

Circle 2021

CICA Museum

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Featured Artists 참여작가: Pierre Ajavon, Steven L. Anderson, Anabel Antinori, Anatoliy Anshin, Diego Argote, Daniel Aros-Aguilar, Bae hyeon woo (배현우), Panagiota Bakouti, Diana Baumbach, Seth Steven Bechtold, Kate Buryakova, William Bybee, Brian Christensen, Emma Dickson, Kimberly English, Federico Fauli, Raymond Gaddy, Paolo Gatti, Giovanni Costantini, Francesco Casanova, and Luca Sanzò, Addison Ginsberg, Anne-Marie Giroux, Víctor López González, Tonya Hart, HEYDT, Hojin Hwang (황호진), Silvia Inselvini, JANG, JUN HO (장준호), Jae Youl Jeoung (정재열), Hasun Karen Kang (강하선), Hyunchul Kim (김현철), JunhaKim (김준하), Kim Miryu (김미류), Reo Jin Kim (김려진), Kim Yeryoung (김예령), Kesha Lagniappe, Ahree Lee (이아리), LEE HA JIN (이하진), Philip Liu (류필립), Jordan Merlino, Younes Mohammad, Earl Park (박얼), 박진영, Stephen Parks, Lorena Ruiz Pellicero, Marta Pérez-Elosua, Katarzyna Podgórska-Glonti, Tina Šulc Resnik, Ness Rubey, Anatoly Rudakov, Nina E. Schönefeld, Maya Smira, Elisabeth Smolarz, Mattia Sugamiele, Germone Sun (선점원), Helena Wadsley, Jake Weigel, Blake Jamison Williams, Lauren Woods, YANG YEEUN (양예은)

1. Pierre Ajavon

“Lockdown Time” (2020)

Dreamlike stroll in a Covid-19 era...

Pierre Ajavon is a visual artist, composer & musician. After sociology studies focused on psychedelic culture, he moved into video art when he saw the possibility of bringing the sound and moving image together. Mixing electronic music, psychedelic rock and field recording for his musical research, he produced many experimental short films which he filmed, edited, and designed the music production. Pierre Ajavon lives in Paris and exhibits internationally.

2. Steven L. Anderson

“84 Years” (2020)

The Tree Rings artworks are created in perhaps the same way that trees grow: starting in the center, circles are drawn with markers and pens that closely follow the circle before it, expanding as the rings build and bring the form into existence. Titled after the number of rings/years, these meditations on growth and time hope to provide a larger context for our lives. Where do our own activities, lifespans, and histories fit into the recordings

made by sawed-off trees? These drawings are at once a violent death, a time machine, a hypnotist's tool, an energy vortex.

Steven L. Anderson (b 1971, Ann Arbor, Michigan, United States) is an artist and Co-Director of Day & Night Projects, an artist-run gallery in Atlanta, Georgia. Anderson is a graduate of the University of Michigan and The School of the Art Institute of Chicago. He has exhibited in galleries and museums throughout the United States since 1996. Steven is the 2021 Artist-in-residence at the Blue Heron Nature Preserve in Atlanta. He was a recipient of the 2019 Denis Diderot [A-i-R] Grant at Château d'Orquevaux Artist Residency in Orquevaux, France. He was awarded a 2018–19 Artist Project Grant from the Atlanta Mayor's Office of Cultural Affairs, and was a 2018 Fulton County Fine Art Acquisition Program finalist. Anderson was a TAR Project Therapeutic Artist Resident in 2016–17, has been a Studio Artist at Atlanta Contemporary (2013–16), a 2015 Hambidge Center Distinguished Fellow, and a 2014–15 WonderRoot Walthall Artist Fellow. Anderson's sketchbooks are in the permanent collection of the Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University. Artworks from the span of Anderson's career can be seen at stevenlanderson.com. Visit Kai Lin Art kailinart.com/steven-l-anderson for new artworks, availability and inquiries. And follow Steven at instagram.com/stevenl.anderson.

3. Anabel Antinori

"Alerta Vermelho (Red Alert) 1 of 2" (2021)

"Alerta Vermelho (Red Alert) 2 of 2" (2021)

Her latest work *Alerta Vermelho (Red Alert)*, in English, 적색경보, in Korean) is inspired by the (un)safe distance of 1,5 meters (meaning the radius within which a body can contaminate another during the times of the COVID-19 pandemic) and consists of serial performance videos centred around an unstable 3x3 meter round platform, which was built by the artist herself.

The physical work consists of a circular wooden platform with a 1.5m radius, covered by a red vinyl carpet, and the piece requires activation through interaction. With a system of steep arches that give the structure an unstable balance, it proposes a "conversation of gestures" between the bodies that occupy it: a solo interaction with the work makes us recognize the perimeter of the "safe" distance, in which the imbalance in it is present, to the extent that we move away from its centre. When the interaction features two or more people, the active path of one is closely linked with the movements of the other, making it so that each step generates both action and reaction.

Within the space of instability created by the platform, physical presence and space can always be re-signified by movement. Playing with the imbalances that one body can generate on the other leads us to confront a reality that is often too close for comfort, especially during the pandemic: a body is not – and has never been – simply a body. We are now learning to recognize it for its fundamental role as a political and multiplying cell, a mechanism of contagion, a means of diffusion and proliferation, where any form of sociability can incur a certain expropriation of oneself.

The performers featured are Marcelo Soares and Lima Dorta, soundtracked by Victor Honda's shamisen.

Anabel Antinori is a visual artist from São Paulo, Brazil. She has been working with printmaking for academic purposes since 2010, focusing primarily on utilising graphic resources in order to discuss topics related to the body, space and memory. During her studies at the School of Communications and Arts (University of São Paulo), the artist had the opportunity to develop a variety of printmaking, photographic and painting techniques, which she has then applied to investigate the concept of "corpografia" – an exploration of the links between the body and the urban environment that surrounds it. Today, her work acquires a distinctly more experimental nature, incorporating collage, assemblage, installation and performance, seeking to understand the body from the perspective of its relationship with the territory, as well as the potential the public space has as an invitation to a variety of experiences.

4. Anatoliy Anshin

"The Moment of Truth" (2019)

"The Wind of Eternity" (2019)

"Unexplored Realms 3" (2019)

"Infinity 2" (2020)

"Transience 2" (2020)

All photographs were taken from 2019 to 2020 in Japanese Buddhist temples and a Shinto shrine.

Based in Yokohama, Anatoliy Anshin (www.anshin.art) is a fine art photographer who has been fascinated with the Japanese culture since his youth. He studied it academically, first in Russia, where he was born and spent the first half of his life, and later in Japan where he has lived permanently for 18 years. He earned his Ph.D. in pre-modern Japanese history and published a number of academic articles and a monograph in the field. He is also a teacher of Japanese swordsmanship, Kendo. His favorite photography sites are old Buddhist temples and Shinto shrines where he can wander around for days in search of the picturesque blend of traditional culture with the natural environment of perfectly maintained Japanese gardens. However, Anatoliy's photography is not about capturing things Japanese, however beautiful they might look. It is aimed at visualizing and reconnecting with the spirituality of ancient cultures that, although often lacking in our daily lives, are still accessible if we keep our hearts and minds open. He hopes his images will serve as landmarks to this rich and meaningful cultural heritage.

5. Diego Argote

"Impossible to live without garden's memory" (2020)

Impossible to live without garden ´s memory is a video performance and installation recorded at Plaza Dignidad. This is a place where we honor anonymity, the dead, and the survivors of the Chilean social uprising. Memories in resistance. The video is a denunciation to the systematic violence against the marginal biographies. It arises from the body, a metaphor of a garden without sex, wounded lovers and, overall, sudden and fatal death where memories are rhythmic, collective, and necessary. Additionally, over the stones and rubble, there is a symbolic installation of the wound, the human figure, and the affection of always being present; the memory of a time that still lingers with its sharp and seismic wounds.

Diego Argote, Pudahuel, Santiago, Chile. Photographer, visual artist, teacher of the Professional Institute of Art and Communication, Arcos. HIV positive person. His works claim the memory and works from dissident and transfeminist Latin Americans artists, who focus on their autobiography. His artistic work focus on the photography, writing, installations and videos recording to investigate the subalternity and otherness. His Works have been presented in various national and international artistic spaces.

6. Daniel Aros-Aguilar

“untitled,(SFO#1)” (2018)

his picture is a detail capture of Fred Eversley's installation at San Francisco International Airport. Using a specific lens, the image sensor adds a circular vignette to the image framing Everly's work. This allows for an ultimate focus on the runway and the translucent effect of the discs.

Daniel Aros-Aguilar is a queer artist born in Colombia, now based in Harlem. Daniel grew up in Florida, where his family immigrated seeking refuge. After graduating high school, Daniel transferred to BMCC in Manhattan. He then interned and became assistant to photographer Mike Ruiz. He later produced commercial and editorial work for Brianna Capozzi, Talia Chetrit, Danko Steiner, Miranda Lichtenstein, and Daniel Gordon. In 2016, Daniel left his job as a photography producer to refocus on their work. He has shown at The Greenpoint Gallery, The Cohen Archive Gallery, and The Untitled Space in New York. He is a resident artist at The Bronx River Arts Center.

7. Bae hyeon woo (배현우)

“보이지 않는 노력들 (invisible efforts)” (2020)

쌓기

한 재료를 계속해서 구를 만들기 위해 한겹 한겹 쌓아 올린다.

다음날 와서 보면 결국은 새로운 결점이 보이게 되고 전날의 구 위에 똑같은 반복적인 행위를 한 재료가 소모될 때까지 계속해서 진행한다.

날개의 작업의 제목을 보면 날짜로 되어있는데 내가 행위를 시작한 날부터 끝낸 기간이다.

하나의 구를 만들기 위한 나의 노력의 시간성을 나타낸다.

나는 직접 구를 만든다.

구를 모르는 사람은 없다.

우리가 아는 구는 모두 완벽하지 않다.

그래서 구는 존재 할 수 없다.

그렇다면 이것들 또한 구가 아닐까?

8. Panagiota Bakouti

“LANDESCAPE3, 'big in Japan projekt'” (2009)

“LANDESCAPE4, 'big in Japan projekt'” (2009)

'Big in Japan' project ,is a series of photos shoted by me in a trip to Japan(Ube Yamaguchi) as an observation of a new reality and culture, of human identity and the city. I redefined limits and borders, and I experienced spaces with body ,soul and mind.

Born in 1979 in Chalkis,Greece where lives and works. In 1997-2002 studied in the Academy of Fine Arts of Rome, Italy where got the Diploma of Painting with Professor Nunzio Solendo. In 2003-2004 attended the pedagogic art education in the Academy of Fine Arts of Athens, Greece. Has participated in Art symposium, national and international collective exhibitions such us: 2016 'Dome' Ela Projects, Athens, 2014 mini apartment show, Paris, France, 2013 'Artists Wanted', digital art projection series within the Angel Orensanz foundation, New York, USA, 2013 international photo exhibition 1650 gallery Los Angeles, USA, 2011 Chelsea international fine art competition exhibition Agora gallery New York, USA, 2010 international art Biennale Kula gallery Split,Croatia,2009 'Art Ambiente' anteprima, Palazzo dei Congressi Rome,Italy, 2008 personal exhibition 'Pas de deux' municipal art gallery of Mykonos, Greece.My expressive mediums are painting, mixed media, photographic and digital art.

9. Diana Baumbach

“Neutral” (2020)

At the onset of the pandemic I practiced strict social distancing and remained quarantined in my home on the high altitude prairie of southern Wyoming. This necessitated a massive shift in my working methods and my work became focused on ephemerality and documentation. Around March 20th 2020 I began a game with my children, Shepard and Holland, in which we scoured our home for circles; we coined it “spot dot.” Our circle hunts helped us to look at our environment in new ways and provided us with a daily task/distraction. I decided to invite others, both friends and strangers, to contribute circles that they discovered in their homes.

The dots live on Instagram under the handle @spot_dot_spot_dot which is updated on a daily basis during the quarantine. This piece is a collection of neutral dots that we found.

Originally from Oak Park, IL, Diana Baumbach earned her BFA from Washington University in St. Louis (2003) and her MFA from Southern Illinois University Carbondale (2007), as well as a Certification in Teaching and Learning (2021). In addition to numerous juried and invitational group shows, she has had recent solo exhibitions at Colorado State University, University of South Carolina, Washington State University and Jackson Center for the Arts, among others. Diana has undertaken public art projects at the Sun Valley Center for the Arts, the Children's Learning Center, the Albany County Public Library and the University of Wyoming's Early Care and Education Center. She received a Visual Art Fellowship from the Wyoming Arts Council in 2015 and 2021 after receiving Honorable Mention three times (2011, 2013 and 2014). Diana and her children moved to Finland in August 2021 where she will spend a year doing artist residencies and working with Finnish universities.

10. Seth Steven Bechtold

"Nylon Cloudspe (Wasteland)" (2021)

Seth Steven Bechtold is a multidisciplinary artist living and working in New Jersey. Though starting his graduate studies focused on sculpture, his other passion of landscape photography quickly started to become entwined in his process. His current work is focused on building and photographing speculative landscapes in situ, with each series using thematic materials to create snapshots of transcendental worlds. He currently teaches Digital Photography and Studio Lighting at William Paterson University.

In his late 20s, Seth worked as a machinist before attending graduate school. Having limited outlets for his creative drive, he began taking pictures around the shop. He found himself obsessed with the waste materials, both taken by their aesthetic yet horrified by how much gets thrown into landfills. He started imagining a world completely overtaken with refuse. Beautiful but barren. A literal wasteland.

11. Kate Buryakova

"The Beast. Imaginary myth" (2021)

My name is Kate Buryakova, I'm a Russian artist currently working on my Master's degree at Ulster University in Belfast. Academic style shaped my artistic foundation, however, I strongly believe that each person has its own unique reflection on art. After completing my BA at National Design Institute in Moscow I am currently expanding my artistic skills in video-art.

As a descendent of Siberian Russians, I'm engaged in the study of the folk culture of the small communities of Russia, and especially in trying to explore the study of myths and legends in order to interpret them in the form of video art.

My main task as an artist is to create my own myths and fables and give them modern reading. The images of people and animals in ancient texts are eloquent and meaningful to this day. They reveal the archetypal problems of society and make readers think about the problems of individuals and communities. Many folk stories from different countries are similar to each other or reveal one topic, which proves the similarity of residents of different parts of the world in their views, problems, happiness, sadness, their hopes and their despair.

As a core element in my art practice, I focus on the motive of transformation as a circular form of being. My work "The Beast. Imaginary myth" is a visual research of ongoing physical and mental transformation. From the moment of conception to death, we develop, evolve, gain experience and reflect on it. The process of human transformation can be, for example, be compared with the evolution of a frog — starting their lives as tadpoles that breathe through gills in the water and evolve in amphibious beings that breathe through lungs and live between land and water.

In my work, I create a circular non-linear world. Objects change from one to the other and undergo a transformation of their external and internal qualities like a storytelling line, even if mediums change according to the idea of transformation.

12. William Bybee

"Pink Touch" (2020)

"Blue and Yellow Touch" (2020)

Touch is all about that first touch and how it is the same for all people. The colors used in these paintings are based on the gender stereotypes that society has places on them. Blue being masculine, Red being Feminine, Yellow being gender neutral, and Pink is Queer.

William Bybee has an MFA from Idaho State University. His research has centered around his love of abstract art. Abstraction has given him a way to talk about subjects that matter to him, but not force his thoughts on a viewer that is not ready to receive this message. Through abstraction, Bybee is exploring the world of codes and the world of Queer Abstraction. Some of the topics in his work is based in the concept that we as humans are all the same but put together in different patterns.

13. Brian Christensen

"3 Torus" (2020)

"3 Torus" is a wall hanging sculpture composed of three rings, or in geometric language "Torus'." One torus is composed of ceramic clay and depicts an inflatable inner tube. Another torus is a ring of stainless steel, found as a machine bearing. The third torus is a thin rubber ring, found as a ring belt for an electric motor; this ring binds the other two rings together. "3 Torus" examines three factors within the gestalt of the object: 1. The conceptualization of what the geometric shape of a torus is. 2. Contrasting different morphological and material manifestations of the same geometric concept. 3. The re- contextualization of the original function of each torus. The viewer is posed with puzzles of perception.

Brian Christensen received an MFA degree from Washington University in St Louis and teaches ceramics, sculpture, 3D design and other studio courses as an associate Professor of Art at Brigham Young University. Brian has worked to develop opportunities for the sculpture and ceramics programs in the BYU Department of Art 3d studio area. He exhibits his work nationally and internationally. In the 2007 CUAC members exhibition in Utah, Brian received the top award from NYC Gallerist, Tanya Bonakdar. Among Brian's selected national exhibitions are; Small Wonders MFA (Maryland Federation of Art), Annapolis, Maryland. Juror; Linda Crocker Simmons, curator for the Corcoran Gallery of Art, Washington DC. Wide Open BWAC Gallery, Brooklyn, NY. Juror, Ylinka Barotto, Assistant Curator at the Guggenheim Museum. Recycle BWAC Gallery, Brooklyn, NY. juror, once again, John Cloud Kaiser, Director of Education at Materials for the Arts, NYC. Brian has co-directed study abroad programs in Australia/New Zealand, Spain, and twice in Italy. Brian served as a craft consultant with the BYU Egypt Excavation Project in 2014 and has co-published two chapters of a related book, Excavations at the Seila Pyramid and Fag el-Gamous Cemetery. Brill (Netherlands) 2019. He also has photographs published in the University of Rome's Journal of Architecture. Brian has lectured at the Utah Museum of Contemporary Art, Utah Valley University, Southern Utah University, Snow College and BYU Idaho among other venues. Brian has work in public collections of The State of Utah, Rose Wagoner Performing Art Center- Salt Lake City- Utah, The Utah Film Society & Broadway Theater in Salt Lake City, Springville City-Utah's public art collection, Snow College- Ephraim-Utah, and the Brigham Young University Department of Dance Theater Lobby, Provo, Utah.

14. Emma Dickson

"Washing Machine" (2021)

Washing Machine gives viewers an online cleansing ritual. Anything entered into the text box will be encoded into colors upon hitting "Wash". This stops the swimmer in their rotation. Upon hitting "Rinse" the encoded text is erased, and the swimmer continues cycling.

Emma Dickson is an American artist who produces and works on a technician of time-based media, especially digital art. In 2016-2017, they were a part of the team that restored BRANDON, a 1998-1999 piece of netart by Shu Lea Cheang. In 2019, they were on the team that restored net.flag, a 2001 piece of netart by Mark

Napier. Their net art and new media sculptures, including the 2018 piece *Mixed Connections*, explore identity, community, and longing through tech. *Mixed Connections* has been featured in *Digital America Issue 11*, CICA's 2019 exhibit *OBJECTIFIED, #cyborgs*, Queertech.io 2019 and *maps-dna-and-spam*, and an online exhibit of *What Will Remain of Us* at College Street Gallery in London. In Winter 2019, they were the Toolmaker-in-Residence at Signal Cultures in Owego, NY, where they began to develop a new, multimodal form of slow scan TV (SSTV).

15. Kimberly English

"Siamese Kiss" (2020)

"Far From the Tree" (2021)

"Deep Colors Bleed" (2021)

Deconstructing garments began as a way to familiarize myself with textile construction. By investigating making through unmaking, the labor of the garment's creation is revisited. In this way, cloth becomes ubiquitous with life – not only with the life of the wearer of the garment, but its maker. Because of this, my work often refers to the woman's body and its relationships, both public and private. There is a spectrum of critical commentary present that refers to the labor enacted by women that seems in some ways ceaseless, and in others obligatory and absurd.

Siamese Kiss is a reflection on reproductive labor in the relationships in which we work, love, and live. The graphic circles symbolize these relational spheres and implicate the invisible labor holding up these systems. Adjacent bodies in relation but separate, these unraveled orbs ponder, "Is there such a thing as a truly reciprocal relationship?"

Deep Colors Bleed is a phrase on these garment tags that were gifted to me from an old North Carolina mill. This warning regarding the cloth feels visceral and personal; the grid lines swell and retreat, abstractions of public and private systems surrounding women and their work. These "thread drawings", although in their infancy, come from a desire to explore the fragility of the divisions between reality and perception within these systems.

Far From the Tree is a piece, similar to *Siamese Kiss*, that operates on imagery through absence. "Far from the tree" is a phrase referencing how similar, or in this case dissimilar, someone is from their family. This piece is frightening and comforting all at once, and explores voided relationships, familial trauma, and presence that lives on despite inconsistency.

Kimberly is a fibers artist and educator living and working in Raleigh, North Carolina. She recently earned her MFA from University of North Carolina at Chapel Hill, and she received her BFA in Fibers as a Distinguished Scholar from Savannah College of Art and Design. Kimberly's textile-based practice is informed by historical

research and global industry. Magnifying the garment industry as a microcosm of human production, her work is bound by the contemporary context of labor and recontextualizes everyday cloth through subtractive sartorial techniques.

16. Federico Fauli

"Coscienza Intuitiva" (2021)

"Coscienza Intuitiva" (2021)

Coscienza Intuitiva aims to emphasize the lack of content, of language, of meaning, not simply based on the super-collection and sharing of images: rather as a part of a social relationship between people that is mediated by images. Repeated, shared, liked. Where Truth becomes a moment of falsehood. Representation has become a simulation of the meaning of the present through superfluous repetition of any image, figure, iconography, and the reason has become a simulation through fake experiences. The project speculates on the concept of language, expressed as an idea affected in time and configuration. Driven by a compilation process that visualizes the complexity of the current digital age, its fragmentation and acceleration, the accumulation and ubiquity of objects and images. Trying to elaborate a new visual language based on the amalgamation and supercollection. A language as an evolving vessel, in which society outproducts, identified as objects of daily consumption, artifacts of the banality, collides with ruins and fragments embodying historical and cultural value. A visual Clash, depicting moments and events, through society outproducts such as toys, meme and figures. Highlighting the value of the leftover and at the same time sculpting a reminiscence of specific junctures in time. The proposal identified in the form of an architectural fragment, a column, that speculates on a new visual language, composed by the amalgamation and mutation of cultural elements, as iconographies and elements of popular culture. Defined as a bold critique towards the current social and image-related society, while trying to sculpt a tangible reference, a Physical Memento, an Archive of the current and past events. The proposal challenges the relationship between beauty and culture, in which Palermo, it's contaminated baroque and its languages, is the Symposium and main reference. Where architectural languages are not fixed, not preconceived, but are the consequence of temporal and cultural adjustments. A stacking of plans and typologies as a stratification of culture which defines its own beauty, the hybridization of continuous exchange and contamination, which reflects in its unique architecture. The proposal consists of the construction of a Column, focusing on the experiment of its materiality, porosity and transparency. The final result aims to emphasize the friction and contradiction between the 2 materialities ("natural" stone as an allusion to ancient ruins, and shiny-polished resin as the depiction of the the "fake" contaminated popular culture) thus trying to strengthening the relationship between heritage/modern & craft/digital.

Federico graduated in architecture and while workin for international international architectural firms, he has been practising independently winning architecture and design competition. His work has been widely published in magazines, books and digital platforms. His architectural and design approach experiments with fabrication techniques and materials as instruments to question the faceted nature of architectural practices

while researching iconographical gestures enabling the mutual immanence among objects, rituals and bodies. Exploring how it triggers unconventional spatial languages, between geometrical abstraction and figurative instances. Every iconographical research is first anthropological and based on the everyday. He uses architecture as a medium to unveil contextual yet critical and extremely personal languages. Through geometry and materiality, abstraction and figurativism, he attempts on one hand to update the anorexic iconoclasm characterizing most of the contemporary building practice. On the other, he tries to design new linguistic synthesis, to go beyond the proper and conventional architectural debate - to instil a fruitful dialogue with the general public, otherwise traditionally and guiltily left behind. He participates as a guest in several Juries and Critiques at the Architectural Association, at the Royal College of Art in London and the Politecnico of Milan. Currently working with the latest project release for the Milan Design Week 2021, Seoul Biennale 2021, and Mextropoli 2021.

17. Raymond Gaddy

“Escape Velocity” (2019)

Escape Velocity is one of a larger body of work in which I explore the grey area between art and the sciences. This image draws on imagery from traditional Norse mythology as well as images selected from those taken by NASA satellites. By contrasting these disparate images I seek to weave a personal narrative that fills the gap between scientific observation and hecathotheism.

Using personal narrative, the traditional iconography of various mythologies and modern scientific imagery Raymond Gaddy seeks to explore the area where the arts and science intersect. His work has been exhibited in group and solo exhibitions across the United States the United Kingdom, including the Exit Art Gallery, NY; Wake Forest University, NC; The Tampa Museum of Art, FL; The Attelboro Museum of Art, MA; the Holter Art Museum, MT; and the Art Center of Design in Pasadena, CA. His work is included in many public and private collections including the College of Notre Dame of Maryland; The Savannah College of Art and Design; and the Library of Congress. Gaddy is the recipient of numerous grants and awards including a Pollock-Krasner Foundation grant and Joan Mitchell Foundation grant. Gaddy is an Assistant Professor of Painting and Drawing at Georgia Southern University where he also serves as Gallery Director of the Armstrong Gallery of Art. Gaddy earned an MFA in painting at the University of Alabama and an MA in Arts Administration at SCAD.

18. Paolo Gatti, Giovanni Costantini, Francesco Casanova, and Luca Sanzò

“METAMORFOSI NEL TEMPO” (2021)

composers: **Paolo Gatti and Giovanni Costantini**

visual artist: **Francesco Casanova**

violist: **Luca Sanzò**

In our memory the sounds and images fall apart and mix, now more alive and present, now more distant and confused. Our memories tell us what it was, but other sounds and other images contaminate them, filtering them and giving them new meanings. Time, inexorable, fragments, recomposes, modifies, re-elaborates our experience, and the more it moves away from us, the more it becomes obscured and transfigured: timbres and colors, as well as melodies and forms, mix and show themselves to the our minds through each other, in a continuous game of metamorphosis. This is what happens in the work "Metamorphosis over time". The two sound and visual materials exhibited in the first part are taken up and subsequently transfigured, by fragmentation and contamination with a third material that acts as a binder, in a game that creates an ever stronger fusion between them. The sound of the viola is a constant reference throughout the work, accompanying

our memory along this path, providing it with a safe and recognizable foothold

Paolo Gatti is a composer and performer in the field of electronic music. He studied guitar and piano. He is graduated in environmental engineering, sound engineering at the "Tor Vergata" University of Rome and computer music at the "Santa Cecilia" Conservatory of Rome. Some of his compositions have been performed in Italy: at the "Argentina" theatre, at the "Emufest", at the "MAXXI" museum, at the "Cariello Factory" in Milan, at the "Palazzetto dei Nobili" in L'Aquila at the "Museo della Mente" in Rome and worldwide: at the IFIMPAC 2016 in Leeds (UK), at the NYCEMF 2016 in New York at the ISSTA 2017 conference in Dundalk (Ireland), in Valletta at SCIENCE IN THE CITY 2017, in Mexico City at MUSLAB 2017. In 2015 his work for violin and electronics called

"Poltergeist" was one of the awarded compositions at the end of the "Claudio Abbado" national prize. In 2017 his composition Senhalte earned a special mention at the "Forum Wallis, Swiss contemporary music festival". He recorded for "VideoRadio" music label, StudioloLaps Music Label, Neuma Records. He collaborated with the "Mondo Digitale" foundation, leading computer music courses and he is in charge as the coordinator of the english channel of the Master in Sonic Arts handled by the University of Rome, Tor Vergata. Paolo Gatti has also composed music for theatre shows, dance performances, short movies. At the moment, he is working on the production of a new album of electronic compositions. After winning a scholarship in 2016, he has been based in Malta for 6 months during 2017, doing an internship at PBS Radio whereby he has been involved as music composer.

Giovanni Costantini is the Director of the Master in SONIC ARTS. He obtained the degree in "Electronic Engineering" by the University of Rome "La Sapienza" and the Ph.D. in "Engineering of Telecommunications and Microelectronics" by the University of Rome "Tor Vergata" presenting a doctoral thesis titled "Systems and algorithms for the analysis, synthesis, processing, spazialization and the recognition of the musical signal". He also graduated at the Music Conservatory in Piano with Vittoria De Donno and in Electronic Music with Giorgio Nottoli. Since 1995, he is in charge of researches for the University of "Tor Vergata", Faculty of Engineering, where he is Assistant Professor. His researching activity concerns mostly neural networks, patterns classification

and signal processing, with special care to audio signal and biomedical signals. In particular, he supervised the realization of interfaces and systems for electronic sound synthesis and processing. Notable research is the SAIPH system, designed in cooperation with Giorgio Nottoli in 1998. Since 2003, Giovanni Costantini teaches "Digital sound processing", "Circuit theory" and "Neural networks" at Faculty of Engineering, and "Electronic Music" at Faculty of Arts. Furthermore he teaches "Acoustics and Psychoacoustics" and "Electroacoustic" at the Music Conservatory of Lecce "T. Schipa"; from 2004 to 2010 he also taught "Acoustics and Psychoacoustics" and "Musical Informatics" at the Music Conservatory of Rome "S. Cecilia". Since 1996, Giovanni is an active organizer of seminars on computer music and concerts of contemporary Music. He focuses his efforts on the widespread of electroacoustic music. In 2004 he founded, with Prof. Mario Salerno, the Master on "Sound Engineering" at "Tor Vergata" University and was the Coordinator and Deputy Director up to 2010. In 2006, he enriched his career becoming an associate researcher at the Institute of Acoustics and Sensors "Orso Mario Corbino" of the CNR, in Rome. His over 100 scientific works have been published to international journals and presented to various conferences. As a composer as he is, he performed to numerous electroacoustic music concerts. His musical research is now directed in achieving both microstructure and macrostructure of sound, starting from real-time exploration and elaboration of acoustic materials. Some of his composition were published by TWILIGHT MUSIC, inside the "XXI Musicale" project, on 3 audio CDs: – All'interno del suono: dagli algoritmi alla musica (2007) – Tierkreis e dintorni (2008) – Through the eyes of Ovid. An electroacoustic voyage, 2050 years after Publius Ovidius Naso's birth (2010, in collaboration with the New York University).

Francesco Casanova is an audiovisual experimenter, passionate about lines of code and pixels, his artistic research revolves around the themes of algorithmic composition and human-computer interaction. Graduated from the "G. Rossini "of Pesaro in" Electronic Music and Sound Design "under the guidance of master Eugenio Giordani with the thesis" The Kora, an instrument beyond the border - Analysis and implementation of a physical modeling algorithm of the West African harp ". Among the founders of the collective "BitNet01" and of the "BitNet Laptop Ensemble", which shared the stage together with the American sound designer Richard Devine in September 2019, he organizes the homonymous electronic music and digital arts festival held for two editions in Fano (PU) with guests from Berlin, Milan, Rome, Bologna, Brescia and Turin. He attended the Master in Sonic Arts at the University of Rome Tor Vergata and devoted himself to the production of multi-channel electroacoustic works, development of software infrastructures for the Web, for effects and generation of sound material in the digital environment. For a year now he has also been active as a visual experimenter using the Max / MSP software.

A pupil of Bruno Giuranna, **Luca Sanzò** has performed as soloist and in collaboration with renowned musicians in many of the major concert halls of the world. He is a permanent member of the group FREON, specialized in music of the nineteenth century, and a founding member of the Quartetto Michelangelo with whom he has toured

Europe and North and South America. He has been first viola/soloist with various opera, symphonic and chamber orchestras, such as the Rome and Cagliari Opera Theatres and the Concerto Italiano, with whom he has undertaken an in-depth study of the philological performance of Baroque music on original instruments,

together with some of the finest instrumentalists in the field. For Ricordi he has published a revision of Campagnoli's 41 Caprices for Viola Sola and is Professor of Viola at the Conservatorium "Santa Cecilia" in Rome. An appreciated performer of contemporary music, he is also particularly attentive to its' production and diffusion. Many Italian composers have chosen him as their point of reference and dedicated their compositions to him. Amongst his recordings can be found Goffredo Petrassi's "VIOLASOLA". In 2004 he made his debut at Stuttgart's Staatsoper Forum Neues Musiktheater as soloist in the opera "Last Desire" by Lucia Ronchetti. He participated in various electroacoustic music festival such as Synthèse of Bourges (France) in 2006, EMUFEST (Rome 2008) and MUSICACOUSTICA FESTIVAL (Pechino 2009). He recorded for Nuova Era, BMG Ricordi, Opus 111, Tactus, Edi Pan, Stradivarius, Naïve, Chandos and Naxos. He plays a 1956 Igino Sderci's viola and a 1977 Pietro Gaggini's viola previously owned by Luciano Vicari

19. Addison Ginsberg

" 5' 4" " (2020)

Chalky blue tangential lines radiate across the wall and frame the circle at the center of 5' 4". This piece derives its name from the dimensions of the shape at its nucleus and the height of the average American woman. The arms of 5' 4" stretch so that the work covers a space of 9' by 9'. This round form made of straight lines confidently and calmly occupies a large swatch of the wall. Typically, when being used in fabrication, a chalk line is hooked over the edge of a material and pulled tight with one hand while the free hand is left to raise the string slightly off the work surface before letting it spring back to leave a straight line for the maker to reference. Because a wall has no suitable anchor point the making of this piece required that I stretch the line to the desired length and hold it in place before having Ali snapped it. During the installation we remained in constant communication so that we were able to carefully consider the placement of each mark. The circle, often used as a symbol of femininity, also recalls da Vinci's Vitruvian Man, the iconic default human. Sources on global height averages range in their calculations, but most put the average female height somewhere between 5' 2" and 5' 4" where for males the range is 5' 7" to 5' 9". These numbers suggest about a five-inch difference in the average heights of men and women. Not an insignificant number when considering the ergonomics of a workshop which most often is designed to suit the needs of an average male since he is the presumed user of said space. By using the form of a circle, employing the straight line to make a curve, and having two women cooperatively employ a tool that is more often associated with the machismo and individualism of a shop environment I am again asking the viewer to reconsider their gender related assumptions about these spaces. Addressing these assumptions would benefit everyone who works in these spaces, men and women alike. A work environment should address the needs of all its users especially regarding PPE. Even if you are working in a shop where the tools and space perfectly suit your needs you are more at risk if your coworker is not properly equipped. By addressing this issue of assumptions my aim is to alter the culture of these spaces in order to make them safer and more equitable.

Addison Ginsberg was raised in Iowa. She received her BA in Anthropology from Tulane University. Ginsberg cultivated an eclectic skill set while working as a custom fabricator for the music production industry and as an outreach coordinator and curriculum designer for museums in Iowa and Louisiana. Drawing from her professional and academic background she creates work that is socially minded and intimately engaging. Addison graduated with her MFA from UT Arlington where she also served as a faculty member in the sculpture and glass programs. Ginsberg has exhibited and sold work around the globe. She has presented workshops and lectured at institutions and events including at the International Sculpture Conference and the Southern Graphics Council International Conference and has had residencies at Penland School of Craft and Sanctuary Glass Studio. Ginsberg currently lives and works in New Orleans, Louisiana.

20. Anne-Marie Giroux

“NOCTURNE no.3” (2020)

“STUDY no.1” (2021)

“STUDY no.2” (2021)

“STUDY no.3” (2021)

NOCTURNE no.3 and the digital photographic studies entitled STUDY no.1, STUDY no.2 and STUDY no.3 are all part of Anne-Marie Giroux's NOCTURNES Project which is currently in the process of creation and which will group together a corpus of two and three-dimensional works and a sound environment. A poetic, symbolic and abstract reflection on life, death, mourning, loss, the feeling of emptiness but also a will to explore this particular luminosity that we can only perceive through the nocturnal darkness.

Anne-Marie Giroux is an emerging visual artist who lives and works in Montreal (Quebec) Canada. Her practice focuses on creating highly poetic and conceptual projects through painting, sculpture and installation. She earned her BFA from Concordia University and is a provincially and a nationally awarded artist (Canada Council of the Arts, Conseil des arts et des lettres du Québec, National Film Board of Canada, PRIM centre d'arts médiatiques). Her works are part of public and private collections, notably at MONA, Museum of New Art in Detroit, USA. In September 2019, she was one of the 52 finalists, selected across Canada, for the biennial SALT SPRING NATIONAL ART PRIZE 2019-2020 in British Columbia. Since 2013, the artist has participated in exhibitions in the United States, Canada, Switzerland and for the very first time in South Korea, taking part in the international group exhibition CIRCLE 2021 at CICA Museum.

21. Victor López González

“World-Constellation of Aquarius” (2018)

“Welcome to a different world- Constellation of Aquarius” (2018)

Victor's "Constellation of Aquarius" was inspired by the chronicle of a rescue operation accomplished through Aquarius, a ship chartered by humanitarian organizations, which on June 9, 2018 rescued 629

people drifting in theseaoff theLibyancoastandbrought themonboard. After completing the rescue operation, the Aquarius kept cruising around the Mediterranean, given the impossibility of docking in a nearby port, as the governments of Italy and Malta had not authorized this. A temporary solution emergedwith the announcement of the reception of the ship in the port of Valencia for humanitarian reasons. In "Constellation of Aquarius," Victor López González plans to focus not on the arrival of the ship at a safe harbor but on the context of the media covering the event. He emphasizes the fact that at the same time when this event was unfolding, others were undergoing a similar destiny without being the targets of media focus and without receiving a response from European politicians. In this installation, the artist intends to expose the failure of the EU's migration policies as well as their tragic impacts, which extend beyond an absence of solidarity to become an open act of rejection.

Victor López González is a contemporary Spanish visual artist, born on 1 April , 1969 in Paris. In his work he uses different media such as photography, sculpture, artistic installation, video and painting, subjecting their use to the suitability of the concept of his projects.

His works explore social, geographical and identity limits, often establishing links with history and memory. These address themes and contents such as the notion of the border, the perception of economic systems and contemporary migrations linked to the incessant mobility of people for economic, socio-political, environmental or survival reasons.

Victor studied Industrial Design in Valencia from 1987-1991 and Fine Arts between 1996-2002 in Spain (University of Fine Arts San Carlos, Valencia), Germany (Academy of Arts and Design, Halle) and Mexico (University of Monterrey, UDEM), obtaining both degrees.

Later on he extended his studies in Germany with a postgraduate degree 2002-2004 at the Academy of Art and Design in Halle and later as an auditor 2006-2008 with Professor Timm Rautert in the Artistic Photography class at the Academy of Graphics and Book Arts Leipzig, between 2007-2008 in his master's degree class.

Among his awards and recognitions are in 2003 Country Award of Academic Achievement, Valencia (Spain). 2005 Public Award «Der Esel, der auf Rosen geht», Halle (Germany). 2008 Second Prize of the Gesellschafter Award 08, Cologne (Germany). 2011 Nominated finalist for the Robert Gardner Fellowship in Photography, Harvard University/Peabody Museum (USA). 2011 Scholarship from the Cultural Foundation of Saxony (Germany).

A selection of the exhibitions in galleries and museums where his work has been shown is: Artemigrante, Art Museum Monterrey (Mexico) 2002. Festland, Academy of Graphics and Book Arts Leipzig (Germany) 2007. Blickachsen 5, Scheffel Gallery, Bad Homburg-Frankfurt (Germany) 2005. Close the gap, Municipal Gallery of Kiel (Germany) 2005. Viapac, The smuggler of images, permanent installation curated by Martin-Martini Arte Internazionale, Moiola-Cuneo (Italy) 2012. Smuggling anthologies, Museum of Modern and Contemporary Art Rijeka Croatia) 2013. Smuggling anthologies, Civil Museum Idrija (Slovenia) 2014. Biennale democrazia, Turin (Italy) 2015. Universal hospitality, Into the City/Wiener Festwochen 2016, Kulturverein 21 Vienna (Austria) 2016. Transitions-Humanity in Transit, MAO-Museum of Oriental Art, Turin (Italy) 2016. Intra-regionale, Langenhagen-Hannover (Germany) 2016. Universal Hospitality II, Meet Factory, Prague (Czech

Republic) 2017. Transitions-Humanity in Transit, Palazzo Lascaris, Turin (Italy) 2017. Inside/Outside. Winchester School of Art, Winchester (United Kingdom) 2019. Photoespaña 2020, My Name's Lolita Art Gallery, Madrid (Spain) 2020.

22. Tonya Hart

"Towers for a Beam" (2020)

Microscopes all share the same principal pattern based on the dispersion and convergence of information. Refraction, reflection, and diffraction of light are all means of manipulating perception to render the invisible visible to reveal a new dimension of perception. This dispersion pattern and convergence of information are also evident in its design. *Tower for a Beam* follows a very distinct pattern of optical planes intersected by convergent and divergent paths. This is the pattern of an optical pathway: of conjugate planes seeking to focus and re-focus. The sculpture seeks to create these light pathways with black cord and mirrors to offer viewers an exposed view of light, perspective, and information similar to the trajectory of light through the retina to achieve sight. As part of the CICA Museum Circle 2021 exhibition, the *Tower for a Beam* series shares an affinity with the importance and symbolism of circles.

Tonya Hart is a Canadian artist currently based in Toronto. She studied visual arts at York University and received her Bachelor of Fine Arts in 1998. Her artwork draws inspiration from nature, science, and light with a focus on portraying magnetism. Nature and magnetism have manifest in a vast array of articulations in her artwork and continues to facilitate the conceptual nature of her work. Notable exhibitions include solo exhibitions at the Venice Biennale of Architecture (2018); Canadian Sculpture Centre (2009) and Paul Petro Special Projects Space (2010); and group shows with 4heads arts group for Portal Art Fair (2017) in SoHo and Governor's Island Art Fair (2017) in New York City.

23. HEYDT

"She Bruises Cold" (2021)

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

Our time is marked by a mass extinction, diminishing resources, global pandemic, and climate change. As the vices of the first world burden the third, the skeletons of old factories serve as caveats of growing inequality. The silent landscape a symptom of a world exploited beyond use and increasingly reduced to a bottom line.

Political dissidence is drowned out by the white noise of the media, as it sedates the social psyche with empty promises it proposes for the future it truncates. Conflating time and place, Heydt's layered imagery collides, merges, and disrupts logical relationships between occurrences. Combining images of destruction with portrayals of the virtues born from the American Dream, Heydt confronts the disillusionment of our time with the ecological and existential nightmare it is responsible for.

Sam Heydt (born April 20, 1986) is an American social practice and recycled media artist born/raised in New York City. Although currently residing in Vienna, Heydt has lived/worked in Paris, Venice, Amsterdam, Athens, Buenos Aires, Sydney, Reykjavik, and Rajasthan. Her academic career traversed Parsons School of Design, The New School, Cooper Union, Universiteit van Amsterdam, Universidad of Buenos Aires, and La Sorbonne. She has attended artist residencies in Iceland, Australia, and New Zealand; where she has documented different forms of environmental exploitation.

A published author, producer, and lifelong activist, Heydt has undertaken a range of altruistic, non--profit work. Her art, anchored in social advocacy, attempts to give a voice to the veiled, forgotten, exiled, and silenced. Working across different media- film, video, installation, photography, sculpture, sound, and text, Heydt presents an abstract proposition for a world on the periphery of history, one that not only appears haunted by the ghosts of the past but built on it. Often reinventing or trespassing the associative use of the material in use, Heydt is esteemed as one of the pioneers of the recycled media movement. Her work has been shown in galleries, museums, art fairs, and film festivals worldwide.

24. Hojin Hwang (황호진)

"Suchness No.2" (2020)

"Suchness No. 4" (2020)

"Suchness No. 8" (2020)

"Suchness No. 9" (2020)

"Saha World" (2020)

Suchness

한때는 사진을 찍으면 찍을수록 사진의 본질을 더 이해할 수 있다고 믿었다. 모든 피사체가 완벽하게 나의 의지대로 프레임링 될 수 있을 때, 사진이 완벽할 수 있다고 믿었다. 그러나 롤랑 바르트(Roland Barthes) 가 결국 옳았다. 사진은 그물코가 큰 그물과 같아서 프레임 안에는 나의 의지와 관계없는 것들이 가득 채워져 있었다. 내가 찍은 사진들은 내가 통제하지 못하는 우연적인 요소들의 그림자였다.

"Suchness" 시리즈는 사진의 본질에 관한 나의 독백이다. 사진에 관한 모든 나의 의견과 의지를 내려놓고, '있는 그대로'의 본질에 접근하려고 했다. 평범한 풍경과 정물 사진 속의 모든 이미지들을 프로그램을 이용해 픽셀 단위로 해체한 후, 모든 픽셀들은 대상의 재현을 넘어 원형의 형태로 다시 재구축되었다. 작품 속에서 표현된 모든 원형은 현상계에 존재하는 피사체와 무관한 일종의 그림자이며, '있는 그대로의 존재'이다.

At one time, I assumed that the more I took a picture, the better I understand the Essence of Photography. I believed that the photograph could be completely perfect when everything was framed based on my will perfectly. But Roland Barthes was right after all. The picture was like a fishing net with wide net knots and filled with things that had nothing to do with my will. The pictures I took were shadows of accidental elements that I couldn't control.

The "Suchness" series is my monologue about the nature of photography. I put down all my opinions and wills toward photography and tried to approach the essence of as-is. All images in ordinary landscapes and still-life photographs were deconstructed to pixel by programming and all pixel were reconstructed again as a form of the circle beyond the representation of the object. All circles represented in the works are a kind of a shadow that has nothing to do with the objects existing in the phenomenal world and is a being as it is.

Saha World

"Suchness" 시리즈의 방법론을 토대로 대상이 아닌 관념을 재현한 시도이다. 사바세계(娑婆世界)의 '사바'란 참다를 의미하는 산스크리트어(Saha)에 유래한 것인데, 그 뜻은 사람들이 고통을 견뎌야만 하는 세계이다.

우측의 원형은 'The World of Endurance' 를 나타낸 것이며, 좌측의 원형은 'The World of Suffering' 을 상징한다.

마지막 중앙의 'The Origin of the World'는 세상에 던져진 존재로서의 인간을 묘사하는 인간의 "피투성(독일어: Geworfenheit)"을 표현한 것이며, 쿠르베의 동명 작품을 오마주했다.

It is an attempt to represent a concept based on the methodology of the Suchness series. Saha comes from the Sanskrit word Saha which means to endure, so the Saha World indicates a world in which people must endure suffering.

The right circle represents "The World of Endurance.", and the left circle symbolizes "The World of Suffering."

The last image of the center indicates "The Origin of the World." which is a representation of the "Thrownness(German: Geworfenhit)" refers to describe human's existence as beings are thrown into the world and did a homage to Gustav Kurbe's work of the same title.

HJH (Hojin Hwang)

(Seoul, Republic of Korea. 1973)

Born in Seoul, Korea, HJH is a contemporary photographer who creates a complex and psychedelic vision with the concept that everything is connected in the phenomenal world, focused on textures, geometric shapes, and superimposed images.

The deep abstract concepts based on his work experience as a insurance claim surveyor dealing with fire and natural disaster claims for 15 years underlying his photos give his work a great power with a dramatic and psychological air.

After leaving the job in 2019, HJH started his artistic journey with a camera in 2020 and selected as one of 52 artists from 22 countries in "The Great International Yearbook of Contemporary Art 2021.", which was published in Madrid, Spain in April 2021.

HJH (황호진)

(서울, 대한민국. 1973)

한국의 서울에서 태어난 HJH는 현상계 안의 모든 것들이 연결되어 있다는 개념을 바탕으로 질감과 기하학적 형태 및 중첩된 이미지 등에 집중하여, 복잡하고 사이키델릭한 시각을 표현하는 현대 사진가이다.

사진에 내재하는 강렬한 추상 개념은 15년간 화재와 재난사고를 처리한 보험사고 조사자로서의 경험을 바탕으로 하고 있으며, 드라마틱하고 심리적인 분위기로 작품에 큰 힘을 실어준다.

HJH는 2019년 일을 그만둔 후, 2020년부터 사진 작업을 본격적으로 시작했으며, 2021년 4월 스페인 마드리드에서 출간된 'The Great International Yearbook of Contemporary Art 2021' 이 소개하는 22개국 52명의 아티스트 중 한 명으로 선정되었다.

25. Silvia Inselvini

"NOTTURUI" (2021)

"NOTTURUI" (2021)

Silvia Inselvini's work revolves around the theme of time, whose infinitesimal variations are investigated through the continuous, and stratified repetition of continuous gestures, through which the artist consumes the surfaces, almost corroding them, through an inexhaustible passage with ballpoint pens on paper. In her Notturui cycle, which began in 2012, the concept of writing, in the gesture repeated until the exhaustion of the ink of the pens, until the extreme saturation of the sheet, as if to solicit its physical limits, is only apparently an obsessive practice. It actually reveals a ritual, which is also physical and mental exercise, of meditated wisdom and concentrated dedication, which transcends every aspect of instinctive randomness. The metallic and mineral color, accumulating in infinite traces that imitate an intimate and personal writing, determines original chromatic depths, oscillating between the advance of darkness and the emergence of a very deep and imperceptible light.

Silvia Inselvini, from Brescia (Italy) , graduated from the Academy of Fine Arts Santagiulia in Brescia, has been consistently carrying out, for years, a supervised research on time and temporality. This investigation constitutes a unicum in the artistic panorama of her generation, and represents an exciting example of processuality from which works of intense evocative power and very high formal precision derive. With the Notturui cycle, in 2021 she was selected as a finalist in the fifteenth edition of the Arte Laguna Prize (Venice), in 2020 she was a finalist in the second edition of the Ducato Prize and in the sixth edition of the Arteam Cup. Also in 2020 she was

selected as a finalist of the ninth edition of the VAF Award. In 2019 she won both the Esporte Prize in the fifth edition of the Arteam Cup, and the first prize at the tenth edition of the Combat Prize. Among the solo and group exhibitions we highlight: Nights like Lights curated by Leonardo Conti at PoliArt Contemporary in Milan, (2020), Rilevamenti2 curated by Bruno Corà at CaMusAc in Cassino (2020), Revelations curated by Ilaria Bignotti at IAGA Contemporary Art Gallery in Cluj-Napoca, Romania (2019), Geminantis, curated by ACMe ArtLab at Spazio Contemporanea, Brescia (2019), Generations curated by Ilaria Bignotti at the Galleria Marignana in Venice (2018).

26. JANG, JUN HO (장준호)

“Variation of Hum III” (2021)

이 작품은 소외계층을 위해 만들어졌습니다. 이 작품의 소리와 영상물은 그들을 위해 존재합니다. 이 작품의 형식은 확장과 변형입니다. 또한 이 작품의 주된 소리 재료는 험 노이즈이고, 험 노이즈의 예상할 수 없는 특징을 참고하여 작품 형식에 적용하였습니다. 험 노이즈의 음향은 직설적이고 강합니다. 험 노이즈는 사람과 음향 시스템에 의해 철저히 통제됨에도 불구하고 매우 강렬한 소리를 만들어냅니다. 때문에 이 소리는 듣기에 불편합니다. 아무도 의도하지 않고 환영받지 못하는 험 노이즈는 우리 사회의 소외계층과 여러 부분이 닮아 있습니다. 저는 험 노이즈가 매우 순수한 소리라고 생각합니다. 왜냐하면 인위적으로 만들어진 소리가 아니기 때문입니다. 소외계층을 비롯한 외면받는 자들 또한 매우 순수한 사람들입니다. 지금 우리 사회는 이기심과 부정부패, 비인간적 행태로 인해 그 순수함을 잃었기 때문입니다. 저는 이 작품을 통해 외면받는 것들에 대한 아름다움을 표현하고자 했습니다. 이 작품의 영상은 마그네틱 필드로 이루어져 있고 주된 객체는 동그라미입니다. 동그라미가 가지는 의미는 어느 한쪽으로도 치우치지 않는다는 것입니다. 동그라미는 물리학적으로 외부와 내부에서 발생하는 힘이 모든 방향으로, 그리고 동등하게 작용하면 완벽한 형태를 띠게 됩니다. 이러한 현상은 제 작품의 의도와 정확하게 일치합니다. 오늘날 우리는 편견 없고 관용적인 사회를 만들어가고 있습니다. 하지만 저는 이 작품을 통해 ‘우리가 모든 방향으로 이런 사회를 만들어 가고 있는가?’에 대한 질문을 던집니다. 우리는 우리 주변을 주의 깊게 살펴보아야 합니다. 우리는 우리의 이기심과 무관심 때문에 소외받는 자들과 외면받는 자들을 막다른 길로 내 몰고 있습니다. 우리의 눈에 띄지 않는다고 해서 그들에 대한 무책임에 안도하면 안 됩니다. 우리 주변과 이웃에서 일어나는 일들 모두 우리의 책임입니다. 박애와 관용은 모든 방향 모든 사람에게 향해야 합니다. 만약 지금부터 우리 주변과 이웃에 관심을 가지고 그들을 돕는다면 이것은 위대한 첫 발걸음이 될 것입니다.

작곡가 장준호는 새로운 소리에 대한 철학적 개념을 부여하는 작업을 즐긴다. 어쿠스틱스에서 아직 발견되지 않은 새로운 소리들을 연구하고 있으며, 이를 적극적으로 자신의 작품에 활용한다. 그의 작품은 유럽을 비롯한 여러나라에서 연주되고 있으며 주된 작업으로는, 백남준 탄생 80주년 기념 x-sound퍼포먼스(2012년 백남준아트센터) , “4 Elements for Geomungo (icmc 2018)”, “Variation of Hum(2016-2021)” 등이 있다. 추계예술대학교 음악대학 작곡과, 한국예술종합학교 음악테크놀로지과를 졸업 했으며, 현재 Hochschule für Musik und Tanz Köln에서 석사과정에 재학중이며 작곡가로 왕성한 활동을 펼치고 있다.

27. Jae Youl Jeoung (정재열)

“Egg of Columbus” (2021)

구(Circle)의 확장과 소멸에도 구의 모양과 형태를 갖춘 지속적 영원성을 지닐까 하는 생각이 든다. 결국은 완벽함을 추구하는 표면적 형태가 아닌 매번 중심과 균형을 찾아 운동하는 약간의 타원형에 더 가까웠다. 주변 환경의 변화에 크게 동요하지 않은 채 잠재적 부재인 상태로 오브제 중심적 태도는 또 다른 행위를 하는데 그것은 소리 없는 언어의 모습과 닮았다.

정재열(1992. 서울)은 2018년 영국 런던 첼시 예술 대학교에서 순수 미술 전공으로 학사 학위를 졸업 후 그의 작업과 예행은 장소 특정적으로 여러 나라와 도시를 그리고 일상에서 형성되어진다. 2017년 영국, 런던 ‘OLYMPUS UAL Photography Award’ 사진전을 참여를 시작으로 졸업 후에는 설치 작품이 ‘Orbital for the Team LEWIS Foundation’ 단체전에서 1년간 대중들에게 공개된 바가 있다. 2018년 스페인 레지던시 오픈 스튜디오 ‘Si; Sea’, 그리스 레지던시 전시 2019년 ‘If I cannot bend, I will move’, 그리고 다수 중국 레지던시 전시 ‘EYES WIDE OPEN’, 그리고 오픈 스튜디오 ‘事事物物’ 등이 있으며 ‘Vital, 2019’, 단체전에서는 퍼포먼스 연출, 제작 및 발표를 하였다. 그 외 국내 단체전 전시들과 최근의 개인전으로는 ‘Rim of the orbital objects(그 주변 사물들의 궤도)’, 그리고 ‘Unknown Visitor’를 포함한다. 하루하루가 일상적이고 평범한 것들은 결코 없음을 사진, 행위예술, 설치, 그리고 회화로 다양하게 기록하게 된다. 일상적인 오브제로부터 시공간 그리고 계절의 흐름을 기록하고 비롯된 언어로 소통하는 그의 작품은 개념적이고 시의 형태를 가지고 있다. 사물과 주체에 대한 각자만의 기억들과 경험은 모두 다르다. 이상과 현실에서 간직되거나 아직 들려주지 않은 경험들은 기억 속 파편들의 재회의 연속이라고 생각한다. 기억의 회상에는 미세하고 섬세한 떨림이 있다. 작가는 그 떨림을 한 권의 책이라는 오브제로 관객 혹은 대중들 앞에 덩그러니 놓여진다.

28. Hasun Karen Kang (강하선)

“O’s Travel 1” (2021)

“O’s Travel 2” (2021)

“O’s Travel 3” (2021)

“O’s Travel 4” (2021)

“O’s Travel 5” (2021)

감정이란 누군가에게는 추상적이지만, 누군가에게는 꽤나 구체적인 존재다. 나는 하나의 감정을 회귀할 때 특정 사물과 시공간이 또렷이 떠오르곤 한다. O의 여행 시리즈는 내 머릿속 가득한 이 요소들을 의식의 흐름대로 배치하며 각 ‘감정’을 재해석한 작업물이다. O는 본인이며, 새로이 구성된 감정 세상을 유유히 떠다니며 평화로움, 기쁨, 슬픔, 권태로움 등의 감정을 초월적인 시선에서 바라본다. 이 여행의 끝에는 더 이상 감정에 얽매이지 않는 성숙한 내가 기다리고 있다.

Emotions are abstract to some, but quite specific to some. When I reminding the certain emotion, such as peace, joy, sadness, and boredom, the specific objects and space come to my mind clearly. ‘O’s Travel’ Series is a work that reinterprets the ‘emotion’ by arranging these elements in my head as a flow of consciousness. O is me. O is leisurely floating around the newly constructed emotional world, looking at emotions from a transcendental gaze. At the end of this travel, a mature me who is no longer bound by emotions is waiting.

시각디자인과 목조형가구학을 함께 전공하면서 소재의 물성을 그래픽 언어로 표현하는 것에 흥미를 느끼게 되었습니다. 영혼이 말라갈듯한 순간이 닥쳐올 때면 제게 숨결을 불어넣었던 대상과 장소를 그리며 숨을 이어가며, 그들이 주는 고요한 위로를 저만의 추상적인 그래픽 조각들로 표현하곤 합니다. 주로 솔과 솔방울, 그리고 'O의 여행'이라는 추상 시리즈물을 작업하고 있습니다.

Majored both visual communication design and woodworking furniture design, I've had interest in express the thing's material properties in my own graphic language. When I feel my soul is drying up, I keep breathing through drawing objects and places that gave me the quiet comfort. I usually painting Korea's pine cone and an abstract series called 'O's Travel'.

29. Hyunchul Kim (김현철)

"Met-Topography -From The Whisper of Space 1" (2020)

"Met-Topography -From The Whisper of Space 2" (2020)

"Met-Topography -From The Whisper of Space 3" (2020)

"Met-Topography - Liancourt Rocks 1849" (2020)

"Met-Topography - Liancourt Rocks 1849" (2020)

Met-Topography(은유지형) 프로젝트는 'Metaphor'와 'Topography'의 합성어로서 지표면(장소)에 대한 관찰과 탐구를 통해 장소에 내재된 역사와 시대적 상황, 사적인 가치를 지도의 형식으로 기록하는 작업이다. 작업에서 지도는 은유처럼 이곳과 저곳을 관계 지어주고 옮겨놓으며 사람과 장소의 정서적 유대를 만들어낸다. 이처럼 지도는 무엇인가, 지도는 우리가 세계와 맺고 있는 관계를 보여주고, 이 세계가 바라는 바를 한 장의 종이에 투영해 보이기도 한다. 그러하기에 지도로 하나의 세계를 구축하는 일은 지리적 정보 이상의 의미를 지닌다. '지도 제작술'(Cartography), 지도를 그리는 행위, 다시 말해 어떤 장소나 환경의 정보를 그림으로 기록하는 행위를 통해 지도 제작자들이 만들 수 없거나, 만들려 하지 않았을 정서적이고 시적인 어떤 지도를 만드는 것이다.

The Met-Topography project is a combination of "Metaphor" and "Topography" that records the history, historical situations and personal values inherent in a place in the form of a map through observation and exploration of the ground. In the work, maps relate and move from place to place, creating emotional ties between people and places. So what is the map, the map shows the relationship we have with the world, and what this world wants. It can also be projected onto a piece of paper. Therefore, building a single world with maps means more than geographical information. Cartography, the act of drawing maps, information about a place or environment, The act of recording is to create some emotional and poetic maps that cartographers cannot or would not have tried to create.

김현철(1993년 안양 출생)은 사진과 여러 기록 매체들을 통해 지도를 제작하는 작업을 해오고있다. 그는 지표면(장소)에 대한 관찰과 탐구의 행위로서 지도 제작술의 가치를 연구하며, 지도학자와 예술가 사이를 오가며 장소에 대한 인간의 기억을 기록한다. 그의 지도 제작은 기록으로서의 세계를 보여주는 것과 동시에 시각적 행위를 통한 어떠한 세계를 탐험하고 상상하게 한다. 김현철은 «아르코 아트토크: 묻고 답하는 온(오프)라인 포스터-미래를 유괴하기»(서울,한국,2020), «환대의 장소' 양지리 레지던시 기획 전시»(철원,한국,2019) 등 그룹전에

참여했으며, 한국문화예술위원회 남북문화예술교류 프로젝트(2020), 양지리 레지던시(2019), SK이노베이션 예술사진 프로젝트(2018)에 참여하였다.

Hyunchul Kim(born 1993 in Anyang) has been working on producing maps through photographs and various recording media. He studies the value of cartography as an act of observation and exploration of the earth surface (place), and records human memories of places between the cartographers and the artists. His mapping shows the world as a record, while simultaneously exploring and imagining any world through visual action. Hyunchul Kim participated in the group exhibition, including "Arco Art Talk: On-line Posters to Ask and Answer Questions" (Seoul, Korea, 2020), "Planned Exhibition of Yangji-ri Residence" (Cheolwon, Korea, 2019), and participated in the Yangji-ri Residence (2020), and SK Innovation (2018).

30. JunhaKim (김준하)

"Fly Walks on an Instant" (2021)

In his film essay 'About Time (1985)', John Berger examines time in the barn. For the peasant, his animals are an unbroken, continued presence. When a cow is slaughtered, it is replaced by another and the new one is often given the same name. The goat is dead, long live the goat. And that's why every shepherd knows that the herd outlasts the herdsman. But what about flies around them? Being attracted to corpses and vulnerable to many predators, flies are the closest ones to death. Flies are always aware of the end and must be in eternal agony worrying about their future. The time of flies flows differently from that of animals in barns as John Berger says mysteriously at the end of his monologue, "Yet fly, fly walks on an Instant."

Junha Kim is a digital media artist based in Seoul, Korea. He had his BAS in Art&Technology at Sogang University. From 2020, he is currently pursuing his MFA in Art&Technology, School of Art, at California Institute of the Arts. With surrealistic 3D Images Integrated with Immersive media, he produces works that raise questions about ordinary Images and experience, seeking to expand our senses. His storytelling with emerging technology consists of video, AR/VR, simulations, data-driven animation, projection mapping. He is skeptical of any concrete ideology and loves to create mysteries and fantasies with experimental digital images. His 3D graphics with media technology, which can distort form, material, context while producing realistic scenes, are great tools for achieving his artistic goals. Junha's digital art practices blur the boundaries between art genres such as sculpture, painting, video, performance, installation, trying to confuse the audience, and challenge their senses. His computer graphic works have been selected by many qualified shows such as Japan Media Arts Festival, SIGGRAPH ASIA, and SICAF. Also, he has exhibited his media Installations at Lotte World Tower, theaters, and many galleries.

31. Kim Miryu (김미류)

"떠도는 중간자" (2020)

"ORBIS" (2020)

<떠도는 중간자> :

연결되지 못하고 방황하는 자화상

투명한 구 위에 반사되는 빛 구 한 쌍이 대칭으로 함께 움직여 더욱 떠돌아다닌다. 별이 우주 공간을 떠도는 것일 수도, 입자가 진공을 부유하는 것일 수도 있다. 세상에서 괴리를 느끼는 개인의 모습을 형상화하기도 한 것이다.

구(球)는 가장 집약적인 형태이면서 동시에 가장 비대한 형태이다. 미니멀리즘의 극대화인 구는 어느 시점에서 보아도 원이라는 단 하나의 평면화로 표현되며 이런 명료한 지점이 구의 미적 가치를 높여준다고 생각한다. 구는 가장 집약적인 형태이기에 우리는 미시세계의 소립자도 거시세계의 행성도 모두 구의 형태로 표현한다. 두 극단의 계(界)에서 드러나는 형태적 공통점은 아이러니하게 느껴 지기도 한다. 이처럼 구는 간단명료하면서도 연상되는 다수의 이미지로 인해, 하나 이상의 대상을 경계가 없이 혹은 동시에 표현할 수 있다.

과학에서는 거시 세계(우주)와 미시 세계(양자)에는 각각 상대성이론과 양자 역학이 있으며 두 이론을 함께 설명할 수 있는 하나의 단일이론을 추구하고 있다. 전시장에서는 예술가와 관객이 양립하거나 소통한다. 빛(광자)은 우리가 관찰할 수 있도록 중간자 역할을 하며 그 과정 자체를 다시 빛이라는 현상이자 결과로 표현할 수 있다. 그러므로 '나'라는 방랑자를 명확(明確)히, '불을 밝혀 진실하게' 알 수 있다면 어떠할까. 마치 어둠 가운데 터지는 플래시가 내가 서있는 그 자리를 선명히 보여주는 것처럼 말이다.

<ORBIS> :

내가 만들었던/만들 갈림길

어느 시간에 관한 물리학 이론이 말한다. '관찰자가 관측하지 않으면, 시간이 흐르지 않는다.'

나와 우주에 구분이 없다면, 내가 우주이기 때문에 내가 없으면 우주가 존재하지 않는다.

우리는 각각의 시간을 가진 하나의 우주다.

과거와 미래라는 환상 대신, '현재에 대한 감각'은 버퍼링에 비교해 볼 수 있다. 이 앞뒤 맥락 없이 던져진 버퍼링 이미지는 오롯이 현재의 내가 다음 행위를 결정할 수 있는 갈림길을 제공한다. 원자의 형태인 '구'형 스크린이 공간에 부유하는 원자의 모습과 같이 공중에 매달려 있다. 이 반구 스크린은 볼록한 면과 오목한 면 모두 영상화면을 투사하여 시간의 중첩을 나타낸다. 오목한 면 앞에서 작업을 감상하는 동안 지금 현재를 고찰하고 시간을 생각할 때, 그것이 결국 우주인 나 자신이 나를 관찰하고 들여다보는 것임을 느꼈으면 한다. 마치 우주선에 탑승해 계기판을 보는 듯한 기묘한 감각 또한 더해진다.

물리학은 철학, 예술과 더불어 우리의 관점에 큰 변화를 줄 수 있다. 인간의 직관과 경험이 다가 아니라는 것을 이처럼 호되게 알려주는 것이 있을까? 양자 역학은 시간이 흐르는 것도 그저 환상이라 하거나, 심지어는 우리가 속한 세계가 측정(관측)이라는 상호작용을 통해서 존재한다며 당연히 여겨져 온 우리의 인식론을 되돌아보게 한다.

그렇다면 이를 통해 이상과 현실의 간극이 해소될 수 있을까? 궁극적으로 세상에 속하지 못하고 방황하는 나 또한 어디를 딛고 서야 하는지 알 수 있지 않을까? 이러한 질문에서 출발한 작업들은 물리학에서 발견할 수 있는 우리의 모습을 빛을 매개로 하여 예술적 체험을 유도하고자 한다.

32. Reo Jin Kim (김려진)

“River” (2020)

“My Diaries 1” (2018)

“My Diaries 2” (2018-19)

“#10322 I and II” (2021)

“27.1” (2020)

(김려진 작가의 일기 중에서... ..)

어떠한 부분도 명확하게 정의 내릴 수 없는 것을 알면서도:

이 당시 나는 내 일상에 전혀 생각해 본 적 없는 새로운 모든 환경을 받아들이기 위해 긴장감을 내려놓지 못 했던 날이 많았던 것을 기억한다. 기대가 높았던 만큼 겁이 많아져 두려웠지만 그 감정을 있는 그대로 솔직하게 표현하려 했다. 혼란이라는 감정이 동반되어 작업을 진행했지만 이때 했던 작업은 솔직함이 모든 부분을 차지했다. 집요할 정도로 표현에 고민했고 그만큼 나를 절박하게 했던 일상을 담아내려고 했다.

Favourite Things: 내가 진짜 좋아하는게 무엇일까:

나는 좋아하는 것과 싫어하는 것이 분명해서. 그 대상을 명확하게 구별 할 줄 안다 생각해왔다. 하지만 막상 그 대상을 정리하려 하니 정확히 짚어내지 못하고 있었음을 깨달았다. 막연한 감정과 구체적인 대상의 연결은 시간이 필요한 작업이었다. 그러나 멀리 갈 필요 없이 내가 습관처럼 하고 있는 행동과 주위에 제일 가깝게 있는 것들을 다시 살펴보기 시작했다. 그결과, 여러 사람들 모두 각자가 추구하는 삶, 취향이 있듯이 주변이내삶이자 취향이고 그것이 모든 것을 다 말해주고 있었다는 생각이 들었다. 내 공간, 옷, 선호하는 분위기, 내가 보는 시선 등이 출발점 이라면 어렵게 생각 할 필요가 없었고 나는 곧바로 이러한 주변과 그 자체를 그림에 옮길 수 있었다.

정리 그리고 여유롭고도 의미 있는 시도:

아무것도 하지 못해서 혹은 제한이 많아 별일 없는 나의 일상이 지루하고 답답할 때가 있다. 하지만 나에겐 그 와중에도 멈추지 않고 흘러가는 일상이 어느 때보다 중요하다. 가족들과 함께하는 저녁식사, 좋아하는 친구들과의 술자리 그리고 스스로 책임을 다하는 작업들을 더 소중하게 생각해 볼 수 있는 지금이. 특히, 작업 안에 내가 보이고 싶은 것들에 더욱 집중해도 되겠다는 확신이 들었을 때부터 일상을 마음 안에 더 깊이 간직했다. 그래서 내가 일상 속 좋아하는 것들을 이용해 여러가지 표현 방식으로 시도 할 수 있는 용기도 생겼다, 보여주고 싶은 것들이 누군가에게 더 의미있는 모습으로 다가갈 수 있다는 것을 상상하며.

(In Reo Jin Kim's Diary...)

Knowing none of them can be clearly defined:

I remember many days when I couldn't let go of the tension of embracing all the new environments I had never imagined in my daily life. I was scared of responding to high expectation of my self but tried to be as frank as possible to confront emotions. Confusion always came along with all the work I did, but it was the

honesty that could construct and withhold my paintings. I obsessively tried to find a way of expression and that led me to portray the desperate daily life.

Favourite Things: What is it really that I like the most:

I have very clear likes and dislikes. I always thought I was able to pick up things I prefer. However, that was not true. I realised that I couldn't point it out accurately. The truth is, I needed more time to precisely figure out what emotions are created through things around me. I didn't have to go far and started to look again at what I've been doing and what was closest to myself. Later on, I felt that people around me are my life and my taste, which told me everything about myself. If my space, clothes, atmosphere, and gaze were the starting points, I didn't have to think hard about it, and I was able to immediately transfer the surroundings and myself into paintings.

Clean up, and meaningful experiments:

There are times when I feel bored and suffocated because I can't do anything, or because I have too many restrictions on me. However, my daily life that continues to flow smoothly is more important than ever. Now, it seems more important to have dinner with family, having drinks with friends, and fulfill my responsibilities. In particular, I've started to value my daily life more since I made a certain decision to focus more on what I wanted to show. Now, I have the courage to utilise and express what I cherish in my daily life in diverse ways, hoping those could also be meaningful and valuable to someone.

김려진 작가의 작업은 일상에서 보는 시선으로부터 모든 것이 시작된다. 지극히 주관적으로 바라보는 관점이지만, 작가에게 기억하고 기록하고 싶은 모든 순간이 된다. 실제로, 김려진 작가는 그 모든 순간들을 촬영 한 후 인화하여 수집한다. 그리고 모음집을 통해 그 순간의 기억과 느낌을 찾아 여러 작업에 입히는 것이다. 일상의 시선들로 채워진 작가의 작업들은 공유하고 싶은 순간들을 재해석 하여 본인만이 나타낼 수 있는 표현들로 옮겨진다.

Artist Reo Jin Kim's work starts from a daily perspective. Rather subjective point of view, but it becomes every moment that she wants to remember and record. In fact, Artist Reo Jin takes photographs of all the moments and collects them. Then, through the collection, she finds memories and feelings of the moment and adds them to various works. The artist's work, filled with daily reflection and gaze, reinterprets those moments she wants to share and is transferred to her own way of expression.

33. Kim Yeryoung (김예령)

“해넘이” (2020)

그림에서는 불분명한 형태로 보이지만 분명한 대상을 표현하고 있다. 하지만 그림의 대상에 대해 규정짓지 않으려고 한다. 나에게서 '산'이라면 너에게는 '섬'일 수도 있다. 때때로 그림 속 '길'이 '숲'으로 보이기도 했으니 말이다. 상상하고 계획한 대로 찍히지 않는 판화의 상반된 결과물과 더불어 섬세한 우연성이 좋아 작업에 몰두하게

되었다. 그러나 이 우연의 효과 또한 내 작업의 과정이 만든 나만의 필연일지도 모르겠다. 삶의 무수한 우연들이 필연을 만들어내는 것처럼.

Each printing represents a certain object, although it looks like an uncertain form in the printing. However, I do not want to define what is the object in the printing. It may be a "mountain" for me, while it is an "island" for you. Sometimes, a "road" in the printing looked like a "forest". I was immersed in this printing work because I like the delicate coincidence as well as the conflicting outcome of engraving that it has not printed as I imagined and planned. But the effect of this coincidence may be my own inevitability created by working process. Just like uncountable coincidences of life have made inevitabilities.

yeahyoung은 현재 서울을 기반으로 판화작업을 이어나가고 있는 작가이다. 동시대 미술 흐름의 주류인 현대미술에도 관심이 많지만, 그와는 반대의 길에 매료되어 판화의 길을 걷고 있다. 미술대학에서는 동양화를 전공하였으며, 현재는 판화의 회화적 표현과 한국적 미술의 경계점 어딘가에서 현대 감각을 기반한 작업적 정체성을 나타내고자 탐구하고 있다.

Yeahyoung is a printmaker based in Seoul, South Korea. Reflecting a wide rage of mainstream contemporary art, she is also fascinated by its opposite concept that her works continue in printmaking. Yeahyoung studied Oriental painting, and tries to manifest her artistic identity somewhere between Korean art and expression of printmaking.

34. Kesha Lagniappe

"Come Wash With Me" (2020)

Come Wash With Me uses the loss of a local laundromat to illustrate a much larger and harmful issue with capitalism and gentrification. The concept is what happened to me and what happens to a lot of people that are displaced due to neighborhood gentrification. Sometimes, like with me, it was indirect in that they strip you of your community and resources---particularly the laundromat. This is apparent in many cities across the US in that closure of laundromats equates to gentrification. Most people like me at the time, did not have washer or dryer access in our homes nor could afford one. The laundromat was our only way to clean clothes. To take that away for gourmet restaurants and coffee shops takes away a necessity that indirectly displaces many--forcing us to move out to other places where we can access basic resources. For almost a year after they shut down my laundromat, I was forced into the ritual of laundering by hand in circular buckets or in my bathtub and line dry. This ritual/routine was quite exhausting and reveals the implications of gentrification and capitalism. Therefore, the performance is meant to be long and repetitive to capture the both enduring and exhausting nature of survival under these circumstances. Furthermore, strict, new neighborhood regulations were put in place that fined people for utilizing clotheslines because they are "displeasing to the eye." These capitalistic "developers" essentially took away access this necessary resource then punished people for reverting to more archaic means to get the resource. This is all very classist and usually intersects with being racist

especially in my neighborhood where I was typically the only white person using the laundromat amongst many Black people. It's a privilege to have a washer and dryer.

Kesha Lagniappe [they/them] was born in Helena, Arkansas in the heart of the Mississippi River Delta. Due to being raised in this conservative region also known as the 'Bible Belt,' their work focuses on queer, gendered and classed subjectivity, memory and relationships through and with unseen sensibilities such as soundscapes, performance work and alternative materialities such as fiber and found objects. Recently, their work has utilized performance and their own body to convey and conceptualize the ephemeral, temporality, vulnerability, community and longing. They have a BFA from the University of Arkansas in Little Rock and an MA from the American University in Cairo in Gender and Women's Studies. Lagniappe currently resides in Cairo.

35. Ahree Lee (이아리)

"Permutation" (2015)

This generative video explores the paradox of similarity and difference. A computer algorithm dynamically remixes still portrait photos into an ever-changing, fragmentary video portrait. The algorithm takes 5-6 photos at random and simultaneously displays a vertical section of each that moves across the screen to generate an image that is constantly evolving and never the same. The slices of individual photos that make up each composite function like the snippets of genetic code that are spliced together from two parents and generations of ancestors to create the DNA of each individual person. They can also be seen as a metaphor for the thousands of snippets of DNA that each person likely has in common with people around the world. Like the permutations of DNA that result in infinite variations in human beings, the permutations generated by the algorithm are infinite.

Music by Nathan Melsted.

Ahree Lee (born Seoul, South Korea) is a multi-disciplinary artist working in video, new media, and textiles. Lee received her B.A. from Yale University in English literature and a M.F.A. in graphic design from Yale School of Art, where she studied under Sheila de Bretteville. Her many commissions include the Asian Art Museum in San Francisco, the 01SJ Biennial, the Orange County Center for Contemporary Art, the 2006 International Short Film Festival in Leuven, Belgium; the International Festival of Video Art of Casablanca and the Sundance Channel. Her Webby-nominated video *Me* was shown by Steve Jobs as a demo for YouTube on Apple TV, and is in the permanent collection of the Museum of the Moving Image, New York. *Me* currently has over 9 million views. Lee's awards include a 2020 artist residency at Santa Fe Art Institute; a Rema Hort Mann Emerging Artist Award nomination; an Artist Fellowship Grant in film and video from the state of Connecticut; and an artistic career development grant from Asian American Renaissance funded by the Jerome Foundation. Lee lives and works in Los Angeles with her daughter and husband, Nathan Melsted, an electronic musician, who composes musical scores for much of Lee's work.

36. 이하진 (LEE HA JIN)

“고요한 소용돌이” (2019-2020)

어른이 되면서 삶의 날씨에 대해서 생각하는 시간이 많아졌다. 스스로 결정하고 책임져야 하는 일상의 풍경과 타인의 풍경을 들여다보는 마음이 늘어가고 그 풍경이 나이테처럼 한줄한줄 생겨나는데, 그 감정의 나이테는 저마다의 색과 두께를 가지고 있다. 보이지 않지만 존재하는 수많은 감정의 줄을 '나이의 풍경'이라 명명하며 일상에서 경험하는 감정을 글로 쓰고 이미지화하는 작업을 한다. 그 경험의 감정들은 현재를 사는 나의 풍경을 빛나게 한다. 내가 바라는 삶의 풍경을 만들고 지키려는 노력이나 나에게 보내는 누군가의 따뜻한 마음들이 빛을 얻게 한다. 객관적인 성공의 모습이 아니어도 섬세한 마음으로 일상의 행간을 읽어내려가는 흔적들은 오늘을 충분히 반짝이게 한다.

여러 풍경에서 주어진 일을 완벽하게 해내려는 마음은 점점 더 빠른 소용돌이를 만드는 것 같았다. 마음의 무게는 저울도 가늠할 수 없을 만큼 무거워지고 우리가 만드는 마침표들은 점점 많아졌다. 두려움과 욕심, 나약함 등의 점령할 수 없는 감정들과 걸어가는 길 위에서 완벽한 마침표를 만들어야 한다는 부담감이 빠져나갈 틈 없는 소용돌이를 만들기도 한다. 우리가 만드는 마침표들은 더 단단하고 보풀 없이 깔끔한 형태가 되어갔다. 의미와 크기가 다른 다양한 마침표들의 둥근 모습이 완벽한 듯 보이지만 그 안은 갈등과 선택, 관계들 사이에서 소용돌이친다. 오랜 시간 출구 없는 마침표의 소용돌이에서 잠시 멈추고 싶어지는 순간이 찾아올 때, 우린 애써 고요한 소용돌이로 들어가야 한다.

깔끔하게 정돈된 마침표에서 천천히 뿌리를 꺼낸다. 수많은 마침표 사이에 웅크린 심표가 숨 고르기를 하는데, 어느새 소용돌이는 고요해진다. 고요한 소용돌이 속으로 들어가 흔들리는 풍경을 잠시 멈춘다. 현대를 살아가는 우리에게 멈춘다는 의미는 잠시 느려진다는 것일테다. 삶의 풍경을 지나며 소용돌이는 속도의 차이가 있을 뿐 멈추지 않을 순환이다. 느낌 속의 고요한 소용돌이를 마주하며 스스로 마음의 위로를 찾는다면 제 속도를 찾아 더 멀리 굴러갈 수 있을 것이다. 우린 때때로 조용한 소용돌이로 들어가는 문을 열어야 한다.

37. Philip Liu (류필립)

“Many-Worlds Reverb (Installation ver.)” (2020)

작가는 문래동 공장지대에 쌓여 있는 파이프들의 반복되는 시각적 구조에 흥미를 느끼고 이것이 깊이(depth) 방향으로도 반복되면 복잡한 구조로 이루어진 다세계처럼 보이지 않을까 하는 생각에 이르렀다. 그 맥락으로 원 시각적 요소에 더해 그것을 준 3d(pseudo 3d)화 하여 가상의 z축으로도 반복되는 구조를 만들고, 그것의 반복 정도를 그대로 사운드의 리버브(울림) 정도에 맵핑하였다. 비디오 속의 시각적 다세계가 복잡해질수록 사운드의 울림도 깊어지고 반복 횟수도 많아진다. 또한 사운드의 음량(amplitude)의 정도는 시각적 요소를 좌우로 흔들어 입체감이 더욱 느껴지게 만들었다. 이를 통해 관람객들은 끊임없이 반복되는 다세계를 보고 듣는 것 같은 경험을 하게 된다.

류필립은 서울과 베를린을 기반으로 하는 사운드 그리고 비주얼 아티스트다. 그는 사운드와 미디어 아트 영역 속에서 컴퓨터 음악, 제너러티브 아트, 디지털 컬처, 음향심리학, 시그널 프로세싱 등의 넓은 범위의 개념들을 활용하여 작업한다.

Philip Liu (KR/US) is a sound and visual artist based in Seoul and Berlin. He has been dealing with a wide range of subjects in sound and media art; such as computer music, generative art, digital culture, psycho-acoustics, and signal processing.

38. Jordan Merlino

“Water” (2019)

“Inspiration” (2021)

Water is life. Yes, breath is life too, but water maintains life and survival. Water connects us to different species of life. Our bodies are made of water, and the same for some animals. The plants maintain their life with water. If living beings do not intake water, we can become dehydrated and quite weak. Water is a very cleansing element. We take a bath, we jump in a lake, or we hurl ourselves into ocean waves. Usually, when we make physical contact with water we feel better. The color scheme was inspired by the cleansing and calming attributes of water. The combination of shapes represent the wholeness we all share with all life because of how we and other species of life are composed of water.

For the year of 2021, I have been creating a paper-piece mostly every day. This is a challenge I have created for myself to grow as an artist, and to expand within my chosen medium. This piece represents the energy of inspiration. For me, I feel very whole and complete when I am inspired to create something. My heart races. This creative energy flows through me and pushes me to keep going. This is something I have learned through this daily art-making journey, and I am grateful to be well and able enough to keep creating.

Jordan Merlino is a Nonbinary Paper Artist who graduated from the Maryland Institute College of Art in 2015. Jordan discovered their passion for paper-cut in the summer of 2017 when they created a series dedicated to crystals. Jordan has expanded the subject matter to animals, plants and sacred geometry. Jordan is also dedicated to creating designs to advocate for suicide prevention. Jordan’s work has been showcased at Mindful You Yoga Studio, MICA Portfolios, Foundry Art Centre, and Gurl Museum Day. They live in Santa Fe, New Mexico.

39. Younes Mohammad

“Brahim” (2021)

“Ebrahim” (2021)

“Hawar” (2021)

“Hazhar” (2021)

“salman” (2021)

This work is a part of a long-term project documenting the sacrifices of Kurdish Peshmerga in the fight to put down ISIS. The project has taken me to the provinces of Iraqi Kurdistan. Speaking with several hundred Peshmerga, taking intimate portraits of the wounded fighters, their families, and documenting both the stories in the battle and their ongoing struggles to navigate post-conflict life. Through the work, I found stories of immense suffering. Fighters who took up arms, not because they were required to do so, but because it was right and it was what had to be done. These men, often fighting side by side with brothers, uncles, cousins, fathers, and sons, knew that the freedom and survival of their people were at stake. As they retold stories of watching family and friends killed in front of them and of battles they did not expect to survive, they simultaneously shed tears for the losses and for the pride they had in what their comrades and they had done. All most all of the men showed severe physical injury. Arms, legs, and eyes lost. Bodies so riddled with bullet and shrapnel wounds that simple movement created wincing pain. These men also showed the signs of the heavy burdens of the mental traumas, of PTSD, and of memories that would not leave them. Despite all they suffered, they often said they would go back to the fight again if ever called. They would do this for their children, their families, their people, and for the wider world. Tragically, their suffering does not end having returned home. The men face new challenges, such as getting prosthetic limbs, ongoing care, providing for their families despite their debilitating injuries, and more. They wonder, if they would give everything to help protect the world, will the world help them or forget them now that have put down their guns. I have hope that, through this work exploring conflict and post-conflict humanitarian issues, the World may better understand what these men and their families have given for the Kurdish people, the region, and, in fact, the world.

Younes Mohammad is Born in 1968 in Dohuk, Iraq. He's a Kurdish freelance photographer mostly active on assignments for newspapers, magazines, etc. He spent his life in Iran as a refugee from 1974 - 1998 and graduated with an MBA University of Tehran. Photography was his passion but he had no chance to follow it while the war situation was still continuing Under Saddam's time. In 2011 he quits his job and starts his journey as a photographer. His work has been exhibited internationally and published widely in publications. He has received numerous awards. He is now based in Erbil, Iraq.

40. Earl Park (박얼)

“후광 증강기계 (Halo Augmenting Machine)” (2021)

후광(Halo)은 관습적으로 신성, 또는 권위의 메타포로 널리 사용되어 왔다. 역사적으로 힘있고 신성시 되는 사람들을 수식하기 위해 쓰여졌을 때, 후광은 흥미롭게도 그들의 개인성을 소실시키고 그들을 단순한 권위의 메타포로 만든다. 실제로 그들을 돋보이게 만들어 줄 것이라 예상했던 후광의 빛은 아이러니하게도 현실에서는 그 실체를 없애고 그들을 텅 빈 암흑 속으로 소실시킨다. 일렉트릭 후광 프로젝트는 이와 같이 후광의 본질을 시각화하고, 후광이 갖는 기존의 개념이 아닌 '관념의 물질화를 통한 탈신비화'를 시도하려는 작업이다.

'후광 증강기계(Halo Augmenting Machine)'는 일렉트릭 후광이 장착된 기계갑옷으로, '개념화된 빛'이라고 할 수 있는 후광을 물질화함으로써 현실이 증강된다. 이는 기술로 무장하고 호모데우스를 꿈꾸는 호모사피엔스의 이미지라고도 할 수 있을 것이다.

Halo has conventionally been widely used as a metaphor for divinity or authority. Interestingly, the halo of powerful and sacred men in history deprives them of their personalities and transforms them mere metaphors of authority. The light of the halo, which was supposed to make you stand out, ironically removes your details and creates hollow black out of you in reality. The Electric Halo Project is a work to visualize this antinomic essence of the halo behind its existing concept, and attempt to demystify it through the materialization of an idea.

The 'Halo Augmenting Machine' is a wearable mechanical armor equipped with a halo generator, which is used to augment the reality by materializing the halo, conceptualized light. It is an image of Homo sapiens who is armed with technology and dreams of Homo deus.

박얼은 홍익대학교에서 디지털 미디어 디자인을 전공하고 인터랙션 디자인으로 석사학위를 받았다. 새로운 매체를 위한 디자인을 해오다가 근본적으로 뉴미디어를 구성하는 재료와 기술에 흥미를 가지게 되었다. 기계에 대해 느끼는 개인적 친밀감을 바탕으로 인간과 기계간의 다양한 관계를 탐구하고 있으며, '기계적', 그리고 '인간적'이라는 단어가 가지고 있는 관습적 한계에 의문을 제기하고, 그 경계를 확장하며 이율배반적으로 보이는 개념과의 연결을 시도한다. 그의 작품에서 기계는 다른 미디어를 창출하는 도구로서가 아니라 그 자체가 주체로서 자리한다. '미디어아티스트그룹: 전파상'의 멤버로 활동하며 다수의 대형 미디어아트 작업에 참여했으며, 대전비엔날레, 국립아시아문화전당 개관전, 크리에이터프로젝트:서울, 다빈치크리에이티브 등의 전시에 참여했다.

Earl Park holds a BFA in Digital Media Design and an MFA in Interaction Design from Hongik University, Seoul. While he was making designs for novel forms of media, the artist developed his interest in the basic materials and technology that form new media. Based on his personal familiarity with machinery, he explores diverse relationships between the human and the machine, questioning conventional limitations of words such as "machine-like" and "human-like," thus expanding their boundaries while connecting them with seemingly antinomic definitions. He participated in exhibitions including Daejeon Biennale, ACT Festival, Creators Project: Seoul and Da vinci Creative. Also he designed and installed large-scale media art works as a member of 'Media artist Group: Jonpasang'.

41. 박진영

"Boundaries of Time" (2015)

"As before,I didn't do anything" (2020)

Boundaries of Time video dance choreography and workshop conducted. with Old lady and elementary school students-community

dance. Think about time. An age target who thinks about time in the future differently Young children yearn for adults. But older adults prepare for death, I have included the process. I saw how they look at what they see and what they look at in the bounding space that connects them. This may be called documentary dance work. They are ideal for dancing. Dancing to put something down (old adults) Dance with passion (little ones) What they show is like showing the flow of time.

As before, I didn't do anything

Last year, I experienced a death, a disease and a low point in a relationship, all around the same time. When these unbearable pains happened, I simply swallow them, unprepared, or at least I thought I did. But those memories translated into feelings and broke me into little fragments. The life as I knew it – relationships, memories, facial expressions and expressions – all fell apart. To be honest, I haven't done anything about it until now. I have never tried to discuss or express it. I am still trapped in that time. Now, I intend to pull myself out of the past. I want to face myself still stuck in that time. Park presents archives of unexpected past occurrences that happened around the same time, in separate yet similar tracks with some overlaps. Part 1. Shape of the room Part 2. Form of archives Part 3. Records of recovery

박진영은 안무가이자 댄서이다. 그녀는 극장, 갤러리에서 작업을 개발하고 지역 사회와 함께 작업하고 있다. 한국 문화 예술 위원회와 서울 댄스센터와 공동으로 서울에서 메이크업 (2014)과 토탈 (2017) 두 가지 주요 행사를 기획했다. 어린이 프로그램으로는 “퍼포먼스메뉴얼” 서울문화재단 예술로 놀이터 선정되어 작업하였다. 그녀의 댄스 영화 “Vestiges Of Disappear”는 MAJITARI 국제 무용 영화제에서 베스트 영상으로 선정되었습니다. 그녀의 최신 작업인 “그렇게, 아무것도 하지 않았다”(2020)가 광주 아시아 문화 센터에서 발표된 후 2021년 실험영화로 재작업을 통해 제 18회청주국제단편영화제에 경쟁부분에 선정되어 초청되었다.

42. Stephen Parks

“Chrome Cloud (Excerpt) #V-00” (2021)

“Chrome Cloud #V-002” (2021)

“Chrome Cloud #V-005” (2021)

Chrome Cloud is a book and series of prints that accompanies Perhhaps technobyproduct (P) which is a visual library of ideas that span design-making, collaborative projects, research and discussion. Parks' series, both (P) and Chrome Cloud, stem from explorations into the rise of mega-fulfillment methods, social and consumer intimacy, and earth systems. The use of a Risograph is intended to explore fast-paced production and edition-making in a consumer sense. Parks' is interested in the ephemeral qualities of the machine aesthetic the Risograph is known for. The collage work is derived from weather mapping software, parcel tracking systems, image databases, and research catalogs all of which are cyclical in nature.

Stephen Parks is a Designer, Artist and Educator living in the Blue Ridge Mountains in North Carolina, US. Parks' is an Assistant Professor of Graphic Design at Appalachian State University. He works in and between various mediums of design and research. His continued research Perhapstechnobyproduct explores intertwined techno relationships. Since 2018, Parks' has worked to understand the rise of mega-fulfillment centers, the gig economy, social and consumer intimacy with digital objects and how these subjects are tied to whole earth systems. Parks' has exhibited at various venues such as Claire T. Carney Library at the (University of Massachusetts Dartmouth) Multiple Formats in conjunction with Typojanchi (Seoul, South Korea), Lamar Dodd School of Art (Athens, GA), VCU Anderson Gallery (Richmond, VA), Bruce Gallery (Edinboro, PA). He also runs a quaint design studio where he develops design pieces for various clients and artists.

43. Lorena Ruiz Pellicero

"Untitled" (2020)

'Untitled' is an artwork from the project **'Antes de dormir' (Before sleeping)**

"When our brain is depleted of dopamine and we go to sleep, or when we are in a state of meditation, our prefrontal cortex, always alert during the day, also calms down and thoughts begin to "fall" from the subconscious to a still conscious mind. It is the moment when creativity flows and we imagine more freely, with the sensation of being mere spectators without form in front of images that seem to come from a cathode ray tube. Those projections that appear as flashes, latent for a few moments, that are deformed and transformed by some process of radiating thinking, are full of symbolism.

Although a large part of these symbols has their origin in our private memory, I am interested in the search for those commonplaces of the subconscious, in an innocent call to dialogue with the collective mind. The images that build this project mainly use everyday objects as a reference, but they also integrate natural elements, animal references, and abstract forms, because we create symbols from anything, whether natural or artificial. In a world where everything is symbolizable, the division between the complex and the absurd dissolves in the momentary sense."

Lorena Ruiz Pellicero (1991) is a Spanish visual artist currently based in Barcelona. In her works, she uses daily life objects that allow her to play in a space between reality and fiction, in the world of double meanings and metaphors. She is interested in finding humor and poetry in inanimate elements in order to humanize them. Lorena studied a Master's degree in Contemporary Photography from EFTI International School (Madrid) in 2015 where she found her way of expression through photography. Her works have been exhibited in diverse spaces across Spain and other international cities like Rome, Berlin, and Hanoi.

44. Marta Pérez-Elosua

“ Alzheimer” (2020)

“Anxiety” (2020)

“Depressive” (2020)

“ Bulimia” (2021)

“ Loneliness” (2020)

1- Alzheimer It collapses family environment without treatment to stop it. Thinking spirals out of control, memories fade, and every action is hard to take on.

2- Anxiety Fear and restlessness of an acute state of stress manifested physically as a pounding heartbeat, dizziness and shortness breathing.

3-Depressive Low self-esteem on normally enjoyable activities. Low energy, and pain without a clear cause are common symptoms.

4- Bulimia Eating large amounts of food with a loss of control over the eating, and then purge.

5- Loneliness Increases cortisol body levels, lower self-esteem and grows probability of generating multiple serious mental disorders.

Marta Perez-Elosua is a Spanish vegan Photographer born in 1975. She started her career more than 10 years ago, She Works with photography and has shown in numerous exhibitions. She has resided in different countries such as England, France or Israel. Influenced by fashion and immaterial qualities of light Perez Elosua earliest work focused on the dialectic between constructing light and photo with it, building on the personal experience, the space, color, and perception. Since her earliest pieces, her exploration has expanded through various series, including fashion, people and narrative. Also Perez Elosua Works as a photojournalist have been published in different magazines and media.

45. Katarzyna Podgórska-Glonti

“It’s windy. O” (2021)

The clothing covering the body, regardless of status, membership in a society, accompanies us every day. It contains records of our physiological body but also is an indispensable witness of our functioning in the world. Lack of clarity, the search for a particular spot in space where the focus is cleared is the idea of videoart It’s windy. Individual elements in nature being soft levitate here, somehow carry out an illusory game with the audience. Arranged in the shape of a circle, figure without beginning or end. Again and again, approach and move away to each other, the idea of memory. It’s windy refers to repeatability, cycles, events.

Visual artist. Katarzyna Podgórska – Glonti’s work focuses on spatial activities, site-specific, installations, performance, photography, and art workshops. The art projects undertaken by Podgórska-Glonti concern

human and reflections resulting from experiencing reality. Author of many individual exhibitions; has participated in numerous group exhibitions, art workshops and projects in Poland and abroad. Works as professor at the University of the Arts in Poznań.

46. Tina Šulc Resnik

“Messy Flow” (2016)

There is no beginning, there is no end. What we are left with, is flow.

Tina Šulc Resnik (TinyarVisuals) is a freelance video artist who graduated from visual communications at the Faculty of Design in Ljubljana. She works as a videographer, graphic designer, animator, web creator and VJ. In her artistic endeavours, she focuses on nature imagery in a variety of forms of expression. Tina has worked on many different projects, mostly for theatres and festivals. Her artwork is exhibited internationally in galleries, museums, video festivals and as public art.

47. Ness Rubey

“ Button” (2019)

“ Button” (2019)

“Don’t eat me” (2021)

“We are not alone” (2019)

Titel: Button

Description: More attention for buttons. They hold everything together.

Titel: Button

Description: More attention for buttons. They hold everything together.

Titel: Don’t eat me

Description: I treat everyone the way I want to be treated and I definitely don’t want to be eaten.

Titel: We are not alone

Description: -

Rubey sees it as her responsibility to point out uncomfortable things, to openly show her feelings, thoughts and values in order to reach others. Sometimes the messages are clear, ironic or more abstract. Every photography is so different. It is an interplay of values and colours and graphic influences, the vision is created in her head and translated into reality with the help of photography.

48. Anatoly Rudakov

"Sunset behind the trees" (2016)

In my work I use ICM(Intentional Camera Movement) technique.This involves slow shutter speed and handheld camera. I never use a tripod so there is always a certain amount of blur in my work. In addition, in this case, a lens with a very long focal length(1200mm) was used, and as a result the viewer sees a very large solar disk. And this circle is the Sun!! hope the visitors of the exhibition of CICA museum will like this picture.

German-Russian multimedia artist Anatoly Rudakov, based in Berlin, was previously known as a highly successful cameraman of documentaries.

After he graduated as a cameraman from the famous Moscow Film School VGIK, he worked for leading TV networks as CBS, ZDF, ARTE, BBC worldwide. In 2008, Anatoly Rudakov moved to Germany and started following his life-long passion for fine art photography and video art, using his decades-long visual experience, with a focus on nature, people and urban spaces.

His work has been exhibited at various venues in USA, UK, Germany, France, Luxembourg, Hungary. He attended numerous art fairs across Europe (START London, Zurich International Art, Fotofever Paris, Kölner Liste Cologne).

Anatoly received multiple awards: SONY World Photography Awards, EPSON PANO Awards, Grand Prix de la Photographie St. Tropez, International Color Awards and Int. Photography Awards IPA Los Angeles, International Fine Art Photography Awards etc.

Anatoly Rudakov's artworks are represented in private collections in Europe and USA.

Alexander Schwarz, Director, PhD:

"Anatoly's images seem to carry on moving before the viewer's very eyes, eluding all fixation. The city lives, it begins to vibrate and creates patterns by concealing unnecessary detail from the viewer and concentrating instead on larger shapes, coloured surfaces and dynamics."

Barbara Rollmann-Borretty, Art historian, PhD:

Many of Rudakov's photos appear as if from another world, enchanted, the ideal images for fairy tales, dreams or nightmares. Still others look like they were taken directly from the easel of a painter, an abstract colorist who works in a skillful glazing technique and shows the colors in their brilliance and depth.

49. Nina E. Schönefeld

" P. A. R. A. D. I. S. E." (2021)

The video work P. A. R. A. D. I. S. E. deals with the difference between the experience of virtual reality in artificial space and the experience of physically tangible reality in nature. Even though reality often seems surreal today and virtual reality is becoming more and more real, there is still a difference. It is a question of truth. The story of the video revolves around the fate of movie heroine Tiger and her colleague Condor. They are both investigative journalists who try to find out how popular tech companies manipulate human psychology. P. A. R. A. D. I. S. E. is a new VR program to experience ultimate feelings. People test their limits. The program is not entirely uncontroversial. It causes insomnia and sometimes sudden death. Will Tiger and Condor find a way out of their own lizard brain instinct?

Nina E. Schönefeld works as an interdisciplinary video artist. She was born in Berlin. She is half Polish and half German. She studied at the University of Arts in Berlin (UDK) and at the Royal College of Art in London. Since several years she has given lectures in Fine Art at private Art Colleges and she is one of the founders of "Last Night In Berlin" a cultural platform about art openings in Berlin. She holds a Master of Arts and a PhD in Art Theory (Dr. Phil.). Schönefeld lives and works in Berlin (& sometimes in Ibiza, Spain). Schönefeld's work was shown @Palazzo Ca' Zanardi in Venice, Italy, @Goethe Institute in Beijing, China, @Manhattan Bridge Light Year & @Made in NY Media Center (IFP) in New York, U.S., @Berlinische Galerie Museum in Berlin, Germany, @FED.Square in Melbourne, Australia, @Aram Art Museum in Goyang, Korea, @Haverkamp Gallery in Berlin, Germany, @Galerie La Pierre Large in Strasbourg, France, @DIE DIGITALE in Düsseldorf, Germany, @Heidelberger Kunstverein in Heidelberg, Germany, @Kunsthalle Bratislava Museum in Bratislava, Slovakia & @Roppongi Art Night in Tokyo, Japan (exhibition selection), @NeMaf Cinema and Media Festival (in Seoul).

50. Maya Smira

"Move" (2020)

The video projection Move shows a revolving mandala, consisting of a rotation of ancient Indian dance movements and gestures, which I perform in front of the camera. The mandala in Sanskrit is a sacred circle, movement, the wheel of life, a reflection of the universe that rotates and returns to itself. The circle and its center represents the deity and the universe, the one and the many, the physical and the spiritual. The constant movement around the center is the essence of our existence, so creating a mandala is part of the spiritual center search ceremony in the Indian culture. The mandala represents order, organization, and wholeness, and creates a connection with the divine subconscious, a connection that brings peace and tranquility.

The circular, rotational, cyclic motion represents the world, and the basic state of our existence. There is nothing that does not rotate, from the smallest particles of atoms that make up the material world, through the blood cycles, to the stars that make up the universe. Our existence is made possible by this constant rotational motion, which is natural and unconscious. At the moment of dance, the body rotates and consciously connects to the unconscious rotational motion of the world. This rotational movement allows the body to connect to the sublime consciousness, and to the one and eternal whole.

Born and raised in Israel (1983), **Maya Smira** is a multidisciplinary artist who use time based media, photography, installation & performance. Her creative process is deeply involved in larger global and social issues and events, and is affected by her constant travels around the world. In 2012 she obtained a BA in Arts and Humanities, and a BFA in photography in Tel-Aviv. In 2014 she received an MFA from the San Francisco Art Institute at the New Genres department, with honors & awards. In 2014 she was a finalist of the LG Art Of The Pixel Award, and in 2016 she received the Outset Award for best video artist at Fresh Paint Art Fair Tel-Aviv. Maya presented 4 solo exhibitions in Israel, and one in Shanghai, following her residency at the Swatch Art Peace Hotel. Her work has been shown in museums, galleries & festivals around the world.

51. Elisabeth Smolarz

"#nostalgia or Obsolete Futures" (2017)

"#nostalgia or Obsolete Futures" (2017)

"#nostalgia or Obsolete Futures (1965)" is a two channel slide projector installation playfully celebrating an opto-mechanical device. With each slide an empty Eastman Kodak carousel is being filled on the left, and on the right a full carousel is being emptied echoing the nature of time, endings and beginnings, pasts and futures.

The installation is a good-bye to a romanticized object, with nostalgia of family events, haphazard presentations, and bygone art shows — the endless loading and unloading of the tray.

The carousel images' backgrounds have been digitally altered to slowly shift through the cyclical geometry of primary and secondary colors, from cyan, blue, magenta, red, to yellow and green, hinting at the already gone future transformation into a digital era. The two projecting slide projectors are prominently placed, allowing it's continuous forward-clicking sound to fill the space.

Elisabeth Smolarz was born in Poland and emigrated to Germany as a teenager. Raised between two cultures affected by communist and democratic systems, and then having moved yet again to the liberal democracy of the US, she creates photography, video, and social interactions investigating how consciousness, perception, identity, and value are formed by one's cultural milieu.

Smolarz has exhibited her work nationally and internationally for two decades. Her most recent solo exhibition, *The Encyclopedia of Things* was presented at the Visual Arts Center of New Jersey from February 2020 through January 2021, resulting from a multi-year project created with the Town of Guttenberg, NJ, supported by an NEA grant, and featured on PBS on 03/14/20. Additionally, her work has been presented in venues including: The Bronx Museum of Art, The Elizabeth Foundation for the Arts, EYEBEAM Center for Art + Technology, Lesley Heller Gallery, NARS Foundation, The Sculpture Center, Smack Mellon, The Queens Museum of Art, and Wave Hill, all New York City; Galeria Aleksander Bruno, Warsaw, Poland; Oberwelt e.V Stuttgart, Germany; Baden Württembergischer Kunstverein, Stuttgart, Germany; Photography Triennial Esslingen, Germany; Independent Museum of Contemporary Art, Cyprus; Reykjavik Photography Museum, Iceland; Espai d'art contemporani de Castelló, Spain; the Moscow Biennale, and others.

52. Mattia Sugamiele

“Gates” (2020)

A flux of images is coming into our houses, said P. Valery in 1928. Today, in the era of coronavirus it is profoundly real: we paused our lives staying home and images are the only source of information of the world. Once, we thought the digital world as ancillary to our everyday life, today it seems the only life we have been leaving in the past months. Sugamiele focuses his research, gathering and archiving iconic images/videos, rather choosing those regarding religion; for its role in society and the attack it is leaving now, in this historical period more than any previous war or natural disasters. Along with this research, the artist looks up for representations of the virus from internet medical studies, from which he abstracts adding them to the composition of the initial religion image activating a process of stratification of signs and meanings. The result makes one to figure different gates, holes into the same image that di-orient or re-orient the viewer into other possible digital portals. A new index is encrypted made of an artificial landscape formed by layers of informations, elements and entities their history, their addition and subtraction to the dialogue that is triggered among them, their ambiguous combinations and their juxtaposition that enlightens the collision between the fragility of religion and the crystallized truth of science. The clash between worship and human science echoes the complexity of the time we are now leaving, opening up a space for new questions.

Mattia Sugamiele Erice, 1984. Lives and works in Milan. After a degree in production and audio video at the IED in Milan, he developed a special interest in and decided to enroll at the Brera Academy in Milan, where he earned a degree in Arts Visuals with pictorial practice in 2016. During the academic process, it is included in some group exhibitions, including the First Art Biennale of Trapani curated by Antonio Sammartano (2013), Graphic in Opera at Villa Gori (Lucca, 2013), the collective New Looks at the Magi Museum (Pieve di Cento, BO, 2014), Possible Loves at the Former Studio of Piero Manzoni (Milan, 2014) and Future Painting at Space Rivoli 2 by Roberto Casiraghi (Milan, 2016). Along with the pictorial practice, Sugamiele integrates the musical dimension, creating a project sound painting MM/SS project performed at the Meet Factory (2014), at the Festival of European Photography (Reggio Emilia, 2014) and at Café Central (Brussels, 2015). Starting in 2017, the artist has dedicated himself entirely to the development of his research by participating photo Israel (Tel Aviv, 2017) at Palazzo Oneto at Manifesta 12 (Palermo, 2018), to the Initiatives of Studi Festival, (Milan, 2018 and 2019) and was included in the Kaleidoscope collective (Trapani, 2019), Rea Fair (Milan, 2020) and Hangar Art Center (Brussels, 2021). Nocivelli Prize (Brescia, 2021), a.topos (Venice, 2021), Edicola Radetzky (Milan, 2021) , Art on video curated by Chiara Guidi (Salerno, 2021) and Cica Museum (South Korea 2021). VIR in residence Viafarini (Milan, 2020-21).

53. Germone Sun (선점원)

“점원 (dot,circle)” (2020)

“파란 (blue)” (2020)

<점원 / dot, circle>

이름을 점과 원으로 적었다.

I wrote my name in dots and circles.

<파란 / blue>

반복된 모양.

Repeated shape.

나의 작업은 생명에 대한 관심으로부터 시작한다. 2010년, 한 달도 안 되는 짧은 시간이었지만 식물인간이었던 때가 있었다. 살아있지만 죽어있다고 말해도 이상하지 않은 모습이었다. 의사도 가망이 없다고 말했다. 하지만 깨어났다. 그 때 한 번의 생명을 더 얻은 경험으로 살아있는 것들에 관심이 많아진 것이 아닐까.

좋은 모양이 떠오르면 작업을 시작한다. 좋은 모양에 좋은 색, 좋은 질감, 좋은 크기로. 죽어있는 것보다는 살아있는 것을 만드려고 한다. 돌맹이가 살아있을 수도, 사람이 죽어있을 수도 있다. 그게 무엇인지는 중요하지 않다. 내가 살아있다고 말하면 남들에게도 살아있다고 느껴질 것이라고 생각한다. 주로 원단을 사용하여 작업한다.

My work begins with an interest in life. In 2010, there was a time when I was in a vegetative state(PVS), although it was a short time of less than a month. It was not strange to say that I was alive but dead. The doctor also said there was no hope. But I woke up. I think I became more interested in living things because of the experience of gaining one more life.

When I think of a good shape, I start working. Good shape, good color, good texture, good size. I'm trying to make a living thing rather than a dead one. A stone could be alive or a man could be dead. It doesn't matter what it is. I think if I say I'm alive, others will feel alive. It is mainly done using fabric.

54. Helena Wadsley

"I Don't Want to Smile" (2019)

At the mirror, preparing, rehearsing, making one's image, priming for a fight. Voices collide; they are not heard, not heard, until tolerance disappears and is replaced by anger. Hiding behind otherness, illusions that masquerade as truth. Truth parades itself as an illusion.

I Don't Want to Smile depicts a woman, masked because she is anxious about her appearance, talking to herself in a mirror. In the background, she rehearses her entry into a social scenario by descending the staircase, only to ascend and start over. She occupies a liminal space, always on the threshold. It is a circular route between fighting abjection, or the fears around the body and its projection onto the world, and an assertiveness or acceptance of self-image.

Helena Wadsley is a Vancouver-based artist working with textiles, drawing, painting, performance and video. While her work defies categorization, it generally involves careful studies of the materials and processes by which we develop a sense of belonging—to the land, community and family. She has participated in residencies Morocco, Portugal, Italy, Greece, Iceland, Norway, Spain, and the UK. Her work has been exhibited in five continents. Recently, her work was included in exhibitions in New York City and Chicago. In 2021, places where the public will be able to visit her work include New York, Chicago, Sheffield, UK, Burnaby, BC, Duncan, BC, and on Artsy. She has been the recipient of Canada Council and BC Arts Council grants.

55. Jake Weigel

“The Forgotten Orbits (11000)” (2019)

“For Cassini” (2019)

“The Forgotten Orbits (0)” (2019)

The Forgotten Orbits is an exploration of space as a physical and metaphorical construct. The imagery found on the photographs creates a foundation for relatable memories and abstract places. Likewise, many of the found objects and imagery act as signifiers or directional aids used for navigating space, physically layered between sheets of translucent tape and plexiglass. These layers obscure add dimensions and simultaneously document the process of creating the overall space seen in each piece. My creative studio practice itself is circular and the emphasis of exposing the process with inclusion of bits of personal imagery invokes the sense of ideas, memories and actions rotating throughout spaces seen and unseen.

The images in For Cassini are from NASA's database of nearly 50,000 photographs taken by the Cassini satellite. The images were downloaded, printed on transparency and transferred onto Polaroids. It was created as a memorial to the satellite that was intentionally crashed into the planet at the end of its mission.

Jake Weigel is Associate Professor of Sculpture at California State University, Stanislaus. He is a multidisciplinary artist with a focus in object making and installation methods that combine his research in architecture, ecology and theoretical physics. The experience working for his father's construction business in Wisconsin at has led to an interest in the role of the artist's hand in fine craft traditions. By combining traditional methods with new technology, he continually expands his experimental practices and teaching opportunities through contemporary dialogues.

56. Blake Jamison Williams

“Secret Recipes” (2019)

Blake's most recent piece from her *Handmade/Homemade Series*, titled *Secret Recipes*, explores the power of scent and taste as catalysts for memory. This piece consists of hundreds of hand formed porcelain thumb bones attached with wire to create an apron form. Digital decals of Blake's mother's handwritten secret recipes were fused to the back of the porcelain bones. Certain family recipes link us to the past, layering time,

transcending generations, marking moments of our lives, and creating human experience. They provide glimpses of familiar traces of taste, smell, and texture, which become anchors to identity and personal history.

Blake Jamison Williams is a ceramics artist and Associate Professor in the Department of Art, Art History, and Design at Michigan State University. Blake discovered her love of clay at Cranbrook Kingswood high school in Michigan and her passion for teaching at Pottery Northwest in Seattle, Washington. She earned her BFA from the New York State College of Ceramics at Alfred University and her MFA from Louisiana State University. Blake has exhibited nationally and internationally. Her pieces are in various national private collections, the Michigan State University Spartan Stadium, and the Jingdezhen Ceramics Museum. Blake's work has been in publications including American Craft, Ceramics Monthly, and Hyperallergic. Her current conceptual focus examines the relationships between the tangible and intangible aspects of objects and mortality with the fragility and permanence of porcelain bones. See her work at blakejwilliams.com.

57. Lauren Woods

"Body Tides" (2020)"

Artistic concept and animation: Lauren Woods, choreography by Billy Blanken, dancers: Michelle Mercedes, Billy Blanken, Ellen Mihalick, and Danielle Shupe, music: Body Tides: Suite for Electrified Viola by Jack Ray, performance video shown with permission: Marciel Greene, 10K Productions A mixed-media performance collaboration featuring the dancers of Sheep Meadow Dance Theatre under the direction of Billy Blanken and the artist Lauren Woods, with original music by Jack Ray. The moon controls the tides of the Earth, transmits light in the darkness, cycles through phases of death and regeneration, serving as a metaphor for the soul's journey. Our relationship with nature is something to continually contemplate. We are in a time where accepting practices and beliefs of human dominance over the natural world is no longer sustainable. How can we reconnect to the cycles of the natural world and have a greater sense of community among each other? What began as a kinesthetic approach to painting gradually transformed into an animated exploration of themes of light, matter, sound, energy, genesis, and destruction. A creation myth unfolding in live performance, where the poetic and the ineffable are expressed through dance and altered space.

Lauren Woods is an artist whose practice and creative research explore the concept of mythic time and the environment of the theater. Artworks become a space to examine notions of gender, sentimentality, desire, power, ritual, death, and embodied expression. Personal myth is developed visually across various mediums such as painting, video, and dance performance. In 2006, Lauren received her BA in studio art from Spring Hill College. She then completed an MFA in painting at the New York Academy of Art, Graduate School of Figurative Art in 2010. She is currently an Assistant Professor of Art in the Department of Art & Art History at Auburn University in Auburn, AL.

58. YANG YEEUN (양예은)

“Attention” (2019)

사람들을 모아 차곡하게 분리시키는 규칙들이 있다. 그 중 하나인 젠더는 생물학적 성을 흐리게 만들 정도로 깊게 사람들의 생각을 지배한다. <Attention>(2019)은 생물학적으로 같은 여성이지만 사회적으로 상반된 모습을 지닌 두 여성의 페달을 밟는 반복행위와 소리로 긴장감을 조성한다. 시선이 어디를 향하는지 눈치챘을 때 이미 나는 그것을 원하고 반응하며 무시할 수 없다. 끝이 보이는 대상에게 다가가는 것이 불안하다고 나의 시선을 외면하기보다는 그 마음을 직시할 때 나의 시선은 옳아진다. 이 작품은 나의 시선을 인지하지 않으려는 마음과 직시하려는 노력 간 갈등의 결과물이다. 그 존재들의 모습들을 나는 정해진 시간 안에 충분히 눈 속에 인지하고 표현한다.

2020년 건국대학교를 졸업한 후 갤러리 이마주에서의 스카우트 전을 시작으로 작품 활동을 꾸준히 이어가고 있다. 주된 관심사는 빛과 우리 지어있는 것, 그리고 젠더이다.