

Color 2023

CICA Museum

September 13 - October 1, 2023

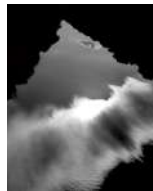
2023.09.13 - 10.01

Featured Artists 참여작가: **Jisoo AHN** (안지수), **Bela Balog**, **Jessica "JB" Burke**, **Jia-Rey Chang**, **daliwabogi** (달리와보기), **Danny de Vlugt** (**Absent Chronicles**), **Emily Dormier**, **Katayoon Forouhesh**, **YunJe Han** (한윤제), **Han Na Hong**, **Kaius Kirby**, **Maryna Kostiukevych**, **Jenny Lam**, **JIMIN LEE** (이지민), **EEGOON** (이승형), **SungEun Lim** (임성은), **Zi Ling**, **Louise Daohua Lou**, **Xiki Lu**, **Cesar Mammadov**, **Evelyn Möcking**, **Moon Hyeyoung** (문혜영), **Rafael Ortiz Martínez de Carnero**, **Robin Pak**, **NANI PARK** (박나운), **Park Eunmi** (박은미), **Marco Russo**, **Deborah Sfez**, **Minha Song** (송민하), **SUNG JUNG YUN** (성정윤), **Claire van der Boog**, **Avvassena**, **Jacqueline Walters**, **Yu Hey Jeong** (유혜정), **William Zhou**

The international exhibition "Color 2023" features 35 artists worldwide. This international exhibition introduces color-focused photography, painting, video and interactive art, and installation works.

국제전 "Color 2023"에는 35 명의 전 세계 작가들이 참여합니다. 본 국제전은 색상에 중점을 둔 사진, 드로잉, 회화, 비디오 및 인터랙티브 아트, 영상, 설치 작품 등 다양한 장르의 작품을 전시합니다.

Jisoo AHN (안지수)



"Separation du Ciel et de la Terre" (2018)

This piece of art captures the moment when the sky and the earth first started to separate in the very beginning. Their separation was not entirely complete at that moment. The border separating heaven and earth is uncertain and constantly changing. The earth resembles the sky and vice versa. This division is being guided by a dark cloud that is supposed to be in the sky. However, it is moving diagonally below a line of trees, suggesting that the heaven and the earth were one being at that time.

Jisoo Ahn is a multidisciplinary artist, who lives and works in Paris. As a being with a soul, a human being has an innate aspiration toward eternal freedom. Asking questions such as *Who are we? Where are we from? Where are we going?*, she focuses on the relationship between Time and Being. All living beings regenerate themselves over time, in constant metamorphosis. In this sense, beings are all Time-beings. She presents the metamorphosis of beings in time in her works.

After her pilgrimage from Saint-Jean Pied de Port to Santiago de Compostela, she made a sculpture titled, *Autoportrait : foot of the past and foot of the future* (2016), as well as a series of monotypes titled, *Ascension* (2016). Recently, her works were exhibited at Castello Angioino-Aragonese in Aragonese di Agropoli in Italy (2019), the Misericordia Archives Cannaregio in Venice (2021-2022), at the Palace Pálffy in Vienna (2022), at the Arsenal in Venice (2023), and Old Chelsea Town Hall in London (2023). She is expecting next exposition in Paris for 2024 Olympics.

Bela Balog



"Landscape" (2022)

The cavalcade of nature's colors, the celebration of life, the joy of renewal. The colors themselves mean that in this artwork.

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

Jessica "JB" Burke



"Coyote Susurra en la Oscuridad" (2022)

This work is part of a series that expresses the language of excess, consequence and pre-constructed identities. This digital painting uses the saccharine sweet carnival colors to underscore the implied threat in the predator and prey relationship, represented by the coyote and human skulls. The skulls represents the fragility of the balance between strong and weak, they also have cultural associations with Dia de los Muertos, border crossing and trickster folklore.

Jessica Burke (J.B.) is an award-winning figurative artist and educator working in the southeastern United States. She is an Associate Professor of Art at the University of North Carolina at Charlotte. Working in both traditional and digital drawing media, she focuses on concerns at the intersection of identity, popular culture, and mass media. She was recently awarded a North Carolina Arts and Science Council Grant based on her recent digital media practice which reflects a dedication to drawing as a creative practice that is both innovative and responsive to cultural conditions. Her drawings have been published in Manifest's International Drawing Annual (INDA) 13, Studio Visit Magazine and in North Light Book's Strokes of Genius 9: The Best of Drawing and in the 2nd Edition of Art for Everyone by University Press.

Her work has been included in eighty competitive group and solo exhibitions nationally and internationally that include the Mint Museum in Charlotte, North Carolina; the Florida State University Museum of Fine Arts in Tallahassee, Florida; the Toshima Gallery in Tokyo, Japan; the LuXun Academy of Fine Arts in Shenyang, Liaoning Province, China and the Kepco Plaza Gallery Museum in Seoul, South Korea. Her creative work is in private, public and corporate collections in Oregon, South Carolina, Georgia, New York, California, Louisiana, Colorado, Ireland, France, Japan and Mexico.

Jia-Rey Chang



"Ver-meer's Colors" (2023)

"Ver-meer's Colors" is a generative art piece attempting to draw attention to the current severe issue of information bias. Whether it is traditional or new, mass or self media, the Views First culture within the social network has created a vicious competition making sensational titles of content just to gain more clicks. The audience thinks they know the full picture of certain information by those titles, which is dangerous because people can be easily manipulated by the person behind the media for one's benefit. We thought we "see how things will develop from a small clue", but we "don't see the forest for the trees".

Those colorful digital trees in "Ver-meer's Colors" was generated based on several parts of extraction from one of Johannes Vermeer's famous paintings. With a zoom-out angle, the audience can try to guess which painting "Ver-meer's Colors" was based on while with a zoom-in angle, the audience will be immersed in the woods and see the detailed growth of certain trees, which advises the idea of not having a presumption bias or stereotype when treating things and persons before having the overall picture.

"Ver-meer"(Dutch) can be directly translated as "Far-more" in English. "Ver-meer Colors" is not only hinting the superficial meaning of the work is based on Vermeer's painting colors, but implicitly asking the question of whether we are going to use " Far-more " additional colors to spice up the information or we desperately need " Far-more " information to clarify the truth. Now, which Vermeer's painting "Ver-mere's Colors" is based on?

Jia-Rey (Gary) Chang is a Taiwanese artist/designer/researcher/educator focusing on immersive spatial Interaction Design. "Looking for the evolving relationship between the human body and space mediated by technology" and "utilizing technology as a creative medium to tackle and arouse current social/humanity questions" have always been the main concepts throughout his creative research and artworks. He received his Ph.D. from the Hyperbody Lab at TU Delft, the Netherlands in 2018 with the dissertation "HyperCell: A Bio-inspired Design Frameworks for Real-time Interactive Architectures". Currently, he is a lecturer in the Medialab, Queen's University Belfast, UK, investigating using Games and Emerging Technologies as creative concepts and mediums to create experimental interactive immersive sensory spaces. His works cover trans-disciplinary topics of creative coding, speculative/interactive/parametric design, fashion/wearable design, AI, generative art/sound, and AR/VR/MR, projection-based immersive environments. More info: archgary.com.

daliwabogi (달리와 보기)



“힐” (2023)

'힐'은 인간이 내는 소리를 모방한 단어로 새침하게 웃을때의 소리를 문자화한 것이며, 호탕하게 웃는 사람의 성격과는 다르게 소극적인 웃음을 짓는 사람이 내는 소리로 해당 소리가 나오는 상황을 바다속의 상황으로 대입하여 상상해 보았다. 바닷속 공치를 괴롭히며 배회하는 정원장어의 웃는 모습을 상상하며 제작하였다.

'힐' is a word that imitates the sound of human laughter, and it is a characterization of the sound of passive laughter, which is different from the personality of a person who laughs boisterously, and we imagined the situation where the sound comes out as a situation under the sea. It was created by imagining the laughter of a garden eel roaming around harassing moray eels in the sea.

두명의 미디어 아티스트로 구성된 달리와 보기는 일상적인 소통을 벗어나 디지털 매체를 이용한 소통의 한계를 확장하는 작업을 하고 있습니다. 디지털틀을 이용한 내러티브가 존재하는 짧은 클립으로 소통하는 실험적 창작과정을 즐기고 있습니다.

Danny de Vlught (Absent Chronicles)



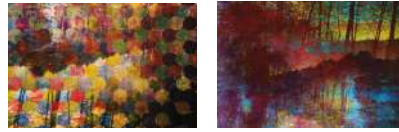
"Million Dollar Question" (2023)

Million Dollar Question is an audiovisual work based on frequency data from Absent Chronicles' musical composition Imperfect Reflection. The data influences the morphing of the 3D models used. Whereas his usual audiovisual work has a 1-on-1 translation of sound into imagery, there is a seemingly disconnection between what you hear and see in the Million Dollar Question piece, even though the pitch data from the piano and some of the modifier parameters are connected. The work questions the collaboration between humans and machines, where this is heading, and is an exploration of where the artist stands in the matter.

Dutch producer, songwriter and musician **Danny de Vlught** started his audiovisual project Absent Chronicles in 2019 and has been releasing multiple singles, remixes and has written with multiple artists since signing a publishing deal with Concord in 2021. Shortly after releasing a second concept album, being featured in Spotify's Creamy editorial playlist catapulted Absent Chronicles' releases into a broader audience, quickly making waves in the indie electronic scene. Following the release of his single "Lie To Me" on the bitbird imprint, a series of live performances followed. Including a live set during the Amsterdam Dance Event, at Melkweg Amsterdam. Absent Chronicles' audiovisual and sound installations have been featured in various museums across the globe,

including a recent exhibition at the Van Gogh Museum in Amsterdam. The demand for his sound has resulted in sound design and music production for multiple companies including Nike, MINI and McDonald's.

Emily Dormier



"A Place Pieced Together" (2021), "The Memory of a Place" (2022)

A Place Pieced Together

A Place Pieced Together articulates the fracturing and reshaping of a memory each time it is recalled. Through each remembrance minute changes creep in, and the overall temperament of a memory is colored by emotion, time, and the subconscious. Without realizing it, a single memory has become a compilation of each time it was thought of. Starting with a collage of several images taken over multiple visits to the same place, this work was screen printed onto fabric multiple times through a shifting CMYK process. Each piece was scanned and digitally combined to recreate the original image. The landscape itself can almost be discerned but the constitution of the original prints can only be guessed at.

The Memory of a Place

Composed of a collage of four images from the same forest, The Memory of a Place is drawn from a series of textile prints focused on the shifting of memories. Using both digital and physical manipulation, the screen printing process left some recognizable elements of the actual location, but repurposed the photographs to create a new world that is starkly removed from reality. This work seeks to distance the relationship between vividness and clarity, using an overly chroma and idealized lens to present an otherwise hazy and disjointed landscape.

Emily Dormier is an interdisciplinary artist based in Chicago. She received her BFA from the School of the Art Institute of Chicago in 2022, with a focus in Fiber and Material Studies, however her work expands into the fields of sculpture, art and technology, photography, printmaking, and design. Frequently centering around the relationship between image and textile, her practice explores the mind's imperceptible fallacy and the degradation of memory through recollection, revisiting, and repetition.

Katayoon Forouhesh



"Manjil Winds" (2022-23)

"Manjil Winds" is a film that explores the traces of patriarchy in Iran through the story of Afshan -my grandmother-, a woman who loses custody of her children after her husband divorces her. The film interweaves Afshan's story with the development of the Manjil dam, using both storylines to highlight the challenges and struggles faced by women in a society with strict gender roles and expectations. The film touches on themes of family, loss, and the struggle for independence, and highlights the ways in which the patriarchal structure of Iranian society impacts the lives and experiences of women. By juxtaposing Afshan's story with the larger societal issues at play, the film offers a nuanced and thought-provoking exploration of authority and its effects on women in this particular cultural and historical context.

Katayoon Forouhesh: I am a Tehran-born artist based in London. Archive, video, and photography are my primary ingredients to investigate and explore the underlying repressive structures that influence marginalised groups. I seek to challenge dominant narratives in the archive and suggest alternative perspectives that reflect the complexity of our experiences today, and reflect these unheard and unseen experiences and stories in my practice. I am looking to capture intimate moments that are deeply personal, yet resonate with larger societal themes. The public space and body, the relationship between architecture, infrastructure and the oppressive patriarchal structure are themes that I explore through my practice such as "Manjil winds", the film that I developed during my MA studies at Goldsmiths University, in 2022. The film narrates the powerful and poignant story of my grandmother and her experiences of divorce as a mother in Iran during the 1960s.

YunJe Han (한윤제)



"Mem-sion 3" (2021), "Ob-sion - private room 1" (2023)

시간이 흐름에 따라 희미해지는 개인의 감정, 익숙해짐에 따라 무심코 지나치게 되는 주변의 대상을 작품의 주제로 삼았다. 개인의 기억 속 존재하는 다양한 감정을 살펴보고 그것을 새로운 이미지로 제시하는 <Mem-sion>시리즈, 우리 주변을 구성하는 다양한 대상을 구별된 오브제로 다시금 바라보는 <Ob-sion>시리즈로 구성하였다.

개인이 가지는 기억 속 경험과 감정을 작품 속 다양한 색상으로 비유하여 진행한 <Mem-sion>시리즈는 개인의 기억 속 조각과 같이 존재하는 경험과 감정을 다양한 색과 함께 표현함과 동시에 빛에 의해 확장됨에 따라 새롭게 생성되는 이미지를 제시하는 것에 그 목적이 있다. 작업을 이루고 있는 차갑고 견고한 금속의 프레임은 개인의 존재 그 자체를 의미하고 프레임 사이에 기억과 감정으로 비유되는 색 조각을 두었다. 작업을 통해 하나의 개인을 구성하고 존재 가능케 하는 것 중 하나로서 그 사람의 기억과 감정이 될 수 있음을 제시하였다.

<Ob-sion> 시리즈 속 작업을 구성하고 있는 여러 층의 레이어와 개별의 기호로 표현된 오브제는 대상을 각각의 구별된 존재로 바라볼 수 있게 하는 요소로서 작용한다. 이를 통해 우리가 특정 공간과 상황을 모호한 하나의 장면(scene)으로 인지했던 것에서, 해당 공간을 구성하는 별개의 오브제 구성으로 바라볼 수 있다. 작업을 이루는 각각의 레이어와 오브제는 조금 더 작은 개체의 합(습)으로 이루어진다. 이는 대상을 한 번 더 달리 볼 수 있는 기회를 제공하면서 결과적으로 “무언가를 바라보는 시선을 달리함에 따라 대상을 다양하게 바라볼 수 있음”을 제시한다.

이 같은 두 가지 시리즈를 통해 자기 자신과 주변의 대상을 새롭게 바라볼 것을 제안하며, 이는 자신의 존재 또는 대상을 바라보는 시선을 달리해보는 기회를 제공할 수 있다는 점에서 의미를 가진다.

This artwork revolves around the theme of personal emotions that fade with time and the objects in our surroundings that we overlook as they become familiar. The <Mem-sion> series explores the diverse range of emotions that exist in an individual's memory and presents them as new images through the use of various colors. The <Ob-sion> series is composed of distinct objects that allow us to look again at the various elements that make up our surroundings.

The <Mem-sion> series aims to express the emotions and experiences that exist as fragments in an individual's memory and how they can be represented through color and expanded by light. The cold and sturdy metal frames of the artwork represent the individual's existence itself, while the colored fragments between the frames symbolize the emotions and memories.

The <Ob-sion>series is composed of multiple layers and individual symbols that represent different objects and serve as elements that allow us to look at these objects as distinct entities. Through this, the artwork challenges the notion of perceiving a particular space or situation as a single vague scene and presents it as a composition of separate objects. Each layer and object that makes up the artwork is composed of smaller components, which provide an opportunity to look at the object from a different perspective and ultimately, suggest that the object can be viewed in a variety of ways.

Through these two series, the artist suggests that we should look at ourselves and the objects in our surroundings from a different perspective. These offers are meaningful in having opportunity to think about our own existence and the way we perceive objects.

한윤제 작가는 서울에서 태어나 자신의 관심사를 작업으로 표현하고 싶은 마음에 홍익대학교 조소과 및 동대학원을 졸업했다. 이후 개인전과 다수의 기획전을 통해 활발히 활동하고 있는 한윤제는 현대사회와 이를 구성하는 요소 간의 관계에 주목한다. 그중에서도 개인의 감정 또는 우리의 주변을 구성하고 있는 오브제와 같이, 시간이 지나 기억 속에서 희미해지거나 익숙해진 대상을 관찰하고 새롭게 바라보는 작업을 진행하고 있다. 자신의 작업을 통해 바라보는 이에게 새로운 시선을 제시하면서 다양한 사유를 가능케 하는 데 목적을 두었다.

The artist, Yun Je, Han was born in Seoul and graduated from Hongik University, the department of Sculpture and the same major from Graduate School of Hongik University with a desire to express his interests through art. He actively participates in solo and group exhibitions, and his work focuses on the relationships between various elements that constitute modern society. In particular, he observes the emotions of individuals and the objects that surround us, which tend to fade or become familiar over time, and aim to present them in a new way. His works seek to provide viewers with a new perspective and make them think with variety.

Han Na Hong



"MoDL 003" (2023), "MoDL 004" (2023)

Han Na Hong was born in 1990 in Bochum, Germany. When she was a child, she lived in South Korea for a few years and moved to the United States. Hong studied art at ArtCenter College of Design in Pasadena, California. She creates abstract paintings with vibrant visual fields. By using visual contrasts in formal elements, she creates paintings that are tense with the push and pull of line and space. Hong works with her old memories that are only vaguely remembered in form, which are not well remembered now.

"Memory and Distortion" and "Reality and Perception" and "Time"

Hong's artworks are based on the relationship between memory and reality, and how distorted memories create a perception of the world. Memory creates the reality of the present and of the future. Memory is always distorted, so, each person lives in a different reality, a different world. How people perceive the world is affected by memory (which is distorted by one's perception of the world and forgetting.) Therefore, one's reality is formed with altered memory and an altered view of the world. The physical world (or reality) that every human lives in is the one same world, but the psychological world (or reality) varies from one person to another person. Basically, all people live together, but at the same time, each person is separated from each other. Each artwork is driven from Hong's old memories—a distorted past, a distorted reality.

As an abstract artist, Hong uses color and shape to create a vibrant visual field. The artworks are made with very old memories, not recent memories, childhood memories, and memories that are only vaguely remembered in form, which is not well remembered now. What would it eventually be if collapsed form/memory is reconstructed from its oblivion?

Kaius Kirby



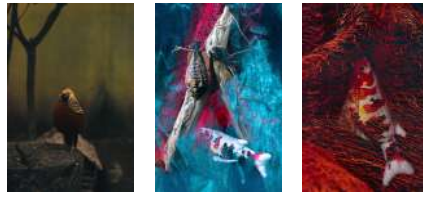
"Disco Amoeba" (2021), "Mother" (2021)

These two works, "Disco Amoeba" and "Mother", were created during seasons of extreme chronic pain in my life. They were an attempt to meditate on something outside of myself in spite of that pain. As weeks went by and my physical condition remained unchanged, these jubilant vessels formed before me, dot by dot. Before I knew it, in the midst of my pain, beauty and dancing had been born.

The creation of both vessels was a slow process of applying the hundreds of dots by hand in small, incremental batches. This itself is the meditation, but is also just what my energy allowed at the time of creation. "Disco Amoeba" especially, required this approach to allow for the multiple layers of paint to be fully dried between applications. Because of this approach, it was that much more satisfying to have a complete vessel before me, when the beginning was only a humble dot.

Kaius Kirby is a disabled, self-taught, sculptor in Chicago, IL. He works in reclaimed glass, ceramic and puff paint. As a disabled person, he focuses on vessels that can be meaningfully encountered and enjoyed by the disabled body. His works are brightly colored (for low vision), textured (for autism stimulating), and unmounted (for low mobility).

Maryna Kostiukevych



"A Bird" (2023), "The Ocean" (2023), "In the Nets" (2023)

A Bird

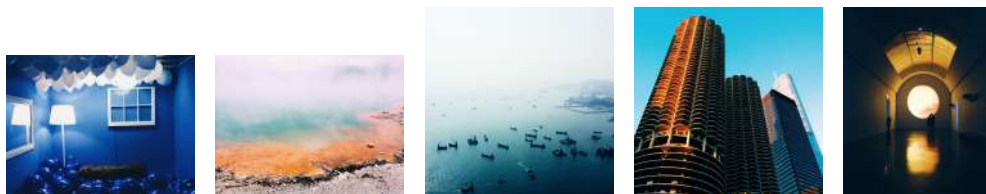
In this captivating photography artwork, the artist masterfully pays homage to Masao Yamamoto's distinctive style, presenting an ethereal depiction of a pheasant. The photograph is imbued with a rich tapestry of subtle hues, drawing the viewer into the frame and evoking a sense of serenity. Delicate, muted earth tones effortlessly blend with ephemeral shades of ochre, sienna, and sepia, imbuing the piece with a sense of timelessness and antiquity. Flecks of gold and marsala dance through the plumage, accentuating the pheasant's natural elegance and regality, while the bird's keen gaze creates a mesmerizing focal point. The soft, painterly quality of the photograph is further enhanced by the intentional graininess, reminiscent of Yamamoto's cherished aesthetic, which transports the viewer to a dreamlike realm that transcends the boundaries of traditional photography.

"The Ocean" and "In the Net"

"The Ocean" and "In the Nets" are two striking photography artworks that confront the viewer with a potent commentary on humanity's reckless impact on marine ecosystems. In each piece, artificial fish—rendered in garish, unnatural hues—become tangled in vivid, candy-colored nets, evoking a chilling juxtaposition between the playful aesthetic and the dire message it conveys. The images serve as a stark warning that, without a significant shift in our collective attitude, future generations may only experience the wonders of aquatic life through lifeless, plastic facsimiles. The compositions of both artworks, with their entwined nets and synthetic fish, capture the chaos and confusion resulting from our insatiable consumption and pollution of the world's oceans. The two photographs compel viewers to confront the urgent need for change, lest we condemn the vibrant, teeming life beneath the waves to a bleak, artificial fate.

Maryna Kostiukevych is an acclaimed Ukrainian photographer based in Geneva, Switzerland. With a background in animal behavior studies, she imparts a distinct viewpoint to her photography, beautifully and powerfully portraying the emotions and characters of her subjects. Maryna has gained multiple awards and recognitions, and her work has appeared in digital and print publications across the globe. She is committed to crafting poignant, emotionally resonant images that narrate stories and stir feelings.

Jenny Lam



"Streng" (2014), "Champagne" (2014), "Beyond the Sea" (2015), "Honey" (2015), "The Sympathetic Imagination" (2017)

These works are part of Jenny Lam's longform project in which she spent seven years capturing photographs using only her iPhone 5S. With her mobile photography, she strives to demonstrate that it's not the tool—it's the artist—and that you don't need unaffordable equipment to take striking photos.

Hailed as a "polymath wave-maker," **Jenny Lam** is a self-taught multidisciplinary artist, independent curator, and writer. The Chicago-born daughter of immigrants from Hong Kong, she graduated from Columbia University in New York City, and she has been named one of HuffPost's Culture Shifters of 2023. She is the founder of Artists on the Lam, which was voted "Best Arts Blog" in the Chicago Reader's Best of Chicago issue, and her interactive art show I CAN DO THAT was named the audience choice for "Best Exhibit" in NewCity's Best of Chicago issue. Her artwork has been exhibited at the Chicago Cultural Center and Chicago Public Library, and she is the creator of Dreams of a City, an ongoing large-scale participatory public art and mapping project for which she was awarded the Individual Artists Program Grant from Chicago's Department of Cultural Affairs and Special Events. A lifelong artist who has been drawing for as long as she can remember, she is also the 1st Prize Winner of the National Park Service's Centennial Project. Jenny has written for Time Out and Sixty Inches from Center and been published in the graphic novel anthology New Frontiers; given a Leonardo LASER Talk and spoken on panels at Facebook Chicago and Startup Art Fair; performed at the Museum of Contemporary Art Chicago and

20x2 Chicago; conducted Visiting Artist Workshops at the Chicago Children's Museum; conducted portfolio reviews at WBEZ's West Side Community Bureau; curated exhibitions at such venues as the Zhou B Art Center; and guest judged shows at such galleries as Water Street Studios. Her photography has been featured in exhibits around the world including the Urban Photo Awards at Trieste Photo Days in Italy.

JIMIN LEE (이지민)



"한 잔 내려드릴까요?" (2021)

자연의 아름다운 색을 추출하고 음미하는 과정을 드립커피(drip coffee)의 형태로 표현한 작품이다. 천으로 만든 커피 필터에 물을 놓아 커피를 내리는 과정을 시각화 하였다. 철사의 유연한 선적인 요소와 섬유의 다양한 기법을 활용하여 새로운 형태의 아름다움을 표현하였다.

<한 잔 내려드릴까요?>를 통해 커피 한 잔의 여유를 선물하고자 한다.

JIMIN LEE (이지민): 철사와 섬유를 기본 재료로 사용하여 잔을 비롯한 여러 종류의 공예품을 제작한다. 포근하고 따스한 감정을 불러일으키는 작가가 되고자 한다.

EEOGOON (이승형)



"pixel shower" (2023)

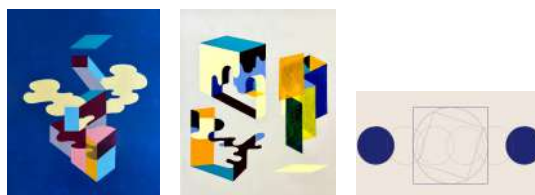
자연의 인위성이 없는 변화와 그 리듬은 우리에게 안식을 주곤 한다. 작품 pixel shower 는 우리의 내면에 자리잡고 있는 변화와 리듬의 감각을 풀어낸 작품이며 디지털 본연의 아름다움에 대한 고민이 담겨 있는 작품이기도 하다. 모니터를 구성하는 픽셀은 태생적으로 신호를 받아 점멸을 통해 형상을 '표시'해주는 장치이다. 이러한 특징은 모니터를 영상이나 사진과 같이 세상을 기록한 매체의 충실한 전달자로서 기능하게 해주었다.

하지만 컴퓨터 그래픽기술이나 코딩을 통한 실시간 이미지 생성 기술이 발전한 지금 그래픽은 제작되고 재생되는 형식에서 벗어나 자연의 그것과 같이 실시간으로 생성되곤 한다.

이러한 능동적인 그래픽의 이미지를 픽셀들로 대치하여 생각해보았다. 그래픽을 이루는 하나하나의 입자들이 마치 자유의지를 가진듯 자유롭게 유평하는 모습을 상상해보았다. 이들은 스스로 변화해 나아가며 서로간의 상호작용을 통해 흐름을 만들어낸다. 이는 우리에게 각인되어있는 자연에 대한 은유이자 또 하나의 우주를 만들어 가고 있는 디지털 시각예술에 대한 사유이다.

eegoon (이승형) 작가는 뉴욕 parsons school of design 에서 Mfa 를 수료하고 엘에이 시각효과 프로덕션에서 컴퓨터그래픽 아티스트로 활동하였다. 이러한 활동을 기반으로 하여 이후 디자인, 미디어 아트등의 장르로 영역을 넓혀 오고 있다. 그는 우리를 둘러싼 생동하는 모든것들을 주의 깊게 보고 그들의 움직임 변화 어울어짐 그리고 이야기들을 담아내는 작업을 하고 있다.

SungEun Lim (임성은)



"Many thoughts and words through countless doors and rooms" (2023), "Inner rooms" (2023), "Flux" (2020)

사람들은 현실에서 수없이 많은 문들을 드나들고 끝없이 현재를 반복한다. 사람의 마음은 방과 같아서 어떤 이는 방문을 열고 타인에게 그 안을 보여주고, 어떤 이는 방문 틈새로만 밖을 살피며, 또 어떤 이는 방문을 닫아 그 누구에게도 연약한 자기자신을 보이지 않으려 한다.

우리는 꿈을 꾸고 상상을 하기 시작하면서부터 그런 방을 만들어왔고, 기억과 경험을 바탕으로 재구성된 그 공간에 수많은 것들을 정리하거나 숨겨놓는다. 그것은 불현듯 들이닥친 꿈이나 기억의 파편 또는 백일몽이기도 하고, 소중히 접어둔 추억이기도 하며, 거칠고 정돈되지 않거나 부끄러워 숨기고 싶은 감정들이기도 하다.

감정과 기억들을 구체화한 공간은 현실과 상상 그 어딘가의 경계에 있다. 그곳에선 수많은 기억들이 겹쳐지고 분리되며 꿈처럼 불현듯 다가와 사라진다. 각각의 방은 상대적으로 거대하기도 하고 비좁기도 하며, 때론 통로로 변하기도 하고, 솟아오르거나 떨어지기도 하며 왜곡된 차원의 경계를 넘어 미로처럼 증식하여 얽혀있다.

미로는 길을 잃기 위한 장소이자 수없이 헤맨 후 답을 찾는 공간이다. 입구이자 출구가 되는 문만이 확연히 존재할 뿐, 같은 공간도 때론 열려있고 때론 닫혀있다. 이러한 불가능한 공간의 창조는 내적 질문의 과정이자 내면을 구체화하고 반복하며 증식하는 과정이며, 내 안의 혼돈과 방향을 기꺼이 긍정하고 현실과 불확실성을 넘나드는 여정이다.

People come in and out of countless doors in real life and repeat the present endlessly. A person's mind is like a room, so some open the door and show it to others, some look outside only through the gap in the door, and others close the door so that they do not show themselves to anyone.

We have created such a room since we began to dream and imagine, and we organize or hide countless things in the space reconstructed based on memories and experiences. It is a sudden dream, fragment of memory, or daydream, a precious memory, and rough, disturbed, shameful feeling that you want to hide.

The space that embodies emotions and memories lies somewhere between reality and imagination. There, countless memories overlap, separate, and suddenly come and disappear like a dream. Each room is relatively large and cramped. And sometimes it turns into passages, rises and falls, and they multiply and intertwine like a maze beyond the boundaries of distorted dimensions.

The labyrinth is a place for getting lost and a place for discovering answers after wandering many times. There is only a clear door that serves as an entrance and exit, and the same space is sometimes open and sometimes closed. The creation of this impossible space is a process of internal questioning and a process of embodying, repeating, and proliferating the inner side. Also, this process is a journey that willingly affirms the chaos and wandering within me and crosses reality and uncertainty.

임성은 작가는 프랑스에서 미술을 공부한 후 꿈과 현실의 경계를 주제로 작업을 시작했습니다. 현재는 경험으로 쌓이는 기억과 감정들을 구체화한 공간들에 대한 작업을 지속하고 있습니다.

Zi Ling



"IV" (2023), "BETA" (2023), "New Moon" (2020)

These three mixed medium works combine figures, colour and marks with a different vision within a surreal setting, containing strong concepts of dreams, Asian tradition, fantasy and diversities.

Zi Ling is a visual artist based in UK. She was born to the Chinese painter HuiTao Lin, a pioneer of the 85 New Wave Movement. She has studied at the Royal Central School of Speech and Drama, Chelsea College of Arts and Central Academy of Fine Arts China. Her artwork has been permanently collected by the National Art Museum of China, as well as private collectors from over 14 countries, including Korea, France, the US, Bulgaria, Canada, the UK, Singapore, China, Italy, Denmark, Austria, Belgium, Switzerland, and Germany. She received the President's Choice Award RI (2022), the Richard Plincke RI Prize (2021), Cass Art Prize (2019), DAC Beachcroft Space Prize (2018), Frank Herring Easel Award (2018), First Prize of Leathersellers Award (2016), and the Rosemary & Co. Prize (2015) from the Princess Michael of Kent. She is also the winner of the Royal Academy of Dance Portrait Competition 2022. She has been chosen as top ten most invested Women artists 2023 on SINGULART gallery, Paris. She is a member of the Royal Institute of Painters in Water Colours. She had her artist in residency at the Royal Opera House in December 2022.

Louise Daohua Lou



"Might be yummy too" (2022), "A happy chat" (2022)

1. *Might be yummy too*

We all have unique characters that give the silhouette of who we are, and in a world where uniqueness is celebrated, it could also be fun to try others' nutrients to learn where the others are from and what they stand for. We may like their food and get to expand our menu, or we may don't like it and walk away, acknowledging where the differences are from and how they are formed and keeping cool.

2. *A happy chat*

The painting was created in the third year of the pandemic, capturing the essence of what the artist had been missing in those challenging times.

Louise Daohua Lou was born in 1984 in Yiwu, China, and grew up in Quzhou and Hangzhou. After university, she moved to Uppsala, Sweden; today, she lives and works in Stockholm. Growing up in multiple cities, living in two completely different cultures, and continuously changing roles in life, these experience has led her to keep re-navigating for identity reconciliation and seeking the answers to the question of belonging, such as hometown, culture, family, etc. The process has vastly awakened her creativity and rewarded her with multiple perspectives and an open mind. Lou's practice, mainly acrylic/oil figurative painting and ink drawing, is deeply rooted in combining her Chinese heritage and European influence. Her artwork narrates the struggle and fun of conducting a symphony orchestra of different identities and emotions, celebrates all the self-reconciliation moments, and suggests that identity is not fixed but is a fluid and ever-changing concept. One of the major aspects of Lou's artwork is her use of bright colors and dynamic forms to express her authentic self. Her paintings and drawings emphasize facial expressions, body postures, and colors to convey emotions, struggles, and transformations.

Xiki Lu



"Untitled" (2021)

The practice embraces bright vivid colors that contrast with one another to create dynamic illusions. Compositions that manipulate space and shape distill the intricacies of today's culture into simple artistic visions that resonate with our contemporary culture.

Xiki Lu is a New York-based artist who was born and raised in China. She graduated from the Fashion Design program at Parsons School of Design in 2020 after leaving the Masters in Curatorial Practice program at School of Visual Arts. A self-taught artist, she has never formally pursued a fine arts education. First picking up a brush back in 2016, her practice synthesizes the complexities of contemporary culture. Xiki's distinctive vision of the world, expresses the contemporary culture of today in an innovative yet simple abstract way.

Cesar Mammadov



"London" (2018), "Azerbaijan" (2018), "Good Morning" (2017), "Sunset" (2018)

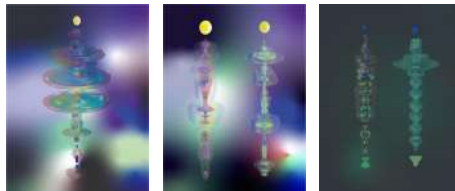
Cesar Mammadov, an Azerbaijani artist, captures the essence of ordinary moments in his enchanting paintings. His compositions portray scenes from his travels around the world and his home country. Inspired by his father's artistic legacy and Azerbaijani culture, Mammadov combines the specificity of each place with universal significance.

Impressive in his technique, Mammadov masterfully controls lines, light, and perspective, faithfully recreating landscapes that stay true to their origins. From Parisian rooftops to the rustic charm of Venice and the vibrant facades of Bilbao, he offers fresh perspectives through slightly flattened aerial views. Water emerges as a recurring motif, symbolising life's source and providing a serene backdrop in his depictions of canals, ports, beaches, and rainfall.

Mammadov's paintings exude optimism, utilising bold brushstrokes and saturated colours to celebrate humanity's diversity and convey a sense of harmony. He encourages viewers to find poetry in everyday moments, reminding us that beauty and meaning can be discovered anywhere. Through his art, Cesar Mammadov unveils the beauty of life's simple joys, inviting us to pause and appreciate the richness of the world around us.

Cesar Mammadov (b. 1988, Baku, Azerbaijan) is one of most prominent young Azerbaijani brush masters. He is graduated from Art School named after A.Azimzade (2004-2008) and Academy of Arts of Azerbaijan (2008-2012) and in recent years actively participated in art projects in Azerbaijan and abroad, where his works were exhibited at the most famous exhibition venues. "I love this life with a frenzy of love..." – this line from Vladimir Nabokov's poem, is most probably the best description of creative belief of artist. In Cesar Mammadov's paintings joy of existence is combined with friendly interest in the smallest details of life, and the romantic glorification of the beauty of nature goes hand-in-hand with display of creations of human hands on foreground; figuratively, and sometimes in the literal sense of the word.

Evelyn Möcking

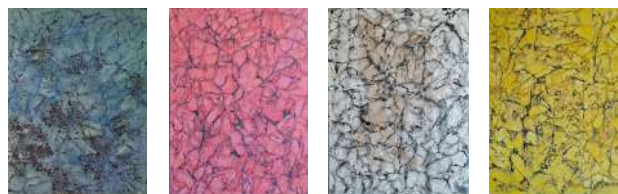


"Colours only exist in light" (2021) , "Colours only exist in light" (2021), "Colours only exist in light" (2021)

Inspired by chemical processes and alchemical procedures, digital color machines are designed to play with the idea of capturing and transforming the spectrum of light. The shapes of the color machines are inspired by old laboratory jars as used in chemistry. I refer here to my own color archive, which I have built up over the years and which I use for glass sculptures. Here, the color of the liquids comes from the process of preparing different types of vegetables and fruits, which are combined in such a way that the substrates do not mix immediately. Due to the organic origin of the color is constantly changing. "Colours only exist in light" features digital sculptures that produce enduring colors.

Evelyn Möcking (*1984 in Bielefeld, Germany) lives and works in Düsseldorf, Germany. She completed her Master of Fine Arts at the Hochschule für bildende Künste Hamburg. In 2022 she received the Neustart Kultur fellowship from Stiftung Kunstfonds as well as in 2021 the Neustart Kultur fellowship from Deutscher Künstlerbund. Her art has been shown at the Staatliche Kunsthalle in Baden-Baden, as well as at the Kunstmuseum Heidenheim in Germany and the Centre des Science et des Arts de Saint-Ouen in France and the Konrad Lorenz Insitut in Klosterneuburg in Austria.

Moon Hyeyoung (문혜영)



"Space Net_blue" (2023), "Space Net_red" (2023), "Space Net_colorlessr" (2023), "Space Net_Yellow" (2023)

이번 전시에 선보이는 네 작품은 '도기(道紀: space net)' 시리즈이다. 노장사상에서는 우주의 모든 생성과 변화 소멸에 관여하는 것으로 도를 상징하고 있다. 이는 보이지 않지만 모든 것을 가운데 그물처럼 존재하여, 어떤 것도 이것을 벗어나 존재할 수 없고 이것으로 연결된 모든 것들은 상호 영향을 주며 공존한다. 이러한 그물망을 종이를 구겨 생겨난 구김에 먹을 칠하며 그렸다. 그녀는 순환하는 시간을 그릴 때나, 생성적 공간을 그릴 때, 늘 우주의 색에 대해 질문한다. 순환하는 시간의 축적을 그릴 때는 다양한 색이 축적되어 깊어지는 색을 표현했다면 이번 색은 그 중에 색을 하나씩 추출하여 우주의 그물을 담았다. 'space net_no color'는 한지의 색을 우주의 바탕으로 생각하였다. 그녀가 여전히 포기하지 않는 전통 한국 종이의 색은 그 자체로 편안하고 자연스러워 가장 우주적인 색으로 작가는 생각한다. 'space net_blue'는 우주에 있는 생명을 상기시킨다. 이렇게 작가는 우주의 색을 찾아가고 있다.

The four works presented in this exhibition are the 'Dogi (道紀: space net)' series. In Taoist thought, Tao is assumed to be involved in the change of all creation of the universe. It is invisible but exists like a net among all things so nothing can exist outside of it and everything connected to it coexists while influencing each other. This net was drawn by painting in ink on the creases created by crumpling the paper. When she draws circulating time or generative space, she always questions the color of the universe. While drawing the accumulation of circulating time, various colors were accumulated and deepened, this time, colors were extracted one by one. 'Space Net_no color' shows the color of Korean paper as the basis of the universe. The color of traditional Korean paper, which she still does not give up, is comfortable and natural in itself, so the artist considers it the most cosmic color. 'Space Net_blue' reminds us of life in space. In this way, the artist searches for colors that remind us of the characteristics of the universe one by one, rather than the representative colors of the entire universe.

문혜영은 서울에서 추상미술 활동을 하는 순수미술 작가이다. 그녀는 대학에서 영어영문학을 전공했다. 철학과 미술에 꾸준한 관심을 가지고 미술서적 읽기와 전시회 관람을 즐겼다. 2015년 그녀가 우연히 본 베트남 작가들의 작품에서 기본색(빨강, 노랑, 초록)의 강한 기운에 매료되어 한국 민화 작업을 시작했다. 이후 보이지 않는 세계, 세상 너머 우주의 에너지, 우주의 원리에 대한 관심을 이어가 홍익대학교 대학원에 입학했다. 그녀는 동양 노자의 사상과 현대 우주론에 대한 연구를 추상적인 작업으로 구현하고 있다. 특히 우주의 생성 원리, 우주의 근간이 되는 시간과 공간, 그리고 그 안에 존재하는 생명에 관심이 많은 그녀는 거시적, 미시적 세계에서 작업을 하고 있으며 이 작업은 당분간 계속된다. 그래서 작가명은 문우주로 바꿨다. 우주'는 우주를 의미한다.

Hyeyoung Moon is a fine art artist working in abstract art in Seoul. She majored in English Language and Literature at university. Having a steady interest in philosophy and art, she enjoyed reading art books and watching exhibitions. In 2015, he was fascinated by the strong energy of basic colors (red, yellow, green) in the works of Vietnamese artists she happened to see, and started working on Korean folk paintings. Afterward, she continued her interest in the invisible world, the energy of the universe beyond the world, and the principle of the universe, and entered Hongik University's graduate school. She is embodying the study of the Eastern Lao-tzu's thought and modern cosmology in an abstract work. She is especially interested in the generative principle of the universe, the time and space that are the basis of the universe, and the lives that exist in it, and she works in the macroscopic and microscopic world, and this work will continue for a while. Therefore, the author's name was replaced by Moon Woo-joo. 'Woo-joo' means the universe.

Rafael Ortiz Martinez de Carnero



"Performers 0147221105" (2022), "Performers 0320221104" (2022), "Performers 0422221104" (2022)

Performers introduces us to an indefinite and kaleidoscopic space, which is found between the limits of reality and our memories, where, from interwoven fragments, characters that belong indefinitely to theater, circus, dance, cabaret, music, street shows emerge...animated and inanimate...people, dolls, puppets, automatons and androids. Thus, the project explores the limits for the configuration of body structures displaying extraordinary physical attributes that defy the logic of gravity and materiality. Wrapped in tension and fragility, this explosion of raw, wild and contradictory bodies emerges from amalgamation, instability, frenzy... and through their masks, they reveal their intentions, tell us about who they are and show their emotions.

Rafael Ortiz Martinez de Carnero: International Doctor of Fine Arts and Architect from the University of Seville. M. Sc in Architecture from the Pratt Institute in New York (U.S.A). He has worked in New York for Vito Acconci's studio and for AS. Architecture- Studio in Shanghai. Since 2013, he has directed his architecture and design studio O+R Studio between Seville and Shanghai, winning several international awards with some of his innovative proposals in Edmonton, Canada, 2016, Shanghai, China, 2015, Toledo, Spain, 2010. He has held individual and collective exhibitions in Seville (2021, 2018, 2007, 2006), Cádiz (2018), Shanghai (2013, 2012),

Toledo (2011), New York (2009). Parallel to the activity of his studio, he has been Programme Leader and accredited lecturer for the University of Derby (U.K) in China and professor at the Raffles Design Institute (Singapore) in China, the University of New Haven (U.S.A) and the University of Seville (Spain).

Robin Pak



"Deli Flowers" (2020), "Sarde" (2022)

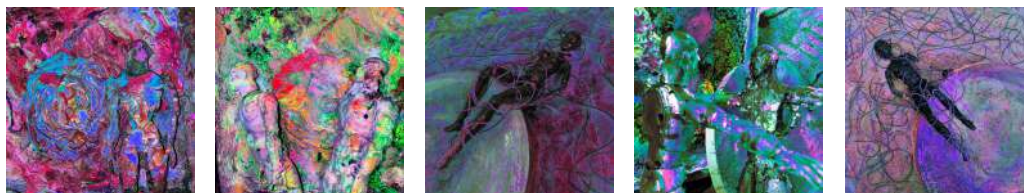
Created only a few months into the lockdown of New York City due to Covid-19, 'Deli Flowers' is a stop-motion animation that was intended as a love letter to the artist's home during a time of deep anguish and apprehension. This short animation features a bouquet of flowers, commonly found at a New York City deli, to touch on ideas of community and commemorate the significance of the working class.

'Sarde' is a stop-motion animated video that explores the notions of grief and sentimentality. The use of wind plays with the idea of cinematic self-reflection, while the faint pastel tones of the background suggest an atmosphere of dreaminess and nostalgia. Pak uses a version of "Tu, Amore Mio" by Italian film composer Armando Trovajoli, recorded on a toy keyboard, to create distance from the action of the animation and to imply that the viewer is witnessing a memory that is romanticized by sorrow. The text that rains down on the characters, a line from a poem by Toronto-based poet Sarde Hardie, is a fragile affirmation dichotomized by grief.

Robin Pak (b. 1989) was born in Huntsville, Alabama and moved to New York City in 2007 to pursue her BFA in photography at Parsons School of Design. A Queens-based artist, her work ranges from illustration and digital art to stop-motion animation. Her work plays with both surreal and familiar imagery to explore themes of fantasy and childhood. She currently teaches for Pioneer Works art foundation in Brooklyn, New York.

She has made numerous music videos and public arts projects for institutions such as Hudson Yards and Red Bull Arts. Her work has been exhibited internationally as well as in New York City.

Nani Park (박나운)



"The Children of Entropy : Encountering of The Children" (2020), "The Children of Entropy : Encountering of The Children" (2020), "The Children of Entropy : Encountering of The Children" (2020), "The Children of Entropy : The Birth of Eve" (2020), "The Children of Entropy : The Birth of Eve" (2020)

동시대성(contemporaneity)의 디지털 이미지를 주제로 작업해 온 작가 박나운은 시대상의 변화에 반응하는 동시대인(contemporaries)을 표현하는 시리즈작업을 The Children of Entropy로 명명하였다.

열역학의 무질서도를 뜻하는 엔트로피(entropy)는 시스템 내 정보의 불확실도를 나타내는 양을 말한다. 코로나(COVID-19) 이후의 신질서(new norm) 시대를 살아가야 할 현대인에게 '확실함'은 보장되어 있지 않다. 그만큼 우리는 불확정성의 시대를 살고있는 현재의 동시대성을 설명하기에 엔트로피 개념이 가장 적절하다고 작가는 생각한다. 어디를 갈 수 있을지, 누구를 만나도 될지, 어떤 새로운 일을 해야 할지 모든 것이 확실하지 않은 무한 엔트로피의 시대를 살고 있기 때문이다. 작품 제목에서 Children은 우리 현대인을 말한다. 마치 어린 아기가 갓 탄생해서 만나는 세상 모든 것이 낯설 듯 무한 불확정성의 시대를 사는 현대인은 'New Norm' 시대가 낯설다. The Children of Entropy시리즈를 통해 작가는 뉴놈(new norm)적 세계관을 다양하게 표현하고 세상의 낯섬을 위로할 상상력을 제공한다.

시리즈 1 The birth of Eve에서는 세계관의 시작인 태초의 여성 이브라는 사람의 탄생부터 시작하며, 시리즈 2 Encountering of the Children에서는 인간 관계 속에서 뉴놈시대의 불확정성을 보여주는 거울이미지로 표현한다.

그의 작품은 디지털 이미징, 핸드 드로잉, 우연성의 복합적인 과정을 바탕으로 한다. 반복적인 작업을 통해서 최종적으로 나오는 이미지를 디지털화 과정으로 옮기는 과정을 거친다. 우연성과 의도성의 중간결과로 나오는 최종 이미지를 컴퓨터 프로그래밍에 응용하는 이 작업 과정을 통해 작가는 시대정신을 새로운 규범(New Norm)에 적응하는 것으로 표현한다.

Korean artist Nani Park has curated an illustrious series of artworks that traverse the intricate landscape of entropy and its reverberations across the natural realm. Entitled “The Children of Entropy,” this collection is an amalgamation of digital imaging, meticulous craftsmanship, and fortuitous occurrences. Through a meticulous process, Park methodically orchestrates her digital images, culminating in a selection that resonates with her artistic vision. This elaborate methodology serves as a conduit for the embodiment of the zeitgeist, encapsulating the trajectory of adaptation in the face of a redefined norm.

Spanning an array of artistic mediums and techniques, including the venerable realm of oil painting, digital media, and the nuanced interplay of collage, this series harmoniously integrates organic and geometric constructs. Such a juxtaposition yields a captivating symphony of form and chromatic spectrum. A distinguishing hallmark is the audacious utilization of color; a juxtaposition of opulent hues and arresting contrasts coalesce to engender a captivating illusion of dimension and kinetic energy within each composition. Within this series, Nani Park adeptly immortalizes individuals of the present epoch as they navigate the labyrinth of perpetual entropy arising from the post-COVID-19 landscape.

Entropy, the quantifier of thermodynamic disorder, emblemizes the inherent unpredictability pervasive in intricate systems. The post-pandemic landscape epitomizes an era devoid of certainties, wherein the very notion of “certitude” is rendered elusive. In this context, Nani Park contends that entropy stands as a cogent metaphor for the contemporary human experience—a constant confrontation with uncertainty. Such an epoch mandates an embrace of infinite entropy, a realm where destinations remain nebulous, social encounters are enigmatic, and innovations are unrestrained.

Throughout this series, Nani Park astutely assimilates inspiration from a rich tapestry of sources—ranging from scientific illustrations to organic forms—each coalescing to unveil a tapestry of complexity and profundity. This intricacy is accentuated by the symphony of varied forms and contours, where the symbiotic interplay of organic and geometric components manifest in serendipitous synchrony. In totality, “The Children of Entropy” navigates an intricate and multifaceted terrain, standing as a luminous testament to Nani Park’s artistic acumen. Through these artworks, she unerringly captures the ethereal allure and enigma of the natural world, a testament to her unparalleled artistic prowess.

Nani Park: "뉴욕과 서울에 기반을 둔 작가 박나운은 유기적인 형태와 기하학적인 형태를 혼합하는 우연한 과정을 통해 엔트로피와 현대 사회의 신비를 탐구하는 매혹적이고 생각을 불러일으키는 작업을 하는 미술가이다."

"Nani Park is an artist based in New York and Seoul whose serendipitous process of blending organic and geometric forms results in mesmerizing and thought-provoking pieces that explore the mysteries of entropy and contemporary society."

Park Eunmi (박은미)



"기억회로" (2021)

나의 작업은 ‘비의식적인’ 가벼운 드로잉에서부터 시작하는데, 이성이나 의식이 미처 알아채지 못하는 범위의 자아를 탐색하게 된다. 이러한 과정에서 의식의 이면들을 발견하곤 한다. 특히 드로잉 과정에서 포착하게 되는 선의 교차지점 가운데, 작품의 서사가 될 형상과 이야기 요소들을 추출하여 선을 계속해서 변형하는 과정을 거친다. 그러한 선들이 주는 질감을 의인화하여 작품으로 구현해낸다.

작업에서 가장 많은 공력을 들이는 부분은, ‘심리적인 안정감’을 주는 ‘선’, ‘면’, ‘색’의 조화이다. 나의 선의 느낌은 ‘서늘함’인데, 이러한 차가움을 보완하기 위하여 따뜻한 계열의 색과 균일한 두께의 페인팅을 적용한다. 기술적으로는 선을 매끄럽게 다듬는 과정이지만, 그보다 더 의미를 두는 지점은 작품의 분위기가 얼마나 ‘안정감’을 주는지이다. 매끄러운 선과 표면, 그리고 따뜻한 색감 등이 점점 균형을 이뤄가는 모습을 보면, 생동감을 느낌과 동시에 또 다른 작품의 가능성을 불러일으키는 생명력을 느끼곤 한다.

박은미는 시간의 흐름에 따라 자아가 내면적으로 성장해 가면서 느끼는 감정의 변화와 함께 복잡하고 다양한 심경을 작품에 담는다. 작업 과정을 녹화 후 작업을 돌려보면서 포착한 장면을 다시 캔버스로 옮기는 방식을 통해 어떤 생명체와 사물을 추상적인 형태로 의인화하여 다양한 표정으로 구성한다. 이 과정을 통해 작가 본인의 내면에 담긴 감정에 대해 환희와 더불어 불편한 양가적 감정을 느끼고, 자신의 내면에 잠들어 있는 '의식의 이면'을 작업의 내용으로 확장 시켜 작업을 이어오고 있다.

Marco Russo



"Incontri (20052023Nr1)" (2023), "Incontri (03062023Nr1)" (2023), "Incontri (11062023Nr1)" (2023)

The framed watercolors on paper by Marco Russo, titled "Incontri", invite the viewer to immerse themselves in a world where colors and forms encounter each other. Through their approach and simultaneous distancing, differences are made evident—subtle nuances as well as more pronounced deviations. One color turns towards another; they meet, creating a sway together or against each other. Responses are exchanged, resonances formed, without ever merging, accepting one another without dissolving into each other, existing side by side while retaining their own identities.

Through the interplay of color, form, space, and encounter, Marco Russo's artworks become meditative experiences that invite the viewer to delve into the depths of color interaction and to experience a tranquil yet vibrant appreciation of art.

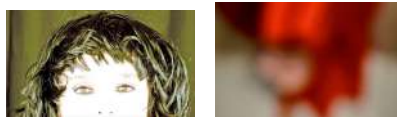
Marco Russo (Born *1984 in Glarus, works and lives in Niederurnen, CH) graduated with a MA from the Zurich University of the Arts, ZHDK. Selected exhibitions: über den Bleistift hinaus, Kunsthalle Luzern, 2022; mal so mal so, PTTH, Luzern, 2022; GR, KunstZeugHaus, Rapperswil, 2021; There's Always Tomorrow, Löwenbräukunst, Zürich, 2021; Kunstschaffen Glarus, Kunsthaus Glarus, 2020.

Marco Russo lives and works in Niederurnen and is concerned with encounters in the broader sense and their relationship to city and country. He asks substantial questions about where we are in the cosmos between the natural and the built world. His work, which combines elements of painting and sculpture, is interested in areas of tension between actual and constructed opposites, such as gentrification, geographical differences, or the relationship between city and country and its borders, without losing poetic lightness.

The artist is concerned with the juxtaposition and the separation, the near and the far, placement and distribution of space, simultaneous encounters between places, times, people and activities, especially in their highly industrialized age.

Marco works also as Teacher for Art and Wood/Metal Practice in Linthal GL, Switzerland.

Deborah Sfez



"The color of my eyes", "#1"

Video 1: THE COLOR OF MY EYES

Eyes can change their color influenced by the environment, moods, sentimental reasons, Or due to an illness, this video tries to give a visual expression of the changing colors of one's eyes. Performed by the artist, accompanied by her photographs "The Color of My Eyes" is a personal approach to the theme of Color.

Video 2: #1

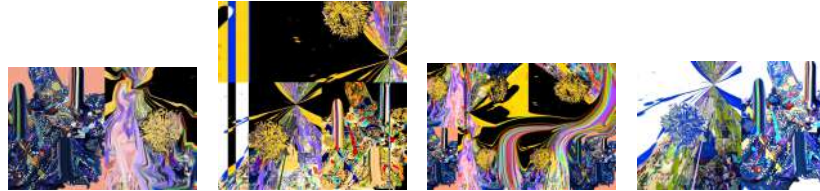
#1 is a video created completely out of focus, where the main color is red. Red as the color of blood, red as the color of fire, red as the color of passion at its highest level. This abstract performance of the artist creating a moving disform shape emerging slowly from a red mass can refer to a birth of any kind.

Deborah Sfez is a multidisciplinary, internationally recognized artist, born in 1964, working in Cote-d'Ivoire and Israel. Her tools are Photography, moving image, filmed performance accompanied by her written texts and her original composed music and sound. Her atypical path begins with her studies of English and French literature and language, then learning the trades of Fashion in Paris and Theater Costumes in Tel Aviv. She uses all these different and various knowledges and skills in her artistic research and works.

In 2014 she is short listed in Beers Gallery for the Award of Contemporary emerging Artists in London; in the same year she also gets the award for best Portraiture in New York Professional Women Photographer. In 2017 her series of collages, she names "Clone", is chosen to be exhibited at Hellerau, Dresden. Her video work, "A Journey to the Land of Memory" enters the archive of the Visual Center at the Memorial Museum "Yad Vashem" in Jerusalem. In 2021 Sfez has a solo exhibition "The People of This Country", at the Mucat Museum for Contemporary Art in Abidjan Cote-d'Ivoire, which include twenty-one Portraits of Ivoirian people whom she asked

to answer the question: "what is Homeland for you?". Her writing also gets acknowledgment in several literary reviews and magazines, when in 2020 her poem "Homeland" is published in "Writing in a Woman's Voice", and her video-poem "Testimony" enters "Artvilla". However, Deborah Sfez does not call herself neither a Poet nor a Photographer and not even an Actor, she only uses all these ways of expression to fully communicate with her audience and create a total emotion in the viewer. Her work mainly deals with the contemporary, pressing, and constant occupation with Identity as a private or a collective issue, with political, national, or historical aspects and attachments.

Minha Song (송민하)



"Color Expansion ; The Amusement Park.1" (2023), "Color Expansion ; The Amusement Park.2" (2023), "Color Expansion ; The Amusement Park.3" (2023), "Color Expansion ; The Amusement Park.4" (2023)

"Color", 색(色)

우리가 사는 세상은 다양한 색(色)들로 이루어진 거대한 팔레트이다. 이는 마치 산소처럼 우리의 삶 속에 녹아져 있다. 다양한 정보들을 담은 수단일 뿐만이 아니라 개인의 감정이나 생각, 느낌 등을 전달하는 표현 도구인 색은 이 세상을 다채롭게 만든다. 그렇다면 당신의 세상 어떠한가. 당신의 세상은 어떠한 색으로 가득차 있다. 1분 1초가 바쁜 현대사회, 늘 반복되는 일상 속에서 당신이 오늘 느낀 색은 무슨 색인가. 세상이 온통 흑백처럼 느껴질 때, 잠시 눈을 감고 멈춰서서 다시 한번 자신의 세상 속의 색을 바라보길 바란다. 빨강을 빨강, 파랑을 파랑, 색을 온전하게 '그' 색으로 인지하기 시작할 때 비로소 당신의 세상은 다시금 온전하게 다채로워질 것이다.

당신의 세상이 조금 더 다채롭게 풍요로워 지기를 바라며, <Color Expansion_Amusement Park> 으로 당신을 초대한다.

작가 송민하는 가천 대학교 회화과(서양화) 학사를 마치고 서울을 기점으로 작업을 이어나간다. 2016년, 회화라는 거대한 평면의 캔버스를 마주 했을 당시 '그림'이 갖고 있는 힘에 대하여 심리적으로 압도되는 경험을 했고, 그 이후 단순히 외면상으로 보여지는 1차원적인 표피 이면에는 훨씬 더 거대하고 복잡하면서도 상상을 초월하는, 내면의 깊은 사유세계가 자리잡고 있다는 사실을 깨달았다. 작가 송민하의 초기 작업들을 그의 독백으로 작업을 이어갔다. 그 과정 속에서 스스로의 지형을 더듬어가며 타인에게 자신의 목소리를 전달한다. 이후 현재 그녀의 작품은 자신의 지형으로 부터 일부 탈피하여 '시공간' 이라는 입체적인 거대한 구조물 속에 자신의 생명선을 따라 방울방울 살아가고 있는 인간 사회의 모습을 미시적, 거시적 관점으로 그려낸다. 송민하는 유화를 주재료로 2차원 페인팅 뿐만 아니라 디지털 작업 및 3차원적 설치작업으로 그를 확장 시켜 이야기를 풀어나간다. 작품 속에 드러나는 크고 작고 응어리진 붓터치는 그녀의 '독백', '대화'의 분위기를 잘 나타내며, 수많은 요소들은 송민하의 전체를 아우르는 또다른 자화상이 된다. 보이지 않지만 보이는 장면들은 한걸음 두걸음 쌓여 하나의 풍경을 이루며, 얇은 각막을 통해 보여지는 흐릿한 레이어들은 마치 환각처럼 나타난다. 얇고 미세한 허상의 막이 모여 하나의 풍경이 되고, 그렇게 형성된 장면 전체는 그가 살고 있는 또 다른 세상이 된다.

SUNG JUNG YUN (성정윤)



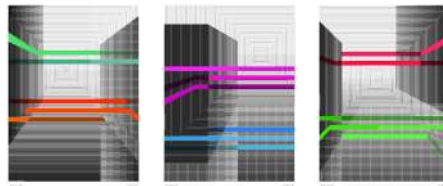
"순(純)" (2019)

<내면의 시각화>

나는 내면에 존재하는 무의식이라는 공간을 시각적으로 재해석하는 작업을 하고 있다. 평소 무의식적으로 표현하는 추상의 이미지들은 나의 어디로부터 온 것일까? 라는 원초적인 궁금증에서부터 작업이 시작되었다. 작업은 "무의식"이라는 개념을 직관적으로 표현하는 대신 추상의 이미지를 내세워 미지의 세계에 대한 호기심을 불러일으킨다. 보통의 때에는 인지하지 못하고 지나가는 일들이 내면 중에서도 무의식이란 세계에 쌓이며 새로운 공간을 탄생시키고, 이들은 추상의 형태를 띠며 무의식의 어딘가에서 부유하고 있다. 공간을 구성하는 요소들은 하나의 사건, 그 날의 감정, 그때의 분위기 등을 담고 있으나 희미한 흔적으로 한 공간 안에서 서로를 지나치며 결함되기도 흩어지기도 한다. 보이지 않는 내면의 모습을 실제로 표현함으로써 나를 구성하고 있는 실재의 나를 마주하고 나의 본질에 한층 가까워지는 경험을 하게 된다.

안녕하세요. 무의식을 존재를 탐구하고 재해석하여 표현하는 작가 성정윤입니다.

Claire van der Boog



"Timelapse A1 Shot 1" (2021), "Timelapse A1 Shot 2" (2021), "Timelapse A1 Shot 4" (2022)

Throughout time, we have given space different shapes, creating multiple pieces of relative space. With different measurements of time, we have and will reinvent some of these shapes, changing with it the relative space they restrain. All of these spatial transformations being in motion, they cannot be visible to us at the same time. Nevertheless, true and absolute space will remain all those shapes at once.

Space is what we see, imagine and create, but even more what we fail to see and grasp.

The artwork "time-lapse" conceptualizes on paper the different shapes coexisting in different moments of time. The spaces are voluntarily in opposition with each other. One is given existence by light and shadow when the other exists only through color. This opposition allows them to fill one another with attributes they lack, in order to create together a space in motion.

Claire van der Boog, a Franco-Dutch-Argentinean artist, has made space her chosen focus for experimentation and conceptualises it through her work, transforming the materiality of a place as well as how it is perceived by the observers. She is inspired by what already exists in order to highlight and create, using subtle and minimalist accents resolutely, new relationships with space and new scale values. Her works then become penetrable, situated within an in-between space in which the objects which, at first glance, are utilitarian, finally reveal a precarious balance. The artist questions—between two and three-dimensions—the space itself and perhaps even attempt to define it. Do the contours themselves constitute the space or, on the contrary, do the voids, absences and consequently the non-existent automatically define and represent it?

Avvassena



"Invictus II - Human Orogeny series" (2021), "SMILE - Spontaneous series" (2022)

IN VICT. US II – Human Orogeny series

Black sand, acrylic and vinyl colors, fluorescent and phosphorescent vinyl colors on canvas. 1x1 m

The vital energy that the human soul releases is at the centre of her art. A hymn to life rises when darkness falls. In the solitude, where perhaps we find an apparent return to the nest, to the safe place long lost, our monsters come back. The mind begins its journey to the center of our dark earth and there will be no one who can bring us back to the surface. It is then that we must call all our strength to be born for the second time. This time it will not be life that overwhelms us, seizing us fragile in the face of its miraculous, but inevitable call. Now we decide to come new to the new world. There will be no hands to draw us out, bloody and screaming, from the womb. It will be we, with our own hands, who will pull us out of the womb of our dark cave.

From the interactions with black-light and - thanks to phosphorescence - with darkness, the artwork changes and shows its multiple levels of communication. The extraordinary expressive potential offered by light is the main instrument through which some hidden elements appear and reveal the message of the piece. In the natural light you see an image, into darkness you read what it wants to tell and through particular kinds of lighting you can hear its secret. Into the darkness, at the bottom-right, the hidden message of the artwork appears: "IN VICT. US".

SPONTANEOUS - SM I LE

Acrylic and vinyl colors, phosphorescent vinyl colors on canvas. 0,5x0,6 m

SM I LE is a paradoxical artwork. In fact, it is shown the contrast between the represented scene and the title: the figure is forced to smile - by herself or someone else? – and the smile is only a fiction. Through blacklight the

face seems to come to life, as it is burning in all the repressed energy to express herself. Therefore, it is when the darkness falls that the reality appears: the emoticon of the smile :) shows what everything is only appearance.

Avvassena (b. 1998) is a multidisciplinary artist and designer based in Italy. Curiosity and propensity to listen to the surroundings give life to her unstoppable and eclectic creativity, which is expressed in artworks of multiple visual and communicative levels. She holds the bachelor's degree in Interior Design at Politecnico of Milan and the master's degree in Communication Design. She exhibits in several European cities and collaborates with international magazines, brands and companies, with the aim to bring the message of her art to everybody. Furthermore, she creates annual installations on social themes (breast cancer, violence against women, use of arms...) with the collaboration of researchers and non-profit organizations.

Jacqueline Walters



"Learning Mandarin and the Language of Lumens No.79" (2021), "Learning Mandarin and the Language of Lumens No. 272" (2021), "Learning Mandarin and the Language of Lumens No. 299" (2021)

Jacqueline Walters/Learning Mandarin and the Language of Lumens

In early 2020, when I began learning Mandarin little did I realize how it would inform my artistic vision. This became evident when I began to experiment with Lumen printing. With the former, I discovered how a seemingly endless permutation of lines, dots, and dashes written within an imaginary square formed meaning through simple and complex forms. With the latter, my thoughts shifted from acquisition of craft to learning a language. In my Lumen prints, instead of ink I used various biological materials to form bold strokes and elegant lines or whispers of dots and dashes. The imaginary square was transformed into rectangles or other shapes defining the space. The written language is both a means of communication and the art form that is calligraphy. Just as the defining characteristics of the calligrapher's hand suggests a personality, so too each paper I use reveals a different latent color as if speaking to the personality of the paper. My project, "Learning Mandarin and the Language of Lumens," is about learning a process that harkens back to photography's beginnings, influenced by the visual poetry and rhythmic grace of an old writing system.

Born in Cambridge, England, **Jacqueline Walters** is a fine art photographer based in San Francisco. She received a master's degree from San Francisco State University, and a bachelor's degree from the University of California, Berkeley. Both are in English Literature. It was through literature that she discovered photography. In her artistic practice, she explores themes of transformation of place, layering of time and space, and memory. Since 2009 her work has been exhibited in the San Francisco Bay Area at Corden|Potts Gallery, Gray Loft Gallery, Rayko Photo Center, Santa Clara University, and The Center for Photographic Arts; in Texas at A Smith Gallery; in New York at the SOHO Photo Gallery; in Massachusetts at the Griffin Museum of Photography; as well as many other galleries in the United States, and internationally at the Compleso Monumentale del San Giovanni, Catanzaro, Italy, and The 11th Shanghai International Photographic Festival: Invitation Exhibition, Shanghai, China. Walters' work has been published in LENS CRATCH, SHOTS, Artdoc Photography, AAP Magazine, and DODHO online gallery. Her work is part of private collections nationally and internationally. She was a 2020 Griffin Museum of Photography solo exhibition awardee.

Yu Hey Jeong (유혜정)



"모듈02" (2023), "모듈03" (2023), "모듈05" (2023)

나를 둘러싼 문화적 경계의 모호함_기계/인간, 전통/동시대, 정체/진화, 현상/가상, 자아/타아, 이타/배타, 과거/현대, 동양/서양, 추상/구상, 아날로그/디지털, 늡음/젊음, 삶/죽음..._과 그로 인한 불안과 혼돈의 오류를 컴퓨터 오작동 시그널의 형태로 변형하고 이질적 요소를 조합하며 표현한다. 작품과 작품의 연결과 조합을 위해 컴퓨터의 모듈 개념을 적용한다.

모듈은 컴퓨터 구성 요소의 단위로 시스템 안에서 각각의 역할을 수행하며 컴퓨터의 작동을 정상화시키고 부분 교체와 수리를 통해 수명을 연장한다. 이는 '불안과 혼돈, 다시 소망'의 패턴으로 순간을 연장시키며 살고 있는 내 삶의 메커니즘과 닮아 있다. 기계적 언어와 기계적 오류 기호를 사용하는 작업들은 모듈화되어 쌓기도 하고 놓히기도 하며 교체와 혼합 등의 변화를 통해 여러 패턴으로 커스터마이징 가능하게 하여 응집 분할 해체의 반복을 통해 모호한 경계로 인한 혼란을 유도하지만 반면 예측하지 못했던 결과에 대한 가능성과 새로운 혼합의 시각적 효과를 유도한다.

새로운 것을 창조한다는 것이 불가능한 시대. 모든 것이 상대적이며 절대적 의미가 불가능한 모호한 경계의 시대. 바꿔 생각하면 경계가 모호하다는 것은 경계가 허물어진다는 것. 기존의 것들을 변형하거나 조합하고 이질적이라고 여기는 것들을 추가하며 색다른 혼합물을 세상에 추가하는 일. 그것이 나의 예술, 나의 세계이다.

유해정: 3곳의 짧은 대학 경험과 대그룹 입사와 퇴사, 그 외 잦은 이직으로 소속감 모호하게 사회인으로 생활. 가슴시각개발연구소에서 최정화 씨의 어시스턴트(공간 부문)로 일한 경험이 가장 즐거웠다. 결혼 후 남편의 해외 발령으로 16년간 다문화로 경험하고 돌아와 본격적으로 그림을 시작했다. 디자인을 전공했기에 조선시대 민화의 디자인적 감각과 기득권에 반하는 통쾌함에 빠져 민화를 배우게 되어 전통적 오브제를 작품에 자주 도입하며 이를 현대미술의 장르에서 풀어보려 노력하는 중이다.

William Zhiwei Zhou



“Gallery”

This series of photographs explores the epistemology of perception and experience. The photographs were intentionally edited to erase the artworks on museum walls, focusing instead on the interaction between people and the emptiness of the gallery space. The subjects are captured in the act of staring at empty gallery walls, with the emptiness serving as a visual metaphor for the potential for interpretation and meaning. The photographs challenge the viewer to consider their role in creating meaning, as well as the relationship between the viewer, artwork, and museum space. Through composition and lighting, the emptiness of the gallery space is transformed into a thought-provoking representation of the power of imagination and human capacity for interpretation. The artist aims to question what people perceive when they visit a space and interact with the environment. By using manipulated imagery and the absence of traditional subject matter, this series encourages reflection on the act of perceiving and the role of interpretation in shaping our understanding of the world.

William Zhou is a multidisciplinary artist and scholar who focuses on the relationship between humans, epistemology, and knowledge. He began his career as a contemporary artist in 2015 and has since combined his visual art practices with academic interests in a cross-disciplinary fashion. Zhou received his formal training as a visual artist at the School of the Art Institute in Chicago and obtained his Master's degree from Harvard University in 2019.