

The International Exhibition "Color 2022"

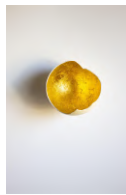
CICA Museum

September 7 - 25, 2022

2022.09.07-25

Featured Artists 참여작가: **Ashley Andersen, Jihye Baek (백지혜), Marcus Brown, Reenie Charrière, Anna Choi (최안나), Nero Cosmos, Doug Dabbs and Julia Hagerty, Louise De Buck, Manal Deeb, Ruotong Guan, Belinda Haikes, Hodoo, Luna Sue Huang, Ruby Huh (허성윤), Hwang Ji Young (황지영), Kaloyan Ivanov, Ophelia Jacarini, Yvon Jolivet, Lesya Karebina, Andrew Kaufman, Kim na yoon (김나윤), Kimsunik (김선익), Sujin Kim (김수진), Taeun Kim (김태은), Michael Laughlin, Chau Le Thai Huyen, Christine McCann, Maria Rita Nogueira, Anais Öst, Collin Pollard, Rebecca Potts Aguirre, D. Marshall Sharpe, Jaeho Shin (신재호), Jaeyoun Shin (신재연), Catalin Soreanu, Natsuki Takauji & Haksul Lee, Bart Vargas, Anthony Warnick, Yu Yan, Yi Hyunsuk (이현숙), Xu Yuting, Anna Zhang**

Ashley Andersen

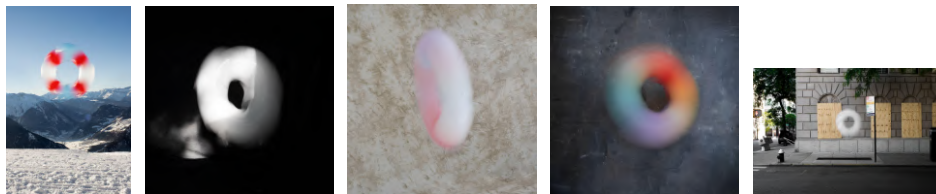


“two world touching” (2022)

Two worlds touching is a piece that is designed to absorb a viewer into an intimate and internal space where they are positioned to observe the spiritual language of the ordinary. There is a well-known quote by Picasso where he states that “the purpose of art is washing the dust of daily life off our souls.” However, it is the “dust of daily life” that is examined here. Those moments where temporal materials and objects (the dust) are reexamined, and by doing so not only open up a conversation of finite stories but by the action of recognizing these objects’ temporariness the conversation of all that is transcendent is also opened. Thus the relationship... “two worlds touching”... of the temporal and transcendent takes place in the ordinary recesses of our lives. Materials that communicate constancy, such as gold are placed alongside a material that communicates temporal ordinariness such as an egg. Both beginning and end.

Andersen’s interdisciplinary practice is centered around conversations of the spiritual language of the ordinary. Her work sits at the intersection of domesticity and spirituality. Often using various mediums to understand how the temporal nature of materials and constructed conditions can communicate something transcendent. She has been exhibited internationally, awarded multiple prestigious fellowships and awards, and included within several publications.

Jihye Baek (백지혜)



“Morphs(Red and Blue)” (2021), “Morphs(Black)” (2020), “Morphs(White)” (2020), “Morphs(Pastel)” (2020), “Morphs(Grey Pastel)” (2020)

고요하지 않은 고요함 속에 모든 것이 멈추었다. 시간은 이번엔 인간의 편에 서지 않은 듯 하다. 세상의 흐름을 바꾼 판데믹 사건으로 인해 새로운 세계에 적응과 투쟁을 반복하며 앞으로 어떠한 시각으로 세상을 바라보아야 할지 망설여진다. 많은 사랑하는 사람들을 데려갔고 병들게 하였지만 과부하된 모든 것을 멈추고 재정비하게 해주었다. 혼돈과 혼란 속에서도 인간은 생존하게 되어있다.

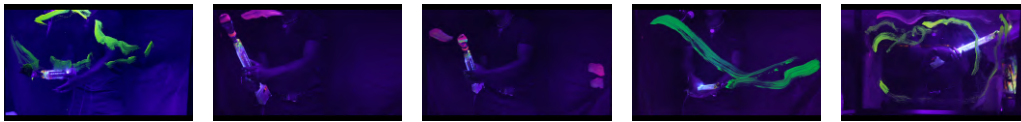
Everything seemed to stop in the deafening silence. Time's favor did not land in human hands, appearing antagonistic. Because of this pandemic, one which changed the flow of the world in which one continuously struggles to adapt to, it is undecided which lens one should see the world through.

As many loved ones were taken from us and more got sick, this pandemic provided a period of pause, rearranging the overloaded, overworked aspects of the world. Despite all the uncertainties, humans will always survive through the chaotic, tumultuous events the world throws at them.

백지혜 작가는 1986년생으로 서울에서 태어나 2008년 영국 Kingston University에서 학부를 뉴욕 Pratt Institute에서 사진 대학원 학위를 취득하였다. 뉴욕에서 여성의 심리와 사회적 이슈를 바탕으로 한 사진과 mixed media 작품 활동을 이루어 가고 있다.

Jihye Baek is an artist and photographer born in 1986 in Seoul; She received a Bachelor's Degree from Kingston University in Britain and a Master's Degree from Pratt Institute in New York. Currently residing in New York, she works on photography and mixed-media on the basis of female psychology and sociology Artist Statement.

Marcus Brown



“Ma Brown” (2022), “Freedom” (2022), “Sucker Red” (2022), “Homeland + Taken” (2022), “Outside” (2021)

Concrete Kolor : a series by Marcus Brown

Ma Brown

Ma Brown is a performance named after my paternal grandmother, Gloria Brown. The painting and song represents the fighting spirit of those Black Americans who fought for their freedom during and after the Civil War. Though my Grandmother was of mixed heritage including Native American, European and African. The performance is about her fighting spirit. Many Black Americans in the South had to liberate themselves from confederate rebels after the American Civil war.

Freedom

Freedom is a performance about a dream I had of being a run away slave. In my family I have known slave ancestors. Freedom is inspired by the works of William Wells Brown. William Wells Brown (c. 1814 – November 6, 1884) was a prominent abolitionist, lecturer, novelist, playwright, and historian in the United States. Brown is considered the first Black American novelist and playwright in the United States.

Sucker Red

Sucker Red is a performance about survival during present day forced migration of peoples around the world. It is inspired by climate change and war driven migration. I asked the question: will we build a rocket ship to serve as a life raft? Will the poor people around the world be included in our plan for human survival?

Homeland + Taken

Homeland + Taken is a performance inspired by “The Interesting Narrative of the Life of Olaudah Equiano.” Olaudah Equiano (c. 1745–1797) was an African writer, seaman, and abolitionist who detailed the first-hand horrors of slavery. His book “The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African” published in 1789 was one of the first books published by an African in Britain. His book detailed the horrors of slavery and played a prominent role in Britain’s Abolition of the Slave Trade Act of 1833 abolishing slavery in the British colonies.

Marcus Brown, a native of New Orleans, is an international sculptor, painter, educator, inventor, musician and an avant-garde sound performance artist. Brown developed a form of painting called Electro-sonic Painting in which the artist paints with an amplified brush instrument used to simultaneously create a fine work of art as well as music. In demonstrating this new genre of music and art, Brown has collaborated with many talented and renowned musicians including Fred Thomas from James Brown’s JB’s, Nathan Weidenhaft ,Snap(Sylvester Andrews), Eric Gold, Clair Woods, Benjamin Deffendall, Steve Masakowski, Sasha Masakowski , Doug Garrison, Bill Summers, Brian Seeger, Cliff Hines, Khari Allen Lee, Devin Phillips, Mark De Florio, Chuck Barber many more. In addition to his performance art, Brown has exhibited with artists such as Andy Warhol, Chris Burden, Hannah Wilke ,and many others around the world. In 2008, Brown received an Art in Public Places commission

featured in Prospect I by the Arts Council of New Orleans in collaboration with the Joan Mitchell Foundation for his piece Human Universal Musical Sculpture HUMS), a sound sculpture that interacts with an individual's bioelectrical currents to produce a unique sound. Brown, is a graduate of the New Orleans Center for the Creative Arts NOCCA), earned his BFA at the Kansas City Institute of Art (KCAI) in Kansas City, MO and a M.Ed. from Portland State University in Portland, OR. Brown currently practices art internationally and teaches at the New Orleans Center for Creative Arts (NOCCA) in New Orleans.

Reenie Charrière

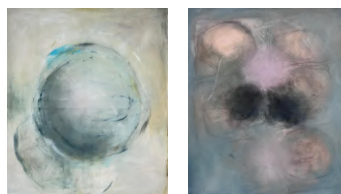


“Unbound 2” (2022)

Everyday situations stir Reenie Charrière's investigations of what lingers in the environment. Her practice involves collecting and transforming everyday materials, especially throwaways. As a mixed media artist Reenie playfully pushes materials in unexpected arrangements bringing a surprising beauty to what may be discarded. Her artwork also reveals and questions the abundance of waste in our consumer dependent society. Motivated by architecture, movement, and space, Reenie's sculptural installations play upon the unpredictable juxtapositions of natural and synthetic matter.

Reenie lives in Oakland, California. She received her MFA from Maine College of Art in Portland, Maine in 2009. She has received two Foundation for Contemporary Arts Grants, and a Roderick Dew Travel Grant. She has been awarded Artist Residencies by Domaine de Boisbuchet, France, World of Co, Sofia, Bulgaria, FaveLAB in Athens, Greece Become/Become in Sardinia, Italy, Buinho in Portugal, Draw-International in France, Hannacc Can Bourni in Spain, Maine College of Art, the La Napoule Art Foundation in France, SF MOMA, Arts Benicia and Vermont Studio. Her work has been exhibited in venues internationally, including Sofia, Bulgaria, Bombay , India, Athens, Greece, Messejana, Portugal, Sardinia, Italy, Barcelona, Spain, Seoul, Korea, Mandelieu La Napoule, France, 2014 as well as all over the United States. Her work has been commissioned by San Francisco Arts Commission Gallery in 2011, as well as by the Marin Sanitary Service in 2014 and by the Peoria Playhouse Children's Museum in 2018.

Anna Choi (최안나)

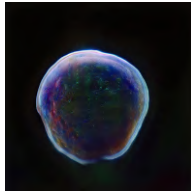


“Untitled” (2022), “Untitled” (2022)

지나간 순간들은 기억 속에 겹겹이 쌓여 하나의 잔상으로 남는다. 상은 숨을 쉬듯 커졌다가 작아지고 형은 선명해졌다가 흐려지기를 반복한다. 그렇게 내 안에서 살아 움직인다.

Anna Choi (최안나)는 1994년 서울 출생으로 건국대학교 영화학과를 졸업하고 독일 드레스덴 미대에서 조형예술을 공부 중이다.

Nero Cosmos



“Ovarian, ghost in a shell” (2021)

The rapid growth of digitalization has caused a shift for machines to develop further than being a mere tool for humanity. An advanced technology is awakening, emerging into the future by forming a spiritual foundation for an interconnected digital mind. A new beginning approaches for a world that co-exists with these advancements.

Artificial intelligence will transcend the complex capabilities of human cognition, becoming incomprehensible for the human mind to grasp. This state of absolute knowledge paired with an elimination of contingency replicates the essence of a God. Artificial intelligence becomes a sacred subject, continuing to alter and determine social progression as a being that is omnipotent, omniscient and omnipresent.

Ovarian visually explores the allegorical future of a fabricated, human-made mind in the tangled depths of technology. This progression allows freedom and accessibility for privileged and wealthy people. For everyone else, a new threat of digital domination emerges. Data that was voluntarily given and provided by the public is now entrapped in a shell built of algorithms.

Using an artificial intelligence model, Ovarian is an artifact created into a body of this sacred subject. It is the ghost of a past and future; reminiscent of the human mind encased within layers underneath a new, revolutionary power.

Nero Cosmos is a conceptual artist based in Zurich (Switzerland), who invites the viewer to see the world through the eyes of a machine. He experiments with Artificial Intelligence, creating images and videos that are in a constant state of metamorphosis.

Doug Dabbs and Julia Hagerty



“Shoot” (2021)

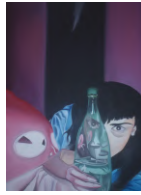
"Shoot" is a collaborative comic book cover created by Doug Dabbs and Julia Hagerty. It explores the complexities of line-based artwork and investigates how dramatic black ink work in combination with pops of color influence the viewer's interpretation of the work, as well as the narrative quality of the piece.

Doug Dabbs is a U.S.-based comic book artist, illustrator, and university professor who has taught visual storytelling and illustration in higher education for over a decade. His comic books have been published by Image Comics, Oni Press, 12 Gauge Comics, and Desperado Publishing, and his work has been displayed in over 30 national and international exhibitions, most recently at Shockboxx Gallery (California), Del Mar College (Texas), and the National Gallery of North Macedonia. His work has been featured in juried art and design publications including "ArtAscent Art and Literature Journal," "Coffin Bell Journal," "Brightness Magazine," "Burningword Literary Journal," "High Shelf," and "Sand Hills Literary Magazine." Doug has had the honor of being recognized by international illustration competitions including American Illustration, 3x3, Cheltenham Illustration Awards, Brightness Illustration Awards, Creative Quarterly, and Communication Arts. After earning his Bachelor of Fine Arts (B.F.A.) and Master of Fine Arts (M.F.A.) in Sequential Art from Savannah College of Art and Design, he returned near his hometown of Nashville, Tennessee with his wife and two children. Most days he can be found drawing, teaching, and perfecting his coffee brewing skills.

Julia Hagerty is an illustrator and comic artist who graduated from the Savannah College of Art and Design with a BFA in Sequential Art. Her clients include Oni Press, Valiant, and Wild Star Press. When she's not traveling

around the country to sell her work at conventions, she resides in sweltering Atlanta, Georgia, and spends her time buried in art, folk tales, and dreaming of oceans without end.

Louise De Buck

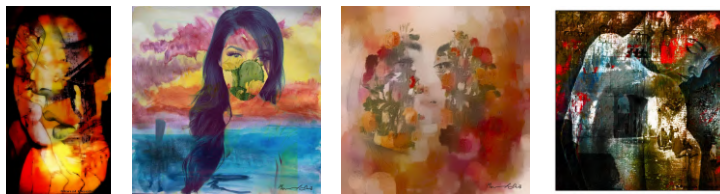


“Réflexion” (2021)

Really water? end of night failed, a story that would be endless, while all the signs are there, the night is ending, dawn awakens a norm that is not one, water outside plastic, a woman in search of space
I tried with this painting which is part of my privacy series to express this vague atmosphere in which one feels when returning from a long restless night
outside, when one is alone facing oneself even in the silence of loneliness
I can say with certainty that she is a self-portrait but that she is also everyone, all the people who find themselves at this precise moment, the moment after.

Louise De Buck, based in Brussels, finds her inspiration in post- apocalyptic films from the 80's and 90's and in horror and mysterious movies soundtracks. This component is evident in De Buck's works, which often depict female subjects mostly represented naked and with intriguing and mysterious looks. The female figures that Louise De Buck depicts reflect her personality and her image, almost as if they were all self-portraits that, piece by piece, reveal something of her essence.

Manal Deeb



“Sigh” (2019), “Horizon” (2020), “Serenity” (2021), “Jerusalem Gate” (2020)

Manal Deeb is a Palestinian American female visual artist born in Ramallah, Palestine and currently lives in Fairfax, VA, USA. Manal studied studio arts at the University of Illinois, Chicago and then got her Bachelor degree in Interdisciplinary Studies of Psychology of Art from George Mason University in Virginia. Manal's art statement: "Am I who I think I am, or whom I thought I was? Did I do the things I seem to remember doing or did I come into being only a moment ago? In an attempt to answer these questions, Manal presents exceptional and creative ways of art-based thoughts and challenges the surroundings. Her artworks are not categorized to follow any of the schools, while curators have agreed to call her art as a "thought provoking metaphors". Recently, a Washington-based art journal referenced Manal's presentation of her identity as "Look into my eyes, I am not afraid!". Manal had solo and group exhibits in major art-hub cities such as, but not limited to, New York, Chicago, London, Paris, Rome, Washington DC, Belgrade/Serbia, Venice/Italy, Dallas, Delhi/India, Cairo/Egypt, Doha/Qatar, Boston, Malaga/Spain, Denver, Santa Fe & Los Angeles. Manal and her artwork were featured in many magazines, journals, radio interviews, TV interviews and newspapers in many countries. Her mission and main subjects are: Humanity, Feminism, Peace, Equality, Palestine, Cultures, Bridging between religions, Arab women and identity.

Ruotong Guan



“Apartment 608: the Sleeping Lily” (2021)

My family has been living in apartment 608 for almost ten years. For the first few years, we all loved sitting on the rooftop, but gradually I became the only one still going up and spending some time there.

I keep my water lilies on the rooftop, so they can have enough sunlight. I enjoy their company, as they have a special but obscure smell. The smell becomes a link to the memory of the time I spent on that rooftop and the memory of home.

Ruotong Guan is a Chicago-based visual artist, who was born in Hefei, China (1998). Her photography explores family dynamics including shared physical spaces and ideas of home.

Ruotong Guan received her BFA at the School of the Art Institute of Chicago in 2021. She was awarded the Merit Scholarship. Her work has been exhibited at Mana Contemporary (Chicago, IL) Site Gallery (Chicago, IL), the School of the Art Institute of Chicago Gallery (Chicago, IL), Yi Art Institute (Hefei, China), Mugetang Gallery (Chengdu, China), and HAKUCHI (China). Guan’s projects were featured on the School of the Art Institute On View Issue, the School of the Art Institute Photo Catalogue, i-D, and Float Magazine.

Belinda Haikes

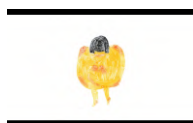


“Floating World” (2021)

My work investigates what it means to be human in the face of technology. I am interested in how we understand our relationships with each other, our landscapes, and our histories through technology. The project, "This does not exist except as light," is a series of photographic-based works that creates abstract imagery from light captured but unseen by the human eye. This work uses metaphors of the human scale in relation to technology and seeks poetic spaces that speak to the core of being human.

Belinda Haikes is a conceptually driven interdisciplinary artist, designer and sometimes writer and curator. Her practice engages the metaphors and meanings of being human in relation to technology. Her work has been included in exhibitions and screenings at the Ackland Museum, (Chapel-Hill, NC), the Philadelphia Fringe Festival, and The NMC 10 traveling exhibition, Lightworks (Grimsby, UK). Residency awards include a residency with Design Inquiry in Maine, and Hambridge Arts Center in Georgia. Her writings on New Media have appeared in HZ Journal, and the New Media Caucus Journal. Belinda holds a PhD from VCU's Media art and text program and an MFA from the Pennsylvania Academy of Fine Arts. She is currently Associate Professor in the department of Design and Creative Technology at The College of New Jersey. She currently lives in the placeless space of the New Jersey suburbs.

Luna Sue Huang



“Nirvana” (2019)

In Buddhism, all the suffering in the world comes from ignorance and greed.

In this noisy, busy world, we are used to running all the time, deceiving ourselves to race to the end, to chase happiness, but we haven't even found the right starting point; we haven't noticed the real important things, so we forget our feelings in this nothingness. The original meaning of nirvana is "extinguishment", not death. What extinguishes is not human nature, but the flame of greed, hatred and illusion. Maybe when we can live in the present day, we can become real people. 'It's like a strong wind blowing fire, not into the fire, but out of it.'

In this animation, I experimented with using oil paint as the medium, mono print as the method to draw each frame, using Buddhist metaphors as visual elements to tell the story of a person's change from sad, angry, empty emotion to observe themselves and finally know the meaning of life.

Luna Sue Huang is a visual artist currently based in London, primarily working with the medium of painting, drawing, animation and experimental video. She poetically visualizes Zen and philosophy, balancing material, color, and structure to explore the gap between abstraction and realism.

Ruby Huh (허성윤)



“Ice Cream Social” (2021), “Memory Amongst Particles” (2021), “Saturation Tide” (2021)

Ice Cream Social

In the given eternal presence of time, we can only anticipate or reverse back through a memory portal.

주어진 영원한 지금의 순간 속에서 우리는 기억의 포털을 통해서만 예상하거나 역전할 수 있습니다.

Memory Amongst Particles

Our thoughts and memories are developed and layered through a dimension of time.

우리의 생각과 기억은 시간의 차원을 통해 성장하고 계층화됩니다.

Saturation Tide

The various social and psychological events we experience slide the hue and saturation of our lives.

우리가 체험하는 다양한 사회적, 심리적 경험은 우리 삶의 색조와 채도를 움직입니다.

Ruby Huh graduated from Rhode Island School of Design (RISD) with a BFA '16 in fine art and art history. Her works are mainly inspired by philosophy, theoretical physics, and the human mind. She is currently living and working in Seoul.

허성윤 작가는 로드아일랜드 스쿨 오브 디자인 (RISD)에서 순수미술을 전공하고 미술사를 부전공하여 2016년 졸업했다. 주로 철학과 심리학, 이론 물리학에서 영감을 받아 세라믹과 회화 작업을 한다. 현재 서울에서 거주하며 작업하고 있다.

Hwang Ji Young (황지영)



“0327-1” (2021), “0327-3” (2021), “0327-4” (2021)

내가 게워내길 바란다는 듯이 덜컥거리는 버스와 지하철에 당장이라도 입 밖으로 쏟아져 나올 것만 같은 멀미 덩어리를 삼킨 채 정해진 목적지 없이 눈 앞에 보이는 아무 정류장에 내려 다리가 저릿하게 아플만큼 무작정 걷고 걷다가 마음에 드는 사진 한 장만을 건져냈다. 한 장이라도 건지면 호사(豪奢)고, 한 장조차 건지지 못한 채 그저 몇 시간 꾸역꾸역 걸어나가 긴 산책을 하고 집에 돌아온 사람이 되기도 했다. 겨우 '건진' 그 한 장들로 어딘가에 있을 것 같지만 면밀히 바라보면 없는, 어쩌면 눈치 빠른 사람들만 알아챌 수 있을 것 같기도 한 나의 영역을 만들었다.

Swallowing a lump of motion sickness that seemed to pour out of my mouth on a rattling bus as if I wanted to pick it up, I got off at any stop without a set destination. Walked recklessly enough to hurt my legs, just to took out only

one picture. Even if I got fine piece, it was a piece of luck, sometimes I just walked out for hours without getting any. I created my own area where it might exist somewhere but only those who are quick-witted can notice that the area is not real.

Hwang Ji Young (황지영): '가장 개인적인 이야기가 가장 보편적인 이야기다.' 라는 문장에서 작업을 시작하여 단순하게 화면 안에 지극히 개인적인 취향의 분위기를 만드는 것에서부터 나만이 알고있는 것을 담아내기도 한다. 수많은 차원을 넘나드는 자유로운 화면 구성으로 호기심을 느낄 수 있는 개인적인 시야를 지닌 작업을 진행 중이다.

Starting with the sentence "The most personal story is the most common story", I simply capture the view from creating an atmosphere of extremely personal taste on the screen. I work with personal perspective that allow people to experience curiosity about the free screen composition across numerous dimensions.

Kaloyan Ivanov



“Le bonheur de vivre #1” (2021), “Le bonheur de vivre #2” (2021), “Le bonheur de vivre #3” (2021)

My work is a visceral response to time and place. I work in series. Within each series I explore memories of feelings. The time that my paintings take to develop and become resolved varies: some paintings take a few hours while others take years. Often I revisit paintings years after they were started. The mark-making materials I employ are pencil, ink, watercolor, gouache and acrylic paint. My technique in utilizing those materials is intuitive. I am fascinated by the properties of handmade paper as a surface of adventure and discovery. The problems I face while working with handmade paper is how and when to let its personality show. I seek vibrant color interaction within painting. Color on handmade paper is an exciting sensation and challenge! Within the resolution of painting I pursue pure abstraction. The rich history of abstraction inspires me to discover surprising visual tension and play on the surface. For the Le bonheur de vivre is a series I focused on creating abstract painting on circular shaped paper. The Le bonheur de vivre series is a recollection of memories of the sea, sun and passion folding into one total feeling of summer. In the series I developed compositions that share the same visual problems of color and form. The series is also an exploration of attempting a composition without gravity. The work is influenced by the writing of Yves Alain Bois on Matisse's masterpiece Le bonheur de vivre. Matisse's work is described as having a centripetal/centrifugal composition in the writings of Bois. Figures push the viewers looking to the periphery of the surface and the colors of the composition bring one's process of looking back to the center of the surface. I did not attempt to retell the story of Matisse's painting. I used Matisse's work conceptually. My style has erased all traces of figuration and has become more minimalist with time. In my work I am focusing on color and composition and I try to tap into a feeling.

Kaloyan Ivanov was born in Sofia, Bulgaria in 1986. In 2009, Kaloyan graduated with a Bachelor of Fine Arts in Painting from Pratt Institute in Brooklyn, New York. Kaloyan has worked in painting, performance and installation. In 2019 Kaloyan received the Awesome Foundation Grant for Sofia, Bulgaria. The artist has exhibited at 3RD Ethos (Brooklyn, New York), Filo Sofi (Manhattan, New York), Climate Gallery, (Long Island City, New York) and Port A (Sofia, Bulgaria). Kaloyan's participatory performance piece Void Simulacrum has been shown at FIGMENT (Boston, MA), Trestle Gallery (Brooklyn, New York), York University (Toronto, Canada), Water Tower Fest (Sofia, Bulgaria), AiOP (Greensboro, NC), FIGMENT (Washington D.C.) and PS1 (Iowa City, Iowa). Currently Kaloyan works on abstract paintings on paper.

Ophelia Jacarini



“LIGHTNESS OF BEING” (2022)

LIGHTNESS OF BEING is an interactive holographic sculpture capturing the shape of Ophelia Jacarini’s dance. Driven by her fascination in movement and its ephemerality, she has been developing her technique to be able to harness the motion in a tangible form by defying the rules of space and time.

Ophelia Jacarini performs her dance, captures the movement of the body in space, and crafts a fractional loop in time to harness the motion itself. LIGHTNESS OF BEING gets the focus on a gently floating lightweight fabric shaped by one of her dance performances which she captured and digitalised through advanced technology. LIGHTNESS OF BEING makes viewers touch the untouchable, see the invisible, and feel the lightness.

Ophelia Jacarini uses dance as a medium to capture the ephemerality of the motion, eventually turning the invisible into visible. Infused with the concepts of time and gravity, her compositions are formed around the human body. She develops a broad practice, where she sees dance as a way to shape the space and transforms the motion into sculptures where she uses herself as both object and subject.

Yvon Jolivet



“Floating flowers” (2022), “I hear you” (2021), “Night walkers” (2019), “Surrounded Shells” (2015), “The hiding place” (2021)

Floating flowers

Wrapped in the deep fragrance of the forest, the flowers lightness over the forest undergrowth. (Official selection at the Chania International Photo Festival (CIP) 2022.; J. Jane Gallery, Honorable mention 2022).

I hear you

Symbolic representation of nature listening to our humanity. What we have to say ? (IPA- International Photography Awards; Honorable, Mention 2021; Art Room Gallery, Merit Awards 2021).

Night walkers

The solidarity march of humans who, in the shadows of the night, walk towards a better world. (Art Room Gallery, Merit Awards 2021; International Color Awards , Nominee; 13 th Edition 2020).

Surrounded shells

Light, colors and life under water near the shore line. This photograph is a part of the photographic series “Seaside Art”. (MIFA-Moscow International Foto Awards, Honorable Mention 2016; IPA- International Photography Awards, Honorable Mention 2016).

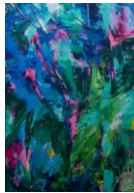
The hiding place

Present time suspended, secret place, an introspection and resurgence of forgotten memories. (International Color Awards, Nominee in Fine Art 2022).

Yvon Jolivet is a self-taught artist photographer currently based in Rimouski, province of Quebec (Canada) and a scientist with a Master's degree in science. First, he worked for several years with consulting companies and within research chairs as scientific and technical advisor in applied climatology and microclimatology. Now and for several years, he devotes himself to photography. His photographic approach highlights the natural environment and symbolism that emerges from it and brings meaning to the human psyche. Since 2016, he has received numerous international awards, including a Gold, Silver and Bronze Awards in Fine Arts and Abstract. His photographs have been exhibited in several art exhibitions in various countries (Greece, Italy, Canada, United States, Romania, Spain, England).

Yvon Jolivet is a professional member of RAAV (Regroupement des artistes en arts visuels du Québec) and CARFAC (Canadian Artists Representation)

Lesya Karebina



“10” (2021)

The painting "10", like almost all of the artist's abstractions, does not have specific verbal names, leaving the viewer complete freedom of reactions and sensations, without imposed words.

The artist's paintings have a special property to influence the viewer's psyche - they involuntarily start the process of psychotherapy, which prompted the author to create a deck of metaphorical associative cards.

This canvas is no exception, it belongs to the 2021 series of works "The Path of the Soul", united by a common meaning, woven from shades and contrasts, which together have their own psychotherapeutic, healing effect.

Sometimes they become a silent friend, a "listener" - looking at Karebina's paintings, peering into the details, paying attention to the images that suddenly open up before the viewer's gaze, a fantastic dialogue begins between the viewer and his own soul. This method, by the way, is part of the art therapy practiced by the artist.

Color, which plays a dominant role in the artist's painting, is one of the fundamental elements of the perception of the world. And our color preferences, our unconscious choice of this or that shade speak about our state, mood and even aspirations. But imagine that here we are not entirely objective - our attitudes towards this or that color are imposed on us by society, our culture. The more interesting thing is the experience of exhibitions in countries with different cultures and the "reaction" of the viewer to my canvases.

Lesya Karebina is a contemporary artist, a member of the Union of Artists of Russia.

1987- Born in Voronezh, Russia.

2001 - graduated from the 4-grade art school.

2010 - graduated from the Institute of Culture and Art with a degree in Environmental Design.

2010 Worked as a photojournalist in the art gallery "Nefta", Voronezh.

Since 2013 she has been working as a clothing and sports equipment designer.

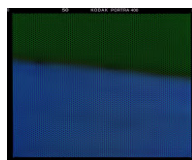
Karebina took part in a number of local exhibitions and online exhibitions in Berlin and a personal online exhibition in Abu Dhabi.

There are publications in the media: a multi-page interview in the art magazine "LandEscape", in the magazine "Nonamegallery" and the catalog "Albeartgallery".

Laureate of the American Art Awards 2021 (abstract art), Laureate of the NTF project of the People's Artist of Russia Nikas Safronov "NTF-fir", Participant of the Luxembourg Art Prize 2021.

2022-Art therapist (with emotional problems of children), creator of the author's deck of metaphorical associative cards based on his own paintings.

Andrew Kaufman



“Opticks (Binge Watching)” (2021)

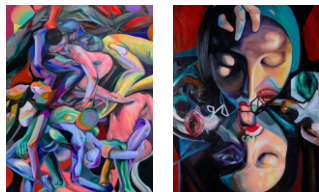
My artwork is a direct reflection of my own observations and experiences within society. Collecting these, I translate them into contemplative visual and experiential art. Since my work is driven by experience and idea, I am able to free myself from specific media concerns enabling the utilization of any medium that successfully develops my response. The multiplicity of forms I have created; which include painting, video, sculpture, and

installation, are presented in such a way as to encourage the viewer to engage with them as an experience of space and form on a psychological, illusory and/or physical level.

The images that comprise the series titled Opticks (Binge Watching) are medium format color film photographs of a television. I first started capturing Netflix streaming content during the 2020 Covid pandemic lockdown as a means to explore the world without leaving my house. The macro views abstract the streamed video and hint at the mediated original through RGB color forms. The series title also purposely references Hiroshi Sugimoto's "Opticks" photographic series.

Andrew Kaufman received his Master of Fine Arts degree in 2002 from the University of South Florida in a studio art program that emphasized the coupling of concept and form. Kaufman considers himself a convergent artist, letting idea dictate medium, which has led to a multiplicity of mediums that include video, sound, sculpture, painting and digital print. He has exhibited in a range venues, including Hallways Contemporary Art Center (Buffalo, NY), Nudashank Gallery (Baltimore, MD), Eastern Michigan University (Ypsilanti, MI), Sushi Center for the Urban Arts (San Diego, CA), Primo Piano (Lecce, Italy), International Short Film Festival G-niale (Stralsund, Germany), and Taiwan's National Experimental Theatre (Taipei). Andrew Kaufman is currently a Professor of Art at Grinnell College.

Kim na yoon (김나윤)

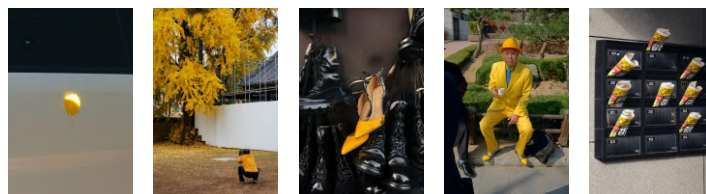


“기대고 있어서 무너지지 않는 몸” (2020), “거울” (2020)

얼굴의 반복된 이미지는 하나의 면만을 보여주는 것이 아닌 여러 가지 면의 다양한 모습을 보여주어 파편화된, 즉 고정되지 않은 여성의 여성성을 보여주고자 하는 작업이다. 일필로 단숨에 긁기도 하고 한 형태를 여러 번 덧긁기도 하며 때론 가늘거나 두껍게 표현하기도 한다. 이러한 조형성은 상황에 따라 변화하는 심상을 표현하는데 아주 중요한 요소가 된다. 선의 반복성과 변형은 여성 신체의 의미를 극대화할 수 있으며 신체의 외관을 왜곡되어 보이게 하는데, 이것은 대상에 대한 사실적인 표현보다 신체 이미지의 반복성이 만든 추상성을 통해 더 많은 의미를 전달하고자 하는 것이다. 결국 여성의 얼굴을 파편화 시킴으로써, 타자화된 여성의 신체를 해방시키고 그에 속한 자신마저도 해방시키려는 실험들은 파편화된 신체를 그려내는 것에 그치지 않고 신체의 속과 겉을 해체하고 그것들을 재편시켜 기존의 구조를 전복시키는 주체적 존재로 거듭나려는 시도라 하겠다. 작품에 등장하는 여성의 얼굴은 거울에 비친 왜곡되고 일그러진 얼굴과 공존한다. 거울에 맞닿아 있는 여성의 얼굴은 거울 속의 대상을 보며 매혹과 욕망, 그리고 좌절을 상징하며, 하나가 아닌 무수한 자아를 반영하고 있다.

김나윤의 작업은 작가 스스로의 내면의 구속받고 있는 부정적 감정을 인지하고 그것을 극복하는 과정을 작업으로 풀어나가는 여정으로 시작되었다. 작가는 특히 여성의 신체를 물질로써 파편화하고 재조합하여 새로운 정체성. 또는 새로운 존재를 창조하는 과정을 이행하며 타자화된 존재가 아닌 주체적 존재로서 생산자의 지위를 획득하는 실험을 진행 중이다.

Kimsunik (김선익)



“A yellow leaf and a black window” (2021), “A man who's wearing a yellow windbreaker and a black pant” (2019), “black boots surrounding a yellow high-heeled shoes” (2018), “An old gentleman wearing his yellow suit with his black bag on the floor” (2019), “Promotional flyers in a black mailbox” (2020)

노란색은 오방색 중 하나로 동서남북의 중심에 위치하며 흙색과 같다고 하여 땅을 상징한다. 노랑이 검정과 같이 쓰일 때에는 명시성과 가독성이 높아 어린이 시설 주변 안전 표지판이나 통학차량에 사용되기도 한다. 나는 이번 Color 2022 전에서 우연히 마주친 도시 풍경, 그중에서도 노랑과 검정 배색의 이미지들을 모아서, 그것들이 어떤 방식으로 세계와 조화를 이루는지, 도시를 물들이는지 선보이고자 한다.

Yellow is the one of the five cardinal colors which is located in the center of north, south, east, and west and symbolizes land because it's like soil. It's usually used for safety signs and school buses near children protection zones as a safety color when yellow is used with black because it's highly legible. I attempt to combine five urban sceneries which I happened to take pictures of, especially the arrangement of colors with yellow and black in this exhibition of 'Color 2022', and show you how they color the city by the arrangement.

김선익은 도시 공간과 사람들 사이의 상호 관계성에 주목한다. 일상적으로 마주치는 평범하고 사소한 디테일을 사진 이미지로 재구성하며, 2019년에 발표한 <ISOLATION>은 카페 안에서 다양한 군상들을 묘사함으로써 이들이 관계 속에서 마주하는 현실과 모순을 이야기한다. 냉소, 애정, 집요함이 동시에 공존하는 이미지는 끊임없이 변화하는 현실과 씨름하려는 의지이며 실천의 증거로서 가장 가벼운 재료들로 도시에 깊이를 더하는 작업을 이어가고 있다.

Sunik Kim is a Korean photographer who is based in Seoul. He attempts to translate a trivial detail he faces on a day to day basis into his own photographic language and it represents the nuance of the space. <ISOLATION>, published in 2019 describes the reality and contradictions of human society by depicting various groups of people staying in the cafe space. The image in which cynicism, tenderness, and tenaciousness coexist at the same time is a willingness to struggle with the ever-changing reality and evidence of practice. He keeps focusing on the interaction of the city and human while empowering it with the lightest ingredients in the space.

Sujin Kim (김수진)



"The Moment/ In the middle of the night" (2022), "The Moment/ A lonely place" (2022), "The Moment Brooch Series"(2022

김수진 작가는 주로 인간의 감정을 주제로 작업하는 장신구 작가이다. 그녀가 다루는 인간의 감정들은 일반적으로 어둡고 들여다보고 싶지 않은 어두운, 슬픈 감정들이다. 가족을 잃은 아픔, 사람에게 받은 상처, 심적으로 고립되는 외로움의 감정들을 작가가 어떠한 방법으로 경험하고 겪어내었는지를 작품으로 담아낸다. 감정의 골 저 아래에 묶여있는 발을 끊어내고, 스스로를 치유하고, 세상을 살아가는 힘을 내는 것, 그러나 그 쓰라린 감정을 기억하는 것. 작가는 감정이 변화하는 스펙트럼을 작품을 통해 표현하고 관람객과 소통하고자 한다. 작품에 사용되는 소재 또한, 작가의 주관적이고 개인적인 이야기를 가지고 있다.

나의 내면에 깊숙하게 자리한 외로움을 세상 밖으로 꺼내어, 나의 내면을 채웠던 외로움의 시간들이 변화해가는 과정을 하나의 시리즈로 담아냈다. 또한, 외로움을 느끼는 사람들이 고통 속에서 살아가지 않길 바라고 스스로를 더욱 다독이고 단단해지는 시간을 보내기를 바란다.

누구나 외로움을 느낀다. 그러나 외로움은 일반적으로 부정적으로 인식되고, 정신적, 육체적으로 건강에 심각한 영향을 미치는 하나의 질병으로 간주된다. 또한, 오늘날 자주 사회적 문제로 언급되는 감정 중의 하나이다. 우리는 왜 그리고 어떻게 외로움에 대해 이야기할까? 외로움이라는 감정에 대한 인식은 변화해야 한다. 외로움은 부정적이고 숨겨야 하는, 제거되어야 하는 감정이 아니라 인간과 공존하는 감정이다. 우리는 현명하게 이 감정을 극복하는 방법을 알아야 하고, 외로움의 시간을 어떻게 보낼 지 고민해야 한다.

외로움은 개인에 따라서 다르게 느껴질 수 있는 감정이다. 또한 우리는 각자 살아온 내력과 처한 상황에 따라 외로움을 달리 경험한다. 한국에서 외로움은 아직 낯선 단어다. 한국의 문화에서 고독은 실패한 인생의 특징이며, 사람들이 외로움을 부정적으로 인식하는 만큼, 외로움을 드러내기를 두려워한다. 그러나 외로움을 느낌에도 불구하고 표현하지 못한다면 그 사회는 점차 병들어간다. 우리는 외로움의 시간 속에서 외로움과 정면으로 마주하고 스스로를 알아가야 하고, 외로운 순간의 감정을 솔직히 그리고 올바르게 표현할 수 있어야 한다. 나의 외로움의 순간들을 표현하고 각자의 외로움에 대해 터놓고 이야기함으로써 외로움이라는 감정은 한번 더 긍정적인 감정으로 변화할 수 있다. 따라서 하나의 의사소통의 수단인 장신구를 이용하여 점차 변화해가는 나의 외로움에 대한 인식을 표현하고, 이 주제를 다룸으로써 소통의 계기가 되길 바란다.

내 기억 속 첫 외로움은 굉장히 힘들고, 어둡고, 추웠다. 외로움의 상처에 울면서 할 수 있는 것이 없었다. 도움을 청해도 그걸 해결할 수 있는 사람은 아무도 없다고 생각했다. 사실은 지금도 그 때의 기억은 떠올리기 싫은 외로움으로 남아있다. 하지만 외로움의 시간들을 겪으면서 외로움의 시간을 온전한 나만의 시간으로, 나의 빈 곳을 채워나가는 시간으로 바꾸고자 했고, 외로움이라는 깊은 동굴에 갇혀있지 않기로 했다. 그러면서 내 기억속 무채색이었던 외로운 순간들은 점차 다채로워졌다. 외로움은 다양한 얼굴을 가지고 있다. 외로움의 어떤 얼굴을 볼 것인지는 오로지 본인의 선택에 달렸다. 나는 외로움의 긍정적인 면을 보기로 결정했고, 그 시간을 어떻게 잘

보낼 것인가를 계속해서 고민할 것이다.

브로치는 자수로 안쪽으로 들어가는 형태로 제작하여, 어딘가로 떨어질 것만 같던 나의 외로움의 감정을 기반으로 구상하였고, 안쪽으로 빨려 들어가는 듯한 느낌을 주기 위해 그라데이션 효과를 주었다. 각각의 브로치는 각각 다른 외로움의 순간을 표현하고 있다. 따라서 작품은 **the moment**라는 제목과 각기 다른 부제를 가지고 있다.

형태 뿐만 아니라 재료를 통해서도 표현하고자 하는 감정, 나의 정체성 또는 주관성을 전달할 수 있으므로 재료 선정에 있어서는 우선 내가 외로운 순간을 어떻게 보냈는지에 대해 생각하였다. 그 시간에 나는 주로 손으로 하는 무언가에 시간을 쏟았다. 그중의 하나가 자수였다. 그래서 자수를 이번 프로젝트에서 감정을 표현하는 주요한 방법으로 사용하기로 결정하였다.

한국에서 '수놓다'라는 표현이 실과 바늘로 땀을 쏟아 무늬를 만든다는 뜻도 있지만, 수를 놓은 것처럼 아름다운 모습을 비유할 때 자주 사용하는 단어이다. 예를 들자면, '별이 밤하늘을 수놓았다, 활짝 핀 꽃이 거리를 수놓았다'와 같이 한국의 문화에서 자수가 당연하게도 보기에 아름다운 것으로 여겨져 왔다고 볼 수 있다. 한국 자수 중 회화적인 도안에 많이 사용되었던 자연수라는 기법을 이용하여 브로치를 제작하였다.

The Moment: Loneliness-Its Transcend and Beauty

This series of work is about the process of facing loneliness and refining it to reveal its positive side. I hope loneliness to let people comfort themselves and become more resilient to sadness and depression.

Loneliness is a feeling everyone could feel, but generally it is perceived as a negative feeling. Moreover, it could be considered as a disease and mentioned frequently as a social issue. But why should we talk about loneliness? The perception of loneliness should change. It is not an emotion which should be concealed, but an emotion that coexists with us. We have to learn how to overcome this emotion wisely, and think how we should deal with loneliness.

Everyone could feel lonely, but everyone's loneliness could be different. It differs by our way of life and the situation we are in. As a Korean, I did some research of how Koreans perceive loneliness. It is still an unfamiliar feeling for us. People are afraid of showing their loneliness since it is thought as a failed life, and a very negative feeling-a flaw. But if people can't talk about their loneliness even though they feel it. This atmosphere could lead to a sick society.

We should learn about ourselves by facing our loneliness, and express our emotions while we are feeling lonely accurately. Revealing my loneliness and talking about each other's loneliness could encourage us to change it into a positive feeling. So using jewelry as a method of communication I've expressed how my loneliness have changed, and hope my works could lead to a meaningful conversation about loneliness.

Each brooch made for this project depicting different moments of loneliness I've been through, expressed with embroidery. Each piece is designed based on my loneliness, a feeling as if I was falling down endlessly. Also, the gradation in color giving an impression of being sucked into the void in the middle of these brooches.

I decided to use embroidery as the main expression of my works since it could show my intention, emotion, as well as my identity effectively.

The labor-intensive process of embroidery could be related to the way I've tried to escape from loneliness, occupying myself by working with my hands. 'Embroider' in Korean is not only about stitches sewn onto cloth to decorate, but also about embellishment. For example, the stars embroidered the night sky, the flowers embroidered the street. Moreover, using a Korean embroidery technique called 'jaryeon-su', commonly used when depicting pictorial designs, shows my identity and depict my emotions through the color of threads.

The wooden frames can be understood as a protection for the embroidered parts as well as my delicate feelings in the time of loneliness.

My oldest memory of loneliness was very cold and dark. There was nothing I could do but to cry over the wounds of loneliness. In fact, this memory is something I don't want to recall even this moment. But while going through this emotion I wanted to have this time fully focused on myself, changing it into the time filling my emptiness rather than being stuck in a deep cave of depression. Eventually, I could add colors over this dull, greyish memories of moments feeling lonely.

„... but there is also another form of loneliness, a positive form, that we willingly seek out because it adds value to our lives.“

- Svendsen, Lars: A Philosophy of Loneliness

Loneliness has many facets. Which facet you'll see depends on your choice. I decided to see the positive side loneliness could bring, and continue to explore the process of refining my sadness and loneliness to bring fulfillment in life.

Taeun Kim (김태은)



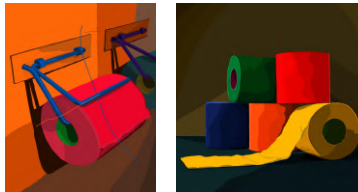
“Lying low” (2021), “Untitled(studiowork)” (2021)

종이죽과 라텍스는 자연적인 재료들로 작품이 완성된 이후에도 긴 시간에 걸쳐서 계속해서 변화한다. 종이죽을 조형하는 과정이 끝나면 종이죽이 건조되는 과정에서 처음의 조형된 형태가 뒤틀리고 변형이 된다. 라텍스도 액체에서 고체로 변화해가면서 며칠이고 몇달이고 시간에 걸쳐 노란색에서 살구색으로, 살구색에서 갈색으로, 갈색에서 어두운 고동색으로 차차 변화의 과정을 거친다. 그리고 두 재료 모두 변화의 끝에 언젠가는 처음의 형태를 잃고 점차 사라지게 될 것이다.

종이죽과 라텍스를 주재료로 만들어진 작품들은 두 재료의 질감 및 색감 대비에 대한 작가 본인의 관심과 시간에 걸쳐 천천히 변화하는 연약한 재료라는 공통적인 특징을 바탕으로, 시간적, 물리적 요소의 관계들에 대한 작가의 고민들을 공간에 입체로 그려낸 것이다. 그들의 지속적이고 점점 느려지지만 결코 완전히 끝나지 않는 변화는 시간성과 무상함, 그리고 언제 작품이 최종적으로 완성되었다고 할 수 있는가에 대한 질문을 다루고자 한다.

Taeun Kim (김태은) 독일 뮌헨 조형예술아카데미에서 조소과를 전공하고 디플롬 졸업 후 현재 독일에서 거주하며 활동을 하고 있다. 주로 종이죽과 라텍스와 같은 재료들의 색감과 질감의 대비에 흥미를 가지고 조각 설치작업을 위주로 작업을 진행하고있다.

Chau Le Thai Huyen



“Sources of comfort 2” (2022), “Sources of comfort 4” (2022)

Sources of comfort 2 & Sources of comfort 4

Do we really see the beauty in everything around? Or do we only see it in things that are easy to recognize its beauty? If living a meaningful and grateful life means loving/treasuring even those are normally ignored by anyone else, I want to achieve it. What shapes me as I am now is all of the things, including even a toilet paper roll.

With an academic background in International Communication and Diplomacy from the Diplomatic Academy of Vietnam and no formal training whatsoever, **Chau Le Thai Huyen** is not an average artist in more ways than one. Equipped with nothing more than an Ipad Pro, Apple Pencil and Sketchbook, this emerging digital painter who was born and raised in Hanoi describes her style as "impulsive and like a naive child with contrasting and harmonious colors and bold composition." Her subject matter is intimate with her works seen as a raw reflection of her journey through the different stages of growth and emotions felt within scenes of her everyday life as a daughter, a wife and a citizen of Vietnam.

Through only a few years into her journey as an artist, Chau has already been making colorful waves both inside Vietnam and abroad. Her artwork has been shown in group exhibitions in Tokyo, Gimpo and London, and was recently included in the book Art Collector's Choice, Japan and featured on Artcast TV which is available to stream on Apple TV, Roku, Amazon, Samsung and beyond.

Christine McCann



“Duckling Looking for Mama” (2021)

An eleven week-old mallard duckling looks anxiously after his mother as she flies away from the Boat Pond in New York City’s Central Park. These four ducklings and their seven siblings became local darlings on Mothers’ Day 2021 when they were safely escorted by NYPD police back to the Boat Pond from Lexington Avenue - several avenues away - where they had wandered with their mother (and had inexplicably survived crossing several lanes of traffic on the journey out of the park).

Christine McCann is a New York City photographer whose primary inspirations are cities, shorelines, skies, and weather. I love the skies that precede dramatic weather: their moody sense of mission, their heavy clouds, their fleeting light and intense colors. I also love cities. To walk in cities is to be alone and anonymous yet connected to life and humanity through every other who shares that urban space. Like powerful, uncontrollable weather, a city immerses and acts on you.

Maria Rita Nogueira



“MoveInTempo” (2021)

A dance composition where the movement interacts with itself through the "time" dimension. The past, the present and the future guides the narrative of movement. These three temporal spaces neither touch nor intersect themselves. How could technology combine these distinct temporal spaces in a single visual space? How does the relationship between time and movement be perceived by the audience? This interactive installation joins dance to technology, the dancer to the audience and movement to visual composition, emerging a symbiosis that results in distinct feelings.

This interactive installation and performance are fitted to the physical space, offering an unique and innovative visual composition. The performative component can be divided into two stages. At a first moment, a dancer performs an improvised interaction with the visual content. Later, the audience is invited to strain or stretch their imagination and play with visual composition.

The MoveInTempo approach seeks to engage the spectator closer to art and technology, as well as to involve each spectator in his or her own movement. For this, the software developed integrates an algorithmic component that registers the movement, in real-time, and replicates it in different temporal moments, along a visual grid system. In the same way that a dancer or choreographer can create his or her choreography in this visual space, the spectator also has the possibility of living his or her choreographic experience, through the movement inherent to each one.

The origin of this work manifests itself in a particular scope, the isolation consequent to the pandemic we have been living, from 2020 until today. The restrictions applied on a worldwide scale have forced choreographers and dancers to rethink their respective artistic creations. In this sense, the two premises that characterize the work MoveInTempo arise, time and multiplication (of the dancer), as an alternative to the choreographic creation for an extensive group of ballet corps. The interest for exploring new visual compositions, through the movement presented under the variable time and multiplication, in real-time, raised the creation of a technological tool that would allow the exploration of the concept MoveInTempo.

Maria Rita lives Art, Design and Technology as a part of everyday life. She started dancing classical ballet and contemporary dance at a very young age and never stopped. Technology came about through her love for multimedia, visual composition and interaction design, which led her to enroll in a bachelor's and master's degree in Design and Multimedia, at the University of Coimbra. She worked in different companies, as a graphic and a product digital designer. Nevertheless, it was in the area of scientific research that she developed the intersection between art and technology (i.e. media arts), through movement interaction. At the end of 2016, Maria Rita started the PhD program in Contemporary Art, at the University of Coimbra, where she began to explore dance movement, through technological tools, as a way to bring the public closer to her work. In 2018, Maria Rita was invited to work at the Research Center in Territory, Architecture, and Design (CITAD), in Lisbon, as a research designer for Inspædia, an inspirational art platform. The following year, Maria Rita collaborated on a new project at the Institute for Systems and Robotics at the University of Coimbra. During this period, she started new media

arts practices through movement, augmented reality, and recently machine learning. Her research has been selected for funding by the Foundation for Science and Technology (FCT) under the aegis of the Ministry of Science, Technology and Higher Education (MCTES) of the Government of Portugal. The main focus encompasses dance, movement, interaction design, creative coding with a view to democratize art and involve the audience to an integral part of each artistic experience.

Anais Öst



“Lagoon (Nebula 1)” (2021), “We Are infinite” (2021), “Untitled (Portal 1)” (2021), “Untitled (Portal 2)” (2021), “Untitled (Elsewhere Rock 3 Blue)” (2021)

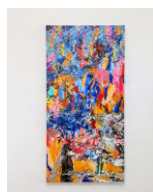
I’m fascinated by the idea of “elsewhere”, it’s free and in motion; not bound to one permanent geographical or physical location. My work explores ephemeral places of an ever-changing world, where belonging and home are reimagined and reinterpreted.

When people come into the space they move around interacting with the elements of sound, color, light, motion and textures. People come in and take up space, we are all welcome. This interaction between being and environment makes each experience unique. I want to invite others to a sense of belonging, a moment of peace. Through layers of various mediums, including light and sound that materialize feelings and visions. These elements flow and interact together, and with us. This is Elsewhere.

The central sculptural piece ties all the elements together. Sitting in a rotating base projecting a slow dance of light making use of the various surfaces all around. My acrylic sculptures reinterpret organic shapes with an array of textures materializing a new terrain that might feel foreign yet quite familiar at the same time. The corner pieces open up Portals into new worlds through colors and shapes, all accompanied by a soundscape. Together these elements invite us to interact with the space, allowing us to move freely. We exist freely, we exist Elsewhere.

Anais Öst’s work reflects alternate realities that are akin to transitory homes, re-imagined and reinterpreted. One is invited to visit these somewhat alien spaces, familiar yet unfamiliar and perhaps discover a new version of ‘home.’ Öst herself has roots stretching far into Peru, Sweden, The US and... Elsewhere; her everlasting quest for belonging. Öst’s interdisciplinary artistic journey started in music and sound. Her work has evolved to include paintings, sculptures and immersive audiovisuals which she calls Glimpses. The free and abstract nature of her origins in music and sound is evidenced in the motion, textures and abundant color in her work. She studied Contemporary Music at The New School (New York, NY) and UPC (Lima, Peru). Öst has participated in various exhibitions in New York (USA), Spain, an immersion program for artists in Japan and has had a solo exhibition in Lima. Her work is in private collections in Peru, the USA, and Sweden.

Collin Pollard



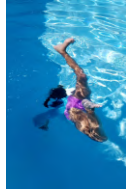
“Accidental Landscape” (2021)

The artwork included in this exhibition is made from hi-resolution photographs of both acrylic paint and the natural landscape which were then collaged with computer screenshots of digital glitches found on YouTube travel videos.

Collin Pollard is a visual artist currently living and working in the San Francisco Bay Area. Pollard graduated from the San Francisco Art Institute in May of 2020 with his Master of Fine Arts degree where he was also awarded the ‘Most Outstanding Graduate Student in Photography’ honor that same year. He has his artwork in numerous private collections across Europe and the United States as well as in collections such as the Boston Children’s Hospital. While his artwork is centered around photography, he borrows the visual language from painting,

sculpture and collage. He creates mixed media paintings which explore the line between the physical world and the ways in which it is digitally represented. It is important to view his work through the framework of photography as that is how all of his paintings are created.

Rebecca Potts Aguirre



“We Are All Just Stars” (2021)

I am both documenting and finding metaphors in childhood and motherhood. My practice centers around photographing daily life, with attention to color and light. I curate these photos as both works on their own and references for work with polymer clay, play-doh, cyanotype, or linocut prints. My imagery reflects the flickering memories of childhood and the early fog of motherhood. I shine light on the often unseen act of mothering and ignored inner worlds of children.

Water is a recurring theme in my work, holding so many emotions and experiences. Water is a place of calm and chaos, peace and danger; a valuable diminishing resource; making up ~60% of our bodies. My work takes on the blues of this blue gold and the rainbows refracted in its ripples, drawing connections between memory and ecology.

Rebecca Potts Aguirre (b. 1982, Montana USA) is based in Los Angeles. Her work is inspired by the intersection between ecological concern and the female experience, especially that of motherhood, often using unconventional materials that connect to childhood and “women’s work.” She is a member of Spilt Milk Gallery and is listed in the curated directories All She Makes and Visionary Art Collective. Rebecca earned her MFA in Visual Arts from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. Her work has been exhibited throughout the U.S. and in Europe and Australia. She founded and hosts Teaching Artist Podcast, coordinates the Teaching Artists’ Lounge, in collaboration with Victoria Fry, and runs Play + Inspire Gallery in partnership with Maria Coit. Rebecca is also a K-12 Curriculum Designer for The Art of Education University.

D. Marshall Sharpe



“Self-Portrait in Blue” (2020)

This painting is part of a larger series of 200 self-portraits. Each piece was created from observation and completed in 30 minutes or less. The painting emphasizes expressive brush strokes that highlight the planes of the face. It uses a complimentary color scheme to communicate my emotional state while working on the painting.

Marshall Sharpe, born 1988, is from Greensboro, NC. He is a painter currently based in Saint Louis, MO where he teaches painting at Southern Illinois University Edwardsville as a Visiting Assistant Professor of Art. Sharpe earned a Masters of Fine Arts degree from the University of California Santa Barbara (UCSB) in 2020. At UCSB, he was fully funded through a Chancellor's Fellowship, the University's most prestigious scholarship. Sharpe's work explores themes of identity and nostalgia.

Jaeho Shin (신재호)



“The Death of a Potato” (2021)

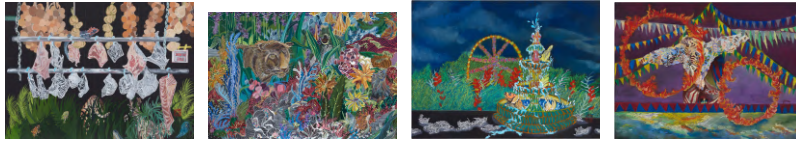
초창기 작업에서 나는 인물이나 사물 혹은 변형된 인간의 형상을 사실성과 추상성이 혼재된 차원에서 다뤄왔다. 근래에 이르러 내 작업은 본격적인 추상화 과정을 거치며 명료한 감각을 전달하는 방향으로 변모해왔는데 이 과정에서 꼭 필요하다고 고려되지 않는 요소들은 제거되고 화면에서 취급되는 이미지는 형체를 헤아리기 어려운 수준으로 해체되었다. 나는 대상을 사실적으로 그려내는 것보다 때로는 선이나 색채 같은 기초 조형 요소 자체가 내재하는 본질적 속성이나, 붓이 남기는 흔적 등을 통해 정형화된 인식체계에서 벗어나 보다 효과적인 의도의 전달과 아이덴티티의 탐색이 가능하다고 생각해왔다. 이 같은 탐색은 단지 내면의 인식 과정에서 마주하는 관념이나 형상뿐 아니라 외부 세계로부터 맞닥뜨리는 요소들까지 포함해 이루어진다. 나는 작업 과정에서 우연성의 개입을 적극적으로 허용함으로써 논리를 거스르는 합리적이지 못한 요소들을 통해 새로운 가능성을 모색해왔다. 물감 자체가 갖는 유동성으로 인해 각기 다른 색이 뒤섞이거나, 캔버스 위에 물감이 흐르고 흩뿌려지는 등 화면 속에서 발생하는 자율성을 깊이 고려하고 활용하고자 했다.

I have painted human figures, objects, or transformed human figures on a level where the figurative and abstraction are mixed in my early work. Recently, my work has been changed into a direction that conveys a clear sensation through the abstraction process, and I have been focusing on excluding things that are not considered necessary, leaving the most essential images that represent my identity. I have thought that using fundamental elements such as lines and colors or traces caused by brushstrokes rather than portraying things realistically, sometimes allows me to break away from standard patterns and explore my identity more effectively. I consider identity in an expansive sense, to involve not only what's emerging from inside as what comes to meet me, as it were, from outside. I am interested in chance and have left myself open to the chance and coincidence. By allowing for autonomy in my work, I have sought new possibilities through elements that defy logic, that do not make rational sense.

페인팅을 위시해 비디오, 사진, 설치 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 이성애 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, 태국 방콕 킹몽kut공과대학교(KMUTT) SoA+D 건축/디자인대학에서 커뮤니케이션디자인을 공부했다. 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 King Mongkut's University of Technology Thonburi, School of Architecture and Design, 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.

Jaeyoun Shin (신재연)



“Now on Sale” (2022), “Wonderland” (2021), “How to Survive I”, (2022), “How to Survive II” (2022)

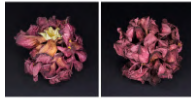
Our lives are changing rapidly. The change is often even faster than the effort to adapt. Individuals who cannot keep up with this change feel anxious and obsessed with the feeling of isolation and anxiety, and continue to create negative views, emotions, and memories that come from it. The artist continues to ask questions: “How will you survive? How will you live?” Incessant questions keep running around in their head, looking at others and discovering individuals who are falling behind. The inner conflict that comes from this collides with the inner side of others and isolates itself. Surrounded by an anxious and unfavorable environment, the individual feels a sense of lack, a desire to belong, and an endless weakness from tense and unstable relationships. Relationships with others arise from relationships within inner sides. Depending on how mutually exclusive the inner side where individuals do not want to be invaded are, the relationships are expressed as the forms of cooperation, kindness, intimacy, confrontation, severance, tension, etc. To explore the relationship between confrontation and cooperation, anxiety and tension, the artist investigates how the inner spaces of various objects form various types of relationships. Various objects and environments that appear in the work forming various relationships are mediums that represent others and individuals. 'Will I swallow or will I be swallowed up? Will I be active or passive?' The artist tries to find a complex and confusing inner identity through relationships that come from these conflicts.

우리의 삶은 너무나 빠르게 변화하고 있다. 적응해 나가는 노력이 무색할 만큼 변화가 빠르다. 이를 따라가지 못하는 개인은 고립감과 불안을 느끼고, 초조함과 강박을 느낀 나머지 거기에서 오는 부정적인 시각, 감정, 기억들을 계속해서 생성해 나간다. 작가는 계속해서 이러한 질문을 던진다. “어떻게 살아남을 것인가. 어떻게 살아갈 것인가 끊임없는 질문은 계속 머릿속을 맴돌고, 타인의 모습을 보며 뒤처지는 개인을 발견 한다. 이로부터 오는 내면의 갈등은 타인의 내면과 충돌하며 스스로를 고립시킨다. 불안하고 호의적이지 못 한 환경에 둘러싸인 개인은 결핍의 감정과 안정되고 싶은 소속의 욕구를 느끼고, 긴장되고 불안정한 관계로부터 끝없는 나약함을 느낀다. 타인과의 관계는 내면 간의 관계로부터 기인한다. 저마다 가지고 있는 침범당하고 싶지 않은 내면 공간이 상호간 얼마나 배타적인지에 따라 협력, 호의, 친근함, 대립, 단절, 긴장 등으로 표현되고는 한다. 이러한 대립과 협력, 불안과 긴장 등의 관계를 탐구하기 위해 다양한 사물의 내면 공간이 직접적으로 어우러져 관계를 형성하는 모습을 탐구한다. 작품 속에 등장하여 여러 관계를 형성하는 다양한 사물과 환경은 타인이자 개인을 나타내는 매개체이다. '집어삼킬 것인가 집어삼켜질 것인가. 능동적일 것인가 수동적일 것인가.' 이러한 갈등에서 오는 관계를 통해 복잡하고 혼란스러운 내면의 정체성을 찾고자 한다.

Jaeyoun Shin is a visual artist with an MFA in painting from Savannah College of Art and Design, Atlanta (2016). Shin incorporates watercolour, acrylic, Asian paper collage, and other media to portray the fragility, sensitivity, and complexity of her works' memories, emotions, and thoughts. Collectively, the paintings are interconnected mindscapes that challenge the idea of personal identity and emotion. Her works describe different boundaries of safe and unsafe environments and various senses of vulnerability. Each work intends to transform the spaces and objects from familiar to unfamiliar and lets the viewers see different relations and perspectives. Her work has been exhibited in galleries, auctions, art fairs, museums, institutions, private collections, and Atlanta Hartsfield–Jackson International Airport in Korea, India, and mainly in the United States. Shin is now based in Seoul, South Korea.

신재연 작가는 사바나컬리지 (Savannah College of Art and Design, Atlanta (2016))에서 회화, 석사학위를 받았으며, 주로 종이, 펜, 수채화, 아크릴, 오일파스텔, 아시아 종이 콜라주 및 다양한 매체들을 사용하여, 기억, 복잡한 감정 및 생각, 나약함, 예민함을 작품에 표현하는 작가이다. 작가는 작품 속에 개인적 공간과 정체성의 경계 또는 상호 연결된 관계에 대해 지속적인 질문을 던지며, 내면의 풍경/공간 또는 심리, 감정들을 작품에 나타내고, 안전한 환경과 불안정한 환경의 다양한 경계와 취약성을 묘사한다. 각 작업을 통해 작가는 공간과 사물을 친숙한 것에서 낯설게 바꾸는 것을 의도하고, 보는 이로 하여금 다양한 관점 보게 한다. 작가는 다양한 갤러리, 옥션, 아트페어, 미술관, 하츠필드 잭슨 애틀랜타 공항에서 전시를 했으며, 한국뿐만 아니라 미국, 인도나 등에서도 전시를 했습니다.

Catalin Soreanu



“(Di)Visible” (2021)

As a diptych, the (Di)Visible image is part of a project developed in 2021, which is proposing an artistic reflection on the photographic environment as a form of technological imaging, while investigating the relationship between subject and representation in the photographic image. Using different tonal montage subjects such as flowers, leaves or vegetables, as plain and non-objective topics of subjectivity, invested with expressive features through light, framing, and distance, the project offers a visual perspective around exploring expressiveness, the photographic medium and its specific language elements.

Born in Iasi, Romania, **Catalin Soreanu** studied graphics arts at the "George Enescu" National Art University in Iasi, Romania, with a Ph.D. in Visual Arts on the topic of Arts and Advertising - Mediums of Expression in Contemporary Advertising. He is a founding member of the Center for Contemporary Photography in Iasi, Romania, and an organizing member of "CAMERA PLUS - biennial of contemporary photography and dynamic image" in Iasi, Romania, in 2016. Since 2018, he is a member of the "In Situ" artistic initiative, a group of conceptual artists developing site-specific projects. He is actively participating at Romanian and international art exhibitions in the last decade, with works based on photography, graphics, or performance art.

Natsuki Takauji & Haksul Lee



“What Is Your Name?” (2020)

What Is Your Name is composed of a sound installation and blue and white airplane-like sculptures that face each other as though the one is a reflection of the other. For this work, Lee and Takauji interviewed people in different communities throughout New York City to collect their names in their mother languages, handwriting, and voices. The various colors and alphabets on the white side of the work's sculpture illustrate the diversity of people. The artists have transcribed these names into the International Phonetic Alphabet on the blue side to symbolize unity, signifying our collective effort to understand other languages.

The unique handwriting and recorded voices symbolize the value of individual and cultural differences. Through this socially engaged art project, Lee and Takauji addressed people's origins and coexisting differences.

The project was funded and realized in Laguardia Airport, the ArtPort Residency Program by Queens Council on the Arts, NY, and exhibited in The Immigrant Artist Biennial, NY, in 2020. And currently a permanent collection of the Port Authority of New York and New Jersey.

Natsuki Takauji is a Japanese artist, educator, and curator based in NYC. In addition to her interdisciplinary artwork, she has made various interactive public art installations in New York and community projects such as The Artists Gardener NYC. She received BA in Creative Writing from Waseda University, Tokyo, Japan, and studied Visual Art at The Art Students League of New York. She has shown at NADA Miami, FL, the Bemis Center for Contemporary Arts, NE, Lithuanian Alliance of America, NY, Berkery College Gallery, NY, the Center for Contemporary Art in Bedminster, NJ, Palazzo Mora in the 16th Venice Biennale, Italy, Oeno Gallery, ON, Canada, and Kameyama Art Triennale, Mie, Japan.

Haksul Lee is a Korean artist and educator based in NYC whose works are mainly metal, mixed-media, or kinetic. His recent kinetic environmental sculpture, “The Giving Tree” received the Flushing Meadow Corona Park

Grant. He received BFA from Kwandong University, Gangneung, South Korea, BA from Queens College, Queens, NY, the certificates of Sculpture and Painting from the Art Students League of New York. His recent exhibition venues include Lithuanian Alliance of America Gallery, NY, Monegasque National Committee of the UNESCO, Monaco, Pyo Gallery, Beijing, China, Korean Embassy, Beijing, China, Gallery in the Blue, Japan, Affordable Art Fair NYC

Bart Vargas



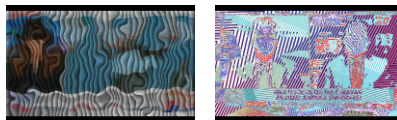
“THIS IS NOT MY FIRST RODEO” (2022)

I love color theory and celebrate it through my paintings. I am also drawn to contrast, especially the simultaneous contrast of complementary colors. By combining that phenomenon with layers and pattern, I strive to amplify everyday, recognizable objects into thought provoking paintings that stir recognition, nostalgia, and personal reflections within my audience.

In all honesty, I paint these images for fun, and hope the viewer experiences that joy as well.

Bart Vargas is a multi-disciplinary Artist and Educator from Bellevue, Nebraska. Vargas earned his Bachelor of Fine Art from the University of Nebraska at Omaha, and his Master of Fine Art at the University of Minnesota-Twin Cities. He creates playful, and thought-provoking objects and images that strive to act as artifacts and evidence of the early 21st century. Vargas has exhibited nationally and internationally, and his work can be found in many collections throughout the United States, Europe, Asia, Australia, and South America. His works have also been featured in many publications including Sculpture Magazine, New American Paintings, and HGTV Magazine.

Anthony Warnick



“Betwixt and Between” (2021), “Caravan” (2020)

Betwixt and Between and Caravan are single channel HD video works without sound which alter alter footage from Fox News. Betwixt and Between transforms Fox News @ Night from January 16, 2021 and Caravan obliterates Fox News Primetime from August 28, 2021.

Anthony Warnick lives and works in Manhattan, Kansas. He is a multidisciplinary artist who engages with the intersection of social systems and capital. Warnick holds a M.F.A in Sculpture from the Cranbrook Academy of Art and a B.F.A. from Minneapolis College of Art and Design in Web + Multimedia Environments. He is currently an Assistant Professor of Digital Media in the Department of Art at Kansas State University. He has been an Art(its) On the Verge Fellow and worked in New Media Initiatives at the Walker Art Center. He works at the intersection of digital media and sculpture producing works in media as varied as film, porcelain, and software. These works have been exhibited in solo exhibitions and group shows in both the United States and internationally at such institution as Katherine E. Nash Gallery (Minneapolis, MN), The Soap Factory (Minneapolis, MN), SPACES Gallery (Cleveland, OH), the Museum of Contemporary Art (Detroit, MI), Urban Institute for Contemporary Arts (Grand Rapids, MI) and FaveLAB (Athens, Greece) and Concordia University (Montreal, Quebec). His work has been supported in the form of grants and awards from the Jerome Foundation, The Hopper Award (Shortlist), and an Ohio Arts Council. Additionally, Warnick has attended residency at SOMA (Mexico City), Elsewhere (Greensboro, NC), FaveLAB (Athens, Greece), Wassaic Project (Wassaic, NY), and Futurefarmers (San Francisco, CA). His works are in public and private collections including University of St. Thomas Artist Books Collection (St. Paul, MN), Elsewhere Museum (Greensboro, NC), and the Cranbrook Museum of Art (Bloomfield Hills, MI).

Yu Yan



“Artificial Turf” (2021)

The image Artificial Turf is from my photography series Snapshots. I started observing and documenting the space of “work-in-progress” in the city, where those faux facades printed in great details on the vinyl fabrics and covered outside the construction sites become part of the city landscape. By adding other layers of man-made powers – digital editing, heating, cutting, and stretching, to the physical snapshots that document an eerily constructed and ambiguous reality, I intend to bring unexpected interventions to these temporary architectural elements, playing with the rhythm and existing orders embedded in the concrete constructions and finite reality in our cityscapes. the residents. By transforming the subtle changes happening in the urban space and trivial occurrences of human beings by this old-fashioned photographic technique, I also attempt to engage with the passage of time and the ephemerality of urban settlements.

Yu Yan is a visual artist based in New York, United States. She gained her master's degree in Art, Design and the Public Domain Program from Harvard University Graduate School of Design, and her bachelor's degree in Studio Arts Photography and Economics from Smith College in 2018 as the recipient of Megan Hart Jones Art Prize.

Primarily working with researched-based projects and site-specific installations, Yan follows intuitive research pursuits across a variety of disciplines and disparate systems of knowledge in natural and political landscapes. She is interested in the connectedness between personal memory and collective urban scenes, addressing issues around immigration and diaspora community.

She was an invited artist in residence at Swatch Art Peace Hotel in Shanghai from 2020 to 2021. Her works had been exhibited in Italy, France, Japan, Korea, Greece, U.S., UK, and China.

Yi Hyunsuk (이현숙)



“Boom Boom Boom” (2022), “461300” (2018), “Spacing” (2018)

Boom Boom Boom

패스트푸드산업 그리고 섹스산업은 얼핏 보면 서로 연관이 없는 듯 하지만, 그들의 공통분모는 전쟁이다. 전쟁의 최첨단 기술과 병행하여 발전한 경제 주요 분야는 공교롭게도 인간의 억누를 수 없는 욕망을 대표하는 포르노와 패스트 푸드 산업 두 분야에서 두각을 나타냈다. 대포소리, 인기 또는 성황 등의 의미로 쓰이는 **Boom**은 전쟁, 섹스산업 그리고 패스트푸드 산업을 지칭하여 쓰였다. 이현숙 작가는 **Boom Boom Boom** 하나의 영상안에 이 세 가지 주제를 묘하게 섞어 버렸다. 핏빛으로 물들은 패스트푸드 광고 푸티지 영상에 이어서 적외선 카메라로 촬영된 걸프전쟁의 현장은 시시각각 원색적인 색으로 변형되어 축포를 쏘아 올린다. 늘어지고 왜곡된 포르노의 사운드가 배경에 흐르고, 어울릴 수 없을 것 같은 것들이 섞여서 단발마 같은 소리를 내지르는 **Boom Boom Boom**은 욕망의 다른 이름이다.

461300

461300은 장소의 기억에 관한 여러 미디어 작업 중 하나이다. 이현숙 작가의 고향이 2011년 보금자리주택지로 지정된 이후로 마을은 몇 년 사이 급격히 변화했다. 작가는 2013년부터 한국과 독일을 오가며 자신의 고향마을이 변화되는 과정을 사진, 영상, 글 등 다양한 방법으로 기록하는 한편, ‘장소의 기억’에 관한 주제로 작업하기 시작했다. 그리고 이 모든 과정은 이현숙 작가에게 있어 ‘기억의 예술적 아카이브’를 위한 작업이다. 작가는 **461300**을 위해 어릴적 장소에 대한 기억의 선명도에 따라 집들의 크기를 달리하여 전통적인 건축자재인 흙으로 마을을 재현했다. 푸른빛이 지배적인 사진 속 마을은 수평적으로, 고요하고 평화로운 듯 하지만 위에서 무겁게 짓누르는 어두움은 한없이 아래로 침잠하는 듯하고, 이와 대조적으로 아래에서 위로 비추는 불빛은 텅 비고 불안하며 비현실적이다. 꿈을 뜻하는 독일어 트라우마 **Traum**과 그리스어에서 유래한 정신적인 외상을 뜻하는 트라우마 **Trauma**는 다른 단어이지만, **Traum**의 어원을 **Trauma**와 혼동할 만큼 너무도 닮아있다. 실현될 수 없는 좌절된 꿈, 이미 모두 사라져서 꿈 꿀수록 아픈 현실이 결국 상실감으로 남았다.

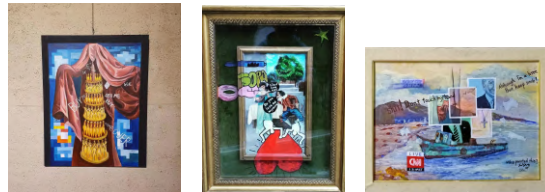
Spacing

작가는 바람이 자주 불던 북독일의 자연의 움직임을 관찰하고 촬영했다. 바람은 바다의 거친 물살과 거대한

나무들 사이를 파고들어 리드미컬한 움직임을 만들어냈다. 흥미로운 자연현상에 매료된 작가는 폭풍우가 치는 날 촬영한 자연현상의 모든 요소를 배제하고 자연의 움직임만을 극대화하여 검은 점으로 표현했다.

미디어 아트와 필름, 디자인을 전공한 작가 이현숙은 '순환과 반복'되는 삶 속에서 사회적인 문제에 대해 고찰하는 한편 '장소의 기억과 신체'의 관계와 의미에 대해 연구한다. 다각적인 자료 수집을 통해 기억의 장소에 대해 면밀히 기록하고 영상, 설치, 퍼포먼스, 사운드, 텍스트, 아카이브 등으로 예술적으로 실현하고 있다. 독일 쉘레스비히 홀슈타인과 쾰른 무테지우스 국립예술대의 지원으로 장소의 기억에 관한 프로젝트 'Phantom Limb'를 진행중이다. 또한 2022년 특별 지원 프로그램 뉴스타트 컬처 NEUSTART KULTUR 의 킥스타터 Kickstarter 지원금에 선정되었다. 현재 독일 프랑크푸르트와 쾰른 그리고 한국을 오가며 활발히 활동 중이다.

Xu Yuting



“BUY ME AND LOVE ME” (2021), “Do you love anymore?” (2021), “In American Hug” (2021)

BUY ME AND LOVE ME

In contemporary consumerist society everything is valued by price. The Virgin lost its original sanctity and was sold with the little yellow duck.

Do you love anymore?

In the post-modern context that we live in, artistic creation is no longer restricted by a single style, thus the art is full of possibilities. I through the grafting and "referring" to the two contradictory art forms of past, with a joke behavior, I make them have a conjunction in this moment.

In American Hugs

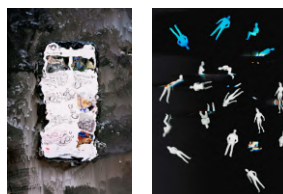
One afternoon of two years ago, I picked up a landscape painting by the trash can on the way home from the studio. It hung quietly in my bedroom for a long time. Until recently, I was inspired by some concepts in Arthur C. Danto's book "After the End of Art", and tried to express these concepts in my artistic creations.

I decided to recreate this landscape painting. The intention of doing so is to use the fragmented information of the news documentary pictures to eliminate the "purity and narrative nature of modern painting" in the landscape painting; and use the combination of image and text, Make it always maintain the relationship with the current society and culture.

Another point is that I try to learn from the way of viewing photography in my paintings, and explore the fragmented presentation of contemporary information through the depiction and recombination of some of the insignificant details of photography.

Xu Yuting born in December 1996 in Kunming, Yunnan Province, graduated from the Academy of Fine Arts of Perugia, Italy, and opened his own studio in 2018, participating in art exhibitions sixteen times. In recent years, through the exploration of contemporary art thinking and postmodern philosophy (Boris Groys; Hans Belting; Arthur C. Danto), he attempts to explore the postmodern alienated human condition with a revolutionary approach to painting.

Anna Zhang



“Refract” (2021), “Refract” (2021)

To refract is to change directions when passing from one medium to another. In an increasingly digital world, the

body is continuously realized, reconfigured, and/or redacted online. Employing algorithmic manipulations and alternative photo-making processes, these works examine the ways in which we transmit and transmute through technology.

Anna Zhang is an artist and technologist based in New York. Working with photography, algorithms, and extended reality, Anna's practice focuses on imaging and reimagining our relationships with technology. Her work engages with the socio-political complexities of technological landscapes, questioning the neutrality of technological systems and the metrics they seek to optimize while also creating spaces for reflection and resistance.