

Objects 2020

CICA Museum

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Featured Artists 참여작가: Leila Ali, Lizzy Arden, BiHop 비홉, Julie Blankenship, Alice Brookes, Jon Duff, Kathrin Ganser, T2R/Laura Gillmore, SE HONG MIN 민세홍, Youngju Jo 조영주, Sungjin Jung 정성진, Euysun Kim 김의선, Kyoungyoon Kim 김경윤, Gary LaPointe Jr. ,GEONWOO LEE 이건우, Yea ran Lee 이예란, Alejandro Loureiro Lorenzo, Ania Luk, Rose Materdomini, Anja Malec, Nick Mittelstead, Chris Myhr, Erika Odehnal, Sun kyo Park 박선교, Ben Robinson, Kahn J. RYU 류칸진오, Marina Shaltout, Mila Sketch, Liz Trosper

1. Leila Ali

“Fading Memory #1” (2019)

During my visits to op-shops, thrift stores and flea markets, I often discover photo- portraits. Each image represents one important moment in the life of those portrayed, but they have been blanked out, discarded and forgotten. I consider that these precious memories deserve to be remembered as images that still have stories to tell, but also as objects that are fading in time.

In order to question the meaning of Memories, I have appropriated this photograph to digitally intervene it by partially obscuring the portrait with layers of colour stripes. I have decided to leave the back sheets intact with the original studio signature and the lovely handwritten inscription. With the juxtaposition of different visual textures, translucent surfaces and vibrant colours over a black and white image, as well as some unaltered parts of the object, I interrogate the different levels of meaning (social/cultural/personal) that can be seen and perceived in the picture.

Leila Ali (Bogotá, Colombia) carefully alters found photographs with a wide range of materials and techniques in order to explore the images as objects and their relationship with memory and time. Leila studied her Bachelor Degree in Fine Arts at Superior Academy of Arts of Bogotá (1997) and has obtained two Master’s Degrees, one in Aesthetic and Art History (2014) -University of São Paulo-, and other in Cultural Studies (2010) -The National University of Colombia-. Her work has been exhibited in Colombia, Brazil, Argentina and Australia. Currently lives and works between Sydney and Los Angeles.

2. Lizzy Arden

“Reflections” (2018)

Reflections was created, printed and bound by Lizzy Arden at The University of the Arts in Philadelphia, PA in the fall of 2018. This book incorporates inkjet printing and letterpress. The text is excerpted from Wallace Stevens’ poem “Thirteen Ways of Looking at a Blackbird” and is handset in Cloister & Deepdene.

The text was chosen because it positions the reader at multiple perspectives, requiring the reader to look at things differently, as well as for its historical symbolism for comparison and all of the gray areas in between . Reflections portrays the warped perception of oneself and embodies the recurrence of pessimistic thoughts. The plant pictured is Basil, which represented hate during the Victorian era.

Lizzy Arden is a visual artist working in San Diego, CA. She received her MFA in Book Arts + Printmaking from the University of the Arts (2019) in Philadelphia, PA. She grew up in San Diego, CA and began printing while studying for her BA with emphasis in Painting and Printmaking at San Diego State University (2016). She worked as a lab assistant in the silk screen studio and completed an internship at Brighton Press before pursuing her masters.

She makes work that explores the psychological issues and influences affecting women's self-images, identities, personal relationships, and roles in society, as well as the consequences women face when departing from perceived societal norms. She combines text and images that relate to these struggles, focusing, in particular, on the individual experience and perspective on these matters.

3. BiHop 비흠

“jar of the Sunflowers ” (2018)

“rock of the Wanderer” (2018)

“basket of the Apples” (2018)

“room of Arnolfini” (2019)

“swan lake” (2019)

우리에게 타자를 대상화하는 것은 너무나 자연스럽다. 그래서 우리는 타자를 너무 쉽게 무인격적으로 소비하고 교환하기도 한다. 이것은 우리 스스로를 발화하는 주체로 규정함으로써 타자를 ‘주체’의 대비 개념인 ‘대상’으로 상정한 결과이다.

나는 이런 주체-대상(객체)의 이분법적 이데올로기에서 벗어나기 위해 카라바조, 베이컨, 고흐, 보티첼리, 세잔 등의 그림을 패러디 한다. 고흐 그림에서는 해바라기를 지우고 세잔 그림에서는 사과를 제거함으로써 탈주체화이자 탈대상화의 의도를 보여주고자 한다. 그래서 안 반 에이크의 ‘아놀피니의 결혼식’에서도 신혼 부부를 사라지게 하였다. 수많은 명화들이 당대의 관점에서 볼 때 종래의 주객 이분법을 벗어난 혁신적인 작품이었지만, 오늘날에는 고정관념이 되었고 작가들은 그들의 의도와 상관없이 이데올로그들이 되었다. 시간이 흐름에 따라 혁신은 관습이 되고, 나아가 이데올로기로 정초된다.

예술의 역사는 분명히 진보적이다. 하지만 역사의 진보는 항상 부친살해라는 아픔과 도약이 필요하다. 그래서 신화와 이데올로기가 된 주제들을 제거하는 것이다. 신화화된 주제를 제거하면 배경과 같이 소외되고 억눌렸던 비주체들이 캔버스 위로 떠오를 것이다. 그러나 이제 이것들이 다시 주제로 부상할 수 있다는 것을 알고 있다. 나의 작품에서 배경과 사물은 물감으로 꽉 채워지지 않고 바탕 색깔을 드러내는데 그것은 배경과 사물, 즉 비주체들 역시 주체-대상으로 고착될 가능성을 차단하려는 것이다. 이런 이유로 붓뿐만 아니라 자주 나이프를 사용하여 색을 얹는데, 이는 계획된/의도된 고착화를 방지하여 세계의 우연적 본성을 등장시키기 위함이다.

나의 작품과 작품 행위 역시 언젠가는 신화와 이데올로기로 굳어져 버리겠지만 그것들을 타파하려는 시도와 노력의 과정이 중요하다고 본다. 진보는 끝없이 달아나지만 그 달아남의 포착을 포기한다면, 주체와 대상 간의 이분법은 더욱 공고해 질 것이고 각성 없는 나태한 관습은 권력으로 집중되며 그러한 권력은 폭력으로 대상을 통치할 것이다.

It is so natural to objectify others that we can improperly consume and exchange others too easily. This is the result of the other as the object which is the contrasting concept of the subject, from being born again as the subject of our own utterance.

I parody the paintings of renowned artists such as Caravaggio, Bacon, Gogh, Lautrec and Cezanne, for escaping from this dichotomous ideology of the subject-object. It shows the intention of de-subjection and de-objectification by removing the Sunflowers from the Gogh's painting and taking away the Apples from Cezanne's. I also made the Newlywed Couple disappear at Jan Van Eyck's "The Arnolfini Portrait". Numerous masterpieces were revolutionary works out of the conventional dichotomy of subject-object from the contemporary perspective, but today they are stereotyped and the artists become ideologues regardless of their intention. As time goes by, innovation becomes more customary, and grounded in ideologies.

The history of art is clearly progressive. But progress in history always requires the pain and leap of patricide. So I eliminate the mythical and ideological themes from the establishment. If we remove the mythical themes, the non-subjects that alienated and suppressed like the background will come to rise across the canvas. But now the non-subjects can emerge as subjects again. In my works, background and objects as background are not filled with paints but reveal the color which is basic colored on canvas. The reason for this is to block to the possibility

that the background and objects as background, that is, the non-subjects, will also be fixed as subject-object. I often paint with knives as well as brushes, in order to prevent planned/intentional fixation and to reveal the accidental nature of the world.

My artworks and works of art will someday become solidified with myths and ideologies, but I think the attempts to break them down and the process of the efforts are important. Progress evolves endlessly, but if we abandon the capture of its runaway, the dichotomy between the subject and object will be further consolidated and unchanged customs will be centered on power and then such power will rule over objects with violence.

나는 어릴 적 꿈이 화가였지만 부모님의 완강한 반대로 미술대학 진학을 포기해야 했다. 그 스트레스로 인해 2000년에 정신병(편집증)을 앓았고 곧 영어 문법 강사의 직업도 그만 두어야 했다. 그 후 몇 년 동안 부모님과 갈등 끝에, 2006년 독학으로 화가로서의 삶을 시작했고 2007년 초대 개인전을 열었지만 미술전공을 하지 않고 한국 사회에서 작가로 산다는 것이 쉽지는 않았다. 미술시장 안에 모든 권력이 집중되어 있는 미술대학과 감상자들의 고정관념 등이 나를 “과연 예술가와 예술의 기준이 무엇인가?”라는 회의로 몰고 갔다. 그러다 들뢰즈의 철학에 큰 감명을 받고 미술계에서 노마드로 살아가기를 마음에 품게 되었다.

노마디즘(Nomadism), 탈기관체(Body without organs), 소수자적(Minoritarian) 삶 등을 생활로 실천하다 그것들이 점점 작품세계로 침투해 들어왔다. 명화에서 중심 오브제를 제거하는 것도 탈권력화의 시도이다. 일단 명화라고 하는 것은 미술사에서 헤게모니 승리의 결과물이란 해석이 불가능하지 않다. 명화가 가지고 있는 아우라와 그 작가의 일대기는 오늘날 우리에게 신화이자 이데올로기가 되고 그렇게 중심화된 이념은 권력을 날게 된다. 나는 그 권력으로 파생되는 주객의 이분법과 고정관념, 중간(種間) 교류 없는 구획화를 타파하고자 명화의 주제이자 주인공을 지우는 것이다. 수많은 화가들이 선배들의 작품을 오마주로 경의를 표한 경우가 많지만 마네나 뒤상, 마그리트처럼 패러디를 했던 작가들의 문제의식은 공통적으로 권력이나 권위에 대한 냉소라는 것을 염두에 둔다면 나의 작업방향도 그들과 다르지 않다는 것을 알 수 있을 것이다.

4. Julie Blankenship

“Untitled (premonition)” (2019)

“Untitled (turned to stone)” (2018)

Obsessed with the object-ness of photographs, I work directly on small, black and white photographs that are over 150 years old—hand-altering them by drawing, abrading, cutting, collaging and layering the images with ink, dust and glue. I digitally enlarge these mixed-media works to make large mural prints. Inspired by archives, the work explores beauty, history and the changeable nature of identity.

Many of my friends died during the AIDS pandemic. I responded through my art by working with found vintage portraits, often damaged, identities lost. Originally, the photographs encouraged a feeling of connection, but I interrupt these (now unknown) narratives—recycling, deconstructing and reassembling them into works whose beauty arises out of processes that nearly destroy the materials, alluding to metamorphoses, dark histories and gothic struggles.

Julie Blankenship received an MFA and later taught the San Francisco Art Institute. As Executive Director of Visual Aid, an arts/social justice organization supporting the creative work of artists with AIDS, she opened Visual Aid Gallery and curated many exhibitions. Recently, Blankenship's work was published in Blood Bath magazine (Edinburgh); London Reader and Foxhole Magazine (London); and the cover of Egaeus Press' *Of One Free Will*, speculative fiction by Farah Rose Smith. Her work has been exhibited widely, including solo shows/projects at Amsterdam Center for Photography, Amsterdam; American Institute of Architects, Walter/McBean Gallery and The Lab, San Francisco; group shows at Korean Culture and Arts Foundation, Seoul; Poorthuis Openluchtmuseum, Genk, Belgium; and Center for Photography International, Haarlem, Netherlands. She lives and works in San Francisco, California.

5. Alice Brookes

“SIGHT.SOUND.SILENCE.REPEAT.” (2019)

Throughout her work, Alice continually questions the custodianship over the female body, in a society obsessed with female beauty.

Alice's video performance tugs at the notion of female resistance and collusion in a society heavily influenced by fear and shame. By looking at how that can generate a contradictory feeling of wanting to be 'liberated' as a woman, by freeing oneself from the stereotypical roles of gender, yet at the same time not wanting to relinquish the small nugget of power one has as a woman linked to cultural stereotypes of female beauty.

6. Jon Duff

“Endless Choice” (2018)

“Young and the restless” (2018)

Jon Duff (b. 1986, Oconomowoc, WI) received his MFA at the Maryland Institute College of Art (MICA) in 2012, and his BFA from the University of Minnesota in 2008. He is a 2011 alum of the Skowhegan School of Painting and Sculpture, and he attended the Triangle Artists' Workshop in 2012. After graduating from MICA, Duff was a finalist for the Janet and Walter Sondheim Award in 2012. He has exhibited his work throughout the USA and has been featured in publications in both the USA and UK. His work was published in *New American Paintings* in 2013. Duff is currently employed as the Exhibitions and Art Collection Curator at Adelphi University in New York while he also pursues independent curatorial projects. Duff's paintings and sculptures offer an uncommon glimpse into the personal and psychological strains beneath the morass of the modern day to day. His paintings occupy a combined genre of science fiction and comedy reflecting our present condition of both overabundance and disorder.

7. Kathrin Ganser

"Faltungen #1-3", (2018)

The three-part work "Faltungen /Folds # 1-3" from the series "Sculpture Scans" shows folded objects made of photo paper. The surfaces of the objects consist of computer-generated, linear traces of color, which reproduce spatial traces of movement - based on a 3D moving picture program. Space, time and movement are visualized in 3D data. On the images you can see objects of this data. The work "Faltungen/Foldings" is about space, image and temporality - their relations and forms of transformation. The figure of the folds is here understood as folding induced displacements with edges and subdivisions, it illustrates that different elements, discontinuous as well as continuous in conjunction with each other. The question of temporality comes up and questions the picture as an overall picture. In the words of Walter Benjamin: "(..) es ließe sich entfalten, in den Falten erst sitzt das eigentliche (...)."

Kathrin Ganser is a visual artist working in the field of lens based and mixed media. Her work includes various media: mainly photography, digital media, object, text and installations. She studied Fine Art, Art Education and Visual Cultural Studies with a focus on photography at the University of the Arts Berlin Udk and University of Art and Design Halle, Burg Giebichenstein. In 2014 she completed her Ph.D. (Doctor of Philosophy) Fine Art degree at Bauhaus University Weimar, researching the relations of photography in the context of urban space, geo-based media and internet. She received numerous awards. Her last solo show "Performanzen" in 2019 was shown at Neue Galerie im Höhmannhaus - Art Collection and Museums Augsburg.

8. T2R/Laura Gillmore

“Cold Soup, Raw Meat, Pubic Hair” (2017)

Description of cold soup, raw meat, pubic hair:

The internet is laughing at you by wedging an ad for laser hair removal between recipes for Steak Tartare and Strawberry Soup. The laser is 65% off, the soup is 15 minutes and the steak tartare 30 minutes (including freezer time). The ad is "powered by" LiveIntent. Live or live? Steak tartare: unlike all others. Strawberry soup: in keeping with the season's bounty. Laser hair removal: could be the answer for you.

Laura Gillmore is a San Francisco based artist and textile designer. She typically makes videos and sculptures that engage with topics of social media, consumerism, and their intersections with one another. Fascinated with the construction of identity, she uses a persona in her work to reflect the anxiety and self-obsession experienced within online consumer space. Currently her work focuses on the pervasiveness of lifestyle influencers and vloggers. How might the blogger's "online life" influence the identities of their massive following? Reciprocally, how might their own identity be shaped by product endorsements, "unboxing", and journaling for the public forum? American enterprise and the "gig economy" are landscaping the content of social media platforms. The various female characters in her work represent influencers, vloggers, and other commodified identities. "T2R", which stands for "Time2Reflect", represents her ambiguous lifestyle brand and influencer identity. She is curious about the "online life" of vloggers and how their identity may be shaped by product endorsements, "unboxing", and journaling for the public forum.

9. SE HONG MIN 민세홍

“Surface ” (-)

사람들이 사회에 맞춰져서 자신의 일부분만 보여주듯이 그림도 규격화 된 표면 위에만 그려져 일부분 밖에 보여줄 수 없다고 생각했습니다. 그래서 저는 일부분 이외의 것을 보여주려고 했습니다. 저는 일부분 이외의 것을 보여주려고 일반적인 프레임에 변형을 주어 절단면을 이용하는 방법을 사용했습니다. 수박으로 예를 들어서 수박의 초록색 부분이 저의 그림의 일반적인 표면이고 자르기 전에는 안보이는 수박의 빨간 부분이 제가 캔버스를 변형하여 생긴 단면 안에 그려진 것이라고 볼 수 있습니다. 그래서 저는 캔버스 위에 면에서 보여지는게 전부 아니고 그 겉모습을 들추거나 작은 무의식적인 고정관념을 조금만 깨고 봐도 새로움이 발견되고 이제까지의 것들은 매우 일부라는 것을 알게 된다는 것을 말하려 한 것 입니다.

나는 형식과 물질을 발견한다.

10. Youngju Jo 조영주

“다마고치 Portrait” (2019)

1996년 일본에서 발매되어 1년 뒤 한국에 상륙한 다마고치는 지금까지 전세계적으로 7800만 대 이상 판매됐을 정도로 대인기의 상품이었다. 그러나 한때 생명경시 풍조를 불러일으키고, 학교 수업에 방해가 된다하여 사회적인 논란을 야기했던 다마고치는 시대가 변하자 자연스럽게 다른 매체에 밀렸다. 보다 진화한 다마고치들이 출시되고 있지만, 옛 영광을 되찾기엔 역부족인 모양새다. 그렇다면 지난 날 우리들의 곁에 있던 그 많은 다마고치들은 어디로 갔을까? 다마고치를 애지중지 키우는 그 마음마저 시대의 흐름을 탄다고, 가상의 것이며 상업적인 것이라고는 말하고 싶지 않다. 나는 내 또래 사람들의 서랍 속에 처박혀 있는, 또는 우리들 공동의 기억 속에 희미하게 남아있는 다마고치를 시각적으로 호명해보고 싶다. 인간이 영혼의 감응을 느끼는 존재들을 탐구하고, 애도하고 싶다.

Tamagotchi, which was released in Japan in 1996 and landed in Korea a year later, has been a popular product, with more than 78 million sold worldwide so far. But once causing social controversy regarding contempt of life and interruption to learning in school, Tamagotchis naturally fell behind other media as the times changed. More evolved Tamagotchis are coming out, but they seem to be not enough to regain their old glory. So where did all those Tamagotchis that were around us the other day go? I don't want to say that even the love for Tamagotchis

rides on the stream of the times, or that the love was just imaginary or commercial. I'd like to recall Tamagotchis, which are stuck in the drawers of people of my age. I want to explore and mourn the beings that we feel love.

1995년생. 한국예술종합학교 영상원 영화과를 졸업했고, 사진 매체를 활용한 작업을 한다. 특정 개인이나 집단과 공유하는 기억, 서사, 감정에 관심이 있다.

Born in 1995, South Korea, **Youngju Jo** graduated from Filmmaking major at the Korea National University of Arts and works mainly on photography.

She is interested in the memories, narratives, and emotions that are shared with a particular individual or group.

11. Sungjin Jung 정성진

“부유하는 도시” (2020)

작품 <부유하는 도시>는 낯선 도시를 배경으로 벌어지는 짧은 여정을 그린 영상이다. 철근콘크리트를 기반으로 구성되는 현대 건축의 견고한 형태는 유독 나에게서는 불안정하고 유동적인 이미지로 다가왔다. 불가능하지만 있을법한 어느 가상세계의 풍경에서 자아로 대변되는 구체는 계속 자신의 시각정보를 수정하며 불안한 여정을 계속한다.

데이터와 기술이 초래하는 미래의 풍경이나, 대체현실, 무의식으로부터 파생되는 감정적 이미지에 관심을 두고, 수집된 데이터로부터 시각정보를 구성하며, 그를 통해 실제 세계를 반추한다. 가상의 알고리즘 위에 세워지는 비논리적 공간을 탐구하고, 그 공간 속에서 끊임없이 재생성을 반복하는 불안한 자아를 표현하며, 비물질적인 심리적 데이터를 논리적 데이터로 재구축한다. 이를 통해 현실과 가상 사이에 표류하는 인간의 감정과 인식을 다루고자 한다.

12. Euysun Kim 김의선

“Apple and Plastic Bag” (2017)

작가는 사물 관찰을 시작으로 길거리에서 발견되는 파운드 오브젝트(found object)를 사진으로 남기는 등 그들을 수집하고 탐구한다.

예를 들면 누군가 버리고 간 종이와 어디선가 날아온 비닐 봉투이를 촬영해 그들의 과거와 미래를 생각하며 어떤 일이 발생했고 발생할지 생각하게 한다.

때문에 평소 관찰하는 파운드 오브젝트는 시간의 누적을 포함하거나 움직임의 가능성을 가진다. 또한 사물, 온도, 바람과 같이 한 영역에 담긴 요소들은 서로 긴밀한 관계가 형성한다. 그래서 사물뿐만 아니라 이미지에 담긴 환경과도 긴장감을 형성한다.

이런 사건의 장면을 제시하여 작가의 물질적 경험을 재현한다. 여기서 사건이란 어떤 실행이나 실험에서 일어날 수 있는 결과로써 접하는 이로 하여금 해석을 야기한다.

작가는 해석의 여지를 주는 것이 곧 인지에 변화를 준다고 생각한다. 그래서 작가는 관객들의 일시적인 시각적 경험뿐만 아니라 지속해서 그들의 인식 영역을 확장하는 것에 관심을 둔다.

작가 김의선은 주로 사진과 설치 작업을 통해 사람의 인지에 대해 말한다.

이를 말하기 위해 사물 관찰을 시작으로 작가의 시선을 끄는 것을 수집하고 실험한다.

또한 물, 바람, 식물과 같은 자연 현상과 유기적인 방법을 통해 '사건'을 만들거나 그런 장면을 포착한다. 이를 통해 작가는 작가의 물질적 경험을 재현한다. 이 재현된 요소들은 공간을 누비며 서로 긴밀한 관계가 형성된다. 이것은 단편적인 것이 아니기 때문에 작업에 시간과 연속성이 항상 따라다닌다.

그래서 작가는 관객이 사건을 보게 함으로 일시적인 장면을 보는 것이 아닌 시간 경과에 따른 상황을 인지하게 한다. 이처럼 지속해서 그들의 인식에 영향을 끼치는 방법을 탐구한다.

13. Kyoungyoon Kim 김경윤

“소비와 소유 01 ” (2012)

“소비와 소유 02 ” (2012)

“소비와 소유 03 ” (2012)

“소비와 소유 04 ” (2012)

“소비와 소유 05 ” (2012)

이번 사진들은 달동네의 공간에 있는 그 사람들과의 깊은 관계가 있는 물품들을 촬영한 사진입니다. 그들은 그것을 소유 및 소비하면서 그것에 대해서 각각 나름대로 정의를 내리고 그것에 대해서 미학적으로 나열을 통해서 그것에 대해서 다른 사람들의 시선을 가도록 의도한 물품들입니다. 그들은 달동네라는 공간에 각각 본인들에 편하게 그리고 미학적으로 보이도록 노력합니다. 모든 물건들은 소비를 위해 만들어졌으며 그것이 현재 과정에 처해있는것인지 아니면 소비가 끝난 상태로 있는지에 따라 위치와 쓰임에 상황에 다르게 되어있다. 그것은 인간의 기준에서 행해지는 판단이다.

This is a photograph of an object in Dal-dong's space that has a deep relationship with people. They're the objects that are intended to own and consume it, to define it in their own way, and to set others' eyes on it by aesthetically listing it. They try to look comfortable and aesthetic to themselves in a space called Daldongne. Everything is made for consumption and depends on where it is and where it is used, depending on whether it is currently in the process or whether it is in the end state of consumption. It is a judgment made by human standards.

31살 김경윤 입니다. 달동네라는 주제로 많은 공간에 대해서 작업을 하게 되었고 그것이 이번 전시를 통해서 일부만 이지만 많은 사람들이 봤으면 하는 공간에 있는 물체입니다.

14. Gary LaPointe Jr.

“(loose change)” (2017)

(loose change) 2017 is a collection of USD coins with the interiors removed. The work is scattered (with some slightly stacked on top of each other) and installed on a plinth or on a piece of existing architecture; such as a window sill. The coins are compromised through a process of removal that directly indicates a shift in value and acts as a footnote into questioning means of labor, economic systems, and material circulation and exchange.

Gary LaPointe Jr. (born in 1991 CT USA) graduated in 2016 from The School of the Art Institute of Chicago with an MFA in Sculpture and was also awarded the 2016 Outstanding Student Achievement in Contemporary Sculpture Award from the International Sculpture Center. He had received his BFA from Lesley University College of Art and Design and was also a participant of the Skowhegan School of Painting and Sculpture in 2013. LaPointe has exhibited nationally and internationally with his most recent project shown in the 2019 Spring Exhibition at the Kunsthall Charlottenborg in Copenhagen, DK. He is also featured in 100 Sculptors of Tomorrow published by Beers Gallery and Thames and Hudson, London UK in 2019. LaPointe exhibited his first solo project BACK BURNER in 2017 at Randy Alexander Gallery in Chicago, IL where he currently lives and works.

15. GEONWOO LEE 이건우

“15 KIWA” (2019)

“KIWA 1” (2017)

“KIWA 2” (2017)

“KIWA 3” (2017)

" 대비되는 것의 공존 "

자연적인 것과 인위적인 것, 불완전함과 완전함, 규칙적인 배열과 불규칙한 적층 등 서로 대비되는 것들을 하나의 형태로 나타냈을 때, 나에게 가장 완벽하고 아름다운 예술로 전달된다.

“ Coexistence of contrasting things “

Natural things, artificial things or incomplete things, complete things or regular arrangements, irregular layers and so on, When I embody one form made of contrasting things each other, I feel perfect and beautiful art for that.

16. Yea ran Lee 이예란

“한 줌의 투명함” (2019)

<한 줌의 투명함>은 지금보다 조금 더 과거에 들었던 “이러다 물도 사 먹겠다.” 라는 말에서 영향을 받아 작업을 시작하게 되었다. <한 줌의 투명함>은 다가오는 미래에 인터넷으로 숨을 사는 세상을 가정하는 영상 작업이다. 각각에 비닐에는 다른 속성과 성격의 날숨이 들어있다. 각기 다른 속성은 사물에게도 해당될 수 있지만 인간성의 파편을 보여준다. 미래에는 돈을 주고 인간성에 대한 향수를 산다는 가정이 들어있다. 또한 누가 판매하는지도, 누가 구매하는지도 정확히 모른 채 상품을 사고파는 현재의 괴상한 익명성에 대한 의문을 제기한다.

<A handful of transparency> was influenced by the phrase "Buying water" in the past when people don't pay for it. <A handful of transparency> is video work that assumes the world is paying for 'a bag of fresh breathe' through the Internet in the coming future. Each plastic bag contains outbreathing of different properties and personalities. Different properties can also be true of things, but they also show fragments of humanity. There is an assumption that people will buy nostalgia for humanity in near future. It also raises questions about the current quaint anonymity of buying and selling products without knowing exact target who sells or who buys them.

비닐봉투에 숨을 불어넣고 고무줄로 묶는다.

여러 개를 만든다.

검은 천으로 그 비닐봉투들을 덮는다.

이름을 붙인다.

이름을 부른다.

(스티브는 냉동실로 향한다. 스티브는 차가운 스티브가 되었다.)

(경숙이는 공중에 떠있다.)

작고 매서운 바늘은 경숙이를 뚫고 지나간다. 경숙은 마음에 구멍이 나버렸다.)

(크리스찬은 소심하다. 크리스찬은 이내 모퉁이로 숨어버렸다. 크리스찬은 안정을 되찾았다.)

(철수는 과묵하다. 철수의 속을 모르겠다.)

(리지는 외롭다. 리지는 아주 오랫동안 혼자이고 벗어날 마음이 없다.)

'신선한 날 숨 팝니다'

<한 줌의 투명함>

Breathe out in a plastic bag and tie it with a rubber band.

Make several.

Cover the plastic bags with black cloth.

Give a name. Call its name.

(Steve heads to the freezer. Steve became a cold Steve.)

(Kyung-Suk is floating in the air. A small sharp needle penetrates Kyung-Suk. Kyung-Suk now has a small hole in her heart.)

(Christian is timid. Christian soon hide in the corner. Christian regained stability.)

(Chul-su is taciturn. I don't know what Chul-su is in.)

(Lizy is lonely. Lizy's been alone for a very long time. Lizy doesn't want to get out of her loneliness.)

'For sale: fresh outbreak'

<A handful of transparency>

이예란 은 매체에 국한되지 않고 작가가 설정한 세계 속 환경을 활용하여 세상 속 보이지 않는 힘을 가시적으로 표현한다. 우리가 살고 있는 공간인 3차원 속에 머무르는 존재들 간의 힘의 인력, 즉 물체가 서로 끌어당기는 힘을 얘기한다. 우리가 지나치는 모든 상황은 마땅히 그러한 이유가 있으며, 그러한 상황들이 우리의 존재를 강하게 끌어당기고 있을 수도 있다는 가정에서 작가의 작업은 시작한다. 강하게 끌어당기는 존재들은 사실 필연적으로 그곳에 있어야 한다는 영향력을 부여받는 것이다. 이예란의 작품 속 표면적으로 보이는 모든 존재들은 하나의 대표성을 떠나, 우리가 숨 쉬는 세상 속에서 마주칠 수 있는 보이지 않는 영향력을 얘기한다. 각각의 물체들은 상호적으로 공감과 동질성과 같은 긍정적인 인력을 주고받음과 동시에 익명성과 소통하지 못하는 부정적인 인력으로 가로막힌다. 이를 통해 가시적으로 확인할 수 없는 힘들이 언제나 뾰족한 폭력성으로 우리에게 다가올 수 있음을 암시한다.

신작 <한 줌의 투명함>은 작가가 설정한 프레임 속에 익명의 존재가 등장하여 숨을 내뿜는 행위를 취한다. 롱테이트로 담긴 영상은 쉽없이 숨을 쉬는 존재와 상반되어 관객으로 하여금 다소 숨이 차는 경험을 선사한다. 또한, '숨을 쉬는' 행위는 우리가 인간으로 존재하기 위해 불가피하게 계속되어야 하는 행위이다. 영상의 마지막에 나타나는 -신선한 날숨 팝니다.- 의 자막은 마땅히 그래야 한다고 생각했던 행위가 상업적인 대상으로 변질되는 것에 대한 의문을 제기하며, 이를 발견하는 순간 관객은 인간성의 상실과 존재의 익명성에 대한 폭력성을 감지할 수 있게 된다.

Yea ran Lee is not limited to media. The artist sets up a virtual world to visually represent invisible forces. It refers to the power between beings that remain in three dimensions: the power of objects in our living space to attract each other. She starts work on the assumption that every situation we pass deserves such a reason, and that such a situation may be strongly attracting our presence. It is located there because the presence is attracted by a strong force that does not know what it is. The visible beings in Yea ran's works are all representative of something, but in fact they mean invisible influence in our world. Each object has positive forces, such as mutual empathy and homogeneity, while at the same time being blocked by unreachable negative forces such as anonymity. This suggests that forces that cannot be visually verified can come to us at any time with sharp violence.

A new work, <A handful of transparency> features an anonymous person who breathes. The work, shot with a long breath, gives the audience a somewhat breathless experience. 'Breathing' is also an act that inevitably continues for us to exist as human beings. At the end of the video, questions are raised about the commercialization of taking it for granted: breathing. The moment the audience discovers it, they can detect the loss of humanity and violence against the anonymity of its existence.

17. Alejandro Loureiro Lorenzo

“Untitled Object” (2019)

Composite images as the result of consecutively scanning, printing, re-photographing, and re-organizing data from source material that examine and recontextualize previous indexical work.

Alejandro Loureiro Lorenzo is a visual artist and an independent researcher based in New York. His current investigation is focused on the development of open, experimental approaches involving photographic surfaces.

18. Ania Luk

“Summertime 8” (2019)

“Summertime 9” (2019)

“Exhale” (2019)

‘Summertime 8’ by Ania Luk acrylic on canvas, semi-matte varnished, Year: 2019 90 H x 60 W x 2,5 [cm] / 35,4 H x 23,6 W x 1 [in] Inspiration: “Keep your face to the sun and you will never see the shadows.”

‘Summertime 9’ by Ania Luk acrylic on canvas, semi-matte varnished, Year: 2019 90 H x 60 W x 2,5 [cm] / 35,4 H x 23,6 W x 1 [in] Inspiration: “Keep your face to the sun and you will never see the shadows.”

‘Exhale’ by Ania Luk acrylic on canvas, semi-matte varnished, Year: 2019 90 H x 70 W x 2,5 [cm] / 35,4 H x 27,6 W x 1 [in] Inspiration: “Follow your dreams, and start exhaling life.”

Ania Luk (an artistic nickname, born 1979), an artist with a diploma from the prestigious Warsaw Academy of Fine Arts. Her artworks have already been exhibited in the USA, South Korea, Singapore, China, the UK, Italy, France and Poland, and her paintings can be found in private collections in various parts of the world. Currently she paints mostly sensual portraits of women with acrylic and the female body is her greatest inspiration. Characters are often located in an abstract, contractual space that is meant to be the background and at the same time emphasize the beauty of the human body. Prefers subdued colors that sometimes contrast with vivid colors.

19. Rose Materdomini

“Women Cubed” (2019)

Modern advertising still continues to objectify women with images that depict a woman as a commodity. With the proliferation of photo retouching, women’s bodies are often depicted as flawless; that woman does not exist. These unrealistic perfect female images frequently flash across billboards, as depicted in “Women Cubed,” which reflects an image of the way society sometimes sees women.

Rose is a New York City based photographer and painter. She earned a M.F.A and B.S from New York University and also studied Graphic Design at the School of Visual Arts. Her work has been exhibited in group exhibitions nationally and internationally including the Smack Mellon Gallery, Williamsburg Art & Historical Center, Upstream Gallery, Aljira, A Center for Contemporary Art, A.I.R Gallery, PhotoPlace Gallery, the Salmagundi Club, PH21 Gallery, Budapest, CICA Museum, South Korea, LoosenArt, Rome, and the Blank Wall Gallery, Athens.

20. Anja Malec

“No Strings Attached” (2019)

In times where technology is deeply embedded in everyday life, it is hard to imagine any segment of our lives where we do not have to be tech fluent. Indeed, our emotional lives are not left behind. To fall in love or to find an ideal partner, we rely on algorithms to do the job for us. Although these apps are designed to help us find love, actually they promote consumption. We are transformed into commodities or objects of trade—it is you and market with an increased competitive aspect. With intensified engagement with dating apps, desire for love becomes excessive. When the stakes are high, how much are we willing to give for love? Are we ready to go through the most radical transformations and let the dream become a reality? After all, almost everyone in the world wants to be in love or loved. Thus, seeking advice presents an effective solution to deprivation inside the digital-dating culture. In this account, the interactive installation of No Strings Attached is focusing on trends of self-improvement methods. As the title of the work may suggest, we invite audience without emotional attachment to stand in front of the screen and dive into the world of intimate commentary. With a playful approach, our services are designed to confront your most private doubts about your potential as a dating subject. By utilizing the latest facial-analysis tools, the algorithm assesses overall desirability and provides recipients with practical advice. These messages are inspired by a dark sense of humor and emotional depth. In the end, the work is a playful artistic comment on the imbrication of digital technologies into dating life.

Anja Malec works in video, audio/visual performance, and installation, moving from the static object toward the interactive installations and engagement of the audience with work. The internet and media culture define Malec's art practice. Through artistic practice, she explores the phenomenon of human flaws as a side effect of the digital lifestyle or the ones emphasized by digitalization. Further, in her body of work, she tries to break the dichotomy between art (the process of creative expression) and life (the consumer culture). She takes a creative and playful approach to represent this somewhat complex human state of mind.

21. Nick Mittelstead

“Solid State” (2019)

“Please, Please, Please” (2019)

The 2008 artwork/documentary Episode III: Enjoy Poverty follows its creator, Renzo Martens, through the Democratic Republic of the Congo as he attempts to reconfigure the Congolese conception of poverty from state of being to commodity. These two works, both apart of a 2019 series titled Enjoy, were made in response to Martens' film, its agenda, and its consequences.

Nick Mittelstead is an artist based in Philadelphia and San Francisco. He received an MFA in Studio Art and an MA in History and Theory of Contemporary Art from The San Francisco Art Institute and a BS in Studio Art from Skidmore College. He has exhibited work in San Francisco, New York, and Chicago and was a 2017 recipient of the Edwin Anthony and Adalaine Boudreaux Cadogan Scholarship.

22. Chris Myhr

“Vessels: Between Teeth#001” (2016)

“Vessels: Between Teeth#002” (2016)

“Vessels: Between Teeth#003” (2016)

These photographs feature clay/ceramic sailors' pipes that were recovered from the seafloor of the Atlantic Ocean near Halifax, Nova Scotia (Canada). Most of the pipes originate from western Europe, and date back to the 1600-1700s. I am interested in the way these images function not only as an archive of everyday seafaring artifacts, but also how they visualize the ways in which both humans and the sea have inscribed their respective

actions onto the surfaces of these objects. In this way, the artifacts act as a kind of “material memory” connecting bodies both past and present. The work was produced with support from the Canada Council for the Arts.

Chris Myhr is an interdisciplinary media artist based in Hamilton, Ontario (Canada). His practice engages with photography, the moving image, sound, and media installation. Myhr is currently developing a body of work titled “Point-Line-Intersection” that examines our complex interconnections with the Earth’s hydrosphere; the tension between water as life, vitality and industry; as well as a source of immense and unpredictable destructive power.

23. Efka Odehnal

“Untitled” (2016)

“Untitled” (2016)

Everyday objects might become unnoticed for many people. Just another fragment of the day that anyone can hardly remember. An overlooked phenomenon, which, however, lives its life and has its beauty.

Efka Odehnal (1991, Czech Republic) is a visual artist, working across all different types of media. Her priority is photography, where she finds a stable base for her further experiments. She received master degree at Royal Academy of Arts in Gent. Her interest in light, space and still-life helps her to create exciting dialogue of perception and medium itself.

24. Sun kyo Park 박선교

“화가 (Painter)” (2019)

그림을 그리는 삶을 하나의 연극이라 생각한다면, 엄청난 희극일 것이다. 멀리서 보는 희극, 채플린의 영화나 버스터 키튼같은 무성영화 시절의 희극. 가까이서 본다면 상처가 보이고 절대 웃을 수 없는, 예술가적인 고뇌같은 멋진 모습따위 볼 수 없는 정극.

If you think the life drawing the painting is a kind of play, It will be a great comedy. A comedy watching far a way. A comedy of the silent films like Chaplin or Buster Keaton

If you look closely, you can see wound and never laugh. A traditional drama, you can't see a great figure like artistic anguish.

인물화는 사람들간의 영향력이 존재한다는 것을 증명하여준다. 시작은 자신의 경험과 존재의 증명으로 시작했다지만 결과적으로 사람이 사람에게 주는 영향력의 가시적인 표현과 한 사람이 가지고 있는 힘을 나타내게 되었다.

자신이 받은 영향을 표현하려면 영향을 준 이를 표현해야하고 그것은 자연히 그 사람에 대한 관심과 관찰로 이어졌다. 상대의 생각과 말을 더 깊이 고민해보게된다. 작업을 하는 동안의 그 고민들은 더욱더 깊어지게 되고 작품이 끝나는 순간 상대가 정말 그런지는 모르겠지만 나름대로의 그 답은 내려지게 된다. 더 나중에는 분명 단편적인 기록일 뿐이지만 말이다.

앞서말한 일례의 과정들을 여러 작품들을 만들면서 반복하게 되면, 각각의 영향에 대한 인식의 변화가 보이게 된다. 굉장히 주관적인 인식이지만 그 인식들이 변해가는 기록을 보여줌으로써 인물하나하나가 가지는 에너지가 얼마나 굉장한지를 증명할 수 있을 것이다.

Figure painting verifies that there is the influence between people. In the beginning, I wanted to show my own experience and the proof of existence. However, resultingly, I have shown the visible expression about the influence that people give them and the might which one person have. I think I have to express the person who gives influence to express the effect which was given to me. That naturally led to the interest and the observation about the one. And whenever I talk to others, I consider the thought and talk of others deeply. While I work for my painting, I consider the thought even more deeply. The moment I finished my work, I don't know if they really are but I get an answer in my own way. More later, It is just fragmentary memory surely. Making several works

through the series of processes saying before, I repeat it and I find the change of understanding. Although subjective opinion, showing the record changing awareness can verify how great energy which each character has.

25. Ben Robinson

“No.21” (2016)

Society's relationship to sex is paradoxical. Sex is everywhere, yet it is frowned upon. Sex is abundant in advertisements, movies, and all forms of pop culture. However, it is also a taboo; porn is hidden away and sex workers are ostracized. Pornograms is an attempt to mirror society's relation to the issue of sex: captivity and repulsion. These pieces are collaged images from porn magazines, traced on transparency paper to make a handmade negative then contact printed in the darkroom to create a visual push and pull.

I was born in Dillsboro, a rural town in southern Indiana. I studied photography at Indiana University and received my BFA, along with a minor in Art History, in 2016. I have shown pieces in galleries both in the United States and in Thailand. My work has been featured in fine art magazines such as Photographer's Forum and Canvas Creative Arts Magazine. In addition, a handmade book of mine was admitted to the permanent collection of the Kinsey Institute. My artwork deals with a wide variety of concepts, inspired by personal experiences and art history. I strive to ask questions and raise important social, cultural and political issues. I enjoy combining photography and other mediums. My work also often pushes the boundaries of art and photography, using traditional methods in non-traditional ways.

26. Kahn J. RYU 류칸진오

“Cart on the Hill 1” (2017)

In addition to an empty shopping cart in its foreground, the work on display features power towers on flowery hills, transmission lines endlessly extending beyond the field of view. Both the cart and towers are merely tools of delivery, hardly appreciated as much as what they are designed to carry for consumers. Their shared functionality is visually highlighted by their structural similarity—resolute figures created with webs of steel, defending their grounds. Captured together in an idyllic setting that compensates for such impressions of cold-heartedness, these unrelated objects can be treasured for their aesthetics alone.

Kahn J. Ryu 류칸진오 (b. 1995) was born in Seoul, South Korea, raised in Shanghai, China, and lives in California, USA, and works internationally. A nude performance artist and urban explorer, Ryu often comes across various objects during his documentation practice that appear “out of place.” Once acknowledged and photographed as part of the given environment, these abandoned creatures can tell unique narratives.

27. Marina Shaltout

“Joy Ride” (2018)

Statement about the work: The woman in Joy Ride displays an array of emotions that take place in subsequent stages. Initially, in a fit of rage, she destroys every single phone in order to achieve an emotional release. Upon destroying these phones, she moves to a stage of cleanliness, attempting to reconcile her actions by fixing that which she has shattered. In her final stage, she sows her destruction with her own urine, so the objects she destroyed can be reborn. Throughout this process, her surroundings swell and transform in harmony with the fluctuations of her emotions. Joy Ride is a mythological story that serves to contemporize archetypal narratives of women as both destroyer and creator, simultaneously.

Marina Shaltout is a multimedia artist whose work is concerned with the embellished portrayal of female characteristics throughout mythology, popular culture, and cinema. She combines video, sculpture, and installation processes to create experiential environments. Marina has completed residencies at the Creative

Centre in Stodvarfjordur, Iceland and at New Mexico State University in Las Cruces. She has exhibited work in Japan, Iceland, Austria, and throughout the United States. Marina Shaltout is a recipient of the Marcia Grand Centennial Sculpture Award, a Creative Achievement Award, two Medici project grants, and a Helen Gross honorary award towards her MFA thesis at the University of Arizona in Tucson.

28. Mila Sketch

“Businessman's bag” (2013) “The bag from the market” (2014)

Businessman's bag
29.7 x 42.0cm | Framed 16x20in
Permanent Ink on paper

The artwork is created with human hair sized dots only. The object of this artwork is businessmen's case. Bags are personal items that essentially distinguishing us. Big business has strict rules and often involves a lot of stress as well as the sacrifice of intimate principles.

The bag from the market
29.7 x 42.0cm | Framed 16x20in
Permanent Ink on paper

The artwork is created with human hair sized dots only. The object of this artwork is the market bag. Bags and purses are personal items. What we put in it describes a lot about what we do or what we like. It essentially distinguishing us. Mila is offering to guess who the owner of the market bag is.

Mila Sketch (Russian b. 1985) is a contemporary visual artist based in Austin, TX, USA. She is best known for her intricate pointillistic graphic works on paper and colorful and detailed large scale murals. Mila has won numerous public awards. Her famous artworks can be seen at the International Airports and top public places around the globe.

29. Liz Troesper

“product calibration 13” (2019) “product calibration 15” (2019)

Liz Troesper is an artist living and working in Dallas, Texas. She has an MFA from UT Dallas and was a grad-resident at CentralTrak: The UT Dallas Artist's Residency from 2013-2015. Troesper's artwork is represented by Barry Whistler Gallery in Dallas, and her work has been shown in art spaces such as The Wilcox Space, Bernice Coulter Templeton Gallery at Texas Wesleyan University, CentralTrak, The Dallas Contemporary, Lawndale Art Center, Richland College, UT Dallas, Academic Gallery in New York and many other galleries and exhibition spaces. Troesper is a Lecturer at the College of Visual Arts and Design at The University of North Texas. Troesper's work plays with the paradoxes created by mediation and material, between image and substance. She is also interested in crudeness and mis/under-using things as a ways to give trouble to ideas of meritocracy, efficiency and bureaucracy.