

Concept 2021

CICA Museum

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Featured Artists 참여작가: **Mia B. Adams, Alexandre Alagôa, Nabil Aniss, Lesley Bunch, Chungjinsung 정진성, Volkan Diyaroglu, Hyunhee Doh 도현희, Kiel Fletcher, 한희선, Shinzo Higashiyama, Raluca Iancu, Eun Hye Jang 장은혜, Seungkyu Jung 정승규, Philippos Kappa, Clearwater.Kim 김정수, 김정환, 김민서, 고숙, Eunn Kweon 권정은, Kehan Lai, Jean-René Leblanc, Eun LEE 이은, Seunghwan Lee 이승환, Nick LeJeune, Ruihua Liang, Inga Lineviciute, Stevenson Michel, Elaine Catherine Miller, Kyungmoon Min 민경문, Park JungYoon 박정윤, Madison & Paolo Pomarico, Lauren Pringle, Marie Ruprecht, Galina Semenova, Hande Sever, Anna Sibylla, Clark Stoeckley, Holly Streekstra, Sylvain Souklaye, Gilles Tarabiscuité, Simon Tatum, Solin Yoon 윤소린**

1. Nabil Aniss

“HE HAD AN UGLY FACE”(2020)

Nabil works mainly on the reconstruction of memories, in a tiny border between real memory, fantasy, and remembrance of remembrance. This research takes shape specifically at night, at the sea. With the questioning of the discourse on art as the guiding thread of his work.

Nabil Aniss was born in Meknes, Morocco, in 1990. He is a visual artist, living and working in Brussels.

2. Lesley Bunch

“Concretion 3”(2020)

“Concretions”(2020)

“Flight”(2020)

In ancient Greece, shadow, or SKIA, meant “trace”. The Greeks date the beginning of pictorial art back to the moment when the profile of someone’s shadow was traced on a wall. However Jung thought of the shadow as the unconscious part of the self, which accompanies us but is never fully revealed.

For my “Shadow Sculpture” series I borrow objects from others that are invested with their owners’ emotion, memory, and sense of identity. Lenders’ stories influence my manipulation of their object whilst I am composing a shadow.

The shadow’s detail does not allow identification of its casting object, or reveal a value for human use. Each shadow becomes a detached autonomous entity, an object in itself, which is no longer anchored to, or a stand-in for, its casting object. It is impenetrable, unclassifiable, de-familiarised form, hovering between shadow and object in the viewer’s eye.

Taken separately, each shadow becomes a manifestation of, or “remains” of, my exchange with the lender. Ultimately they are a visual language resisting verbal interpretation.

Shadows are fleeting, and in physics, described as “holes in light”. Here they are non-verbal language untethered to literal meaning; an “absented presence”. They are something of our “hyper-real” world, of the unanchored over-information that we increasingly drift in.

Lesley Bunch is a painter and photographer who lives and works in London. Her work has been exhibited widely in the UK, Europe, Asia, South America, and the US. Recent exhibitions featuring her “Shadow Series” photographs include “Ten Artists to Watch” at the Los Angeles Center for Digital Art, a solo exhibition at the CICA Museum in Seoul, South Korea, and the travelling “Visual Representations of Multilingualism” exhibition organised by the British Association for Applied Linguistics (BAAL) in partnership with CuratorSpace, Multilingual Matters, and the AILA Research Network for Creative Inquiry and Applied Linguistics. Bunch studied Fine Art & Art History at Goldsmiths’ College, University of London. This was followed by an MA in Archaeology at the School of Oriental and African Studies, University of London, where she focused on Japanese art of the Edo Period. She recently completed a year’s residency at Wimbledon College of Arts, University of the Arts London.

3. Jin Sung Chung 정진성

“#1”(2020)

#1은 정진성·정진수 형제가 사진과 회화 예술로 서로 영향을 주고받는 그래픽 협업의 첫 결과물이다. 정진수의 SNS 등에 수집된 사진에서 형상을 빌려 온 뒤, 인디자인 프로그램을 이용해 그리드 시스템에 적절히 대응시킨다. 형상의 변형, 왜곡, 생략을 통해 편집과 시각보정을 거친다. 사진에 보이는 색상을 그대로 사용하거나 경험이나 연상을 혼합하여 주관적 색상을 적용하기도 한다. 원 사진에서 일종의 리믹스가 이뤄진 형태고, 이를 디지털 스케치라고 한다. 디지털 스케치를 다시 종이로 옮겨와 작품을 완성한다.

(mixed pigment on paper. 27.5*35cm. 2020.)

정진성은 시각디자인을 전공하여 타이포그래피와 편집디자인을 공부하였고, 2018년부터 본격적인 회화 창작 활동을 하고 있다. 최근에는 형제인 정진수 영상 디렉터와 협력하여 시각디자인 논리를 적용한 작품을 연구 중에 있다.

4. Hyunhee Doh 도현희

“All_About_Red series_1”(2020)

“All_About_Red series_2”(2020)

“All_About_Red series_7”(2020)

“All_About_Red series_8”(2020)

“All_About_Red series_9”(2020)

[All_About_Red] 시리즈는 디지털 아트, 전통 회화, 그리고 프린트 기법의 결합을 통하여 제작되는 진행, 발전형 작업이다. 도현희 작가는 숫자와 기호를 이용해 코드를 만들고 이를 디지털 플랫폼을 통해 평면이미지로 변환하는것으로부터 이 시리즈를 시작하였다. 숫자와 기호의 수식에서 탄생한 빨강 바탕과 동그라미로 이루어진 첫 번째 단계의 이미지를 시작으로, 작가는 전통 회화의 요소를 덧대고, 프린트 과정을 통해 이미지를 합치고, 다시 스캔한 작업물을 디지털 작업을 활용해 새로운 평면의 결과물을 도출하고, 그 위에 또 다시 드로잉 형상과 페인팅 재료로 만든 마크를 얹는 등의 과정을 반복한다. 이 시리즈의 주점은 디지털 화면 속 평면 이미지(2D)와 회화/프린트 기법을 통해 만들어지는 물리적 이미지(3D)가 번갈아 넘나들며 끊임없이 새로운 형태를 만들어가는 변화성에 있다. 현재의 작업물은 과거의 어떤 평면과 비평면의 결합체이며, 또한 미래의 새로운 평면의 바탕이 된다. 이번 전시에서 선보이게 된 작업물은 Red In Dots – Riso x Digital 시리즈의 네 번째 과정에 속하는 작업으로,

총 열 개의 [All_About_Red] 시리즈 작업 중 다섯 작품을 CICA "Concept 2021" 국제전에서 선보이게 되었다.

Hyunhee Doh is a Chicago local artist, studied at School of the Art Institute of Chicago(SAIC) searching for BFA degree. Her range of visual elements, material and context merges the two different borders of culture, from eastern to western world. She is originally from South Korea, and her current residence is based in Chicago. Exploring a variety of regions, her artistic practice developed based on uninhibited range of experiences. While the exploration, numbers of vary exhibition has happened internationally, concentratively in Korea and Chicago area. The most recent funding she has received is from a Jeolla-do State Government in amount of 80,000 dollars, for a huge group show called [JAF] with artist group in Chicago(CKAAA), took place in South Korea, 2019. The support by South Korean government for this show was not only financial but culturally integrated, as CKAAA is the Artist Coalition Group which was established in 1985 and has active history of exchanging arts with Korea-based artists over years. With such experiences, her activities in art shows and exhibition are dynamically happening through international and local based galleries.

2015년도부터 재학, 현재 졸업을 예정 중으로 BFA(Bachelor of Fine Arts) 학위를 전공하였다. 도 작가는 지난 5년간 꾸준하고 활발하게 미국, 유럽, 한국 등 전 세계적으로 전시 및 레지던시를 통해 예술활동을 이어왔으며 주로 한국과 미국의 시카고 지역을 기반으로 활발한 활동을 펼쳐왔다. 특히 시카고한인미술협회의 일원이자, 시카고의 로컬 아티스트 단체/갤러리인 **Woman Made Gallery** 의 멤버로서 한국과 해외 활동을 동시에 이어왔다. 지난 해 8 월에는 전북 시에서 후원해 준 8 천만원 가량의 자금으로 열린 미-한 교류 미술 전시와 문화 활동 행사인 [2019 전북 나우 아트 페스티벌 [JAF]]에 참여함으로써 한국에서의 예술 활동에도 기여한 바 있다. 이후 아일랜드에서의 아트 레지던시, 시카고와 기타 미주 지역, 그리고 국내에서의 전시회 등을 통해 작가의 기량을 꾸준히 펼쳐오고 있다.

5. Kiel Fletcher

“Rosegold – conversations with a suicide prevention bot”(2019)

“Passing Spectacle”(2019)

“Poetics of Travel II”(2019)

The videos below operate in conversation to one another as one part existential crisis and one part existential understanding.

Rosegold – Conversations with a suicide prevention bot: Is a single channel video displaying a mundane conversation with a suicide prevention bot over the course of a few days. With no expected outcome an understanding of the nuances and a depth of the conversation that can be had with such a technology reveals itself in strange ways.

Passing Spectacle: Is a look at the deeper relationship of our physical existence to our locations both literally and metaphorically. The relationship is defined and investigated using the visual language of the intermix between art and science.

Poetics of Travel II: Is the visual depiction of a Google street view series of stills that was converted to a hyperlapse of a cross-country journey across the United States. Set to the narration of text referencing the universality of loneliness and isolationism, the audio is an interplay with the visual to suggest that our ever increasing ease of travel and relocation only accelerates our ability to feel alone.

Kiel Fletcher, is an Oregon based, new media and video artist. His work has been shown at the Tate Britain and Disjecta Contemporary Arts and Boulder Museum of Contemporary Art. His work is also

included in the collection at Yale University Library. He is a founding member of the interdisciplinary artist collective, Danger Punch.

Fletcher received an MFA from the Pacific Northwest College of Art and a BFA in sculpture and digital media from the University of Colorado. He was awarded a technology, arts and media certificate from the University of Colorado. Fletcher recently completed a Rainmaker Artist residency at Yale Union Laundry in Portland.

6. Han Hee Sun 한희선

“무아(無我) 5003”(2020)

빛을 원 형태로 도상하여 빛의 ‘주기성’을 담은 순환을 표현한 작업이다. 화면의 중심을 가르고 위치한 반원은 순환 주기로서의 빛을 표상한 것이다. 주기의 의미는 달(月)의 주기성에서 착안하였다. 달은 부풀고 사라짐을 반복하는 가시적 현상이며 존재의 가시적이며 비가시적인 흔적이다. 원 형태는 보름달처럼, 존재가 관계 맺은 방식이 어느 면에도 치우침 없이 원만하고 평등하여 일체의 생성을 의미한다. 원의 생성소멸의 방향이 시계방향과 같아 상현달인 생성으로서의 원임을 표현하였다. 이외에도 화면에서 다양한 원은 존재의 생성소멸이 지속적으로 반복됨을 의미한다.

인천가톨릭대학교 일반대학원 조형예술학과에서 현대회화를 전공하고, 존재에 대한 성찰과 흔적 표현을 주제로 회화와 회화를 확장한 미디어, 설치작품을 하고 있다. 나무와 도자와 같은 전혀 다른 물성을 지닌 매체로 실험적인 기능적 조각(functional sculpture)을 시도하거나, 낡고 녹슨 비천한 사물에 명상적 울림을 부여하는 등 회화 영역을 확장하고 있다. 다양한 매체 연구를 통하여 작품의 의미와 가치를 예술을 수용하는 이가 선택하고 변용하는 것으로 확대함으로서 소통하고자 한다.

7. Shinzo Higashiyama

“Swirl”(2018)

“Swirl (Replicated)”(2020)

“Untitled”(2018)

Swirl

Scan of two gelatine silver prints both depicting a swirling action. While one situation is completely artificial, the other occurs regardless of human intervention. The half blank space puts an emphasis on the several steps the artwork has taken away from the actual events of the depictions.

Swirl (Replicated)

Screenshot of the photographic work “Swirl” digitally reproduced. The screenshot and duplication of the original photographic prints places an even greater distance between this updated work, the physical, original prints, and the actual events depicted to the point where the original photographic depictions are almost unrecognizable. The many steps of removal are emphasized furthermore by the blue borders that appear when transforming images within computer software.

Untitled

Photograph of a pine tree lit up by floodlights at night. The visual language in the photograph is reminiscent of classical depictions of natural scenery, but in this case, in a setting with clear human influence, forming a collaborative scenery between human products and nature.

Shinzo Higashiyama

Born 1996, London. Working primarily in sculptural installation and photography, Shinzo Higashiyama’s work focuses on exploring how conceptions and experiences of phenomena ultimately relate to our own views on existence, culture and reality. He inquires through his practice how relationships between individuals, cultures and beings, both human and non human, have the capacity to influence each other to realize new relationships, cultural practices, and perceptions.

8. Raluca Lancu

“Child’s Play”(2019)

My work explores disaster, memory and vulnerability through different mediums, ranging from printmaking to performance, to edible art and printed objects. I question the way we look at tragedy as well as the way we deal with its aftermath. We depend on our technology and easily forget that it is just as fallible as our bodies.

In Child’s Play, trains retrace their trajectories, endlessly looping. Sometimes they collide, but not always. History repeats itself. The loop mimics the obsessive nature with which we revisit traumatic events. We replay the incident in our minds. We ask the same questions over and over again: What happened? or Why? or How? Raluca Lancu

As much as this work is about dealing with memory and disaster, this piece also reiterates the element of play – I play with these paper trains in much the same way a child might play with their toy cars (although I do it in an aching, backbreakingly slow manner).

The colours that I use are primary as well, relating to the realm of childhood, evoking children’s bedroom carpets, covered in colourful houses and roads, ready for play. As the collective comprehension of traumatic events shifts from a mature viewpoint to a childish one, trains and other vehicles become toys for adults rather than machines with serious consequences.

Raluca lancu

Originally from Romania, Raluca lancu earned her MFA in Studio Art, Printmaking, from The University of Tennessee, Knoxville, and her BFA in Printmaking from the Nova Scotia College of Art and Design, Halifax, Canada. She has exhibited internationally, at venues including the Domek Miedziorytnika Gallery & Museum, Wroclaw, Poland; the National Museum Robevci, Ohrid, Macedonia; the Art Museum of Cluj-Napoca, Romania; and the International Print Center New York, NY. Her work has been featured in publications such as The Hand Magazine and the Mid America Print Council Journal. Raluca lancu has held residencies and workshops in Canada, the United States, Poland, Romania, and Spain. Raluca lancu is currently an Assistant Professor in Art and Visual Culture, Printmaking, at Iowa State University.

9. 장은혜 Eun-hye Jang

“Warm”(2021)

My works are an editorial collage that completely dismantles the finished work images and then assembles them again. The images selected in the work process move with unstable nature and variability to create immediate outcomes, but they are dismantled or disappeared then finally, remain as the materials in the collage box. However, the pieces of non-materials become the new works and mix and rub together to create unique and non-different stereoscopic images. Each time when I work, I take out my collage box, practice my senses, create new ideas, and draw continually sketches with having all possibilities.

나의 작업은 완성된 자신의 작품 이미지를 완전히 해체하여 재조립하는 편집 콜라주이다. 작업 과정에 선택된 이미지는 불안정한 성질과 가변성을 지니어 이동하여 즉각적 결과를 만들어 내며 끝내 완성되지 못한 채 분해되거나 사라져 콜라주 박스 안에 담겨 재료로 남는다. 하지만 이러한 비물질적 재료의 조각들은 새로운 작품으로 이어져 혼합, 마찰하여 독특하고 비이질적인 입체물과 이미지를 만들어낸다. 작업 하는 매 순간 나는 콜라주 박스를 꺼내어 감각을 연습하고 새로운 아이디어를 쏟아내며 가능성을 열어두고 멈추지 않는 스케치를 그린다.

Jang Eun-hye graduated the university majored in art, but since then she worked in another field for a long time and she studied the art again in Germany, and she has started with a flat-panel collage and expanded into three-dimensional object, and currently, she is working in Busan and Seoul as an artist.

장은혜는 미술학과를 졸업한 후 오랜 시간 동안 직장생활을 하다가 독일에 간 후 그림을 다시 시작해 평면 콜라주로 시작해 3차원적인 입체 오브제로 확장하는 작업을 진행하고 있으며, 현재 부산과 서울에서 작품활동을 하고 있다.

10. 정승규 **Seungkyu Jung**

“Manipulation(Digitale Gespenster)”(2021)

조작(디지털 유령), Manipulation(Digitale Gespenster)은 마치 감시카메라 모니터처럼 서로 다른 9개의 카메라의 각도와 시선을 통해서 하나의 장소와 상황(사건)을 보여주는데, 9개의 모니터가 우리에게 동일한 상황(사건)을 같은시각 다른 각도에서 보여주는 것처럼 보이지만, 실제로는 전부 아주 미세하게 조금씩 다른 영상이다. 사실은 전부 다 같은 상황을 미세하게 다르게 연출하여 다른 시간에 찍은 화면들이다. 디지털 타이머만 살짝 조작했을 뿐이다. 이를 통해서 작가는 디지털 정보화 사회의 신뢰성과 투명성에 의문을 제기하고 그것이 얼마나 쉽게 조작되거나 통제될 수 있는지 보여주고자 한다.

디지털 유령이란 말은 독일 베를린 예술대학에서 교수로 재직 중인 한병철의 저서 <Im Schwarm, Ansichten des Digitalen >, 한국어판 제목은 <투명사회>에서 차용한 단어이다.

원래 디지털 유령이란 말은 한병철의 저서에서는 익명성과 투명사회 뒤편의 디지털 암흑세계를 표현한 용어이긴 하지만 이 작업에서는 그런 의미보다는 디지털 정보화로 인해 투명화된 정보들이 얼마나 쉽게 제어 및 조작이 될 수 있는지에 관한 이야기이고, 사용자가 혹은 집단이 보고 싶은 관점에 따라 이야기가 왜곡되거나 달라질 수 있는지 나타내는 작업이다.

일례로 우린 수많은 감시카메라에 노출되고 있다. 그것은 때론 우리사회를 보다 안전하게 하고, 실제 범죄를 예방하고 법정에는 강력한 증거로도 활용된다. 하지만 그것은 또 다른 통제사회를 의미하기도 한다. 개인의 자유와 비밀은 공공의 이익과 안전이라는 이름 아래 등한시된다. 이것은 또 하나의 전체주의적 특성이기도 하다.

이뿐만 아니라 아무리 다수의 검증을 거친 정교하고 투명한 정보라 하더라도 조작될 수 있으며, 다수의 지식과 의견이 항상 진리가 아니거나 선이 아닐 수 있는 점은 역사의 교훈을 통해 인류는 오랫동안 경험해 왔다. 본 작업 안에서 이런 의도의 키워드인 조작과 통제를 감시카메라와 디지털 유령이라는 메타포를 통해 표현하고자 한다.

한국과 독일에서 순수회화 및 영상을 공부했으며, 조작(Manipulation)시리즈, AlterMeister시리즈(수도원 프로젝트), 사라짐(Verschwinden)시리즈와, 관용(Tolerance)영상 프로젝트 등을 통해 역사와 기억의 조작과, 회화의 경계와 가능성, 투명사회와 전체주의의 역설 등의 다양한 주제를 다루고 있으며, 영상, 사진, 콜라주, 유화, 디지털프린트, 설치 등 다양한 표현방식을 통해 작품활동을 하고 있습니다.

11. Philippos Kappa

“C-19”(2021)

In a year under the COVID-19 pandemic and in a year of self-isolation self-reflection and introspection, and in a year of understanding how fragile are the systems that society is currently built upon I produce a Video work of the current situation under the pandemic.

The sound of the piece is a medical sound recorder of the lungs of a COVID-19 patient when he is breathing in a hospital, the visual part in slow motion is a group of people that have collapse one over the other and try to breathe, escape and survive under the pressure that one receives from the other. The original footage in my work is from archive material, which I have processed. When the who, where, when and why is removed from an image new suspended images emerge. For an image to define its living space, it has to be detached from its physical space. This work investigates and explores the relationship between the individual and the group's behavior, how they exist coexist and interact.

Born in Athens, Greece, **Philippos Kappa** is a visual artist working mainly with video art. He approaches art as a metaphorical social examination. His work explores the interconnections between image and data and investigates how data influences the understanding of visual representation, as well how changes in the twenty-first century, such as mass media and the vast amount of information, transform the way we see and interpret the visual word. He studied at Middlesex University, BA Fine Art and at Central Saint Martins, MA Fine Art, in London, UK. He has participated in more than 50 Exhibitions and festivals around the world, and today he is a researcher at Tokyo University of the Arts (Geidai).

12. Clearwater.Kim 김정수

“Offline-3: Individual space”(2020)

김정수는 일상생활에서 생각한 이야기들로 작품을 만들고 관객과 대화한다. 그가 선택한 주제들은 주로 답이 없고 다양한 대화를 이끌어 낼 수 있는 시발점이 되기도 한다. 설치, 인터랙티브 미디어, 퍼포먼스 등 다매체를 사용해 작품을 선보이고있다.

‘식물의 형태를 따 3D 모델링으로 연출 한 뒤 그 형태를 3D프린팅한다. 거기에 페인트가 칠해지면서 단단한 시각적 형태를 재현한다.’ ‘각각의 3D 프린터물 안에는 그 형태에 해당하는 식물들이 들어있다.’

위 작품은 확장한 개념의 **Personal space**를 식물에 대입한 작품입니다. 기존의 **Personal space**는 개인공간, 사적공간으로 방이나 사무실을 뜻하는 경우로 사용되는데, 김정수는 여기서 더 나아가 우리의 몸이 움직이면서 순간적으로 소유하게되는 ‘순간적 소유공간’을 **Personal space**라 확장합니다. 그렇게 움직임의 공간을 시각화 하는 과정에서 우리의 몸이 움직이는 공간은 **Personal space**, 사람이 아닌 식물의 공간은 자연스럽게 **Individual space**로 칭하게 되었습니다.. 식물은 땅에 뿌리를 내리고 있다는 점에서 공간을 점유, 소유하고 있지만, 외부 자극에 의해 쉽게 수동적인 태도를 갖게 됩니다. 분명 식물 자체는 적극적으로 뿌리를 내리고 공간에서 생존해 나가고 있음에도 사람이나 바람 등에 의해 쉽게 그 적극성이 와해되는 모습이 보여집니다. 김정수는 이런 상황에서 그럼에도 식물의 적극적인 공간소유를 강조하기 위해 단단한 소재인 3D프린팅을 사용해 **Individual space** 를 시각화합니다.

13. 김정환

“Utopia(self portrait)”(2020)

“유토피아 **Utopia**”(2020)

“시선 (**gaze**)”(2020)

“개화”(2020)

“For white collar”(2020)

유토피아 **Utopia.2020**

(The word Utopia is from the greek ou-topos meaning ' no place' or 'nowhere').

Although my work may be perceived as paradoxical as it holds the total opposite image of your own definition of utopia, this is a self-portrait in my own Utopia.

Through my work, I not only wanted to portray the total dissatisfaction, frustration, anxiety, and depression which can be experienced in the midst of pursuing Utopia but also to implicate human form of repeated pain while constantly craving for the more and the better.)

유토피아는 그리스 어원인 **outoppos** 에서 시작된다.

not을 의미하는 **ou**, **place**를 의미하는 **toppos**가 합쳐져 말 그대로 없는 공간이란 뜻

당신들이 알고있는 유토피아와 반대의 이미지같아 역설적으로 받아들일 수 있지만

결국 이것이 유토피아 즉 '무'의 공간속이며 유토피아 속 나의 모습을 형상화한 자화상이다.

사진에선 이상향을 쫓는 과정에서 느껴지는 인간의 고통과 좌절 걱정 우울함이 함축적으로 담겨있다.

또한 끊임 없이 더 좋은것, 많은것을 갈구하며 고통을 되풀이하는 인간의 모습을 표현 하였다.

시선 (gaze). 2020

(Because we are used to being evaluated through the eyes of "others", we create our own sense of imperfection and the repetitions of paradigm has robbed our subjectivity. Although there's no meaning or purpose In eyes of stragners, we became obsessive over their views and we now spend endless time looking into ourselves in the mirror. However, when I looked into the shattered glasses broken by the others, I also was ripped into pieces . I lost myself from the eyes of "others".

우리는 성과와 평가에 익숙해져 있기에 타인의 시선으로부터 불완전함(Imperfection) 을 완성시킨다.

패러다임의 반복은 우리에게서 주체성을 앗아갔다. 우리는 목적도 의미도 없는 시선에 중독되었으며,

거울 속 자신의 모습을 바라보는데 더 많은 시간을 들인다. 어떤 예언도 계산도 불가한 전적인 타자는 그것을 깨뜨리고 깨진 파편 들을 통해 상대방의 시선을 마주하는 우리는 분열되었다.

나의 자아는 시선으로부터 흩쳐졌다.

개화. 2020

나는 피어난 적이 없다.

짓밟히고 처박혀 어디 있는지 모른다.

여기는 어디쯤일까? 얼마나 흘렀을까? 빛이 작렬했다.

일거에 모든 작은 봉오리가 피어났고 모든 꽃들이 시들었다.

작은 봉오리는 직감할 수 있었다. 언젠가 자신도 꽃이 된다는 것을.

하나 꽃이 될 자격이 있을까? 작은 봉오리는 물었다.

아, 태어날 때 부터 나는 꽃이 될 운명이었다!

그리고, 마침내 시들고 말 거 라고.

나는 피어난 적이 있다.

For white collar . 2020

나는 블루칼라다. 블루는 괴롭다.

블루로써 겪는 사람과 사람 사이에서 느껴지는 괴리감. 나는 말 그대로 블루칼라다.

화이트칼라를 동경하고 화이트칼라 를 꿈꾸며 일 한다.

우주의 작은 꽃과 물고기. 그들과 같은 흰색이 되고 싶다.

허나 내 손에 짙은 녹이 끼었으니 헤집을 수록 강물만 탁해진다.

나는 이것들을 모조리 기억했고, 다시 출근시간이다.

QIMJUNGHWAN was born in Chuncheon, South Korea in 1994 and first started his career in his early 20's as a commercial photographer.

When working on his photographs, Qim values conducting extensive interviews with the models to find emotional connections and ultimately to melt their psychological and emotional states in his works.

While Qim feels that producing colorful and beautiful photos is fun, he finds taking meaningful photos that remind him of the moment that he pressed his shutters fascinating.

Many people are generally more attracted to colorful and bright artworks as it is only natural for them to pursue and crave beauty.

1994년 대한민국 충청에서 태어난 사진작가 김정환은 20대 초반 우연히 접한 광고 촬영을 통해 사진계에 입문하게 되었다. 그는 특히나 작품 활동에 있어서 모델 즉 피사체와의 공감을 매우 중시한다. 모델과의 사전 인터뷰를 통해 얻게된 그들의 감정상태와 심리를 그만의 색감과 연출로서 표현해낸다.

" 아름답고 화려한 사진을 찍어내는 것도 멋진일이지만 셔터가 눌릴때 그 순간을 기억 하게 만드는 의미 있는 사진을 찍고싶습니다.
저는 사람들이 사진이나 그림을 감상할때 화려한색채와 밝은 사진에 더 끌린다 생각합니다.
아름다움 을 추구하고 갈망하는것은 자연스러운 일이니깐요.

하지만 저는 반대로 사람들의 어두운면에 초점을 맞춰보고 싶었습니다.
개개인의 내면에 숨겨져있는 날것 그 자체 즉 순수한 모습 을 말이죠.
매일을 행복감과 만족에 젖어 사는 사람들은 그렇게 많지 않을겁니다.
저 역시 또한 그러니까요. 아름다운 사진도 물론 좋지만 진정한 제 사진은 피사체와의 공감을 통해 감춰져있는 내면의 이야기를 들었을때 비로소 완성이 됩니다. "

However, Qim's work rather focuses more heavily on the raw, dark and pure image of people as he believes his works can only be completed when hidden inner stories are revealed through them.)

14. 김민서

“무(無)와 물”(2020)
“무(無)와 물”(2020)
“무(無)와 물”(2020)
“무(無)와 물”(2020)
“무(無)와 물”(2020)

I focus on the function of photography that can hold different shapes depending on how I look at the existing objects. Water varies in shape from time to time and has no shape. Everything is fluid and transient and soon disappears. Though the camera, we can escape from the familiar narrative that we see with our eyes. Because pictures freeze time and space. This is because the way the same thing exists changes.

Through the manipulation of digital space, the process of revealing the properties of hidden objects is secondary. When faced for the first time like that, the recognition of the new image is finally extended by reprocessing the object that I recognized.

Back again, everything is temporary, fluid, and soon disappears. It captures the moment, when one is captivated by the beauty of the objects and escape from the pretense and pressure needed in reality. Everything that quickly formed and then quickly disappeared is more incomplete because it cannot be caught and everything that is incomplete is beautiful and sublime. As imperfections are captured, existing objects as function are reborn and extended to the perception. By revealing the nature of hidden objects photographs can change the properties of existing objects and even human beings.

나는 기존에 있던 사물을 어떻게 바라보느냐에 따라 형상을 다르게 담을 수 있는 사진의 기능에 집중한다. 물은 시시각각 형상을 달리하며 형태가 없다. 모든 것은 유동적이고 일시적이며 곧 사라진다. 카메라를 통해서 우리는 눈으로 보는 익숙한 서사(narrative)에서 탈출할 수 있다. 사진은 시간과 공간을 동결시키기 때문이다. 같은 사물의 존재 방식이 달라지도록 하기 때문이다. 디지털 공간의 조작을 통해 은닉된 사물의 속성을 드러내는 과정을 2차로 거친다. 그렇게 처음 마주했을 때 내가 인식했던 대상을 재가공하여 최종적으로 새로운 이미지의 인식의 확장이 이루어진다.

다시 돌아와서 모든 것은 일시적이고 유동적이며 곧 사라진다. 현실에서 필요로 하는 걸포장-감압함으로부터의 탈출과 대상에서 느껴지는 아름다움에 마음을 빼앗기는 순간을 담는다. 빠르게 형성되었다가 빠르게 사라지는 것들은 붙잡을 수 없기에 더욱 불완전하고, 불완전한 모든 것은 아름답고 숭고하다. 불완전함을 포착함에 따라 기존에 기능으로서 존재하고 있던 대상이 새롭게 태어나 인식의 지평을 넓힌다. 은닉된 사물의 속성을 드러내는 방식으로 사진은 기존 대상, 나아가 인간의 속성을 변화시킬 수 있다.

I am inspired by huge discourses, things that can be easily found around us without focusing on the colorful appearance, and objects that naturally permeate our daily lives and come to mind such as 'Why the hell do you want to shoot this?'. Objects with visual splendor are enough to attract a momentary attention, but those with intrinsic power make it possible to think for a long time. It can be easily overlooked, but in reality, we are grateful for the 'everyday things' that make up our world tightly.

거대한 담론, 화려한 걸모습에 집중하지 않고 우리의 주변에서 쉽게 찾아볼 수 있는 것들, 일상생활에 자연스럽게 스며들어서 '도대체 이걸 왜 찍고 싶어하지?'와 같은 생각이 드는 대상에서 영감을 받는다. 시각적인 화려함을 가진 사물은 순간적인 관심을 끌기에 충분하지만, 본질적인 힘을 가진 사물은 오랜 시간 동안 사유할 수 있게 한다. 쉽게 간과할 수 있지만, 현실에서는 우리의 세계를 촘촘히 구성하는 '일상적인 것들'에 감사를 올린다.

15. 고속

“경계(guard) ”(2021)

“틈새와 여백(empty space in motion) ”(2021)

경계(guard)

'경계'는 한국말로 두가지 뜻이 있다. 하나는 적의 침입에 대비하는 경계, 그리고 다른 하나는 공간과 다른 공간이 구분되는 한계이다. 인간의 모든 허물을 다 받아줄 것 만 같은 자연에도 그들만의 생태계가 있고, 거기에는 인간이 침입 해서는 안될 그들만의 투명한 한계선이 존재한다. 하지만 그 선이 계속 파괴되는 현재, 나는 그 황폐한 경계에서 보금자리를 잃고 사라지는 수많은 곤충들을 본다. 그것은 너무나도 빠른 느낌이다. 곤충들은 계속해서 경계의 날을 세운다. 그들의 울림통은 사람을 향한 경계를 계속하고 있다. 나는 그들의 소리를 모방하여 자연의 경계에 대한 존중을 표하고, 또 멀리서 가까이 하려는 노력을 하려 한다.

틈새와 여백(empty space in motion)

살풀이는 무속에서 파생된 용어로 살(煞) 또는 액(厄을) 풍다는 뜻으로 천을 가지고 춤을 추기 때문에 '수건춤'이라고도 불린다. 이 춤에 내재된 심성은 한(恨), 즉 보통 깊은 억한 슬픔을 의미하지만, 이 춤에서만큼은 웅글어져 정체되어 있는 시퍼런 감정을 의미하진 않는다. 그 진득하고 짙은 슬픔에 머무르지 않고, 이를 극복하고자 하는 의지와 소망 그리고 환희가 이 춤에 깃들여 있기 때문이다. 수건의 움직임이 만들어내는 틈새와 여백 속에서 맺고, 삭히고, 움켜 안으며, 동시에 풀어내고, 떨쳐내는 감정들이 현대적으로 재구성된 춤에도 고스란히 드러나 있다.

고속

자연과 문화에 대해 연구하며 한국과 네덜란드에 기반을 두고 활동하는 작가입니다. 세종대학교에서 산업디자인 학사를 받았고, 2018년에는 디자인 아카데미 아인트호벤에서 정보디자인 석사과정을 마쳤습니다. 2018년부터는 ‘사라져가는 것의 재구성’이라는 주제로 명맥이 끊기면 사라질수도 있는 무형문화를 현대적으로 시각화하여 ‘남기는 작업’을 해왔고, 이 주제에 관해 미래에 기계와 인간이 같이 협력할 수 있는 가능성을 모색하는 작업을 진행해 왔습니다. 최근에는 네덜란드의 문화재단 Stimuleringsfonds 에서 Talent Development 기금을 받아 한국의 전통에 이어 서양의 전통, 네덜란드의 전통춤을 시각 화하는 실험을 하였고, 현재는 네덜란드 정보디자인 스튜 디오 ‘sook.today’를 운영하며 전통과 현대, 기술과 문화, 인간과 자연의 갈등의 경계를 넘나들 수 있는 새로운 형식(form)들을 탐구하고 있습니다.

16. 권정은

“Meditation”(2019) “Near Completion”(2019)

Meditation Series (Meditation, Near Completion)

Archive Pigment Print / Mirror polished mild steel Print : 35.5cm x 23.7cm Frame: 45.8cm x 34cm
2019

The sculpture is placed in a park in London, a private place where the artist goes to meditate. This place means nature

which is not psychologically and environmentally contaminated. The artist placed industrial structure instead of ‘me’ as one’s trace.

When metalwork is located in nature, discomfort can be formed in contrast to nature. This inconvenience creates an

uncanny feeling to have stillness through the cold metal.

It designed based on a chair that gives a brutal structural feel. A chair is what you find when you sit down and rest, but this model does not have its function. All structure is composed of square bars which not allowed to sit. Also, only three supports are asymmetrically positioned.

Asymmetric properties associate diverse forms and interpretations depending on the view and angle of the structure.

The half-circle-shaped frame exhibits a complete shape of a circle on the side. Besides, the mirror-polished metal reflects the natural colour of surrounding environments. It transfers that incompleteness can have another meaning of completion.

조형물이 위치하고 있는 장소는 런던의 한 공원으로, 작가 본인이 일상에서 계속되는 생각을 멈추기 위해 명상하는 개인적인 장소이다. 심리적으로도 환경적으로도 오염되지 않은 공간을 의미하는 본 장소에 공업적이고 차가운 구조물이 ‘나’대신 나의 흔적을 의미하고 남길 때의 모습을 표현하였다.

자연의 장소에 차가운 금속의 무언가가 자리 잡는다면, 장소에 맞지 않은 오브제와 자연 사이에 불편함이 형성된다. 이 불편함은 순수한 자연의 장소를 낫설고 정적이게 바꿔 언캐니함을 연출하고자 한다.

브루탈한 구조적 느낌을 선사하는 조형의 의자 뼈대를 기반으로 디자인되었다. 앉아서 쉴 때 찾는 ‘의자’라는 가구지만, 본 조형은 의자가 가지고 있는 기능적 요소는 찾아볼 수 없다. 앉는 부분이 뿔려있어 앉거나 기대거나 할 수도 없을뿐더러, 지지대 역시 세 개의 다리만이 비대칭적으로 붙어있다. 비대칭적인 특성은 이뿐만이 아닌 구조물을 바라보는 시각과 각도에 따라 다른 형태를 띠며 해석을 만든다. 반원의 모양의 띠고 있는 뼈대 역시 측면에서는 완성된 원을 그리며 완전한 형태를 보여준다. 또한, 연마 작업을 통해 조형물을 특정 시간에 자연적으로 이루어지는 색감과 분위기를, 조형의 재료에 담아낸다.

완벽주의에 맞지 않는 결과물을 가졌을 때 느껴지는 허무함을 달래기 위해 찾았던 장소이기에, 완벽하지 않아도 흥미롭고 또 다른 완성을 보여준다는 위로를 전하고자 하는 형태이다.

Eunn Kweon's works emphasise the materiality of the world and everything, and the artist received BA Fine Art from Goldsmiths, University of London. Her works recreate materials through own arrangement to advance it's aesthetic characteristic

권정은 작가는 입체 조형 위주로 활동하는 작가이다. 런던 골드스미스 예술대학에서 순수미술을 전공했으며, 이후 한국에 돌아와 일상의 재료에 집중하며 작가만의 배열과 디자인으로 아름다움을 재탄생시킨다.

17. Kehan Lai

“Untitled”(2020)

PROJECT STATEMENT

The photograph belongs to an ongoing project exploring perception as well as the relationship between mind and matter. I first transformed mundane surroundings into abstract photographs in an attempt to evoke emotions and explore visuals that represent the mind, the consciousness. Then I taped parts of a photo onto geometric shapes and placed them on the original photo to take another photograph. Geometric shapes reference the basic forms of reality, which is considered to be matter; they allude to ideas like logic and mathematics, which are in opposition to concepts afforded by the mind like emotion and intuition. By juxtaposing the shapes and the abstract photos, I aim to explore how mind and matter intertwine and contrast with one another, as well as how we as human beings can poetically experience this dichotomy.

Kehan Lai is a photographer who explores the relationship between the physical reality, perception, and consciousness. She believes the power rooted in the mundane and transforms daily surroundings into poetic abstract imageries. She holds a BFA photography degree from Parsons School of Design and was selected as the finalist for the New Photography Award at Ballarat International Foto Biennale in 2019.

18. Jean-René Leblanc

“Gazing the Anthropocene 01”(2020)

“Gazing the Anthropocene 02”(2020)

“Gazing the Anthropocene 03”(2020)

This body work is located at multiple intersections related to the Anthropocene. The helmet actually gives a very emotive alien feel, as if we're strangers to our own world transforming our ubiquitous understanding of landscapes. This found object has strong cultural connotation related to science fiction and technology it is contextualized in these artworks as a metaphor of humankind's blind faith in technology and the ways it has guided its devastating global economic practices.

Jean-René Leblanc is an Associate Professor of Digital Arts at the University of Calgary in Canada. He is president of the board of Emmedia Gallery and Production Society. His creative research emphasizes an Interdisciplinary Digital Artistic approach using photographic media as a point of departure for critical thought and problem solving. His artworks have been presented in exhibitions in Canada, the United States of America, Europe, Australia and Asia.

19. 이은 Eun Lee

“a Forest”(2021)

조선시대 소반과 바로크시대 가구는 모두 17~18세기에 주로 발달했다. 바로크시대 가구는 권력을 드러내기 위한 수단으로 만들어진 반면, 소반은 우리나라 식문화(1인 1식탁) 가운데 자연스럽게 형성된 가구이다. 조선시대의 소박한 소반은 바로크시대 화려한 장식의 가구에 비해 상대적으로 서민 또는 약자의 모습을 보여주는 듯하다. 이에 비해, 문화적 사대주의에 의한 것인지, 화려한 바로크 양식의 가구는 현대 사회에서도 대중들에게 부의 상징으로 인식된다.

가구 발생 배경과 그 의도에 따른 용도가 다른 이 둘은 구조적 형태적 공통점을 지녔다. 특히 가구의 다리 부분이 그러하다. 또한 장식을 이용하여 가구 내에 상징성을 부여한다는 공통점도 있다. 이 때에는 각기 다른 문화권에 의한 동식물의 상징적인 의미 또한 다르게 해석되는 흥미로운 점을 주목해 볼 수 있다.

이 작업에서는 발생기원의 차이라는 ‘내용’과 공통된 형식이라는 ‘형태’ 사이에서 ‘아이러니함’을 담아내는 오브제를 제안하고 가치를 부여하고자 한다. 호족(虎足), 구족(拘足), 마족(馬足) 등의 동물다리 소반은 바로크시대 가구 요소와 유사한 면이 있고, 연화문, 박쥐문, 당초문, 천도문, 운학문, 복(福)자와 천사, 인어, 타이탄, 돌고래, 독수리, 소용돌이 모양과 같은 두 시대의 장식적 메타포를 활용하여 오브제를 재해석한다. 소반이라는 전통가구를 의자나 벽장식으로 재해석된 디자인으로 활용하여 소외된 존재의 가치를 새롭게 부여하고 이를 다른 시선으로 바라볼 수 있는 공간을 제안하고자 한다.

이은은 이화여자대학교에서 도자예술 전공, 미술사학 부전공으로 학사학위를 받았다. 동대학교 일반대학원에서 도자예술전공, 영국 카디프 메트로폴리탄 대학교에서 도자예술전공, 메리트로 석사학위를 받았다. 2014년 국립현대미술관 고양레지던시 10기 작가로 활동했다. 2012년 한국문화예술위원회의 기금으로 프랑스 A.I.R. Vallauris에 참여했으며, 2011년 한전아트센터갤러리 공모 《Momentary Slip of Remembrance》전, 2010년 송은문화재단 공모《Tangible N Intangible》전 등 8회의 개인전과, 국내 및 영국, 프랑스, 벨기에, 미국, 일본에서 다수의 그룹전에 참여했다.

Eun LEE took her MA course in Ceramics at Cardiff Metropolitan University (UK). She also received her BFA, MFA in Ceramics and Art history from Ewha Womens University. Since her first solo exhibition 'GENESIS' in 2005, she's been working internationally having been selected and invited for her solo and group exhibitions. (USA, UK, France, Belgium, Japan, Thailand and China.) Her work has been added to the collection of Icheon International Ceramic Center, Museum of Korea Electric Power Corporation (KEPCO) and Gyeongggi Museum of Modern Art. She has been chosen as an international workshop artist at Gyeongggi International Biennale 2011 in Korea and also has been an artist in the residency of MMCA in 2014.

20. Seunghwan Lee 이승환

“N acer palmatum Thunb” (2020)

“N 1 aloysia citriodora palau” (2020)

“N cornus mas” (2020)

“N' 2 aloysia citriodora palau ” (2020)

과학기술과 인공지능의 발전으로 4 차 산업혁명이 진행되면서, 그 중심에 있는 알고리즘은 계속해서 정교하게 발전하는 중이다. 알고리즘으로 분석되는 영역은 아주 개인적인 부분부터 정치, 경제, 의료 등 인간 사회 대부분의 분야까지 확장되고 있다. 이처럼 알고리즘이 인간사회의 대부분의 영역에서 활동을 할 수 있는 이유는 분명 개인을 포함한 인간사회를 0 과 1 의 수치화된 코드로 전환하여 분석하기 때문이다. 즉 알고리즘이 우리의 삶에 깊숙이 들어올수록, 우리는 더욱 수치화되어 가상의 데이터베이스 안에 저장되고 있는 것이다. 그렇다면 만약, 우리의 사회의 전반을 알고리즘이 정교하게 분석하게 된다면, 실재의 인간이 아닌 0 과 1 의 코드로 구현된 수치화된 인간이 존재하게 될 것이다.

이 작품에서 기본이 되는 앞들의 이미지는 실재로 10cm 이하의 작은 것들이다. 하지만 이 이미지들은 앞의 정보를 반사한 빛을 정보를 21,026,306 픽셀로 아주 섬세하게 쪼개어 재구성한 것이다. 이 2천만개의 픽셀의 의미는 가시적으로 보이는 10cm 정도의 앞을 계산 가능한 영역 안에서 아주 섬세하게 통제할 수 있고 변형이 가능하다는 것이다.

작품에서 기존의 앞의 형태와 색은 그대로 보존되어 있다. 반면 줄기의 형태는 기존의 자유롭게 뻗어지는 구조가 아닌 직선의 형태로 일정하게 계산된 구조로 변형 되어있다. 이것은 더이상 실재의 앞이 아닌 정교한 알고리즘을 통해 수치화되어지는 가상의 존재임을 상징적으로 보여준다. 또한 실재의 줄기의 모양과 뻗을 방향은 무한의 불확실성으로 정해지는 반면 수치화 된 앞의 줄기는 제한된 환경 안에서 잠재된 가능성은 모두 예측 가능해짐을 의미한다.

이승환

저는 2008년부터 프랑스에서 예술 공부 및 활동을 하고 있는 이승환입니다. 벨기에 왕립고등예술학교 (Royal Academy of Fine Arts of Brussels)와 판테온 소르본 파리 1대학교(Paris 1 pantheon-Sorbonne University)에서 각각 조형예술 석사를 받았고, 현재 판테온 소르본 파리 1 대학교에서 현대예술 및 미학과 박사과정에 있습니다. 또한 프랑스와 벨기에를 중심으로 전시 활동을 하는 중입니다.

저는 주로 앞, 돌, 나무와 같은 자연의 요소들을 주요 소재로 삼아 사진과 조형작업을 합니다. 저는 디지털 시대에 알고리즘들의 계산을 통해 인간과 자연이 수치화되어가는 현상을 연구합니다. 저의 작품은 이 현상이 인간과 자연을 유한 계산 가능한 범위 내에서 획일화시키며 예측 가능하게 만드는 모습을 변형된 자연 요소들을 통해 보여줍니다.

21. Nick LeJeune

“Installation Viewer Interaction (detail)”(2019)

“Installation Viewer Interaction Timelapse” (2019)

For this exhibition, I plan to create an installation that converts raw data from the viewer into visual data projected back onto the space. It will be done by the installation of a kiosk or multiple kiosks that allow viewer interaction through a webcam and microphone. Work is site specific and can be scaled to fit any environment. This touches on several topics such as data visualization, raw data interpretation, surveillance, viewer interaction, installation art, video and sound art, color mapping and data conversion.

From a more technical standpoint, each kiosk will consist of one raspberry pi, one microphone, one webcam and two projectors. The projection on the left will display the conversion of input data from the microphone into visual data. The right projection will display the conversion of input data from the webcam, convert it into raw sound, then back into video. These two screens will present different facets of my process and a contrast between the two. Handouts throughout the gallery detailing my process and code will provide full transparency to the viewer, in accordance with the tradition of open source.

The logistics surrounding this installation involve supply reception, configuration, programming, format of artistic deployment, site specific gallery placement, viewer interaction and feedback. If accepted, I will arrive at the space, unpack, build and install the equipment, setup the raspberry pi OS and corresponding command line software, setup the cameras and microphones and determine the best placement of kiosks within the space. Should in person installation be unavailable, I will send instructions in my place. Ultimately, I envision a cleanly installed, fully interactive, site-specific experience for the viewer that bridges the gap between sound and light.

Nick LeJeune received his Bachelors of Art in Art with concentrations in Graphic Design and Drawing from the McNeese State University in Lake Charles, Louisiana in 2006. He went on to receive his Masters of Fine Arts in Arts and Design with a concentration in Intermedia from West Virginia

University in 2011. Between 2010 and 2018, he served as an instructor and developer of the Studio Art: Cross Media track in the School of Fine Arts at Fairmont State University in Fairmont, WV. He is currently serving as an Assistant Professor of Interactive Media and Game Design at the College of Arts and Sciences at SUNY Polytechnic Institute in Utica, NY.

22. Volkan Diyaroglu

“APOCALYPTIC KEBAB ”(2012)

APOCALYPTIC KEBAB

I created “Apocalyptic Kebab” first as a sculpture and then as a video in 2012, when the whole world was deliriously waiting for the Mayan prophecy about the end of the world. The situation was quite pathetic. People were organizing special parties for the very end of the world eagerly. At that moment anything about that subject was a true morbidity. Meanwhile, in a parallel world the scientists were predicting a real catastrophic world in near future. The world with its consumer culture, being plagued with carefree people and ineffective and malicious politicians, was turning into a kebab on a stick faster than any fast food. So, I needed to create a symbolic and direct work about self-destruction, despair and absurdity of our actual society where an artist can burn the whole world and everybody applauds and laughs, but if I burn a national flag they want to lock me up in a jail. We all know what is coming towards us and we look the other way and play around with modern artificial problems. It is an irony that the Mayan culture almost ended with droughts.

Volkan Diyaroglu was born in Istanbul, Turkey, in 1982. Before he started studying at the Fine Arts Faculty of Mimar Sinan University in Istanbul, he worked in studios of some Turkish painters and artists. In Turkey (2002-2003) he began to wash his paintings and to paint using cars. After being awarded the Promoe scholarship he continued his education at Facultad de Bellas Artes de San Carlos de Valencia. Volkan was the first fine arts student from Turkey that was granted the Promoe scholarship. In 2003, at the age of 20, he participated the VIII Istanbul Biennale in collaboration with Galeri Binyil and presented a parallel project of the biennale. In 2004 Volkan exhibited in Sala Naranja in Valencia. At that time Sala Naranja was one of the most important alternative exhibition spaces of Spain. It was the first time in its history that works of a single artist were presented in 3 rooms. In the following years Volkan collaborated with Sala Naranja on many important projects. In 2005, when he was 23 years old, Volkan’s paintings were exhibited in the VI Observatori festival in the Principe Felipe Museum in Ciudad de las Artes y Ciencias of Valencia, together with artists like Gary Hill, Gordon Matta-Clark, Paul McCarthy, Dennis Oppenheim and others. In 2006 he was invited to Paris, France, to prepare an exhibition in Abbaye de Maubuisson. In 2007 he realized the exhibition called “Decalages”, that was part of the Tram Project which included the most important museums of Paris – Ile de France. The exhibition was held at Abbaye de Maubuisson. The same year Volkan’s biggest exhibition was set up by Sala Naranja in Forja Arte Contemporaneo in Valencia. Shortly after that he was awarded the Cite International des Arts Scholarship in Paris, France. In 2008 he won one of the most important prizes of Spain, XXXV Bancaja Painting, Sculpture and Digital Art Prize. He exhibited in IVAM Museum as a winner of the Bancaja Prize in Spain. He was elected 3 times as one of the top ten artists of Saatchi Gallery among a number of 100 000 artists. In 2009 his work was presented at the Saatchi Gallery in Dubai, Emirates. The same year Volkan represented Turkey at an event called Turkish Culture Season in France. In 2011, at the age of only 29, he was included in Sotheby’s Contemporary Turkish Art Auction in London, UK. In 2013, he was included in IVAM Museum’s “Sustratos” exhibition and in Elgiz Museum of Contemporary Art’s two exhibitions with artists like Doug Aitken, David LaChapelle, Gilbert & George etc. His work had been presented at 19 individual

exhibitions, his shows had been held in 7 museums, in 14 different countries, and he had been awarded 6 scholarships. Also, many of his works were included in the auctions of different auction houses. Volkan's paintings are in many private, gallery, foundation and corporate collections. Apart from painting, his work includes sculptures, digital works, performances and installation works.

23. Alexandre Alagôa

“Grid”(2021)

A ritual of grids, reflections and chasms; a complete state of entropy; a space that devours itself; a vertigo that destroys the gravity of the Earth; a trap that captures us inside the voids of the screen of light: «That blank arena wherein converge at once the hundred spaces» (Hollis Frampton).

Alexandre Alagôa, 1994. Based between Luxembourg and Lisbon. Graduation (2015) and Masters (2018) in Audiovisuals from the Faculty of Fine Arts of Lisbon, and Post Graduation (2019) in Sound Art from the same institution. Co-founder (2020) of the audiovisual label turva. Explores the mechanical limits of the film medium and its impact on perception.

24. Mia B. Adams

“Freedom has Never Tasted so Good”(2019)

By delving into topics of race, discrimination, and social hierarchies, Adams is actively exploring and challenging the interconnections between art and social justice through her studio practice. Working across various mediums, her work is a response to ongoing social and political issues and resides as a visual timestamp of the struggles people of color continue to face in contemporary society. Adams made her international debut in September of 2020 at the Ibrida Festival of Intermedia Arts in Forlì, Italy, and most recently exhibited work in the 2020 Biennial at Tucson Museum of Art.

"Freedom has Never Tasted so Good":

Freedom has Never Tasted so Good is a satirical representation of the dark history of the United States. Reflecting on the long history of indigenous massacres, slavery, and issues within the immigration system, vivid red cake is used to represent the ongoing terror that in the end, always gets sugar-coated. Even after the damage is done, subtle remnants of that history still remain present in contemporary society.

Mia B. Adams is a Phoenix-born internationally exhibited artist that currently resides in Arizona. Adams holds a Bachelor of Fine Arts degree with a focus in Intermedia from Arizona State University's Herberger Institute for Design and the Arts.

25. Ruihua Liang

“Sweet Feedback”(2020)

Traditional thinking asserts we do not need to learn how to love and be loved, because we already know. In addition, some of us are more cynical and afraid of the risks that come along with love, and therefore prefer to seek intimacy without risk or emotional investment. The questions of whether love is a choice or an instinct, and of whether it's better to be cynical or open to love, have inspired Sweet

Feedback. Based on the daily life of the artist Ruihua Liang and her partner, Sweet Feedback is a series of posed photos that exposes Liang's contemplation of the possibility of loss and gain in an intimate relationship. Since she finds herself failing to use words to convey her imaginings, she uses images, which can only depict just a single moment, and leave the meaning of that moment ambiguous. The images are her vehicle to explore and understand the meaning of love both within and beyond the realm of fantasy and the complexity in an intimate relationship.

Intimacy is an arena of mutual participation, and it is not about eliminating distance, but instead about accommodating difference. Sweet Feedback presents moments of the practice of love in everyday life. The project aims to demonstrate that the boundaries between subject and object, belonging and rejecting, dominating and submitting, offering and taking, gaining and losing, and pleasure and pain are all blurred. It seems that there is nothing absolute in an intimate relationship, nor in love. Sweet Feedback focuses on the fluidity in intimacy, recalls the idea of love as a force.

Ruihua Liang is a fine art photographer. She focuses on portraiture and still objects, aiming to explore the complications and contradictions of intimate relationships. Born in Guangzhou, China, Liang is currently a graduate student in the fine art photography program at Parsons School of Design. Her work has been exhibited in China, the US and the Netherlands.

26. Inga Lineviciute

“In a Pickle” (2019)

Animation ‘In a Pickle’ captures playful and colourful images; references and metaphors to situations of mundane life, as well as everyday objects using drawing and animation.

In these works, the artist is exploring absurd situations and gives its own response to such events; creating ‘a world’, where fragmentations and deconstruction occur.

The images on the screen have become a powerful tool – a message, that draws one in, regardless of how much one attempts to avoid it. Without social media one might not exist, it has become essential part of everyone's livelihoods.

Everything gets pickled sooner or later.

First, a guilty pleasure, a sweet escape that starts feeding on you. It can't offer glory, but it sends a message that it could, making one falling into the traps.

Inga Lineviciute is a contemporary artist, who focuses on social and cultural issues, combining traditional and modern art methods. Using drawing as her main medium, she creates stories in an unfinished and deconstructed manner. Inga was born (1992) in Kaunas, Lithuania, where she studied and graduated from Kaunas art gymnasium. She holds BA in Fine Art (2014) from University of Central Lancashire and MA in Fine Art Digital (2018) from University of Arts London, Camberwell College. Exhibiting work since 2013, Inga's works were shown at Liverpool Biennial, Newlyn Art Gallery and ICA in London as a part of Bloomberg New Contemporaries 2014. Inga Lineviciute also exhibited works in venues across UK, Denmark and Lithuania; Hanover Project in Preston, Den Frie, Eks-rummet in Copenhagen, VDU Menu Galerija 101, Kaunas City museums and more.

27. Stevenson Michel

“Luna”(2020)

“Galaxy”(2020)

“Rover”(2021)

Growing up with 4 siblings, my parents used to send us to summer camps at the end of every calendar school year. There, we were taught a bit of survival skills, astronomy and more. Ever since then I have been fascinated by the unrelenting divergence of landscapes between earth and space.

This body of work explores the relationship between the landscapes I saw as a child and my memory of them with an abstraction of space. I'd like to invite viewers to immerse themselves with these worlds and write their own narratives.

Stevenson Michel (°1987 Cap-Haïtien, Haïti and now based in New York, United States) is an artist who mainly works with photography. With a subtle minimalistic approach, he is interested in a wide scale of subjects ranging from Fine Arts, still life to fashion.

28. Elaine Catherine Miller

“Meditation”(2018)

“Sensitive”(2018)

“Free Spirit”(2018)

Elaine's recent body of work incorporates both digital and analog collage techniques to interweave images and collected ephemera as a depiction of a psychological space triggered while under the influence of social media and the effects of late-stage capitalism.

Digital layering and visual distortion blend Elaine's personal photography, archived screenshots, scanned magazine cutouts and handwritten letters with emotive cartoon faces, decaying animal skulls, colorful hearts, and metallic teardrops– recurring motifs of life and death to reveal a psychedelic emotional landscape, invoking both sweet and haunting desires derived from her early memories growing up in America during a post-internet era.

Elaine Catherine Miller (b. 1990 Nashville, TN) is a multidisciplinary artist currently living and working in Chicago,IL. Elaine received her BFA in Photography from Memphis College of Art in 2012 and MFA in Photography from Columbia College Chicago in 2015. Her work has been featured in numerous publications, held within public and private collections, and exhibited in showcases nationally and internationally, as well as online.

29. 민경문 Min kyungmoon

“assistant”(2020)

현장에서 반장님들이 주머니가 많은 옷을 입으시는 모습에서 영감을 받았습니다. 사람의 갈비뼈를 형상화한 스탠드 모듈에 PVC 주머니를 반복적으로 배치함을 통해 기능의 개념이 인체와 결합하여 하나의 존재감을 낼 수 있도록 스탠드형 수납을 제작하였습니다.

민경문 **Min kyungmoon**

공간디자이너의 활동을 바탕으로 건축재가 가구로서 활용될 수 있는 방향과 단순히 재료에서 벗어나 관계에 대한 이야기를 하고 있는 작가입니다.

30. 박정윤 Park Jung Yoon

“BABEL”(2020)

우리는 공존하는 삶을 위해 아파트를 세우고 있지만, 이것이 진정 공존하는 삶일까?

한국인의 주거 형태에 깊은 의문을 가지게 된 것은 새 아파트로 이사를 한 이후, 아파트 앞 차도에서 머리를 박아 죽어있는 새들의 사체를 발견했을 때다. 작은 새를 본 후 높게 세워진 콘크리트 빌딩을 올려다보자 아파트의 생김새가 위협적으로 다가왔다. 밀집되어 서 있는 아파트들이 디스토피아 영화의 한 장면 같다고 느끼게 되었다.

이후 새로운 아파트가 지어지고 있는 것을 가까이서 지켜보기 위해 건축 현장에 방문하게 되었으며 재개발 지역에서 부신 콘크리트를 제대로 걸러내지 않고 새로운 아파트를 짓는다는 사실을 알게 되었다. 이는 우리의 몸에 ‘새집 증후군(Sick House Syndrome)’을 야기 하는데, 이 증후군은 새로 지은 집에 입주 하였을 때, 그 전에 없던 이상 증상들이 몸에 나타나는 것을 통칭한다. 새 집안의 공기 오염에 의한 반응 중 화학물질에 의한 반응, 예를 들어 아토피 피부염과 천식 등 알레르기 질환이 악화하거나, 특별한 이유 없이 두드러기가 생긴다. 눈이 아프고 가렵고, 목이 따갑고 쉬거나 기침, 두통을 호소하기도 하며, 쉽게 피로하고 무기력증에 빠진다.

새집 증후군은 아파트를 지을 때 사용하는 단열재, 페인트, 접착제에서 나오는 독성물질과 재개발 건축 폐기물의 콘크리트를 제대로 걸러내지 않고 재사용하기 때문에 라돈, 포름알데히드, 휘발성 유기 화합물 등 건축 오염물질이 신체를 자극하여 나타나는 증상이다. 즉, 우리는 환경을 파괴해 가며 더 높이 지은 새 아파트를 부의 의미로 사고, 투자하고 열광하지만, 그 안에서 수동적으로 독성물질을 들이마시고 병드는 악순환 속에 있다. 다시 말해 사람들은 새 아파트를 계속 짓지만, 제대로 걸러지지 않은 콘크리트의 재사용으로 인해 오염은 결국 돌고 돌아 우리가 마시는공기 중으로 돌아온다는 것이다.

죽어있는 새, 수동적으로 순응하며 독성이 가득한 공기를 들이마시는 사람들, 잿빛 아파트의 이미지를 모두 나열하여 ‘B’라는 인물과 그가 사는 디스토피아를 창조했다. 아파트가 가득한 회색빛 세상, 사람들은 아파트 내에서 전부 특수한 호흡기를 착용하고 있으며 그 호흡기가 그들을 숨쉬게하는 듯 절대로 빠지지 않는다. 아파트 창문에 머리를 박고 불길하게 죽는 새들을 건축 폐기물로 뒤덮인 땅에 묻어주는 ‘B’는 끝없이 올라가는 엘리베이터를 배경으로 한 기묘한 꿈을 통해 그가 사는 ‘바벨’의 실체를 알게 된다. 그의 여정을 통해 관객이 현실에 있는 바벨을 깨닫길 바라며 작품을 제작하였다.

박정윤 Park Jung Yoon

1998년 출생, 서울예술대학교에서 디지털 아트를 전공하고 한국예술종합학교에서 멀티미디어 영상과 대학원 과정을 재학 중이다. 대표적으로 극단적인 미디어와 우매한 군중을 비판하는 <SUNDAY SEOUL!>, 잿빛 아파트가 개인에게 미치는 파괴적인 현상을 담은 <BABEL> 등을 감독하여 사람들이 살아가는 사회 속의 문화적, 환경적 디스토피아를 시각 언어로 표현하는 비디오 작업을 제작해왔다.

31. Madison & Paolo Pomarico

“Human Systems of a Structure - 16ft Span”(2020)

An environment that is not found, but designed, is distinct by being a product of humans; therefore it is equally as subject to natural, physical occurrences as humanity is itself.

What intrinsic human phenomena can be observed by designing a hypothetical, material space, isolated from external variables? What distinguishes the way human beings interact with, and unmistakably impact a space that is not discovered, but conceived?

Human Systems of a Structure is a body of research which studies the physical interface between the material composition of a designed environment or structure, and the human interaction that facilitates the functionality of that structure. The work demonstrates how somatic movement instigates reactive material displacement of an architectural form; in turn, causing reactive behavior within the body. This recursive process results in exponential progression of both effort in physicality, and structural deterioration.

Human Systems of a Structure - 16ft Span is a video installation which displays documentation of the material research conducted throughout 22 individual filming sessions featuring multiple performers. 16ft Span was designed to create spatial boundaries that delineate where interaction is functionally enabled, and physically limited. Performers physically utilizing the Span's functionality, develop cyclical patterns of movement described by the structure's inherent trajectory. In conjunction with the form's ability to dictate where movement can and cannot traverse through space, its reactive, material characteristics instigate the body to recover from material fallout such as: cracking, shearing, sliding, and crumbling - all products of deformation. The cumulative deterioration of the span culminates in developmental change; becoming evidential proof that this process is not one of perpetual destruction, but of continuous transformation.

Madison Pomarico & Paolo Pomarico are American artists who have collaborated to create a multimedia body of work which investigates the intersection of performative and material research. Madison is a multimedia artist whose work derives from her background in performance and contemporary dance. Her projects - film and live installations - attempt to explore the human body and its physical relations to the world. She is principally interested in using movement as a universal language to communicate realities experienced by individuals; turning internalized sensations into externalized statements. Paolo is a visual artist whose artwork aims to describe anthropological concepts surrounding the physical interface between humans, and the environment they occupy. This interface is defined by how humans interact with their environment, as well as how that environment's conditions influence that interaction. The material and visual composition of this subject is the conceptual foundation for Paolo's creative process.

32. Lauren Pringle

“ANIMA and ANIMUS”

ANIMA and ANIMUS is an audio-visual art film and site-specific theatre installation piece inspired by the role of archetypes represented throughout history and literature. The Anima and Animus are described in Carl Jung's school of analytical psychology as part of his theory of the collective unconscious. Jung believed that Anima and Animus are the two primary anthropomorphic archetypes of the unconscious mind. Lauren wanted to curate a spectacle based on these innate archetypes we all can come to face or feel at some point in our lives. Whether we are aware of them or not this collective unconscious exploration is composed between a medley of literature, prose, poetry and voice to create a breathtaking visual identity bridging together theatrics, drama and performance in a shadowed light. Featuring The Mother, The Burden, The Hollow Ghost, The Shadow, The Witch and The Fool. These characters aim to resonate within the spectator and question one's complex identities of the soul.

Lauren Pringle is a Director, Movement Artist and Performer, born in Hemel Hempstead, UK, who birthed her career in the belly of Buenos Aires and has since moved to London and Berlin. Her work aims to explore all of these mediums in the format of film and create experiential and emotional scenarios. On a quest to make people feel and connect more to their body-brain, Lauren combines her performance art background to create provocative and spellbinding visuals and interactive performances to wake you up to our of your skin. Lauren Pringle is a director signed to Familia Films and an award-winning producer. Her debut film as a Director was nominated for Best Dance at Aesthetica Film Festival, UK. Her latest film “If I Was To Surrender” was also nominated for Best Experimental Film at Berlin Commercial Awards 2020, is a Semi-Finalist at Prague International Indie Film Awards and is a Finalist at Berlin Indie Film Awards. “Anima & Animus” will also be shown at Florence Biennale.

33. Marie Ruprecht

“TO BE AT HOME IN TIME / NIGHT Nr. 4”(2020)

This series was created in the midst of the pandemic out of the artistic examination of the theme, recurring rhythms of DAY and NIGHT. In a time when little has remained the same as before, this sequence and repetition, with their associated rituals and activities, were an important immovable constant that remained the same for all of us. Rituals that follow the rhythms of time can be defined as symbolic techniques of accommodation. They transform BEING IN THE WORLD into BEING AT HOME IN TIME.

“Rituals make the world a dependable place. What an apartment is in space, rituals are in ,time’. They make time habitable. Yes, they make it accessible like a house. You arrange the time, set it up. ”

Byung Chul Han, *The Disappearance of Rituals: A Topology of the Present*

Marie Ruprecht was born in 1975 in Upper Austria where she lives and works. She studied Experimental Design at the Institute of Fine Arts and Cultural Studies at the University of Art and Design Linz and graduated with honors. Since 1994 she has been working in the fields of photography, drawing, painting and sculpture as well as spatial installation.

34. Gala Semenova

“Guilt”(2020)

While working on this series of self-portraits I spent a lot of time with myself, contemplating and questioning different aspects of my life, particularly the rules and boundaries I set for myself. A key part of my process involves inquiry and reflection. Could I truly confront myself, even the darkest parts, and remain unbiased?

Growing up in post-Soviet Russia I subscribed to the traditional conventions that a woman must get married in her early 20s, have children before 30, and silently endure abuse her entire life. I was taught that older, unmarried women hold a particularly low social status regardless of wealth or occupation. I believed that couples with no children were imperfect and that a woman must keep silent in order to save her family. Today, in my late 30s, I don't fit the traditional Russian mold.

My portraits express an introspection not only as an individual, but as a collective female consciousness, in which I discovered a lot of pain, sorrow, and guilt. I also found inside myself is a beautiful flower, soft and beautiful. It was vulnerable, it was fragile.

This self-portrait series is the sum of a deep introspective process that led to the empowerment of me as a woman. I found respect, immersive beauty, and personal power by uncovering myself, petal after petal, feeling, sitting with myself, accepting.

Gala Semenova is a self-taught Fine Art Portrait Photographer who lives and works in San Diego, California. She was born in Tula, Russia in 1981 and relocated to the States in 2009.

Her journey to discovering her own femininity revealed a deep connection to women as the subject of her artistic expression. Every expression of femininity—a woman's personal story, her cultural context, every defeat and victory—sheds light on the complexities of her own womanhood.

Semenova's work is a response to the pressure-filled, patriarchal culture she left behind in Russia and the youth/beauty, power-obsessed culture she now experiences in America. She strives to capture the true spirit of women, amplifying and revealing something absolutely personal that oftentimes is shared by many yet hasn't been acknowledged or exposed. With each portrait, she aims to reveal the vulnerable woman inside to allow space for recognition, healing, and empowerment.

35. Hande Sever

"2 or 3 Things I Know About Her"(2020)

On September 12, 1980, a right-wing military junta led by General Kenan Evren took state power in a pre-dawn coup in Turkey, established martial law, abolished civil rights, and ruled the country for the next three years. This military takeover was leveraged by the Carter administration. As part of the photo-series 2 or 3 Things I Know About Her, the artist re-enacted her mother's memories of being a political prisoner starting from the day she was handcuffed by the Turkish military with flowers and a newspaper in her hand for being an active member of the student movement. By giving form to her mother's memories, 2 or 3 Things I Know About Her seeks to remind the audience of the consequences of actions taken by US officials for national domination and of what the dominated was left to witness.

A research based artist working across media – notably video, performance and sound – Hande Sever (b. 1990) was raised in Istanbul, Turkey. She received her MFA in Art and Technology from the California Institute of the Arts (CalArts) and her double BA in Visual Arts and Computer Science from Emory University. Informed by interdisciplinary processes, her work often takes up her family's history of persecution to explore divergent lines of inquiries, including surveillance and postcoloniality. Sever's works have been presented at Hauser & Wirth Somerset, UK; CICA Museum, Seoul, South Korea; the Museum of Contemporary Art Chicago, IL; Flux Factory and A.I.R. Gallery in New York; Human Resources, Visitor Welcome Center and BOX Gallery in Los Angeles, CA. Her writing has been published by the Getty Research Journal, the Journal of Arts & Communities, the Stedelijk Studies journal, the Art Institute Review and X-TRA Contemporary Art Quarterly, among others. She was a Post-MFA artist in residence at the Hauser & Wirth and a Time Space Money artist in residence at the Human Resources Los Angeles. Her works have been supported with grants from the Felix Gonzalez-Torres Foundation, Getty Foundation and Henry Luce Foundation.

36. Anna Sibylla

"Dreaming of a New World - Trilogy"(2021)

These photographs were made during a masterclass of renowned Dutch photographer Hellen van Meene, organised by the Canadian art foundation FotoFilmic, and inspired by Nikita Gill's poem Love in Times of the Corona Virus:

*Even in sickness,
This world is allowed to be beautiful.
And we are still allowed to love it,
For there is always room for hope.*

The Dreaming of a new World Trilogy was made in the midst of the Corona pandemic, as an ode to vulnerability. In times like these we are reminded more than ever of how fragile our lives are. I created these photos as an invitation to focus on what we really love and what brings us hope. For me that is my daughter Alida. Together we dream of a healed world. Will you dream along with us?

Anna Sibylla is a Dutch-Italian artist with Asian roots, based in the Netherlands. Her background in film and storytelling – graduated in directing at the Scuola Nazionale di Cinema in Rome – forms the foundation of her photography work, which is an ongoing exploration of vulnerability and tenderness.

37. Clark Stoeckley

“Reimagining Police Precincts”(2020)

This is the concept for an augmented reality microsite phone application that replaces existing prison and police station facade signage with organizations and agencies that improve the quality of life for marginalized people and the community. This site will serve as a directory of links to those entities. Over the past year, calls for defunding the police and abolishing prisons have intensified, becoming more pronounced in public discourse. What would this look like? Just as smartphones have allowed us to document and disseminate videos of police brutality and murder, we hope to utilize these devices to visualize the abstract concepts of prison abolition and police divestment. Studies show that increasing police funding does not significantly relate to a decrease in crime. Similarly, it has been proven that when communities invest in affordable housing, employment, educational opportunities, recreation, and arts programs, crime rates drop. The solution is to reallocate or redirect funding to other government agencies funded by the local municipalities and nongovernment organizations. In turn, this will reduce police violence and crime, making communities safer through prevention and investment in civic enrichment. We will crowdsource geotagged photographs of police stations and prisons across the United States through a vigorous social media campaign and activist outreach. We will upload them to a map on our site. Next, we will design digital signage to mask the existing signage of each location. Nearby bus stop advertisements will be purchased to instruct passersby to download the app. Users will then share screenshots of the digitally altered precincts and prisons to social media, search engines, and our website.

Clark Stoeckley is an interdisciplinary artist and activist working in photography, drawing, mural painting, performance, video, and interactive media. His latest work includes photographs of stray cats in the Middle East and vibrant geometric abstract paintings. As a courtroom artist he authored a graphic novel *The United States vs. Private Chelsea Manning*. These drawings appeared in *Newsweek*, *The Nation*, *Los Angeles Times*, *The Guardian*, *VICE*, and *PBS*. His work has been shown at the International Spy Museum (Washington D.C.), Pratt Manhattan Gallery (NYC), Contemporary Art Museum of St. Louis, Emily Harvey Foundation Gallery (NYC), Kunsthall Charlottenborg (Copenhagen), Hartware Medien Kunst Verein (Dortmund), and Contemporary Art Platform (Kuwait). His work has been featured in *ARTnews*, *Hyperallergic*, *New York Magazine*, *Associated Press*, and *The Wall Street Journal*. He earned an MFA in Performance and Interactive Media Art from Brooklyn College and a BFA in Studio Art from Webster University. He is currently an Assistant Professor of Art & Graphic Design at the American University of Kuwait.

38. Holly Streekstra

“Spectral Response”(2016)

Captured in an empty three story Victorian mansion, *Spectral Response* follows a body's exploration of domestic space. Built in 1894, countless renovations have produced an interior filled with strangely shaped nooks and slanted doorways, columned fireplaces, looming stairways, and dormers. More than the architecture, though, Streekstra was attracted to the many personal and generational histories the house holds. Working with a circus-school student who specializes in contortionism, Streekstra aimed to heighten the sense of a strange but intimate domestic space. Using a modified

camera that registers frequencies beyond the human eye's capacities further amplifies the alienation of a seemingly familiar space. As in her earlier work, the artist is interested in heightening uncertainty about we see: reality becomes unreliable. In Spectral Response, the house acts as the container and stage for the uncanny. The eerily flexible body of a child troubles the distinction between the real and the oneiric, reason and the repressed, spectral traces and the residue of many lives lived in these rooms. -Christina Schmid

Holly Streekstra is a sculptor and installation artist who employs multiple modes and forms of expression. With a background in theater, sculpture, music, and dance, her work has explored perception and make-belief to investigate our inner subjective states and psychic vulnerability in the contemporary world. She is especially interested in the willing suspension of disbelief and our capacity for doubt. Streekstra has participated in many group exhibitions and residencies in the United States and abroad and has received several awards. Her work has been shown at SooVAC, Minnesota Museum of American Art, and Franconia Sculpture Park, in Minnesota; the Invisible Dog, Brooklyn; and the Good Children Gallery, New Orleans. She was a 2016 Jerome Emerging Artist Fellow. In 2013, she was a Fulbright Scholar in Hungary. She holds a BFA from the University of Minnesota Twin Cities, and an MFA from Louisiana State University. hollystreekstra.com

39. Sylvain Souklaye

"BLACK BREATHING"(2020)

BLACK BREATHING

It is not a safe space. We are not safe. I'm not safe.
This is not a performance. This is my life, maybe yours.
It is not a safe space. We are not safe. I'm not safe.
This is my first memory of my first police contact, it may also be yours.
After church, I was running back home, I was just a child.
It is not a safe space. We are not safe. I'm not safe.
I was just there. I was me. I was breathing. I was alive.
It is not a safe space. We are not safe. I'm not safe.
For them, I was not a minor, I was an error.
It is not a safe space. We are not safe. I'm not safe.
I relive it every time I cross the path of an officer.

Breathe for the forgotten.
Breathe for you.
Breathe for those who can't.
Breathe for us.
And do not stop.

"This is our space. This is our time. This is our fight.
For all the bodies, minds and souls that don't follow the right corpus."

Sylvain Souklaye is a New York based French multimodal artist. He is obsessed with sampling intimacies about people who don't belong to a determinate identity, gender, class, colour or nationality. Sylvain Souklaye performances are a collage of individual memories which are relived for and via the audience.

Self-taught, he began performing with vandalism in Lyon, and then intimate happenings, radio experimentation and action poetry. He later developed digital art installations using field recording techniques as a narrative layer while pursuing his writer's path.

Among his best known pieces are la blackline, a 5-year durational radio performance about socio-economic survival and urban absurdity, le déserteur a digital art installation dwelling on the notion of abandonment, TME a docudrama performance exploring self-inflicted amnesia and resilience and MIGRANT MARKET a remake of the slave market updated for the uber economy. Sylvain Souklaye methods characteristically involve intense physical acts as well as the use of unsettling intimacy.

40. Gilles Tarabiscuité

“re Photography #5.1”(2020)

Today, I practice contemporary photography and installation. In the age of artificial intelligence, I am interested in the relationship between humans and digital technologies. My main preoccupation is to rematerialize the art object, to put in space, in three dimensions, the images generated and intended for flat screens. In the context of a large-scale dissemination of digital technologies, I try to think about ways to create links, passages between the material and immaterial, physical and digital dichotomies. I teach multimedia and photography at Cégep Marie-Victorin in Montreal in the graphics department.

My work has been exhibited in Japan, Germany (European Month of Photography - 2018), Greece (MonitorFest - 2018), France (Geste Paris - 2019 with Andreas Gursky, Marina Abramovič, Joel-Peter Witkin among others), the Netherlands (World Press Photo Exhibition Rotterdam + Rotterdam Photo Festival - 2020) to mention a few exhibitions.

Gilles Tarabiscuité

After studies in GERMAN LANGUAGE in Germany, I pursued studies in POLITICAL SCIENCE (Master: Stalinism in the Age of Glasnost and Perestroika). I finally ended up in ART HISTORY (Ph.D., McGill University, Montréal). At the PhD level, I worked on the history of collections in the 16th and 17th centuries, more precisely on cabinets of curiosities.

41. Solin Yoon 윤소린

“Safe Search”(2020)

In this work, I'm trying to bring out a sense which is normal but doesn't want to get used to it, and questions about the convenient way of dealing with anxiety through an attempt to position old imagination in current technology. The anti-impact sensors mounted on the car have been modified to sound even while driving. Images that appear when sensors working show the visual products of old anxieties and vague imaginations that pop up when the performing of driving is filtered by driver's gender. An interview with a novice driver tells about strange moments which can be sensed because they are not yet familiar but it might be gradually dull so that it's easy to accept as fundamental conditions.

작업은 현대식 장치의 과-시각적 방식에 내재하는 오래된 장면들을 포착하여 실제 여성 운전자를 둘러싼 초-실재적 감각들을 드러낸다. 운전 중에도 작동하도록 개조된 충돌 방지 센서가 울리면 어떤 이미지들이 나타났다가 사라진다. 불안한 여성에 대한 재연, 반여성적 영화에서 차용한 장면, 그리고 '여성 운전자'와 관련된 검색 결과들로 구성되는 이 이미지들은 운전이라는 일상적인 행위가 젠더라는 변수로 필터링 될 때 튀어 오르는 오래된 불안과 모호한 상상력의 시각적 생산물들을 보여준다. 그리고 함께 들리는 초보운전자의 인터뷰는 아직 익숙해지지 않았기에 감각할 수 있는, 하지만 점차 무뎌져 일상의 조건으로 받아들이기 쉬운 이상한 순간들에 대해 말한다. 이로써 영상은 운전이라는 일상적인 행위로 현대의 시각장을 통과하면서 발견하는, 아직도 작동하는 오래된 상상력을 질문한다.

Solin Yoon is a multimedia artist currently living and working in Seoul, South Korea. She was a recipient of the Emerging Artist Grant of Seoul Foundation for Arts and Culture(2015) and she has held solo exhibitions such as in-Appropriate Pictures(2015) at Seoul Art Space Seogyo and Images, that, wonder (2015) at Woosukhall, Seoul. She has been featured in various group exhibitions at art spaces such as Seoul Art Space Seogyo, Seoul, Openbox, Seoul, Large Animal Experiment Building 3rd Floor at Suwon-gu Seoho-ro 89, Suwon, and Seoungbuk Museum of Art, Seoul. Yoon is one of the four directors of <Screening Project: Dongshisangyoung> from 2015 and have organized a series of video exhibitions presenting over 24 Korean artists and 29 of abroad artists by holding 16 screening exhibitions. She received a BFA in Fine Arts in Painting and BA in in History of Art, from Ewha Womans University, Seoul, and holds a MFA in Painting, from Seoul National University, Seoul, Korea.

설치와 영상을 주된 매체로 사용하는 윤소린은 페미니스트 주체성 모델을 가지고 현대의 시각장을 통과할 때 증폭되는 상상력의 가능성을 탐구한다. 현재 서울에서 거주 및 활동 중이며, 2021년 서울문화재단 예술창작활동지원 작가로 선정되었고, 2020년 한국문화예술위원회 국제예술교류지원을 받아 Homesession Artspace & Artist in residence Barcelona Residency 참여 작가로 선정되었으며, 2015년 서울문화재단 유망예술지원 작가로 선정되었다. <전-용 사진(2015)> 서교예술실험센터, <돌아다니는 잔상(2015)> 우석홀 두 번의 개인전을 하였고, 오픈박스, 서교예술실험센터, 수원구 서호로 89 대동물실험실, 성북미술관 등에서 여러 그룹전에 참여하였다. 2015년부터 현재까지 <스크리닝 프로젝트: 동시상영>의 운영진으로도 활동하고 있다. 이화여자대학교에서 학사를 받았고, 서울대학교에서 석사를 받았다.