

Color 2024

CICA Museum

October 23 - November 10, 2024

2024. 10. 23 - 11. 10

Featured Artists 참여 작가: Haylee Anne, Keunjung Bae (배근정), Maria Barton, Palad'd'a Bashurova, Lilia Chak, Meichen Chen, Yun-jeong Choi (최윤정), Christine Comeau, Francesco Domilici, Gemma Fenol, Lemuel Gandara, Öncü H Gültekin, Leo Hainzl, Joanne van Halteren, Tairan Hao, Helen Hawley, Chanathip Homprathum, Jeonghwa Hong (홍정화), Wenhui Jiang, Sophie Keith, Dustin London, LOKKI, Shijia Luo, Doah Lee (이도아), Erwin Lubrun, Katia Lyubavskaya, Luke Meyer, Filio Zoi Milioti, Sarah Moltoni, Mick Paulusma, Andrea Pedraza, Bethany Pipkin, Caleb Portfolio, María Sánchez, SIM_Moby (심모비), Soyoung Shin (신소영), s/n, Jack So, SUMIFUDE by Satomi Suzuki, Josh Winegar, Julia Wright, SILA NIHAN YILMAZ

Color is an international exhibition held every year since 2017. It introduces photography, painting, video and interactive art, sculpture and installation works experimenting with colors and subject matters in the context of colors.

2017년부터 매해 개최되는 국제전으로 색상 또는 색상과 관련된 주제를 탐구하는 사진, 회화, 비디오, 조각 및 인터랙티브 아트, 설치 작품을 소개합니다.

Haylee Anne

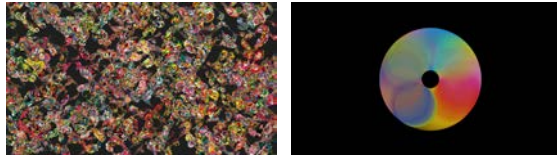


“Kind of sus how the pancreas (in drawings) looks like a dick, yet it causes so many hormonal probs when not working right.”(2023)

My current work, Being, engages with my curiosity and personal history of body and impairment / disability through a lens of complexly constructed layers in photogram-based lumen prints. Within these assemblages, I am using details and depth to consider: what does it look like for disabled bodies moving through their own microcosm of endurance, liminal mental/body space, foggy precipices of rest, and moments of stillness? The resulting images engage with interpreting and contemplating how one navigates this balancing body physical / body mind, and daily minutiae. By employing a multifaceted and curious practice I am exploring the act of co/existing with an unpredictable illness.

Haylee Anne is an Atlanta-based disabled artist and creative practitioner. She is a BFA graduate from Montclair State University, MFA candidate at Georgia State University, and current studio artist at Guardian Studios within Echo Contemporary Art in Atlanta, GA. Her work has shown in venues such as the Center for Civil and Human Rights, MINT Gallery, and Soho20 Gallery. In 2013 she was awarded the VSA Excellence in Artistry award by the Smithsonian and the Kennedy Center, and in 2020 she was a distinguished fellow at the Hambidge Center for Creative Arts and Sciences. As an enthusiastic member of Living Melody Collective and collaborator with the Georgia Council on Developmental Disabilities, she focuses on creative and empathetic impact.

Keunjung Bae(배근정)



“신경미학적 시선: 반복과 우연의 미학 시리즈 01” (2018),
“신경미학적 시선: 반복과 우연의 미학 시리즈 02” (2018)

According to neuroscientists Semir Zeki and V.S. Ramachandran, from a neuroaesthetic perspective, the tools and language of artists are creations designed to stimulate the receptive neurons of the visual cortex, allowing for the optimal functioning of visual cues generated from human perception.

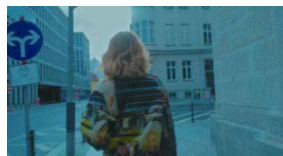
To further optimize the stimulation of images in the brain's visual areas and to experience the highest quality of imagery, artists have focused on the universality of aesthetic perceptions researched in neuroaesthetics, particularly emphasizing the regularity and randomness of images among the ten laws proposed by the field.

In the realm of generative art, artists such as Jackson Pollock and Joshua Davis have long experimented with beauty amidst images that possess both regular and random boundaries, providing us with visual pleasure.

The artist's work, titled "*Neuroaesthetic Perspective: Aesthetics of Repetition and Randomness*," consists of visual experiments featuring repetitive and random patterns, aiming to find the most appropriate and harmonious sense of "beauty" through the neuroaesthetic perspective. While appreciating the artwork, the audience is encouraged to pay attention to their own standards of "beauty" occurring in their brains.

Keunjung Bae is an interactive media artist and educator. Her main interest lies in the intersection of art and science, particularly in the field of Artificial Life Art, which explores the generative aesthetics of art by addressing keywords such as "biology, life, algorithms, and emergence." She earned her MFA from Hongik University and New York University Tisch ITP, and currently serves as a lecturer and adjunct professor, teaching media art and interaction design at Seoul Women's University and Hongik University.

Maria Barton



"Here and There" (2024)

“Born and raised in Gijón, a small city in the north of Spain where, according to the local newspaper, there are more dogs than people under 18, Maria's career began documenting skateboarding more than 15 years ago. Her roots greatly influenced her work approach, infusing it with dynamism and boldness.

Maria Barton studied photography at the local school and, later on, art direction and creative direction at Central Saint Martins.

Berlin-based photographer and director Maria Barton's work shows an intimate and honest relationship between the subject and the viewer. The Spanish's intuitive and genuine approach has led her to work with renowned fashion magazines and to win a film festival.”

Palad'd'a Bashurova



“Adenomyosis” (2024)

In choosing textiles as the main medium for my work, I also took into account the fact that it is a traditional women's craft; all the skills I have acquired in my life in working with fabric and yarn have come from women in my life.

I like to think that I am carrying on a tradition, that I am part of a phenomenon that is much bigger than myself.

Red is very symbolic to me. The colour of love, pain; the blood of loss and the blood of birth. Colour of revolution, color of totalitarian. I made a conscious decision to do the abstract work. I wondered if colour, shape and texture alone could convey an image.

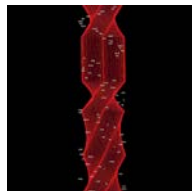
For a long time this work had no title. But my mother, my main teacher and master, after seeing this work, said: this is *adenomyosis*.

This is a gynaecological disease in which the cells of the uterus sprout in abnormal areas: muscle tissue, abdominal organs and even in the lungs or heart.

Adenomyosis is one of the most common diseases in gynaecology, with serious consequences for the whole body. Like any genital disease, *adenomyosis* is highly stigmatised. The stigma surrounding the vagina is another important issue I explore in my work. Vulva forms attract me with their vulnerability, depth and fluidity.

Palad'd'a Bashurova: The artist's practice is at the junction of Udmurt identity and feminism. Turning to traditional subjects and techniques, she creates works, jewelry and outfits that allow us to rethink traditional crafts and the contribution of women to the development of decorative and applied creativity. She pays great attention to processing her own memories and preserving the heritage of her family's women.

Lilia Chak



“Yah Ribon Coding” (2024)

I have started working on the “Piyut Coding” series in 2024. During my studying of ancient Jewish poetic works, I discovered a whole series of wonderful song-verses by the famous Rabbi Israel ben Moses Najara. Israel ben Moses Najara (c. 1555, Ottoman Empire – c. 1625, Gaza, Ottoman Empire) was a prolific Jewish liturgical poet, preacher, Biblical commentator, kabbalist, and rabbi of Gaza. He wrote piyyuṭim, pizmonim, seliḥot, vidduyim, and dirges for all the week-days and for Sabbaths, holy days, and occasional ceremonies, these piyyuṭim being collected in his “Zemiroth Yisrael”. Many of the piyyuṭim are in Aramaic.

“Zemiroth Yisrael”, originally entitled “Zemiroth Yisrael Najara”, was first published at Safed (1587) and contained 108 piyyuṭim and hymns. Many additional songs were printed in the Venetian edition from 1599.

“*Yah Ribon Coding*” is based on the words of the famous Shabbat hymn of the Rabbi Israel ben Moses Najara. The movement of the words creates a unique choreography each time it is launched. Each verse of this hymn begins with a Hebrew letter that forms an ACRONYM - the word ISRAEL. Red strings connect the letters of the ACRONYM and “draw” a complex graphic system reminiscent of transparent crystals. “*Yah Ribon Coding*” relates to the Creative Coding Art. Thus, each animation scene is unique and exists only in a single copy. The work is the

result of the code run and does not imply the preservation of an unchanged image or video. The work code was written by programmer Alex Chak. Music and performance by Yah Ribon – E's Jammy Jams is Public domain.

Lilia Chak works in New Media Art: Bio-art, Science-art, AI art, Digital art, Video art, Installation, Photography, Conceptual art, Net art, etc. In 2022, Lilia Chak defended her PhD thesis in the Sorbonne's Art & Science Department (Paris). She is the author of the book "Contemporary Practices in Bio-art: When a Tree Becomes an Artwork", published by Cambridge Scholars Publishing in 2023. She explores the intersections of art and biology and proves that new biological technologies can be used as a new medium for art. Lilia Chak took part in Science-art exhibitions such as: Museo Orto Botanico, Italy (2022); Ars Electronica, Linz (2020); BOZAR, Brussels, (2020); Matsudo International Science Art Festival, Tokyo, (2020); FEFU Art Museum, Vladivostok, (2020); Negev Museum of Art, Beer-Sheva, (2019), etc. Her work has been presented internationally in exhibitions, articles and lectures. Since 2021, she teaches her experimental practical and theoretical "Art, Biology and Ecology" course at Shenkar College of Engineering, Design and Art (Tel Aviv, Israel).

Meichen Chen



“No Matter How” (2023)

This is a ceramic sculpture work with a colourful self-made glaze. The work attempts to construct a radical future possibility through apocalyptic narratives. It depicts emerging mutant living beings growing wildly in human habitats. The shape is combined with an embryo as if the inside has another life being that will break the shell in the next second. This results from humans being self-centred for a long time on the earth, non-stop destroying the ecological balance and invading their place of existence.

Meichen was born(1998) and raised in China, currently living in London and has a ceramics studio in East London. She earned her Master of Arts degree from the Royal College of Art in London, graduating in July 2023. Before this, she obtained a Bachelor of Arts in Ceramics from the Hubei Institute of Fine Arts in China, graduating with distinction and receiving the Outstanding Graduation Work Award. Meichen has held exhibitions in various cities in China and the UK, showcasing her diverse artistic works. Additionally, she has participated in artist residencies in locations such as Jingdezhen, China, and Finland, enriching her artistic experience and perspective.

Yun-jeong Choi (최윤정)



“Ménage à Trois: Flour, Eggs and Sugar” (2020)

In this poignant video, a child's voice tenderly recites a poem contemplating the essence of home. Interwoven with the audio of a phone call with my mother, the narrative delves into the profound questions: What is home? Where is home? Through evocative imagery and the innocent yet profound reflections of the child, the video invites viewers to explore the meaning of home, beyond physical spaces, touching on themes of belonging, love, and identity.

In the oddity of time, I use a time-based medium to express the abstract language of love and curiosity through

experimental animation. By exploring strata—cut and zoetropes, an old traditional animation technique, I find joy in the creation of the gentle repetitive tasks contrasting with the fast-paced information era we surround ourselves with. Though traditionally, strata-cut uses clay or wax, I used cookie dough as the medium to build the foundation of the animation. Baking has always been a community-driven activity. It is made in batches most often to share, and the activity can always be done alone or together to create something to nourish. I liked how strata-cut has two sides to see the work— one as a sculpture when we look at it as a whole, and one as an animation where the infinite frames are lined together in a dough when cut. Therefore, having two appearances, one outer, a mask perhaps, and one inner, where the personality thrives.

Through colors and basic shapes I wanted to start the animation off with a three-part structure where growth and identity is a main recurring theme. As the shapes move through time, it becomes chaotic in its growth and when baked and presented, a wonderful tower where progression comes to its completion.

저는 애니메이션을 통해 사랑과 호기심을 탐구하고 싶었습니다. Zoetropes와 strata-cut을 사용하여, 빠른 디지털 시대와 대조되는 반복적인 작업을 통해 작업물을 만들고 싶었습니다. 전통적으로 strata-cut은 점토나 밀랍을 사용하지만, 저는 쿠키 반죽을 실험해보았습니다. 색상과 기본 모양을 통해, 성장과 정체성이 되풀이되는 주제로 세 가지 부분으로 구성된 애니메이션을 만들었습니다. 모양이 시간이 지남에 따라 진행되면서 성장은 점점 혼돈스러워집니다. 그들의 진행을 통해, 성장은 구워진 과자 탑으로 이어지며, 그들의 여정을 완성합니다

Yun-jeong Choi is a visual interpreter focusing on textile art and experimental animation. Yun-jeong focuses on finding joy in her process, through exploring different mediums and textures. Their acclaimed short film, "Ménage à Trois: Flour, Eggs and Sugar" has received widespread acclaim at prestigious festivals worldwide, including VIVID Sydney and the Ottawa International Film Festival. The animation has also been acquired by the Korean Film Archive Center. Currently, Yun-jeong is participating in a group exhibition at the CICA Museum in Korea.

Christine Comeau



“The Skinning of the Eel ” (2022)

The essence of the project, *The Skinning of the Eel*, is a series of slow and sober choreographies performed in the wilderness of the northern Lac-Saint-Jean region, in the province of Quebec, Canada. More specifically, the choreographies take the form of a series of in situ performances, a kind of tableaux vivants in which professional dancers put on and take off "sweat-suits", made to experiment with notions of border, territory, landscape and identity. Micro-events performed in places without spectators, these performances took the form of impromptu choreographies in which the performers appropriated the landscape. The choreographies were meticulously documented with video footage and photographs.

In other words, these three performers execute a mysterious choreography. In the landscape, they move slowly, stretch out in the sun, curl up on a rock face, exploring a presumably wild environment. Each of them wears four suits, one on top of the other. Quietly, they undress, revealing, layer by layer, their bodies in metamorphosis.

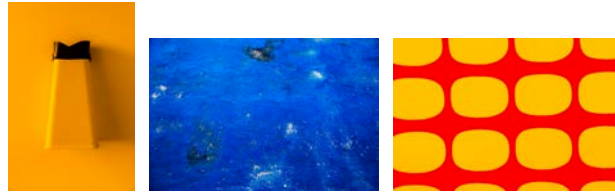
The project is fundamentally multidisciplinary and collaborative. For this reason, Christine Comeau began by inviting choreographer Sarah Bild to create a performance embodying slowness, the quest for lightness and self-confrontation.

She then invited dancers Sara Hanley, Maria Kefirova and James Viveiros to take part in the work. Dressed in the sweat suits she had made for them, they embodied the choreography and the artist's artistic reflections. Finally, following her instructions and under her direction, filmmaker Marc-André Bernier documented the performances so that she had all the visual material she needed to produce her art video. The video's soundtrack was produced by musician David Ryshpan.

Christine Comeau is a visual artist, cultural manager and poet. Her practice encompasses contextual art, performance installation, sculpture-clothing and living poetry. Her research focuses on mobility, constraint and the physical and mental boundaries created by travel. Her work has been shown in solo and group exhibitions in Canada, the United States, Germany, Sweden, Italy and Brazil.

Christine Comeau has received several awards and bursaries, including one from the Art Canada Council's Explore and Create program. She is a finalist in the 17th edition of the Arte Laguna Prize. She holds an interdisciplinary master's degree in art from Université Laval. She lives and works in Quebec City, Canada.

Francesco Domilici



“Papillon” (2022), “Wonderwall” (2023), “Yellow Eggs” (2024)

1 - *Papillon*

The thermos in the image metaphorically underscores the need for sustainable habits, hinting at Earth's fragile thermal balance amid global warming. Employing stark color contrast, it invites reflection on environmental issues in true Impop fashion, contrasting with Pop culture's unreflective consumerism.

2 - *Wonderwall*

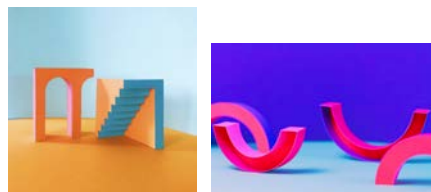
At first glance, this image's blue hue and reflective spots mimic the sea, but it's actually a detail of a wall named "Wonderwall" by an artist. This piece represents art imitating nature, using vivid colors and nature-inspired visuals from the Impop approach to provoke thought about environmental degradation and its associated risks.

3 - *Yellow Eggs*

The meshes of the net can symbolize the social connections that protect and support us, but also the structures that limit or confine us. The bright colors and the use of simple and evocative shapes typical of pop art here are used to go beyond aesthetic appearance, as typically prescribed by the Impop manifesto of Arrigo Musti which Francesco Domilici joined, bringing to light profound issues such as the safety of workers and civil protection. The artist might want to emphasize how such themes should be widespread and understood.

Born in Palermo in 1979, **Francesco Domilici** has earned acclaim for his documentary and reportage photography, beginning with his 2002 work in Sarajevo. His career features participation in both national and international exhibitions, with his artwork "Impero delle ombre" gaining notable recognition at the Royal Academy of Arts in London, 2021. Domilici's style, influenced by Caravaggio's chiaroscuro, is vividly demonstrated in his piece "Change", exhibited at the Galleria d'arte Moderna e Contemporanea in Ferrara. His collaborations, particularly with Arrigo Musti, culminated in the DoMus project, set for a 2023 exhibition at Palermo's Falcone Borsellino Airport, focusing on the overlooked in society. Domilici's works, celebrated in renowned publications like Vogue Italia and displayed in significant collections and museum, reflect his deep engagement with contemporary life's unseen narratives.

Gemma Fenol



“Arquitectura № 18” (2020), “Arquitectura № 39” (2020)

Arquitectura are a series of explorations of emotions through shapes, colors and volumes. They tell short stories about how emotions evolve from certain situations. They explore feelings of inadequacy or frustration that linger within me, showcasing how I have navigated and processed them, ultimately evoking a sense of hope and growth.

To visually communicate these ideas, I incorporate various techniques. I use visual cues such as creating tension through off-balance columns, crowded spaces, and a rhythm that may seem nonsensical at times. The deliberate clash of colors serves as an expressive tool, allowing the viewer to experience these emotions visually.

ARQUITECTURA №18

Drawing from the notion that certain decisions may seem inconclusive yet are essential for molding our reality, this artwork embodies a fusion of two paper sculptures: an inverted, dual-faced staircase and an incomplete arch. The arch, although evoking tension, carries a sense of familiarity as we instinctively envision its completion. This parallels the tendency to prematurely assume understanding without embracing alternative perspectives, allowing preconceived notions to dictate our decisions.

ARQUITECTURA №39

This artwork comprises an arrangement of petite arches, each inverted and hollow, exuding an aura of delicate yet resilient construction. Positioned as if engaged in a graceful dance, they evoke a tranquil ambiance while subtly suggesting fluid motion. Significantly, imbuing a sense of movement was paramount in its creation, akin to witnessing a sequence of events unfold before us, reminiscent of revisiting a narrative from bygone times.

Gemma Fenol: With a background in architecture and over a decade of experience as an experiential and set designer, my artistic mission centers on engaging the audience as an integral part of the work. Utilizing installation art as my primary medium, I've forged pieces unbound by the limits of gallery spaces or glass encasements inviting exploration and sensory immersion. Through the interplay of light, geometry, and balance, I seek to visually convey profound concepts, constructing landscapes that encourage viewers to delve into various themes and unleash their imagination. Themes of past and future, alongside explorations of internal emotions within the modern context, feature prominently in my art. In today's fast-paced technological world, grounding ourselves in our origins and authentic selves becomes increasingly crucial as we navigate the ever-shifting terrain of existence.

Lemuel Gandara



“Nervus” (2023)

“Nervus” is a meditation on the flow of the elements that keep us alive and also delimit our death and transcendence. The work is inspired by the veins through which blood flows in the bodies of humans and animals, and also by the sap that feeds trees with their fruit and leaves. In the center of the work is a wild avocado leaf harvested in the Cerrado biome that was dried for two months until it reached the color and texture Gandara had planned. Below it are lines made with acrylic on paper. In the background, colorful spontaneous lines created with digital tools play across the white sides of the artwork. In 2023, the work was part of the book *Sobras do mundo (Leftovers from the world)*, written by Gandara in co-authorship with anthropologist Janaína Fernandes, which addresses climate emergencies and environmental deforestation with serious impacts on humanity. To get an idea of this, the Cerrado biome (a key part of Gandara's research) occupies 21% of Brazil's territory and has already had more than 55% of its original area deforested. In this context, *“Nervus”*, in its power of death, calls us to reflect on what we can do to maintain the human ecosystem and make it aware that it is also nature.

Lemuel Gandara translates the transcendent sensibility of colors and shapes orchestrated by art into the visible world. Born in 1984 in Goiânia, he has lived and worked in Brasília (capital of Brazil) since 2013. He has a PhD in Literature from the University of Brasília (UnB). His interdisciplinary background can be seen in the continuous dialog between visual arts, literature and digital technologies. He is a visual artist, filmmaker, teacher and researcher concerned with life around him in its intimate transformation and interaction with time and space. His aesthetic is concerned with the natural dimensions that are unsubmissive to light and invisible to everyday life, yet essential to the existence and maintenance of beings. The artist puts his gaze into action to record the depths of the earth, organic structures, the chemistry of volatile elements, the movement of death and the continuous

transformation of elements. These perceptions are surrounded by the time of sensations and the ambiguous relationship between humanity and nature, with a focus on the Cerrado biome.

Öncü H Gültekin



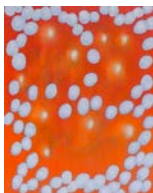
“Untitled#04” (2023)

This project focuses on the moment before perception transforms into an image. Since perception is passive and cannot control what reaches the senses, it is the body that interprets these impressions and records them in memory.

This process of interpretation occurs immediately after the sensory experience and is shaped by thoughts—primarily previous experiences. Once an image is formed, the body's reaction to similar future experiences is conditioned by these past impressions.

Instead of confronting the complexity of this chaotic process in daily life, we often shield ourselves by focusing only on the surfaces of our emotions—inputs that arise from other surfaces. "Portrait of Space" documents the space between these layers: one is our perception, on the verge of creating an image, and the other consists of the infinite reflections that meet our perception

Leo Hainzl



“Transition” (2021)

The work on canvas consists of two phases: The background of November 2021 is an examination of Venetian art history of the 16th century. Human outlines using black wax crayon disappear into an orange color field with red-violet and ten lights in yellowish white. In February 2024, oversized oil drops of titanium white were applied with some ultramarine blue as a painterly “*Transition*.”

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

"Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist.

Joanne van Halteren



"Joint" (2023)

"Joint" is part of an ongoing series that utilizes found footage to investigate different modalities of subverting or redirecting the human gaze - humankind's primary sense - wherein the subject becomes the object, and the object the subject. Flickering simultaneously is an unsettling visual experience and exerts an hypnotic pull, thus evoking a sensation akin to encountering subliminal messages, compelling viewers to linger in its enigmatic perspective.

Joanne van Halteren, a Netherlands-born multimedia artist based in Amsterdam, employs digital video and photography to explore the surreal within daily life, crafting personal mythologies from mundane experiences. Acting as a collector of moving images, she amplifies everyday scenes, from train window views to cluttered bedrooms, using primarily home cameras or found footage to intensify perspectives through digital manipulation. Reflecting on the interplay between the domesticated and the wild, she investigates the tensionfield between the profound and the ordinary, the symbolic and the literal.

Tairan Hao



"Silent Adaption"(2023)

This animation work is a response to the nuclear wastewater release issue in 2023, and the environmental pollution issue in general. The intersection of surreal and real presented by the narrative is a fictional experience of how the external crisis of the water release that seems not to be attention to become influenceable to the internal crisis of individuals worldwide.

Tairan Hao, currently residing in New York, NY, is a new media artist. He received his BFA from California College of the Arts and MFA from University of Pennsylvania. Hao's art is influenced by the relationship between the virtual and the real world, particularly the integration of elements from virtual gaming with real-world technology. His artistic philosophy focuses on exploring the relationship between personal identity and socio-cultural dynamics, especially against the backdrop of technological advancement. His works encompass interactive installations, artificial intelligence, and software programming, creating mechanical pieces, animation, and video works. Hao's art has been featured in solo exhibition at the Beijing Today Art Museum, group exhibitions at the Qintai Art Museum

(Wuhan Biennale), Williamsburg Art and Historical Center (Brooklyn), and Charles Addams Gallery at Penn (Philadelphia).

Helen Hawley



“Rosa: Back Of Clay Head, China, 500-700CE” (2024), “Rosa: Clay Figurine, Malta, 3600-2500 BCE” (2024)

Included in this exhibition are two oil paintings from a series of works about clay and terracotta forms. The thematic focus of the paintings revolves around the connection between sculpted clay and the earth it comes from. It reflects the transformative journey from raw material to refined form. This tactile transformation from raw to refined parallels material transformation, such as sienna changing color from raw to burnt or fired clay becoming terracotta. I am interested in the earthly origin of terracotta and the colors themselves, emphasizing the creative cycle and return to the ground.

Helen Hawley is a multidisciplinary artist who works in installation, painting, poetry, and video. Her art often explores water ecology and dynamics between space and language, contributing to contemporary discussions on environmental themes. She attended the Rhode Island School of Design (BFA) and the University of Wisconsin-Madison (MFA), where she was a University Fellow. Her experimental hand-drawn animation was an official selection of the Beijing International Short Film Festival (2019) and South London Shorts (2020). Group exhibitions include the Wisconsin Triennial at the Museum of Contemporary Art in Madison, WI, and the Flux Factory in NY. She has held solo shows at The Arts + Lit Lab and The James Watrous Gallery in Madison, WI. Her work is also recognized through support from the Foundation for Contemporary Art Emergency Grant, NY, and residencies in the U.S., Germany, and Senegal. She lives in Flagstaff, AZ, and works as an Assistant Teaching Professor at Northern Arizona University.

Chanathip Homprathum



“BUS STOP SEAT” (2024), “FIRE HYDRANT” (2024), “KITTEN WALL ART” (2024), “FOLDING TABLE” (2024), “PUBLIC TRASH” (2024)

When we think of a **"district"** (ชุมชน), it's often in terms of the community, its people, and the main activities in that area.

This includes the appearance of buildings lining the streets the neighborhood's architectural identity, but one perspective that is seldom considered or noticed is the **"color of the district"** (District's Color).

As graphic designers ourselves, accustomed to picking up tools and playing with colors, we pondered the question, **"What if each district had its own color code? How would it manifest?"**

From this idea, we started observing each living and traveling space, realizing that indeed, every area, every district, harbors hidden color codes that could be digitally represented.

This led to the concept of using tools like **PANTONE** to capture and apply colors to real spaces. By bringing together the colors prevalent in each area of a district, a unique color palette representing the identity of that urban district is formed. This not only adds a new dimension and perspective to the space but also serves as inspiration for people ready to enjoy the diverse colors of the city, district, and the vibrant communities concealed within.

"Charoen Krung Tone"

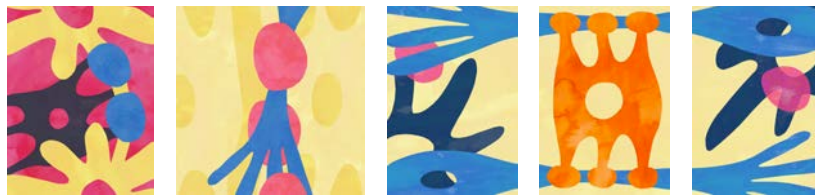
When the idea of **"Charoen Krung Tone"** emerged, it became challenging to stop thinking about the various color schemes of this district.

Charoen Krung is a fascinating area with a culture that retains the traditional Thai essence while being seamlessly blended with Chinese influences. This is because this street marks the starting point of the Chinese community's trade in the area, incorporating a charming blend of elements from surfaces, architecture, and even religious sites.

We are ready to embark on a journey to discover how the color palette of Charoen Krung will unfold.

Under the concept and approach ready to elevate creativity, we are eager to explore and present the vibrant and intriguing spectrum of colors that define Charoen Krung.

June Hong(홍정화)



"Dory 1" (2024), "Dory 2" (2024), "Dory 3-1" (2024), "Dory 3-2" (2024), "Dory 3-3" (2024)

Dory 시리즈는 실적 압박과 같은 스트레스가 많은 업무 환경에서 근무하는 직장인이라면 한 번쯤 좌절하며 외쳤을 **"Why am I not good enough?"**라는 질문에 대해 이야기합니다. 심리적인 압박 속에서 기억은 때로 왜곡되거나 손상되기도 합니다. 집중력이 분산되는 고자극의 일상 속에서 흩어져가는 기억을 붙잡으려 애쓰는 우리의 모습은 마치 애니메이션 "도리를 찾아서"의 Dory와 같습니다. 복잡하게 꼬여 있는 뉴런처럼 얽혀 있는 사람들 사이의 관계망도 "Dory"라는 캐릭터처럼 밝게 풀리면 얼마나 좋을까요? 작가는 이 작업을 통해 조직 사회에서 끊임없이 자신을 입증해야 하는 피로도 높은 삶을 살아가는 우리들을 응원합니다.

The Dory series reflects on the question many professionals working in high-stress environments might have asked themselves at some point: **"Why am I not good enough?"** Under psychological pressure, memories can sometimes become distorted or damaged. Our struggle to hold onto these memories in a high-stimulus daily life where our concentration is constantly divided resembles Dory from the animation "Finding Dory." Wouldn't it be nice if the complex, tangled networks of relationships around us could unravel as brightly as the character "Dory"? Through this work, the artist offers encouragement to all of us who live exhausting lives, constantly needing to prove ourselves in a corporate society.

홍정화는 영국 런던에 위치한 **University of the Arts London**에서 **Textile Design**을 전공했고, **First-class Honours**로 졸업했습니다. 학부에서는 **Weave**를 전공하며, **Yarn Dyeing**부터 **Fabric Finishing**까지 직접 디자인한 우븐 원단을 프랑스 파리에서 열린 **Premiere Vision**에 전시하기도 했습니다. 졸업 후 현재는 벤더 회사의 **R&D**팀에서 **fabric sourcing** 및 개발 업무를 담당하고 있습니다. 직장인과 작가의 신분을 오가며, 조직 사회 구성원들이 공감할 수 있는 주제를 다루고 있습니다. 텍스타일에 대한 이해를 바탕으로, 수채화의 질감을 디지털로 표현해 **Patchwork**로 연결하는 작업을 주로 하고 있습니다. 텍스타일 분야에서 친숙한 기법들을 디지털로 재해석하여 현대 기술과 조화롭게 융합하고자 합니다.

June Hong studied Textile Design at the University of the Arts London in the UK, graduating with First-class Honours. During her undergraduate studies, she specialized in Weave, designing woven fabrics from yarn dyeing to fabric finishing, which were exhibited at Premiere Vision in Paris, France. After graduation, she joined the R&D team of a vendor company, where she is currently responsible for fabric sourcing and development. Balancing her roles as a professional and an artist, she focuses on themes that resonate with members of corporate society. Her work primarily involves digitally capturing the texture of watercolors and connecting them through patchwork. She aims to digitally reinterpret familiar techniques in the textile field and harmoniously blend them with modern technology.

Wenhui Jiang



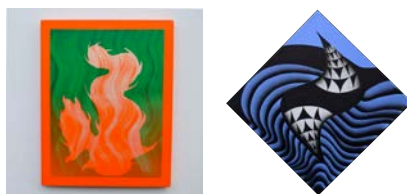
"Act Heterosex" (2024)

Act Heterosex is an experimental digital short film unfolding through the perspective of a first-person player in the gaming world. The narrative explores the impactful struggles faced by China's young LGBTQ+ community, dealing with intense pressure and violence due to traditional heterosexual family expectations. Consequently, they are compelled to abandon their true sexual orientation in favour of conforming to heterosexual relationships. Within the portrayed societal context, queer individuals find themselves coerced into marriages and parenthood, with the expectation of upholding the family lineage to be seen as dutiful children in the eyes of their parents.

Based on my experiences as a queer individual in China, the story reflects the marginalization of our sexual orientation in mainstream society. We're compelled to compromise our identity, conforming to heteronormative rules. We're the overlooked particles in a cis-heteronormative society, existing but hidden. The film sheds light on the deteriorating living conditions and unimaginable challenges faced by China's queer community. It aims to spotlight mental, physical health, and survival issues in the young queer community through a tragic, ironic narrative.

Wenhui Jiang (b.1996) is a London-based visual artist who works with multi-disciplinary subjects and media. She graduated with an MA in experimental communication from the Royal College of Art (London, UK) in 2023. Wenhui is fascinated by using visual fictionalisation, gamification, and world-building as methods to experiment with critical storytelling. She uses the philosophy of pessimism as a lens filter for observing the outside. Her work is focused on creating a communication model of cryptic visual narrative, combining symbolic, ironic and chaotic quirky visual aesthetics that aim to build an uncanny surreal dimension to rethink reality.

Sophie Keith



"you keep lyin' when you oughya be truthin" (2023), "Pierrot" (2024)

"you keep lyin' when you oughta be truthin" is a piece which delves into themes of heterotopias through a vibrant and layered composition. Utilising the technique of automatic drawing, Keith expresses subconscious explorations of idealised and contradictory spaces. The choice of an airbrush as the medium adds unique texture and depth to

the piece, allowing for a seamless blend of colours that enhance the dreamlike quality of the depicted scene. Through this artwork, Keith invites the viewer into a speculative world where the boundaries between reality and imagination blur.

"*Pierrot*" transforms the mundane aspects of everyday life into a vibrant and almost three-dimensional spectacle. Keith abstracts the familiar to the point of unrecognizability inviting viewers to question and reimagine their perceptions of the ordinary. The painting's intense colours and illusion of depth create a dynamic visual experience suggesting the emergence of new, unseen worlds within the bounds of the known. Through "Pierrot", Keith invites the viewers to explore the possibilities of creating and experiencing new realities beyond the conventional, where the everyday is re-envisioned as a portal to fantastical and uncharted territories.

Sophie Keith is an artist based in Newcastle upon Tyne. Their practice currently concerns itself with the notion of utopias, and works with the idea of creating abstract, utopic non-spaces within their paintings - the subject of these paintings are based on shapes within photographs that they have taken, in which reality has become abstracted. By using several references to create one painting, Keith is exploring the notion that these images are built up from numerous sites, creating multiple worlds in a singular image. Sites which are a representation of our own world, but which cannot exist within reality. Although the shapes in Keith's paintings are based on objects in photographs, the painting method relies heavily on working with chance and intuition. The subject of the photographs used for Keith's paintings are often found in nature, the home, and architecture.

Keith's works deals with how architectural forms interact with nature and how this can be abstracted and diffused through technology. They are attempting to create impossible worlds, and build a language within the pieces that is represented by hidden and revealed layers. Keith's paintings draw influence from op art and science fiction artwork, and their practice involves abstracting reality through a combination of repetitive processes and automatic drawing.

Dustin London

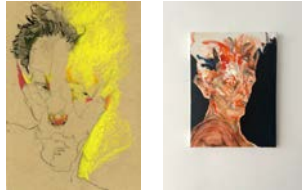


“Obedient” (2024)

Dustin London's work stems from an endless fascination with the flexibility and instability of pictorial space. Space is not the stage for an event; it is the event itself. Drawing is an improvised choreography where pictorial space is conjured from the interaction of paper, mark, color, and void. At its best, a drawing reaches a state of suspension where spatial positions are slippery, form and emptiness readily exchange roles, and the image quivers with possibility. London's recent colored pencil drawings on washi (Japanese handmade paper) are the result of time spent with the stone gardens of Buddhist temples in Kyoto, which offer ideas about arrangement and balance, compression and expansion of pictorial space, as well as interactions between organic and geometric elements.

Dustin London's work has been exhibited at venues including NURTUREart in New York City, Untitled Art Fair in Miami Beach, Zen House Gallery in Kyoto, Heskin Contemporary in New York City, Manifest Gallery in Cincinnati, Holding House in Detroit, and TSA in New York City. He has been an artist-in-residence at Yaddo, Millay Colony, ANEWAL Gallery KKARC in Kyoto, AiR Fukujusou in Kyoto, Willapa Bay AiR, Jentel, Vermont Studio Center, and the Kimmel Harding Nelson Center for the Arts. London is a recipient of the New York Foundation for the Arts Fellowship and his work has been featured in *New American Paintings*, *Two Coats of Paint*, *Art Maze Magazine*, *Friend of the Artist*, and *The New York Times*. He received a BFA from Michigan State University and MFA from the University of Pennsylvania. He currently lives and works in Ann Arbor, MI, and is Professor of Drawing and Painting in the School of Art & Design at Eastern Michigan University.

LOKKI



“Oh well” (2023), "Furious Dance (My Best Date)" (2024)

LOKKI is a Hong Kong-based artist known for his unique aesthetic sensibility and deep insights into life. His artwork skillfully explores human touch and intimacy using emotive brushstrokes, distinctive lines, and a fashion-forward color palette. LOKKI's works fuse emotions, inviting viewers to delve into the depths of human nature. His artistic repertoire showcases diverse forms of human expression. Vibrant personal portraits celebrate individuality and self-expression, while intertwined figures in contorted postures depict a yearning for intimacy and connection. LOKKI presents profound emotions in an abstract manner, creating an immersive atmosphere that allows viewers to engage with his art's captivating realm. This imaginative space fosters emotional resonance and invites audiences to connect with the compelling emotions evoked by his work.

Shijia Luo



"Tetris, Piece 1" (2024), "Tetris, Piece 2" (2024)

Employing a spectrum of four to five colors, a systematic approach to applying gradients is integrated into the production of "Tetris" elements. This methodology ensures a cohesive flow of color expression from one element to another, maintaining visual equilibrium throughout. Through iterative processes that involve selecting and manipulating shapes and forms, a juxtaposition of Tetris elements is achieved. Subsequently, these elements undergo various transformations in subsequent creative endeavors.

Currently based in Los Angeles, with a past experience encompassing Chengdu, Sydney, London and Beijing. **Shijia** (a.k.a. Bella), as a versatile visual designer and artist proficient in both 2D and 3D discipline, she leverages her multi-disciplinary expertise to focus on visual expression as a tool for meaningful discourse and storytelling. Her adeptness extends across various mediums where she finds immense satisfaction in utilizing visual experiment as a potent conduit for self-expression and communication.

Doah Lee(이도아)

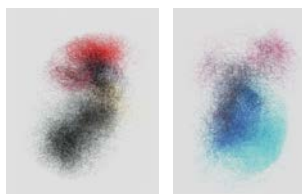


“In and Out Color” (2016)

In and Out Color portrays the artist's journey from Korea to the USA, navigating racial discrimination and the sense of “otherness” as an Asian person in America. Inspired by the phrase “You are colored,” the artist uses crayons—formerly labeled as “skin color” but now described as “pale yellow orange”—to accompany a piano to the tune of Chopsticks. This performance delves into the changing views of skin color in Korea, alongside the artist's evolving understanding of those perceptions upon relocating to the USA.

Doah is an interdisciplinary visual artist based in State College, Pennsylvania. Born and raised in Seoul, South Korea, she earned her BFA with a concentration in Painting and Printmaking from the School of Art Institute of Chicago and her MFA from the University of Pennsylvania. In her artwork, she utilizes symbolic imagery to explore conflicted cultural translation, immigration, otherness, and femininity, while simultaneously investigating issues of self-identification, including race, culture, and gender. She is also interested in how children develop their identities, specifically the competition between self-understanding versus cultural, social, and political pressures. Her artwork has been featured in exhibitions in Baltimore, Chicago, Los Angeles, Philadelphia, and Seoul. She has been a resident artist at the Pennsylvania Academy of the Fine Arts and the Vermont Studio Center and served as a curator and co-director of the nonprofit-artist-run exhibition space, FJORD gallery. She is currently an Assistant Professor at Penn State University and works as a visiting art critic at the Pennsylvania Academy of the Fine Arts.

Erwin Lubrun



“Pédaler dans la choucroute nr. 1” (2024), “Pédaler dans la choucroute nr. 2” (2024)

The beautiful complexities are generated after 72 hours of drawing. Dreams, thoughts, organic thinking. This is the way I imagine people think and find their way into themselves.

Pédaler dans la choucroute is a French expression, which literally means cycling through the sauerkraut. Because it offers a fantastic visual image of someone working like crazy but getting exactly nowhere. Pondering, worrying and the complex patterns that emerge from this may not get you any further in the end?

Erwin Lubrun is endlessly fascinated by the way an incomprehensible idea can be directed towards our reality. He likes to describe himself as an explorer. Erwin works with a personal narrative, which guides him through the process of creating a drawing, object or piece. This is his way he expresses his views on society, surroundings and personal beliefs.

Katia Lyubavskaya



“Crumpled smiley” (2024)

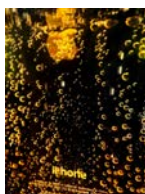
The artwork inspired by crumpled napkins explores the beauty of accidental shapes resembling faces that appear in their folds. By highlighting the artistry hidden within seemingly simple crumpled napkins, these works invite viewers to appreciate the overlooked aesthetics of the everyday.

Katia Lyubavskaya is a London artist with a degree in architecture. After a decade in urban planning, Katia left the architectural path for artistic practice in 2019.

The artist widely uses a smiley symbol in her work as it is a main sign of international language. Sad or happy the symbol serves as a global icon of communication, transcending linguistic, cultural, and geographic boundaries and resonates with Katia as an immigrant.

In her work the artist also demonstrates visual tricks either followed by or consisting of the wordplay, where the title itself occasionally becomes an object. Wordplay, also known as a pun, is a dynamic and essential element of meme culture. It often involves the creation of new words or phrases, and is not limited to text; it's also expressed visually. Memes are not only entertaining but also a form of artistic expression in the contemporary world.

Luke Meyer



“Immersion” (2023)

Luke Meyer is a glassblower and musician who has been working with music since 2000 and glass since 2014. He currently is attending Jacksonville University for his Masters in Fine Art. *Immersion* is a reappropriation piece about Andres Serrano's *Immersion* with Christ on a crucifix submerged in urine. As Christ takes on the filth of our sin when we look upon the sacrifice, the iPhone, which is seen as an idol in modern-day society, is bluntly dumped in a beer and can be equated as a frustration to the internet life in an escape from social media and the technological age. As one drowns in intoxication with their man-made idol, the escape of oneself is highlighted in a world that is constantly striving to look for whatever it is that will make them happy.

Filio Zoi Milioti



“HYPOCRISY” (2023)

My perspective is shaped by the rich historical context of Athens, Greece, where I was born and raised, the birthplace of democracy. My studies in philosophy and theology over the past ten years have created a solid conceptual foundation for thinking about art in relation to the humanities. As a firm believer in the democratic ethos, I find today's obsession with political correctness limiting and even threatening at times as it dictates social norms. It stifles our society by imposing a rigid code of behavior and thinking for all. This code of social conduct mirrors archaic, religious frameworks of the past. By the art piece *Hypocrisy*, I want to give my own reactionary eyes to young people through art and to leave behind their standards and toxic attitudes.

Sarah Moltoni



“In A Grateful Place” (2022), “Where we were gathered, and never knew” (2022)

My creative practice draws on sketched records of time and places, reworked/worked into, gathered objects, photography, found pieces and bits. Mostly on canvas or linen, I also work with repurposed surfaces: textiles, wood, plastic and am interested in how they can serve as visual clues, bringing additional layers of meaning to the work.

My works are an exploration of mark-making and the process of abstraction. They investigate the creative process and the interplay between control and chance. Sometimes reminiscent of graffiti and fast sketches, the work plays with what is recognisable and what is not. Things seen from the corner of the eye, that change or disappear with a direct gaze. There is a playful degree of ambiguity in the work that seeks to invite the viewer towards a process of discovery. This invitation allows the viewer to engage with the energy and movement and encourages the viewer to interpret for themselves, deciphering the marks across the works.

I make my work in response to my environment, to the situation, time and place. Working with both an intuitive approach, embracing chance, and with control, taking the work in a more narrative direction. My recent work is especially concerned with the interplay between the conscious and found, intention and discovery, between what is apparent and what lies beneath, with my paintings responding to hidden truths, past traumas and mundane occurrences. Re-written histories.

Sarah Moltoni: I am an English/Italian artist, movement and music practitioner, living and working in London. Primarily a painter, my works span various mediums, including movement and music practices, which contributes to the energy of my work.

Mick Paulusma



"EMBRACE IN PINK" (2023)

The 'Embrace' is a digital sculpture capturing the essence of the space created when we extend our arms wide open in an embrace. Conceived during his MA Fine Art studies, Paulusma's Embrace Series, captures the physical movement of a person sweeping their arms as if embracing a loved one. Using computer vision AI, the filmed act is translated into data which is transformed into a digital sculpture and becomes a subject in its own right. Embrace In Blue and *Embrace in Pink* is a snapshot of one position (Position 1) of the 3d sculpture taken in a 'virtual studio'. Taking inspiration from pavilion architecture, dance, and technology, Paulusma hopes to evoke a sense of comfort and well-being through the delicacy of the figure..

Mick (b. 1972 Winnipeg, Canada) creates large-scale prints and projections made from digital sculptures of gestures such as hugging or wild swimming. Using technology as his collaborator, his work cuts across the increasingly symbiotic worlds of digital and physical art to illustrate how so many of our modern social interactions exist in both. His works, which play with our notions of what is real, seek simultaneously to occupy the space where they are displayed physically in 2D form and the digital world in which they co-exist in 3D. Canadian-born and living in the UK, his works seek to evoke a sense of familiarity, connectedness, and belonging.

Andrea Pedraza

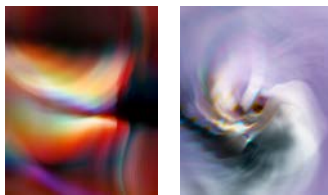


“Del Suelo a Mi Piel” (2022)

Her work is a Dialogue between the Body and Nature, through contemplation, allowing ourselves to see the Earth as a Body and the Body as the Earth. The transfiguration of the body becomes a symbiosis with nature itself, creating narrative landscapes. The female figure itself is incorporated into the natural landscape, showing the vulnerability of the female body and the Earth. The exploration and fusing of different media and materials, from recycled threads and organic materials to oil painting and acrylic, play an important role in her artwork

Andrea Pedraza (Monterrey, Mexico 1994) Is a visual Artist, who graduated with a Degree in Art and Theater from Redeemer University College in Ontario, Canada. She currently lives in Mexico City, where she continues delving into Visionary Arts. Her work is focused on exploring and deconstructing the composition of the body leading to the creation of human landscapes, which depict scenes in nature. The integration of textured painting with materials, both organic and recycled, make her work unique

Bethany Pipkin

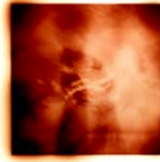


“Collection/Recollection #31” (2024), “Collection/Recollection #33” (2024)

Photographs are a way to collect memories, to keep them crisp and close. They locate the feeling and experience in our mind's eye as we recollect the past. When our memories are lost to us, when they diminish over time through age or dementia, what is left? These images are derived from photographs of loved ones, manipulated digitally again and again over days and months until the original source is forgotten. What remains is still beautiful: a spark of movement, a flash of color and light, a few recognizable details. As I watched my mom's mind dwindle away via dementia over a seven-year period, my hope for her was this-- a bright and beautiful remnant of those she loved for so long.

Bethany Pipkin lives and works in South Carolina, USA. Her current work relies on the traditional methods of drawing and painting as well as new media, creating digital art and utilizing technologies such as the Scanning Electron Microscope. Much of her work deals with perception, memory, and other unseen wonders. Pipkin earned her BFA from Clemson University in Clemson, South Carolina and MFA from East Carolina University in Greenville, North Carolina. Her work resides in public and private collections across the U.S. and has been exhibited both nationally and internationally. Pipkin currently teaches Foundations and Drawing and serves as Foundations Program Coordinator for the Department of Art + Design within The South Carolina School of the Arts at Anderson University.

Caleb Portfolio



“Retreat” (2023)

The Brattleboro Retreat Tower was built in 1887 by the patients of the Vermont Asylum. The Asylum, now called the Brattleboro Retreat, was known to be one of the first humane alternatives to treating mental illness. The physical labor of building the tower in the nearby forest trails was thought to be therapeutic for the residents, but sadly many of the patients decided to end their lives by jumping off the tower. While the exact number of people who chose to end their lives here is unknown, urban legend says that visitors experience an uneasy feeling and some accounts claim seeing an apparition falling from the tower. I was drawn to the retreat, not just by curiosity about the hauntings, but because I also struggle with a mental illness. While I cannot report a feeling of unease or the appearance of any ghostly figures, I was overcome with intense sadness while photographing the tower. I felt despair walking through the forest trails. I felt connected to the patients that had come and gone. Despite those feelings there was also hope felt for current and future patients. Nearby a plaque in an old patient cemetery reads “Dedicated in the memory of the men and women who found peace, caring, and tenderness in their time of need”. As I left the area, the sadness seemed to dissipate, and I could feel that peace, caring, and tenderness. Haunted or not, there was something extraordinary about my experience at the Brattleboro Retreat Tower.

Caleb Portfolio holds his BFA in Photography from the Hartford Art School and his MFA in Photography from Cranbrook Academy of Art. He is a past recipient of a Connecticut Artist Fellowship Award, and has presented at the National Arts Education Association conference. He specializes in experimental black and white photographic processes and explores ideas about male identity, fatherhood, and love through digital and 8mm video. Caleb currently teaches photography and video at Westover School in Middlebury, Connecticut where he also curates the Schumacher Gallery.

María Sánchez

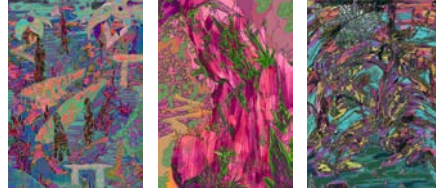


“Fluidity” (2022)

Fluidity is part of Chapter II in the artist's Systems Vol. I Series. Sánchez created this piece under the fragile concept of anthropocentrism and the material aspects of the universe. The entire series is divided into chapters, and it is inspired by books such as *The Kybalion*, the study of binary language, and different titles from Gurdjieff and C.G. Jung.

María Sánchez is a contemporary South Florida-based artist known for her thought-provoking works. Born in Barquisimeto, Venezuela (1993), she developed a deep appreciation for the world around her from an early age. María's artistic journey began as she trained in various forms of expression, from classical music to painting and ballet. Influenced by psychoanalysis, neuroscience, quantum phenomena, and mysticism, María's work explores the different levels of our psyche and the worlds within the self. Her art often incorporates traditional materials, such as paper and metal, combined with digital elements to create a dialogue between the natural and the artificial.

SIM_Moby(심모비)



"028 SIM_Scenery" (2021), "037 SIM_Scenery" (2021), "049 SIM_Scenery" (2021)

“하나의 생명을 낳는 것은 하나의 죽음을 낳는 것과 같다.”

생명은 결국 죽음을 맞이할 수밖에 없으며,
내 생명의 주체인 자신과, 나의 생명을 낳는 주체는
항상 다른 인물일 수밖에 없다.

자신이 낳지 않은 자신의 삶을 살아가야 하는 고됨,
죽음이 다가오는 불안. 그 사이에서 벌어지는 수많은 충돌과 좌절과 허무.
생과 사가 결정되기 이전의 장소인 연옥을 관찰하게 된 것은 어쩌면
필연적인 과정이었을지도 모른다.

삶과 죽음의 굴레에서 벗어나,
자유롭게 존재할 수 있는 대안 공간을 찾고 있던 나에게,
연옥이란 나의 먼 과거의 전생과 전생에서부터 이어져온,
내 곁에 항상 존재했던 곳이었음을.

SIM_Moby는 천국과 지옥의 중간, 생/사 이전의 장소인 “연옥”을 표현한다.

“하나의 생명을 낳는 것은 하나의 죽음을 낳는 것과 같다.” 라는 나의 어릴 적 반출생주의 깨달음으로부터, 생/사의
섬리가 작용하지 않는, 자유로운 대안 공간 “**SIM_Purgatory : 연옥**”을 탐색하고 정립한다.

‘현실 연계형 내세’ 라는 특성을 지닌 이상향적인 세계, 연옥은 현세의 개념들을 모티프로 차용하여 다양한 2D 풍경으로
드러나는데, 나의 지난 경험과 동양적 정체성, 괴수적인 형태와 전생으로부터의 상상적 이미지들이 융합된 비물질적
공간이 된다. 이러한 연옥의 세계는 소멸 없는 자유롭고 영원한 유토피아를 지향하며, 이 영속성을 위해 물리적
재료로부터 시작한 1차 작업 이후, 물리적 소멸이 없는 디지털로 2차 작업을 통해 완성된다.

물리적 재료로부터 시작해 디지털로 완성된 이미지는 디지털 디스플레이를 통해 그대로 전달되고, 다양한 물리적
재료로 인쇄되어 현세에 소환되기도 한다. 물성을 갖게 된 연옥 세계는, 처음부터 유화나 아크릴로 채색한 작품인지,
또는 디지털로 완성 후에 인쇄된 것인지를 헛갈리게 하는 환영을 감상자에게 제공한다. 이를 위해 나는 1차 작업
단계에서 지녔던 물성 재료의 질감을 디지털에서 독특하게 변환하는데, 이를 ‘**SIM_Moby (SAMSARA Erosion of
Megabyte)**’ 라는 개념으로 정의한다. ‘**SIM_Moby**’는 나의 필명과 동시에, 연옥을 구성하는 방법론인 ‘메가바이트의
침식 유희’를 뜻하게 된다.

개념 **SIM_Moby**는 디지털에서의 여러 차례의 침식과 부식을 통해 생기는 질감으로, 픽셀의 세계에 독특한 밀도감을
자아내는 기술로 표현되는데, 이러한 디지털 침식을 진행한 물질적 재료의 부식된 터치는 물리적인 부패 없이,
1990년대 VHS 화면이 갖는 노이즈의 질감과 연결되어, 디지털 매체, JPG의 기록형식이 나타내야 하는 궁극적 미감과,
연옥 세계관이 달성하려하는 ‘회화의 유희’를 모색한다.

Soyoung Shin (신소영)



"Couple 202207" (2022)

Two differently-shaped wings forming a heart is the artist’s unique language that conveys an overarching theme of the artwork.

A countless number of feathers that join to form a wing symbolizes the days we have lived as well as those who are flying towards their dreams. Because we all have distinct ways of life, each wing is expressed in various different

shapes and styles. Two wings join as if they are embracing each other and flying together with one another to form a heart shape. Wings are expressed in a heart shape because we need time for love and healing in our daily lives. The flower that appears alongside the 'heart-shaped' wing also embodies dreams. Many people like flowers not only because of the external beauty but also because they can think of all the efforts and labor that flowers put in in order to blossom. To make something bloom, one must be deeply engrossed in achieving something over a lifetime, enduring rain and wind without being broken. This is the true reason why flowers are beautiful. The flower that blossomed on top of the wing embodies 'something' important that we worked hard to develop deep inside our hearts.

'날개 하트'는 두 개의 날개가 포개어져 하트 모양을 이루고 있는 형상으로, 작가가 즐겨 쓰는 소재이자 작가만의 독창적인 조형 언어이다.

날개를 이루는 무수한 깃털들은 우리가 살아온 날들을 상징하고, 더 나아가 날개는 꿈꾸는 자, 꿈을 향해 날아가는 자를 상징한다. 우리의 삶은 각자의 개성대로 모두 다른 모양이기 때문에 날개는 각기 다른 다양한 모습들로 표현되어지고, 그것들은 서로 마주보거나 감싸 안거나 함께 날고 있는 하트의 형상을 이룬다. 이렇게 날개를 특별히 하트 모양으로 표현한 이유는 우리의 일상에 사랑과 치유의 시간이 필요하기 때문이다.

'날개 하트'와 함께 등장하는 소재인 꽃 또한 꿈을 상징한다. 많은 사람들이 꽃을 좋아하는 이유는 꽃의 조형적인 아름다움 때문이기도 하겠지만, 꽃 한 송이를 피우기까지 걸리는 시간과 끈기와 노동이 떠올라서일지도 모르겠다. 무언가를 꽃피운다는건 인생에 걸쳐서 무언가에 몰입했던 뜻이고, 꺾이지 않고 비바람을 견뎌냈단 뜻이기도 하다. 그래서 꽃은 아름다운 것이다. 날개 위에 피어난 꽃은 마음 안에서 공들여 키우는 '소중한 그 무엇'을 상징한다.

Soyoung Shin has created many experimental artworks including painting, plastic art, animation, and digital art by using various different materials and techniques.

Based on these experiences, she taught digital art and painting at Seoul National University of Science and Technology, Sookmyung Women's University Graduate School of Education, and Sejong University from 2002 until 2014.

Then, she lived in Jeju Island from 2014 until 2019, where she faced a turning point in her life. During this time period, she reflected in her artwork an inspiration derived from nature and literature.

Soyoung Shin's artworks are preserved in Moon Shin Museum, Moran Museum, Sookmyung Women's University Museum, Korean Film Archive and Gallery KNOT.

신소영은 회화, 입체, 애니메이션, 디지털 아트 등 다양한 재료들과 기법들로 실험적인 작품들을 발표해 왔습니다. 그런 경험들을 바탕으로 2002년부터 2014년까지 서울과학기술대학교, 숙명여자대학교 교육대학원, 세종대학교 등에서 디지털 아트와 그림을 가르쳤습니다.

그 후 2015년부터 2019년까지 제주도에 거주하며 작가로서 인생의 변곡점을 맞이하게 됩니다. 이 시기에 자연과 문학으로부터 받은 영감은 작가의 그림에 반영되어 서정적이고 은유적으로 표현됩니다.

신소영의 작품들은 문신미술관, 모란미술관, 숙명여자대학교 박물관, 한국 영상자료원, 갤러리너트 등에 소장되어 있습니다.

s/n



"draw distance" (2023)

A flood of color and emotion, vibrant colors of a child's animated paintings wash across family moments and waves of memories. A rambunctious and poetic introspection of moments in summertime boredom and play during the 2020 lockdown. An homage to the losses of the era, centering on the passing of MF Doom.

s/n is a multi-disciplinary art group, working with film/video, sound, photo, and mobile media. Members include Jennida Chase and Hassan Pitts who've been collaborating since 2008. Their work has been exhibited and screened in over 50 countries worldwide in various festivals and exhibitions. Among the recent grants and honors they've been awarded, s/n were named researchers on the Turkish UNESCO Chair for Cultural Heritage and Digital Memory at Baškent University. And were the recipients of the North Carolina Arts Council 'Arts in Education Artist Residency.' Chase and Pitts both teach at the University of North Carolina Greensboro Media Studies Department.

Jack So



“HongKonger” (2023)

Jack So is a contemporary artist and British Hong Konger, explores his true identity and real self through his art. His journey in the art world has been marked by a quest for understanding and expressing the complexities of his cultural and personal experiences. Jack So was awarded the First Place at the Hong Kong Liberty Art Prize in 2023. His works have been exhibited internationally including UK, Taiwan, Brazil, USA, Italy, Portugal and Japan, showcasing his versatility and global appeal. His notable exhibitions include the Hong Kong Liberty Art Prize 2023 Taipei Exhibition at Taipei Chè-lâm Presbyterian Church in Taiwan, the Leamington Open 2024 Exhibition at Leamington Spa Art Gallery & Museum in the UK and The Dalí's Impressionism Art Contest Exhibition online by The Dalí Museum in Florida, USA.

SUMIFUDE by Satomi Suzuki



“Snow” (2023-2024)

In this video, spiral-spun cotton threads are embossed on paper, and snow falling on a solid woodblock is copied by Baren printing. My experiences over the past eight years of "pregnancy, child-rearing, and breast cancer" have sparked my interest in cells. This work captures the "replication/repeat/one-time-occurrence" common to cells, snow, and prints, as well as the "fluctuations (imperfections) of life and the natural world" that accompany these elements.

Sumifude is a Japanese artist born in 1979 and lives in Tokyo. She studied media art at an art college in Japan, traditional woodblock printmaking at CAFA (Beijing), and received her MFA from Tokyo University of the Arts.

Josh Winegar



“Pink Bushes” (2018)

This work stems from an interest in the intersection of nature and culture. Where those coalesce, diverge, collide, or disperse. The way I approach the work from this series differs depending on the situation presented. Sometimes it's a more traditional approach of observing and photographing natural (or unnatural) phenomena as I find it. Other images, like this one, result from a process of interacting with, or an altering of, the environment for the purpose of photographing it. Although the approaches to image making differ, they are all conceived with the same body of work in mind. The images are intended to be in conversation with each other. These associative connections between the photographs blur lines and create a dialogue exploring issues of natural/artificial, truth/fiction, nature/culture.

Josh Winegar is an artist and educator whose work has been exhibited and screened in numerous cities across the US as well as abroad including Devos Art Museum, UMOCA, James Cohan Gallery NY, HPGRP (NY), CUAC, and Brussels Independent Film Festival. He has also been the grateful recipient of several grants and awards like a Hemingway Grant, a Lindquist Endowment for Creative & Artistic Endeavors, a Follet Fellowship, an Albert P. Weisman Memorial Project Grant, and a Utah Arts Council Fellowship. He earned an MFA degree from Columbia College Chicago. Currently he lives with his partner and their two children in a small cabin in the forested mountains of Utah where he is a Professor of Art and Head of the Photo/Video Program at Weber State University.

Julia Wright



“Red Block” (2024), “Satin Wiggle” (2024), “Stripe Block” (2024)

In these textile artworks, Julia K. Wright explores the interplay between digital and traditional craftsmanship in relation to woven fabric. These pieces emerged from Wright’s venture into a developing world of weaving technology, where she experimented with multiple weaving-adjacent softwares to build compositions that her digital dobby loom can interpret. Through careful experimentation, she composed pieces with stark contrasts and smooth transitions, creating a visual narrative that fuses the tangible with the virtual. The artworks feature the fusion of gradated satin weave structures, material juxtaposition, and color mixing through the use of woven stripes. These pieces serve as the beginning in a series delving deeper into breaking the traditional limitations of pattern creation through the use of non-conventional digital softwares

“The history of the grid is a living history of craft, from the handmade object to the world-wide-web. Made by human hands, grids are endowed with a most human contradiction: a vigorous free spirit and a propensity to control.”- Hannah Higgins, The Grid Book.

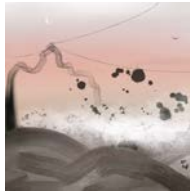
Julia K. Wright, born in 1994, received her BFA in Textiles from the Rhode Island School of Design in 2016. She is a textile artist and engineer currently based in Ithaca, NY. Wright’s practice developed from her fascination with weaving and the instinctive relationship between woven structure and human-imposed “grid” systems, including mapping, bricklaying, and computation. Capturing these themes through a variety of techniques, she merges traditional craftsmanship with modern textile technology. She incorporates complex weave structures featuring strong color gradations, overlapping patterns, multiple layers,, and optical illusions. As warp and weft threads intertwine, the colors combine harmoniously, resulting in a visually unified textile that the mind perceives as a seamless whole. The process includes hours of loom set-up, programming through multiple weave softwares, and building the fabric row by row. Her work seeks to understand the paradox of human control over nature, exploring the allure of the grid as a symbol of order imposed on the chaotic natural world.

“격자 무늬의 역사는 살아있는 공예 문화의 역사 그 자체입니다. 이는 수제로 만들어진 물건으로 부터 전 세계로 펼쳐진 인터넷까지 모든것을 포함합니다. 우리가 손으로 만들어온 격자 무늬 속엔 가장 인간적인 모순이 담겨있습니다: 활기차며 자유로운 영혼과 통제적인 욕구.“

- 한나 히긴스, 격자의 책.

1994년에 태어난 줄리아 라이트는 2016년 로드 아일랜드 스쿨 오브 디자인에서 섬유 미술 학사 학위를 취득했습니다. 현재 미국 뉴욕 주의 이타카에 거주하며 섬유 예술가 및 의료 섬유 공학자로 활동하고 있습니다. 작가는 전통 직조와 현대적 기술이 접목되어 탄생한 직물 디자인과 지도, 벽돌 건축, 그리고 컴퓨터 처리연산 같은 "격자 무늬" 시스템의 상호관계를 탐구합니다. 그녀의 배틀 속에서 다층 구조로 엮인 실들은 강한 대비의 색조 변화와 겹침 무늬가 어우러지며 보이는 시각적 환상이 특징인 작품으로 탄생합니다. 작품 제작에선 정경작업과 수직기에 실을 거는 과정을 거쳐 컴퓨터 프로그래밍 언어로 번역된 디자인을 배틀에서 한올한올 완성시켜갑니다. 작가는 작품속의 격자 시스템을 통해 혼돈스러운 자연에 부과된 인위적인 질서와 자연을 통제하려는 사람의 원초적인 욕구에 대하여 질문합니다.

SILA NIHAN YILMAZ



"Ethereal Gateways" (2023)

My artworks offer a unique dreamlike exploration, transcending the boundaries of time and space. The pink backdrop and misty atmosphere infuse the pieces with a mysterious aura, while the symbolism of the door underscores the delicate line between the past and the future. These artworks transport viewers to a realm where they can feel the presence of spirits, reflecting the elegance and power of nature. The light of the moon and the freedom of birds provoke the desire to uncover the secrets of time, guiding viewers on their inner journeys while encouraging them to transcend temporal and spatial limitations. Additionally, the incorporation of nature's elements such as birds and the moon serves as a balancing factor for this artwork.

My artworks show those who dare to wander courageously in abstract reality, inviting them to take a step towards the time beyond the door. The mystical atmosphere of the pieces makes viewers feel as if they are inside a dream, providing an opportunity to explore a space where time stands still and spirits dance.

These artworks stimulate viewers' imaginations and intellectual depths, instilling the courage to question and redefine the flow of time.

My artworks offer viewers a unique experience by challenging the boundaries of time and space. With each brushstroke, they evoke the mystery of the past and the hope of the future, inviting viewers to lose themselves in the passage of time. The desire to uncover the secrets and potential lying beyond the door of time encourages viewers to step into the enchanting world of art.

Lastly, my artworks aim to guide those embarking on a journey that challenges time and delves into the depths of the soul. The calmness of the pink background and the mystery of the misty atmosphere are utilized to take viewers on an internal journey, thus enhancing the mystical atmosphere of the artworks.

The deep and impactful narrative conveyed through colors provides viewers with an emotional experience. Additionally, elements from nature such as birds and the moon bring balance and harmony to the artworks, offering viewers a profound and transformative experience. Every detail provides viewers with an experience beyond time, reinforcing the feeling of being drawn into abstract reality and a mystical atmosphere. As viewers embark on this timeless journey, they are propelled into a profound exploration and search for meaning within their own inner worlds.

Sila Nihan Yilmaz graduated with honors from the fine arts high school and completed her education with high honors in the printmaking department at Anadolu University. Currently she's 26 years old, she is preparing to pursue a master's degree at Gazi University Fine Arts Institute in Ankara. Her passion and dedication to art have been a burning flame since childhood. Throughout her journey to becoming an experienced artist, she has continuously strived to develop her inner explorations and creative potential. She has seized many opportunities, receiving awards and exhibiting her works in both state and private galleries.

Engaging actively in student life has provided her with opportunities to meet numerous artists, and living in Dubai for a year allowed her to become part of the international artist community. Furthermore, her participation in volunteer projects with organizations like AIESEC has had a significant impact on her art. The art and social circles in Abu Dhabi and Dubai are also highly valuable to her. Raised as the daughter of a soldier and a nurse, she has led a disciplined life, which is reflected in her artworks. Every brushstroke and color tone in her works deeply reflect her emotions and thoughts, aiming to establish a profound connection with the audience.