

Circle 2023
CICA Museum
August 2 - 20, 2023
2023.08.02 - 20

Featured Artists 참여작가: **Bela Balog, BKDM, Chelsea Malia Brown, Jasan Waldura B.Sangma and Maria Than, Deap Space (Chun Sun, Sun Yanyan, Zijing Xia), Carmella Dolmer, Zophia Ewska, Keight, Jinsoo Kho (고진수), Akane Kimbara, kim jin-seo (김진서), Namju Lee (이남주), Chen Li, Ekaterina Malakhova, Marcel Moonen, Moon Hyeyoung (문혜영), MO Junseok (모준석), David Mrugala, Sol Namgung (남궁솔), Gonserovskaya Olesya, PARK SUKJUN (박석준), Jhani Randhawa, Stepan Ryabchenko, Sheryn (서린), Farah Al Sidiky, Anton Sidko, Kari Souders, Petra Stefankova, Alex Styrsky, Swilk, Ruibing Xu**

The international exhibition "Circle 2023" features 31 artists worldwide. The show includes photography, 2D digital art, video art, interactive art, drawings, paintings, sculptures, installation art and new media art dealing with topics of circles, roundness, circulation, repetition, rituals, wholeness, etc.

국제전 "Circle 2023"에는 31 명의 전 세계 작가들이 참여합니다. 본 국제전은 원, 둥근 형태, 순환, 반복, 의례, 전체 등을 주제로 한 작품을 소개합니다. 사진, 드로잉, 회화, 뉴 미디어 아트, 영상, 조각, 설치 작품, 뉴 미디어 아트 등 다양한 장르의 작품을 전시합니다.

Bela Balog



"Emission - Birth" (2022)

The miracle of birth. The energy of light as it comes to life. Everything has a beginning and it is a miracle. The energy that surrounds us is the creator of life.

Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. His artworks have been shown in galleries and art magazines in many countries (USA, UK, Switzerland, Hong Kong, Singapore, Italy, Belgium, Greece, Germany, Bulgaria, Austria, Spain, Netherlands, Hungary, etc.)

BKDM



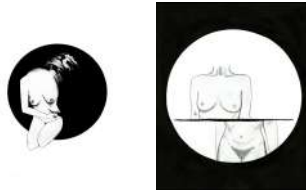
"Hypercube" (2022)

In this brief 3D animation video, the central theme is the formation of new subjectivities in industry 4.0. The use of automata generates machine approximation to human life through non-human resemblance technologies, following the materialisation of a technological territory that simulates human lived time, simulacra. The video's opening takes us on a wander through this technological territory, the microchip world. As it zooms out, we encounter multiple microchip worlds that spread across each side of seemingly identical cubes. Signs and their references to the real world break down through an alienating process that breeds a chaotic sign exchange in a network that cannot be represented further. Still, it is a system of continuous simulation. The intention is to interpret this simulation system by creating an environment that reflects this visceral computational reality. The towering trunk, which appears halfway through the piece, is the only element that resembles organic life. It has flesh that seems to absorb the microchip worlds, which are spread on the cubes. The organic body of the trunk becomes a multi-projected and omnipresent organism; the body-flesh resembles a fold that can transcend its own presence; there is the possibility of existing in the absence of the original being and the presence of an

avatar. The era of transhumanism offers the technological and reflective tools to consider the extension, dissolution, and unfolding of the body-flesh within the body-I. The cubes, which are gradually absorbed through the trunk's foundations and onto its body, signify the spread of technologies that disappear into our everyday operations to the point of becoming universal, casual, as well as unseen. As the lens zooms out giving us the full perspective of this assimilating process, a cube appears in close distance directing us into its microchip world, implying another wander in an identical territory which was just experienced. This pattern might bring to mind an Escher painting, a paradox of infinite production and reproduction. It could be argued that in this sterile environment, the cubes that breed other cubes, hence Hypercube, symbolize networks that form an ever-growing perception that is raised in tandem with everyday life, a symbiotic condition. In other words, Hypercube functions as a metaphor, revealing a system that suggests the transitory process from human to transhuman and from real to hyperreal.

BKDM are Dimitris Batsis, Michalis Kotaidis, Lefteris Delimpasis, and Manousos Manousakis. Dimitris Batsis is a sound designer and academic researcher. His research covers the field of biological functions in relation to new media and sciences, sound design and interactive systems. He holds a PhD in Biomusic (the transformation of biological signals into sound art through research in new mediums) from the Department of Fine Arts and Art Sciences at the University of Ioannina and an MA in Contemporary Arts and Music from Oxford Brookes University. Michalis Kotaidis is an animator, painter, and undergraduate student at the School of Fine Arts at the University of Ioannina. His interests include 2D animation, digital painting, sound design, 3D sculpture, and 3D animation. Lefteris Delimpasis is a 3D sculptor-animator and an alumni of the School of Fine Arts at the University of Ioannina. Currently, Lefteris follows the postgraduate program in Digital Arts at ASFA. Manousos Manousakis is an illustrator, a painter, and an alumni of the undergraduate program at the School of Fine Arts at the University of Ioannina. He is currently a student at the Department of Fine Arts and Art Sciences of the University of Ioannina, where he is pursuing a Master's degree in Visual Arts.

Chelsea Malia Brown



"Return" (2019), "Architecture" (2021)

Architecture (2021) and Return (2020) were both created in response to chronic illness, during a period of personal and global turmoil, fear, and uncertainty. The figures stand alone against a stark background, moving between dark and light, to capture the feeling of isolation and disconnection and how balance and imbalance manifest themselves in the body.

Return is focused primarily on the physical feeling of living with chronic pain and illness, depicting pain leaving and entering the body in an endless cycle. Architecture focuses more on the psychological experience, expressing jealousy in the durability and strength of the architecture we design to last, in contrast to the vulnerability of our bodies.

My name is **Chelsea Malia Brown**; a multidisciplinary artist and published poet, who lives with and creates work about the complexity of chronic illness, as an outlet for processing physical and emotional pain, celebrating the body, and reclaiming lost power. I grew up on a llama farm and living in isolated areas like central Oregon and Alaska as an only child gave me endless time to foster my imagination. I have been inspired by artists and writers that create honest and vulnerable work with a powerful message, while exploring surreal, alternate realities. These include Frida Kahlo, Hayao Miyazaki, Zadie Smith, and Haruki Murakami. Since graduating with a Bachelor of Arts, Media and Culture and minor in poetry from the University of Washington, my artwork and writing has been featured in exhibitions and magazines around the world.

Jasan Waldura B.Sangma and Maria Than



"Home Age" (2023)

Religion is beyond a belief that a greater moral existence presides over us, it is a welcoming ritual of connection, a deep attempt at understanding and making sense of the tragedies, absurdities and beauty of the world. As the younger generations carve their space into the overwhelming noise of the modern Age, we find ourselves embracing new, caring forms of individualism and explore spiritualism beyond the need for a physical space, we come to craft a sense of community and belonging through the rituals and mantras which brings us comfort and relief, despite being alone in our bedrooms.

'Home Age' is an interactive audio-visual artwork exploring the concept of religious rituals, the timeless nature of spiritualism in a world that is increasingly burning out. Through religious iconography spanning Buddhism, Hinduism, Christianity and Mythology generated by AI, 'Home Age' is crafted by human consciousness with the aid of a technology tool which has unpurposefully been revered beyond its limitations. As the user moves to the repetitive, calm tempo of the Buddhist mantra Nam Mô A Di Đà Phật, translated from Vietnamese as 'Homage to Buddha Amitābha', their movements are engulfed by the maximalist religious iconography, a juxtaposition found in both Buddhism and Hinduism which are reminders of the contrast between those singular moments of quiet focus and the disorganized world in which we live.

Jasan is an Indian Interactive designer, an Installation artist and a Creative Coder. He learnt animation and graphic design from St. Joseph's College (B.voc animation), Bangalore and Web design and Front end development from Lewagon, Berlin.

He began to work as a creative freelancer since high school, handling photos and video shoots and now he handles graphic designs, motion visuals and UI/UX design. Other than those, he exhibited his works in a number of art shows and showcases like for Neo Shibuya 30 seconds museum and Tokyo Lights Festival over at Tokyo, London Design Biennale and the Holy Art Gallery over at London, The Polyone launch show over at Erbil, The Mighty Margins and Echoes music festival over at Bangalore. His artworks are mainly code generated and interactive, working at best to go along with the topics and subjects He has been presented to them by anyone or himself.

Maria Than is a Vietnamese-British-French creative technologist, educator, activist & co-founder of design practice Ricebox Studio. Her work is playful, interactive, & narrative-based with a strong focus on social good. She experiments mainly with Augmented Reality, illustration and AI-generated images & is currently working on a series of AI x AR artworks that explores her identity as a chronically online Asian woman who looks at themes of over-productivity, anxiety, internalised racism, burn-outs & escapism. She exhibited in London, Paris, New York and in Toronto. In 2021, she became a Fellow at the Royal Society of Arts.

Deap Space (Chun Sun, Yanyan Sun, Zijing Xia)



"Divine Nomads" (2022)

"Our customary visible order is not the only one: it co-exists with other orders."

Nomads are the untamed part of humankind that wander through nature. They follow the sight of reindeer and night birds into the realm of elves and ghosts. They exist between the frames of everyday perception, responding to the obscure pain and loneliness of humanity—the importance and unimportance of life, the equality and equalities.

Chun Sun, Yanyan Sun and Zijing Xia (in alphabetical order by last name) are students from the RCA's Visual Communication program. They started this project in a class about improvised sound performance. During the subsequent discussion, they realized that their individual artistic practices currently all point to the core of this piece - non human centism. They decided to incorporate their own observations and insights to enhance the performance, and this led to the development of Divine Nomads.

Carmella Dolmer



"Each day bringing you closer to her" (2022)

Marker and acrylic marker on paper. This piece is taken from Carmella's daily free-play marker practice. These personal works are inspired by children playing: random colors chosen on impulse, and organic, thoughtless marks on paper. She believes that true beauty exists in thoughtless play, and that artmaking-rules spoil what children naturally demonstrate when they play freely: something pure, raw, honest & unafraid. These works are a part of a daily, ongoing effort of trying to unlearn art rules, to someday become exactly like a child.

Carmella is an emerging multidisciplinary artist & organizer, with roots in both Ontario, Canada, & Bicol, Philippines. An alumni of the Yukon School of Visual Arts, Carmella creates colorful Abstract Expressionism drawings & paintings, and contemporary bio-sculptures, but her main practice for creating art is playing freely. She values play as art, and art as therapy.

Zophia Ewska



"02_Heavety_Hammer" (2022)

Zophia Ewska is a photographer and filmmaker. Zophia Ewska was born in 1994 in Kramatorsk, Ukraine. She lived and worked in Odessa as a filmmaker between 2019 and 2022. She has experience as a director, video editor, and volunteer photographer. Also, Zophia created two music clips with Ukrainian journalist and poetess Tetyana Milimko. The artist worked as a director assistant in an international culture project at Rampe Theater in Stuttgart in 2022. Zophia Ewska is a volunteer photographer for a noncommercial help group »ДИМ« for refugees and migrants in Stuttgart, Germany. Zophia Ewska explores architecture and art. The most exciting topics of her work are solitude, space and self-reflection.

She is open to international cooperation and noncommercial work.

Keight



"Vital Disc n°1" (2013), "Vital Disc n°2" (2013), "Vital Disc n°3" (2013), "Vital Disc n°5" (2013), "Vital Disc n°6" (2013)

Vital Discs

Series of seven highly luminous and cosmogonic digital pieces, representing the energy centres located within the body, and which succeed in supplying it with the vitality essential to desire, and to going beyond mere survival.

KEIGHT, SIGNS AND EXPERIMENTS.

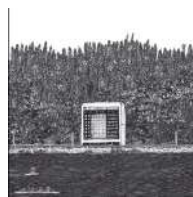
Keight is a multidisciplinary artist who offers a variety of experiments and mediums, from “traditional” art over immersive installations to digital works. His references are strongly aligned with artists known for a distinctly visual semiotic, such as Edvard Munch, the Delaunays, or Vasarely, but also with more contemporary creators who blend “graphical” and “metaphysical” dimensions, principal among whom are Paul Laffoley, Alfred Latour, and Matt Mullican. Equal parts artist and designer, and both conceptual and expressionist, Keight takes us on a visual journey through his unique language, peppered with references and symbolic pictograms that circumscribe his abundant yet coherent universe. The word “Keight” conjures up the image of a “trapdoor”, and in this way, he has us descend into basements or ascend into attics, to discover the secrets of the psyche that are buried deep or perched up high. Beyond the formal quality of his creations, the artist invites us to join in a meditative experience, expressed through pieces that are so many states of consciousness, transporting us back to our deepest feelings. Four series summarise and interconnect his exploratory vision of the inwardness necessary to freedom of choice: Life, Society, Death, Metadiscovery. Like the matrices of an ecosystem, they form four gigantic “manifesto” panels that invite us to embrace life, reject social attitudes, face death, and release our energies into the global flow...

My name is Karim Bassegoda, aka Keight, and I was born in Lausanne in 1988. I live and work in the canton of Vaud in Switzerland, where my studio is located, near the city of Lausanne. In 2013, I earned a Bachelor of Arts in Visual Communication, majoring in Graphic Design, from the Lausanne University of Art and Design (ECAL).

Throughout my career, my artistic work has been exhibited in different cities around the world, lending it international exposure. In 2012, I was selected to exhibit at the 2nd Graphic Art Biennial of Szeklerland, in Romania; then, following my training at ECAL, I took part in a project for Hors Pistes as part of an artist residency in Ouagadougou, Burkina Faso, where I worked together with industrial designers, graphic designers, photographers, artists, and artisans. The project was a success and was exhibited first in Ouagadougou, and then in Europe via Paris, Brussels, Milan, and Lausanne. As a finalist and exhibitor at various national and international competitions in Rome, London, Paris, Gimpo (near Seoul), Geneva, Martigny, and Lausanne, I became increasingly interested in intercontinental artistic exchanges.

Next to my artistic work, in which I develop my visual language and offer various workshops, I studied at the University of Teacher Education (HEPL) in Vaud, where I received a Master of Arts in Visual Arts Education in 2019. I then continued in the pedagogical field at the Swiss Federal University for Vocational Education and Training (SFUVET), where I completed my training with a federal diploma in teaching Design and Media.

Jinsoo Kho (고진수)



“Misa Boat Race” (2022)

드로잉을 하러 자주 방문하는 경정공원은 참 아름다운 장소입니다. 옛날에 가족들과 놀러 가던 8, 90년대 공원의 촌스러운 정취가 아직 남아 있습니다. 올림픽 기간동안 바쁘게 반짝거렸을 전광판은 이제 낮고 낮은 옛 사택 아파트처럼 외벽이 거뿔거뿔하게 변했습니다. 많은 시간동안 다양한 빛깔과 각도의 햇빛을 받아 색이 바랜 보도블럭 위로 짧은 삶을 사는 강아지들이 뛰어 다닙니다. 그보다 긴 삶을 사는 사이프러스와 플라타너스 등의 나무들이 언덕에 우거져 바람에 흔들립니다. 모두의 모습은 호수에 비쳐 잘게 부서지는 그림자로 흩어집니다. 선수들은 계속해서 경주 연습을 하고, 가족과 놀러온 사람들은 이 순간이 영원하기를 바라며 즐겁게 웃습니다. 이 애니메이션은 오리지널 드로잉이 존재합니다. 드로잉을 스캔하여 포토샵 처리 과정을 거쳐 Spine 이란 프로그램으로 뼈 구조를 넣습니다. 그림은 원래 살아 움직이기 때문에, 그림을 그릴 때 당시에 보고 느낀 감각들의 기억이 깃들여 있습니다.

The Kyung-jeong Park, where I often visit to draw, is a truly beautiful place. The quaint atmosphere of the park from the 80s and 90s, where I used to go with my family, still remains. During the Olympic period, the bright billboard that was busy flashing has now become like a low and old-fashioned outer wall of an old apartment. Dogs living a short life run around on the faded pavement that has received various colors and angles of sunlight for a long time. Cypress and Platanus trees, which live longer, grow on the hill and sway in the wind. Everyone's appearance scatters into small shadows reflecting on the lake. The athletes continue to practice their races, and families who come to play laugh happily, hoping this moment will last forever.

This animation has original drawings. The drawing is scanned and processed in Photoshop and then put into a bone structure using a program called Spine. Since the picture was originally alive, memories of the sensations felt at the time of drawing are embedded in the picture.

고진수: 저는 사랑과 사람에 대해서 작업을 합니다. 사랑이라 함은 사람에 대한 것이기도 하지만 제가 경험하고 경험 할 상황과 일화에 대한 것이기도 합니다. 이야기의 시간에서 느낄 수 있는 감정들은 대개 어떤 하나의 모티프와 인상을 주재료로 삼습니다. 이야기들을 모아 옴니버스처럼 하나하나의 장면과 애니메이션으로 제작합니다.

I work with love and people. Love is not only about people, but also about the situations and experiences I have had and will have. The emotions that can be felt in the time of a story usually have one motif and impression as the main ingredient. I gather these stories and create them as scenes and animations, like an omnibus.

Akane Kimbara



"Between Dog and Wolf" (2020)

Two performers steadily step up to and down from two cubes. They follow their own individual rhythm, take cigarette breaks, talk or react to their surroundings, but they always return to their task eventually. While they carry out this repetitive action, the sun is slowly setting, leaving them in darkness.

"Between Dog and Wolf" is a French term for dusk. Culturally, people have always been fascinated by the twilight; in the past, they rested when the sun went down, and got up with the sunrise. This unchanging natural order still echoes in our daily life. The monotonous routine of the performers can also be seen as a representation of this never ending cycle.

The viewer will eventually lose sight of the two. But from the perspective of the performers, it doesn't matter whether they are being watched or not, they will carry on. And while the sun is setting for us, it simultaneously rises somewhere else.

Akane Kimbara was born in Shizuoka, Japan. She studied at Tama Art University, Tokyo and holds a Masters degree from the Art University, Hamburg. She lives and works in Berlin. Since 2006 she participates in numerous national and international group and solo exhibitions. Kimbara won the Joseph Fassbender - Drawing Award, Bruehl, in 2015, received grants from the Art Foundation, Bonn and others, and attended multiple international residencies. Her work is part of several collections.

KIM JINSEO (김진서)



"agglomeration of dots-the galaxy" (2022), "agglomeration of dots-the galaxy" (2022), "agglomeration of dots-the galaxy" (2022)

작은 점들의 집합체로 큰 형상을 만들어 낸다. 하나하나 찍어내는 점들의 행위는 무한 반복이다. 이 행위는 타인들의 관점에서 지루하거나 식상해 보일 수 있을 것이다. 나는 이 반복적 행위로 자신을 들여다 본다.

내가 맞는가

나를 찾아 가는가

진정 내가 나타내고 싶은 형상들인가

나의 작품은 단순하다. 단순한 형상과 색을 통해 작품을 표현하고 있다. 작고 둥근 점은 큰 원을 만들어 내고 큰 에너지를 발산한다.

은하는 다양한 빛을 발산한다. 주위가 캄캄해서 그 빛들은 더욱 의미를 지니고 더욱 빛나게 보인다. 하나의 빛은 소멸이 될까? 아쉽게 바라보지만 함께 모여 있는 빛은 엄청나게 힘이 있다. 이 힘은 나에게도 힘을 준다.

김진서(kim jin seo) 점의 반복과 중첩을 통해 형상을 나타내며 화면에 질감을 만들어 낸다. 단순한 형상과 색으로 표현하는 작업을 위주로 하며, 현실 현상에 대한 생각 보다는 미래에 대한 갈망을 색상을 통해 표현하거나 사물을 통해 우회전한다. 풍경 작업을 위주로 하였으며 최근 점을 통한 반복적 행위로 형상을 만들어 내는 작업을 하고 있다. 붓 보다는 나이프를 이용하여 거칠고 두터운 질감의 표현에 집중하고 있다.

Namju Lee (이남주)



"Cycle1" (2022), "Cycle2" (2022), "Fiction" (2023)

Cycle1

이미지와 색 표면 그리고 질감으로 이루어진 이 작품은 'Fiction' 들 이전의 주제, 'Compost' 라는 이미지 순환을 주제로 한다. 기억과 감각이 다양한 물질을 통해 어떻게 평면에서 구현되는지를 실험하고 각각 이미지 요소들이 그림 안에서 서로 어떤 관계를 갖는지를 보여주는 작품이다.

This work is a continuation of the theme of the cycle of images, 'Compost', which precedes 'Fiction'. The painting is an experiment with how memory and sensation are embodied on a flat surface through different materials, and how each image element relates to each other in the painting.

Cycle2

'Compost' 라는 주제의 첫 단계가 되는 작업이다. Compost는 생태학적 맥락에서 영양소 순환의 일부라고 이해할 수 있다. 또한 라틴어 Compostium 에서 파생한 이 단어는 '모아진 것' 즉, 좋은 토양을 위한 작업과정이라는 의미도 내포하고 있다. 이 그림은 Compost라는 대상 그 자체이며 여러 가지 회색의 음영과 질감들의 유기적인 관계를 통해 구상에서 추상으로의 이미지 순환을 보여주는 작품이다.

This is the first step in the topic 'Compost'. Compost can be understood in an ecological context as part of the nutrient cycle. Above all, the word 'compost' is derived from the Latin compostium, which means "The compiled", i.e. a process of working towards good soil. This painting is about the subject of compost itself, and the organic relationship between the different tones of grey and textures, showing the cycle of the image from figurative to abstract.

Fiction

각 이미지들의 중첩이 또 다른 하나의 시각 이미지를 만들어내어 하나의 픽션이 된다. 사물은 그림 속에서 더 이상 실제의 사물로 존재하지 않는다. 새로이 만들어진 이미지는 하나의 허구(Fiction)이다. 그때 하나의 이미지는 더 많은 다층적인 의미를 갖는다. 이 그림, 'Fiction'은 여러 회색의 음영과 질감으로 이루어져 있으며 작업 프로세스를 통해 물질화된 결과이다.

The superposition of each image creates another visual image, which becomes fiction. The object exists no longer as a real object in the picture. The newly created image is a fiction. The image then has many more layers of meaning. This painting 'Fiction' is made up of different tones of grey and textures, and is the result of the materialisation of the work process.

이남주 (Namju Lee): 경험 속에서 일어나는 지나가 버리기 쉬운 것들에 대한 주제로 작업을 하고 있다. 어떠한 사물의 현상에서 추상적인 풍경으로 전환시키는 작업 프로세스를 중점으로 한다. 사물을 관찰하는 것에서 시작해 시간이 지남에 따라 점차 풍경 (고전적인 양식을 뜻하는 '풍경'이 아닌 서로 뒤섞이고 유기적 형태를 띠는 뜻의 풍경)으로 변모하는 과정을 그림에 포착한다. 즉, 풍경으로 서의 그림은 나에게 단편적인 사물들의 집합체이다. 또한 기억과 감각은 이러한 전환 과정에서 중요한 역할을 한다. 두 가지는 서로 뒤섞여 다의적인 이미지를 만들어낸다. 그림은 곧 다의성과 잔상의 표현이다.

The artwork is based on the theme of transient things that occur in our experience and focused on the process of transforming an object from a phenomenon into an abstract landscape. I start with the observation of an object, and over time, I capture the process of its transformation into a landscape (not 'landscape' in the classical sense, but landscape in the sense of interweaving and organic forms). In other words, a painting as a landscape is for me a collection of fragmentary objects. Memory and sensation also play an important role in this transformation process. The two intermingle to create a multifaceted image. Painting is an expression of multiplicity and reminiscence.

Chen Li



"Achieving Infinity In The Finite" (2022)

Nietzsche said, "If every time you want to do something, you always ask ahead of time, can I certainly repeat my desire to do it for infinite times?" This questioning should be the most solid and reliable focus in your life.

The works are inspired by survival experiences as well as documentaries, books, movies and social experiences. In today's society, everyone can't get around the theme of fate. We are all in the flood of fate that we can't control. Sometimes, I can always vaguely feel the fate of different individuals to set the trajectory. Strange as these things may sound, I still believe that destiny has a rich meaning in the passage of time.

Nietzsche's theory of eternal reincarnation and the ancient Chinese theory of the Destiny of Heaven (Confucianism, Buddhism and Taoism) are cited in the work to provide a deeper reflection on the fate of life. In terms of technology, Arduino multimedia integration technology is mainly used, and ancient trees (inspired by the Buddha's crown, which refers to the sky here), ABS glass beads and resin are used as materials to form a cyclic interactive device + video work.

In terms of fate, even if our fate is also similar, we must keep moving to push away the beads with the futile efforts, and we must also affirm our own lives. Pursue and realize the "infinity" in the "finiteness". It shows the subtle connection between individual fate and the mandate of heaven, and then causes people to interrogate their own fate and its meaning.

Chen Li, a healing artist, is currently studying MFA at City University of Hong Kong. He has been living in various places with his parents since he was young, and his long experience of mobility has made him no longer confine himself to thinking about the physical body, and thus he started to look at his own spiritual belonging. His works are based on his own survival practice and focus on the psychological criticism of society caused by the rapid development of modernization. His works have been featured in major exhibitions in London, Athens, New York and Shanghai. Currently, he is working on new media art healing and wants to create more positive, meaningful and inspiring artworks.

Ekaterina Malakhova



"Gaya Hypothesis" (2022)

Whether we like it or not, we all small parts of the body called "planet Earth". Even if we don't realize it. Even if the impact seems to be small. Everyone's daily actions contribute positively or negatively to the ecosystem. And what do you personally bring to the planet?

The Gaia hypothesis, also known as the Gaia theory or Gaia paradigm, proposes that living organisms interact with their inorganic surroundings on Earth to form a synergistic and self-regulating, complex system that helps to maintain and perpetuate the conditions for life on the planet.

The medium is generative graphic which means the visual particles are generated by the program. More than 400 points (particles) are created at a second. Particles have gravity. The sound runs the gravity: the particles react on the volume, dropping down or left-right directed. The full version of the music track is 8 minutes. It is made by sound designer and composer Tomasz Szweleń especially for the installation.

Ekaterina Malakhova was born in South Ural and graduated as a painter firstly. In 2004 she graduated from Art Industrial Academy in Saint Petersburg as a graphic designer. Working as a designer she has been developing her art projects. Currently Ekaterina is into video art, 3d and generative graphics. Her aim is to express people's mindset, thoughts and ideas through the new media and involve the viewer into the art project as a participant.

Marcel Moonen



"B-Some-One II" (2022)

"Super Abstraction is simple, playful and bold. My work is partly generated ~ partly composed."

After more than 10 years of artistic activity, a key moment occurs for **Marcel Moonen** in 2018. Soon after he founded "Super Abstraction". Within the framework of this novel style of exaggerated abstraction, an extensive body of work is created. In the visual works, in principle, motifs are reduced to their smallest pictorial units through an artistic process, and then re-presented in different variations and compositions. In this playful process, the artist also likes to put the original motif into a new context or vice versa.

In addition to the artist's visual oeuvre, he produces essays and books. The artist also adapts the principle of "Super Abstraction" in his writing. Almost cryptographic texts, which despite their complexity ultimately convey very simple messages to the individual reader. Furthermore, Moonen's literary work provides fundamental theories on his work as well as on holistic aspects of art.

Moon Hyeyoung (문혜영)



"작은 원들의 춤2" (2021), "시간의 겹4" (2022), "시간의 겹5" (2022), "시간의 겹7" (2022)

문혜영 작가에게 원은 작가 자신을 둘러싼 환경이고 우주이다. 공기, 물, 빛, 먼지, 돌, 기운, 빛, 에너지, 소리 등이 끊임없이 움직이고, 서로 영향을 주고받고, 반응하고 소통하는 공간이며 시간이다. 그는 이러한 변화를 예민하게 감지하고 그것을 작품에 표현하려 다양한 선과 색의 실험을 하고 있다. 특별한 스케치 없이 화면에 바로 우주의 리듬을 감지하며 그 리듬으로 선을 그려나가면서 밤과 낮, 사계절, 일 년, 이년...의 규칙적인 시간의 순환과 반복을 축적한다. 그렇게 형성된 동심원은 우주의 존재들의 보내는 이야기의 신호를 담아 미세한 소리로 전달한다.

<작은 원들의 춤2>에는 얼었던 땅이 녹고 생명의 힘이 어느 때보다 약동하는 기운을 작은 원으로 그렸다. 먹으로 칠한 작은 원은 봄기운의 가벼움과 자유로움을 표현하였다.

<시간의 겹4>에는 구불거리는 가는 선을 겹겹이 쌓아 동심원을 그려나간다. 이는 흘러가는 시간이 우주에 차곡차곡 쌓여가는 모습이다. 선의 파동은 우주의 리듬과 감응한 자신의 박동이다. 동시에 그렇게 많은 시간이 쌓였지만 아직도 더 많은 이야기를 담아낼 수 있는 우주의 포용력을 담채로 맑게 표현하였다.

<시간의 겹5>는 시계바늘이 움직이듯 정규적으로 흘러가는 시간 사이 사이 갑작스레 끼어든 불가항력적이며 예외적인 사건을 함께 표현하였다. 갑작스런 사고로 흔들리는 한 개인의 시간, 지진과 쓰나미 같은 천재지변으로 뒤엎어진 사람들의 시간, 그리스도의 탄생과 부활과 같이 신이 개입한 특별한 시간들이 질서와 무질서의 모습으로 표현되었다.

<시간의 겹7>은 역동적이었던 <시간의 겹5> 이후 혼란이 잦아들고 질서가 회복되며 평안 속에 생명이 자리 잡은 우주의 모습이다.

For Hyeyoung Moon, the circle is the universe or life energy that surrounds herself. It consists of air, water, light, dust, stone, energy and etc. They change continuously, influencing each other. She sensitively senses these changes. In her artworks she is experimenting with various lines and colors to express them. She tries to feel the rhythm of the universe and then directly draws lines on the paper without a prior sketches, and accumulates the lines to be a circle. The circulation of lines represents repetition of time.

<Eternal Layers 4>

There are drawn the curvy layers and concentric circles. Waves of lines are after the beats of herself in response to the rhythm of the universe. The universe is affordable even though so many times have accumulated. Their lines are drawn in deep and light tints.

<Eternal Layers 5>

The stains interrupts the time process. They represent the irresistible and unexpected accidents like natural disaster, which intervene between times that pass regularly like the ones of the handwatch. A personal time is broken down by a sudden accident. Also, the stain represents God's graceful intervention such as the birth or the resurrection of Christ.

<Eternal Layers 7 > is the cosmos in which life is placed in peace. The blue color reminds of life or water. There subsides confusion and is restored order following after dynamic <Eternal Layers 5>.

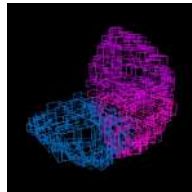
<Dancing of Little Circles 2>

In spring, the frozen ground melts. She drew the energy of life in small circles. The small circles painted with light ink show the activeness and freedom of spring energy.

문혜영 (Moon Hyeyoung, 文惠英, 1967)은 고려대학교에서 영어영문학을 전공했다. 철학과 예술에 꾸준한 관심을 가져 독서와 전시관람을 계속해오다가 2015년에 민화 작업으로 작가의 길을 시작하였다. 홍익대학교 미술대학원에서 동양화전공하였다. 우주적 공간을 원과 선으로 표현하는 비구상 작업을 동양화 재료로 하고 있다.

Moon Hyeyoung lives in Seoul, Korea. She attended Korea University and majored in English Literature and linguistics. She has been interested in philosophy and arts, especially in time and being. She started artwork in 2015 with Korean folk painting. She entered graduate school at Hongik Univ. and majored in oriental fine art. Her current work focuses on cosmic space-time with lines and circles.

MO Junseok (모준석)



"The gap and overlap" (2021)

'함께한다는 것'은 틈과 겹침 사이 어딘가에 있을지도 모른다. 나의 조각은 선으로 이루어져 있다. 다양한 외부 형태와 벽이 없는 빈 내부 공간의 조합을 통해 우리를 나누는 경계와 나와 타인의 공존에 대해 질문한다. 이 작품은 드로잉을 통한 조각, 촬영 등 모든 창작과정이 VR(가상현실)안에서 이루어졌다.

'Being together' might be somewhere between gap and overlap. My sculptures are made of lines. Through the combination of various external forms and empty interior spaces without walls, I question the boundaries that divide us and the coexistence of me and others. In this work, the entire creative process, such as form production and filming, took place in VR (virtual reality).

모준석 작가는 파리와 서울을 기반으로 활동하는 조형예술가로 디지털 세계와 물리적 세계 양쪽에서 선(line)적 조형을 만들어낸다. 비워진 내부 공간과 다양한 형태의 결합을 통해서 우리를 나누는 경계와 나와 타인의 공존에 대해 질문한다. 미술관 및 갤러리의 초대로 7회의 초대개인전을 열었고 60여회의 그룹전에 참여하였으며, 작가의 작품은 국립현대미술관 (미술은행, 정부미술은행), 포항시립미술관, 아사쿠라후미오 미술관(일본) 등에 소장되어있다. 작가는 현재 프랑스 파리 1대학 조형예술학과에서 강의를 하며, 작품활동을 지속해나가고 있다.

Junseok Mo is an visual artist based in Paris and Seoul, who creates sculptures with lines in both the digital world and the physical world. Through the empty inner space and various forms of combination with lines, he questions the boundaries that divide us and the coexistence of me and others. He held seven solo exhibitions at the invitation of art museums and galleries and participated in more than 60 group exhibitions. And Junseok Mo's art works are in the collections of the National Museum of Modern and Contemporary Art (Art Bank, Government Art Bank), Pohang Museum of Art (Korea), Asakura Fumio Art Museum (Japan), etc. The artist is currently lecturing at the Department of Arts plastiques, Université Paris 1 Panthéon-Sorbonne in France, and is actively engaged in his artwork.

David Mrugala



"Tectonics 01 - To Shift" (2022)

Tectonics is the integration of structure and construction, the application of technical aspects and the attention to detail creativity in a harmonious and systematic way that reflects and emphasizes on aesthetic qualities. Its origin lies in the Greek definition of "Tekton" which means carpenter or builder but developed into a more comprehensive idea, into an aspect of poetry, identity and place.

This video show the process of tectonics, the creation of the artwork composed of 8 layers of alternating colors and a generative grid of circles, each made with a customized algorithm and cut with a laser cutter machine. Each layer with a defined position and varying size adds depth to the work while the tectonic shift brings life and identity to the artwork. This work is a reflection of the tectonic process, it is a study of tectonic poetry that embodies the science and art of digital modeling, both in relation to method and artistic expression. The work refers not only to the activity of modeling the work, but rather to the activity that raises the modeling to an art form itself – to shift – a form of tectonic poetry.

Tectonics 01 is part of a series on tectonic methods that emphasizes on the activity of modeling: to shift, to slide, to scale, to rotate, to skew, to opaque and to surface.

David Mrugala is a German architect, educator and an award winning intermedia artist who lives in South Korea where he works at the Department of Architecture, Keimyung University. He takes inspiration from urban locations and architectural spaces to create visual narratives and events with an emphasis on architectural tectonics. Besides architecture, he launched thedotisblack, a platform for research design that develops design knowledge through generative and procedural drawings and animations made with code, focusing on geometry, natural science studies, sound analysis and digital fabrication. David's architectural and artistic work ranges from video and digital images to small and large architectural installations. His work has been published worldwide, with exhibitions and screenings in Spain, Poland, Russia, USA, UK, Thailand and Korea. Most notable achievements include: Exhibition "Complexity (2018)" in Warsaw/Poland, with works by Manfred Mohr, Josef Albers, et al. Gold Award in fine art, Gold Award in graphic design for "Hate In-Situ" at the Fresh Future 2019 Awards in London/UK. Group exhibition "When the Computer Made Art" presented by ARTXCODE at CADAF Miami 2019, with works by Dmitri Cherniak, Manolo Gamboa Naon, Helena Sarin, et al. In 2021, the award "Glass Box Artstar" for "Dialogue of Not-Separateness", a large responsive architecture installation in Daegu/South Korea.

Sol Namgung (남궁솔)



"Blau I (Blue I)" (2022), "Blau II (Blue II)" (2022), "Schwarz I (Black I)" (2022)

Everything on canvas is the symbolized pictorial language. Images are certain, but messages in them are uncertain. Or the other way around. The images reflect the composition of certain perceptions that are written in colors and shapes. The colors reveal temperature and atmosphere. The silhouettes embody the forms. And the texture of colors is the time and movement of the painting.

What I saw creates what I have not seen yet. The newly created images reconstruct my vision. The figures and things from outside turn into the composition of colors and shapes. The painting itself is a conversation about the perceived world. When I shine a light on it, it casts its own shadow. Art is the shadow of one's own.

Sol Namgung was born in 1991 in Chuncheon, Korea. From 2015 to 2020 studied Interdisciplinary/experimental painting (Diploma) under Professor Christian Sery at Dresden Academy of Fine Arts in Germany and then proceeded master class studies from 2020 to 2023 awarding a Saxon state scholarship for 2.5 years. Participation in group and solo exhibitions in Germany, artist residency in Denmark and Austria. Since 2020 works and lives in Leipzig, Germany.

Olesya Gonserovskaya



"Mirror Neurons" (2023)

Olesya Gonserovskaya was educated at Rodchenko Art School, Media arts (2022), St.Petersburg State Academy of Industrial Arts, department of Monumental Arts (2015). Got skills and interests in public art, murals, fine arts, graphics, and media arts. Her practice is usually connected with supposed meanings and unspoken implications. How do living beings communicate without words but with undermeaning and context? Can there be an upcycling of values and connotations? Those are major questions for Olesya's works as well as corporality and the way all living being lives their lives.

Olesya's favorite art mediums are those that are capable of responding (plants, molds, compost) or imitate the will (ink drawing, painting, monumental drawing, media art).

The sculpture Mirror Neurons is a part of large project in Aalto library alive/not\alive, that was arranged by curator Lydia Griaznova and artist Olesya Gonserovskaya. Briefly the main point of alive/not\alive was to speculate about opposition and cooperation of the living thing and not alive one. And to indicate by the way the customs of the locals, that they perform to show their animativeness to each other.

The site of the project: <https://alivenotalive.cargo.site/>

The Circle drawings were made as further thinking about the simple shapes of atoms and the diversity they bear.

PARK SUKJUN (박석준)



"GREED CIRCLE" (2023), "GREED CIRCLE" (2023), "GREED PEOPLE" (2023)

1. GREED CIRCLE (원형 작품 2개)

사람들에 내재 되어있는 욕망을 밖으로 표출해 표현한 작품

A work that expresses the desires inherent in people

2. GREED PEOPLE (도자기+은 작품)

사람들에 내재 되어있는 욕망을 도자기와 은 재질로 표현한 작품

A work expresses the desires inherent in people with ceramics and silver

박석준: 심플한 선과 표정으로 사람의 내재된 욕망을 표현합니다.

Expresses people's inherent desires with simple lines and facial expressions

Jhani Randhawa



"Of being to change"

In this video, a figure in a jean jacket and jean pants works in the snow. The figure moves small clumps of snow from one part of a snow bank to another part of a snowbank. The figure soon walks deeper into the snow, away

from the camera, and kneels down facing the camera. Around them, spectral, translucent traces of their labor and moments of pause are overlaid with collaged video. Audio from a disembodied voice begins to speak, looping over itself. There is an interruption, displacing the scene with a half-screen of ocean water. The meditation continues, the spectral collaging continues, then the video ends with the figure losing their balance and looking into the area where they seemingly had previously been seated. The disembodied voice stops speaking. Diegetic sound of snowfall continues.

이 비디오에서, 청바지와 청바지를 입은 사람이 눈 속에서 일한다. 이 그림은 작은 눈 덩어리를 눈 독의 한 부분에서 다른 부분으로 옮긴다. 그 모습은 곧 카메라에서 멀리 떨어진 눈 속으로 더 깊이 들어가 카메라를 향해 무릎을 꿇는다. 그들 주변에는, 그들의 노동의 스펙트럼적이고 반투명한 흔적과 일시 정지의 순간들이 콜라주된 영상과 겹쳐져 있다. 알 수 없는 목소리의 오디오가 스스로 되뇌며 말하기 시작한다. 다른 개입이 발생하여 화면은 바닷물이 반쯤 담긴 장면으로 대체한다. 영상이 계속되고, 스펙트럼 콜라주가 계속되고, 영상은 균형을 잃고 그들이 이전에 앉아 있었던 것처럼 보이는 영역을 들여다보는 것으로 끝난다. 알 수 없는 목소리는 말을 멈춘다. 눈 내리는 소리가 계속 된다.

In her introduction to Catherine Malabou's *Ontology of the Accident: An Essay on Destructive Plasticity* (Polity Press, 2012), translator Carolyn Shread writes: "In her steely confrontation of the disconcerting power of being to change, Malabou calls readers to envisage their own possible accident, the transformation that leaves them dumb, disoriented, departed."

So, in response, here is an offering of a meditation in video.

This is an invitation to sit with a series of little ruptures, into an accidental chance for another way or course of a life that is eclipsed by an otherwise, in the work of emerging, deconstructed, toward change. This video is an invitation to offer attention to the disjointed qualities of climate grieving. It is an invitation to attune to gaps in grieving which open space for the systemic erasure of those in the global majority who are disproportionately harmed by the effects of capital-induced ecological collapse. These ideas are further influenced by Will Large's postcolonial and Deleuzian reading of Emmanuel Levinas' ontology and ethics, and are encapsulated in the fragmented, poetic, and Projective grammar of the piece's title, "Of being to change," itself borrowed from Shread on Malabou.

캐서린 말라보우의 사고의 존재론: 파괴적인 가소성에 대한 수필 (폴리티 프레스, 2012)의 소개글에서 번역자 캐롤린 슈리드는 적기를 "그녀의 변화할 것임의 불편한 세력의 꺾이지 않는 대립은, 말라보우가 독자들에게 그들에게 가능한 사고를 상상하도록 한다. 그것은 그들을 멍청하고 혼란에 빠뜨리고 동떨어지게 만드는 변화를 이야기한다."

이에 대응하여, 이것은 명상의 제안을 담은 영상이다.

이것은 작은 파열들의 연속과 함께 있을 초대이다. 어떠한 변수에 의한 변화를 향한, 혹은 향하고 있으며 망가진, 삶에 다른 방법이나 길의 퇴색에 대하여. 이 영상은 기후 비탄의 단절된 특성에 대한 관심을 바라는 초대이다. 이것은 고민의 격차들을 조율하기 위한 초대이자 자본이 유발한 생태적 붕괴의 영향으로 인해 불균형적으로 피해를 입은 전 세계 대다수의 사람들의 침투적인 소거를 위한 열린 공간이다. 이런 신념은 월 라지의 탈식민주의와 임마누엘 레빙스의 존재론과 윤리독립후와 데루지안 자료에서 더욱 영향을 받았다. 단편적이고 시적이며 투사적 문법인 작품 제목인 "변화할 것이다"는 슈리드의 말라보우에서 차용한 것이다.

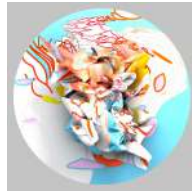
This video is a stitching together of rendered or dismembered pockets of meditation and mediation on the material elements of a snowstorm in the US-Pacific Northwest in February 2021, after a season of debilitating fires and a devastating heat wave across the region. This video is an invitation to offer attention to the disjointed qualities of climate grieving; it is an invitation to attune to gaps in grieving which open space for the systemic erasure of those in the global majority who are disproportionately harmed by the effects of capital-induced ecological collapse. It is an invitation to consider the circle of entanglement as unbroken, and the circle itself something with an ever shifting scale, whose center exists thus at any point at any time.

이 비디오는 2021년 2월 미국-태평양 북서부의 눈보라의 물질적 요소에 대한 명상을 결합한 것이다. 멈출수 없던 화재와 파괴적인 폭염의 계절을 겪은 후 나온 작품이다. 이 영상은 기후 비탄의 단절된 특성에 대한 관심을 제공하기 위한 초대장이다. 자본에 의한 생태 붕괴의 영향으로 불균형적으로 피해를 입은 전 세계 대다수의 사람들의 체계적인 소거를 위한 비통의 격차를 조정하기 위한 초대장이다. 이 초대는 원의 억압을 부러지지 않았음으로 간주하고, 원 자체는 언제나 변화하는 스케일을 가진 것으로 간주하여 언제든지 존재의 중심이다.

Jhani Randhawa (they/them) is a Kenyan-Punjabi/Anglo-American collaborator, counterdisciplinary maker, and independent scholar currently based in North America. Jhani's work is interested in fugue states, ecological grief-tending, environmental justice, and formations of friendship in diaspora.

자니 란다와는 (they/them) 케냐-펀자비/안글로-아메리카 협력자, 학제간 예술가, 현재 북미에 기반을 둔 독립 학자다. 자니의 작품은 해리성 둔주, 기후 비탄함에 대한 돌봄, 환경 정의, 디아스포라에서의 우정 형성에 관심이 있다.

Stepan Ryabchenko



"Electronic Winds" (2018)

The wind is invisible, but we can feel it, hear it and observe its actions. In addition to physical laws, it has its own mythological poetics, it is a hero of fairy tales and a god of myths. I found it interesting to transform ancient Greek mythology with its unique atmosphere into a virtual mythology and create portraits of Electronic Winds that permeate the space of new times.

Stepan Ryabchenko is a Ukrainian artist and one of the leading figures in new media art. His work spans digital art, conceptual architecture, sculpture, graphics, photographic art and light installations. Combining figurative and abstract futuristic language, he creates largescale digital prints and computer animation, which become "fragments" of the virtual universe he designed.

Often the subjects of the image are imaginary plants and animals – the surrealistic appearance of the life form, existing according to the laws of the world created for them by the artist. The virtual landscapes in which Ryabchenko unfolds the stories of the characters are a self-sufficient multidimensional digital reality. Despite its technological digital origin, the appearance of this space is far from all urban and man-made. Using a component of technological development of mankind as a tool Stepan Ryabchenko appeals to the idea of human relationships with the natural environment.

Stepan Ryabchenko's works have been widely exhibited internationally, including the exhibition in Ludwig Museum in Budapest, Art & History Museum in Brussels, MAXXI – National Museum of 21st Century Art in Rome, Saatchi Gallery in London, Krolakarnia in Warsaw, Museum of Contemporary Art in Zagreb, Danubiana Meulensteen Art Museum in Bratislava, Silkeborg Bad Art Centre in Silkeborg, Ars Electronica, etc. In 2020, Stepan Ryabchenko was selected to represent Ukraine at the International Changwon Sculpture Biennale in South Korea. In 2021, he was included in the list of the best digital artists from the British publication, Electric Artefacts. In the same year represented Ukraine at the Expo 2020 in Dubai.

Sheryn (서린)



“갈기갈기 찢겨진 열망은 하나되어 새로운 내가 되고” (2022)

과거의 좌절된 열망과 그것으로 인해 내 마음에 붙어졌던 감정에 집중했다. 좌절감, 상실감, 우울감, 죄책감, 분노, 수치심, 열등감, 질투. 찢는 행위를 통해 억눌려 있던 감정을 분출했다. 분출된 감정들을 속도감 있게 붙이고 찢어진 흔적을 흰색 물감으로 가렸다. 모든 감정이 해소된 뒤 바라본 조각들은 흰색으로 가리지 않아도 찢어진 모습 그대로 자연스러웠다. 그리고 그 모든 것이 결국 나라는 것을 느꼈다.

이루어지지 않았던 간절한 소망들에는 공통점이 있었다. 내 안의 깊은 내면의 소리가 아닌 타인과 사회 속 관념이 만들어낸 옳은 것에 대한 이야기라는 것이다. 나는 그것들이 좌절된 이유가 분명하다 믿는다. 거짓된 열망들이 모두 찢어지고 무너져야만 진정한 열망을 마주하고 완성할 수 있기 때문이다. 꾸며진 열망은 계속해서 찢어진다. 찢어진 열망들을 마주하고 인정하고 받아들일 때, 우리는 내면의 소리에 도달한다. 그리고 새로운 나를 창조한다.

작가 서린은 불교철학과 양자역학을 통해 보이지 않는 세계의 모습에 대해 상상하고 스스로를 성찰하는 것에 관심이 많다. 삶을 대하는 태도와 시선은 이로부터 비롯되었으며 3D펜, 버려진 박스, 초콜릿과 같은 재료를 통해 주로 작업을 하고 있다.

Farah Al Sidiky



"Black Noon" (2022)

I make the compromise / And till the soil / For fruit I could no longer bear
I watch you leave / Filling me with cavities / And I hope a garden could bloom
I pray the memories / Can leave their mark / With their sweet scent in the air
I dig my feet / On turned earth / And let them calcify
I look up / The heat crippling / Distant is the sky I recalled
I take root / In my barren haven / And dream of blossoms with dew
I reach out / Dry bark, thick branches / To claim and grasp in longing

Farah Al Sidiky is an interdisciplinary artist, curator and writer based in Qatar. Her research explores the formation of narratives through imagery and text. Her current artistic practice uses found and made materials to demonstrate frames of temporality and how they are layered in different modes of reading.

Anton Sidko



"Matter of Conflict" (2022)

"Matter of Conflict" is a ceramics diptych consisting of an offering plate "38" and transport vessel "Baroque-Bizen, or Koschei's Death" with supplemental X-Ray photo of the container. The installation represents an altar of authoritarian power and the subsequent inevitable conflict. The vessel and plate is made of wild stoneware clay from Donetsk region, where the Russian invasion in Ukraine started.

The transport vessel consists of an internal thick-walled ampule made of lead for radioactive materials (like Polonium-210 used for poisoning of Alexander Litvinenko) with a steel needle hidden into it, and external vessel that looks deceptively ornamental. It is a piece of art of a twofold purpose. This is a material metaphor of dictatorship where the external decoration proclaims "a special way," a chimera of Oriental and Occidental aesthetics elements, yet it is supposed to distract you from the merciless inner machinery. The vessel is produced with the technique of the Japanese minimalist tradition of bizen that uses only raw clay and ashes for manufacturing the utensils. The ornamentation of sculpted flowers with six oval petals and stamens brings to mind both the atom model, according to Niels Bohr, and the Baroque "Snowball" decor created at the Meissen manufactory in Germany. The shape of the vessel is based on Fabergé's eggs, those containers for the Russian Empire rulers' whimsy, the fabulously expensive means of self-assertion. Moreover, according to a Russian fairy-tale, on the point of a needle hidden in an egg, there is the death of the archetypal evil wizard monarch, Koschei the Deathless. The endless profile (like Profilo Continuo del Duce by Bertelli) embodies the totality of Koschei's authority, and it crowns the vessel.

The offering plate is decorated with an abstract ceramic ornament of hexagonal tiling devoted to the fratricidal war of the divided North and South made in a clay inlay technique, so the plate becomes a symbolic landscape filled with hecatombs of war. With the ceramic media and the hexagon ornament I would transmit in Korean context the dramatic nature of ongoing Russian-Ukrainian war. The hexagons lined and unified around a hegemonic "palace" strikes into a blooming complexity of the hexagons with spiral patterns. An oxidized celadon glaze and clay incrustation represents a close matter yet different atmosphere of the conflicts.

Anton Sidko (1988 b.) is an emerging artist focussing on contemporary ceramics based in Moscow (Russia). Through metaphorical representation I strive to show the materiality of the social universe in the mirror of a heterogeneous spectrum of post-soviet identity. I utilize both scientific and traditional approaches to make artworks representing the hidden truth in an attempt to document it.

Kari Souders



"Artifact" (2022), "Artifact Number 4" (2022), "Artifact Number 12" (2022), "Cracked Earth Number 22" (2023)

Kari Souders: I have always been drawn to circles and come back to them time and time again in my work. The circle is a universal symbol with extensive meaning. It represents the notions of totality, wholeness, original perfection, the self and timelessness. It symbolizes the cycle of time, the perpetual motion of everything that moves, the great rhythm of the universe. The circle of necessity includes: birth, growth, decline, death. It's the Yin and Yang of everything. More of my artwork can be seen on my website and instagram: KariSoudersArtist.com / [@KariSouders](https://www.instagram.com/KariSouders)

Petra Štefanková



"Circle" (2022)

The digital image entitled Circle represents a digital creation on an iPad tablet using a method of automatic drawing known from the surrealist era of the 20th of Century. It is based on the unconscious reflection of the external and internal processes of the mind. The black outline tends to have a decorative function and refers to the old roots of our ancestors. The strong circle symbol and the overall character of the image are a mixture of the multicultural experiences of the author.

Slovakian artist **Petra Štefanková** studied graphic design and film and TV graphics in Bratislava and Prague, additionally, she took a short course at Central Saint Martin's, University of the Arts London. She has worked on advertising, editorial, animation and publishing projects for the University of Udine in Italy, Lynda.com, Microsoft Games Studios, Orange, The Guardian, The Economist, Popular Mechanics, Dialogue Review and Future Music. She collaborated with VooDooDog Animation in London on the animated title sequence for Hollywood film Nanny McPhee 2. She is an author, designer and illustrator of books Moje malé more, Don't take my dreams from me, Čmáranica a Machuľa. Petra Štefanková is a winner of many awards, such as Channel4's 4Talent Award 2007, Minister of Culture of the Slovak Republic Award 2019, Artist of the Future Award 2020 and she is a Life Fellow of the Royal Society of Arts in London.

Alex Styrsky



"Saros" (2018), "Procession" (2018)

"Saros" refers to an ancient way of recording solar eclipses that return in 18-year intervals. "Procession" refers to a ritual that ends where it began. These works are "repeated" monoprints. Each begins with a mixed media base that is then printed upon in direct, obverse, off set, template/collage, spontaneous and ghost impressions. I am never sure what the result will be. The accumulated cycles reveal the image, as the circle of the seasons reveals each year.

Alex Styrsky was born and raised in Miami, Florida. He attended the Fine Arts programs at City College of San Francisco, The Academy of Fine Arts San Francisco, and San Francisco State University. He has produced a significant body of artwork which includes ceramics, metal sculpture, and printmaking. His current focus is mixed media monoprints and large format painted collage where he finds unexpected compositional harmonies through repeated cycles of material experimentation. His work has been shown in numerous solo and group exhibits in the San Francisco Bay Area.

Swilk



"Single Letter / Double Letter" (2023)

The spider makes their home over and over. When it's destroyed, the spider rebuilds. I spend years on my home to make my belonging permanent. I waste my effort; home is not a place, it is an emotion. The spider masters this emotion with the web, using it as an object to connect them to any world.

I weave webs from a single string to explore personal belonging.

A spider's web is not meant to last. In time, they fall apart. My work explores home as an emotional experience existing in space and time. Each piece is an artifact of that emotion's creation and decay.

Swilk is an Oakland based genderqueer street artist specializing in site specific fiber installation sculptures. Weaving primarily in urban spaces, Swilk has installed a sizable body of work in dozens of cities around the world. Recently, their solo exhibition "Holding Hands" was exhibited in Barcelona's El Poblenou district, and they were awarded the "Featured Public Project Grant" for ArtPrize2022. They focus heavily on creating art the public can access.

Ruibing Xu



"Let's Try Our Best" (2022), "Never Say Never" (2022), "Together We Stand" (2022)

Ruibing Xu is an emerging artist whose work includes printmaking, comics, and animation. Born in China, she received a BFA in Art Studio from Wesleyan University in the U.S.

Growing up in China, Xu regularly played the game and watched broadcasts of the NBA. The past few years living in the U.S. has enabled Xu to gain a more complex understanding of her favorite pastime. Through making this group of work, she inquires how basketball can be an arena for the clash and meditation of individual desire and collective force, embodying and subverting predominant political ideals.

The three intaglio prints are based on documentary photos of China during an era of turbulent sociopolitical movement. Xu replaces people in the original photos with a recurring cartoonish character who may simultaneously be a surrogate for the artist, the mass, a basketball star, or the crowd of fans. She collages basketball net texture and shapes cut out from communist propaganda posters to create surreal landscapes where the reimagined scenarios take place. At the same time playful and critical, Xu's basketball world displays lighthearted fantasy within an uncompromising reality.