

Circle 2025  
CICA Museum  
August 20 - September 7, 2025  
2025.8.20 - 9.7

**Featured Artists** 참여 작가: **Ozan Adam, Carla Aparicio, Lucía Aragón, Kübra Köprülüoğlu Aşanlı, Bela Balog, Alexandra Banhazi, Choi Hye Jung(최혜정), Michael Berković Greif, Aida Gren, Marcella Hackbardt, Leo Hainzl, HWANG HYUN SOOK(황현숙), Françoise Issaly, Kim Riyeong(김리영), yeejae kim(김이재), Haejin Kim(김해진), Award Lee(이상장), Yi Chun Lin, Elizabeth Orcutt, Marie Sol Payró, Chloe Pierson, Omar Reyna, Gerda Ritzmann, Song Yun Jeong(송윤정), Michael Stenta, Tama Takahashi, TEOWORK(태오워크), Yachan Yuan**

The circle is one of the most universal artistic elements, appearing in a wide range of symbols and forms from ancient to contemporary art. Found in nature as a geometric shape, the circle offers visual stability and conveys values such as circulation, wholeness, perfection, life, and eternity. At the same time, it resonates with notions of the sublime and the ritual. The international exhibition "Circle" presents contemporary works in photography, painting, video and interactive art, sculpture, and installation, exploring themes of the circle, circular form, circulation, repetition, ritual, and wholeness.

원은 고대부터 현대에 이르기까지 다양한 상징과 형태 속에서 발견되는 가장 보편적인 미술적 요소 중 하나입니다. 자연에서 비롯된 기하학적 형태인 원은 시각적 안정감을 주며, 순환, 전체성, 완전성, 삶, 영원과 같은 가치를 발현함과 동시에 숭고와 의례적 의미와도 맞닿아 있습니다. 국제전 Circle은 원, 둥근 형태, 순환, 반복, 의례, 전체성을 주제로 한 현대 사진, 회화, 비디오 및 인터랙티브 아트, 조각, 설치 작품을 소개합니다.

#### Ozan Adam



#### "Cycle of Life"

I prefer to work with different materials and media. The more I get to know about the intricacies of each art form, style and their qualities, properties the better I can combine them to produce new work. I try to expand my knowledge and explore by experimenting with unconventional techniques and methods to broaden my visual vocabulary and to discover unrevealed connections between psychological, social, cultural, ideological, historical, economic, political, artistic, cinematic, scientific and technological matters which are essential for the comprehension of the philosophies behind aesthetical, abstract, narrative and non-narrative structural formations in the modern intellect and their reflections on literature, storytelling, art and cinema. I am curious about many subjects and I examine the conjunctions between indefinite religious, metaphysical, cosmological, physical, chemical, mathematical, ethical, spiritual, medical topics, gender issues and innumerable subjects which were or maybe still are seemingly unrelated for most of the people yet as science, art, cinema and audio / visual technology progress we begin to become aware of the connections between infinite possibilities that exist in the micro and macro levels which also influence our perception and therefore understanding of the universe. These discoveries have a very deep impact on the developments in literature, art and cinema because we live and think differently due to the social and technological transformations that we have to mentally and physically have to adapt to. My artistic approach in writing, art and filmmaking is to attempt to realize and emphasize the complexity of the social, economic and cultural patterns by focusing on the persistence of the industrial evolution, which enables the science fiction of the past to become the reality of the present. My first feature film turned out to be unique in the history of Turkish Cinema because it is the first internationally awarded, feature length Turkish science fiction film that is not a comedy, a cult film, an animation or a re-make. It was screened at the most important museums, highly appreciated by the audiences and received phenomenal reviews one of which is presented below: In his film review titled "You Haven't Watched A Turkish Film Like This One!", Kerem Akça writes that "For The Blinds" is "the best national film of the Istanbul Film Festival". This short depiction is from the same review: "... Drifting upwards, it explores questions about issues such as 'manufactured memory', 'memory creation' and 'parallel universes'. Its kinship with 'The Illustrated Man' (1969) under the light of the parallel universe' concept is a controversial assumption. But, Ozan Adam establishes a connection with the pattern of science fiction 'that wanders through the subconscious'. We can relate to this wandering through films such as 'Zardoz' (1974), 'The Quiet Earth', (1985), 'Total Recall', (1990), 'Abre Los Ojos', (1997)... The experimental work in the manner of Maya Deren and Stan Brakhage ultimately starts to roll elegantly with a well-articulated story. It is a work that establishes a kinship mostly with the guerilla science-fiction successes such as 'Upstream Color' (2013) and 'Another Earth' (2010). 'For the Blinds' is valuable because of its construction of 'Total Recall's action mise-en-scene with an independent spirit." I taught film and video courses at Istanbul Bilgi University (Laureate International Universities) and Bahçeşehir University (BAU) for fifteen years, which started with the offer of a teaching position as an instructor and professor by the faculty members, who had previously seen my work and had appreciated the qualities of my artistic capabilities, my visual vocabulary and cinematic language, which they had agreed upon as a potential for the students to be introduced to so that they would be motivated to pursue their own artistic and professional careers to overcome challenging tasks and highly demanding projects in the future. So in other words, I was in a

way chosen to be a role model and a mentor for the students. It was a great opportunity and a very difficult task as well. My education, the artworks and films led me to my academic career and helped me become a professor in that sense. I aspire to inspire people and encourage them to open their minds, think independently, critically, differently, visually and poetically. The feelings and thoughts of many individuals who watch my films and many of my students who took my classes approve that my artwork, scripts, books and films motivate them, which tells that I have accomplished my mission so far and that means a lot to me, because it is a very intricate task to achieve with the sensitivity and care it requires. Their expressions confirm that I have been progressing in the correct direction to fulfil my difficult ambition.

**Ozan D. Adam** studied art and cinema at Bard College for his BA, attended The New School University for his MA in Media Studies. His body of diverse artwork consists of text, design, illustration, painting, sculpture, animation, film, video and installations, which have been exhibited in solo and collective exhibitions at many exhibitions, biennials, museums, galleries and his films have won awards at international festivals around the world. He acted in films. He taught graduate and undergraduate courses at universities as a full time professor, supervised film projects and has been invited to give lectures, seminars and conferences at many institutions and universities such as Middle East Technical University, Bosphorus University, The Netherlands Institute of Higher Education, Aksanat Art Foundation and The Bauhaus Foundation in Germany. His films were in publications such as *Cashier Du Cinema* and he was interviewed by many film / art publications, foundations and institutions, which were published in film and art magazines, newspapers and books. He has been invited to be a jury member by universities and the award juries of film festivals. He wrote, designed and published books, curated art exhibitions and he opened his own art gallery. Many of his artworks and films have been selected, awarded and presented by festivals, galleries and museums around the world. He has been a member of the board of directors at The Film Makers' Cooperative in New York. His works have been presented in Anthology Film Archives, Bowery Ball Room, Collective Unconscious Gallery, New Museum, Millennium Film Workshop in New York, Tate Modern Museum, Rio Cinema in London, Martin Gropius-Bau Museum, Haus der Kulturen der Welt in Berlin, Louvre Museum and Pompidou Art Center in Paris, National Centre for Visual Arts, Reina Sofia National Museum in Madrid, Istanbul Modern and Pera Museums in Istanbul. Ozan D. Adam marks his place in the arts and cinema with his films and artworks some of which are considered to be milestones in the history of art and cinema.

### Carla Aparicio



**“De Una a Mil y de Mil a Una” (2024),  
“Habitando (me)” (2024), “Abuelitas” (2024)**

I have explored various mediums to deepen my understanding of the Collective Unity of the Sacred Feminine. Perpetual Equidistance is a video installation comprising three interconnected moments, forming a symbolic circle akin to a trinity.

The first moment, the video performance *Habitando (me)*, represents a circle and a culmination within this present incarnation. It embodies the act of becoming goddesses or representations of feminine divinities, brought to life through a ritual with a clear beginning and end. In this work, I aim to transcend linear concepts of time and identity, inviting the audience into a space where the sacred and the everyday intertwine.

The second moment, *Abuelitas*, is a video showcasing a loop of volcanic stones used in a temazcal. A temazcal is a traditional Mesoamerican sweat lodge ceremony symbolizing the womb of Mother Earth, used for purification, healing, and connection to ancestral wisdom. The hot stones featured in the video represent the ancestral knowledge emanating from the Earth's core, a wisdom inherent in every human being. This element grounds the work in the connection between the earthly and the divine, emphasizing the importance of returning to our roots.

The third moment, *De Una a Mil y de Mil a Una*, is a circular woven textile created in Puebla, Mexico, with the title phrase cut into the fibers. This phrase alludes to the infinite possibilities of womanhood that can exist within a single lifetime. The textile, as a physical and metaphorical thread, ties together the themes of transformation, identity, and collective memory, complementing and closing the trinity of the installation.

Together, these three moments form a living testament to the cycles of unity and separation, creation and transformation. They honor the Sacred Feminine by challenging and healing traditional narratives while celebrating the strength, complexity, and infinite potential of the feminine spirit. This work invites viewers to reflect on how we return to ourselves, to each other, and to the Sacred Feminine that holds us all.

**Carla Aparicio** (b. November 20, 1974, Mexico City, Mexico) is an interdisciplinary artist working across photography, textiles, performance, and community engagement. She holds a degree in Communication and Advertising and studied photography at UCLA and Santa Monica. Her work explores memory, identity, and collective unity through evolving practices. Her recent project, *Connections with the Sacred Postfeminism*, inspired by rituals and women's circles, emerged from her 2024 residency at Lagos | Estudios y Residencias. In November, she presented *De Una a Mil y de Mil a Una*, an exhibition exploring the Sacred Feminine through photography and mixed media. Aparicio is recognized for her work in Handwoven Photography®, where

photographs become handwoven textiles, and has exhibited at the Tamayo Museum, Instituto Cultural Cabañas, and Art Baja California. Her global residencies highlight her dedication to artistic exchange and storytelling.

### Lucía Aragón



**“Semillero: seed holder” (2024)**

**Lucía Aragón** (b.1988, Mexico) brings together ancient traditions, spiritual dimensions and contemporary life through her art. Working primarily with printmaking, drawing, painting and light, her practice offers a glimpse into parallel worlds—realms where hybrid figures and cosmic elements evoke connections between the unseen. Influenced by pre-Columbian Mexican aesthetics, modernist abstraction and contemporary art, Aragón uses symbolic forms to reflect on the space between the material and the metaphysical. Her recent series of etchings takes the seed as a central motif. As in the artwork “Semillero: seed holder” through a delicate line work, she explores the seed as a beginning, a carrier of memory, a whisper from the past, a quiet force moving toward renewal. These prints reflect a personal search for cycles of rebirth, continuity and hope. Lucía Aragón holds an MFA from Kunsthøgskolen I Oslo, a BA from Universidad Iberoamericana, and studies from Interlochen Arts Academy. Her work has been exhibited in Mexico, Norway, United States, Greece, Austria, Finland, Poland and Greece, shown at Galleri RAM, Vadsø Kunstforening, Tenthaus, Hå gamle prestegård, Tou, Galleri Ask, the Norwegian National Museum, and Instituto Sinaloense de Cultura, among others. Her prints are held in several private and public collections, including the Norwegian National Museum, Norwegian Art Association for Graphic Arts and NOA Art Club.

### Kübra Köprülüoğlu Aşanlı



**“Circle Of Harmony: The Shaman's Drum”(2024)**

“When I first encountered the theme of “Circle”, it resonated with me as a profound symbol of unity and wholeness. To express this concept, I turned to the “Turkic shaman drum”, a sacred artifact deeply rooted in the spiritual practices of the Turkic peoples. This ancient instrument, known as the “kam” in many Turkic languages, embodies the essence of connection and balance—a timeless reflection of the cosmos and our place within it. In my work, the shaman drum becomes a metaphor for the healing our Earth desperately needs. We live in the Anthropocene era, a time marked by humanity’s profound impact on the planet. As the circle of the drum suggests, survival and restoration lie in unity—not just among humans, but with all living creatures and the myriad cultures of the world. This piece invites you to reflect on our collective responsibility to embrace the circle of life, fostering cooperation and mutual care. May its presence serve as a call for healing, a rhythm that reminds us of our shared journey, and a vision of harmony that we must strive to restore.”

**Kübra Köprülüoğlu Aşanlı** is a multidisciplinary artist and designer born in 1984 in Turkey. She studied art at Marmara University's Fine Arts Faculty in İstanbul and graduated from the Graphic Design department. She is the creative founder of Harmonia Ecological Design Studio and continues her career in both design and art. The artist, since her graduation, has been engaged in artistic endeavors exploring themes such as the nature of humanity, identity, and origins, which are integral aspects of nature itself. The artist examines and questions the human journey, the connections formed with nature, and the transformation of these connections from ancient times to the Anthropocene era. The artist explores human transformation and development, and interrogates the concept of humanity as a core component of nature, a creator of culture.

## Bela Balog



### “My Venice\_9” (2024)

**Bela Balog** was born in 1970 (Senta). He lives and works in Budapest, Hungary. Listen, let the song be silent, / Now the world speaks, I remember the opening lines of Mihály Vörösmarty's poem *The People*, and then this work rattles through my mind as I look at Bela Balog's pictures. These are serious works, which address us with the patheticness of the great historical tableaux, while holding up a mirror, confronting us with our own weaknesses. Man hurts the earth, the human race is a dragon's tooth, says Vörösmarty in 1846, and Bela Balog says the same today, in 2024. He is a chronicler, who sings of the confusions of the past and then narrates the horrors, traumas and terrible moments of our present age through his pictures, telling historical and social stories that shake the ground beneath our feet, that shake us out of the calm certainty in which we cherish ourselves day after day. These images offer no relief, nor should we expect it, but they do confront us hard with ourselves. They open our eyes and do not allow us to sweep under the carpet the past events and historical moments that are still having an impact in the present. Bela Balog is not a prude, he speaks to us honestly and openly, he is not afraid to show us the true face of the world. He does this by reflecting, in all his images, on the most disturbing and often unanswered problems, dilemmas and social changes of our world around us today. In this way, all his works are both very contemporary and timeless. The artist paints dark times, and the theatricality of his images is also quite shocking: we now see dramatic compositions in this space, reminiscent of El Kazovsky's pathos-filled, highly narrative images, or even the emotionally heated raw works of Francis Bacon. Walking among these works, we feel a strange fear, anxiety and despair. We can no longer escape the visceral impact of Bela Balog's spectacles, the power of the images to subdue the viewer makes us stop, their brutality astonishes us, depresses us, we are at a loss for words. The anxiety is caused not only by the dramatic nature of the scenes, but also by the characters' disorder. Their jagged contours, their spindly limbs, their cracked surfaces, all remind us of our own fragmentation, our own fragmentedness. The uncertainty and confusion of the world pushes us to the brink of disintegration, we collapse under the chaos, we cannot find ourselves in ourselves. Bela Balog's stories tell of the fragmented, unstable, non-communal way in which modern man perceives the world. The visuality of the works also reinforces the message: we see works built up of painterly gestures, different fractures, cracked lines, reminding us of our own fragility and vulnerability. Bela Balog's paintings say something that Endre Ady's poem "Song of the Chronicle from 1918" says: "Terrible things are happening now, / People are gathering against people, / Guilty and good are bitter as one / And man's faith is being shaken.

## Alexandra Banhazi



### “the rhythms of pastspresent”(2024)

The film *“the rhythms of pastspresent”* was inspired by John Dewey's *Art as Experience*. One of the themes that arose in this conceptual work is the past becoming transformed in the present; following this theme cultivated my experience of the cyclical and spiral temporality of my past and present identity in the unfolding of time which became the form, content, and feeling of the film. The film also expresses the letting go of identity into the environmental materiality of interconnected time and energy (the individual becomes light, particles of energy, and dissipates into the interconnected multi-temporal texture of the environment).

**Alexandra Banhazi** is a video and sound artist working in surrealist, symbolic, and abstract modes. She holds an MFA in Media/Video art from KASK Royal Academy of Fine Arts Ghent, Belgium and a forthcoming MA in Philosophy and the Arts from Stony Brook University New York.

최혜정(choi hye jung)



“circle1-geometry” (2025)

이름도 낯선 경상남도 함안-과항마을을 방문하였다. 음력 사월이 되면 불꽃이 흩날리는 낙화놀이 볼 수 있는 곳. 한지와 숯가루를 사이에 두고 양갈래로 즐비하게 늘어 앉아 척척맞는 속도와 리듬으로 낙화봉을 만들어 내는 이제는 할매가 된 예전의 수줍은 소녀들. 스윽스윽 사악사악. 도로록 째악. 숨쉴줄은 여인네들이 만들어내는 마성의 이어달리기. 떨어지는 낙화의 아름다운 불꽃을 만들기 위해 할매들은 온통의 숯가루를 뒤집어 쓰고는 시간이 가는 줄도 모른다. 콧잔등에 양볼에 손가락 사이사이에 손톱의 틈새에도 어디하나 성한 곳이 없다. 나는 이 여인들이 만들어 내는 생활의 리듬과 사연들을 오마주하고 싶었다. 기억하고 싶은 것과 혹은 지워버리고 싶은 일상을 되새겨 보기도 하였다. 떠나가는 것에 대해 초연한 듯 가슴시리게 살아내는 요령들.... 나는 이러한 이름없는 이름들을 불러보고 싶었다. 물. 불. 꽃. 금지된 윤이 나고 희지만 투명한 꽃은 연정의 상징이며 순정의 발화이다. 액체의 레진으로 제작 된 꽃은 생명력과 정화의 상징인 물의 다른 이름이다. 감각을 제한한 반복적 행위에서 드러난 또 다른 반복은 새벽녘 정한수의 기원을 담은 여성성의 발현이다. 늘상 이어지지만 한 번도 같을 수 없는 이름만 반복인 반복의 힘이다. 강인한 부드러움이다. 나는 여전히 겸정. 레진. 종이. 연필과 씨름하고 있다. 이 작업이 마무리 될 즈음에는 어떤 형태가 그려질지 나 또한 궁금하다. 하루도 같은 나는 없으니까 말이다. 알아서 변하는 몸과 마음의 행태에 순응하는 연습이 여전히 진행되고 있으니까 말이다.

최혜정(choi hye jung): Graduated from Hongik University Department of Visual Design and Kyunggi University Graduate School of Art, Western Painting. Held 8 private exhibitions including <subtle evidence/2022> <Water-Depth of Love/2016> <visible body-visible + invisible body story/2011> <Veranda, Ve ran da/2006> <Gag-Gag shameless/2006> and <single note/2004>, etc. Participated in many public art projects such as <Conversational Alchemy>, which attempts to communicate with the hearing impaired, <Art Link- Drawing of Relationship>, a collaboration project with Japanese handicapped artists, and <Hwaseong ceremonial walk 道(road)>, which contemplates the memory of the forgotten place and time of Suwon Haenggung-dong. Worked as a Cambodian writer for<Dual Game Project>, which attempts to move and connect with Asian writers, and participated in Japan-Nara in 2009 and Japan-Kyoto's residency program in 2010. In 2014, planned and conducted <Yeonmu-dong Diary> and <Joking shop> recording the time and story of Yeonmu-dong, Jangan-gu, Suwon-si in 2014, conducted a project called <Room on the Road> that crossed the border between Cambodia and Laos as a writer of the International Exchange Art Platform-Cloud Balchiasirangdan in 2015.

홍익대학교 미술대학 시각디자인과, 경기대학교 조형대학원 서양화과를 졸업하였다.<순정의 증거 / 2022> <물-연정의 깊이/2016> <visible body-가시적+비가시적 신체이야기/2011> <베란다, 베 란 다/2006> <Gag-Gag 뽀뽀/2006> <single note/2004>등 8회의 개인전을 열었다. 청각장애인과 소통을 시도하는 <대화의 연금술> 일본장애인예술가와의 협업프로젝트인<아트링크-관계의 드로잉> 잊혀져가는 수원행궁동의 장소와 시간의 기억을 고찰하는<화성행차道>등 다수의 공공미술 프로젝트에 참여하였다. 아시아작가간의 이동과 접속을 시도하는 <듀얼게임프로젝트>의 캄보디아 작가로 활동하였고 2009년 일본-나라, 2010년 일본-교토의 레지던시프로그램에 참여하였다. 2014년 수원시 장안구 연무동의 시간과 이야기를 기록하는 작업<연무동 일기> <농담있는 상화>를 기획, 진행하였으며, 2015년 국제교류아트플랫폼-구름발치아시랑단의 작가로 캄보디아-라오스의 경계를 넘나드는 프로젝트 <길위의 방>을 진행하였다.

Michael Berković Greif



“Apollo 1:1” (2023)

Born and raised in Tel Aviv, Israel, **Michael Berković Greif** is a multidisciplinary designer and visual artist specializing in motion design, typography, video editing, and image-making. He graduated with honors (B.Des) the department of Visual Communication from the Bezalel Academy of Art and Design, Jerusalem (2019–2023), where he developed a distinct and experimental approach to design. As part of his studies, Michael participated in a student exchange program at the Glasgow School of Art (2020–2021), enriching his creative practice with global influences. Currently works as a Graphic and motion Designer. Rooted in his Israeli heritage and informed by a global outlook, Michael's creative practice reflects a deep curiosity about the intersections of art, design, and technology, offering work that is both thought-provoking and visually captivating.



### Aida Gren



#### “From Mouth to Mouth” (2023)

*“From mouth to mouth”* is a grotesque game through meta-photography. It’s a project in which I play with an image that’s already created to give it a new meaning in the post-production process.

**Aida Gren:** I’m a 28 years old photographer and filmmaker from the south of Spain, I live in Madrid. After becoming first of promotion in my International Masters’ Degree in Fashion Photography from EFTI School, I started creating my own projects. I’ve worked with magazines such as Numéro Netherlands, Jane or Revs and I recently created an editorial that was a GQ Portugal Cover. I’ve also exhibited my work in centres from Madrid and Milan. I’m one of the finalists of Gomma Black & White Awards 2024 with my project “RITUAL” and one of the finalists of Gomma Grant 2025 with “TANTRUM”. My photography is a bridge in between fashion and art.

### Marcella Hackbardt



#### “All for You” (2023)

*All for You* is from a still life series titled Momentos, where Hackbardt investigates the psychological introspection and tension between cherished physical accumulations and intentional rearrangements and sometimes destruction. The primarily small human and animal figurines and objects are time-worn, sometimes already chipped, and made of delicate materials. The groupings and broken parts emphasize the fragile, changeable, and breakable nature of memory and meaning, connoting loss of beauty, an emotional turbulence, and personal struggle. Perhaps these pieces suggest memories lost due to aging's slow violence of dementia, or a willful but often unachievable eviction of recollections that continue to haunt the memory. A previously cherished memory may become a torturous mental burden, a morphology that spans the innocent, intimate, and invasive. Objects connote their own materiality as well as the vulnerable and time-based flesh of the body, and perhaps even the spirit which can break.

**Marcella Hackbardt** is a visual artist, curator, and professor of art and photography in the United States. Her current photographic work utilizes digital and analog processes, and explores aspects of knowledge, self-reflection, the environment, and symbolic states. She received her M.F.A. in studio art/photography from the University of New Mexico, Albuquerque. Her work has been included in exhibitions at The Girl’s Club Collection in Fort Lauderdale, Station Independent Projects in New York, Cleveland’s Museum of Contemporary Art, and at The University of Notre Dame, among others. A book project titled Various Unbaked Cookies was included in the exhibition Ed Ruscha Books & Co at Gagosian Gallery in New York and Paris, and at the Museum Brandhorst in Munich, Germany, in an exhibition based on the book Various Small Books (MIT Press).

## Leo Hainzl



### “Earthlight” (2024)

The midnight blue motif is about distant objects that orbit and observe each other. Rings and discs move on several levels to communicate with each other. In the background, a graphic composition of green and black oil pastel can be seen. “*Earthlight*” illustrates the hope that the good in people will always be recreated in accordance with the challenges of reality.

**Leo Hainzl** was born in Bruck Mur (Austria) in 1968. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 studied 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 Kunsthau Muerz Gallery. Since 2000 numerous group exhibitions in galleries and museums in Austria, Germany, Italy, Slovenia, Switzerland, Spain, 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 (Graz, Austria), the Ruse Art Gallery (Ruse, Bulgaria) and the Faro Cabo Mayor Art Center (Santander, Spain). In 2011 the previous formal and thematic work production was mentioned in the 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. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogues “Dehydration” (2022), “Demagination” (2023) and “Partizipat” (2024) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist. In 2024, Leo Hainzl took part in numerous art projects and exhibitions on social issues around the world.

## HWANG HYUN SOOK(황현숙)



### “포도 grape” (2024)

우주 만물은 영원하고 고정된 실체(實體)가 없으나 유기적 인연에 의해 그 모습을 달리 하면서 시간과 공간 속에서 서로가 무한한 원인이 되어 존재하는 중중무진연기(重重無盡緣起)이다. 내용을 알 수 없게 된 애초 책의 페이지였던 간지間紙와 여름, 포도 알을 열심히 떼어 먹고 난 후 앙상하게 남겨진 가지는 점점 공(空)의 마음과 형상이 되어 그림이 된다. 생성과 소멸로서의 콜라주는 지속과 순환의 의미를 갖고 포도는 미래의 연속되는 시간과 애매모호함 속에서 나의 삶은 유한하나 의식을 통해 지각된 하나의 사물은 유기체를 통해 수축되고 이완하면서 끊임없이 그 존재를 나타낸다. 일상에서 마주하는 사물에서 발견하게 되는 잠재성을 회화의 언어로 시각화하여 작업하고 있다. 나의 시간, 타인의 시간, 친숙한 공간, 낯선 공간의 경계가 모호해지는 어떤 계기를 사물에 투영한다. 영화, 음악, 여행, 소설, 시는 끊임없이 짙은 현실과 미지의 세계로 이끌어 사고의 확장과 전환을 가능하게 하고 이것을 작업에 반영하기도 한다.

**HWANG HYUN SOOK(황현숙):** 이화여자대학교 미술대학에서 동양화 전공으로 학사, 석사, 박사학위를 취득하고 개인전 15회, 단체전 50여 회 및 다수의 수상으로 작품을 발표하였다. 국립현대미술관, 성남문화재단 외 작품이 소장되어 있으며 이화여자대학교, 울산대학교, 강남대학교에서 강의, 현재 수원대학교 객원교수로 재직하고 있다.

**Francoise Issaly**

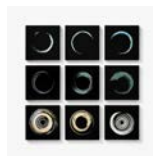


**“Under my Skin I” (2022), “Under my Skin II” (2022)**

The works I am presenting at the CICA Museum are from my Athena series, which I began in 2021. In this series, I explore the shapes of the bark of the plane tree, a tree present both in France, where I come from, and here in China, in Shanghai. I wanted to explore the idea of an invisible link between my childhood and my life here in China. Despite having traveled the world and moved to the opposite side of the planet, I find echoes from my childhood here, as if, no matter where I move to, I can never escape who I am. I often paint on round canvases because, for me, they symbolize the never-ending cycle of birth, death, and rebirth. I see life as a spiral more than a straight line, and these paintings are a mirror of my personal journey in some ways. Using acrylic paint and layering techniques, I create dynamic compositions that reflect the cyclical nature of life and growth. In addition to painting, the Athena series also includes collages, photographic work, and 3D installations. These different mediums allow me to explore the themes of memory, regeneration, and identity from various angles, adding depth and complexity to the overall narrative of the series.

**Françoise Issaly** is a Franco-Canadian multidisciplinary artist and writer. She graduated from Paul Valéry University in Montpellier and Michel de Montaigne University in Bordeaux, France, where she earned a DEUG in Fine Arts, a Bachelor's, and a Master's degree in Visual Arts, followed by a DEA with honors in "Communication, Arts & Spectacles." After conducting three years of research for her PhD, she moved to Canada in 1993. Her work delves into questions of identity and ritual within the context of global culture, seeking meaning through the use of patterns and serial works. Primarily a painter, she also creates sculptures, photographs, videos, and poetry. Issaly's art has been featured in solo and group exhibitions across Canada, the United States, France, Germany, Malaysia, Thailand, and China. Her pieces are held in numerous private collections worldwide, including in Germany, France, Spain, the United Kingdom, the United States, China, and Canada. Her work is represented by Galerie Uno in Quebec, Galerie Holarte in China, and Fortune Link in Toronto. Throughout her career, she has participated in several artist residencies, including the Vermont Studio Centre (2014) in the USA, the Chinese European Art Center (2015) in Xiamen, China, the Untitled Residency (2019) in Shanghai, China, the Swatch Art Peace Hotel Residency (2022) in Shanghai, China, and most recently, the Gushul Residency (2023) in Alberta, Canada. She currently lives and works in China.

**Kim Riyeong(김리영)**



**“흐르다” (2025)**

<흐르다>는 물의 유동성을 시각적이고 직관적으로 표현하는 것에 집중한 작업이다. 수면(水面)의 유려한 움직임에서 선의 순환과 지속성을 상상한다. 순간적인 흐름의 이미지를 표현하기 보다는 장면과 장면의 연결을 통해 하나의 완결된 움직임이 아닌 새로운 흐름의 과정을 담고자 하였다.

**Kim Riyeong(김리영):** 나의 작업은 수면(水面)의 움직임이 만들어 내는 다양한 선들의 모습에서 시작된다. 수면(水面)에 낙엽이 떨어질 때, 빗방울이 떨어질 때, 바람이 불 때... 자연 속 물리적 요인들이 만들어내는 흐름은 순환적이고 유려한 움직임 속에 나름의 질서를 가지고 있다. 순간적으로 생성되었다가 사라지기를 반복하며 쉼 없이 새로운 장면을 보여주는 수면(水面)의 이미지를 나의 조형언어로 해석, 표현하는 일련의 과정이 나의 작업이다.



yeejae kim(김이재)



### “the woman” (2024)

*the woman* (Lee) (2024) is part of “the woman (2024)” series, inspired by an exfoliation machine commonly used in Korean spas. Drawing from the image of a model featured in past Korean whitening products, the work explores generational beauty standards, cleanliness, colorism, and unspoken societal hierarchies. The intense gaze of the woman and the machine's speed amplify the conversation, highlighting the subtle but powerful dynamics at play in the pursuit of beauty.

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**yeejae kim** is an artist whose interdisciplinary work spans performance, sculpture, video, and installation, using vulnerability to challenge the expectations and ideals imposed by beauty standards. Born and raised in Seoul, South Korea, she draws from her cultural background and personal experiences to engage with societal norms. Her projects have been showcased at venues including The Jewish Museum, Fredric Snitzer Gallery, theBLANC Gallery, and Wallach Gallery, among others. Kim earned her BA from the University of California, Davis, a Post-Baccalaureate from Brandeis University, and an MFA from Columbia University. She is currently based in Long Island City, NY.

김이재 (**yeejae kim**) 작가는 퍼포먼스, 조각, 비디오, 설치를 넘나드는 융합적인 작업을 통해 아름다움이라는 사회적 이상과 이를 둘러싼 기대에 질문을 던진다. 그녀의 작업은 서울에서의 성장 과정과 문화적 배경, 그리고 개인적인 경험에서 영감을 받아 만들어지며, 이를 통해 사회적 규범에 대한 비판적 시선을 제시한다. 유대인 박물관(The Jewish Museum), 프레드릭 스니처 갤러리(Fredric Snitzer Gallery), 더블랑크 갤러리(theBLANC Gallery), 월락 갤러리(Wallach Gallery) 등에서 발표된 그녀의 작품은 관습적 미학과 감정적 취약성의 경계에서 작동하며, 이를 통해 관객과의 긴밀한 대화를 유도한다. 캘리포니아 대학교 데이비스에서 학사 학위를, 브랜다이스 대학교에서 포스트바칼로레이트 과정을, 그리고 컬럼비아 대학교에서 MFA를 취득한 작가는 현재 뉴욕(롱시티)을 기반으로 작업을 이어가고 있다.

Haejin Kim(김해진)



### “A MOLTED SHELL” (2020), “MY RYTHM” (2024)

The traces of my past represent me. Every day, every day, every single day, the past time and relationships accumulate to create a person. As we continue to do repetitive labor, just like living an ordinary and boring daily life, we create a shape, a certain ‘thing’.

The Molting Project, which began in 2020, is a project that records and accumulates traces of the growth of the kernel inside the skin and shell that was closest to me and protected me as time passes and it falls off. It is the result of the work of visualizing and sending out the intangible ‘thing’ that was inside me through my body (hands). The knitting that is mainly used in the process begins with a single needle and a single thread. As a single thread becomes entangled, twisted, and tangled here and there, it builds relationships, and as it loses or drops the thread and creates holes, it forms a certain shape, just like the process of creating a person. The Molting Project is a record of the process of taking out the past ‘me’ that once covered the ‘me’ through my hands and creating ‘me’ that continues to move forward as the next ‘me’.

내가 지나온 흔적들이 나를 말한다. 매일매일, 그날그날, 하루하루 과거의 시간과 무수한 관계들이 쌓여 한 사람을 만들어낸다. 평범하고 지루하게 반복되는 일상을 살아나가듯 반복적인 노동을 지속적으로 해 나가다 보면 하나의 형상을, 어떠한 ‘것’을 이루어내게 된다.

2020년부터 시작된 탈피[脫皮] 프로젝트 MOLTING PROJECT는 가장 가까이 붙어 나를 이루고 보호하던 피부, 껍질이 시간이 지나 탈락됨으로써 그 안의 알맹이가 다음 단계로 성장해나가는 흔적들을 기록하며 쌓아가는 프로젝트이다. 내부에 머물던 무형의 ‘것’을 내 신체(손)을 통해 바깥으로 시각화하여 내보내는 작업의 결과물인 것이다. 과정 중 주로 사용되는 뜨개질은

하나의 바늘과 한 가닥의 실로 시작된다. 실 한 가닥이 이리저리 얹히고 꼬이고 엉키면서 관계를 쌓아가고, 또 그 사이 실을 놓치거나 빠트려 구멍이 나기도 하면서 하나의 어떠한 형태를 이루어가는 모습이 마치 한 사람을 이루어 가는 과정 같다. 탈피[脫皮] 프로젝트 MOLTING PROJECT는 내 손을 통해 한때의 ‘나’를 감싸던 지나간 ‘나’를 밖으로 꺼내 보며 그 다음의 ‘나’로 계속 나아가는 ‘나’를 만들어가는 과정의 기록이다.

**Haejin Kim** is a Seoul and Jeonju city based sculptor born in Jeonju city, South Korea. She graduated with a MFA from University of Seoul in Seoul, South Korea in 2014 and another MFA from Cranbrook Academy of Art in Bloomfield Hills, Michigan in 2019 and her BFA from University of Seoul in 2012. Based on traditional sculpture, she tries to look into and express inner movements and changes that are not revealed on the outside of humans through the human body or atypical forms. She participated in numerous group exhibition in Korea and the United States, and after graduating from Cranbrook Academy of Art, she held residencies at Kala Art Institute, Vermont Studio Center, and Monson Arts. Afterwards, she returned to Korea and had her solo show MOLTING PROJECT in 2024.

서울과 전주에서 활동하고 있는 조각가 김해진은 서울시립대학교에서 BFA, 서울시립대학교와 크랜브룩 아카데미 오브 아트(Cranbrook Academy of Art)에서 MFA를 취득하였다. 작가는 전통 조각을 기반으로 인체 또는 비정형의 형태를 통하여 인간의 외면에 드러나지 않는 내면의 움직임, 변화를 들여다 보고 표현해내고자 한다. 한국과 미국에서 다수의 단체전에 참여하였고, 크랜브룩 아카데미 오브 아트 대학원 졸업 후 칼라 아트 인스티튜트(Kala Art Institute), 버몬트 스튜디오 센터(Vermont Studio Center), 몬슨 아트(Monson Arts)에서 레지던시를 했다. 이 후 한국으로 돌아와 2024년 개인전 Molting Project전을 마쳤다.

#### Award Lee(이상장)



#### “Inconvenient Truth” (2024)

‘불편한 진실’은 더 이상 일상에서 사용되지 않는 듯한 팩스(FAX) 기계를 중심 재료로 삼은 부조 작업이다. 팩스는 아날로그와 디지털의 경계에 놓인 기술로, 과거의 효율성을 상징하는 동시에 지금은 불편함의 대명사처럼 여겨진다. 그러나 이러한 불편한 기계는 여전히 공공기관과 일부 시스템 안에서 중요한 역할을 담당하고 있으며, 우리는 그 불합리함을 알면서도 순응한다. 작품은 해체된 삼성 팩스 기기의 내부 회로, 출력 장치, 외형 케이스 등을 조합하여 만든 조형 구조로 구성되며, 기계 내부의 복잡한 구조를 드러냄으로써 우리가 마주한 행정 시스템의 불투명성과 권위성을 시각화한다. 이는 마치 “불편한 시스템이 왜 여전히 유지되는가”에 대한 조용한 질문처럼 다가온다. 익숙함이라는 이름으로 유지되는 낯은 구조는 개인의 경험을 마모시키고, 효율 대신 체념을 요구한다. 어워드리는 이번 작업을 통해 익숙하지만 비효율적인 시스템을 무비판적으로 받아들이는 사회적 태도에 질문을 던진다. ‘불편한 진실’은 단순히 팩스라는 매체의 복고적 상징을 넘어, 우리가 여전히 변화하지 못하는 제도적 감수성과 관습을 은유한다. 이 작품은 관람자에게 일상의 이면을 직면할 수 있는 계기이자, 그 안에서 자기 스스로의 ‘진실’을 감각하게 만드는 장치로 작동하길 바란다.

디자이너이자 현대미술 작가인 난 어워드리는 기능과 감성을 넘나드는 오브제 작업을 통해 제품의 본질과 존재 방식을 재해석한다. Cranbrook Academy of Art에서 3D Design 석사과정을 수료하며, 월트디즈니에서 Hardline Product Design 총괄 디자이너로 활동한 실무 경력을 바탕으로 탄탄한 조형성과 서사를 구축해왔다. 현재 계원예술대학교 교수로 재직 중이며, 디자인 교육과 창작 활동을 병행하며 동시대 소비문화와 생산 논리를 비판적으로 사유하는 작업을 이어가고 있다. 국내외 다수의 전시를 통해 실용과 예술의 경계를 넘나드는 작업을 선보이고 있으며, “To sell or not to sell”, “Product Blossom” 등의 개인전을 통해 일상의 물성과 정체성을 탐구하는 시선을 제시하고 있다. 디자인과 예술 사이에서 끊임없이 질문하고 실험하는 그는, 사물의 역할을 새롭게 정의하며 관객과의 상호작용을 유도하는 입체적 작품세계를 구축해 나가고 있다.

#### Yi Chun Lin



#### “The Eternal Dance” (2024)

This piece intertwines the motif of a circle with Eadweard Muybridge's iconic galloping horses, symbolizing the endless cycle of motion and time. The eye, a window to perception, reflects the celestial horses in perpetual motion within its iris, evoking the

cosmic rhythm of life's circularity. Through soft pastel hues and delicate textures, the artwork explores the seamless blend of observation, memory, and the timeless nature of existence.

**Yi Chun Lin** is a visual artist based in New York, holding a Master's degree in Graphic Design from the Academy of Art University. She specializes in branding design, typography, UI/UX design, and printing design. Yi Chun has been honored with numerous prestigious awards, including Graphic Design USA, C2A, MUSE Creative Awards, VEGA Awards, and CQ Awards. As an independent artist, she believes that design is not just art, but also a form of communication that can convey emotions, perspectives, and stories. Her artwork reflects unique insights into life and culture through bold colors, adventurous spirit, and boundless passion for art and design.

#### Elizabeth Orcutt



**“Entranced #13” (2024), “Entranced #14” (2024), “Entranced #15” (2024)**

The three works shown depict my look and where my look falls in a conscious collapse of subject and object. My eye peers intently and is blended with small details seen in nature - the tide carving the sand at the sea's edge, the sunlight reflecting on the surface of a waxy leaf and the dawn caught in dew drops.

**Elizabeth Orcutt:** I am an artist who works with digital collage and photography; I am interested in how artworks make meaning, and I make forms of self-portrayal to explore my visual subjectivity. I call my pieces 'self-portrayals' as I've found the traditional term self-portraiture too definitive as it implies a fixed self. In contrast, my work explores an active becoming, an essaying, and a beholding of visual self-experience. However, these recent works dispose of an actual likeness. My research-into-practice approach is feminist and takes in New Materialist theory, particularly the theme of 'entanglement', which encourages hybridity of methods (like photography and fabrication) and dualities such as mind and body or subject and object. The ideas are taken from Karen Barad and lean on the Quantum theory of Neils Bohr. Bohr stated matter behaves differently when considered by different apparatuses - sometimes seemingly a wave and at others a particle- implying we are entangled emotionally with our surroundings. I teach cultural studies at the Fashion and Textiles Institute at Falmouth University and also work for Fotonow CIC in Plymouth, supporting their work by delivering socially engaged projects using photography as an advocacy tool. Before developing my art practice and moving into teaching and academia, I was a picture editor at The Times (London) for a decade and, a long time ago, at Horse & Hound.

#### Marie Sol Payró



**“Marea Baja 8” (2024)**

From the *Marea Baja series*, the piece presented for the Circle 2025 exhibition is made with wool thread embroidery on handmade paper dyed with cochineal and avocado seeds. This piece alludes to textiles in a contemporary way, redefining the materials and joining together, through the wool thread, mini pieces of paper that were dyed, showing us an abstract image that opens up the possibility of multiple readings, from the micro to the macro.

**Marie Sol Payró's** artistic work focuses on research, experimentation and production of works with different materials and techniques such as installation, graphics and performance. Focusing mainly on the processes of paper creation, she has worked for 10 years in different workshops such as: in the paper workshop of Ceiba Gráfica with the master Per Anderson, in the workshop of the sculptor Guitte Dealing in San Cristóbal de las Casas, at the Institute of Plastic Arts of the University of Veracruz and at the Leñateros Workshop in San Cristóbal de Las Casas, Chiapas. Exhibiting the results of her work both individually and collectively in Switzerland, France, New York, Kentucky, Bulgaria and in various venues in Mexico.

### Chloe Pierson



#### **“Meats” (2021)**

*Meats* was created as an exploration of materiality, flesh, and cycles. Taking inspiration from advertisements, especially from the rotating, mirrored turntables on late-night knife shows, I put each object- hotdogs, tinned meat, etc.- through a process of destruction that turns in on itself and becomes reconstruction as the piece goes on. 3D rendered elements question the materiality of already cobbled-together processed meats.

**Chloe Pierson** received her BA in Media Arts from the Evergreen State College in Olympia, Washington in 2021 and her MFA in Photo, Video and Related Media from the School of Visual Arts in New York, New York in 2024. She was awarded the Paula Rhodes Memorial Award by the School of Visual Arts for exceptional achievement. Pierson works with a variety of media at the intersection of image and sculpture. Her work has been exhibited with The Evergreen State College, Olympia ArtSpace Alliance, ZAZ 10 Times Square, the School of Visual Arts, and Northwest Florida State College.

### Omar Reyna



#### **“Circles remind me of the wind. I ” (2022), “Circles remind me of the wind. II ” (2022), “Circles remind me of the wind. III ” (2022)**

*Circles remind me of the wind.* Besides being both entities, they can connect everything.

**Omar Reyna** is a Mexican-Canadian interdisciplinary artist who focuses on the intersection of research and the activity of making. He believes that the process of making while experimenting serves as a form of physical thinking. Much of his artistic practice takes place in the boreal forest near Whitehorse, where he lives and works.

### Gerda Ritzmann



#### **“Energy 1” (2010), “Turbulent times” (2021)**

*'Energy 1'* This artwork, entitled 'Energy', radiates a dynamic, cyclical movement that is reminiscent of the incessant force and flow of energy in nature. The undulating, intertwined shapes symbolise the organic and technical aspects of energy - both its harmonious and chaotic nature. The use of earthy colours conveys warmth and stability, while the layered structures hint at the multi-layered and complex nature of energy processes. The work could be interpreted as a symbol of cycles - from physical energies such as wind, water or electricity to human inspiration and creativity that never stand still. It invites the viewer to reflect on the constant connection and change of energy in life. *'Turbulent Times'* This artwork entitled 'Turbulent Times' combines natural materials and abstract forms to represent the state of uncertainty and changeability in our times. The sculptural form, reminiscent of a crumpled ball, could symbolise a world under pressure. The furrowed, intertwined surfaces point to conflicts, challenges and the disorder of human existence. 'Turbulent Times' is an invitation to reflect on the tensions and challenges of our time, while symbolising resilience and the possibility of renewal.

**GERILU Gerda Ritzmann**, born 1946 in Dornbirn (A) Lives and works in Switzerland since 1970.

**Song yun jeong(송윤정)**

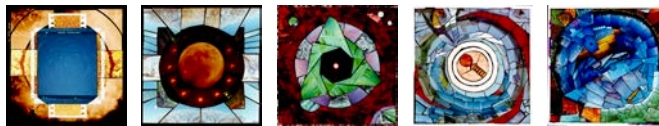


**“완벽을 위하여” (2025), “모서리가 없는사람” (2025), “loop” (2025)**

<완벽을 위하여>, 자아는 다원적이다. 여러 '나'들은 제각기 다른 방향에서 질서없이 소리쳐온다. 어떤 나는 끊임없이 먹기를 원했다. 다른 내가 그러지 말라고 애원했다. 또 다른 나는 섭취한 음식을 토해냈다. 어떤 나는 스스로 사라지고 싶었다. 어떤 나는 평안함을 달라고 기도했다, 모든 나들은 완벽함을 원한다. 나들은 광장에 서서 신체-나를 움직여 완벽에 가까워지고자 했다. 시끄러운 소음들로 만들어진 원이 생성되고 허물어지기를 반복한다. <모서리가 없는사람>, 여자는 모난 곳을 숨기고 싶어한다. 모서리는 '흠'이다. 모나지 않게 몸을 구겨넣은 원 안에 신경질적 선이 가득 찬다. 자세는 터무니없다. 흠없는 몸을 위해 신체를 구겨버리는 모순이 부딪힌다. 여자는 원 안에서 아무것도 충족하지 못한 채 조소한다. <loop>, 나는 사회의 시선 속에서 비대해진 몸은 무력해진다고 느낀다. 몸이 약점이 된다. 그렇기에 음식을 먹고 토해내어 신체의 면적이 늘어나지 않게 한다. 그리고 다시 허기가 진다. 이것이 일상처럼 반복된다. 살기 위한 행위가 신체를 죽이고 있음을 알지만 행위를 멈출 수 없다. 무의미한 일상이 견고해진다.

**Song yun jeong(송윤정):** 시각디자인을 전공하다가 자퇴 후 서양화과로 전향했습니다. 현재는 청주를 거점으로 활동을 시작했습니다. 몇 년 간 식이장애를 겪으며 삶과 고통의 의미가 무엇인지 고찰하며 작업을 이어가고 있습니다.

**Michael Stenta**



**"source" (2024), "200 moons" (2024),  
"state" (2023), "lens" (2009), "lens" (2008)**

Constructed negatives are mosaics of photographic film. Each is a large format negative assembled from smaller 35mm and medium format film fragments. The original negatives are shot directly by me or donated by others. They are cut apart and reassembled over a light table into a larger image. This "constructed negative" can then be enlarged in a traditional darkroom or scanned as a digital artifact. This work explores the way in which our unique experiences shape our perception of reality. Film is a first-hand witness to the light that it touches. It is a permanent record of a moment in time, chemically burned into silver and plastic. Copies can be made, color corrected, enlarged, and enjoyed, but the original negative is unique. It is the only witness to the photons that hit it, and it was forever changed by them. Individually, each piece of film is a self-contained experience: a unique time and place. Together, they create a larger context, where each piece fills a niche, shaped by and shaping the whole.

**Michael Stenta** is an analog photographic artist based in the northeastern United States. He creates mosaics of photographic film by cutting up individual negatives and slides and reassembling them into large format "constructed negatives".

**Tama Takahashi**



**“Freefall” (2024)**

**"Freefall"** is a mixed media collage comprising acrylic, watercolor, washi paper and gold leaf on a cradled birch board. The subject is an Asian male making a cannonball dive into the ocean. The artist leaves to the viewer to decide if the mood is



exuberant joy while plunging into the sea or an act of surrender. Tama often uses the interface of human and nature as metaphor for the feelings arising in an individual's interaction with societal pressures and expectations. Tama is a mixed-race Japanese American who draws from traditional Asian techniques and materials to craft her own contemporary style. She grew up in the United States in a time when art curriculums centered almost exclusively on Western art. Her hope is that young Asians can study art today and see themselves as both the subject--and as the creators--of contemporary international art.

**Tama Takahashi** is a Santa Barbara artist selected in 2023 for the prestigious Emerging Artist Fellowship from the California Arts Council and SVCREAT ES. She has shown internationally at the Tokyo Metropolitan Art Museum and the Nagasaki Prefectural Art Museum and will be in the "Art Woman 2025" show in Lecce, Italy in March and "Circles 2025" at the CICA Museum in South Korea. She was recently selected by Asian Art Contemporary for their interview series on international Asian artists. She graduated from UC San Diego with a double major in art and cinema then was chosen for an apprenticeship with the IAT SE Camera Guild in Los Angeles. She worked as a camera assistant in movies and TV for almost 20 years while showing her ceramics at LA galleries. She began painting in oil and creating collage during the pandemic and opened her Santa Barbara studio in 2023.

#### TEOWORK(태오워크)



#### “ROUND #06” (2024)

현재의 사회에서 살아가는 친근한 캐릭터의 모습(우리의 모습)을 표현한 작품이며, 우리의 다채로운 감정을 표정으로 나타내고 있습니다. 이러한 내면의 감정들은 시계바늘처럼 돌고 돌아 그전에 없었던 일처럼 우리에게 다시 돌아옵니다.

**TEOWORK(태오워크)** 작가는 한국사회생활에서 느꼈던 다채로운 감정 및 내면의 정체성을 친근한 요소로 재해석하여 표현하고 있다. 특히 유년시절 해외에서 유일한 공감대였던 카툰을 작가만의 방식으로 표현하고 있다. 디자이너시절 친숙했던 마카를 사용하여 라인을 그리며 이런 라인은 감상자들에게 보여 줄 수 있는 단정함을 녹여내고 있다. 작가는 감상하는 우리에게 내면의 정체성 및 여러 궁금증을 다시 생각하게 만든다.

#### Yachan Yuan



#### “Let it Grow” (2022)

*Let it Grow* draws inspiration from a profound connection with the Nordic natural environment, particularly the Sami myth of the "Fire of the Fox" - a folk tale surrounding the Northern Lights. In Finland, the aurora borealis is called "Revontulet," which translates to "Fox's Fire." The myth tells the story of a mystical fox running through the snow, its tail sweeping across the snow and sending sparkling flakes into the cold, serene air, which then forms the dazzling aurora. This myth reflects the Finnish reverence for nature and the cycle of life itself. Sami people believe that animals and souls have emotions and consciousness and that both animals and souls possess ways to act and communicate with the entire environment. With such beliefs, living in harmony with nature has formed the initial conception of the Sami world and foster Sami people's deep respect and a humble attitude towards nature, allowing people to see themselves as parts of nature. *Let it Grow* explores the cyclical nature of life, movement, and energy. The circular imagery represents the continuous flow and repetition of nature's rhythms, mirroring the aurora's eternal dance across the sky. The combination of sound and light creates a tranquil, enveloping atmosphere, inviting reflection on the wholeness and continuity of life.

**Yachan Yuan** is a Visual Effects Artist with a focus on VFX and visual design. Passionate about the fusion of art and technology, Yuan's work delves into the transformative potential of digital techniques in storytelling, bringing narratives to life with depth, emotion, and visual impact. Believing that visual storytelling is both an emotional and intellectual experience, Yuan constantly seeks to push creative boundaries and experiment with emerging technologies. Committed to innovation, Yuan embraces the ever-evolving nature of digital art as a medium for meaningful expression.