

## The International Exhibition "Concept 2022"

CICA Museum

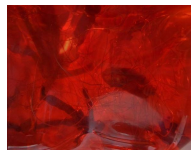
July 27 - August 14, 2022

2022.7.27 - 8.14

### Featured Artists 참여작가:

**Amy Bassin, Nata Buachidze, Antoinette FAVRE BONVIN, Jia-Rey Chang, Eunhyung Chung 정은형, Hyeseong Jeong 정혜성, Vita Jončić, Haey In Kim 김혜인, Myokwang Kim 김묘광, Sun Kim 김선, Yeo Jin Kwon 권여진, Mary Anna LaFratta, Mee-Kyong Lee 이미경, MaryKate Maher, Johnny Mei, Jinyoung Song 송진영, L. Gwilliam R. Sweeten, Ramona Wang, Sangeun Won 원상은, Shiqi Wu, Minyoung Yeo 여민영, Kyra Zhang, So hee Zoe 조소희**

### Amy Bassin

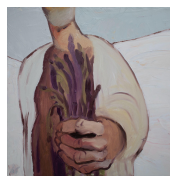


### “Amino Ammo: Breeding a Culture of Violence”

Amino Ammo: Breeding a Culture of Violence, a one-minute moving images video addresses man's inhumanity to man, as a metaphor for the breeding of gun violence prevalent in America today that starts in utero. Amniotic fluid protects the fetus in the womb, but weapons and distorted 2nd Amendment interpretations may be seen as the protection once born. Instead of a birth certificate, it seems as if these radicalized newborns are issued NRA Second Amendment certificates that justify the bearing of arms for the destruction of civil liberties, institutions, and fellow citizens who go against their cultural belief that the USA Constitutional democracy is a terroristic threat.

**Amy Bassin** is an artist who uses photography, video, moving images, and works on paper, to explore power struggles, survival, and personal histories in relation to socio-political current events. Her work has been widely published, exhibited, and screened, nationally and internationally. She lives in New York City, USA.

### Nata Buachidze



### “In the city” (2021), “Wild Asparagus” (2021)

In the city: This city is nowhere and everywhere, it is a conglomerate of concrete transformed into poetry. That's how I see cities- lighter, transparent and a bit more harmonious. Even though I am a painter and colors are my language, an ideal city for me has less colors, or is even monochromatic. My city welcomes more sky, my City has a tendency to become Poem, with its rhythm and depth and a touch of sadness.

Wild Asparagus: This painting is about love and beauty, purity and trust, it is about exchanging feelings and even lives, with spontaneous, unpredictable consequences.

This painting can give you a speck of magic if you look at it!

**Nata Buachidze** is an artist from Tbilisi, Georgia, born on 14.10.1967. She grew up in a family of artists and architects, so being an artist is something very natural for her. In 1990, she graduated from Tbilisi State Academy of Arts (Graphic design department), Tbilisi, Georgia. In 1990-1991 Nata did a training course in Gray's school of Art (Painting and photography course), Aberdeen, Scotland, UK. Nata was working as a graphic designer from 1985, first as a freelance designer, then in 1991, in a design company 'McElroy coats, Edinburg, Scotland, UK and from 1992 to 1996 in an Architectural & Design company, 'Racurs', Tbilisi, Georgia - she was painting and taking part in local and international exhibitions at the same time. From 1993, she mainly devoted herself to painting, with occasional design commissions. From 1999-present, Nata established an art school in Tbilisi and had a long pause in my own artistic life as she was mainly involved in the life of the studio and organizing grand exhibitions connected with her art studio. Since 2017, she started intensively working as an artist again. Her artworks are in private collections in Georgia, the USA, the UK, Belgium, Germany, Czechia, France, Norway, Australia.

### **Antoinette FAVRE BONVIN**



**“SPRING” (2018)**

Originally from NYC, I'm a visual artist who has been living in Paris, FR since 2001. As a young adult, I moved to the West Coast (US) where, in an old house, I found some charcoal and paper. After playing with these materials, I realized I'd also found a new form of self-expression and passion. The opportunity to assist a local artist presented itself and I received drawing and art history lessons.

In 2001, I moved to Paris, France, and continued to create, while learning French and trying fashion school. However, the fine arts were my calling. While raising my family and teaching English through art classes, I furthered my education at L'École National Supérieure des Beaux-Arts and smaller studios in Paris. Working with children inspired me to pursue a degree in creative arts therapy, a long-time goal of mine; I obtained my degree in 2015.

Trusting my intuition, I use thrilling palettes on a variety of surfaces and scales of work. The visual results are colorful, abstract landscapes that the eye passes over, trying to capture the image as a whole, reminiscent of abstract expressionists – a period of art that I love, especially artists like Lee Krasner, Helen Frankenthaler, and Sophie Delaunay.

My work explores liberalism, relationships, and reparation. These colorful representations are also symbolic, I believe, of the space between us all.

I produced my first solo gallery exhibit at L'Éspace Devrièse in 2019 and a group exhibit at the Salon d'Automne in October 2020 (Paris, FR). I am very proud that my work will be shown in Korea at the CICA Contemporary Art Museum this Spring, 2022.

I currently live and work in Paris, France as an artist and art therapist.

## Jia-Rey Chang



### "Fragments" (2021), "Monitoring Room" (2021)

"Fragments" is a generative art/video piece that illustrates the artist's expression of the meaning of life. The fragmented color pixels distributed in the container metaphorically represent individuals living in this existing world. As human beings, we might get confused and hesitation finding our own destined roles especially after this COVID-19's uncertainty. However, confronting this drastic catastrophe, like the flying color dots that roam around the space and eventually end up in their spots to make a complete painting, all human beings will ultimately cooperate/care/support each other as commons to evolve into a brand-new balanced society. No matter if it's a famous painting or not, the pixel will find its doomed position of the work to actively live out the very best of its life. All single-color-pixel can also be interpreted as a fragment of one's life whether it is bitter or sweet, it would ultimately mingle together to achieve a beautiful artwork of life.

"Monitoring Room" attempts to arouse the question of "What is reality" under the rapid development of "Virtual Reality" at the beginning and specifically intends to address the topic of "Monitoring" here. Monitoring" here reflects on the surveillance problem under the supreme control of Big Brother (the government and corporate) but also individual social media influence.

Before stepping into the actual VR experience, a small-scaled Lego room(model) will be placed at the entrance of the exhibition space for the audience to look inside while waiting in line. The audience will see a small chair at the center of the model, a Lego mini-figure with a VR headset, and a functional webcam. There is no clue for the audience to understand what this Lego model is for at this moment. After putting on the VR headset, the audience will suddenly realize that herself/himself becomes that figure she/he just saw in the Lego model and is "monitored" by the audience waiting in line. Through the setting, she/he can see the waiting audience's faces through the skylight of the virtual room, just like the giant in the "Jack and the Beanstalk" peeping into the room. A single chair with rain falling directly on it in the virtual room enhances the helplessness/loneliness like staying in an interrogation room (a physical chair will also be provided in the middle of the exhibition room for sitting). The audience waiting in line looking inside the Lego model metaphorically are indicated not only the Big Brother (the government, the corporate) who owns the privilege to constantly watch/manipulate people's private data under surveillance but also personal social media power interfering with everyone's daily lives.

A common 3D transformation, "Scale", plays the trick here to enlarge the pressure of monitoring. Rather than using any sophisticated depth camera, a simple webcam was applied to bridge the "connection" between physical and virtual spaces. With the immersion nature of VR settings, this mis-scaling non-reality experience with real-time audio-visual effects will be amplified to create a direct sensory impact greater than the projection system in the physical space.

In the "Monitoring Room", playing the "scaling" effect between the virtual and physical spaces is the fun way arousing the attention of the current social "monitoring" issue. Besides, this immersive experience will bring the critical inquiry of "what is reality" matching the main theme with this series of VR experiments, the "Void Rooms". According to the French philosopher, Gilles Deleuze, "virtual" is not opposed to "real" but to "actual" which implies the idea of "virtual is real" in my interpretation. In other words, anything that happens in virtual reality should be considered as real experiences and that is exactly how VR can expand human senses and what the "Void Rooms" series would like to explore.

**Jia-Rey (Gary) Chang** is an artist, designer, and researcher focusing on ‘space as a living being’ and immersive spatial Interaction Design. He received his PhD from the Department of Architectural Engineering and Technology (Hyperbody Lab) at TU Delft, the Netherlands in 2018. Currently, he is teaching at the Art & Design department, the University of Delaware as an assistant professor. Throughout all his work, he continues active research in the trans-disciplinary topics of fashion design, creative coding, speculative/interactive/parametric design, Artificial Intelligence, generative art/sound, AR/VR/MR, and projection-based immersive environment.

**Eunhyung Chung 정은형**



**“Last Breath 마지막 숨” (2019), “One who cannot live in the Present (Heavy Head)” (2019), “One who cannot live in the Present (Stability)” (2019)**

**Last Breath 마지막 숨**

2018년 추운 겨울, 저는 저를 태어날 때부터 길러 주신 고모할아버지를 떠나 보내야 했습니다. 우연히 앤틱 샵에서 마주한 삶과 죽음 사이에 있는 이 시계는 할아버지를 떠올리게 했습니다. 중환자실에서 할아버지는 며칠 동안 의식을 잃은 채 누워 계셨습니다. 병원에 계신 할아버지를 보러 가기 위해 할머니와 저는 할머니 집 근처 공원을 지나야 했고, 공교롭게도 시계탑은 항상 10시 10분을 가리키고 있었습니다. 그 추운 겨울, 우리는 ‘우리가 매일같이 보던 10시 10분을 마지막으로 보는 것이 아닐까?’하는 걱정에 걸음을 재촉했습니다. 그리고 며칠 후, 할아버지는 세상을 떠나셨습니다. 하지만 우리는 이것이 마지막이라고 생각하지 않습니다. 마치 낙엽들이 나무에서 떨어져 생을 마감했지만, 벌레들이 아름다운 구멍을 남기며 그들의 삶에 뜻밖의 아름다움이 찾아온 것처럼, 이것이 할아버지의 삶의 끝이 아님을 우리는 알고 있습니다.

**One who cannot live in the Present (Heavy Head)**

저의 퍼포먼스에 등장하는 생명체들은 주로 시야가 가려져 있고 방향성을 잃고 길을 헤매고 있습니다. 그들은 과거에 대한 후회와 미래에 대한 걱정 때문에 현재를 살지 못합니다. 그들 중 **Heavy Head**는 머리가 무거워서 아무것도 할 수 없고 서서히 돌처럼 굳어가는 손과 발은 그들을 지치고 무력하게 만듭니다. 무엇인가 그들을 뒤로 잡아당기고 아래로 끌어내리는 것처럼 보이지만, 그들은 끊임없이 어딘가로 나아가기 위해 고군분투하고 있습니다.

**One who cannot live in the Present**

이 생명체는 팔다리로 굳건하게 땅을 딛고 있는데, 안정성에 너무 익숙해져서 움직일 수 없는 바위처럼 보입니다. 안정감과 변화를 추구하려는 욕구 사이에서 끝없는 갈등을 하고 있습니다. 방향을 바꾸고 균형을 잡는 역할을 하던 꼬리는 퇴화되었고 이제는 어디가 머리고 어디가 꼬리인지 분간하기가 어렵습니다. 비록 그는 방향성을 잃고 헤매고 있지만 멈춰 있지 않기 위해 끊임없이 꿈틀댑니다. 그는 어디를 향해 나아가는지는 정확히 알지 못하지만 끊임없이 부딪히고 부서짐을 반복하며 자신만의 길을 찾아갑니다. 저는 이처럼 저의 퍼포먼스에서 어디로 가야 할지, 무엇을 추구하는지 알지 못하고 길을 잃고 방황하는 사람들을 묘사합니다.

정은형은 한국의 퍼포머이자 조각가입니다. 그녀는 쉽게 부서지고 오래 가지 않는 것에 관심이 있고 그녀의 작업은 퍼포먼스적인 조각이나 조각적인 퍼포먼스의 형태를 취합니다. 그녀가 탐구하는 주제는 상실감으로, 여기에는 소중한 순간의 상실, 방향의 상실, 생물다양성과 자연의 상실이 포함됩니다. 그녀는 서울대학교에서 BFA를, 로드아일랜드 스쿨 오브 디자인 (RISD)에서 조각으로 MFA를 마치고 미술 교육 석사 학위 MA를 받았습니다. 2016년에는 University of Brighton Award를, 2020년에는 Ox-Bow School of Art Fellowship을 수상했고 한국, 폴란드, 태국, 미국에서 전시를 했습니다. 그녀는 어떻게 하면 예술이 우리 일상에 더 자연스럽게 스며들어서 더 많은 사람들이 예술을 통해 자기 성장과 치유를 경험할 수 있을지에 관심을 갖고 있습니다. 정은형에게 예술은 사회적 제약과 타인의 시선으로부터의 탈출구이기도 하지만 그녀를 자신의 진정한 자아에 더 가까이 다가갈 수 있게 해주는 입구이기도 합니다.

Hyeseong Jeong 정혜성



“Love 사랑” (2021), “Water-Lily Under the Sun 태양 아래 수련” (2021)

“만약 침묵만 존재하는 세상이 있다면  
그 속에서 법률을 깨고 말을 반드시 해야 하는 때가 온다면,  
중국에는 여과된 몇 마디의 말들만이 단일한 파장과 빛을 내뿜으며 남아 있을 것이다.  
정면이 아니라 뒤에서 빛나는 것들이 캔버스 위에 빛 그림자로 머무른다.”  
- 정혜성

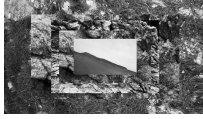
제 작품 속 붓터치는 빛 그림자를 표현한 작품 시리즈입니다. 어떤 날의 편린, 잔상들이 저마다의 빛깔, 색, 말, 말-소리로 변주되어 고유한 색면 위로 떠올라 부유하며 흐름을 만들어냅니다. 빛은 빛을 관통하고 물리적으로 물체가 없는 전제에서 그림자란 허상에 불과합니다. 그러나 빛은 물체와 마주할 때 그림자로서 흔적을 남깁니다. 그림자는 매번 바뀌고 빛은 자신의 그림자를 소유할 수 없습니다. 이렇듯 일상 속 순간마다 변주하는 빛 그림자를 고정시킨 제 작품들은 설명을 생략한 채 예술로 고정되었습니다. 홀로 살기보다 함께 살기로 결정한 그 작은 시작 이전부터, 빛은 원래 있었습니다. 이는 인간이기에 감당할 수 밖에 없는 사랑(love), 용기(brave), 희망(hope)을 상징합니다.

인류학자 마거릿 미드(Margaret Mead)는 “인류 최초의 문명의 시작은 무엇인가?”라는 질문에 낚시바늘이나 토기, 간석기를 답하지 않았습니다. 그녀는 “15000년 전 부러졌다 붙은 흔적이 있는 인간의 넓적다리뼈가 비로소 ‘문명의 시작’이다. 곤경에 처한 누군가가 치유될 때까지 곁에서 돌보고 돕는 것이 바로 ‘문명의 시작’이다.”고 말한 바 있습니다. 빛 그림자를 표현한 저의 작품은 인류학자 마거릿 미드(Margaret Mead)가 언급한 문명 시작의 근원을 표현하는 동시에, 현대(現代)과 미래까지 명맥이 연결됩니다. 제 그림에서 ‘빛’이란, 문명의 시작되기 이전부터 변함 없이 존재해 온 존재이면서, 인간 또는 물체와 마주할 때 비로소 파장을 드러내는 근원적인 진리 또는 무의식을 상징합니다. ‘그림자’는 빛이 물체와 마주하거나 연결될 때 그 모습을 다면적으로 드러내는 결과물을 상징합니다. 이는 인간 또는 자아, 정체성, 혼돈, 불안의 흔적, 어두운 그늘일 수 있습니다. ‘그림자’는 언제든지 시시각각 변할 수 있는 불완전 형상으로 인간 가능성의 몸부림, 과정, 결과물 그 자체를 의미합니다. 변화하고 진보하며 나아가다가 잠시 머무르는 제 작품 속 붓 자국들은 빛 그림자의 움직임들이면서, 강물의 상류로 근원을 찾으러 올라가는 현상을 표현합니다.

이번 전시에서 제가 선보인 작품은 개인전에 전시된 작품을 포함하여 총 두 작품입니다. 이번 전시에 선보인 작품들은 늘 저를 지켜준 사람들을 생각하며 그린 작품들입니다. <사랑(愛, Love)>, <태양 아래 수련(睡蓮, Water-lily under the sun)> 작품 제목은 그들 개개인의 이름 속 한 글자에서 파생하여 가져온 것입니다. 제 자신의, 그리고 인류의 근원적인 본질과 진리 또는 무의식 속으로 접근하는 과정을 표현한 작품들을 천천히 감상해주시길 부탁드립니다.

정혜성(1990~)은 인간 감정의 면면을 예술로 나타내기를 희망한다. 처음에는 오래된 친구, 책, 영화, 오늘의 일기, 인상적인 영화 속 몇 장의 스틸컷, 전시회 후의 감상, 편린, 잔상의 여운을 작품 속에 남겼다. 수많은 사연들이 넘실거리는 이 세상에서, 각양각색의 온상들에서 느껴지는 편린을 캔버스에 온전히 표현하는 것이 과연 가능한 영역인지에 대해 의문이다. 그러나 감정을 온 힘을 다해 남기기를 선택한 후부터 편안해졌다. 그림 속 붓터치는 정서의 파도를 휘저으며 물결 위로 넘실거린다. 평범한 하루의 무사함, 특별함을 사랑하며, 일상의 조각들에서 일렁이는 여파를 캔버스에 담았다. 주로 아크릴 또는 유화 물감을 활용하여 평면 회화 속에 추상화 작품을 남긴다. 홍익대학교 대학원에서 미학을 연구하였고 예술적 감수성을 다양한 작품에 적용하였다. 저서로 <노을>, <Fernweh>을 출간하였다.

## Vita Jončić



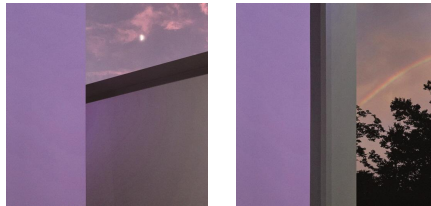
### “Transformation of a Memory” (2022)

Single-channel video installation Transformation of a Memory resembles a digital sanctuary. The island of Vis, where the artist lives, has undergone a radical change of the landscape in the past few years. The artist documented the gradually disappearing textures of the island through series of analogue black and white photographs and created a space where the nature of her town still exists and flourishes, undisturbed.

The multi-channel version of the installation was created as part of a collaborative installation Zones of Presence under the mentorship of I. M. Klif, exhibited at the Nova Gallery in April 2021, organized by WHW, and curated by Martina Kontošić.

**Vita Jončić** was born in 1995. in Zagreb. In 2017 she graduated from the painting department in the class of prof. Duje Jurić at the Academy of Fine Arts in Zagreb, and in 2018 she graduated from MA Film at the University of the Arts London, London College of Communication. She creates in the medium of film, photography, painting, video and spatial installations. She participated at several group and three solo exhibitions (recent: Grisia Youth 2021, 2nd Award winner, Rovinj, Croatia) and is actively participating in artist residencies (recent: Jelsa Art Biennale 2021, Island of Hvar, Croatia) as well as online exhibitions and screenings (recent: 2nd International Video art biennale, Award of excellence, IAVPOA Art).

## Haey In Kim 김혜인

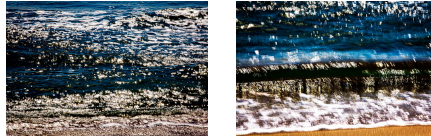


### “Iris.” (2020), “Iris.” (2020)

작품 <Iris.>는 코로나바이러스로 예상치 못한 팬데믹을 겪으면서 막막하고 불안한 심경을 답답한 건물의 벽체의 이미지로 표현하였다. 그 속에서 희망을 뜻하는 무지개, 반달을 바라보는 시선으로 하나의 공간에 재조합하여 구성하였다. 이를 좋은 소식이 오기 기다린다는 꽃말을 가진 아이리스의 컬러로 표현하여 지금 이 시대에서 모두가 공감할 만한 희망에 대한 이야기를 하고 있다.

김혜인은 경성대학교에서 사진학을 전공으로 학사를 졸업하였으며 다수의 단체전을 가졌고 아시아프 우수작가에 선정되어 아시아프애프터 특별전에 참여하였다. 작가는 사진의 디지털작업을 기반으로 공간을 재구성하여 현실과 가상이 맞물려지는 하나의 공간을 창조하는 작업을 주로 하고 있다. 풍부한 시각적 경험과 함께 시적 상상력을 불러일으키는 것이 디지털작업의 목적이다.

**Myokwang Kim 김묘광**



**“Wave of Light #1” (2021), “Wave of Light #2!” (2021)**

파도의 사전적 의미는 바다에 이는 물결, 강렬한 심리적 충동이나 움직임을 일컫는 말이다. 왠지 고요함, 평온함과는 거리가 먼듯한 의미지만, 나에게게는 물결에 알알이 박혀 반짝이는 빛이 보인다. 물결의 일렁임이 아닌 수많은 빛의 일렁임으로 나의 눈과 마음은 황홀한 평온함으로 가득찬다.

The dictionary definition of a wave is the intense psychological impulse or movement of the water, which seems to conflict with calmness and tranquility. But I see a glittering light embedded in the waves. My eyes and mind are filled with profound tranquility, not with the shimmering waves but with the shimmering light.

**Myokwang Kim** (b.1979) is a Korean photographer. She received BA (Hons) photography from Nottingham Trent University in UK. Light, tranquility, stillness, ambiguity, mystery..These are the main themes in Myokwang Kim’s photography. When Myokwang encounters the moment that she feels something inexplicable beyond the visible through the tranquil scenes drawn with light, a certain exquisite energy obsesses her eyes and mind.

Curiosity is evoked, what is beyond this reality?

Web : <http://myokwang.blogspot.com>

Instagram : <https://www.instagram.com/myokwang>

**Sun Kim 김선**



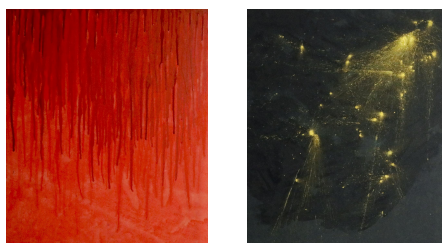
**“Pink weeds” (2022)**

2022년 생명의 땅을 주제로 한 행궁 갤러리 전시는 계절 따라 자라나는 많은 땅 위에 들풀과 들꽃들이다. 이번 김선 작가의 전시는 일상 속 지나치는 풍광 속 작은 소품처럼 보이는 보잘 것 없는 들풀들과 들꽃들이 생명이 빛나는 땅의 한 존재로서의 모습을 담은 작품들로 선 보인다. 들풀의 단조로운 모습이나 알고 있는 녹색 계열의 색상이 아닌 세상에 단 하나 뿐인 독자적인 생명의 개체로서 표현되는 그들의 모습을 표현한 작품들이다. 우리가 지나치는 발 아래 들풀들은 그 생명의 빛을 발하고 작품 속에서 풀들은 잡초의 모습이 이미지가 아닌 화려한 꽃 처럼 피어나는 들풀들의 모습으로 표현된 작품이다. 겨울 내 땅 속에서 웅크리던 뿌리로 부터 계절에 변화에 자라나 변화해 가듯 풀들은 작가의 작품 속에서 고유한 각자의 색채로 태어난다. 잡풀들이라고 지나쳐 가는 풀들을 작가의 시선으로 바라본 모습은 일상의 소소한 풍경들이 아닌 생명의 개체로 사각 프레임 속 작품에서 재해석되어 재현된다 것이라 할 것이다. 세상의 많은 색들을 품은 자연의 모습이 타고 난 색채로가 아닌 작가의 세계에서 탄생한 풀들은 오직 하나 뿐인 모습으로 존재하게 한다. 멀리서 본 일상에서의 들풀들은 여러 종류의 들 풀들이 서로 엉겨 있어 한 덩어리 풀처럼 보이지만 작품 속에도 서로 다른 모습의 풀들이 한 종류의 들풀인 것처럼 표현해 현실의 모습과 작품 속에서의 모습이 서로 엉겨있는 것을 표현한 작품들이다. 우리의 일상에서 지나치는 모든 생명들이 세상에 우리와 더불어 살아가고 있음을 작품에서 이야기하고자 한다. 2022년 전시의 주제는 생명 가득한 땅에서 자라는 흔한 들풀들과 들꽃들을 흔하지 않은 소중한 한 생명체로 표현하고자 하는 작가의 작품들이 전시될 예정이다. 작가는 세상을 담는 그릇을 빛는 사람일 지 모른다. 지금 우리에게 살아있는 모든 생명 속 아름다움이 소중한다는 것을 작가는 작품에서 이야기하고자 한다.

자연의 산물인 면직물 위에 천연 염색을 한 후 아크릴 물감으로 마무리 작품들을 보면 자연의 색을 담으면서 각 개체의 생명력을 불어 넣고자 특별한 색을 입힌다. 또 다른 작품들은 들풀이 꽃인 것처럼 화려하게 자라는 것을 표현하였는데 들풀들이 화원 속 꽃처럼 들판에서 생명을 지켜내고 있는 모습을 느끼게 한다. 우리는 땅에서 나고 자라고 다시 그 땅으로 돌아간다. 이 순환 속에서 들에 자라나는 들풀들도 우리와 같은 생명으로 존재하고 그 존재에 대한 작가의 생각이 응집된 전시가 될 것이라 생각된다.

김선은 경희대학교 미술교육학과 졸업 후 경희대학교 미술대학 대학원에서 회화를 전공하였으며 1999년 한국정예작가 초대전(서울 시립미술관)과 다수 그룹전을 통해 작품을 선 보였으며, 초대 개인전 (문화일보 갤러리 외 5회)와 경인미술관 개인전, 토포하우스 개인전 등으로 총 8회 및 MANIF ART FAIR 3회 초대전 ,부산아트페어와 서울아트 쇼등 참가하여 작품을 선보였다. 작품 소장은 경기문화 재단 및 일요신문 다수며, 2020 목우 국제아트페어 우수작가상 등 다수 작품 수상 경력이 있다.

**Yeo Jin Kwon 권여진**



**“Image of Sound 2” (2021), “Memory at the beach” (2021)**

Image of Sound 1 : I draw the word of ‘주룩주룩’, that means the word of raining sound. The artwork’s color is blue that Night’s rain shows dark sky.

Memoried Image : My first memoried tried Chinese food’s image was Red. When I first tried Chinese food, it taste so hot and spicy. And the cafeteria’s lights was so red and dark. So I draw that circumstance.

권여진은 한 사람의 감정이 파동처럼 변하는 것들에 대해 주된 작업을 하고 있다.

인간의 감정과 자연이라는 소재에서 영감을 얻어, 두 개의 연결성을 찾아 작품에 담아낸다. 한국 고유 전통 공예재료인 ‘옷칠’을 통해, 자연의 재료가 주는 담백한 느낌과 ‘감정’이라는 비가시성 요소를 더하여 현대미술에서 나의 자리를 찾는 것을 연구한다.

‘옷칠’의 접착성을 극대화하기 위해 다양한 재료와 옷칠을 접목하여 나의 예술 세계를 하나의 그림으로 표현하는 작업을 하고 있다.

‘옷칠’이라는 전통공예 기법을 통해 작품을 표현하는 21세기의 젊은 작가로서, 예술은 어떤 것인가에 대해 늘 고민한다.

전통이라는 것이 현대에는 많은 변화를 거쳐 새롭게 나타나고 있지만, 여전히 주변에서는 전통으로 현대미술을 표현하는 것에 대해 보수적인 견해가 많다. 이러한 편견을 깨기 위해 젊은 작가의 시선으로 본 전통공예의 향후 방향성을 모색해나가고 있다.

**Mary Anna LaFratta**



**“Data” (2013)**

This animation/video short was influenced by the contemporary cultural obsession for collecting data. In this case, collecting data by attaching devices to animals and data collection via computer controlled robotic vehicles such as, the NASA Mars Curiosity rover. Animation is juxtaposed with video footage recorded off the coasts of Washington



state and Costa Rica, and the planet, Mars. The two media interact with each other and the animated gate in different ways. The gate is a metaphor for change, a shift from one state to another. By passing through it one participates in the process of gathering data, raw bits or tokens of information that can be organized, interpreted, and disseminated.

**MaryAnna LaFratta** is an artist, designer, and educator in the School of Art and Design at Western Carolina University located in western in North Carolina, USA. Her creative works are experimental and the concepts are often open to interpretation. Although, she considers her work social commentaries. She explores human experiences, aspects of human actions and their impact on nature, culture, and other people.

**Mee-Kyong Lee** 이미경

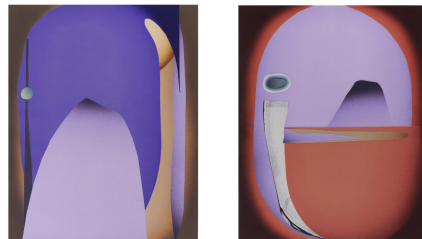


**“Untitled” (2021)**

I am working on relationships with others based on photography and have been thinking about the diversity of media since 2021.

**Mi-kyung Lee** majored in photography at Chung-Ang University and graduated from Hankyung University in design.

**MaryKate Maher**

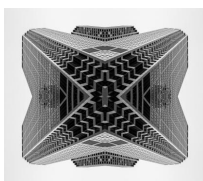


**“Surface (28) v.2” (2021), “Surface (41) v.2” (2021)**

Surface (28) v.2 and Surface (41) v.2 are part of an ongoing series. Paper forms are reused and reconfigured in different compositions to create collages or digital prints. Created throughout the Covid pandemic, the works reference the body, geology and mythologies found in nature; the longing for openness transmuting into an imagined space. Gradients play with the viewer’s sense of volume and dimension. They create the illusion of space within confinement, an echo of the world we used to live in.

**MaryKate Maher** lives in New York City. She received an MFA from the Pennsylvania Academy of the Fine Arts, and a BFA from Arcadia University. She studied at the Glasgow School of Art and attended the Skowhegan School of Painting and Sculpture. Maher has received fellowships from New York Foundation for the Arts, MacDowell, Yaddo, Franconia Sculpture Park and Socrates Sculpture Park. US exhibitions have included Hesse Flatow, NY; Gold/Scopophilia, NJ; MoCA Westport, CT; A.I.R. Gallery, NY; Tiger Strikes Asteroid, NY; Spring/Break Art Show, NY; The Pennsylvania Academy of the Fine Arts, PA; Triangle Arts Association, NY; Franconia Sculpture Park, MN, with international exhibitions at Kunstwerk Carlshutte, Germany and Takt Berlin/Leipzig, Germany. Her work has been written about in Artsy, Brooklyn Magazine, Hyperallergic, L Magazine, BOMB, Art Zealous and ANTEmag.

## Johnny Mei

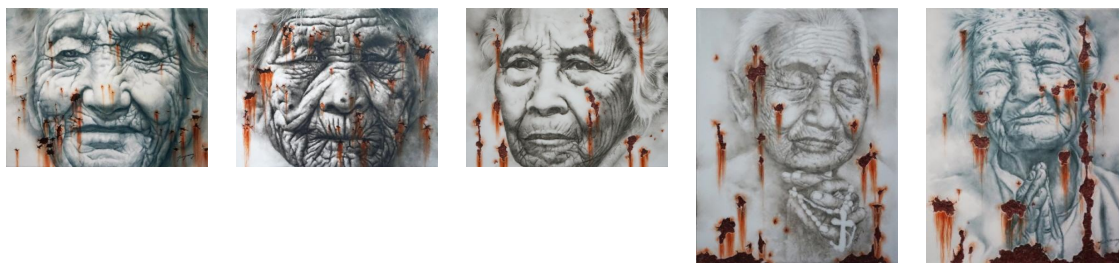


“New Order: Part 3, #1” (2020)

New Order is a series of manipulated architectural images created during the COVID-19 pandemic, a global event that has changed our physical and mental landscape.

Chinese-American photographer and graphic designer, **Johnny Mei** takes inspiration from the ordinary. Through his photography, he seeks brief moments of wonder and reflection in the everyday.

## Jinyoung Song 송진영



“Traces of Time 0817 시간의 흔적 0817” (2021), “Traces of Time 0826 시간의 흔적 0826” (2021), “Traces of Time 1210 시간의 흔적 1210” (2021), “Traces of Time 0623 시간의 흔적 0623” (2022), “Traces of Time 0417 시간의 흔적 0417” (2022)

시간이란 결코 변하지 않을 것 같았던 검은 무쇠조차 세월 따라 빨간색으로 옷을 입히고 영원할 것 같은 청춘의 얼굴에도 주름을 입힌다. 녹이 슬고 주름이 생긴다는 것은 기능적 쇠퇴나 뒷전으로 밀려나 잊혀버리는 청춘의 부산물이 아니라 자연으로 산화하여 식물의 양분이 되고 동물의 뼈가 되는 환원의 시작이기도 하다.

흘러가는 세월은 늘 안타깝지만 시간은 그저 흘러가지만 않는다. 혈어놓은 동전처럼 무망하게 흘러가는 세월도 있을 테고 들녘 낱알 줍는 들쥐의 시간처럼 생명의 시간도 있을 테다. 그 시간의 유전자는 녹으로 주름으로 치환되는 법.

수평선을 찢으며 빨갈게 떠오르는 일출과 산마루 온통 선홍 빛 물들이며 찬란하게 지는 노을을 본적 있는가. 인간에게는 시각적 두 개의 눈과 예단의 눈 하나가 있어 정점의 아름다움보다는 다가올 한낮의 따스함과 어두운 죽음의 그늘을 먼저 보려 하지만 그 따스함 뒤엔 차가운 어둠이 울 테고 어둠이 걸리며 찬란한 일출이 있을 것이다.

나는 오늘도 노을 속에서 일출을 보고 그 일출 속에서 처연한 노을을 본다. 갓 핀 태아의 얼굴에서도 주름을 보고 시장한구석 담배 말아 켜 노인의 주름 속에서도 아름다웠던 청춘을 본다. 문득 이런 말을 하고, 또 듣고 싶다. “나이 먹더니 더 멋있어 져어...”

졸업 이후 **Visual Designer**로 일하면서 미디어 관련 기업체에서 디자인과 홍보 책임자로 오랜 기간 근무했지만 2012년에 도자 회화(Porcelain Painting)를 접한 후 도자 회화 작가(Porcelain Painting Artist)로 제2의 인생을 시작했다. 회화에서 일반적으로 사용하는 캔버스 대신 도자기로 만들어진 도판을 사용하며, 도자기 전용 안료와 여러 테크닉과 활용해 작품을 그려내는데 각 단계별 마다 800도 내외의 가마에서 여러 번의 소성 과정을 거쳐야 하는 등 매우 까다롭다. 서울시립대학교에서 미술학사, 성신여자대학교 산업대학원에서 미술석사를 받았고, 국제 단체 IPAT와

WOCP, HKPA 등에서 주최하는 컨벤션(미국, 포르투갈, 태국, 홍콩 등)에 전시 참여 및 경쟁 부문에 다수 수상을 했으며, 국내 단체전에 다수 참여했다. 2019년에 국제 IPAT(International Porcelain Artist & Teacher)에서 아티스트와 티처 인증을 받았고 현재 KPAS 서울 스튜디오에서 도자 회화(Porcelain Painting)를 교육하고 있으며, 도자기 위에 주름과 녹(綠)을 소재로 시간의 흔적과 만물의 소멸을 이야기하고 있다

#### L. Gwilliam R. Sweeten



#### “Candy Crash” (2020), “Surface Tension” (2020), “Palinopsia” (2021)

DataSpaceTime's WebGL moving image works are rendered in a browser environment using a custom built WebGL application. These WebGL works are procedural or “real-time” experiences, not timeline/keyframe animations. The works explore the effects of physicality and fragmentation in a virtual space, as well as the simulation of light, depth and scale. At times planetary and infinite, and at others claustrophobic and enclosed, the works demonstrate the expansive characteristics of the medium and the potential inherent in simulated perspectives. “Analogue” materials are integral to the works, enhancing the functionality of the artist's WebGL application. Video files, jpegs, and Mp3 files integrate aspects of the physical world from outside the GL environment. When juxtaposed with the purely digital elements generated by the program, these additional materials significantly affect the illusion of scale and atmosphere as the viewer attempts to contextualize recognizable forms, patterns and texture against rendered ones. The WebGL works document the dialog between machine and artist, a collaboration to engineer the structure of the work and compose the final piece. Automation and randomization are an integral part of building the works which could not exist without the use of programmed tasks. Once these complex three-dimensional environments are realized, the artist's job of framing what is being generated in real time becomes integral to defining or emphasizing specific experiences. In the infinitely generating presentations of DST's WebGL work, a “camera” stands in for the artist's point of view. The angles and trajectories of this virtual camera are predetermined by the artists and computed by the program. WebGL moving image works are presented in 2 formats: a composed single channel video capture or an infinitely generating presentation in the browser with a programmed internal camera. Palinopsia (2021) and Surface Tension (2020) are examples of the former and Candy Crash (2020) is an example of the later – however it is presented here as an exhibition capture.

“Candy Crash” began as a raster-based computer drawing generated using our custom-built drawing software. Wanting to explore the scale and depth of the drawing further, we wrote a JavaScript application to randomly zoom in and out at different points, exposing the lines at the pixel level. The material from this application was output as a video texture, spread out across 125,000 randomly placed and animated cubes in our WebGL application. The virtual camera path is programmed to traverse the 3D composition in a slowly evolving elliptical pattern resulting in an immersive kaleidoscopic environment.

“Surface Tension” evolved from some experimentation with adding a noise algorithm to vertex shaders, the fundamental programs that provide the instructions used within the WebGL environment for where and how to draw an object in three-dimensional space. A noise algorithm introduces turbulence and randomness into the vertex shader which disrupts the vertices of a geometry as it is being rendered – in this case, the “virtual terrain” object featured in the work. In Surface Tension, this expanding and contracting terrain interacts with a dual-sided, reflective geometry as they rotate within a sphere that has been applied with a video feedback texture. A video capture made by the artists using the program's virtual camera reveals an evolving and intricate universe of interactive elements made up of vector-based forms, “analogue” video effects, and reflective dimensions.

“Palinopsia” delves further into the use of the noise algorithm and its effects on the operation of the vertex shader within the WebGL environment. In this work, the algorithm disrupts a highly abstract object file of a piece of carpet fuzz. The effect blows the densely rendered vertices apart, creating abstract chaos, augmented further by interacting reflective geometries. This work also leverages a glitch discovered in the program which feeds the reflection back into the program creating a hall of mirrors effect. The artist-captured composition enhances the perspective and sense of scale which develops over the arc of the piece.

**Lisa Gwilliam & Ray Sweeten (DataSpaceTime)** made their debut as the collaborative duo in 2011 with the solo exhibit “the optimal value for y” at Microscope Gallery. The artists use current technologies that are further developed or redirected, through the use of original coding, as a means to consider the culture of informatics and the thresholds of image recognition and perception across various mediums. Gwilliam & Sweeten have continued to stress the importance of making their own code in order to overcome the constraints imposed by commercial softwares and to reduce as much as possible the distance between themselves and the mediums they utilize. Their work has been featured in institutional shows in the US and abroad including the solo exhibition “Cryptophasia” at the Brooklyn Academy of Music (BAM) and in the group shows “Processed: To Each Their Own Image”, Center Pompidou, Paris, France; “Day In Day Out” at GEH8 Kunstraum und Ateliers, Dresden, Germany “Altarations”, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, Florida, and “Dialogics”, Rowan University Art Gallery, New Jersey among others. Their 6-channel video “Breakout” was commissioned by The Parrish Museum for New York City Center, where it was on view for a year. Gwilliam & Sweeten live and work in Brooklyn, New York.

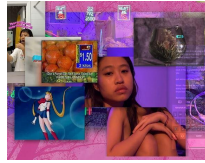
In 2011, Gwilliam & Sweeten began exploring the use of the QR code – the modern incarnation of the bar code – and the data it contains. Taking society’s obsession with obtaining information on demand through iPads, Wi-Fi, and smartphones to the next level, the artists have turned everyday objects – in this case portraits, landscapes, and wallpaper prints – into interactive data retrieval centers and tracking devices. These print works present the tension between iconic or other recognizable images and the information related to that image. The images are made completely from QR codes, each containing the results of an internet search of publicly accessible data bases which is then retrievable by handheld devices via a custom-built scanning application. This application allows the artists to capture the scanning activities associated with each artwork. Analytic variables include which aspects of the piece draw the most engagement, where and when the work is scanned, and by which discreet device. In many early works, QR codes connect to hundreds of videos obtained through a YouTube video search. Additional pieces deconstruct language, linking to search results from Google’s NGRAM Book Project (accessed through a collaboration with the Director of the Cultural Observatory at Harvard and Visiting Faculty at Google) or sound, linking to sound files of processed music.

Beginning in 2013, Gwilliam & Sweeten continued to combine custom built applications with ubiquitous digital formats through their browser-based installation works which disrupt the aesthetics and processes of video using animated GIFs. These single and double channel installations utilize original video footage that has been deconstructed into as many thousands of animated GIFs. These are then reassembled across a grid of phasing pivot points to create moving image works that play within localized browser windows in real time, not through video playback devices. Over time, this technology has been expanded

to include narrative experiences, multi-tiered durational compositions, and elements of performance. Concurrently, the artists have utilized these same technologies to create 2D chromogenic prints. These prints capture an unrepeatable combination of hundreds of moments of a period of time deconstructed and offset within a single image. In 2017, Gwilliam & Sweeten began experimenting with 3D environments created with WebGL. Vector graphics – which originate as lines and simple geometric shapes - are transformed into evolving kinetic compositions using a custombuilt application that instantly and infinitely renders the artists’ 3D imagery into new configurations. Collectively, these works point to the deficiencies and reinventions of the virtual in its re-staging of the physical world, especially with regards to the element of light as engineered by programmers for simulated reality. The original still and video material incorporated into these works — with its noise, pixelation, and other defects typical of a hi-def recording of reality — is re-contextualized in a seemingly flawless vectorial world, with viewpoints shifting throughout the space in randomized and endless trajectories.

Continuing their interest in the digital pixel/line as the base elements for the construction of an image, the artists have produced Inkjet prints generated with an iteration of the algorithms developed in the earlier QR works. The algorithm analyzes an image and transforms its colored pixels into abstract compositions that the eye perceives as lines, curves, ellipses, and other shapes with characteristics impossible to draw by hand. The original photograph is erased to varying extents in the process, leaving instead layered and densely textured images that combine elements of the real and the electronic. Like the 3D WebGL environments, these works are also concerned with the interplay between the reality captured by the camera and the digital and virtual translation of light, reflection, and dimensionality among other properties.

## Ramona Wang



### “Wish You Weren’t Here” (2019)

I see this video work as a byproduct of what I have created as a photographer. It is a collection, and a recollection of the outside responses (from the viewers, the internet) to my photographic work, and to myself as my persona (online). As a photographer, I question the nature of beauty and gender under the influence of images. I experiment with the uncontrollable factor in the process of presenting oneself for the camera, and eventually perceived by the viewers, such as the sexualization of a person when they are naked on camera if there is no seductive intention. Being the subject and the photographer at the same time, I feel the power between both. Both are manipulating and manipulated during the process, and eventually perceived by the viewer, and the video showcases what happened to me as an objectified subject after my photographs were shown to the public.

The video consists of a thread of unsettling texts/messages that I have received from strangers and loved ones, who are bewildered, fascinated, frustrated by who I am from only looking at photographs of me. I explore how my femininity, ethnicity and sexuality have been presented in my photographs, and perceived in the viewers eyes. Having experience of working as an Asian model, I constantly wonder the reason why I am or am not cast. The reasons might have been that I look ethnic, or sometimes I am not ethnic enough, or I am too Asian, or sometimes I am not the “type of asian” that they are looking for. I created this video as an extension of my investigation into what people see when they look at me and the reasons behind. The repetitive mentions of my “luscious lips” in the text messages from different people always lead to another “compliment” which is that I am sexy. It makes me curious about the missing relation between lips and sexiness. Sex should be consensual but it is not the case at all when it comes to sexualization, especially when it is through the medium of images, it is always arbitrary because the subject in the photographs is objectified already. So obviously I was sexualized; however, in the video I document the triggers as I wonder why I was sexualized. Layering with graphical symbols (such as sailor moon), I appropriate their intended meanings and challenge the existing interpretation of them. Sailor moon is not simply a role model for girls anymore, although it was created as one. Just like many other female anime characters, it has been inevitably sexualized by a large amount of audience and fan groups as time passes. The video is also an attempt at looking back at the viewers (literally). It is not a call for lamentation or comfort; however it is intended to be personal and provocative. Harassment is often sugar coated as a compliment, and only when I tear them out of context and reconstruct them have I been able to reify the damage.

**Ramona Jingru Wang** (b. 1995, China) is a photographer and artist based on the internet and New York. Her work explores how images intervene with our reality and create connections among people and space, investigating how we care for each other through photographs. She studied in the International Center of Photography-Bard College, and graduated with an MFA in photography from the Pratt Institute, New York. She has been the recipient of the BARON Prize 2020 with her video work “wish you were not here”, and the Capture Writing Prize 2021. When she’s not taking photos, she works as a model and has made an iPhone photo book called “the moon tonight is beautiful”, and self-published a newspaper “Family Album”.

### Sangeun Won 원상은



#### **“Colour Mapping of Automatism no.6” (2016), “Colour Mapping of Automatism no.9” (2016), “Colour Mapping of Automatism no.10” (2021), “Colour Mapping of Automatism no.11” (2021)**

“Colour Mapping of Automatism” 자동기술 색채지도 (Abstraction series)

Abstract work using unplanned, subconscious screen division and color arrangement.

By automatism, Sangeun Won draws maps of her subconscious world where is filled of colors

After master study in FAMU (Film school of Academy of performing arts in Prague), **Sangeun Won** continues abstract artwork in Seoul.

### Shiqi Wu



#### **“Poems Carried by Hermit Crabs” (2021)**

My work is based on storytelling, using my memories, identity, and culture as inspiration. I observe the memorable details of life and transform them into my working materials and ideas. I am interested in public engagement, and I want the viewer to participate in my work. Although my work is my own story, the viewer can resonate with its sensory memory.

**Shiqi Wu** is a Chinese artist who works on narrative, memory, culture, language, and public engagement in various forms and materials. These include household objects, installations, sculptures, and documentaries. His studio practice focuses on autobiographical storytelling, while he also creates fictional stories and then sculpts them into reality. He wants to give the audience a practical space to imagine and engage in his work through simple and powerful ideas. He works on several art projects that collaborate with scientists, designers, and writers in a cross-disciplinary method, allowing him to bring more possibilities to his work.

Minyoung Yeo 여민영



**“Mandala” (2022), “untitled” (2022), “Fight Club” (2022), “GOODNIGHT” (2021), “STOP” (2021)**

"Mandala (2022)" 팔을 한번 움직여보세요. 움직임의 방향을 의식하셨습니까?  
Try moving your arms. Are you aware of the direction of movement?

"Untitled (2022)" 사람은 누구나 마주하고 싶지 않은 자신의 단면이 있다.  
Everyone has a side of themselves that they don't want to face.

"Fight Club (2022)" 당신은 본능에 얼마나 귀를 기울이고 사는가?  
How much do you listen to your instincts?

"GOODNIGHT (2021)" 자유로 향한 두 사람의 마지막에 대한 기록  
Record of the end of the two heading to freedom

"STOP (2021)" 잠시, 멈추어 주시길 바랍니다.  
Please stop for a moment.

여민영은 상명대학교 조형예술학부 한국화과 졸업 후 선문대학교에서 심리학 석사를 마친다. 임상심리사로 신경심리 연구 참여를 비롯, 다년간의 수련 과정과 임상을 경험한다. 이를 통해 소년원, 암 병동, 심리 치료센터 등의 기관에서 다양한 양태의 내담자들을 마주하게 된다. 이를 통해 축적한 경험들은 인간 심리와 실존에 대한 고뇌를 깊어지도록 만들었다. 그러한 고민은 yBa, 몽크, 베이컨, 자코메티 등의 작품들에 관심을 갖게 하였고, 위 작가들의 예술 적 방법론과 메시지에 대한 호기심은 자연스레 언캐니에 대한 관심으로 이어졌다. 그래서 본인은 이에 관한 작업을 통해 인간 내면에 깃든 죽음에 대한 공포와 생의 의지(충동), 수면 위로 드러나지 않는 내면의 그림자에 관여하고자 한다.

작가가 그리는 ‘얼굴’

: 얼굴에는 수많은 이야기가 담겨있다. 사람들은 늘상 서로의 얼굴을 마주하는데, 문자 그대로의 언어보다는 실은 오고 가는 시선에 포착되는 무엇이나 들리는 소리의 높낮이와 분위기 등에 의지하여 숨은 진실을 끊임없이 유추하는 것이다. 과연 그것은 결국 투사일 것이다. 그러므로 작가가 그려낸 인물상은 작가의 자화상이자 그림을 바라보는 모두의 자아상이다. 누군지 모를 인물의 형상을 마주 하라. 그는 당신이 누구인지를 알려줄 것이다.

After graduating from Korean Painting department, I finished my master's degree in psychology. I've been a clinical psychologist for more than two years. Experiences accumulated in various forms of patients at institutions such as Juvenile Hall, Cancer Center, and Psychotherapy Center deepened the agony of human psychology and existence.

Such concerns led to interest in works such as yBa, Edvard Munch, Francis Bacon, and Alberto Giacometti, and the artists' curiosity about the artistic methodology and messages naturally led to interest in Uncanny. Therefore, through work on this, I would like to engage in the fear of death inside humans, the will to live (drive), and the shadow inside that is not revealed on the surface.

The artist's drawing of 'Face'

: The face contains many stories. People always face each other, rather than literal language, they constantly infer the hidden truth by relying on the height and atmosphere of whatever is captured in the eyes

that come and go. Indeed, it will be a 'projection' after all. Therefore, the figure drawn by the artist is a self-portrait of the artist and a self-image of everyone looking at the painting. Face the figure of an unknown person. He'll tell you who you are.

### Kyra Zhang

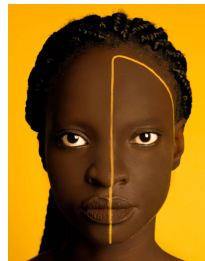


#### “Seam” (2020)

Seamless between the sea in Margate and the cliff in Cornwall.

**Kyra** tends to create highly interactive installation performance works. She regards the audience's participation in the work and the atmosphere derived from it as the work itself. Materials, objects, and placement in the work are all elements for creating atmosphere. The placement and presentation of works usually require the audience to take a specific action to complete the connection and communication between the work and the audience. The artist believes that the change from object to artwork can only be completed with the participation of the audience.

조소희



#### “Yellow” (2019)

충남 보령 출생이며 파리 사진학교인 EFET을 졸업하였습니다. 주요작업은 사물의 움직임을 통한 감정적 표현이며 선과 선의 아름다움을 표현합니다. 그늘, 오묘한 무표정, 숨기며 내쉬는 숨, 그리고 그것을 담은 과감한 색을 공기에 투영해 담았습니다.