

Mass 2020

CICA Museum

July 15 - August 2, 2020

2020. 7. 15 - 8. 2

Featured Artists 참여작가: Andrea Bagdon, Lesley Bunch, Sihun Cha 차시현, Audra Jacot, Suhui Kim 김수희, Shahar Kramer, Alicia Little, Chaehyeun Oh 오채현, Patrick Price, Youngjoon Song 송영준, We-Us-Squared

1. Andrea Bagdon

“Rituals” (2019)

I am a second year MFA candidate at Colorado State University. My multi-disciplinary practice examines intimate and disrupted domestic scenes through both experimental video and painting. My work references the psychoanalytic theory of the Abject to talk about uncomfortable female narratives to highlight and fracture the symbolic order of womanhood. I achieve this ambiguity by creating a circuit between video and oil painting. My work investigates scenes of self-conflict that have been brought on by obsessive cultural programming. My newest paintings are the result of using image stills from the manipulated experimental videos. The video editing creates visual distortion attributed by layering scenes and moments on top of one another. The resulting paintings and videos have a sense of movement and time that addresses the historical programming of the female psyche while disrupting the voyeuristic spectatorial inspection of the viewer.

2. Lesley Bunch

“Relocation” (2020)

“Concretion 1” (2019)

“Concretion 2” (2019)

In ancient Greece, shadow, or SKIA, meant “trace”. The Greeks date the beginning of pictorial art back to the moment when the profile of someone’s shadow was traced on a wall. However Jung thought of the shadow as the unconscious part of the self, which accompanies us but is never fully revealed.

For my Shadow Sculpture series I borrow casting objects from others that are invested with their emotion and memory. Borrowed with the invested objects are stories containing autobiographical content, revealing the lender’s personality, memory, and ultimately their sense of identity.

A shadow’s domain - where light moves around an object or substance - is 3-dimensional, yet we perceive its trace on a 2-dimensional surface. For “Relocation” I “sculpted” a shadow with a group of borrowed objects by manipulating their position in 3D space, the intensity of light source, and hanging distance to receiving surface. The resulting 2D trace was a shape that existed for a short duration, until recorded, fixed and frozen by my camera’s lens. The lender’s story informed my manipulation of their objects whilst I composed the shadow. However I was aware that I could not experience the specific emotion of the lender and my visualisation of their memory was based upon my own experience. For “Concretion 1” and “Concretion 2” the shadows’ receiving surfaces were rocks shaped by the waves of Wisconsin’s Lake Superior over centuries, and collected by me as a child.

In these photographs the shadow’s detail does not allow identification of casting objects, or reveal a value for human use. Each shadow is infinitely reduced to itself, impenetrable, unclassifiable, de-familiarised form, hovering between shadow and object in the viewer’s eye. Each shadow becomes a manifestation of, or “remains” of, my exchange with the lender. It becomes a detached autonomous entity, no longer anchored to, or a stand-in for, its casting object.

Shadows are fleeting, and in physics, described as holes in light. Here they presented as entities resisting verbal interpretation and untethered to literal meaning; an “absented presence”.

Lesley Bunch is an artist who lives and works in London. Her work has been exhibited widely in the UK, Europe, Asia, South America, and the US.

Bunch studied Fine Art & Art History at Goldsmiths’ College, University of London. This was followed by an MA in Archaeology at the School of Oriental and African Studies, University of London, where she focused on Japanese art of the Edo Period. She recently completed a year’s residency at Wimbledon College of Arts, University of the Arts London.

3. Sihun Cha 차시헌

“자연 폐기를 위한 조각” (2019)

'자연 폐기를 위한 조각'은 임의 호출에 관한 작업이다. 임의 호출이란, 말 그대로 어떤 것을 원하는 시간과 장소에서 불러내는 것을 말한다. 다시 말해 콘텐츠로의 접근성이라 할 수 있다.

예로부터 형상을 본바탕으로부터 떼어내어 간직하려는 시도는 지극히 많았다. 그리고 그것은 대부분 예술이 시작한 지점이었다. 우리는 과거 사랑하는 연인의 그림자 형태를 따는 것을 최초의 그림으로 보기 시작했다는 이야기에 관해 다시 한 번 주목해볼 필요가 있다.

형상을 전산화하여 저장할 수 있다는 것은 이제 자명한 사실이다. 그 덕분에 많은 콘텐츠가 경량화되고, 휴대기기를 통해 출력, 접근이 용이하게 되었다. 그러나 이것이 진정으로 접근한다고 말할 수 있는 것인가? 오로지 시각에만 의존하고 있는 접근이 완전하다고 할 수 있는가? 이전 평면적 관점에서 벗어나 입체적인 사고를 시도할 때가 왔다.

'자연 폐기 조각 기구'는 이에 관한 하나의 실천이다. 장치는 준비된 재료, 혹은 주변에서 모은 재료를 활용하여 임의의 공간에 형상을 호출한다. 호출되는 형상은 기구에 부착된 몰드에 따라 그 형태가 바뀐다. 호출된 형상은 사용자에 의해 해체될 수 있고, 그러지 않더라도, 시간이 지남에 따라 자동적으로 해체되어 폐기된다.

'Sculpture for natural dissolution' is a work about random recall. It means literally summoning something at random time in random space.

There have been numerous attempts to extract a figure from the object and it happened to be a starting point of the art. An ancient story, which claims that the tracing of the lover's shadow was the origin of painting has a profound significance.

The fact that any figure can be scanned and digitized, has now become obvious truth. Thanks to computation, dozens of contents have been optimized to easily export and access with mobile devices. But is the content truly accessible? Is it possible to say an access, which is only satisfies visual and auditory sense, is absolute? It is time to drift from a current perspective to three-dimensional thinking.

'Apparatus of 'sculpture for natural dissolution' is a practice to the question ahead. With the materials, which are already stored or gathered from surroundings, the device can recall a figure anywhere in anytime. The figure can have various exteriors due to the attached mold. The recalled figure can be dissolved by the user and even if not, it can be naturally dissolved over time.

차시헌은 적극적으로 살고자 하는 사람이다. 적극적으로 살기란, 주어진 여건에 충실하는 것이 아닌, 내 자신의 의지에 맞게 활용하는 것을 말한다. 다시 말해 상황을 재전유하는 행위라고 말할 수 있다.

Sihun Cha is a person who tries to live active. Living active is using the condition to devote to my will, rather being faithful to the given conditions but. In other words, it is a practice of re-appropriation.

4. Audra Jacot

"Patreon Girl" (2019)

The content of this series of photographs stem from my childhood obsession with teeny-bopper magazines of the '90s such as Tiger Beat, Bop, BB, and J-14 juxtaposed with the classic pin-ups of the '50s. Blending the cheesy,

colorful, playfulness of teenage pop culture with the unapologetic, theatrical, and flirty personalities of the pin-up models, I want to challenge the viewer to decide whether these photos are meant for the sexual subjectivity of the straight male gaze or for the pop culture adolescent female gaze.

This project relates to the rest of my studio practice in the sense that it celebrates the empowerment of sexuality, responding to a repressed lineage by embracing and glorifying itself. I invite viewers to embrace their own desires as well as my own. Believing emojis and internet slang to be modern-day hieroglyphics, I decided to title this series "Colorful THOTs". THOTs being a derogatory term for "gamer girls" (an acronym standing for That Ho Over There), I wanted my models to embrace and own this term, allowing their Playstation and Legend of Zelda tattoos peak out in subtle ways, yet still letting their femininity shine through as they channel their inner Madonna, Britney Spears, or Marilyn Monroe.

Audra Jacot's work celebrates the empowerment of sexuality, emphasizing on being unapologetic and owning yourself and your desires. She works in multiple mediums, but her main loves are clay and neon. In confronting her own sexuality, she draws inspiration from her Filipina-Mormon upbringing.

Jacot received her MFA at the School of the Art Institute of Chicago in 2014, through the Art & Technology Studies program. Her work has recently been featured in OpenTV's Emmy-nominated Brown Girls and Full Spectrum Feature's Make Out Party. She was also named one of VAM Magazine's Top 20 Chicago Influencers of 2015.

In 2016, she juried Woman Made Gallery's One in Herself show, which confronted the traditional and contemporary definitions of the word 'Virgin.' 2017 was very busy as it brought about 2 solo shows (including one in Chicago Reader's "Best New Art Gallery," amfm gallery), artwork and a titlecard for Netflix's Easy, work at Lollapalooza and the Soho House, curating an all- neon exhibition, and fashion spreads in DesignerShare's Fall Look Book and Circus Magazine's 2nd issue.

Currently living in Chicago, she continues to show work and curate at both traditional and DIY gallery spaces. She is currently part of The Condo Association art collective, whose mission is to empower and support the creativity and productivity of queer people, people of color, women, and other marginalized communities. Additionally, she teaches at SAIC.

You can catch her work this summer in the web series Kappa Force, as well as Shea Couleé's latest music video, Crème Brûlée.

5. Suhui Kim 김수희

“테 I”(2019)

“테 II”(2020)

나무는 나이트를 축적하여 구조와 체적을 확장한다. '테'는 생의 근본이 되는 형상체이다. 나이트를 형상화한 원반 개체들을 축적하고 군집하여 'MASS'로 소통한다.

'테는 축적하고 군집하여 생을 지탱하는 그루터기가 되리라.'

Trees accumulate rings to expand their structure and volume. A ring is the shape of the origin of life. Clustered disc objects shaped like rings communicate as 'MASS'.

'Te'will accumulate and cluster and become a life-bearing stump.

나무라는 소재를 통해 조형예술과 가구의 경계를 표현하는 공예가이자 가구작가이다. 가구의 실용성을 넘어 예술로서의 확장성을 통해 공예의 정서적 기능을 추구한다.

She is a craftsman and furniture designer who expresses the boundary between sculpture art and furniture.

Beyond the practicality of furniture, pursues the emotional function of craft through its expandability as an art.

6. Shahar Kramer

“Self Portrait with 12 Different Noses” “Performance of Failure”

Self Portrait with 12 Different Noses explores the fluctuation of one and the effects of mass culture. Using silicone molds to reshape the structure of my nose, I wish to transform what is inherited to what is popular. Body parts can be an aesthetic target, but they can also play an ethnical target, and the nose, more than any other organ, becomes a center of attention for the inherited properties. Focusing on the nose, I ask the viewer to focus on the affects of culture on the physical and on the inherited. Is plastic surgery solely an alteration of appearance?

Performance of Failure is a looped video presenting the impossibility of arriving to oneself. The video formed as a commentary of the frustrations from the USA, and the false promises of happiness encountered. They all came to be absent when I arrived at their door. Let me tell you a secret, you will not be happy if you buy the latest eye cream, nor the upcoming multitasking house shelving unit.

Shahar Kramer is a cross-disciplinary Israeli artist and writer based in New York. Her practice combines photography, sculpture, performance, video and new media in order to explore issues of communication, physical limitations, political conflicts, and human behaviors. A recent graduate of The School of Visual Arts, Kramer has showcased in group shows in Art Basel, MACAA, and more. She has been selected by MACAA for the student award and graduated her BFA with honors. Her writings have been published in Erev Rav, Grant and Az.iz.

7. Alicia Little

“Touchless Threshold” (2018)

Humans' attempt at filling emotional voids and making sense of the world is mediated by objects and products that are readily available, always on the periphery. I am influenced and attracted to specific objects and the way that bodies respond to materials, both sensory and emotional. Impulse and desire become blurred, resting in a space between wanting with no fulfillment, haptic experiences standing in for human interaction. How does the intent that objects hold become removed from what they come to represent for us?

Alicia Little (b. 1990 in Cincinnati, Ohio) currently lives and works in Richmond, Virginia. She received an MFA from Ohio State University in 2018 and BFA from the Art Academy of Cincinnati in 2013. Alicia has been awarded several grants for travel and research and was a resident at Vermont Studio Center in 2018. She currently teaches in Art Foundations at Virginia Commonwealth University in Richmond, Virginia, USA.

8. Chaehyeun Oh 오채현

“10만번의 기사” (2019)

<10만 번의 기사> 는 기사를 자수화 시킨 작업이다. 94년도 섬유신문에는 기계자수 공장 사업을 막 시작한 젊고 패기 넘치는 아버지의 인터뷰 기사가 실렸다. 신문 종이마저도 색이 바래 누래져 버린 20년도 더 된 기사를 공장의 자투리 천들과 실들을 재조합하여 자수화 시켰다.

자수는 신문전면을 한번에 찍어내는 인쇄술과는 다르게 바늘을 세운 기계가 10만번 이상 소리를 내며 움직여야지만 한편의 기사가 완성 된다.

이 작품은 오랜 시간 축적된 기술을 이용하여 과거의 기사를 재해석한 작품이다.

기계 자수공장 딸래미였던 나는 초등학교 시절 학교가 끝나면 공장으로 가서 낮잠을 자고 숙제를 했다. 숫자가 적혀있는 실 박스들이 사방에 쌓여있고 시끄럽고 반복적인 기계 소리들은 소음이 아닌 당연한 일상의 박자였다. 지금은 얼굴도 제대로 기억나지 않는 수많은 아줌마 아저씨들이 공장에 들락날락 하며 스쳐 지나갔다. 시간이 지나 그 사람들이 단순히 아줌마와 아저씨가 아닌, 누군가의 가족, 노동자 그리고 이주민으로서 다르게 보이던 것은 미술을 접하고 나서부터였다. 당연하게 맺고 있는 사회적 관계의 역할들을 재배치하고 드러내어 그들의 삶과 축적된 시간들을 재조명하는 것은 반복될 수 없는 것들을 기록하는 것이며 아버지의 오랜 기술과 산업을 존경하는 것이다.

9. Patrick Price

“Portals I” (2018)

“Portals II” (2018)

“Portals III” (2018)

Patrick Price is an MFA candidate at Colorado State University with a concentration in sculpture. "Narrative, mythology and cultural identity drive my practice. My work examines cultural relationships between material, environment and self which aim to challenge our preconceptions of what an object is. I'm interested in how materials are interpreted when placed in different landscapes and how this relationship can change the way the viewer reads the object or form. Hopefully the questions that arise from exploring these elements will reveal how our interpretation of the world arises from conceptual constructs that are embedded in the global culture we live in today"

10. Youngjoon Song 송영준

“The Gaze” (2019)

<Gaze the 공간>

I want to design with iris motif. The iris surrounding the pupil forms the pupil together with the pupil, and each person has a different form and color. In this space where people with different irises coexist, they look at each other and look at each other through their eyes. The direction of gaze is different, but the diversity creates each universe and expresses the coexistence without prejudice based on it.

The central part is empty. Expressed the pupil of the eye, but there is nothing. I face the gap between them and I feel that I am sharing this space because of the encounter. As Adorno put it, 'Art is an experience as promised possibility through impossibility.'

It cannot be a direct unity by 'Gaze' at each other, but I would like to show the possibility of moving forward.

홍채를 모티브로 하여 구상하고자 한다. 동공을 둘러싸고 있는 홍채는 동공과 함께 눈동자를 구성하는데 사람마다 각기 다른 형태와 색을 지닌다. 저마다의 다른 홍채를 지닌 사람들이 공존하는 이 공간에서 작품의 눈을 통해 서로 바라보기도 하고 다른 곳을 바라보기도 한다. 응시하는 방향은 다르지만 그 다양함은 각각의 우주를 만들어내고 이를 토대로 편견 없이 공존하는 모습을 표현하고자 한다.

중앙 부분은 비어있다. 눈의 동공을 표현하였지만 그곳엔 아무것도 없다. 그 없음을 사이에 두고 마주하며 그 마주침으로 인해 이 공간을 공유하고 있다는 것을 느낀다. '예술은 불가능성을 통해 약속된 가능성으로의 체험이다.'라는 아도르노의 말처럼 서로를 '응시' 함으로써 직접적인 화합이 될 수는 없지만 그 화합으로 나아가는 가능성을 보여주고자 한다.

폴리카본(Polycarbon) 소재를 이용한 조각·설치 작업을 하는 **송영준** 작가입니다.

'공간을 바라보다'를 주제로 작업을 하고 있습니다.

**11. Andy Krzystek, George Afedzi-Hughes, Ian McCrohan, Lowell Merritt, and Ruby Merritt.
Aka: We Us Squared**

“Project I” (2018)

We-Us-Squared is a project-based collaborative group exploring contemporary themes of experimental and technological relevance through performance video.

This performance video explores otherworldly phenomena where cyborgs operate under form-shifting and translocation. Artists who performed in ‘Project I’ are Andy Krzystek, George Afedzi-Hughes, Ian McCrohan, Lowell Merritt, and Ruby Merritt.

We-Us-Squared is a collaborative group based in Buffalo, New York. The group works independently as artists and comes together to collaborate whenever necessary.