

Color 2021

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Featured Artists 참여작가: **Soohyun Cho/조수현, Choi Eun/최은, Oxana Geets, Benjamin Gross, Tina Han, Paul Holmes, 장준호/JANG, JUN HO, Loretta Ana Kaufman, Ronit Keret, kim kyoungmin / 김경민, 김송리/Kim Song Ri, 김채은/chaeeun kim, Jakyung Lee/이자경, Yunseok Lee/이윤석, Qiuwen Li, Lesley Louden, Adam Otto Lutz, Ha Rim Min/ 민하림, Youjin Moon, Kyunglae Oak/옥경래, Yohana Oizumi, Chaerin Park/박채린, Pika Park/ 피카팍, Thomas Pickarski, Lev Roosileht, Jaeho Shin / 신재호, Stevenson Michel, Jae-Eun Janis Suh 서재은, Anna Wacker, Acquætta Williams, Hongil Yoon/윤홍일, Ju Yun/윤 주양, Nae Zerka**

1. Soohyun Cho/조수현

“멍 (The Bruise)”(2018)

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<멍> 시리즈는 학교폭력의 심각성을 보여주며, 피해자를 위로하고자 만들어진 시리즈이다. 당시 부산 여중생 사건을 모티브로 만들어진 작품이며, 작가는 본인의 폭력을 당한 경험으로 인한 정신적 상처를 ‘멍’으로 표현한다. 멍 시리즈에서의 멍은 독특한 색을 은은하게 표현하는데, 이는 그 상처의 아픔이나 고통으로부터 해방되어가며 그들만이 가질 수 있는 ‘아름다움’, 즉 정신적 승화의 과정을 시각적으로 표현한다. 이 필름은 작가 본인이 통받았던 당시의 필름을 10년이 지난 후 현상한 것으로, 당시의 구체적 이미지는 날아간 채 마치 멍과 비슷한 색감의 상본을 만들어내게 된 것이다. 이의 현상 자체를 상처의 자가치유적 현상으로 보며, 그 색의 아름다움으로 위안을 주고자 만들어진 작품이다. 특히 작가가 신체적 상처중에서도 멍을 선택한 점은, 멍은 자가치유적 특성을 가지기 때문에 그 상처가 치유될 수 있기를 ‘바라는 바람’을 담음과 함께 언뜻언뜻 스치는 구김살만이 가질 수 있는 아름다운 정신을 표현하고자 한다.

서울과 런던을 기반으로 활동하는 비주얼 커뮤니케이터 조수현 작가는 현재 영국왕립예술학교에서 한국의 언어에 대한 탐구와 이를 시각화 하는 것에 대하여 석사과정으로 연구중이다. 특히 한국어의 독특한 특성이라고 할 수 있는 ‘높임말(존댓말)’, ‘호칭문화’ 그리고 ‘사투리’ 등에 대하여 집중하여 이야기하고자 한다. 기본적으로 ‘Experimental communication(실험적 시각 소통)’을 지향하며, 새로운 디자인의 가능성과 회화와 결합을 끌어내고자 한다. 더이상 디자인과 회화의 경계와 새로운 미디어와의 결합에 한계가 없다는 철학을 바탕으로, 현재는 언어를 기반으로 ‘바디랭귀지’에서 나타나는 사회언어적 잠재적 영향에 대하여 연구한다.

2. Choi Eun/최은

“Above All 2” (2020)

“Above All 1” (2020)

“색을 입은 삶 - Filling my life with Colors” (2017)

“Healing by the Cross” (2013)

“색을 입은 삶 - Filling my life with Colors” (2017)

내용면에서 작가의 기독교적 신앙심을 반영하고 있는 ‘색을 입은 삶-Filling my Life with Colors’ 시리즈 작업을 통해 시각적 요소로서, 그리고 상징적 의미로서의 컬러의 유희를 표현합니다. 작품의 전체적인 공간 형성은 대부분 여러 개의 분할과 조합을 통해 이루어집니다. 십자가 형상을 기준으로 두 개의 상반된 공간으로 나누어지기도 하고 명암의 대비와 화면의 높낮이의 변형으로 주제는 부각됩니다. 십자가로 분할된 세 작품의 경우 흑백과 컬러가 있는 공간, 혹은 밝고 어두운 분할의 공간은 형상성에 있어서는 하나의 공간으로 이어지기도 합니다. 양쪽 모두 ‘꽃’이라는 생명체를 상징하는 주된 이미지가 등장하며 그것은 단순히 인공적 요소를 띤 배경 속에서 어우러지며 이 땅을 살아가는 나, 혹은 우리의 모습을 대변합니다. 흑백의 공간 안에 갇혀있는 ‘나’는 십자가 안에서 비로소 생기를 띠며 본연의 컬러를 가지게 됩니다. 흑백 공간에서와 같이 반복적으로 나타나던 인공적 이미지와 여전 히 공존 하지만, 색을 입은 그곳은 생명력이 있고 조화로움이 있는 치유와 회복이 일어나는 공간으로 변모합니다. 이 모든 표현 방식 가운데 주축이 되며 매개가 되는 역할로서의 컬러가 존재합니다. 이러한 일련의 혼합기법 과정을 통해 기존의 컬러는 새롭게 해석된 새로운 공간 속에서 또 다른 추상의 컬러로 변모하며 승화된 작가 자신의 삶을 투영합니다.

오랜 시간 판화를 공부하며 얻어진 스킬과 애착심에 기인한 판화 기법을 베이스로, 콜라주와 여러 단 계의 덧 작업을 통해, 새로운 작품으로 탄생시키는 작가만의 독특한 혼합기법 장르를 구축하고 있습니다.

3. Oxana Geets **“The Royal Cocoon”(2020)**

The object represents a cocoon-shaped vessel with the surface covered with a sinuous irregular relief engravings, accented with a rich yellow color. The Royal Cocoon is the embodiment of hidden forces of Nature in the state of preparing to break out.

Being Moscow based artist with main activity in ball-jointed dolls design, in June 2020 during pandemic I have returned to ceramics after a long break. I'm working with medium and small sized sculptures, hand-built them in stoneware and paint with bright pigments. In the field of ceramics I am attracted by its historical and cultural roots that go back to the very beginning of mankind. I came to Neo-Jomon style striving to explore the possibilities of integrating ancient art into modernity and develop modern mythology about alternative realities. I am inspired with the idea of the ceramic forms that illustrate some parascientific ideas about stones.

4. Benjamin Gross **“Well Rounded”(2021)**

My serigraph entitled “Well Rounded” is from an exclusive 8 print edition. The edition is part of my “Underlying Meanings” series of 12 editions of prints. Each print incorporates hand drawn transparencies, hole punch registry and hand printed image formulations. “Underlying Meanings” is a combination of abstract compositions that use color theory (primary / secondary colors) to create the illusion of transparency and color mixing. The non-objective compositions illustrate how humans perceive color and the visual effects of how overlapping colors mix, balance or contrast with each other. My “Well Rounded” serigraph incorporates the literal definition of integrating a smooth and or curved shape. But it also conveys secondary and tertiary translations of being pleasurable varied and balanced. My artwork allows the viewer to find parallels between the abstract subject matter and their own experience / perception. A comparison can then be constructed through the infused titles and compositions that are interpreted.

Benjamin Gross, Professor in the Art + Design Department at Salem State University in Salem, MA, since 1997, earned a Bachelor of Fine Arts from the University of Delaware and a Master of Fine Arts from Cranbrook Academy of Art. He is a member of The Boston Printmakers. His work has been exhibited in regional, national, and international solo and group exhibitions. Benjamin’s artwork is exhibited daily on his website at www.benjaminrossart.com and on Instagram at www.instagram.com/benjaminrossart/.

5. Tina Han **“Impromptu 112820”(2020)** **“Impromptu 120220”(2020)** **“Impromptu 011820”(2020)** **“Impromptu 112520”(2020)** **“Impromptu 011420”(2020)**

Tina Han’s practice starts in the everyday. Layering her daily spontaneous drawings, like a palimpsest, the works often begin in her daily unconscious mark making from the many notebooks that get transcribed into the studio. Their medium morphs, sometimes drawings get combined or become cut and layered. Once in the studio, automatic doodling gains form and structure as if to explain itself, gaining consciousness through arrangement. The works on paper undulate, they are active and malleable as a feeling of movement comes from the fluid, non-hierarchical figure-ground relationship. The collages come off the wall with built surfaces from Han cutting, recomposing, and layering drawings. In this balance of a daily free-form drawing practice give the works a sense of topography like maps tracing a daily journey.

by art critic/curator Summer Guthery

6. Paul Holmes **“Breath’s Imprint”(2020)**

In this work the artist breathed on to a sheet of glass, producing repeated patterns of condensation. Each pass was coloured so that the sequence taken as a whole is in the order of the colours of the visible spectrum. These glowing colours spread out over the screen like ink spilt on a sheet of paper, then, unexpectedly, fade away again. The fog that forms on the glass is made from tiny droplets of exhaled water, like the droplets in mist or rain that split the light into its constituent colours, creating rainbows. The rainbow has come to be a widely accepted symbol of hope and unity for many, and in 2020 has been adopted all over to express solidarity for people affected by the COVID pandemic and racial injustice. The dirty hues used in this work, however, are also a minor key reminder that, beyond the unity that many strive for, people’s breath everywhere remains impacted by deep divisions in social class, ethnicity, and nationality.

After completing a physics degree, Paul Holmes spent two decades as a director in film and television before redirecting his practice towards visual art. He works with still and moving images, sound and light to harness and examine the gestures and actions of the human body, face and voice. This work seeks to investigate the essential aesthetic properties of these media, and develop new, non-narrative audio-visual grammars. Using video he manipulates time and space in order to capture the meaning of movements and expressions that go unseen in standard spatial and temporal frames. Paul Holmes has exhibited in galleries and other spaces in the UK, continental Europe and across Asia, and has spoken about his work at events around the world. He currently teaches at the School of Arts and Creative Industries, Edinburgh Napier University.

7. 장준호/JANG, JUN HO

“Variation of Hum III” (2021)

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

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

8. Loretta Ana Kaufman

“Animated Forms VI(Family Group): The Blues”(2019)

The natural world and the life around us have always inspired me. They are the sparks that start the process. When painting with acrylics I work between the boundaries of abstraction and representation. Reducing the subjects to bold, simplified forms, I like to create lots of excitement, tension and often lots of space in the canvases. Over time, the paintings in the Blues series have become increasingly abstract and find that wherever I look in nature there is order, and the center of that order is very geometric, very mathematical. Animated Forms VI (Family Group) received a Merit Award in 2020 in Grey Cube Gallery's online exhibition. Entries were received from 15 countries.

Originally from New York, raised in Venezuela, Kaufman has lived and worked in the Bahamas and South Africa. She graduated from Palm Beach State College, studied at the Art Institute of Ft. Lauderdale, Florida, and with noted ceramic artist Mohaczy-Matic in Pretoria. During the 1970's, in South Africa, her work was hand built earthenware. Humidors, vases and other utilitarian objects were produced for retailers in Pretoria and Johannesburg. Over the years she has found that work in one medium can give her an idea for something in another. Her ideas have been interpreted in several media including clay, wood, fiber, metal, and paint. Kaufman completed numerous residencies in the South Carolina Arts Commission Arts In Education Program, taught sculpture at the Greenville County Museum of Art School, and was a Visiting Artist at the University of South Carolina. Her work has been published and reviewed in journals including the Boston Herald, Atlanta Art Papers, Charlotte Observer, Ceramics Monthly, ISSU, and the literary and arts journal Stillpoint Arts Quarterly, among others. In 2018 her oil painting was published in the ground breaking book of poetry "Gate Posts With No Gate – The Leg Paint Project" which carries an endorsement from author and curator Sean Hemingway, Ernest Hemingway's grandson. Some awards include First Place in the Monarch Ceramic Competition in 1988 for her wall relief; the Cliffer Cutting Edge Award in the 129th Annual National Association of Women Artists (NAWA) Annual Members' Exhibition in New York in 2018 for her acrylic painting; an Honorable Mention for her free standing clay sculpture in NAWA's 2019 exhibition Sculpture On & Off the Wall also held in Manhattan; and the Zlowe Medal of Honor for her clay wall sculpture in 2020 in NAWA's 131st Annual Members' Exhibition. In 2020 the Tennessee Arts Commission curated a retrospective encompassing her paintings, works on paper, 2D and 3D sculpture, mixed media and collage. In 2017 Kaufman was presented with the Albert Nelson Marquis Who's Who Lifetime Achievement Award for her sustained involvement in the visual arts. Her work has been exhibited worldwide including Canada, South Africa, and INDEX Dubai 2018 at the Dubai World Trade Center, UAE. Her sculptures and paintings are in permanent collections at Environmental Research Foundation, Washington, DC; San Angelo Museum of Fine Arts, TX; Westpoint Stevens, New York, NY; Tennessee Arts Commission, Nashville, TN; Ensemble Musicale Chambre Orchestra, Johannesburg, South Africa; and Bank of America, London, England. Kaufman's full biography is listed in Who's Who in the South & Southwest, Who's Who In American Art, and Who's Who In America.

9. Ronit Keret **"ABYSS"(2021)**

In the video ABYSS, the artist Ronit Keret describes an ecological holocaust in a human environment that is consuming itself through its very existence. The video, with an integrated soundtrack, was created in a process of screening the artist's previous works. The artist's abstract oil paintings, sculptures and installations made of recycled Styrofoam, alongside photographs of scenery and sites in Israel and the world are fused into the scenery. The video ostensibly begins with a story of creation, with a spark of light that suddenly turns into a black sun that consumes everything that is good. People, plants, animals, on land and in the sea ?everything perishes and becomes extinct; whatever remains, lives in total isolation. The disaster, with its black and dark color, crawls into the heart of the white void, in fire and in water, seeps into it, takes control of it and bursts from within it until swallowing it all. After losing the light that is so vital for humankind, blackness takes over, leaving everything in utter darkness. Keret points an accusatory finger for this calamity at people who act hedonistically and destructively, and exhorts us to work together toward a sustainable life on our planet.

Ronit Keret, Born in Jerusalem, Lives and works in Haifa and Tel Aviv.

Graduated from Hamidrasha Beit-Berl College of Art (2005-2009) and has a MA in Arts Education, at Leeds University, England (1998-2001).

In recent years, Keret, which is a multidisciplinary artist, is mainly engaged in site specific installations and video-art.

Her work deals with the ecological crisis, such as the melting glaciers that have been changing due to the nature of human activity that abuse earth's natural resources. The nature of the material used varies and Keret focuses on industrial waste such as packaging (Styrofoam, cardboard etc) and other industrial compounds. In her works,

Keret describes the transitions between good and evil in looking at human and nature relations and the gap between childhood dreams and catastrophic reality.

10. kim kyoungmin / 김경민

“희미하게 겹치는”(2020)

“달님과 구름과 놀이터와 가로등과 함께 눈물과 후회와 슬픔과 미움과 함께”(2020)

“스치는 덩어리들”(2020)

“떠다니는 날의 틈”(2021)

“조각조각 들어오는”(2020)

1. 희미하게 겹치는

얇은 종이로 씌워진 작은 창을 통해 뚝뚝한 구름 한 덩어리가 들어온다. 날이 좋아 사람들이 많고 푸른 잎들도 사방에서 피어오른다. 밖에서 들려오는 웅크린 말소리와 구름이 짝 찬 창문, 반듯하지 않은 네모난 창을 덮은 종이가 아주 조용히 공간을 가득 채우기 시작한다. 잔뜩 커지고 짧게 스치듯 겹쳤다가 이내 사라진다.

2. 달님과 구름과 놀이터와 가로등과 함께 눈물과 후회와 슬픔과 미움과 함께

아파트 베란다에 매달려 있기를 한참, 결국 내복 바람으로 나와 엄마를 기다렸던 깜깜했던 어느 날 밤. 가만히 제 자리를 지키고 있는 달과 구름, 놀이터의 정글 짐, 가로등 사이사이를 눈으로 헤매며 끝도 없이 엄마를 찾았던 날의 저 녀석은 매우 고요했다.

3. 스치는 덩어리들

무엇이든 덩어리가 될 수 있다. 사실은 모든 것이 덩어리일 뿐이다. 웅크린 것들은 그저 조금씩 다른 형태의 덩어리가 되어 함께 부유한다.

4. 떠다니는 날의 틈

날과 날 사이에 틈이 생기는 순간이 있다. 늘 너무 자연스러워 아무렇지 않게 넘어가곤 했던 그 사이의 시간이 느껴지는 날, 어제와 내일은 멀어지고 한층 넓어진 지금이 있다.

5. 조각조각 들어오는

블라인드는 창에 달아 별을 가리는 용도의 물건이지만 빛은 그 사이를 곧잘 파고 들어온다. 아주 잠깐 동안 들어온 조각난 빛은 선명한 형태로 꽤나 오랫동안 자리를 지킨다.

거리를 둠으로써, 방해요소와 자극으로 가득한 삶 속에서 담백함을 유지할 수 있도록 일종의 무심함으로 바라본 세상의 이미지를 그려내는 작가.

한 발 떨어져 멀리서 본 풍경은 그 형태가 훨씬 단순해지며 복잡한 요소들을 다 걸러내고 보자면 그저 기본적인 도형에 지나지 않는다. 단순해진 도형들은 어떤 상황이나 감정도 내포하지 않고 서로 자연스럽게 어울리며 기억 속에 흐르고 있는 풍경의 한 이미지를 그려준다. 디테일도 현실적 요소도 모두 사라졌지만 오히려 정확하지 않기 때문에 보기에 편안하다.

작가는 거리를 두고 뚝뚝그려 보는 방식을 통해 감정이나 사건의 중심으로 뛰어드는 대신 잠시 주변으로 나와 관찰자의 시점으로 바라보는 자유로움에 주목한다.

11. 김송리/Kim Song Ri

“A Place of Sublimity”(2019)

“A Place of Sublimity”(2018)

“A Place of Sublimity”(2021)

“A Place of Sublimity”(2018)

작가는 '숭고함의 공간'을 표현하기 위해 숭고의 감정을 느끼게 해줄 몇 가지 장치를 가져온다. 첫 번째 장치는 대자연의 이미지이며, 그다음 장치는 어두운 블루의 색이다. 색이 올라간 뒤 모호하게 드러나는 이미지들은 숭고의 특성과 관련이 있으며 겹쌓기 행위(Layering)를 진행하는 과정은 작가 스스로의 추모의 퍼포먼스이며 몰입 행위로의 이행이다.

작가 김송리는 현재 서울에서 평면, 설치 등의 작업을 진행하고 있다.

12. 김채은/chaeeun kim “memories”(2017-2020)

나는 액자는 기록의 의미를 담는다고 생각한다. 흙을 이용하여 액자를 만들고 그의 특징인 영원성을 이용하여 나의 기억을 영원히 기억하고 싶다. 이것을 벽에 걸어둠으로써 나의 추억을 도자기 액자에 기록했다.

임파스토기법. '반죽된'이라는 의미의 이탈리아어에서 파생된 용어로 유화기법중 하나이다. 이 유화기법의 특징을 살려 물감의 질감과 입체적인 효과를 표현하기 위해 흙물을 두껍게 쌓아올렸다. 이와같은 표현은 색슬림을 쌓아올려 질감을 나타냄과 동시에 입체감을 표현해 나의 기억은 결코 평면적이지 않으며, 흙의 특징인 영원성을 이용하여 나의 기억을 오랫동안 간직하고 기록하고자 한다.

I think a frame holds the meaning of a record. I made a frame using clay. I want to remember my memories forever by using eternity, a characteristic of clay. By hanging it on the wall, I recorded my memories in a ceramic frame.

Impasto is a technique used in painting, where paint is laid on an area of the surface in very thick layers,[1]usually thick enough that the brush or painting-knife strokes are visible. It is a term derived from the Italian word meaning "dough" or "mixture"; related to the verb impastare, "to knead", or "to paste", and the slip was painted thickly using Impasto, one of the emulsifying techniques, to show the texture and three-dimensional effect of the paint.

직접 찍은 사진을 기반으로 입체도자화를 그리고 있는 김채은 작가입니다. 각 국가들을 여행하며 아름다운 풍경과 물건 사진들을 카메라에 담고 친구들의 추억과 꿈 이야기 들으며, 그것을 평면이 아닌 입체로 그림으로써 추억들을 기록합니다. 그 추억들은 입체적이며 머릿속에 살아있는 것처럼 저의 그림 안에서는 여러가지 질감들이 있습니다.

이 질감을 주로 흙이나 일상생활에서 사용하는 실, 휴지, 종이와 같은 재료들을 재활용함으로써 질감을 표현합니다. 흙은 깨지고 갈라지지만 그 형태는 사라지지 않는 것처럼 흙의 영원성을 통해 영원히 기억하고 싶은 자신들의 소중한 기억들을 함께 걸어 놓을 수 있는 날이 오기를 꿈꾸고있습니다.

경희대학교 도예학과 학사를 졸업했습니다. 2021년 도자기 조성물을 이용한 입체 도자기 그림 및 이의 제조 방법에 대해 연구를 했으며, 2022년 UAL MA Ceramic Design과에 진학 예정입니다.

I'm Chaeun Kim, an artist who is drawing three-dimensional ceramics based on own photographs. Traveling to each country, taking pictures of beautiful landscapes and objects on camera, listening to friends' memories and dreams, and recording memories by drawing them in three dimensions. The memories are three-dimensional, and there are many different textures in my paintings.

This texture is mainly expressed in clay, but in other series, it is expressed by recycling materials such as thread, toilet paper, and paper used in life. As if the clay is broken and cracked, but the form does not disappear, I dream of a day when I can hang my precious memories together that I want to remember forever through the eternity of the clay.

I graduated from Kyung Hee University with a degree in Ceramic Art. In 2021, I studied for a Certificate of Patent Three-Dimensional Ceramic Painting using Ceramic Composition and Method for Manufacturing Therefore, and I plan to major in UAL MA Ceramic Design in 2022.

13. Jakyung Lee/이자경 “Play Untitled”(2021)

Play Untitled: Many young artists make work under conditions that make long-term installation and storage of work difficult. As an active response to this condition, Jakyung created an object that could be deinstalled with minimal labor while occupying the maximum space. The ephemeral shape is bound in various different directions.

Jakyung Lee is a multidisciplinary artist from Seoul, South Korea. Jakyung focuses on how manmade institutions including technology, capitalism, and society, shape the lives of their own hosts, humans. Her practice spans various media including performance, film, sculpture, computational algorithm, and interactive installation.

14. Yunseok Lee/이윤석 “천천히 걷는 빠르기로”(2020, 2021)

저의 작품은 여백과 침묵을 주요한 촬영기법으로 사용하여 회화의 형식, 재질, 빛, 움직임에 집중하고 그것의 공간성, 시간성 그리고 조형성을 관찰함으로써, 우리에게 너무 익숙해서 지나치고 마는 일상 속 미학을 포착하고자 하였습니다. 특히 우리의 삶 속에 놓치는 시선과 감정들에 대한 심상을 회화의 표현기법으로 나타내고자 의도하였습니다.

또한 관습적인 시공간 구성과 드라마의 형식을 탈피하여 내면의 심상을 드러내는 데에 집중하였으며, 이를 통해 드러나지 않는 일상의 리듬을 표현하고자 하였습니다. 이러한 시도를 통해 저의 작품들이 한 편의 시처럼 표현되기를 바라고 있습니다. 시의 함축적이고 은유적인 요소들을 이미지에 담고자 하였으며, 이는 저의 내면을 가장 잘 드러내는 방법이라고 생각했습니다. 이러한 시적인 표현 방법은 동양화의 기법으로부터 영감을 받은 것입니다.

동양화가 가진 자연 주의적인 표현기법을 영상의 언어로 표현하고자 하였으며, 정지된 회화와 시간성을 가진 회화의 결합을 제시하는 것입니다.

또한 저는 작업을 통해서 일상 속에 무심히 흘러보내던 순간들을 포착하고 다른 관점으로 새롭게 바라보며, 평범한 삶에 매몰되어버린 우리 스스로를 돌아보는 기회를 갖기도 합니다. 예술은 숨겨져 있는 가치 있는 것을 드러내어, 우리의 삶에 새로운 경험과 관점을 가져다줍니다. 저의 작품을 통해 일상 중에 놓치고 있는 행복의 순간들을 발견하고 삶의 의미와 가치에 대해 돌아 볼 수 있는 시간이 되길 바랍니다.

My work focused on the form, material, light, and movement of painting using margins and silence as a major photography technique, and by observing its spatiality, time, and formability, I tried to capture the aesthetics of everyday life that we were so used to.

In particular, it was intended to express the feelings of the eyes and emotions that we missed in our lives through the expression technique of painting. In addition, I focused on expressing our inner images by breaking away from the conventional space-time composition and drama form, and tried to express the rhythm of everyday life that was not revealed. Through these attempts, I hope that my works will be express--ed like a poem. I tried to capture the implications and metaphors of poetry in the image, and I thought it was the best way to reveal my inner self. This poetic expression is inspired by the techniques of Oriental painting.

I tried to express the naturalistic expression techniques of oriental painting in the language of the video, and suggesting a combination of stopped painting and temporal painting. Also, I have a chance to capture the moments that we spent casually in our daily lives, look at them from a different perspective, and look back on ourselves buried in ordinary lives.

Art reveals hidden values, bringing new experiences and perspectives to our lives. Through my work, I hope it will be a time to discover the moments of happiness that I miss in my daily life and reflect on the meaning and value of life.

저는 일상의 모든 순간에서 쉽게 지나치고 쉽게 잊히는 움직임의 질감, 소리의 이미지 그리고 색의 형태를 발견하고 이를 영상과 사진으로 기록하는 실험 영상 작가 이윤석입니다.

I'm Yoonseok Lee, an experimental video artist who discovers the texture of movement, images of sounds, and colors that are easily overlooked and forgotten in every moment of everyday life, and records them with images and photos.

15. Qiuwen Li

“the old is the new new”(1)(2021)

“the old is the new new”(2)(2021)

Color plays an important role in stimulating and attracting people's attention, which is another important element in my studio practice. Sometimes, I choose color intuitively, but most of the time, I set rules for the color choice. I usually start with the fundamental colors for printing: cyan, magenta, yellow, and black (CMYK), then I add several colors that have great contrast and effect, overlay color on each other, and do experiments. The old is the new new explores the nature and context of color. As a designer and visual artist, instead of a conclusion, I am more concerned with communicating something more visceral, expressive, and imaginative.

Qiuwen Li is an assistant professor of graphic design in the Department of Art and Art History at Santa Clara University in CA, U.S. She also is the co-founder of emotionlab, a progressive research lab to create positive emotional experiences for people through innovative design approaches to human problems. Born in China, Qiuwen received her B.F.A. in Graphic Design from St. Cloud State University and received her MFA in Visual Studies from the Minneapolis College of Art and Design. As a Chinese woman living in the U.S., Qiuwen is in an in-between position, which also brings a distinctive perspective for her thinking, being and making. In Qiuwen's designs, graphic elements (shapes, color, pattern, type) are constructed, deconstructed and then reconstructed in order to create a richer experience and extend their meaning.

16. Lesley Loudon

“Evelyn: Nothing Fancy” (1997-2008)

“Evelyn, Nothing Fancy,” explores the mysterious beauty that is present behind what inspires an individual to be unique within a world of conformity. “Love Makes the World Go Round,” reads one of Evelyn's pillows in the blue den. Romantic touches and feminine symbols of love and partnership are sprinkled throughout the apartment. Has a loved one passed away or does the representation of love surrounding Evelyn stand for a peaceful, light-hearted and happy existence? For over a decade the regal life of an exceptional mid-western woman and her plush apartment situated in a small town on the shores of Lake Erie has been documented and compiled into short non-traditional documentary video, “Evelyn, Nothing Fancy.” The video invites the viewer inside to experience Evelyn's domain, a common place transformed into a personal work of art, filled with precious powder blue and pink possessions.

Lesley Loudon is a documentary and art photographer, professor and co-chair of the art photography department at Cabrillo College in Santa Cruz, California, USA. She has been teaching photography to wonderful students at the college level for the past sixteen years in the San Francisco Bay Area. Her photographic work has been featured in exhibitions at the San Jose Museum of Art, the Santa Cruz Museum of Art & History, the World Affairs Council in SF, and the George Soros Foundation Moving Walls Documentary Photography Exhibition in NYC and Washington DC. Lesley studied photography at Ohio Wesleyan University (BFA), the University of New South Wales in Sydney, Australia (MA), and Cranbrook Academy of Art (MFA).

17. Adam Otto Lutz

“If the Strobe Closes its Eyes Will I See Clearly?”(2018)

If the Strobe Closes its Eyes Will I See Clearly? was created via generative analog video synthesis recorded directly to Betamax SP tape which was then converted into a .bin file, then exported into a Hologram LED Fan. Locking the raw “realtime” image beyond framerate into the domain of digital frames/colors the piece is made “analog” again as it manipulates stroboscopic effects of vision itself to create new generative images unique to each viewer. The rotations of the Hologram LED Fan emphasize not the dilution of analog purity but the possibility of generative and transformative vision through the combination of experience and distance.

Adam Otto Lutz is an interdisciplinary artist and musician who lives and works in Los Angeles. By utilizing methods of performance, video, sound, installation, DIY programming, and self-publishing, Adam's practice deals with the complications of art/artmaking to deconstruct preconceived notions of artistic production, institutions, presentation, preservation, and the way these systems are engaged

with. With these strategies processes of experimentation, failure, (re)orchestration, and questions of access are presented as tools to facilitate critical thinking and cultural engagement to renegotiate the forms that surround and facilitate the status quo. Adam's work has been exhibited and/or performed at Coaxial Arts Foundation, Other Places Art Fair, Art in the Park LA, Werkartz, 2019 Venice Biennale Nomad Pavillion, Weedrave, UCLA, KCHUNG, Dublab, and CalArts

18. Ha Rim Min/ 민하림
“길건너,별”(2020)
“한여름밤”(2020)
“익숙한 풍경”(2020)

길건너,별

작업을 마치고 귀가하는 길에 목격한 건너편의 일상에서는 한밤중에도 꺼지지 않은 작은 별들로 모여 있다. 이 작은 별들은 도시의 건물들에 기생하고, 저마다 자신들만의 순간을 간직한 채 빛을 내고 있다. 소위 야경이라고 불리우는 건너편의 작은 별들은 도심속 곳곳에 자리잡아 있는데, 저 높은 곳에서 쏟아져 내리는 불빛들에게서 시선을 느낀다. 저곳에서 또 하나의 불빛이 되어 누군가를 내려다보지 못한 나는 막연한 불안감을 내재한 채 동시에 저 곳에서 비춰지는 세상에 대한 호기심을 품는다.

한여름 밤

공원 한가운데 환하게 켜져있는 테니스장, 각자의 일터에서 돌아와 테니스를 하면서 여가시간을 보낸다. 테니스를 치는 이나 구경하는 이나 다들 생기를 띄우고 내일의 근심걱정 따위 없이 그저 현재에 몰두한다. 테니스라는 육체활동으로 스스로에게 부여되는 약간의 뿌듯함과 활기참으로 뒤덮인 그곳은 오늘밤도 환하게 빛이 난다.

익숙한 풍경

춘천풍경에서 느낀 익숙함은 여행지의 낯설이라는 개념과는 상이한 감각임에도, 그곳에 자리잡고 있을 타인의 존재를 향한 친숙함이 춘천의 풍경을 익숙함으로 전환시켜준다. 낯선 터에서 익숙함이라는 이질적인 감각을 회화적 표현으로 담은 '익숙한 풍경'은 푸른 계절의 색의 장치를 통해 춘천에서 느낀 낯설과 익숙함이라는 상이한 두 감각을 전달하고자 한다.

삶의 현재성에 예술적으로 감각하는 태도와 시선이 중심인 회화 작업을 하고 있다. 미래라는 추상적인 개념이 내포하는 불확실성과 그에 따른 불안감, 그리고 후회와 자기 자책으로 가득한 과거의 잔상들에게서 파생되는 피로감들로 현재에 대한 집착은 강박적이기까지 하다. 만족하지 못함에 대한 욕구불만은 지금 현재에 몰입하고 한순간이라도 놓치지 않으며 전부 살아내고야 말겠다는 강박적 성격이 내재된 집착으로 변질되는 것이다.

그 배경에는 작가 본인이 살아온 시대적 환경이 가장 영향을 주었다고 생각되는데, 유일하게 부모세대보다 성취감이 적은 <첫 세대>로 수많은 가능성과 배움속에서 나름의 기대를 안고 성장했지만 어쩐지 아픈 손가락이 되고야마는 현실속에서 지금 이 순간, 현재를 살아내는 것은 나름의 큰 의미를 가진다. 작가 본인에게 그냥 살아가기. 살아내고야 말기. 견디어 내기는 큰 화두가 되고 의미가 되며 서사가 된다. 그래서 그냥 살아가기를 배우고 애를 쓰고 있기도 하다.

그 과정에서 회화를 통해 예술작품을 만드는 행위는 강박적으로 목격한 지금의 어느 한 풍경이나 대상들을 나의 현재에 중첩시키고 살아내는 수단이 된다. 흥미롭게도 그렇게 목격한 대상들에게서 나름의 삶을 살아내어가는 서사를 발견하고 상상하기도 하며 친 밀감이 형성되기도 한다. 불특정 다수의 대상들과 풍경에게서 <삶>이라는 거창하다가도 소소하기도 한 틀 안에 강한 연결고리를 느끼게 되는 것이다. 나의 현재가 녹아있는 창작 작품이 시각적인 연결고리가 되어 타자에게 다가갈 희망한다.

19. Youjin Moon
“Light Rhythm #3”(2013)

Light Rhythm is an experimental film that uses light and color as a means to explore the relationship between painting and the cinematic experience. The tempo of twenty four frames per second is used to create rhythmic movement and variable intensity of lights. The magnified sequences of shapes and superimposed colors create an abstract tactile environment.

Youjin Moon is a visual artist and experimental filmmaker based in Boston. She has shown her work at national and international film festivals and exhibitions, including the 2016 deCordova New England Biennial, Hamburg International Short Film Festival, and 56th Ann Arbor Film Festival. Her videos "io" (2015) and "Laomedea" (2019) won the Korean EXiS Award at the 12th and 16th Seoul International Experimental Film and Video Festival. Her works have been featured in the Boston Globe and Art New England, among others.

20. Kyunglae Oak/옥경래 "Die Farben der Corona Zeit"(2020)

This video work expresses experiences and memories in colours as an artist and art teacher at the time of Covid-19 in Germany. The color '27102020' in the video is about emotions caused by self-isolation, and the color 'Pro Kunde' is based on the story of toilet paper which was difficult to buy at the time of Covid-19.

Kyunglae Oak observes the powerful force exerted by past events, experiences, and memories on the city as space where we currently exist. She expresses the complex relationship and meaning of memories and events over time in concise forms and colours by breaking up time and space. By recording the spatial value of the past and present, she presents a visualised history of what we experience and remember. The artist's recent video work shows an open view of the future with a contemplative gaze and sharp criticism on the experiences and discussions found in the city in the current situation of the pandemic.

21. Yohana Oizumi "Inside Out"(2020)

In "InsideOut", the artist crumpled a paper with her hands dirty with ink, until its fibers were exhausted and then she watched the light through the grooves and veins of this paper, she reflected on discovering the inside out and on the internal possibilities that are similar to all people. The visceral. The artist observes her daily life looking for aspects of the human body that characterize the visceral psychological.

Yohana Oizumi is a Brazilian visual artist who lives and works in São Paulo. In 2019 she graduated from the University Center of Fine Arts in São Paulo. In her studies, she prioritizes the experience as well as the observation of the transformations within herself and of materialities. Through her performance, drawing, photography and sculpting, she proposes defiant possible readings regarding sensorial projections of the action of deconstructing, reconstructing and repurposing. Artist of The Month ArtConnect Magazine 2021 (Berlin). Contemplated by the residency FAMA MUSEUM 2020. Finalist of the DASARTES AWARD MAGAZINE 2021. Participates in exhibitions as in (BRAZIL) Goethe Institut, Subsolo Art Laboratory, MUBA Museum of Fine Art, Institut Tomie Ohtake and Contemporary House. (PORTUGAL) Gallery Ocupa and CAAA Centro para os Assuntos de Artes e Arquitectura. (GERMANY) NextMuseum.io.(ITALY) Millepiani. (CUBA) FIVAC International Video Festival of Cuba. (Lithuania) Šiluva Art biennial'21. (Netherlands) Central Park of Nuenen Vincent Van Gogh Photo Award.

22. Chaerin Park/박채린 "Wisdom"(2021) "Everything As Everything Else"(2021)

1. Wisdom (2021)

"지혜는 말후트(Malkuth) 속에 숨어있다."

지혜는 삶의 모든 경험의 곁에 숨겨져 있다. 지혜는 초월하는 힘이다. 그러나 결국, 이 힘은 우리를 지상의 왕국으로 다시 데려다 놓는다. 세상의 모든 경험과 존재는 복잡하게 얽혀 있지만, 이를 공통으로 관통하는 힘은 단순하고 간결하다.

“Wisdom lies in Malkuth.”

Wisdom is a transcending force that is hidden in every life experience. In the end, this force always brings us back to the kingdom on earth. Everything is intricately interconnected with one another, but the truth that penetrates every one of them always remains simple.

2. Everything As Everything Else (2020)

“You’re on a mission for the King.
Risk your life for him,
and at the end of your journey
you’ll find yourself received with a crown.
The crown will fit old grooves in your scalp.
Who was the King,
who was the servant?”
-Lynn Park

박채린은 서울을 기반으로 활동하는 비주얼 아티스트로, 페인팅, 드로잉, 조각, 디지털 콜라주 등 다양한 매체로 작업을 이어가고 있다. 그녀는 고대 신화, 종교, 자연 등에서 모티프를 차용하며, 직관적인 방식으로 이미지를 수집하여 화면 위에 다양한 색채, 텍스처로 풀어내어 재구성하는 순간의 즐거움에 집중한다.

Chaerin Park is a visual artist living and working in Seoul. The artist practices many disciplines such as painting, drawing, sculpture, and digital collage. In her work, she seeks the moment of joy with aesthetic harmonies, emphasizing the process of manipulating various colors, shapes, and textures. Ancient myths, religious imagery, and nature are motifs that she repetitively uses to visualize interconnectedness among every fabric of life.

23. Pika Park/ 피카팍

“BeauBeau Orbit #Luna”

“BeauBeau Orbit #Neptune”

“BeauBeau Orbit #Ceres”

“BeauBeau Orbit #Saturn”

[BeauBeau Orbit Series]라는 시리즈이며 부제는 - Four amulets protecting me 입니다.

"네가 보보의 궤도 안에 들어서면, 언제든 강력한 힘으로 너를 지켜줄 거야."

땅, 불, 바람, 물, 마음. 5가지 힘을 하나로 모으면 캡틴 플래닛이 소환되고,
미소녀 전사 세일러문의 3개의 타리스만(부적)으로 세일러 새턴이 소환되는 것처럼
보보의 궤도에 있는 4마리의 보보(타리스만)의 힘이 항상 나(혹은 너)를 지켜주고 있다.
무엇으로부터? 나를 속상하게 하는 모든 것들로부터.

#Luna #Neptune #Ceres #Saturn 라는 이름들은 행성, 왜소행성의 이름이다.

순서대로 달, 해왕성, 세레스, 토성. 이 이름들은 작품에 쓰인 컬러와 밀접한 관계를 가지고 있다.

이 작품에서는 보보를 우주적인 힘을 지닌 4마리의 성물, 혹은 신으로 표현하였고

나를 속상하게 하는 것들로부터 지켜준다는 콘셉트를 담고 있다.

즉, 현실에서 나(작가) 자신을 속상하게 하는 것들로부터 스스로를 지키고 싶은 마음, 그리고

이미 생겨버린 속상한 감정들을 없애버리고 싶다는 생각을 관객들에게 전달 혹은 공감을 얻고자 한다.

'Do You Thang I'ma Do My Thang'은 나와 나의 작품을 나타내는 대표적인 캐치프레이즈이다.

세상을 살아가는 대부분의 사람들은 타인을 의식하고 타인의 시선을 신경 쓰며 살아가고 있다.

'타인의 시선에 얽매어서 내가 진정 원하는 것을 숨기지 않고, 나 자신이 진정 행복하고 즐겁다고 느끼는 것을 찾는 것'이 진정한 아름다움이라는 메시지를 말하고자 한다.

'아름다움'이란 단어는 내게 가장 특별한 단어이며, 나의 작품들은 내가 살아가며 느끼는 모든 '아름다움'을 말한다.

'아름다움'이라는 단어가 기본적으로 의미하는 바는 한 가지이나 그 감정을 느끼는 포인트는 모두가 다른 것처럼 내 작품에서는 오로지 내가 느끼는 모든 '아름다움'을 말하고 있다.

내가 생각하는 수많은 아름다운 감정과 메시지들이 보는 사람에게 큰 공감을 주고 또한 영감이 되며, 불확실한 미래에 대한 긍정적인 에너지를 줄 수 있기를 바란다.

24. Thomas Pickarski **“Landscape no. 21 (Iceland)”(2019)**

Snow, Sand, Ice

The day I moved to a desert as a teenager, someone welcoming me to the area said, “Look how big the sky is!” I became intrigued with how landscapes that are void of most vegetation can strikingly portray the illusion of vast spaciousness, as well as allow for a direct experience with the raw forms, colors and surfaces that might otherwise be obscured by grass, moss, or trees. For this body of work, I traveled extensively through the treeless arctic deserts of Iceland, the world's driest desert, Atacama of Northern Chile, the deserts of the American West, and the mouth of the ice fjord in Greenland where the most productive glacier in the Northern Hemisphere surrenders to the sea. I've created a series of landscape photographs that offer a glimpse of the most remote corners of the world. These natural settings invoke the beauty and drama of fairy tales, when long-ago giants and elves walked the earth.

I am a multi-media visual and performance artist. The themes I work with include minor obsessions, the bizarre landscape, self realization, and social justice. I often integrate storytelling into my work through text and spoken word. I hold a BFA in Painting and an MFA in Performance Art, both from Arizona State University. I have had solo exhibitions throughout the U.S. including at The Cultural Center of Cape Cod in Massachusetts, St. Joseph's University in Philadelphia, Pennsylvania, and the Glazer Children's Museum in Tampa, Florida. My first solo exhibition, The Middle of Nowhere, which consists of 32 B&W photographic prints depicting primarily arctic landscapes, toured 7 U.S. exhibition venues and was then acquired in its entirety by the permanent collection of the Berkeley Art Museum, Berkeley, California. My follow-up exhibition Floating Blue, which features arctic icebergs photographed during the late evening light sometimes called The Blue Hour, debuted at the 10th Annual Songzhuang Art Festival at the Czech China Contemporary Museum in Beijing, China, in the fall of 2017, and is currently touring 11 U.S. cities through 2023. Having recently performed a live reading of my new monologue, Under a Pandemic Sky in an event presented by TMI Project (Kingston, New York), I have created a spoken-word audio as well as a film version based on the monologue. The film premiered at the Oakland International Film Festival, Oakland, CA, in the fall of 2020, and then screened in New York at the October Film Festival, Brooklyn. I am currently promoting my new short film, Out My Window. I live in New York City.

25. Lev Roosileht **“Purple composition”(2020)** **“Young girl”(2021)**

In my works, I explore the ability to recognize faces and objects with our brain.

Based on research on the human brain, in particular on the ability to recognize faces, one of the most important and most advanced rescue abilities for human evolution.

We know that people recognize faces faster and better, even in poor visibility and from long distances. We can very easily and quickly determine gender, age and even mood or well-being. Most likely, because of this, we can also often see faces on objects.

In my works I try to expand, play and sometimes confuse our ability to recognize, in my opinion it gives a new perception experience for the viewer.

I use a few colors, recently one, for the best interaction with the viewer. I believe that in our time, there is too much information and advertising, therefore, the minimum number of colors to give the brain rest and the desire to carefully look into the forms in the picture.

In terms of materials and techniques, I like to use clear plastic, plexiglass, acrylic, charcoal, oil and more, and I also like to use computer programs to create images or combine digital painting, 3D modeling and real paints.

Birthday: 26.07.1989 Estonia, Tallinn

Study: art class-Juhkentali gymnasium (1996-2004)Higher education-Euroakadeemia, Interior Design (2008-2012)

Work: Digital artist (3D visualizer)

26. Jaeho Shin / 신재호 “In the Penthouse”(2020)

이 작품은 인간 형상이 갖는 정형화된 이미지에서 탈피해 ‘나’ 혹은 나의 주관적 체험을 시각적 인식의 범주로 가져옴으로써 나 자신과 인간 존재의 본질을 탐구한 시도다.

오랜 기간 동안 내 관심은 “내 진정한 모습은 무엇인가”, “인간은 어떠한 존재인가”와 같은 질문에 있어 왔다. 거울에 비친 내 형상은 그저 ‘나’라는 존재의 단편적인 모습에 불과할 뿐 그것이 나를 대신할 수 있다고 생각하지 않았다. 오히려, 나의 모습은 보다 복합적인 맥락 안에 존재한다고 느껴왔다. 하루에도 셀 수 없이 변화하는 감정, 욕망, 기억 또는 도무지 설명하기 어려운 미묘한 무언가가 나를 구성하며, ‘나’라는 존재의 실체는 이들의 공존 혹은 상호작용의 결과라고 믿어왔다. 동시에 이 같은 존재의 형상은 매 순간 끊임없이 변화하며, 내가 마주하는 모든 것이 내게 영향을 준다고 생각해왔다.

이 작품에서 나는 스스로를 은유적이고, 간접적으로 그려 넣었으며, 화면 상에서 여러 인물, 사물, 마크(Mark)들과 공존케 함으로써 유한한 인간으로서 느끼는 취약성, 부조리함, 무력함 등의 의식적 상태 혹은 감정을 시각적 요소로 변환해 다루었다. 한 사람이 살면서 느끼는 복합적인 측면을 내포하고 있는 이 작품은 ‘나’로 대변되는 한 인간의 내밀한 욕망이나 감정 등의 의식 상태를 통해, 결국 “인간이란 어떤 존재인가”하는 근본적 문제를 다루고 있다.

My work is an attempt in order to explore “what the human being is” by visualizing myself or my personal experience, breaking away from the fixed image of a human figure.

My major concern has been focused on subjects such as “What is my true image?” and “What kind of creatures are we?” My reflection in the mirror was merely a fragmentary image and I did not think it could represent myself. Rather, I believed I existed in a more complex context. The ever-changing emotions, thoughts, memories, desires, or “something” subtle that is beyond description constitute myself, and my true nature lies in their coexistence and interaction. Moreover, I have thought my image was constantly changing at every single moment, and everything I encountered influenced me.

In this work, I portrayed myself metaphorically and indirectly, and have dealt with the feelings of vulnerability, powerlessness, absurdity that I feel as a human being by letting them coexist with human figures, objects, and marks. This work, which contains multiple aspects that a person feels in life, deals with the fundamental matter of “what the human being is” after all, through the innermost desires and visceral feelings of a human being represented by myself.

페인팅을 위시해 비디오, 설치, 사진 등 다양한 매체를 통해 창작 활동을 전개해오고 있다. 내 작업은 자의의식을 통해 바라본 '나' 혹은 인간 '존재'를 시각적으로 구현하고, 인간 형상이 갖는 고정된 이미지에서 탈피해 한 존재에 내재하는 가장 본질적인 이미지를 체현해내기 위한 일련의 시도다. 특히 내 페인팅 작업은 이성에 의한 통제 없이 무의식적인 이끌림에 따라 진행되는데, 나는 현실 세계에서 작용하는 모든 미학적, 윤리적 선입견에서 탈피해 오직 손이 움직이는 대로 그림을 그리며 이를 통해 본질을 탐구해오고 있다. 동국대학교 및 동 대학원에서 신문방송학을 전공, 졸업했으며, 킹몽크공과대학교(KMUTT) SoA+D 건축/디자인대학에서 커뮤니케이션디자인을 공부했다. 2020년 개인전 <탈바꿈(Metamorphosis)>을 비롯해 헝가리 부다페스트, 태국 방콕, 카자흐스탄 등 해외와 국내를 오가며 전시해오고 있으며, 현재 주헝가리 한국문화원에서 작품을 소장 중이다.

Jaeho Shin is an interdisciplinary artist whose practice extends beyond painting to include video, installation, and photography. His work is a series of attempts in order to embody the most essential image inherent in being by visualizing himself and his personal experience through self-awareness and breaking away from the fixed image of a human figure. His painting, in particular, has been driven by the unconscious beyond the control of reason. He has been creating as his hand moves, deviating from all the aesthetic and ethical stereotypes that work in the real world, and has sought to explore the nature of the object. He graduated from Dongguk University with his bachelor's and master's degree in journalism and mass communication in Seoul, Korea, and also studied

communication design at School of Architecture and Design, King Mongkut's University of Technology Thonburi, Bangkok, Thailand. Representative exhibitions include "Metamorphosis" (Cyart Space), "Hagyomány és divat (Korean Cultural Center in Hungary). His work is currently in Korean Cultural Center in Hungary.

27. Stevenson Michel

"Curaçao"(2021)

"Santorini"(2021)

"Copacabana"(2021)

"Miami"(2021)

Having travelled from the Caribbean to Eastern Europe. I often pondered the use of images to recall memory to pull us back in time or a place.

The place can be a physical topography, a mental image, or a combination of both.

These travels instilled in me a wanderlust, which drew me to explore the prospect from a visual and research point of view.

With a destination subordinates to a journey, the search for meaning is a continuous process. I'd like to invite you to immerse yourself with these shapes and colours and write your own narratives.

Stevenson Michel (based in New York, United States) is an artist who mainly works with photography. With a subtle minimalistic approach, he is interested in a wide scale of subjects ranging from Fine Arts, still life to fashion.

28. Jae-Eun Janis Suh 서재은

"Emerged"(2021)

"Tangled"(2021)

Emerged and Tangled are two photographs of collages created in real and virtual spaces. Each image is composed of multiple layers of actual objects and projections. This creates an optical illusion as the depth between each element is indistinguishable. These three photographs blur the line between implied and actual space. Different images from various locations (France, London, and Texas) are deconstructed into fragments and are recomposed. These new compositions are meant to fill the physical and geographical gap and create new connections between these disparate locations. The camouflaged dimensions underline a sense of longing for absent individuals. Through the repetition of re-documenting and overprojecting processes, a complex and immersive scene full of shapes and colors is created.

Jae-Eun Suh is a multidisciplinary artist from Austin, Texas. Suh has a multicultural experience of having lived in South Korea, France, and the United States. With each transcontinental move, Suh's cultural perspective widened. She is currently pursuing her Master of Fine Arts in New Media at the University of North Texas. Suh uses digital images and projection to create a deconstructed and color-coded composition by repeating the process of layering and reconstructing. She repeatedly utilizes both analog and digital methods of production. This process serves as a kind of metaphor for the physical and virtual interactions we all have with friends and family. It also illustrates her attempt to recreate and find a sense of memory and longing for those far away by incorporating various objects and geographical landscapes.

29. Anna Wacker

"Midnight on cliff"(2020)

This piece brings me back to the beautiful light and lilac-blue shadows of the sky and the sea at dusk while walking along the white cliffs of Normandy, high over the gloaming ocean. I hope this painting might be the right piece for you to be reminded of such breathtaking moments of your life.

Anna Wacker is an emerging France-based artists with the Ukrainian roots. After completed her studies at the university with the Master of Arts in Ukraine she moved to Germany, where she lived and worked for many years until settling down in the eastern part of France. After a more than two-decade career in the scientific research, Anna decided to dedicate herself to art. With 45 y. she began studying painting and illustration in different media with the international professional artists and also became committed to the local artists' community atelier. As

Anna was developing her own style she started deviating from figurative painting toward the abstract, also experimenting with various approaches and techniques from pastel to oil, from collage to mixed media. Since 2019 Anna has participated in group exhibitions and art shows in different regions of France. Her works are in the private collections in the USA, Germany, France and Russia. Anna is a member of the The Pastel Guild of Europe and the Pastel Association of Lyon. Currently, Anna lives and works in her studio near Strasbourg, France, and working with private collectors and interior decorators.

30. Acquetta Williams
“Conundrum”(2019)
“Into the Wind”(2020)

I approach my canvas like that of a worn plaster wall. Layers of papers of repeatedly glued announcements that are torn and weathered from sun, wind and rain, peeling away — exposed. This is where I start my art process. This wall is obscured and hidden from the viewer. I find it to be mysterious and intriguing. My collage paintings are made of diagonal, horizontal and vertical lines. Woven together with worn, scribbled messages that keep the eye constantly moving. The reflective energy of vinyl plays to the illusion of shapeshifting through the tiniest of light; it moves and flickers, refusing to settle down. The vinyl pulls the canvas away from the wall at the same time drawing the viewer in. I see in it the richness and colors of the Faceless. Suspiciously lurking in the shadows is paper — exploding in volume, texture and form. Its repetitive nature adds dimension and distinctive details; it complements my geometrical sense of balance. It offers a juxtaposition between meditative and aggressive, a bridge between brittleness and fluidity. I use bold colors to play the drama, capturing a moment in time.

Acquetta Williams is an interdisciplinary artist. She began her creative career as a glass artist. Her work is featured in private and permanent collections including the Museum of Arts and Design (NY), the ATT learning Center, and the National AfroAmerican Museum and Cultural Center in Wilberforce, Ohio. Notable exhibitions include Uncommon Beauty in Common Objects: The Legacy of African-American Craft at the Smithsonian's Renwick Gallery and “A Woman's View: Equality, Development and Peace” at the World Bank, Washington, DC. Williams has lectured across the U.S., served as an Associate Member of the Institute of African Studies at the University of Ibaden in Nigeria and was an artist-in-residence at the New York Experimental Glass Workshop. She has also served on the Board of Directors of the Glass Art Society and was a founding member of Glass Axis in Columbus, Ohio. Her work as sculptor and painter has been acknowledged...

31. Hongil Yoon/윤홍일
“Dream is Like A Dream but Dreamlike”(2021)

꿈(Dream)과 꿈과 같은(Dreamlike)은 다른 단어를 지닌다. 꿈(Dream)은 단순히 어떤 인간의 수면에 관한 것이지만, 희망과 같은 복합적인 의미를 포함한다. 만약 누군가 꿈(Dream)이라는 단어를 연상할 때, 그에게 내재된 갈망, 또는 성취하고 싶은 소망을 떠올린다. 하지만 그러한 의미의 꿈(Dream)은 꿈과 같은(Dreamlike)의 단어와 연상적인 의식 속에서 차이를 둔다. 꿈(Dream)은 구체적이다. 인간의 사회에서 통용되는 개념적인 의미로는 그 단어는 실제 현실이나 미래에 대한 인간의 목표를 나타낸다. 이와 다르게 꿈과 같은(Dreamlike)는 환상이나, 환각처럼 모호하며, 그것은 마치 가상의 현실 속의 이미지들을 닮는다. 그것은 인간이 자신의 한계를 인식함과 동시에, 이를 수 없는 어떤 대상과 대상에 대한 장면에 대한 의미를 상징한다. 또는 그것은 지난 밤 어떤 꿈 속에서 누군가의 자취나 흔적에 대한 기억에 대한 서술일 것이다. 그러나 인간은 때론 꿈(Dream)과 꿈과 같은(Dreamlike)을 구별짓지 못한 채로 자신의 가치관을 규정한다. 그들은 그들의 삶 속에서 어떤 꿈과 같은(Dreamlike) 환상과 환각 속에, 또는 스스로의 노력없이 이뤄낼 수 없는 어떤 갈망만을 떠올린다. 그들은 삶의 객관성을 잃은 채, 허공에 표상하는 기대를 품고, 또는 어떤 환상들로 조각된 기억들이 그들의 존재라고 인식한다. 이런 인간의 가치관의 혼동은 인간이 스마트폰과 SNS 과 같은 기술과 문명에게서 어떤 노스텔지어나 갈망을 느끼는 것과 유사하다. 그들은 그들을 유쾌하고 기쁘게 만들어 줄 정보들을 스크린 속에서 끝없이 갈망한다. 인간은 마치 꿈(Dream)과 꿈과 같은(Dreamlike)를 혼동하며 삶을 살듯이, 기술이 제공하는 제한적인 이미지와 정보들이 자신들의 가치관이라 생각한다. 그들은 기술이 그들에게 제공하는 이미지와 정보가 제한적인 것을 인식하지 못한다. 는 이런 꿈(Dream)과 꿈과 같은(Dreamlike) 실제와 가상 현실을 구별할 수 없이 넘나드는 포스트 휴먼 시대의 인간이 인식하는 이미지의 특성에 관한 영상이다. 이 시대의 인간은 기술의 발전으로 인해 무수한 정보를 누릴 수 있는 동시에, 그들은 그 속에서 스스로의 가치관의 환각을 느낀다. 영상 속의 이미지들과 사물들의 색깔이 뒤섞여 떠돌듯이, 인간은 뇌 속의 이미지를 디지털 정보와 이미지를 닮은 패턴과 색깔과 같은 시각적인 정보, 또는 스펙트럼과 실제 삶 속의 도시와 풍경과 중첩된 채로 기억한다. 무엇이 우리에게 실제 삶의 이미지이며, 꿈(Dream)이란 의미를 상징하며, 무엇이 우리의 삶 속의 거짓된 이미지이며, 그것이 꿈과 같은(Dreamlike)이란 의미를 상징하는가?

Dream is Like A Dream but Dreamlike 'Dream' and 'Dreamlike' have different significance. 'Dream' is not simply about a person's sleep, but it includes complex meanings such as hope. If someone thinks about 'Dream', they imagine their wish, inherent in them, or the desire to achieve. However, the meaning of Dream makes a difference from the word of Dreamlike about the associative consciousness. 'Dream' is specific. As the conceptual definition commonly used in human society, this word implies humans' goal in actual reality or future. Otherwise, 'Dreamlike' is ambiguous such as illusion or hallucination, and it resembles images in virtual reality. It symbolises the object and the connotation of the scene for the object that humans cannot achieve while recognising their limitation. Also, it might be a description of memory and the trace of someone in the last night. However, human often defines their identity without distinguishing between 'Dream' and 'Dreamlike'. They recollect something only in their dreamlike fantasy and hallucination in their lives or keep the certain longings they can not achieve without sacrificing. They lose the insight or objectivity of life, crave expectation in the air of fallacy. They recognise that the manipulated memory is their identity. Human confusion of their identity closely parallels how humans feel nostalgia or desire from technological civilisation such as smartphones and SNS. They endlessly crave the selective information on the screen display, which would satisfy their pleasure and delight. As human continue their life by confusing the meaning of 'Dream' and 'Dreamlike', they believe the biased information and images are their identity. Besides, they could not perceive the data of image and information which recent technology offers, is selective. is a film about perceiving images in the posthuman age as a human can not distinguish between "Dream" and "Dreamlike" in their identity. Human in this age can utilise countless information and image owing to the advancement of technology. At the same time, they feel the hallucination of their identity in them. While colours of images and objects are mixed and floating in this film, and humans confuse images in their brains. They sense real city life and landscapes overlapping with the digital and visual information, patterns, colours, and digital image spectrum. What is the real image for us in our world? What images represent the symbol of the 'Dream'? What is false information for us in our world? What images represent the symbol of the 'Dreamlike'?

윤홍일은 1993년 대한민국 서울에서 태어나, 현재 영국 글래스고에서 활동하며, 그는 페인팅, 판화, 드로잉, 사진, 콜라주 그리고 영상 작업 등을 한다. 그는 2019년부터 진행해온 를 통해서 디지털 시대의 인간의 이미지 소비, 그리고 기술의 유행, 정보 과다 시대, 그리고 인간의 일상의 관계를 찾아가는 중이다. 그는 현재 글래스고 스쿨 오브 아트(The Glasgow School of Art)에서 순수미술 페인팅과 판화 학위를 수여중이며, 서울에서 서강대학교 전자공학과와 영미어문과를 복수전공으로 학사를 졸업했다.

Hongil Yoon b.1993 in Seoul, South Korea. Now He works and lives in Glasgow, United Kingdom. He mainly explores painting, printmaking, drawing, photography, collage, and experimental filmmaking. He is focusing on The Blair Witch Project since December 2019 and defining the relation between the trend of technology, the age of excessive information and image, and human's everyday life. Now, he is studying Painting and Printmaking at the Glasgow School of Art. He graduated from Sogang University in Korea and took a double major in Electronic Engineering and British & American Language and Literature.

32. Ju Yun / 윤 주양
“Sunny Side”(2019)
“Screamscape”(2020)
“Song of My Heart”(2019)
“Spring Breeze”(2018)
“Hidden Beauty Secrets”(2019)

Ju Yun is constantly reminded of how it feels to be between two polarizing worlds. Transitioning between traditional Korean art and wholly contemporary subjects and methods embraced within that in-between space, she often finds a sense of spirituality and a great source of creativity.

Ju Yun is interested in creating with different mediums on canvas layered surfaces which echo the effects created by marbling and adding different elements of materials like polymer clay and found objects.

Ju Yun was born and raised in South Korea before immigrating to the United State of America and received her BFA in Painting from the Corcoran School of Art and design in 1988. She has exhibited in the US and abroad including shows in Solo 2015 Art Expo in New York, and 2016. LA-DC Exchange Exhibition: Same Way, Different Path (Eight Women Show) Korean Cultural Center in Washington DC / Embassy of the Republic of Korea

(D.C.)and DC -LA Exchange Exhibition: One Step Up (Eight Women Show) at Korean Cultural Center Los Angeles Art Gallery (CA). Ju Yun has selected National Juried Exhibition "Abstraction 2017" at Marin MOCA (Museum of Contemporary of Art in California) and "The Homeward Bound Exhibition" in the Taubman Museum of Art in Virginia this November 2021.

33. Nae Zerka
"Unknown Flying Fragments II"(2020)
"Unknown Flying Fragments I"(2020)
"The Wonders Of Modern Technology"(2020)
"Zero Dark"(2020)

Fragments create transparency where there is no longer any connection. What can no longer be told as a whole is constructed as a fragment It thus does not promise an explanation, but merely an approximation, and functions differently from direct information. Accents hint but ultimately only to leave a labyrinth so to speak. The viewer is thus challenged to fill this void himself and in the process also to take the wrong paths.

A match is a stick used to start a fire. The first practical matches appeared on the market in the early 19th century. "The Wonders Of Modern Technology" refers with its title to modern technologies and looks sarcastically at the use of social media as an example. The match was used as a metaphor for this. In the early days, matches were very unreliable, explosive, and contained very toxic substances. A match is also capable of igniting a fire or perhaps even a conflagration. ZERO DARK deals thematically with the crash of the famous Zeppelin "Hindenburg". The LZ 129 also called "Hindenburg" crashed on May 6, 1937 in Lakehurst (New Jersey) during landing on the airship port area there.

Nae Zerka, born 1969, lives and works in Salzburg, Austria.