 카메라에 담았습니다

충남 보령 출생이며 파리 사진학교 인 EFET을 졸업하였습니다
프랑스 아를에서 전시경험이 있으며 파리 패션 위크에서 포토 프레스로 활동하였습니다
주요작업은 사물의 움직임을 통한 감정적 표현이며 선과 선의 아름다움을 표현합니다

23. Catalin Soreanu

"As there is nothing new" (2018)

"As there is nothing new" is a photo realized in 2018 by Catalin Soreanu, from a series of urban landscapes which is conceptualizing the artistic photography as an investigating tool of modern landscaping realities, within human-dominated areas. Assumed as a "tool of knowledge", the photographic image acts as a documentation instrument which identifies, isolates, emphasizes or clarifies the subject and its relation with the topic's contextual objectivity.

Born in Iasi, Romania, **Catalin Soreanu** studied graphics arts the "George Enescu" National Art University in Iasi, Romania, with a Ph.D. in Visual Arts on the topic of Arts and Advertizing - Mediums of Expression in Contemporary Advertizing. He is a founding member of the Center for Contemporary Photography in Iasi, Romania, and also an organizing member of "CAMERA PLUS - biennial of contemporary photography and dynamic image" in Iasi, Romania, in 2016. Since 2018, he is a member of the "In Situ" artistic initiative, a group of conceptual artists developing site-specific projects. He is actively participating at Romanian and international art exhibitions in the last decade, with works based on photography, graphics or performance art.

24. Juyi Sung 성주이

"Buttons #1" (2019)

"Buttons #2" (2019)

"Celestial Buttons"(2020)

"Drawers" (2020)

"Allegory" (2020)

어린 시절에 사용했던 작은 옷장과 서랍, 차곡차곡 쌓인 이불과 베개는 따뜻함과 포근함을 상징한다. 14살부터 시작된 유학생활은 나의 내면 깊숙이 외로움을 안겨주었고, 그 공허함을 메꾸기 위한 사물들로 캔버스를 채워나가기 시작했다. 폭신평신했던 솜이불과 널따란 베개, 포슬포슬하고 알록달록한 뜨개질, 린넨 위에 수놓인 단추들이 바로 그 대상이다.

별과 달로 가득 찬 꿈과 상상의 세계가 나타나던 시기는, 성장기 시절이다. 집안곳곳을 차지하는 일상 속 물건들이 우주공간처럼 떠다니는 것은 좀 더 확장된 나의 상상의 세계를 상징한다. 최근 作 <ALLEGORY>에선 붉은색을 많이 사용하기 시작했는데, 이것은 성숙함을 나타내기 위한 여성성을 표현하는 소품들과 잘 어울린다.

따스한 손길이 닿아있는 일상 속 물건 위에 나의 꿈을 상징하는 별과 달이 더해지면서 비로소 두 세계의 만남이 이루어진다. 이는 과거 현실속의 외로웠던 자아와 따뜻함과 안정감을 추구하는 현재의 내가 한 공간에서 만나는 부분이기도 하다.

Juyi Sung is a visual artist currently working in Seoul. She is known for visualizing her imaginary world which is deeply rooted in her loneliness. Her works explore the moment when her imagination concord with reality. She continues her practice using oil paints to deepen the emotion of the experience. She received her BFA from The School of the Art Institute of Chicago in 2019.

I began painting when I moved to America alone at the age of thirteen. I considered myself lucky to have the opportunity to study in the United States but I was troubled by homesickness and loneliness which ate away at me. I started to build an imaginary world to avoid the discomfort of my daily reality. It was a comforting space where I could float around with my imaginary friends. They always welcomed and consoled me in the infinite space full of stars and planets. Since coming to SAIC, I have rediscovered the joy in my life and this motivated me to begin reengaging with the less imaginary aspects of my daily life and surroundings again. I started to mix my imagination with reality. I always use oil paints which for me have a rich quality that I associate with this experience. Purple and other pastel colors are used to depict my imagination, whereas earthy colors are often used to depict the more objective aspects of reality. More recently I've found inspiration in other sources such as books and travel that have added to and help expand my world and my invitation to others to share in my world.

25. Chris Tigra

"Oxygenesis" (2020)

OXYGENESIS investigates the human relationship with oxygen, the great life support system. For this purpose, the work starts from a cage, an object destined for imprisonment, and a manual oxygen balloon, an instrument of salvation that promotes artificial respiration, also known as "resuscitator". In the work both objects are displaced from their real functions. Therefore, reality also shifts, creating a new perspective and a strangeness capable of "breaking" the ordinary and disturbing the routine. It is in the displacement of this reality that the work acts, subverting signs.

The artist's research began in 2019, when she spent a significant portion of the year treating the cage as an inseparable object carried everywhere, including trips between Brazilian states, work meetings, leisure moments, in a fusion of art with real life that is influenced by the International Situationist movement started in the 1960s.

The analogy with pets is undeniable, a bird in a cage is no longer free, it has been domesticated, tamed, dominated. A particular universe emerged from that, in a clash between real and imaginary, referring to the creation of the earth, development and mutations, processes with unpredictable results, transformation and loss of control, but also diversity, metamorphosis and hybridity, as well as the possibility of chaos, destruction, involution.

Oxygenesis also presents an idea of revolution inspired by Genesis - the first of the biblical books where the vision of the origin of the world is narrated, relating it to Apocalypse, the last of the books, whose mythological narrative is the end of heaven and earth and the beginning of the new heaven and the new earth.

This is a work on the suffocation of a society, and it is also an invitation to think beyond the current time.

Chris Tigra is a Brazilian artist who investigates human urgencies and urban listening. Specialized in arts and contemporaneity by the Guignard School at the State University of Minas Gerais. Born in São Paulo, she lives and works in Belo Horizonte, Brazil.

26. Laurence De Valmy

“Pablo, Jean Michel and reflections” (2020)

The artist combines her knowledge of art history and painting to appropriate iconic artworks and share their stories. Each artwork, skillfully hand painted with acrylic, is a clever juxtaposition of an original painting and an imagined conversation historically accurate yet humorous. The paintings are associated with their story, available on her website, and by telling the stories behind these famous artworks, the artist leads us to consider them with a new eye and reflect on the connections between people, the place of social media today in our relationship with art, more often seen through a screen than in person.

The artwork is a diptych focusing on the link between Picasso and Basquiat and their personal interpretation of a same theme of the mirror.

Both artists reflected on the the duality of people, the distortion between the outside image and inner self image. The diptych recreates that duality with two artworks reflecting on each other both being a reflection of the personality and life of their creator.

Below the stories behind the art

Pablo Picasso

On March 14 1932, Picasso signed *Girl before a mirror*. The painting was part of a series of artworks inspired by his then secret lover Marie Therese Walter. Later that year he told in an interview that “the body of work one creates is a form of diary” and that he preferred this painting to any of the others he had completed that spring. His comment is therefore coded declaring that the girl in the painting is his favorite.

Marie Therese signing without her full name (she was born in 1909), also writes a secret message : the purple circle refers to her, since Picasso often painted her with round lavender shapes, and the red diamond represents Picasso as he painted himself as an Harlequin.

The painting was exhibited during his retrospective at Georges Petit gallery in Paris, opening on June 15 1932, a year day by day after Matisse’s retrospective at the same gallery. If the critics had been tepid about Matisse’s show, they were harsh about Picasso’s. One of them Louis Mouillleseaux wrote “it is a sort of very bad sub matisse, very bad, false... monumental vulgarity”.

Sources: Matisse Picasso, Jack Flam

Picasso *Girl before a Mirror*, Anne Umland

Jean Michel Basquiat

La Colomba was painted in the spring of 1983. This painting shows two different views of a head meeting at the center and it is believed that Basquiat wanted to express the duality in human beings.

Since Basquiat admired Picasso’s work, this artwork resonates with *Girl Before a Mirror* (1932) and the title *La Colomba* (meaning Dove in Italian) can be seen as a direct referral to Picasso.

In this POST, dated on April 6, on the 10th anniversary of Picasso's death, Basquiat's comment is based on his quote "influence is not influence. It's simply someone's idea going through my new mind."

The comment of Andy Warhol is based on an interview in 1980, of him and Paloma Picasso. He said "Somebody called me up and asked me what I thought of Picasso and I said I never think about Picasso, I just think about Paloma". They were very good friends hence the #BFF and the dove emoji since Paloma means Dove in Spanish.

Roy Lichtenstein declared that "Everyone is influenced by (Matisse) to a certain extent. It's an influence that everybody also tries to get rid of. I think the same is true of Picasso".

Sources: Basquiat, Marc Mayer, 2005 | Basquiat-isms by Jean-Michel Basquiat, edited by Larry Warsh, 2019 | Interview Magazine, 1980

Conversation on Matisse, Art in America July August 1975

Laurence de Valmy is a French born artist, based in the USA. Her current work invites us to reflect on the links between artists through times and the relationship between Art and social media. Inspired by the personal stories of artists, she revisits Art History through fictional anachronistic Instagram of the past asking "what if Instagram had always existed?" She was awarded an Artist Residency Fellowship in 2017 by the ESKFF at Mana Contemporary, NJ (USA) and her work has been displayed in solo, group shows internationally including the Barnes Foundation in Philadelphia and the Museum of Urban and Contemporary Art (MUCA) in Munich and art fairs such as Art New York or SCOPE Miami Beach.

Her work is represented by galleries in New York, London, Honfleur and Paris (France) and can be found in private collections such as Hubert Burda Collection, Abrishamchi Family Collection, Vinik Family and Eileen Kaminsky Foundation.

27. Jordan Vinyard

"Outpatient" (2017)

"Medical Grade" (2018)

"S.C.U.M. Gullion" (2019)

"American Dream" (2020)

We wear our media like skins. We consume it, we regurgitate it, and it systematically shapes the architecture of our existence. My work addresses this through visceral material and satirized imagery. From pieces that are influenced by socio-political manifestos of b-rated westerns, science fiction discourse that allows us to express cultural anxieties, to sterile performances that pay homage to body as material; each work oscillates technological histories as a means to perform cultural autopsies.

American Dream is a mixed media work that satirizes Americana by synthesizing video with material as a means to grotesque presence. It reduces the cross-cultural affiliation of the horse as a symbol of power to a fat pony in an oversized saddle. Surrounded by prosthetic silicone stitched together with bandage clips, it forms sad pelts resembling American flags as commentary on modern ideals of patriotism and power.

Similarly, S.C.U.M.Gullion is part of a larger body of work that is heavily influenced by the film genre, the spaghetti western. While justice is the preeminent narrative of classic westerns, S.C.U.M.Gullion's prolific theme is social justice. Consisting of clips from Italy, Spain, and the southwest United States, this work comprises multimedia choreographies. A fleshy saddle, fabricated of prosthetic silicone becomes the center of the work, and is emblematic of the humanistically conscious aspects of S.C.U.M.Gullion. With videos in the background that have sub-titles such as, "Whoever Pulls the Trigger First Gets to Be the Man," and "Horse Traiter," each chapter-segment consists of a social component.

Outpatient and Medical Grade are from a body of work that addresses proximal values of ministration and technology. Technology dislocates. It pops the pleasant seams and streamline fixtures of existence and demands recalibration. Both works deal with this discourse by generating foreign, yet familiar, aspects of the body through themes of sterility, isolation, and tension. Outpatient depicts two performers wearing oversized pieces eviscerated in medical tubing; calling attention to the conflicts of being simultaneously together and isolated as a result of technology. Likewise, Medical Grade deals with bodies through removal. While no performers are depicted, they are inferred, invoking ideologies of the posthuman and leaving implications of connection through material evidence of ethernet cables and medical bandages. The piece depicts a biological husk, aimed at dystopian arrangements of removal and presence.

By challenging society's prolific button pushing tendencies, **Jordan Vinyard's** kinetic sculptures, installations, and performances satirize the human body's exchange with the alchemizing effects of technology. Since receiving her MFA from Florida State University, she has exhibited nationally and internationally including at the International Symposium of Electronic Arts in Dubai; The Museum of Contemporary Art in Tucson, Arizona; Art Basel, Miami; The Mint Museum in Charlotte, North Carolina, and many more. Over the last year, her work has been exhibited in Colorado, Texas, Oklahoma, North Carolina, Tennessee, Florida, as well as the international Center in Monte Castello di Vibio, Italy. She has been the recipient of numerous awards including the Oklahoma Artist Fellowship Award, The United Arts of Florida Grant, The Oklahoma Visual Arts Coalition Creative Projects Grant, and been nominated twice for the Joan Mitchell Award. Currently, she is an Associate Professor of Art at the University of Science and Arts of Oklahoma and founder of the university's expanded media program including kinetics, bio art, installation, and performance. Additionally, she is the organizer of Art Wrecker, an experimental space predicated on social and dialogical forms of art.

28. Wanrong Zheng

"Lamplighter" (2020) "I don't understand" (2020)

Lamplighter

When my father was diagnosed with lung cancer two years ago, I began to think about the eternity and impermanence of life. Impermanence is a concept of Buddhism, which means that all things have their origins, development, and disappearance, just as people have life and death.

In January of this year, my father passed away. In the last ten days, I lived in the hospital. Day and night reversed, and my mood was impermanent. During that time, I felt worried about loss and afraid of death. In the early hours of the morning, there was only the sound of the breath machine in the ward, mixed with my father's breathe repeating again and again. I knew the sound meant that life was still going on, but it also meant that life was passing.

My work "Lamplighter" is my thought about impermanence during these two years. The video is divided into four segments, with the bell at the end of each chapter. The four chapters are birth, death, chaos, and rebirth. Red and white elements appear repeatedly in these four segments, meaning loops and mutations. Red and white in China represent festivals and funerals. Red and white are intertwined, just as the joys and sorrows of life can never be clearly divided. In my understanding, what can't be divided between sorrow and joy is the impermanence. The elements I use are mainly lines and circles. The changes in the lines are continuous. One disappears, the other begins. Our lives are like a line, moving forward all the time without end and turning back. The circle is circular, just as the story of life and death never stops.

The poem I read in the video is a fragment of the Taiwanese poet Zhou Mengdie's "Lamplighter". The whole poem is the process of how people seek relief. As the poem says "Dim warmth flowed through my endless waiting, Lamplighter when your hand touches my head, quiet like a thunder." Even if everything will disappear, there will be a lamplighter that can light up for us.

I don't understand

I came to United States for almost four years. Language is always a big problem for me. Besides the language issue, the more crucial is the difference between different cultures. Incomprehension sometimes kept me from some disrespect. Unfortunately, disrespects exist all the time and never fade away because I don't understand. People biased against each other and then hurts each other. Harm seems to be our innate ability and duty. Even though I felt so isolated in the United States, such a strange country for me, I still hope to stay here. I am confused about the reasons. So, I made an audio project, like my personal podcast to find the reasons. The script mixes Chinese and English. Almost every sentence is not complete. Chinese and English users can only understand parts of each sentence. Listeners linger between understanding and incomprehension.

The main content is about the event that a Chinese Facebook employee killed himself and Facebook tried to ignore this. The connections between this event and my language problem is that we want to adjust ourselves into the new environment, however, we are not accepted to certain extent.

Language defines everyone's personal world but not a whole one. We depend on our mother language to receive message. Because of different language, there is misunderstanding and judgement. I wrote the scripts in two languages and recorded English by myself. Chinese was read by a computer voice. The audio mixed my voice with computer voices. Both Chinese users and English users can't fully understand. What I want the listeners to do is to guess, to imagine and to fill the story. There is no truth, there is only personal comprehension. That is what I am experiencing every day.

Wanrong Zheng was born in China and is a third year graduate in VPA of Syracuse University. She was obsessed with seeking a more free, unfettered life. After studying art abroad and experiencing different cultures, she tends to combine them. A Buddhist book in her sophomore year changed her view of the world. The death of her father in her second year of graduate school reinforced her desire for religious freedom. Her videos mostly use simple lines and the sound is mostly related to Buddhism. But it is not limited to this. Freedom, liberation, and death are universal topics. She seeks a balance between Chinese and Western cultures and between death and relief. She uses Buddhist elements as the theme of her works, not only as a record of self-seeking but also to convey an new Oriental way of thinking.