

Circle 2024

CICA Museum

August 21 - September 8, 2024

2024.08.21 - 09.08

Featured Artists 참여작가: **Julian Anibal Henao, Frida Braide, Emi Burns, Samuel Cheeseman, Sung Jin Choi, Diana Davtian, Kristina Davtian, Delnara El, Aleksandra Gieraga, Lupe Godoy, Leo Hainzl, Adrian Halpern, Annamae Harmon, Guillaume Holzer, Sadie bat Kalman, Kalmond, Johan F Karlsson, Cecilia Kim(김한결), KIM GYUSEON(김규선), Hyeju Kim(김혜주), Lena Kolambet, Amor De Las Esferas, Tiffany Heng Hui Lee, Rinko Lim, Monika Malewska, Virginia McArdle, Jinsuh Moon(문진서), Ari Nadrach, Justyna Orłowska, Raphael Riegler, Diana Rojas, Margaret Sampson, Rubica von Streng, Ilanit Vigodsky, Seo seong soon(서성순), Yoojin Seol(설유진), Xiayi Su, Thorn Collaborative, Roan Wade, April Webb, Ruby Webb, Evan D. Williams, Jojin Van Winkle, Xinyu XuXX, Wei Zhou**

The circle is one of the most common artistic elements found in a variety of symbols and forms from ancient to contemporary art. The circle is a geometric shape found in nature that gives visual stability, expresses values such as circulation, wholeness, perfection, life, and eternity, and at the same time is in contact with the sublime and ritual aspects. The international exhibition "Circle" introduces contemporary photography, painting, video and interactive art, sculpture and installation works under the themes of circle, circular form, circulation, repetition, ritual, and whole.

원은 고대부터 현대 미술까지 다양한 상징과 형태로 발견되는 가장 보편적인 미술적 요소 중의 하나입니다. 원은 자연에서 발견되는 기하학적 형태로 시각적 안정감을 주며, 순환, 전체, 완전, 삶, 영원 등의 가치를 발현함과 동시에 숭고와 의식(ritual)적 측면과도 맞닿아 있습니다. 국제전 "Circle"은 원, 동근 형태, 순환, 반복, 의례, 전체 등을 주제로 현대 사진, 회화, 비디오 및 인터랙티브 아트, 조각 및 설치 작품을 소개합니다.

Julian Anibal Henao



"Hueso HB1017" (2020)

"Hueso HB1017" is not simply a work of art; it is a visual narrative that encapsulates the essence of circularity. Its structure refers us to the spiraling horns of a mountain ram, whose symbolism extends beyond its physical appearance, evoking the perpetuity and cyclical essence of the universe. This work is a tribute to eternal repetition and the concept of infinity, reflected both in the circular shape of the horns and in their deeper meaning.

In mythology and ritual, the ram has been venerated and sacrificed, an act not only of offering but also of communication with the divine. This symbolism is intertwined with the Golden Fleece, the heroic quest for a treasure that represents immortality and knowledge. "Hueso HB1017" becomes a contemporary reflection of these ancestral themes, capturing the transcendence of ritual and reverence for the sacred.

The materiality of the work, rendered in stone, establishes a dialogue with the most ancient artistic techniques, such as cave paintings that sought to capture the vital essence of its subject. In turn, "Hueso HB1017" employs modern methods of representation, creating a link between primitive expressions of art and current forms. Stone, a symbol of endurance, merges with contemporary graphic representation, uniting the past and present in a single artistic expression.

The work is a cycle of meanings that expand and contract with each observation. It presents no beginning or end; its contemplation can begin at any point and continue in constant flow. Thus, "Hueso HB1017" stands as a modern mandala, inviting introspection and reflection on the nature of existence.

The circularity in "Hueso HB1017" also reflects the cyclical nature of life. The growth rings on the ram's horns tell a story of development and time, symbolizing the continuity of life through the seasons and years. Thus, the work becomes a visual record of time, a chronicle that celebrates life through the representation of its transience and perpetuity.

"Hueso HB1017", in its exploration of circularity, stands as a testament to the human quest to understand and connect with the infinite, a reminder that art is a means to explore and make sense of our existence. This work challenges the viewer to enter into a dialogue with art that is, in its essence, endless.

Julián Aníbal Henao, born in 1985 in Cartago, Colombia, is an artist whose work navigates the confluence of art, science, and technology. His artistic creation, which breaks conventional barriers, integrates digital, interactive, electronic and new media art, offering a disruptive and juxtaposed vision that embraces open innovation.

With firm roots in hacker and open source maker culture, generative art and electronic music, Henao focuses on developing installations and interactive creations that delve into the intricate relationship between humans and their environment, covering aspects of technology, nature, and cognition. He employs a range of tools such as artificial intelligence, electronics and 3D printing to investigate and reveal forms of interaction and artistic manifestation.

Throughout his career, Henao has marked his presence in a variety of exhibitions and digital art festivals in Colombia, Canada, and Mexico. His commitment to sharing knowledge and experience is reflected in his multifaceted role as a researcher, human-machine interface designer and educator, offering workshops and courses in areas such as electronics, creative programming and interactivity.

Henao's work is characterized by an interdisciplinary approach and the application of disruptive innovation methods, intertwining science, nature, and technology. His work challenges established perceptions and promotes a creative dialogue in the field of art and new media.

Dan Bethune



"Rings" (2022), "Fuzzy Knuckle" (2022)

Circles and arcs have played a predominate role in my work since I was an undergraduate art student. Unlike other geometric and organic shapes, the circle is always in motion even when it is formed from a ridged material. With the forged sculpture Rings is a pure expression of this. The circles and swirls of the material reflect the malleability of the material in its semi-molten state. The marks of the hammer add to the vitality and activity of the final object. Forging is almost a magical experience, watching a ridged material to suddenly change shape and form as it transitions between industrial material to artistic expression. Fuzzy Knuckle has some of the same formal ideations but expresses more narrative thought. My resin pieces tend to be small in size to think about portability and history of the object. I have always been intrigued by small objects from various cultures and time and what there meaning was for the person that made/owned it, the origin. This is my way of introducing new undefined objects into the world for others to dream about and create a history for. The final piece is a relic made cooperatively between the viewer and myself.

Dan Bethune was raised in the Chattanooga area and received his BFA from the University of Tennessee at Chattanooga. Later he earned an MFA from the University of Florida. Currently he is living in South Florida where he draws a lot of inspiration from both the costal environment and the nature of life in the region. He teaches at both New College of Florida and State College of Florida. He has been active in the art community both regionally and nationally in the United States.

Frida Braide



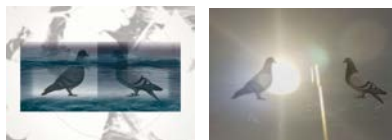
"Untitled 27#" (2023)

In looking for the ocean, Braide found concrete. This rock hard second skin, the most destructive material on earth, is making the built environment outgrow the natural one. Unlike the natural world however, concrete does not actually grow. Instead, its main quality is to harden and then degrade so slowly that it will outlast human civilization.

In looking for the ocean, Braide found that New York City will be underwater in less than a hundred years. This urban fortress that encapsulated humanity, keeping nature at bay, will be everlasting. It cloaks the past, covering what we wish to forget and what does not belong. It serves as the foundation of modern life, hiding time and taming nature. The concrete structures that the city is made of will remain, as it can resist nature for decades. Nature will crack the surface in due course, and we will do what we do best; cover it with more concrete. Even under water, New York City will remain intact.

Frida Braide is a Scandinavian born photographer and author based in Brooklyn, New York. She is exploring urban landscapes, architectural structures and untouched accidental sculptures in those environmental settings. Braides work is influenced by her studies in theoretical philosophy, specifically philosophy of language.

Emi Burns



“Flow” (2023), “A Channel” (2023)

Making art is really about circulation. What comes from the inner world reflects the outer world, and what's received externally evolves internally. I take in sensations and let them out as part of the cycle, and repeat.

A circle represents circulation and its connectedness. A circle, or a set of two circles, appears in my art as a symbol of the sun and the moon, expressing different places beyond time. One in the past and another in the present; or a day where I live, and the night in my homeland on the other side of the world. In the sun and moon phases, contrasts between appearance and disappearance don't oppose each other, but are unified in a circle.

My vision celebrates presence and absence resonating in a sense of interconnectedness.

Emi Burns is a visual artist based in Seattle, USA, who is originally from Tokyo, Japan. Throughout her works: mixed media painting, collage, and photography, she depicts emotional scenes from her mind's eye that often intermingle with figurative elements from the natural world. The core theme of her art is to capture the rawness of sensations; whether it's joy or sorrow, beauty or roughness. Burns shares the sense of interconnected intimacy found through vivid living moments, where an internal world synchronizes with an external environment. She holds BFA in Oil Painting from Tama Art University, and her multi disciplinary forms of art have been exhibited internationally.

Samuel Cheeseman

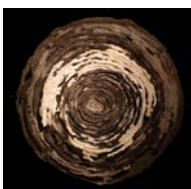


“Eternal division” (2022)

'Eternal division' is a Torus ring hand crafted on the lathe and spiral cut using my own made apparatus. Produced in English Cherry and African Padauk wood and finished in lacquer. I shall be shipping this piece to you. it will require unboxing and will stand up on its own. There is a small 'flat' surface covered with black felt with a hole in it, that will be placed down onto the plinth so the work stands upright.

Samuel Cheeseman (born 1977, Chichester) lives and works in Hayling island (England) Sam's artistic visions are fortified by 25 years of skill acquired working as an engineer, fabricator and as a finisher.

Sung Jin Choi



“VERTIGO” (2019)

Vertigo

Plastic cast teeth, motor, motion sensor, 34 inch x 34 inch x 6 inch

It is a layered circle shape of plastic cast of the artist's own teeth on the black reflective panel. By viewer's movement, it rotates with mechanical noise from motors and devices. It has three teeth disk layers and turns each other in different directions and speed. It is activated by a motion sensor near the work. The work is about emotional feelings like stress or anxiety in everyday life.

S Jin Choi is a visual artist exploring the notion of private and public objects. He works in a variety of mediums from sculpture, installation, and sound. His works has been shown in numerous galleries and Museums internationally. Sung Jin received MFA from Hunter College. He lives and works in NYC.

Diana Davtian



“Corallized Bark” (2018)

The work she is exhibiting at the CICA Museum is called “Corallized Bark”, created in 2018 in Papier-mâché technique. Papier-mâché is not only seen as a material, namely paper, but also as an alternative to other materials that we find in nature or in production processes. Since many human sensations appear abstract, her work usually use the formal language of abstraction. Everyone can discover suitable colors and shapes for themselves and feel reflected in them to some extent.

Diana Davtian (*1997, Kharkiv, Ukraine; currently based in Vienna, Austria) has a multicultural background and studied painting and sculpture. She works in many different media, including mixed media, photography, and many others. Her work has already been shown in several exhibitions in Ukraine, Russia, Slovenia, and Austria.

Kristina Davtian



“Series "Garnet Fire" (2018)

Kristina Davtian was born in Kapan, Armenia in 1990. In 1992 she moved with her family to Ukraine, where she grew up and graduated from National Aerospace University in Kharkiv, Ukraine (2007-2013). In 2014 she moved to Austria and obtained her first education in the Art field. Within 2017-2019 she graduated from Art College, Ortweinschule in Graz. She found out for herself copper as a very fascinating material and she uses copper in most of her works as main material. Currently she is based in Graz, Austria.

Delnara El



“Impressions of War” (2023)

"Impressions of War" is a thought-provoking series of monoprints that explores the interplay between nature's beauty, human settlements, and the haunting realities of war. The collection features meticulously detailed depictions of lush plants, symbolic houses in varying conditions, and the powerful imagery of anti-tank hedgehogs disrupting idyllic scenes. Through monoprinting, each image is a unique creation, emphasizing the individuality of experiences in the face of conflict. The series prompts contemplation on the delicate balance between beauty and destruction, urging viewers to reflect on the urgent need for harmony, understanding, and the preservation of the natural world in times of adversity.

Delnara was born in Kyiv, Ukraine. Graduated with a master's degree from Kyiv National University of Construction and Architecture.

After the start of the war in Ukraine, reflections on painful events appear in her artistic practice. Delnara is a research-based artist who approaches historical and political moments through the lens of the natural world.

The main medium is painting, collage and photography.

Works with watercolor, acrylic, monotype, mixed media.

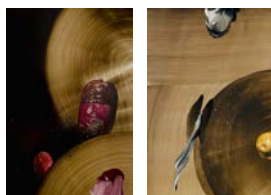
Aleksandra Gieraga

"Moving picture 1" (2023)

Movement is contradiction of the traditional painted image. I am an analog painter, and entering the dimension of virtual space was a absolutely astonish experience for me. The recording in MP4 format shares this experience. The perfect experience is intertwined with the perfect space. I experienced that while drawing and enjoying this distinctiveness. My last artworks are a trace of that pure joy.

Aleksandra Gieraga is a multi-disciplined artist with expertise in the classical arts, including painting, drawing, graphics, sculpture, photography, and video. She is also involved in diverse art forms such as environment art, ephemeral art, installations, and objects. As a collaborative artist, she works with duets and the art group Finding Us!. Additionally, Gieraga is an art teacher and intervention artist, focusing primarily on painting and teaching in her day-to-day routine. In 1993, she was awarded a diploma at the Painting and Drawing Studio led by Professor Romana Halat at the Education Department of the Strzeminski Academy of Fine Arts in Lodz, Poland. Following her diploma, Gieraga was invited to participate in a residency at Silk Studio, under the guidance of Professor Andrzej Smoczynski at the Strzeminski Academy of Fine Arts in Lodz. She completed her doctorate in 1999 and became an associate professor in 2006, both in the field of fine arts at her alma mater. Since 2006, Gieraga has been leading the Studio of Image at the Painting and Drawing Department at the Academy of Fine Arts in Lodz. In 2013, she founded the international art group Finding Us!. Gieraga's artistic journey includes participation in various exhibitions, workshops, and art residencies, which she sees not only as a means of artistic expression but also, and perhaps most importantly, as a continuous process of learning and expanding awareness. Some notable experiences include workshops in Tien-Shan, Kyrgyzstan in 2002; the Biennial of Contemporary Art in Tashkent in 2003; Artists in Residence with Ja Ram Association in Soecheon, South Korea in 2014; I Mevlana International Art Days in Konya, Turkey in 2010; and an exhibition at Browarna Gallery in Lowicz, Poland in 2014. She also participated in The 5th Daejeon International Art Show in South Korea in 2017, Kunstraum Reuter Gallery in Berlin, Germany in 2018, Zadros Gallery in Frederiksberg, Denmark in 2019, and the CICA Museum in the Republic of Korea in 2020, among others.

Lupe Godoy



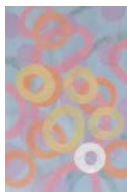
"Unseen buds, infinite, hidden" (2023), "Pieces of a dream" (2023)

Lupe Godoy was born in Spain and graduated from the University of Valencia. Exploring the play between realism and abstraction, Lupe Godoy has a versatile oeuvre, ranging from acrylic on canvas, works on paper, digital works and overpainted photographs.

In her work the artist reflects the socio-cultural-ecological state of the world. Skillfully, she combines cuttings from magazines with ink and acrylics to form new associations and narratives.

Lupe Godoy's works of recycled imagery portray nature, overabundance, beauty, art history, gender roles, ecology and architecture; they make us reflect on the processes of global cultural and art production.

Leo Hainzl



“Memo” (2023)

The mixed media painting questions the meaning of the circle in 20th century art history: confinement, concentration, demarcation or return. Broad, dynamic lines with green oil pastel and a transparent sky-blue layer were first applied to a panel, followed by violet curves. Pink, orange and yellow circles refer to the dynamics of the present. The only white symbol in the painting calls for confidence in a challenging time. “Memo” points to the need for people around the world to stand up for diversity and democracy.

1968 born in Bruck/Mur, Austria. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition “Interregional Aspects and Visual References” at the Kunsthaus Muerz Gallery. Since 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, Switzerland, United Kingdom, South Korea and the United States of America. Works can be found in the collections of the City of Vienna, the Universalmuseum Joanneum in Graz (Austria) and in the Ruse Art Gallery (Bulgaria). Since 2002 lecturer at the Institute for Art and its mediation at the Leuphana University of Lueneburg (Germany) in the module "Aesthetic-Artistic Practice". In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogs "Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist.

Adrian Halpern

“Beat Within” (2024)

Beat Within

Video and Produced By: Adrian Halpern

Percussion By: Xavier ‘Omni San’ Fleming

Densil James Allan Malabre

Adrian Halpern is an artist from Kansas City, MO. He uses a variety of disciplines ranging from highly detailed ink drawings, video, digital art, laser cutting, screen printing, mixed media, and collage works. “As an artist, I create forms of communication from the subconscious and conscious state of mind. I have a strong need to create something that is healing for myself and possibly a connection for others. This expanding language is interpreted with personal contemplation.” Xavier ‘Omni San’ Fleming is a music producer and performance artist from Kansas City, MO.

He is versed in styles including hip-hop, jazz and that of West-African diasporic music. He has played in bands that have opened up for artists including Trombone Shorty and Sly and Robbie.

Densil James Allan Malabre is a percussionist from Kansas City,

KS. He was a student and now a teacher at the Traditional Music Society in Kansas City, MO.

He has studied under some of the greatest percussionists like Bird Fleming and Bill Summers.

Our video Beat Within is a metaphysical collaboration of visuals, colors and sound of our interpretation of the circle.

Annamae Harmon



"Harmony Within" (2023)

"Harmony Within," is an abstract digital artwork that offers a thought-provoking exploration of harmony and balance. The work seamlessly combines photography and digitally created elements to craft a circular composition that challenges conventional notions of perfect balance. The center of the piece captures fluidity through the use of photography, coupled with a carefully crafted interplay of digitally created elements and illustration. These methods are then also carried throughout the entirety of the artwork and the surrounding areas around the subject and work.

The artist's artistic expression goes beyond the conventional portrayal of balance in this abstract piece, inviting viewers to reflect on the diverse and dynamic nature of internal harmony. The capturing of digitally created and photographically crafted elements conveys a liquid fluidity within the work, capturing the uniqueness of individual experiences. The deliberate use and creation of an unequal distribution of black and white within the circular subject symbolizes the nuanced and varied harmony that exists within us. The circle represents the person who we are as a whole.

"Harmony Within" becomes a visual narrative that prompts contemplation on the intricacies of balance, urging us to embrace the beauty of our own distinct and evolving harmonies within the complex tapestry of life. As an abstract work, it skillfully encourages viewers to interpret and engage with the piece, fostering a deeper connection to the subjective and personal aspects of harmon

Annamae Harmon, a Digital Artist and Graphic Designer based in Southern Indiana, USA, seamlessly blends technological precision with organic inspiration, creating a unique fusion of aesthetics and functionality. Her notable exhibitions, including the 2023 London Art Biennale, highlight her focus on themes like calmness and tranquility which are evident in her works. Specializing in digital art and graphic design, Annamae crafts visual narratives using photography, videography, and digital software, with a deliberate aim to provide viewers with a profound sense of zen and tranquility. Through her art, she invites audiences to explore the delicate equilibrium between technology and nature, fostering a meaningful connection and offering a sanctuary of peace within the digital realm.

Guillaume Holzer



"Freedom" (2019), "Identity" (2019), "Victory" (2019), "Territory" (2019)

"In the meanders of sparkling waters and infinite horizons I found myself face to face with this rebellious people who defy established norms. Their life is chaos punctuated by resistance, fluidity and flexibility. They are the strangers of this world, moving without ties or fixed identity."

This series is an exploration of nomadism and freedom, it is also the synthesis of 8 years of life in Indonesia with the "sea nomads" when I devoted my time to coral conservation with these communities.

It serves as a journey into the relationship between place, mobility and identity, inviting the reader to journey through the perspectives of nomadism through the history of the Bajau and Bugis communities. I explore the function of deterritorialization and the components of identity and territory.

Nomadism symbolizes physical and intellectual freedom, the process of liberation from territorial or ideological constraints. It represents resistance to rooting and an openness to fluidity and transformation. After freeing himself, the nomad can settle elsewhere, adopt new norms and create new relationships with his environment. However, this "reterritorialization" is temporary; it allows his movement and permanent change and, in a certain way, condemns him to be free.

Sadie bat Kalman



“Interlacing Recurrence Study” (2023)

Transcending traditional methods of object study and photography, my work deconstructs the visual environment and antagonizes its reconstructive potential. Rebuilding and ambulating through alternative corporeal forms our love for the mundane is seen in a new light. My practice incorporates the weight of materiality and ephemerality of new mediums to imbue and transcribe the mundanity of the everyday. Reinterpreting the objects, scenes, and data that shape our lives unearths the layered stories and alternative meanings within. How can our aesthetic labor, our intention, impact our movement through the world? I am looking for the liminal and brief glimpses into the aching spaces of our hearts and what can be uncovered within them.

‘Interlacing Recurrence Study’ is two layered photos digitally manipulated to experiment with the size and color restraints of the pixel image unit. Using various bitmap compression tools, dithering, and alternating color profiles the underlying code that constructs images on our screens comes to the surface.”

Sadie bat Kalman (b. 1997, New York, US) obtained her Bachelors of Art in Anthropology at Warren Wilson College in 2018 and Masters of Fine Art in Interdisciplinary and Decolonial Art Praxis at Goddard College in 2022.

Kalmond

“The Water Bodies” (2023)

Does the cup shape the water, or the water shapes the cup? The visual system of "The Water Bodies" is set between the contradiction of two dimensions and three dimensions. The interrelation between water and cups can be taken as a metaphor for the interplay between Digital (Technology) and Analog (human material world), prophecy and reality.

Based on the Pierce’s semiotic model of Sign-Interpretant-Object, this project reshapes the Tarot symbol as an entry point to explore how abstract visual symbols are given meaning in the creative process and how they are interpreted in human mind.

The semiotic process is presented visually as a two-dimensional line (Sign) holding the three-dimensional water (Interpretant). When water does not interact with the lines, the abstract lines can be interpreted as anything. But once water comes into play, the limitless possibilities collapse into one interpretation.

Johan F Karlsson



“Continuity Piece” (2023)

The video shows the artist using his body to continuously rotate a naturally rounded stone, with the aim to recreate the shaping process the stone has undergone by natural forces over time. As the body progressively weakens, the performance juxtaposes the temporal nature of the human body and the constant, yet slow, progression of the stone's form. The performance ends the moment the first drop of sweat falls onto the stone.

Johan F Karlsson (b. 1984) lives and works in Malmö, Sweden. He holds an MA in Photography from Aalto University in Helsinki, Finland, and a BA in Culture and Arts from Novia University of Applied Sciences in Pietarsaari, Finland.

His artistic practice investigates temporal and spatial processes, resulting in photography, video performance and sculptural arrangements using natural materials, as well as works that emphasize the impermanence or the passage of time.

Karlsson often explores the concept of slowness as a potential method to enhance the perception of presence and to allow for a dedicated space for reflection. Moreover, he is interested in how slowness can generate receptivity to our spatial surroundings and unfold what is easily overlooked in the influence of acceleration.

Cecilia Kim(김한결)



“Salt Dreams” (2021)

Salt Dreams is an exploration in caves, a liminal space of transformation and discovery; a subconscious womb. Weaving voices of the director's mother, father, aunt, and my own, the poetic narration reflects on the director's relationship with her mother and others, and how it is to speak in a language that is not one's own. The written text and voice alternates in Korean and English.

“Salt Dreams”는 동굴 속에서 변신과 발견 사이의 미지의 공간, 무의식의 공간을 탐구한다. 작가의 부모님, 이모, 그리고 작가의 목소리가 얽혀서, 모국어가 아닌 언어로 말하며 생기는 마찰을 성찰하는 시적인 내레이션을 낭독한다. 번역된 글과 목소리가 일치할 것이라고 믿게 하지만, 미묘한 번역의 오차가 있다.

Cecilia Kim's artistic expression is born from connections with people around me, through the shared conversations and labor. As a Korean woman navigating the complexities of transnational identity, she is constantly searching for places of belonging. Kim's work blurs the boundaries between documented truth and narrative potentiality, straddling the real and imagined. The personal narratives map emotions and the passage of time on a personal scale, and speak towards universal human experiences.

김한결의 작업은 주변 사람들과의 관계에서 비롯됩니다. 글로벌 정체성을 탐색하는 한국 여성으로서, 다른 사람들과 나누는 대화와 노동을 통해 소속감을 주는 공간을 끊임없이 찾고 있습니다. 다큐멘터리와 허구적 서사의 경계를 흐리며, 현실과 상상의 경계를 넘나듭니다. 이 서사들은 보편적인 경험을 비추며, 감정과 시간의 흐름을 개인적인 척도로 담아냅니다.

Cecilia Kim is a video artist living in Indiana, United States. Born in Korea, she has also lived in England, Australia, and Singapore. Kim navigates her transnational identity and blurs personal narrative and collective memory in her work, by collecting stories through shared conversations. Kim was a 2021-23 Hamiltonian Artists Fellow, WPA Wherewithal Grantee, and the 19th Trawick Prize recipient. Her work has been shown in the Museum of Contemporary Art Arlington Biennial; The Immigrant Artist Biennial; Kaplan Gallery, MD; Hamiltonian Artists, DC; and Pluripotent Art Space, Seoul. She was a resident at Ox-Bow School of Art and Artists' Residency, Virginia Center for Creative Arts, and Corsicana Artist and Writer Residency. She received her MFA from Virginia Commonwealth University and BFA from the School of the Art Institute of Chicago, and currently teaches film at the University of Notre Dame.

KIM GYUSEON(김규선)

“Sunday at Home_grass” (2023)

이 프로젝트는 멀티센서리 디자인을 활용하여 수면에 도움이 되는 몰입형 영상을 개발하는 것이다. 스마트폰 사용으로 불면증을 앓는 현대인을 대상으로, 영상은 다양한 감각을 자극하여 시청자를 편안한 수면 상태로 유도한다.

시각, 청각, 그리고 촉각의 편안한 특징들을 조합하여 안정적인 영상 속 가상공간을 구성하였고, 각 공간 속에서 집중할 수 있는 대상을 탐색하였다. 그리고 대상을 중심으로 촉각을 실감나게 구현한다. 이렇게 설계된 멀티센서리 디자인은 시청자가 편안한 영상에 몰입하여 가상공간에서 휴식을 취할 수 있게 한다.

영상은 3분 단위의 애니메이션이 반복되는 루프애니메이션 형태로, 계속해서 자연과 집 안의 휴식공간을 순환한다. 개체들의 모션은 원을 그리며 사용자를 더욱 영상속으로 몰입시킨다.

쉬어갈 수 있는 작품, 영상과 그래픽을 통해 편안한 창작물을 만듭니다.

Hyeju Kim(김혜주)



“음의 조각들. 미분음 A-1” (2024)

The artwork <Pieces of Note. Microtone A-1> is a piece created by attaching ceramics to a canvas, aiming to express the indeterminate microtones that exist between standard notes, appearing in unstable and disorderly forms. The pitches we

primarily perceive in music are standard notes. Between these standard notes, countless microtones exist. Microtones are expressed as fractions of standard notes, such as 1/4 or 1/6. As these standard tones are infinitely divided, they eventually become sounds that are difficult to define as notes. Microtones exist in an indeterminate state, constantly fluctuating rather than being maintained in a fixed state. This indeterminacy of microtones can also be observed in clay. While ceramic art techniques exist to create precise forms as intended, viewing clay's variable and flexible nature allows us to associate it with indeterminacy. Therefore, to further maximize the indeterminacy of clay, intentional distortions and contractions of forms were intended when shaping the clay into a circular form after coiling, or cutting it when fully dry to create distortions and contractions of shapes. In this way, I aimed to express the indeterminate state of microtones by associating it with the variable and fluid state of clay, creating ceramic pieces that become ovals rather than exact circles, to produce a repeated flow of indeterminate microtones. While these ceramic pieces with irregular shapes appear stationary, when stacked upon each other, they create shadows that resemble a flow. By juxtaposing precise circles representing standard notes with these ceramic pieces, I aimed to maximize the contrast between the two forms.

<음의 조각들. 미분음 A-1> 작품은 캔버스에 도자기를 붙여 제작한 작품으로, 표준음과 표준음 사이에 존재하는 안정되지 않고, 무질서한 형태로 나타나는 불확정적인 미분음을 표현하고자 한 작품이다. 우리가 주로 음악에서 인식하는 음정은 표준음정이다. 이 표준음정 사이에는 무수히 많은 미분음이 존재한다. 미분음은 표준음이 1/4, 1/6 등으로 나뉘져 표현된다. 이러한 음들이 무한대로 나뉘지면, 결국에는 음정으로 규정하기 어려운 소리로까지 나타난다. 미분음은 일정한 상태로 유지되지 않고 자유롭게 움직이는 불확정적인 상태로 존재한다고 할 수 있다. 이러한 미분음의 불확정적인 상태는 점도에서도 엿볼 수 있다. 도자예술에서는 의도한대로 정확한 형태를 제작하는 기법이 존재하지만, 점도의 가변적이고 유연한 성질에 중심을 두어 바라본다면 이는 불확정성과 연결할 수 있는 것이다.

따라서 점도의 불확정적인 상태를 더 극대화하기 위해 코일링 작업 후 원 형태로 제작할 때 점도가 덜 말랐거나, 완전 건조일 때 잘라 형태의 왜곡과 수축을 의도했다. 이처럼 미분음의 불확정적인 상태를 점도의 가변적이고 유동적인 상태에 빗대어 표현하고자 했으며, 정확한 원이 아닌 타원이 되어 흐트러진 모양을 도자기로 제작하여 불확정적인 미분음의 반복적인 흐름을 만들어내고자 했다. 그 형태가 균일하지 않은 도자기들은 정지되어 있지만 서로가 위, 아래로 겹쳐지면서 그림자가 생겨 어떠한 흐름처럼 보인다. 이러한 도자기에 대비되는 표준음을 의미하는 정확한 원을 함께 배치함으로써 두 형태의 대비를 극대화하고자 했다.

Hyeju Kim graduated from the Department of Crafts at Seoul Women's University in 2021 and received a master's degree in Ceramics from the same university's graduate school in 2024. The artist focuses on the fluid and indeterminate microtones and the variable and flexible nature of clay. Drawing from her childhood with musical instruments, she presents experimental and challenging works utilizing both microtones and visual media. Through this approach, she aims to transcend the boundaries between mediums and introduce new forms of visual expression in the expanded field of ceramics, centered around the indeterminate qualities shared by ceramics and music.

김혜주 작가는 서울여자대학교 공예전공을 졸업(2021)하고 동대학교 대학원에서 도자공예전공 석사학위를 받았다(2024). 작가는 유동적이고 불확정적인 미분음과 점도의 가변적이고 유연한 성질에 중심을 두어 작업을 진행한다. 유년 시절 악기를 다뤘던 작가의 경험을 바탕으로 미분음뿐만 아니라 영상매체를 활용한 실험적이고 도전적인 작품을 선보인다. 이처럼 작가는 도자와 음악이 가진 불확정적인 성질을 중심으로 매체 간의 경계를 뛰어넘어 시각적으로 확장된 도자 분야의 새로운 표현 형태를 제시하고자 한다.

Lena Kolambet



"Perpetuum emorion" (2023)

Lena Kolambet, an abstract painter based in Spain, is a visionary artist whose creative journey has been marked by continuous innovation and a commitment to pushing the boundaries of her craft. With a profound emphasis on bold color combinations, intricate blending techniques, and the incorporation of textures, Lena has developed a distinctive artistic voice.

Drawing inspiration from her extensive world travels, Lena seeks to evoke a profound perceptual shift in her viewers, offering a unique emotional and intellectual experience for each observer. Born in Kyiv, Ukraine, Lena graduated from Lviv Polytechnic University in 1985. After moving to Odesa she honed her painting skills under the guidance of Valentin Barskov, a renowned artist and teacher at the Odessa Grekov Art School. Additionally, she enriched her artistic perspective through the course "Design-methodology. Inspiration management" at Saint Petersburg State University.

Employing a mixed painting technique that combines acrylic, pastel, ink, and oil and other materials Lena achieves greater expressiveness in her art. The juxtaposition of illustrative and abstract styles lends her work a dreamy quality, inviting viewers to transcend into an alternate realm of imagination. Lena Kolambet's oeuvre stands as a testament to her artistic prowess, reflecting a captivating exploration of the complexities of the human experience.

Amor De Las Esferas



“THE PULSE OF THE HEART” (2023)

Unstoppable resonance
That sings a song of fire,
all that limits is dissolved, transformed,
leaving only the vital pulsation,
Happiness is always possible as long as the heart has rhythm
as long as its song continues to sound.
The Pulse of the Heart.

Colombian artist of abstract art focused on the evolution of being, her research explores the expression of the intuitive, what is invisible. It is an invitation to a transcendental experience of color, which is vibration and sound. Her works are intended to harmonize the places where they are placed, they invite you to the present moment, to live better, to feel better. contemplate the art and live the experience of feeling the work behind the color.

Remember: feeling is art.

She finished her studies as a Professional in Audiovisual Media in Colombia and Plastic Arts in Brazil, then she immersed herself in a process and practice of Alchemy which led her to experience other ways to create and feel the living art, emerging from this what today she names as the Spheres of Creation. Her work has been exhibited in Italy, Czech Republic, China, Lebanon and Colombia, winner of the Exibart special mention of the Carlo Bonatto Minella Italia award.

“My artwork focuses on capturing through color and form the frequency of heaven on earth. I seek to bring to reality that which represents the highest good, harmony manifested in beauty, the invisible world where only happiness exists, here, now and eternally.”

Tiffany Heng Hui Lee



“Cosmos I-19”

In my artistic exploration of the “Cosmos I-19”, I embark on a visual journey that transcends the boundaries of time and space. Through my work, I seek to capture the sublime essence of the universe, weaving together the intricate tapestry of celestial wonders. The cosmos, with its vastness and mystery, becomes my inspiration. Drawing inspiration from the cosmic ballet of stars, galaxies, and nebulae, my art reflects the dynamic interplay of light and darkness. Stars are portrayed as circles, transit beacons of light that travel through time into a vast universe.

Vibrant palettes convey the energy pulsating through the galaxy, creating a symphony of colors that mirror the cosmic dance of creation and destruction.

Through meticulous detail and abstraction, I aim to evoke a sense of awe and wonder akin to gazing into the night sky. The cosmic canvas becomes a metaphorical reflection of the human experience, where moments of chaos and tranquility coexist. Viewers contemplate their place in the universe, fostering a connection between the microcosm and macrocosm. The interstellar landscapes I create are both timeless and transient, capturing the ephemerality of existence in the cosmic ballet. Through my art, I invite others to embark on a cosmic reverie, where imagination takes flight beyond the confines of earthly boundaries, and the universe unfolds in all its majestic beauty.

As a multidisciplinary artist, **Tiffany Heng Hui Lee**'s portfolio includes abstract, mixed-media objects, paper-based collages, sculptures, jewelry, and paintings. Her 30-plus years of experience as a corporate interior designer adds depth to her artwork. Using her knowledge of colors, lines, shapes, textures, and materials, bridges the disciplines of interior design and art. Lee's paper collages have been selected for numerous juried exhibitions. Most recently, her work was selected by Alison de Lima Greene, the Isabel Brown Curator of Modern Contemporary Art at the Museum of Fine Arts, Houston, Texas. Tiffany Heng Hui's

work is in the permanent collection of the Art Museum Texas. Her work has also been exhibited in various galleries over the years and published in several magazines both in the United States and Europe.

Rinko Lim



“Petal Play” (2024), “Blossom Whimsy”, “Night Glow” (2024)

Petals Play radiates the vibrancy of daytime with harmonious mix of colors. This piece capture essence of daily joy and enlightenment, urging viewers to embrace self-discovery, infusing their surroundings with positivity and renewal.

Blossom Whimsy features a calming palette highlighted by delicate baby blue flowers. This piece represents calmness and promotes relaxation and emotional healing. It embodies peace and rejuvenation, evoking sense of balance and serenity, inviting nature's gentle beauty to uplift their spirits.

Night Glow is mesmerizing piece that showcases the soothing hues. Inspired by the hidden beauty beneath the sea, it reflects the serene world of corals and bioluminescence. This artwork enhances clear communication and introspection, promoting mental peace, clarity, warmth, and optimism. Crystal pieces reminds viewers to maintain inner calm and resilience, revealing their true potential even amidst life's challenges.

As an artist, **Rinko's** mission extends far beyond the act of creation. It is about inspiring transformation and fostering a deeper understanding and appreciation for the beauty that lies within and all around. Rinko's art stands as an open invitation for viewers to embark on their own journeys of discovery, encouraging them to find joy, inspiration, and peace through the medium of colors and forms.

Monika Malewska



“3” Key 5” (2019)

This series of photographs replicates individual plates based on the Ishihara Test for Color Perception, a test for red-green color deficiencies used as a standard by optometrists. The test consists of a series of individual plates, each of which features a colorful circle comprised of numerous small circles of varying sizes and colors. To viewers with normal vision, the contrasting colors of some of the small circles create a pattern that reveals a numeric shape.

As a visual artist, I am fascinated by the notion that people who experience color blindness often remain completely unaware they are not seeing something in the same way that those with “normal” vision see it until some revelatory moment in their life. There is something delightfully paradoxical in the idea that they arrive at this understanding of difference without actually “seeing” it.

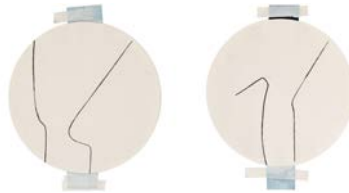
Yet, as somebody who works with color and light, I am leery of anything that suggests empirical certainty. Whereas the Ishihara Test offers a standard for comparison, and by extension, a feeling of objective reality, the individual color plates in my reconstructions of the test--fashioned out of breakfast cereal pieces—playfully prod viewers to ask fundamental questions about the epistemology of human experience.

My Cereal Numbers photographs refer to the subjectivity of perception as it applies not only to vision, but other senses, such as taste. On a neurological level, they play with how the stimulation of one sensory cognitive pathway can lead to an automatic involuntary experience in a second cognitive pathway, creating a synaesthetic experience. The vivid colors of the circles can generate both visual and taste associations (lexical-gustatory synaesthesia). Each individual color in a breakfast cereal mix is linked to a fruit flavor, and this is supposed to enhance our perception of different fruity flavors of each cereal ring. In short, the colors of the cereal pieces tend to contribute to the illusion of flavor, again reminding us that things are rarely (if ever) what they seem.

Monika Malewska was born in Warsaw, Poland. She received her BFA from the University of Manitoba in Canada and her MFA degree from the University of Texas at San Antonio. She is currently a Professor of Art at Juniata College. Malewska

works in several art media, particularly painting, drawing, and photography. Her work has been shown in various galleries and museums, including Phoenix Gallery, NYC, Blank Space Gallery, NYC, Denise Bibro Fine Art Gallery, NYC, Camel Art Space, Brooklyn, NY, the Blue Star Complex in San Antonio, Texas, the Benton Museum in Storrs, Connecticut, the New Britain Museum of American Art in New Britain, Connecticut, Orange County Center for Contemporary Art, Santa Ana, CA, to name a few. Her work has been featured in *Huff Post* (Arts and Culture section), *Direct Art Magazine*, *Hi-Fructose*, *Fresh Paint Magazine*, *Gastronomica: The Journal of Food and Culture* and other publications.

Virginia McArdle



“Disc: Suture 1” (2023), “Disc: Suture 2” (2023)

A circle or disc can represent many meanings, it may appear as a rounded or flattened structure and can provide a defined area to record visible impressions, for example : a line, a symbol, a stain. I began the ‘Disc’ series in 2015, it is an ongoing body of work which considers birth, growth, decline, death and the infinite. Disc : suture 1 / Disc : suture 2 Both drawings were made in 2023, they are from a group of 9 and record an uncertain personal moment in time. Materials : Watercolour paper, Acrylic, Charcoal, Painted tape.

I have been working with marks since the 80s, marks found in landscape, on the body, in our memory and the marks left by others, ‘they can act as codes for us to understand our world, to navigate our path and govern our behaviour’. Drawing has always provided the foundation of my work and allows me to directly engage with both personal and public agendas , this process helps me to understand the world and control a narrative. The choice of materials are particular to each of my pieces and substrates include but are not limited to, paper, canvas, found boards and wood from a collection assembled across forty years. The practice of customising the tools I use to paint, draw and print with is also an important component of the work. My paintings, drawings, prints and fine art bindings have been widely exhibited internationally and are mainly held in private collections.

Jinsuh Moon(문진서)

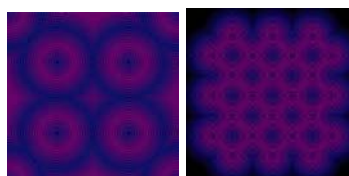


“Yet” (2023)

문진서(b.2002)는 전통적인 회화 기법과 원근법의 논리에 입각하여 정밀하게 그린 요소들을 작품에 담아낸다. 실제적 회화를 시각적 관점에서 개념화하고 여러 매체에서 작업함으로써, 메타 물리적인 세계와 인간의 세계 간의 대조를 강조하며, 인간의 이성적이고 감각적인 실존의 차이를 탐구한다. 작가는 플라톤의 완벽한 형태의 철학과 유사하게, 메타 물리적인 개념들이 우리 세계 안에 존재하는 실존체의 본질로 여겨지는 것을 초현실적 회화로 재탄생시킨다.

이러한 개념들은 때로는 우리의 현실을 규정하는 방식에 따라 진실과 거짓을 분간하기 어렵게 만든다. 그래서 작가는 작품을 통해 이러한 복잡한 주제들을 탐구하며, 사실과 허구, 믿음과 선택, 그리고 인간 인식의 한계와 같은 개념에 의문을 제기한다. 문진서는 한국에서 태어나 캐나다에서 자랐으며 영국에서 대학 교육을 받은 후 현재는 서울을 기반으로 활동하고 거주한다.

Ari Nadrich



“Invernum I” (2021), “Invernum II” (2022)

My work explores the dualistic nature of the line: individually, lines exist and operate as discrete entities, yet when assembled into a coherent whole, they have the power to impart optical effects that approximate continuity. Invernum I & II particularly follow this approach in that they both consist of a gradient of color applied to a field of contour lines in a manner that imparts an illusion of motion. Latent forces appear to awaken and energetically shuttle between nodes, generating a dynamic topography of light.

Ari Nadrich was born in New York City in 1995. He graduated with a Master of Architecture from Columbia University in 2024; exposure to methods of digital representation has helped him access and develop a unique visual language that most closely resembles op art. He is currently based in New York City.

Diego Orihuela

“The Two Deaths of Hyacinth” (2021)

Diego Orihuela Ibañez is a Peruvian artist and researcher who lives and works in Lima, Peru. He holds a Bachelor and Licence degree in Visual Arts - Painting from the Pontificia Universidad Católica del Perú (PUCP), Master CCC degree (Critical Curatorial Cybermedia) sponsored by the Hans Wildorf (Rolex) bourse d'étude with congratulations from the jury and winner of the Excellence Prize awarded by the Haute École d'Art et Design (HEAD) in Geneva, Switzerland. He holds a PhD in Latinamerican Studies by the Cergy-Paris University in Paris, France. He is interested in issues around decolonial studies, media studies, queer ecology, gender studies, theory/fiction and critical methodologies for artistic praxis.

Justyna Orlowska



“Nest” (2022), “Circle with animals” (2021), “Haircut” (2014), “Nesting” (2013)

Nest 2022

In the current difficult situation in Ukraine, I became involved in helping refugees. I invited several families to my house. I met new families and made friends. I helped them move on and find their place in Poland. I also have family in the USA who once emigrated there. I wondered for a long time how to present it in an artistic form. I went back to my previous projects and looked for connections. I returned to the "Nesting" project. I, like birds, was looking for my place in Poland and abroad. In each of these places I built something from scratch. And that's what I saw, people traveling, sharing families, but also the tenderness of mothers towards their children, as towards their chicks. Therefore, the object became the "nest" as a universal symbol of welcoming migrants, providing help, patience, and love that circulated around us.

For me, the nest is a symbol of patience in building something anew, the arrival of spring, awakening, something good like spring in nature. It is a ritual of building a nest for the arrival of something good - for example, expecting a child.

Circle with animals 2021

Marking my space for building a nest in my new studio and home. My previous projects include co-creation with animals, and here I couldn't mark "only my" space because my cat appeared in it. I accepted that the nest cannot be only mine, but that I share my home and space with "others".

Haircut 2014

I come from Poland, from a region where Slavic culture exists. Her rituals once included the custom of "cutting the hair" of young boys - called haircuts - which meant that young boys passed from the care of their mother to the care of their father. It was a rite of passage from a young boy to an adult man. I performed this ritual on myself when I graduated from the Academy of Fine Arts and left school and became a formal artist. Similarly, when I finished school, I left my parents' care and started living my life as an adult woman. This project is a summary of my school experience and life decisions. Through this project, I underwent a ritual initiation into adult life as a woman.

This makes this project multidimensional and has a dual meaning.

Nesting 2013

10 years ago, when I was still a student at the Academy of Fine Arts in Gdańsk. I made many attempts to search for my direction of art and development and identity as an artist. I lived in Gdańsk at that time and I associated my future with this

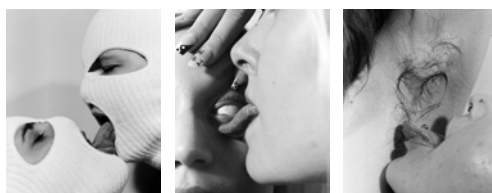
place. At that time, as a young girl looking for her place and the acceptance of friends, I "felt" in this city. I then implemented the "Nesting" project in 2013, which responded to my search - collecting daily experiences, fragments of everyday life, branches as connections to contacts and building a network of relationships. It was a symbolic and natural attempt to find one's place in the city space. Returning to nature seemed to me the simplest form of expression. In this work, I saw two problems of the modern world: the uncertain future of young people, whose financial situation often did not provide much scope for action. The problem of many families in creating a family and having a child and the growing fact of homelessness in our country and in the world.

Visual artist, graduate of Intermedia at the Faculty of Sculpture and Intermedia, Academy of Fine Arts in Gdańsk. She works with video, photography, multimedia installations, bioart and performance. She is interested in both post-conceptual activities and engaged art. The themes of her activities are based on inspirations from everyday life, details that are often overlooked or forgotten and nature. By remixing various media, he creates new contexts and forms.

She works as mentor in tech-art programme for young people "Solve for Tomorrow by Samsung", create workshops in "Turn into Culture" and writing as cultural journalist for portal "isotria.tv".

Awarded many times, incl. 2018 for 1st place in the competition Umwelt for the project Relation and Plant.BioLab, honorary mention for the performance Purification at the 8th Biennale of Young Art "Fish eye" in Słupsk / Ustka in 2015; 1st Grand Prix Award in the Digital Art Now competition at the International Digital_ia 14 Festival in Szczecin in 2014; Scholarship of the Minister of Science and Higher Education in Poland; Award of the Minister of Culture and National Heritage in Poland and the Award of the President of the City of Gdańsk in The field of culture.

Raphael Riegler



“The Kiss” (2022), “Love” (2023), “Eye” (2023)

The series forms as a dedicated exploration of individual sexual identity. The visual representations in the artwork predominantly utilize the tongue as a central element. This conceptual representation embodies themes of exploration, rebellion, and curiosity. Rebellion, for me, serves as a tool to question gender roles critically. Within this series, an intricate interplay emerges, where desire, revolt, and sexuality blend to create a synergy that captures a feeling of cultural change and emergence. The chosen title as well as the employed symbolism of this series establish a connection to Freudian concepts, thus materializing a reference point that had been unattainable in recent years - the manifestation of intimacy and the exploration of sexuality.

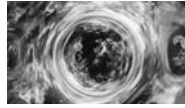
Description of #1 The Kiss: This image serves as the inaugural piece in a series, unraveling a nuanced exploration of masks concealing facets of reality, gender, and identity. Within this picture, the tongues defiantly break free from their masked confines, uniting in a symbolic gesture of rebellion. The composition deliberately shatters traditional gender roles, with the identity of the individuals solely conveyed through their arrangement, while masks adeptly veil their gender. In essence, this evocative portrayal encapsulates a profound narrative of love emancipated from the constraints of gender, a testament to the transformative power of authenticity and the dissolution of societal preconceptions.

Description of #2 Eye: The intricate interplay of the gaze assumes a paramount role within the context of sexual dynamics, as societal emphasis on appearances holds significant sway in our status-driven milieu. With eyes cast downward, the individual intentionally relinquishes the sense of sight, a poignant renouncement with profound implications. The tongue reemerges as a dynamic element, serving as a conduit for exploration, rebellion, and curiosity, thereby disrupting conventional norms. Adding a contemporary twist to the visual narrative, the nail art introduces a subtle infusion of zeitgeist, contributing a nuanced layer to the overarching thematic composition.

Description of #3 Love: The perception of armpit hair, often marginalized as unsightly or unclean in conventional perspectives, undergoes a transformation within the intimate context where body hair assumes a wholly natural and, for some, even an arousing quality. Within this paradigm, sweat serves as a visceral embodiment of the physical communion between individuals, while the tongue emerges as an exploratory agent delving into the realms of desire. This juxtaposition of societal norms and intimate dynamics illuminates the multifaceted nature of human sensuality, challenging preconceived notions and underscoring the beauty inherent in authenticity.

Raphael Riegler is a visual artist primarily working with analog photography, motion picture and text. His works revolve around conceptual projects that cover the themes of personality, youth culture and philosophical topics. The emerging 26 year old artist from Austria has an graduated education in media production and is currently studying in the field of philosophy at the University of Vienna. In 2023 he was invited by the Rotlicht Festival, the biggest analogue photography festival of Austria, to have his own solo show, which was a great success and even bending the person capacity of the gallery.

Diana Rojas



“Event Horizon” (2024)

“Event Horizon”, which shares its name with an astronomical term that means a theoretical point of no return associated with black holes, is a single channel audiovisual piece that explores light bending as a signifier of the colossal and divine in space and art. Simulated stars and nebulas drift and come in contact with an unseen force that results in a simulated light bending effect called gravitational lensing. A bass score accompanies the visuals, creating a meditative, droning atmosphere. Gravitational lensing, which is closely associated with black holes or nearby galaxies, occurs when the space around an object bends the light surrounding it. This light bending is not only a perceptual phenomena, but can be measured. In black holes, the event horizon can often represent the threshold of that which is knowable and that which is unexplored. In art, light bending is seen in the form of halos around the heads of the divine or highly intelligent. “Perfect” bodies are depicted with light emitting from them and indicate them as important. These real and illustrative instances of light bending remind us of the distance between us and the invisible and immense. “Event Horizon” collapses the figures of divine art and central black hole structure associated with light bending to focus on the moving light that signals the unknowable.

Diana Rojas is an interdisciplinary artist whose research explores human attempts and desires to engage with the invisible and sublime through installation, video, sound, and sculpture. Informed by her interests in philosophy, history, physics, and material science, she approaches the role of technology in art making as the catalyst for larger conversations of existence, consciousness, and metaphysics. Her work, which exists physically and virtually, has been exhibited and published nationally and internationally. She is the recipient of the 2023 Arch and Anne Giles Kimbrough Fund Award, 2022 Judson-Morrissey Excellence in New Media Award and the Arrowmont Windgate University Fellowship. Diana was born in Mexico, received her MFA from the University of North Texas in 2023, and is an assistant professor in Art + Design: Media + Communication at East Central University.

Chloe Margaret Sampson



"Swarms" 2023, "Swarms" 2023

This is a welded steel sculpture that is meant to depict swarms of insects in flight. I am deeply interested in portraying themes of nature's overgrowth and consumption of the man made world in my work. I want us to be consumed by nature again, live with it, and be a part of it once more. Similar to real life insect swarms, my steel swarms are made up of small, individual, and circular spot welds on hammered pieces of sheet metal. I find it very interesting to render organic and fluidity in industrial and rigid materials, since it mirrors my belief of nature's overgrowth onto the industrial world humans have created.

Rubica von Streng



“Lost City 1” (2022), “Lost City 2” (2022), “Sound Life Cycle” (2020)

Rubica von Streng, born 1992 in Berlin, studied at the National Academy of Fine Arts in Karlsruhe and at the University of Arts (UdK), Berlin, where she graduated as a master-class student in 2018. She lives and works in Berlin and has participated in many notable exhibitions worldwide. Her works constantly gain high attention, both in her home country and abroad. Abstract

portrait and landscape painting enter an exciting liaison in von Streng's oeuvre. The works of her "PortLand" cycle are multi-layered, aesthetically composed oil paintings (either on canvas or paper) that appear watercolor-like and radiate a surprising lightness, however heavy and complex the subjects may be at times. The artist achieves this balancing act thanks to her self-developed so-called arpeggio painting technique: wafer-thin layers of highly diluted oil paint are applied one after the other, creating a powerful ensemble of overlapping color spaces and forms. Time and again, von Streng explores the dynamics of circular shapes, as can be seen in the works shown in this exhibition. Until now, "PortLand" consists of three parts with a total of more than 100 paintings and one sculpture. Currently, von Streng is working on the fourth part already. The cycle starts with "Towards PortLand" (2018–2019), which deals with the fusion and rootedness of individuals and the environment. In the second part of the cycle, "Limits of PortLand" (2020–2021), portraits and moods of the land come together; borders disappear or are fluidly crossed. In "Beyond PortLand" (2022–2023), the third part, traditional shapes of landscape and portrait increasingly dissolve and take on a fleeting, sometimes even gaseous form.

Ilanit Vigodsky



"In fact 1" (2023), "In fact 2" (2023), "In fact 3" (2023)

Vigodsky's work has been exhibited in museums and galleries around the world, including; Decontext International exhibition, Italy; The Team, FoPeFest , International Festival of Folk and People Arts, UK; Contempop Gallery, USA; Market Art & Design, USA; Loosenart Millepiani Gallery, Italy Outline Illustration Exhibition, Nature Museum, Israel and Rally Museum, Israel.

Vigodsky has received support from The Rabinovich Foundation and the KKL-JNF Foundation for her first debutante poet book "Wet Lilly".

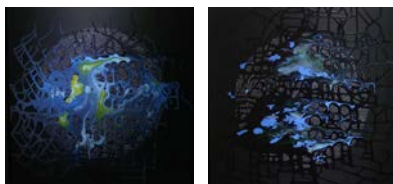
This body of works was created from an ink drawing on paper and the poem that appears in them is:

In fact , her and her heart
are engraved in my flash
Such a fleeting pleasure
Then, I'm that wet Lilly
Be damned my life and my death

Born in Israel in 1969, **Ilanit Vigodsky** is a Poet Artist who turns poems into art.

In her work, you will be fascinated to discover words, sentences, musings, poems, and characters created from Hebrew letters. Vigodsky paints with ink on paper in her unique hebrew calligraphy. Her paintings turn also into laser-cut sculptures covered with automotive paint, sand glue and mixed cement.

Seo seong soon(서성순)



"시간의 달 3" (2023), "시간의 달 4" (2023)

전시된 작품은 <시간의 달 시리즈3,4>입니다. 이 작품은 제 경험과 그에 따른 자기성찰에서 시작되었습니다. 현대사회를 살아가고 있는 인간은 많은 대상들과 마주하며 관계를 맺게 됩니다. 이러 한 관계속에서 복잡 미묘한 상황으로부터 상처받게 되는데 저 또한 그러한 상황을 경험하게 되었습니다. 어느 날 달빛을 보며 내면과 소통하게 되면서 제 유년시절의 달 빛을 기억하게 되었고 불편했던 마음을 위로 받는 듯했습니다. 가끔 보여지는 둥근 달의 원형은 포근하게 감싸주듯 느껴졌습니다. 치유와 희망의 메시지를 담고 그 상처 가 순환되어, 순화되기를 소망하였습니다. 작업을 통해 불편한 마음이 자연스럽게 흘러가기를 염원했던 사유적 작품입니다.

본인은 중앙대학교 일반대학원에서 조형예술학과 서양화를 전공을 하였으며, 개인전 5회와 초대전 및 단체전에 다양하게 참여하고 있습니다. 저의 작업의 주제는 관계'입니다. 우리는 인생에서 마주하는 대상과의 관계에서 다양한 감정을 느끼며 그

감정에 따라 삶의 방향 및 형태가 만들어집니다. 이러한 내용을 바탕으로, 얽히고 설킨 그물 망처럼 연결된 관계 형상을 흐르는 물성을 이용하여 <감정 생성>, <끌리고 흐르다>전 을 의도적 우연성을 살린 회화작업으로 전시한바 있습니다.

Yoojin Seol(설유진)



“콜레” (2023)

I captured my calendars that collect records of my five years and daily videos of my mundane life in the form of collages. It is a video art that uses the rough texture of a calendar, raw handwriting, and variables that can come from video editing that are ruthlessly designed and arranged according to each stage of life. The texture of the paper calendar presents as a filter in the video, and it serves as a primary object that connects my story and daily life. Handwriting is used as a typo element in writing about daily life, emphasizing my own story. It is also a medium that expresses a cycle of repetitive life that cannot always be happy or sad. It played a part in expressing the attachment and sadness stages of my life. The videos in this work are not special moments, but they show the daily and various stages of life. The mood of the video designs video editing, the speed of the calendar, and the amount of handwriting are also added to organize in search of moments suitable for capturing the stages or moments of life I want to show.

5년 동안의 나의 인생의 기록을 모아놓은 캘린더와 하루하루 살아가는 일상적인 영상들을 모아 콜라주 형태로 표현하였다. 종이와 갖고 있는 거친 질감적인 부분과 다듬어지지 않은 날 것의 손 글씨, 그리고 다양한 영상 편집을 합쳐 나올 수 있는 변수들을 무자비하게 디자인하고 이를 각 삶의 단계에 맞게 나열해 놓는 구성으로 작업을 한 영상 작업이다. 종이 캘린더에서 나올 수 있는 질감이 영상 위에 하나의 필터로 작용하는 듯한 느낌을 주면서 나의 이야기와 일상을 하나로 묶어 나아가는 매개체로서 역할을 하였다. 손 글씨 또한 하루하루 일상에 대한 글을 타이포그래피 적인 요소로서 작용해 나만의 이야기를 강조하는 하나의 요소로 작용하였다. 이는 언제나 행복하거나 불행하기만 할 수는 없는 반복적인 삶의 사이클을 표현하는 매개체이기도 하다. 나의 삶을 애착과 서러움을 갖고 살아왔다는 점을 표현하는 데 한몫을 한 부분이다. 이 작품을 구성하는 영상들은 특별한 순간이 아닌 일상적이고 다양한 삶의 단계를 보여주는 영상들로 이루어져 있다. 편집은 영상의 분위기에 맞는 구성으로 맞추고, 캘린더의 속도, 손 글씨의 양 또한 내가 보여주고자 하는 삶의 단계나 순간을 담아내는데 걸맞은 순간들을 찾아 구성한 콜라주로 탄생하였다.

삶을 살아가면서 가장 강력하게 느꼈던 감정은 '후회하고 싶지 않다.'라는 감정이었다. 그렇기에 살아가는 매 순간에 최선을 다하고 나 자신을 위해 살고 있다는 것에 의심이 없는 삶을 살아왔다. 이렇게 매 순간 나를 위해 살다 보니 어떤 경험도 나에게 의미 있다고 생각하며, 어려움이거나 새로운 길을 굳이 찾아 나가는 경향이 생겼다. 시각디자이너라는 타이틀 아래에서 한가지 토픽에 머무르지 않고 다양한 작업을 이루어 나갔다. 2D에서 3D로, 인간 중심 디자인에서 생태계를 위한 디자인으로, 스틸에서 모션으로 나아가 다방면의 디자인을 접하게 되었다. 미디어 콜라주 작품 또한 도전적인 작품이었지만, 이로써 한 걸음 더 나아가갈 수 있다는 것에 즐거움을 느끼며 작업했던 것 같다. 누군가가 나에게 어떤 작업을 주로 하는지, 무슨 디자이너인지 물어보면 한가지로 대답을 할 수 없을지 몰라도 시작하지 않았기에 안 해보았을 뿐 못하는 건 없다고 말할 수 있을 것 같다. 현재도 많은 이들의 사이에서 작업을 하고 있기에 앞으로도 더 많은 작품을 보고 배우며 성장해 나가는 토탈디자이너가 될 수 있을 것이라는 믿음으로 살아가고 있다.

Xiayi Su



“Between all things #18” (2022)

“As above, so below. As within, so without. As the universe, so the soul.” —Hermes Trismegistus In a series of photographs of cosmic scenes created in the darkroom, natural landscapes, and pictures under the microscope, I focus on the relationship between the movement of celestial bodies, events on earth, and our inner spirit. Three objects of different scales share a similarity and eventually meet in the same size.

Gazing at the most basic form of the universe, I feel an awakening of spirit and intuition, and the experience of infinity swallows me. In this experience of oneness, I discover that I am the same thing as the universe. And all that is external is an inner manifestation. In the end, everything is connected.

Xiayi Su is a London based Chinese artist working in photography. Her practice focuses on personal spiritual experience, led by exploring the truth of life. Her photographs present lingering memory after palimpsest. Through creating deep and mysterious nature landscapes to explore the subtle profundity of life. She received an MA Photography from University of Westminster in 2023. Her work was exhibited in London, Berlin, Rome, Glasgow, Pingyao and other cities.

Thorn Collaborative

“Bound” (2021), “Tale of Two Bodies” (2022)

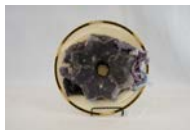
Made during a period of quarantine and isolation due to the Pandemic, Bound is a poem about longing for a loved one from afar and finding solace in both technology and the natural world. From our respective homes and video channels, we seek visual analogies of intimacy embedded in our bodies and the landscapes of the Catskills and the Blue Ridge Mountains. We attempt to breach the space between us, collapsing 700 miles of the Appalachians into an infinitesimal edge. By treating this inner edge of a two-channel video as both a meeting point and fault line, Bound explores a digital realm where space between phrases, bodies, mountain ranges, and time frames can be folded and rearranged, fragments sutured and healed.

Work Description for Tale of Two Bodies:

A Tale of Two Bodies pictures an imagined magical ritual in which we extract images from one another's bodies and transform them into words on the page of a book. Nestled inside the narrative framing of a short story titled Hypostasis, this rite symbolizes the creation of the sister planets Allelos and Gaderian and prefigures the Mothers' journey. Starting out vaporous and indistinct and slowly condensing into two forms, the planets mark the ends of the spectrum of wholeness/solidity > dissolution/formlessness that is central to the story and the Mothers' efforts to keep their daughter, Thorne, whole. By using our bodies to generate the seed material of this transfiguration, we become mother figures of the “Mothers” in the story, just as they are ours.

Interdisciplinary artists **Erin Ethridge** and **Colleen Marie Foley** have been working together under the pseudonym Thorn since 2015. As a collaborative, they work to unravel paradoxes in intimacy and identity. Grappling with distance/closeness, pleasure/pain, and self/other, Thorn imagines the utopian (and catastrophic) effects of dissolved selfhood, hybrid beings, and composite memory. Their solo and collaborative work has been shown in venues such as MANA Contemporary, Grounds for Sculpture, the Denison Museum, The Mint Museum, and Sunday Sessions at MoMA Ps1. Jointly, they've been awarded residences at Tides Institute and Museum of Art (Maine), Fjuk Arts Center (Iceland), Chulitna Research Institute (Alaska), Elsewhere Museum (North Carolina), and Rhizome DC (Washington DC).

April Webb



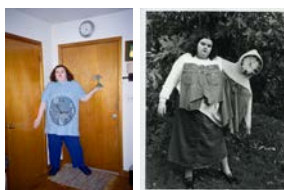
“BAKE SALE BUNDT CAKES” (2023)

This work embraces the circle in both form and concept. The circular plates and bundt cake forms suggest both femininity and class. The dryer lint gives cleaning a physical form, addressing the cyclical nature of laundry, cleaning, and home making.

I am an artist and mother whose work focuses on homemaking and gender roles. I often use repurposed domestic materials that I salvage from my home and the homes of other women. The mixed media work reclaims the disposable through decoration. The work draws attention to the overwhelming and constant nature of homemaking and how those tasks relate to labor hierarchies, labor distribution, and pay. When I clean my home, the rags, mop pads, and dryer sheets have a utilitarian purpose and value. However, when my labor is added to and worked through these objects, they are widely regarded as worthless. Societal norms would have me believe that the only tangible result of my time and action is garbage. As part of an ongoing mission to make women's labor visible, I save used cleaning supplies. I preserve my mishaps. A broken dish or shrunken shirt speaks, not of my failure, but of my effort. They are records of more than my dirt; through hair and shed skin, they become a portrait of my family and home. Through craft, I rescue the disposable and imbue it with the tenderness I feel toward my family without disguising the dirty truth of gender inequalities in the labor force.

April Webb is an artist and mother whose work focuses on homemaking, gender roles, and labor hierarchies. She often uses repurposed domestic materials that she salvages from her home and the homes of other women. These materials draw attention to the overwhelming and constant nature of homemaking and how those tasks relate to labor hierarchies, labor distribution, and pay outside of the home. Webb has worked for Florida State University since 2021, serving as Adjunct Professor, MFA Studio Manager, BFA Studio Manager, and BFA Coordinator. Recently, her work has been shown at Thomasville Center for the Arts, University of Central Florida, and Rollins Museum. She was a finalist for Pathways: The Carlos Malamud Prize and has work on permanent display at Florida State University Coastal Marine Laboratory. Her first solo show is Scheduled for July 2024 at IA&A Hillyer in Washington DC.

Ruby Webb



“holding Patterns” (2023), “respective twin” (2023)

I continuously capture myself with my garments, and my surroundings. These dreamy snapshots “Holding Patterns” and “Respective Twin” are of my day-to-day occurrences in areas of my home and the placement of objects that come along with it. They are personal capsules of memories and give an intimate welcome to my interpretations of domesticity. Utilizing spaces and objects that are dear to me, is a conscious and unconscious act of preservation and remembrance. More specifically, my love and fascination with physical clocks and the concept of time is a vessel for my recollection of the past. Time is a constant reminder of what has, what is, and what will be, no matter how far away or close you are.

Ruby Webb was born in Portland, OR in 2003. She is a sustainable and size inclusive textile designer and photographer. Her garments and photographs have been shown in the New York Times, Womanly Magazine, Cosmopolitan Italy, Mildew Magazine, and more.

Evan D. Williams



“Triptych: WHITE/FLIGHT/MOONLIGHT” (2020-2024)

In its current context, this piece considers the circle as infinite and as null as endless audio loops are presented in silence. With the removal of the cassettes’ metal screws, pressure pad springs, and magnetic shields to comply with correctional standards, the playability of the tapes is in question in any event, leaving the labels to convey whatever meaning they can. This work is part of an ongoing series that emancipates carceral and archival matter from their normal conditions as an experiment in coniūnctiō, or the coincidence of opposites—itself a part of a longer transdisciplinary project entitled Evan D. Williams Called Before Pony Hollow Zoning Board To Explain Exactly What His Whole Thing Is, which seeks to recast postmodernism’s critical gaze back on itself. The artist gratefully acknowledges Pablo Hopenhayn and The Void Electronics for their expert collaboration on this piece, and John Adams, Joe Green, and Alban Berg for the source material.

Williams investigates the quandaries of the numinous and carnal self in a range of documental forms. His work has been exhibited and reproduced widely and accessioned into the permanent collections of the Hambis Printmaking

Museum, Jundt Art Museum, Museum of Witchcraft, Platte County Museum, Taube Museum of Art, and other institutions worldwide. He resides in the foothills of the Appalachian Mountains with his wife and cats.

Jojin Van Winkle



“co-rising” (2023)

co-rising is an experimental film/video which is part of a larger multimedia installation of experimental films and photographs in lightboxes, entitled Rejuvenation: The Destruction Project: Phase 2. Contextually this moving image artwork, co-rising, center around Zen Buddhist teaching of interdependence and the interrelated connections. A short explanation is as follows: within a singular object, like a flower, there exists everything else: the sun, clouds, rain, wind, soil, the seed, the stem, the petals, and the decay back to the earth. This cycle is a metaphor for the continual renewal and relationship between destruction/deterioration and birth/rejuvenation.

Grounded in meditative practice, the artworks focus on the interconnectedness of (my) everyday existence. I have been documenting simple moments. The creation of the imagery involves the post-production process or editing. Images are montaged or layered through transparencies. I have been working with speed, slow and fast speeds, in my filming and editing process. The change of seasons is part of the artwork and its related multimedia installation. The sensations of speed, time, and interconnectedness are enhanced in post production. A series of mediation bells sound intermittently throughout the film, at irregular times, to emphasize present moments, rather than repetitiveness.

Some of the imagery in co-rising from documenting fragments of my daily walks during lockdown and post-pandemic. The everyday imagery is contrasted with theatrical footage of mountains and hills from Colorado and Oregon to the big open skies of Montana and the Northern Plains. These scenes are devoid of humans. The intentional visual framing which obscures any evidence of infrastructures like power lines, buildings, cell towers and roads creates imaginary landscapes of a “rejuvenated” world.

Jojin Van Winkle is a multimedia artist, filmmaker, screenwriter, producer, and educator based near Milwaukee. Her video, photography and film research centers around listening, resilience and the human condition. She exhibits nationally and internationally, participating in artist residencies globally. Van Winkle’s recent work about Rejuvenation was the subject of a 2023 solo exhibition associated with her 2022-23 Racine Art Museum Artist Fellowship. Her experimental film and multimedia work, The Destruction Project documents destruction in the everyday lives of rural communities. It was the subject of a solo exhibition at Madison Museum of Contemporary Art from October 2022–April 2021, screening at international and national festivals, winning awards. Her screenplay, Tanked, won the Best Feature Script in the Icelandic 2022 Reykjavik Independent Film Festival, and has been officially selected for twenty-six film festivals and screenwriting competitions since 2021. As an assistant professor at Carthage College Jojin Van Winkle chairs the Art Department and directs the Photography and Film and New Media Program. She teaches new media and foundations courses and along with a social justice focused media-based course. She has an MFA and a MA from the University of Wisconsin-Madison and a BFA from The School of the Art Institute of Chicago.

Xinyu XuXX

“The Room it Leaks” (2023)

The Room it Leaks is a video work composed of hazy landscapes, fragmented sound effects, and the interplay of light and texture, this “room” simultaneously alludes to a sanctuary and an emotional complex, encompassing Xinyu’s practices and growth stories. Its vitality derives from embodying identity issues, bearing the weight of trauma and violence while engaging in a sustaining, reparative construction. Flowing upstream from the story’s ending, this work unfolds along the path of Xinyu’s mother’s notes. Confronting the rawness of love, scarring, and cocooning, the room becomes a solid shell for its delicate core, vigilant and cautious. Within the mother’s monologue, love manifests amidst chaos, a flickering crimson amidst obscurity, sincere and irresistible. They forever locked in an embrace betwixt the strain of separation.

Xinyu XuXX (b.1998) is a Chinese-born, London-based image artist and screening organiser. Graduated from MFA Fine Art at Goldsmiths. Her works are characterised by the interweaving of autobiographical narratives, surreal aesthetics and queer space & diasporic experiences. Her work has been shown at the London Short Film Festival (LSFF) at ICA (2024); Ugly Duck (2023);

Goldsmiths CCA residency space(2023) London; Studio.dB, Berlin(2023); The Living Gallery,New York(2023); Three Shadow Gallery,Beijing(2020) etc. <https://xinyu-xu.com/cutie>

Wei Zhou

“Holiday Paradise” (2023)

HOLIDAY PARADISE / 2023 Moving image, single-channel, video installation, stereo sound, with voice-over, 8 minutes, 4K. The video unfolds with the voice of a Chinese female narrator. Her speech echoes in an unusual cadence, as she explores the eerie remnants of abandoned locales across the picturesque holiday destination—the Canary Islands. Amidst the unfamiliar terrain, she becomes entwined with the spectral shadows of the past, weaving her memories and ancestral tales into the seemingly desolate landscapes. Lost in the foreign sites, she narrates a stream of intimate thoughts from her previous life, infusing meaning into the vacant surroundings. The mismatch of places and times materializes in the ruins which were once a leprosarium and later a military bastion during World War II. Memories converge as she recalls a distant place, recounting the haunting story of a Chinese mother trapped in human trafficking and she witnessed the affections of a young man from the labor camp and a young woman dwelling in the nearby leprosarium. This tragic romance draws parallels with the suppressed narrative of 'A Woman and Seven Husbands' (贩母案考), a censored film in 1990 by Jiming Tang. Intricately interwoven with forbidden narrations, the video also draws references from some fearful folk practices like the tongue-trimming ritual in bird's speech training. The project unfolds through a series of moving cinematic tableaux by synthesizing diverse literary sources that explore the dynamics and ambiguity of memory formation and migratory nostalgia. These serve as allegorical reflections on how history and memory traverse across landscapes, mirroring our journeys, and how those displaced emotions find resonance in foreign realms. Along with the visual and acoustic narration, the project extends a compassionate reflection toward the thousands of undocumented individuals arriving in the Canary Islands monthly, each seeking a better life.

Wei Zhou creates durational artworks spanning moving-image/film, performance, and interactive installation. Her work investigates the gaps within collective memories and the incoherence of the plural narratives among conventional history, heritage landscapes, film archives, and family diaries. Zhou's current filmmaking practice results from her research into the emotional displacement experienced by diasporic communities, ethnographic representations, and politics of identity within the context of East and Southeast Asia in both the UK and the US. By embracing the psychological intensity of the uncanny in cinematic imagery, poetry, and visual allegory, her work engages with a rich tapestry of contemporary cultural dialogues. Zhou (b.1993, Hubei, China) is a London-based artist. She studied at the Central Academy of Fine Arts, Beijing, and the Royal College of Art, London, graduating in 2016 and 2019, respectively.