Connect
CICA Museum
May 22 - June 16, 2024
2024.05.22 - 06.16

"Connect" is an interactive exhibition incorporating QR codes along with artworks in various media including photography, 2D digital art, video art, interactive art, drawings, paintings, sculptures, and installation art. The show is organized to promote communication between featured artists and viewers and enrich our understanding of contemporary art and diversity of cultures.

"Connect"는 QR코드와 사진, 드로잉, 회화, 뉴 미디어 아트, 영상, 조각 및 설치 작품을 함께 전시하는 인터렉티브 국제전입니다. 본 전시는 QR 코드를 작품과 함께 전시하여 작가와 작품에 대한 관객의 이해를 도울 수 있습니다. "Connect"를 통해 참여 작가와 관객의 소통을 증진시키고 현대 미술과 문화의 다양성에 대한 이해를 확장시키고자 기획되었습니다.

Featured Artists 참여 작가: Kat Barbieri, Max Hart Barnwell, Ana Bathe, Jeff Rufus Byrd, Cho Shin Wook (조신욱), Ronja Falkenbach, gxu (김지수), Ping Ho, Huang Ziyue, 이호경, Xiaodong Ma, Joanna Mortreux, knackeredpark (박정현), Tomas Penc, Lu Qiao, Tina Šulc Resnik, Yasmina Safi, Katya Savel, Anže Sekelj, Michelle Sutanto, Tiange Wang & Xin Feng, Gaelle S. Warner, Bigai Wu, Soyoung Yang (양소영), BO ZHANG

Kat Barbieri

"Cat Perched on Untold Narratives" (2023)

Kat Barbieri: My name is Kat Barbieri and I am a second year Photography MFA student at Savannah College of Art and Design. When I graduate with my Masters, I would like to teach photography at a University level. I create work that focuses on the intimate or domestic relationships with the people and areas around me.

The use of fragmentation of interior spaces within my own domestic bubble during the period of time I am inhabiting them. Either being my apartment for a two year period or my travel ventures that can last up to a couple months. The creation of a self portrait without the use of the human form. Showing how you can know details without a person without seeing them or speaking to them through the way the spaces they live in are treated. The display of human interaction and diving into the impact and routine of human nature itself. Using digital photography to discuss themes of the self, human routine, and the psyche. Diving through research to fully understand the human psyche and how interacting with our intimate spaces can create patterns.

Max Hart Barnwell

"Windows with Blinds","Man on Bench","Window with Curtain", "Two People Kissing"(2023)

My photography aims to further question ideas and investigate notions regarding what is considered common and familiar yet unique and extraordinary. My interest lies within the candid beauty of my surroundings, seeking for moments, fragments and scenes found in everyday life. Through the experience of travel and photography, I immerse myself and attentively observe new environments. I look for common threads and connections by photographing and discovering daily. My process essentially culminates into visual essays exploring a myriad of themes in the pursuit to focus on the intricate nuances of our world and the values that shape our collective human experience.

Max Hart Barnwell is an artist from Montreal, Canada working with analog photography. His practice is rooted in traveling and aims to shed light on our shared universality. Barnwell has taken part in group and solo exhibitions both locally and internationally while also partaking in various publications and art residencies. Most recently with institutions such as, The Onboards Biennale in Antwerp, Der Grief in Munich, Proyecto ACE and El Local in Buenos Aires, Espai Souvenir in Barcelona, Hangar in Lisbon and Broad Mag from Canada. For him, photography serves as a powerful tool– a means to attentively

observe, question and ultimately better understand the unique particularities of our time; capturing the intricate relationship between nature, humans and the objects that surround us.

Ana Bathe

"Missing Link"(2018)

This pre-pandemic work explores the symbiotic relationship between user and digital world, as well as the impact of social media by aiming to distinguish between the digital self-representation and a more "insipid" flesh version of ourselves. Focusing on the physical merging of the flesh with the digital/electronic self, in order to analyze that which is missing, we remain isolated as we are plugged in and perpetually connected.
The ego driven online self-representation often moves beyond authenticity by striving to achieve a calculated and staged superior self, proving that the more we focus on creating the digital self, the less authentic we become. The need to be linked in and connected, to have an online presence, is often eclipsed by fears of exclusion and failure – or worse, of being substandard.

Ana Bathe (born in Belgrade in 1987) is a multi-disciplinary autodidactic artist currently living and working in Berlin. Drawing inspiration from various forms of art and by assuming the roles of subject, photographer, painter, sculptor, set and costume designer in her work, the artist is able to produce works which give her philosophies a visual body – often unconventional in form and matter. While being irrevocably shaped by childhood experiences of war-trauma and subsequently as a refugee, her works do incorporate these aspects but move beyond them and address societal issues like ever-present consumerism, the conception of gender or the psychological consequences of an expanding technologically interconnected life. Aiming to intrusively stimulate the audiences emotionally and cognitively, the artist's objective is to directly evoke a lasting communicative exchange.

Jeff Rufus Byrd

"Proving Ground" (2023)

My work explores the relationship between artifice and reality and the tender space between waking life and dream states. Recently, I've done a series of site-specify works in which absurd actions are inserted into the landscape. These surreal happenings are intended as a reflection and critique of the theatrics of masculine power in current American politics.

Jeff Rufus Byrd is a performance and video artist who has presented work in China, Canada, Finland, Germany, Switzerland, Poland, Columbia, Northern Ireland, Wales and England. His videos have been screened in Cuba, Mexico, Italy, Columbia, and Argentina. Byrd's art is also in the collection the Leslie-Lohman Museum of Art in New York.

Cho Shin Wook (조신욱)
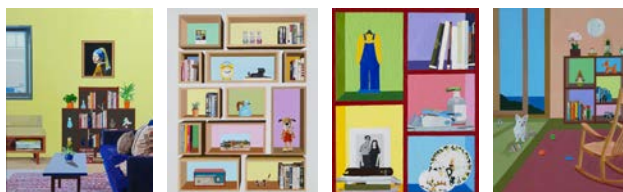
"따뜻한 오후, J의 서재" (2023), "라디오가 있는 책가도" (2023), "사진이 있는 책가도" (2020), "응시" (2024)

조신욱은 1993년 서울에서 태어났으며, 백석예술대학교 회화과와 인천가톨릭대학교 조형예술대학 회화과를 졸업하고 본격적으로 회화 작가로 활동하고 있다.
2022년 CICA 미술관 전시를 포함하여 6회의 개인전과 40여 회의 단체전에 참여하였으며, 한국창조미술대전 우수상, 대한민국문화예술대전 은상, 유니온아트페어 등의 공모전에 선정되었다.

우리 주변의 친근한 사물 및 풍경들이 작가의 타고난 밝은 색채감으로 해석되면 긍정을 지향하는 따뜻한 결과물로 다가오며, 책가도를 통하여 다양하고 소소한 일상을 채워가는 작업에서 친근하고 다정한 교감을 추구하는 작가의 의도를 볼 수 있다.

Cho Shinwook was born in Seoul in 1993, and has acted as a painter after graduating from the department of painting in Baekseok University and the department of painting in Incheon Catholic University College of Fine Arts&Design.

In 2022, he participated in about 6 private exhibitions and 40 group exhibitions, including the CICA Art Museum exhibition, and won an award in Korean Creation Grand Art Exhibition and the second prize in Korea Culture and Art Awards, and his works were accepted for several contests including Union Art Fair.

Familiar objects and landscapes around us appear as warm outcomes intended for affirmation, as they are interpreted by the author's own bright color sense. We can glance at the author's intention to pursue familiar and friendly rapport from his work consisting of various and trivial routines in scholar's accoutrements.

Ronja Falkenbach

"Cat on a leash" (2018)

The series "Cat on a leash" documents the vibrant subculture of electronic music in Seoul. It shows the threshold moments between consciousness and intoxication of a young Korean generation that programmatically distances itself from social roles in terms of musical taste and habitus. Techno is an expression of breaking out of social conventions. The music brings different people together and has been an integral part of cultural life in Berlin since the 1990s too.

"Cat on a leash" focuses on the gap between audio and visuality - the tangibility of one sense through another sense, sound that evokes visual images, visual images that evoke sounds. Using the flash of the camera, the artist focuses on the one hand on clear details, be it the materiality of the interior of a club, a moment of dancing ecstasy or an elaborate tattoo on the back of someone's head, and on the other hand she deals with the flow and omnipresence of situations, people and the condensed social cohesion they experience by using time exposure in wild, painterly images of moving bodies and light effects on the dance floor. "Cat on a leash" deals with abstraction and alteration. If a dancing body or a throbbing crowd becomes a still figure in the light of a flash, are we dealing with an artifact of movement, a notion of music or a new idea in its own right? How Can something as vibrant as club culture be translated into a different format, detached from direct experience?

Ronja Falkenbach is a german artist based in Berlin. She studied at Chung-Ang University in Seoul, University of Applied Sciences in Bielefeld and Bezalel Academy of Arts and Design in Jerusalem and is working in the field of conceptual art, photography, mixing fields of documentary and artistic photography and experimenting with analogue techniques. Her interested in issues revolving around intimacy and themes emerging from it, working in documentary photography at the performative intersection. This performative is drawn from the empathic relationship that she develops during her projects with the individuals of her photographs.

gxu (김지수**)**

"무제(나고야**) / Untitled(Nagoya)" (2023), "무제(**춘천**) / Untitled(Chuncheon)" (2023)**

나는 아무것도 아니라고 생각했다. 아무것도 아니지만 존재하는 것에 대하여 표현하고자 했다. 가느다란 선, 잘 보이지 않는 작은 조각과 파편, 흐릿한 그림은 겉과 속이 다르지 않고자 하는 나의 의지였으며 어디에도 소속되지 않아 뿌리내리지 않는 존재에 대한 고민이었다. 그렇게 보이지 않는 것에 대하여 설명하기 위하여 투명함을 연구했고 그 속에서 별을 만났다. 별을 그리며 냉정한 세상을 살아가는 나를 위로하며 타인에게도 안녕을 묻는다.

<무제(나고야)>(2023)는 일본 나고야의 한 숙소에서 치실로 그린 별의 풍경을 무빙 이미지의 형태로 담아낸 작업이다. 창작의 자극을 받기 위해 스스로를 낯선 공간에 가두고, 적응하고 잠을 청하기 위해 몸부림치는 상황에서 도출된 결과물은 별을 그리고 보는 일이었다.

<무제(춘천)>(2023)는 강원도 춘천에 가는 차 안에서 치실로 그린 별의 풍경을 무빙 이미지의 형태로 담아낸 작업이다. 사회적 관계 유지를 위한 모임과 만남, 그리고 창작 활동을 향한 집착에서 비롯된 결과물은 결국 뒷자리에앉아 멀미하며 별을 그리는 행위였다.

사적이며 동시에 공적인 호텔, 자동차 안 같은 장소에서 별 그리기 행위는 임시 점거와 적응, 이동이 연속적으로 이어지는 생활을 은유하고 있다.

By collecting and repeatedly placing everyday objects and materials such as dental floss and tissues, gxu attempts to show honesty and transparency of oneself inside-out. Fragments, thin lines, and white objects that are 'hard to see' are essential characteristics of gxu's artworks. Through her work, the artist comforts herself and wish for peace to others in this cold-hearted

world.

<Untitled (Nagoya) (2023) is a moving image of a starry landscape drawn with dental floss at a hostel in Nagoya, Japan. Drawing and watching the stars was the outcome of a situation where I intentionally locked myself up in an unfamiliar space in order to be creatively stimulated, causing insomnia and inadaptation.

<Untitled (Chuncheon) (2023) is a moving image of a starry landscape drawn with dental floss in a car on the way to Chuncheon, Gangwon Province. The result of gatherings and meetings to maintain social relationships and an obsession to create was the act of drawing stars while sitting in the backseat and feeling carsick.

The act of drawing stars in a private and public place, such as a hotel or in a car, is a metaphor for a life of temporary occupation, adaptation, and constant movement.

Gxu는 무빙 이미지, 드로잉, 설치, 조각, 사진을 통해 뭐라 말할 수 없는 je ne sais quoi 현상과 형태를 2D/3D 형태로 표현하는 작업을 한다. 작가는 한국에서 태어나 인도네시아, 두바이, 미국에서 성장하였고 현재 서울 경기권에서 거주하며 활동하고 있다. 서구권 서사를 기반으로 성장한 비서구권 정체성을 갖춘 인물로 현실 세계에서의 비호환성 상태에 대하여 질문을 던지고자 한다. 미국 뉴욕 프랫 인스티튜트에서 순수미술 조소전공 학사과정을, 서울대학교 미술대학 조소과에서 석사과정을 마쳤으며 현재 동대학 박사과정에 재학 중이다.

Gxu works with video, drawing, installation, sculpture, and photography to express an unexplainable(je ne sais quoi) phenomenon and in 2D/3D format. The artist was born in South Korea, raised in Indonesia, Dubai, and the United States, and currently lives and works in Seoul. As a person with a non-Western identity educated in the Western perspective Internationalism, she aims to express the state of incompatibility with reality. Gxu completed her BFA in Fine Arts Sculpture at Pratt Institute, New York, and her MFA in Sculpture at the Seoul National University College of Fine Arts, and is currently enrolled in the Doctor's Degree program at SNU.

Ping Ho

"忠孝復興到大安站Zhongxiao Fuxing to Daan Station" (2021)

Ping Ho is a Taiwanese artist who works in a multidisciplinary fashion utilizing moving images, sound, and objects to create a point of departure highlighting nature, mundaneness, space and time with one another. While her daily practice revolves around making art, her professional background is concentrated on curation and creating platforms for community dialog and expression that are inclusive, engaging, and accessible in all kinds of artistic representations.

Huang Ziyue

"Sister Star Storytelling" (2023)

Huang Ziyue: I am an artist whose practice traverses the intricate landscapes of identity, trauma, and the digital realm. My artistic journey embarks on a dual exploration—delving inward into the intricacies of personal experience and outward to unravel the complexities of our digital society.

이호경

"myiodesopsia, 2021" (2021)

<myiodesopsia: > 알 수 없는 검음
굳게 믿고 있던 존재의 허물이 벗겨지고 불확실한 미래는 차츰 앞으로 다가오며 운이라는 존재는 생각보다 크다는 것을 깨달은 이후 내, 삶 어딘가에 알 수 없는 검은 것들이 자리하기 시작했다 이들은 . 마치 비문증처럼 내 눈앞을 떠나질 않았고 언제든 어디서든 아른거렸다.
남들에게 보이지 않지만 나에게는 뚜렷이 느껴지는 그런 것들이 자리했다.
당연시 여겼던 것들이 어느 순간 낯선 것들이 되어버리고 매일 매일이 알 수 없는 나날들로 채워지면서 짙은 어떤 것들이 생겨났다 그들은 . 흐르는 듯싶었으나 이내 뭉쳐지기 시작했고 고이다 못해 덩어리져 부유했다 그것은 . , , 나도 모르는 회기로의 충동이었을까 불안이었을까 아님 새로움에 대한 설렘이었을까 온갖 . . 것들이 달라붙어 버무려진 채 일렁인다

그곳엔 변화해야하는 나 자신에 대한 두려움과 동시에 무의식적으로 기존의 것을 유지하고파하는 회기가 담겨있다 보이지 . 않는 것들에만 매달려 그 뒤꽁무니만 쫓던 나는 현실에 무뎠다 하나만을 . . , 쫓던 이기심 때문이었을까 갑작스레 들이닥친 현실은 시야를 가릴 뿐 어떠한 실상도 소득도 . . 내게 안겨주지 않았다 그 상태 그대로 무너질 수 있었으나 검은 덩어리의 질량은 남에 비했을 때 가벼웠는지 그 상태 그대로 부유했다 그. 덩어리들이 지닌 슬픔을 무게로 환산했을 때 그저 , . 오렌지 하나의 무게에 지나지 않았다 완전한 슬픔도 완전한 기쁨도 아니었다 완전한 . . 불안도 완전한 두려움도 또한 아니었다 이런 완전치 못한 덩어리들은 가벼이 안겨와 짐이 되었다.

After I realized that the skin of my firmly believed existence was peeled off, the uncertain future gradually approached, and that the existence of luck was greater than I thought, mysterious black things began to take place somewhere in my life.

They are symptoms of the vitreous body of the non-epidemic eyeball being cloudy or as if an object is flying in front of their eyes due to fundus bleeding. <Naver Dictionary>

Like that, It didn't leave my eyes, and It knew anytime, anywhere. Things like that were invisible to others but felt clearly to me were in place.

At some point, the things that were taken for granted became unfamiliar things and every day was filled with unknown days, and something thick emerged. They seemed to flow, but soon began to aggregate, and they were rich in clumps. Was it an impulse to a session that I did not even know, an anxiety, or an excitement for novelty. All kinds of things are stuck together and mixed together.

There is a session to unconsciously maintain and destroy the existing while also being afraid of myself that has to change. I was slow to reality, hanging on to the invisible things and chasing after them. Was it because of selfishness who only chased one? The sudden rush of reality obscured my vision and did not give me any reality or income. It could collapse as it was, but the mass of the black mass was light compared to others or rich in that state. When the mass of the lumps' sadness was converted into weight, it was nothing more than a single orange. It was neither complete sadness nor complete joy. It was neither complete anxiety nor complete fear. These incomplete chunks were brought light and became a burden.

이호경은 삶에서 느낀 불확실성을 토대로 개인의 불안을 시각화하고 또 그 과정을 통해 이를 타파해나가는 과정을 그려나갑니다 불확실하고 . 우발적인 상황의 연속에 흔들리는 개인을 표현하며 크나큰 변수 앞에 흔들리는 존재가 앞으로 나아가야할 방향성에 대해 모색합니다.

Based on the uncertainty felt in life, Ho-kyung Lee visualizes individual anxiety and depicts the process of breaking it down through the process. Expresses an individual shaken by a series of uncertain and accidental situations and seeks the direction in which a shaken being in front of a large variable should move forward.

Xiaodong Ma
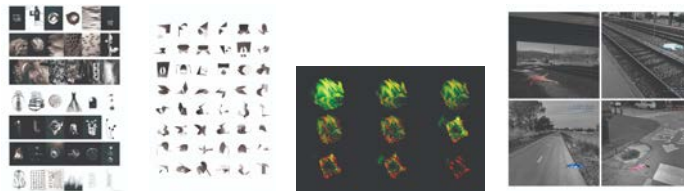
"Re-formation: Image-Object-Image" (2020), "Re-formation: Shadow-Revolution" (2020), "Re-formation: Color Melody" (2020), "A 'BLANK': Lost Wildlife in the Man-made World" (2023)

Re-formation series
By questioning the unknown boundaries of 2D and 3D, Re-formation series was created to explore the transition between dimensions.

Re-formation: Image-Object-Image
By questioning the boundaries of 2D and 3D, Re-formation series was created to explore the transition between dimensions. I chose everyday objects and unfamiliarized them by recombining, such that they became drawing tools to create dots, lines, and patterns. Each cycle of the drawings and drawing tools evolved together and invite audiences to reimagine familiarity.

Re-formation: Shadow Evolution
By questioning the boundaries of 2D and 3D, Re-formation series was created to explore the transition between dimensions. I reassembled the paper forms and captured the evolving relationship between the bodies and shadows, such that they kept regenerating a series of drawings of black and white, positive and negative.

Re-formation: Color Melody
By questioning the boundaries of 2D and 3D, Re-formation series was created to explore the transition between dimensions. I put phosphor on the speaker platform in blacklight environment, such that the phosphor represented the rich layers of colors and textures with the rhythm of the music.

A 'BLANK': Lost Wildlife in the Man-made World
'A BLANK' offers a unique perspective on road-killed wildlife by employing a poignant symbolism, replacing the somber scene of road-killed animals with a serene expanse of sky. This transformation serves as a metaphorical "blank" canvas, signifying the lost wildlife and highlighting the pressing issue of road-killed animals. Through 'A BLANK', I invite people to contemplate the value of every wildlife and address the high rates of roadkill in our man-made world.

Xiaodong Ma: Chicago-based visual artist and hybrid designer, Xiaodong Ma, was born in Nanjing, China, in 1991. After receiving his MFA from the California College of the Arts in 2019, he has been exploring the intersection between art and design for years with an unwavering obsession with the simplicity and intresonant works of art by exploring 2D/3D forms and textures. By reimagining the familiar and inviting audiences to reconsider the ordinary with fresh eyes, Xiaodong is committed to pushing the boundaries of visual art through his works. He is currently a Senior Designer at SRAM, Road team, and lives in Chicago, IL.

Joanna Mortreux

"Flight of the Chosey Deities" (2018)

My arts practice is about creating entities, forms and experiences that resonate with an awkwardness and uncertain state of flux. Flight of the choosey deities is a slippery work. There is a simultaneous sense of sitting and standing and a felt sense of uncertainty of wether one is coming or going. The figure appears to stand on a pedestal, however the firmness of their footing is deceptive and seemingly could slip away at any moment.
Promiscuous and nomadic, my work embraces both painting and sculpture and explores the tensions, fragility and uncomfortable process of being. I explore in an anthropomorphic and almost sensual way the monuments, artefacts and sculptures that make up our collective human history. References are purposefully eclectic ranging across many cultural and historic periods. In this way the resulting figures and forms have a universal and timeless feel.
Flight of the choosey deities has visual echoes of religious iconography yet the overall meaning remains elusive. The whole work is akin to embarking on an emotional journey, on the whole destabilising, and it remains an invitation to explore the complexities of human existence and the dualities that it often holds.

Joanna Mortreux is a French/Australian visual artist living and working in Berlin. Having completed an Honours degree in Psychology she went on to study Fine Arts at RMIT Melbourne completing the degree with Distinction. Selected for the RMIT scholarship exhibition she has continued to exhibit widely within Australia and has also shown Internationally, most notably with Robert T. Wright Gallery in Chicago, Rockelmann &. Gallery in Berlin and with Warbling in London. Joanna Mortreux was recently awarded a scholarship with Wendy Gers Ceramics Coaching and a 2022 residency at KHB | Kunsthalle Below. She is currently completing a fully funded year long residency in Hamburg with Künstler zu Gast in Harburg e.V.

knackeredpark (박정현)

"Reality, Dream and Memory 5" (2023), "Reality, Dream and Memory 6" (2023), "Reality, Dream and Memory 7" (2023), "Reality, Dream and Memory 8" (2023), "Framed Thoughts" (2017)

I would say this project is about Two faces of memory, and relationship between dream and reality of memory.
Memory is weird. We rely on to memory when it comes to past. Memory is mostly accurate, but also often easily manipulated by yourself and others. Memory is clear, and blurry. It's accurate, and uncertain. Sometimes what we thought to be happened, never happened. When We've forgotten something completely, we believe it's not happened, but it is. Besides, we confuse dream and reality, then mere dream deludes ourselves that it's part of your real memory. Things that are opposite to each other exist in us at the same time as if Yin Yang. Memory and dream blur the line between reality and unreality.
What if I lose all my memories, and left alone with my empty body, is it genuinely me? Probably not. Then what differentiates me from others? Obviously, everyone is born with different characters and tendency. But I think what determines who we are now that are experiences and memories. Some moment and emotion of our life just flash by in a split second, although those are so precious. Those moments make me. Memory is me. If I lose it, I lose part of me. That is why I take pictures so that I can remember them. Photography is a struggling not to lose it. However, memory have two faces. Order and chaos exist at the same time. Memories I tried to preserve are changed and distorted inside of me. I tried to express that two-faced figure of memory by distortion of photos I took.
이 프로젝트는 정확히 말하자면, '기억의 이중성, 그리고 기억의 꿈과 현실과의 관계' 라고 할 수 있을 것 같다.

기억은 이상하다. 우리는 대체로 자신의 과거를 기억에 의존하며 살아간다. 기억은 꽤나 정확하지만, 자신, 또는 외부에 의해 굉장히 쉽게 변형되기도 한다. 기억은 생생하며, 흐릿하다. 기억은 정확하며, 부정확하다. 실제로 일어났다고 믿었던 것이 사실은 전혀 일어나지 않은 경우도 있다. 까맣게 잊고 있어 존재하지 않았다고 생각한 것이 실제로 일어난 경우도 있다. 심지어 꿈과 기억을 혼동해 그저 꿈이 실제 자신에게 일어났던 일이라고 착각하는 경우도 있다. 이렇듯, 서로 반대에 있는 것들이 마치 음과 양처럼 동시에 우리 안에 존재하고 있다. 기억과 꿈은 실제와 가상의 경계를 흐린다.

만약 내 모든 기억이 사라진다면, 몸뚱이만 남은 나는 나 자신이 맞을까? 아닐 것이다. 그렇다면, 나를 타인과 구분하는 것은 무엇일까? 물론 모든 사람은 서로 다른 기질과 성격을 갖고 태어나지만, 지금 현재의 나를 만드는 것은 그동안의 경험과 기억이라고 생각한다. 인생에서 어떤 순간들과 그때의 감정은 너무 찰나의 짧은 것이어서, 너무 값진 것임에도 스쳐 지나가고 잊혀지는 경우가 많다. 하지만 그 순간들이 나를 만든다. 기억은 나 자신이다. 기억을 잃는다면, 나 자신의 일부를 잃는 것이다. 그래서 나는 내가 갔던 곳들의 모습과 그 때의 짧은 순간을 기억하기 위해 사진을 찍는다. 사진은 나 자신을 잃지 않기 위한 발버둥이다. 하지만 기억은 이중적이다. 질서와 혼돈이 동시에 존재하고 있다. 내가 담고자 했던 기억들은 내 안에서 변질되고 왜곡된다. 그런 기억의 양면적인 모습을 내가 찍은 사진의 왜곡으로 표현했다.

작가 **knackeredpark**입니다. 저는 현재 주로 사진과 영상을 매체로 작업하고 있습니다. 저에게 작업은 대화 수단이자 동시에 '상징적 표현(symbolic representation)' 입니다. 비록 제 자신은 관객 앞에 실제 하지 않지만, 제 작업이 대신해 관객과 대화를 나눈다고 생각합니다. 제 생각을 작업에 담아 표현하고, 그것을 전시함으로써 관객이 그 주제에 대해 한 번 생각해 볼 수 있는 계기를 만드는 것입니다. 더 나아가, 관객이 그 주제에 대해 자신의 경험에 빗대어 생각해 봄으로써 감동을 느끼는 것이 제 목표입니다.

Tomáš Penc

"Digital Waste Disposal Site" (2018)

This video work was conceived during a silent retreat residency near the city of Pori on the coast of Finland. In awe of the calm and crispy nature of that winter afternoon, I was suddenly confronted with an intrusive question. What happens to all the websites that nobody has viewed in years, posts that no one ever read and files that never arrived at their intended email addresses?

Tomáš Penc is a multidisciplinary visual artist born and raised in former Czechoslovakia with art practice in sculpture, installation and new media. Initially educated in film and working in photography and printmaking, his interests expanded after relocating to Ireland in 2005 where he started as an independent artist and received several awards, commissions, and grants. In 2023, he received MFA in Sculpture from Alfred University and remains working in upstate New York.

Lu Qiao

"Red Thread" (2023)

For Chinese modern society, the traditional patriarchal ideology collided with the rising feminist power. As a result, society eradicates men's unconscious fear of the destructive women power by oppressing women, such as confining them to marriage and family. My idea comes from the experience of visiting temples where young women pray for a good marriage by praying to a god (Elder Moon). According to legend, there is a mysterious "marriage book" that connects men and women who are destined to marry through red silk threads. Therefore, the girls will use the blessing method of presenting the red thread to Elder Moon. But is it really good? Under the concept of "equality between men and women", it seems that women's social status has improved. However, the fact is that it has never been freed from the shackles of traditional patriarchal thought. Is the confrontation between self-consciousness and patriarchal ideology a struggle or a compromise? To express this conflict, another encounter occurs between the body and the mind. Whenever the unanswerable questions posed by cultural uncertainty and complexity seem to be the opposite of mind and body. The mind is considered to be the origin of reason, while the body produces behavior as the result of conflict. The red thread represents not only the outcome of the encounter, control and power, but also a metaphor for cultural images and intertwining. Apparently, these are the threads woven within mainstream consciousness. Therefore, it can be considered that the mediation process ofself and identity is an intersectionality to show contradictions. Here, I attempt to tackle with the complexity, which has guided such diversified routes in the manifestation of the bodies subjected to social manipulation to present a stark dichotomy of tangible formulations and open parallels. As for weaving in progress, it is a result of practice, iterations, and repetition.

Lu Qiao is currently pursuing her MA degree in Performance: Society program at UAL Central Saint Martins Arts and Design College. Simultaneously, she is also pursuing her doctoral research in the domain of social and visual anthropology, which is devoted to developing the narrative of combined art and anthropology. The research focus is on the body in contemporary society, the capacity to represent and perceive the body in space, the body and its social attributes, and how the meaning and purpose of the body per se is not in the body itself, but gets allocated elsewhere - especially embodied in relations, which also implies how social control is influenced by the body. The aim is to utilise materials as metaphors and mediums to explore the unfamiliar facets of the body, and to present complex being involving tension, entanglement, ambiguity, and uncertainty. Her art practice has recently participated in the Louvre Contemporary Art Fair and the Grand Palais Art Capital. Her artwork has been showcased in exhibitions held in Hong Kong, Seoul, London, Paris, New York, Milan, Athens, Berlin and other cities.

Tina Šulc Resnik

"RETREAT" (2023)

A brief synopsis
When is it time to retreat and when is it time to stop and face the challenge? Do you prefer to spin in old patterns or is it better to accept and embrace change?

Tina Šulc Resnik (TinyarVisuals) is a freelance video artist who graduated from visual communications at the Faculty of Design in Ljubljana. She works as a videographer, graphic designer, animator, web creator and VJ. In her artistic endeavours, she focuses on nature imagery in a variety of forms of expression. Tina has worked on many different projects, mostly for theatres and festivals. Her artwork is exhibited internationally in galleries, museums, video festivals and as public art.

Yasmina Safi
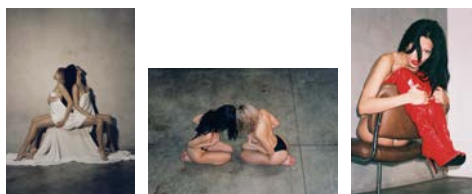
"Sister" (2021), "Aftermath" (2021), "Kimberly" (2021)

These images are part of an ongoing exploration of the way women present ourselves both in public and in private. I reference the idea of psychological masking and hiding certain aspects of ourselves to adapt in different environments. I also reference the imaginary audience phenomenon that shows women to be more aware of being watched by an invisible or imaginary audience in comparison to men. I explore voyeurism in the digital age and the elements women use to shape our appearances and identities.

I am a photographer based in Los Angeles. My work comes from an interest in the everyday performance of womanhood and the ways we construct feminine identity. I explore the female relationship to her body and its resilience despite scrutiny and commodification. I use disguise to reference psychological masking and the code-switching between the public and the private self. My work has been shown in New York and Mexico City.

Katya Savel
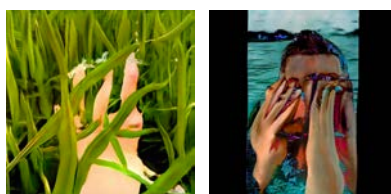
"entelechy" (2023), "Self-Portrait in Lagoon" (2023)

entelechy
6 video outputs (color, silent)

2023

Entelechy is the realization of potential, or as Aristotle defined it, the soul that distinguishes a living being from mere matter. What is the soul of a machine? This work posits that true entelechy, the most profound realization of potential, is human, nature, and machine coalescing into one.

The lines we've drawn between human, nature, and technology are false. There is no such thing as human-made, as everything that exists comes from the Earth, and artificial intelligence is deeply human, as it is our collective subconscious mind. We are forever intertwined with both nature and machine. In entelechy, the hand of the artist joins with the hand of AI to remind us that technology is inherently feminine, fluid, and connected to both nature and something much greater than us.

entelechy poses three questions to participants in order to understand their subconscious state, personal temporality, and sense of reality. Based on the responses, entelechy generates a video output unique to the participant's current state, connecting them in that moment to the collective consciousness of the artist, the Earth, and AI. Six of those outputs are shown here.

The questions posed to participants:

1. What did you dream about last night?
2. On a scale from 1 (time stood still) to 10 (time slipped away), how would you describe your perception of time today?
3. On a scale of 1 (deeply intertwined) to 10 (completely detached), how connected to reality do you feel in this moment?

Self-Portrait in Lagoon

video (color, silent)

2023

A post-human self-portrait where artist, nature, and machine mutate and merge together. Exploring the soft, feminine side of technology, and the shifting concept of identity in a post-digital world. This piece is a physical manifestation of the feeling of always shapeshifting and evolving, often not of my own accord.

Made by feeding video performance to a GAN (generative adversarial network), and extracting a portrait on the other side. A GAN learns in 512 dimensions and humans can only see three, meaning we only experience 0.56% of reality with our senses. This work is a dimensionally-accurate portrait of the artist through the portal of AI.

Katya Savel is a multi-dimensional artist whose practice of 15 years spans new media, sculpture, installation, performance, and photography (mainly film).Katya's work negotiates the feminine side of technology, imagining a soft and beautiful post-human future. She explores how self identity and the physical, fleshy body can mutate in the liminal spaces of reality, and how reality itself is in a state of constant flux.

Katya holds a B.F.A. in Fine Arts and a B.A. in Art History from Cornell University in Ithaca, NY. She is also a technologist, spending 5 years developing machine learning products and strategy for a Fortune 100 company.Her work has exhibited globally and been recognized by numerous awards.

Anže Sekelj

"ACTS OF DATA: STONES" (2023)

In the project Acts of Data: Stones, I investigate the speculative nature of computers generating—via Generative Adversarial Networks (GANs)— new potential historical artefacts created through image synthesis of pre-existing publicly available datasets of 3D models. Within this framework, I used the dataset provided by the "Scan the World" initiative, a repository that hosts scanned 3D models of historical statues from some of the world's most prominent museums, including renowned institutions like the Louvre, the British Museum, and the Metropolitan Museum of Art.

With utilizing the rich resources of the "Scan the World" dataset, my project goes beyond the mere generation of 3D models. It critically examines the historical bias inherent in archiving and presenting artistic works. This endeavor aligns perfectly with the ethos of questioning and redefining museological approaches and practices. By utilizing the extensive collection of scanned historical objects, I explored how the algorithmic creations of the application reflect upon and potentially challenge the gender spectrum and cultural symbolisms embedded within these artefacts.

One of the focal points of my exploration within the 'Stones' project is to investigate the historical context of statues and sculptures, which have often been representative of societal norms, power dynamics, and cultural values. I am intrigued by the prospect of observing how the algorithm's creations interact with these contexts and how they might challenge or reinforce prevailing narratives. By generating new forms that may not have existed in reality, I aim to provoke discussions on alternative histories and perspectives, encouraging viewers to contemplate the biases and assumptions that shape our understanding of art and history.

Anže Sekelj is an award-winning media artist predominantly active in the field of installation, sound, composition, design and video. His work mainly plays with the perception of space, exposing existing happenings in today's society. He cleverly uses multimedia techniques, always blurring the lines between the used means of expression, yet creating a consistent but diverse

body of work. Works usually demand an emotional response, which he evokes with a specific combination of aesthetics and meaning.

Michelle Sutanto

"ENTANGLED #4 (Dis-Connect)" (2022), "Contact me when you are tangled" (2024)

Although barely touched and it being unraveled numerous times, it is interesting how earphone cords inevitably intertwine. As artists, we uphold our unique standards of perfection, a pursuit complicated by the inherent subjectivity of art. Throughout the creative process, encompassing concept, style, and others' perceptions, I find myself prone to overthinking. Using coiled earphones as a metaphor, the Untangle Me series becomes a reflection of my mind's intrinsic tendency to become "tangled" in the relentless pursuit of perfection. The act of creating art serves as a therapeutic unraveling of these complex thoughts, providing comfort amid the creative process.

Entangled #4 (dis-connect) and *Contact me when you are tangled* constitute a captivating exploration of the nuanced interplay between disconnection and connection within the intricate process of unraveling. There exists a compelling need to achieve a harmonious balance between these two states. In *Entangled #4 (dis-connect)*, viewers are encouraged to interpret the artwork from various perspectives. When seamlessly aligned side by side, the composition forms a singular, entangled entity. Yet, introducing a deliberate disconnect with a larger gap reveals two distinct entities. This intentional manipulation of spatial relationships underscores the pivotal role of disconnection, advocating for the ability to compartmentalize inner thoughts. This artistic choice facilitates focused contemplation of individual tangles, steering away from the potential overwhelm of grappling with a singular, larger entanglement.

Conversely, *Contact me when you are tangled* presents a complementary perspective on the process of untangling. While recognizing the value of personal introspection in addressing inner entanglements, this piece underscores the equally crucial role of maintaining connections for overall equilibrium. The strategic placement of the paintings emphasizes the subtle nature of this external connection. Though slight, the contact symbolized in the artwork becomes a guiding force, offering a beacon of assistance in navigating the intricate labyrinth of inner conflicts. Together, these pieces weave a visual narrative inviting viewers to reflect on the significance of navigating both separation and connection during times of intricate entanglement, urging an appreciation for the delicate balance required in the pursuit of self-discovery and harmony.

Tiange Wang & Xin Feng

"SinkinSync"(2023)

People tend to synchronize heart rates, breathing and neural rhythms during intimate physical and emotional exchange, which in turn enhances their mutual feelings of social connectedness. In a world of rising remote interactions, we experience a lack of in-person interactions that precondition socially-induced synchronization. Inspired by this phenomenon, we created SinkInSync, a cross-person EEG neurofeedback immersive experience towards augmenting cognitive and emotional social connectedness via externally-induced brainwave synchronization between pairs of individuals.

The experience is set in a fictional landscape that dynamically reacts to real-time brainwave data, resulting in a visualization of the partner user's internal mind state. The semi-defamiliarizing landscape is nestled amidst a sweeping expanse of billowy clouds, a mesmerizing starry sky, and reflective stones that subtly alters the surrounding scenery as the viewer strolls through the landscape.

A glowing orb embodies the center of energy, emitting fleeting threads of thought visible as illuminated trails. Overhead, large lanterns pulsate in synchrony with the dominant brainwave frequency, providing rhythmic visual cues to influence the viewer's brainwave frequency. The hue of these 3D elements changes in response to the dominant brainwave band. The ambience fog appears in a mix of colors as the partner user transitions from one mental state to another, creating a liminal space where the viewer can observe the past and present mental states converging in a hypnotic dance of colors and shapes, carrying the interconnectedness of our thoughts and experiences. Colorful dust-like particles float in the air, creating an ambience of dispersed and nuanced thoughts that exist consistently beyond our dominant mental state.

In cross-person mode, when viewers' brainwaves synchronize for an extended period, floral bursts appear beneath them, celebrating their neural resonance. SinkInSync broadens our understanding of interpersonal cognition, encouraging a profound dive into the relationship between social bonds and the biological signals that course through us.

Tiange Wang is an award-winning and internationally-exhibiting designer and creative technologist. Her work investigates

innovative interactive paradigms among humans, technology and the environment. Tackling subjects like climate change, holistic wellbeing, embodied experiences and speculative futures, she employs mediums including multimodal interaction, creative data visualization, multimedia art, AR/VR, installation, food, software, AI and games.

Presently, Tiange is a software designer at IDEO - a leading global innovation company, where she crafts data-driven experiences spanning web/mobile platforms, XR, bespoke objects and emerging technology, guiding clients through transformative journeys across sectors such as health, climate, media and consumer products.

Tiange is the recipient of UX Design Award, A' Design Award, and Muse Creative Award among others. Her work has been exhibited and presented at Signals, Vancouver International Film Festival, SIGGRAPH, CHI Play, MOOD Museum of Design, Hebei Design Museum, Aedes Architekturforum, Boston Design Week, NYCxDesign Festival, SF Design Week, Cambridge Science Festival, and featured on Dezeen and World Design Week.

Tiange holds a Master of Architecture from Harvard Graduate School of Design and a Bachelor of Arts in Architecture with High Honors from the University of California, Berkeley.

Xin Feng is a creative technologist and multidisciplinary designer who currently works at Meta Reality Labs. Prior to that, she worked at Tencent Game studio as a technical artist, combining art with technologies to create innovative open world experience. She completed her master's degree in Design Technology at Harvard University. Her research areas cover social well-being, affective computing and immersive storytelling. Her work spans a mixture of game/web development and XR prototyping, with an emphasis on human-centered multimodal experiences that connect the digital and physical realms. Her project was showcased at the Siggraph Immersive Pavilion, Hong Kong-Shenzhen Biennale of Urbanism and Architecture, NYCxDesign Festival, SF Design Week, Vancouver International Film Festival.

Gaelle S. Warner

"The Beach" (2023), "Roujan" (2023), "Nature" (2022), "Summer" (2022), "The Lonely Chair" (2023)

"Urban decoupages" In these collages, she wanted to create an aesthetic to visually confront and explore our world. From one city to another, from one architecture to another, the traces of our urban landscapes define us. During her travels, she has tried to find in each city what seems to embody it: wall with peeling paint, geometric lines piercing the sky, multi-ethnic legacies of the past, closed windows behind which daily life is invented. These collages are windows of a fragmented world, reflecting the urban density of large cities. Paris, Los Angeles or Tokyo disintegrate, multiply and finally reinvent here a new photographic identity.

Gaelle S. Warner is a self-taught French photographer and visual artist who lives in Paris. She has had several exhibitions in Paris, London, Los Angeles, and Croatia. She likes to wander around to understand the intimate and complex relationship we have with our urban environment. Our cities are populated by buildings encased in cement mantles that resemble gigantic sculptures, reminding us how much we like to represent ourselves in a world with exaggerated proportions. New York, Barcelona and Hong Kong are all labyrinths in which she loses herself with her camera. At the turn of an unfamiliar street, she may discover a new district, a new territory where the old rubs shoulders with the new, where order is close to chaos, where the immaculate is marred. Here, the invisible, the abstract and the symbolic come together to tell us another story. She loves it when light changes space. Sometimes, a glint of the sun transforms what we see. What is reflected then becomes a reflection. Shadows play with the geometry of buildings, opening up a poetic world where the most insignificant details become key elements.

Bigai Wu

"Here, Then" (2023)

The immediacy of a space being seen reveals a quality of its "having-been here." A photograph provides existential proof of how a place comes into being and disappears. "Here, Then" is an experiment that enlarges time-space, using mylar surfaces as a canvas and ink as material to reconstruct the photographs. The tangible images of different scenes dissolve into numerous biomorphic lines, contours and chunks of watery ink, leaving feathered, blurry clouds of chaotic, rambling patterns on the original print, until everything is washed away. Through the shifting of the medium that physically transforms the concrete

tangible to an ethereal intangible, time is visualize, preserve and re-constructed as a new lineartic structure of chronology that embodies the "here-now" and "there-then" in the categories of time and space in my blended cultural identity.

Bigai Wu is a mix-media artist based in New York, Chicago and Guangdong, China. He gained his BFA in Photography and Video from School of Visual Arts, New York. Working predominantly with photography, video, and illustration, his work is a captivating fusion of mediums that crafts alternate interpretations of the surrounding matters.

Soyoung Yang (양소영)

"문 없는 방 (Room without a Door)," (2023)

Synopsis.
A person, isolated in an unfamiliar room without a door, begins to write their story on the wall inside the room, feeling fear, loneliness, and relief simultaneously. Whenever anxiety shakes their body and it becomes difficult to bear, they write. The room soon fills with letters. After finishing writing, the person discovers an invisible door, finally opens it, and goes out into the world.
시놉시스.
문이 없는 낯선 방에 고립된 사람이 두려움과 외로움, 동시에 안도감을 느끼며 방 안의 벽에 자신의 이야기를 적기 시작한다. 불안한 마음이 그의 몸을 흔들 때마다, 그것을 견디기 힘들 때마다 글을 쓴다. 방은 곧 글자로 가득 찬다. 작성을 마친 그는 보이지 않던 문을 발견하게 되고 마침내 문을 열고 세상 밖으로 나간다.

Soyoung Yang is a media artist based in South Korea and Germany. She recreates human emotions and experiences in digital virtual worlds and focuses on the sense of strangeness, limitations, and deficiencies that originate from the difference between the real and virtual worlds. This gives the audience the opportunity to recognize the boundaries and connections between the two worlds and to experience our reality again.
양소영은 한국과 독일을 기반으로 3D 영상 및 사운드 설치 작업을 하는 미디어 아티스트다. 그는 주로 인간이 현실에서 경험할 수 있는 감정과 경험을 디지털 가상 세계에 재현함으로써 현실과 가상 세계의 경계를 흐리는 동시에 통합하여 하나의 장소와 시간에 다양한 차원의 경험을 가능하도록 시도한다. 그의 작업은 현실과 디지털 가상 세계를 넘나드는 현대인들의 이중적 능력을 드러내며 두 세계 간의 경계와 연결점을 인식하고 경험함으로써 우리의 현실을 더 깊이 감각하기를 제안한다.

BO ZHANG

"Vase Na 2.0 Collection" (2023)

vase NA 2.0 by **BO ZHANG**, integrates lines and colors into the design by presenting a seemingly existing space without actual existence. in the design of vase NA, white frames replace the traditional containers with borders that vases usually have. the word 'NA' means 'nothing', reflecting how this vase is hollow and not a real container with boundaries. a wide range of vase shapes can be expressed by several colored lines. however since the hue changes according to the sequence the colored lines are layered in, and the color tones vary with vertical height, it took the designers a considerable amount of trials and errors in order to reach the desired result. the design takes advantage of the space, color, and line elements to create a floating vase in space. by changing perspectives, the designers tried to explore the relationship between people and space.

Bo Zhang, artist / individual designer. In 2019, Bo founded Desz office, a creative studio that mixes art, design, material and communications "Make creations which never before" is Bo's unchanging philosophy. Creativity and originality are the most solid foundations on which his works can be recognized and loved. He believes a good artwork should be sentimental, have a soul, not a cold entity, but a wonderful interaction with people. This kind of interaction has both a visual level and a spiritual level, giving people inspiration and yearning.