

Contemporary Landscape 2020

CICA Museum

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Featured Artists 참여작가: Alissa Alfonso, Izumi Ashizawa, Wesley Bell-Miller, Elana Bush, Joan Cane, Kat Cade, Kyle A. Chaput, Tsai Chih-Fen, Minkyun Cho 조민균, CHUNG 정혜연, Thomas C. Chung, Molly Valentine Dierks, Lavinia German, Sebastian Gil, Tyler Nicole Glenn, Bronwen Hazlett, Philip Hopper, Xinyi Hu, Jill Poczka Ibsen, David B. Jang, Yunji Jang 장윤지, 강은홍, Youngha Kim 김영하, Joowon Lee 이주원, Jungui Lee 이정희, Lonna 조운진, Alejandro Loureiro Lorenzo, Mascha Mioni, mirjamsvideos, Henri Preiss, Guava Rhee 이구아바, Allison Roberts, Sander Steins, Carolyn Stockbridge, Alisi Telengut, Vassilis Vassiliades, Emily Weber, Liyu Xue, Hao Zhang

1. Alissa Alfonso

“Florida Keys Mangrove” (2020)

“Lavender & Blue Skies” (2020)

Miami-based artist **Alissa Alfonso** creates work that honors the natural world by repurposing found materials to reflect both the abundance and waste characteristic of modern life. Her pieces celebrate nature, recognize lost and disappearing landscapes, and warn of a future in which nature can no longer heal itself. Like the artist herself, Alfonso's art is deeply engaged with the world in which it exists; Her pieces are created entirely from upcycled materials, her “Nature's Medicine” soft sculpture collection features delicately detailed, hand-dyed fabric sculptures modeled after traditional medicinal plants and botanicals. Alfonso's passion to preserve natural environments and to reconnect her community with the surrounding abundance drives her to constantly collect and repurpose discarded materials of all shapes and sizes. The fused plastic bag “clouds” and “jellyfish” that hang from wire and float across water in her installation works are both beautiful and melancholy, silently noting the link between overuse of plastic and declining life in the world's oceans. Currently Alissa is creating elegant wall art landscapes from hand dyed, recycled, stuffed textiles, a twist on the classic & trapunto” quilting style. The play of depths in these pieces is reminiscent of traditional relief art, while the spectrum of colors reflects the diversity of hues available in Earth's vast sky, serving as a reminder to appreciate and honor our world.

2. Izumi Ashizawa

“New Crusade” (2011)

As a performance artist, I often experience a moment of ritualistic trance that the performer becomes one with the audience on the stage. It is a sensation that the perceiver and the perceived merge into one; I am here, simultaneously there. The perceived turns into the perceiver, then back to the perceived.

I attempt to apply my performance ritual into my photography. The act of picture-taking serves as a ritualistic vehicle to become one with the subject. I am investigating how to reflect my psychological states to the subject at the moment of picture-taking. The psychological impact that the subject inflicts on me triggers physical reaction in my body. How to convey this physical reaction into my pictures when I push the button, and how to translate it into the frozen moment of the subject?; this is my ritual to become one with the subject. For instance, my “New Crusade” was taken in front of the former American Embassy in Tehran, Iran. Surrounded by multiple surveillance cameras and just several feet away from the armed soldiers, taking pictures of the graphite on the former American Embassy wall was a very dangerous act. Hiding my camera in my winter coat, walking up and down countless time—finding a split second of perfect timing to take a picture. My heart was pounding, my hands shaking. As a result, my physical reaction to this event was translated into photography.

Picture-taking is my ritualistic performance art, and visual story-telling.

Izumi Ashizawa is a performance artist who specializes in visual story-telling with bodies and objects. She has been commissioned as a playwright/ director globally: The Blue Rocks (Sibiu International Theatre Festival in Romania, Fajr International Theatre Festival in Iran, Arion Tokyo Summer Music Festival, Japan, International Arts and Ideas Festival, U.S.A.), Bakeneko Kyosokyoku (Novo-Siberian Transit,Russia), Gilgamesh (Clarice Smith Performing Arts Center, U.S.A., the show excerpt on PBS's TV series "Invitation to World Literature" Episode 1: Gilgamesh) Le Morte de La Fontaine (Woodford Folk Festival,Australia), Haoma and the Warrior (Iran), Zahak (International Women Theatre Festival, Iran), iKiL (Capital Fringe Festival, U.S.A.), Minotaur (Clarice Smith Performing Arts Center, U.S.A., and IIFUT Festival, Iran), Dreams in the Arms of the Binding Lady (Danza Nueva, Peru, J.F.Kennedy Center for the Performing Arts), The Kojiki (Sofia, Bulgaria), Kwaidan (Washington DC and Nebraska), Mysterious Lake (Staller Center, NY and Long Island Children's Museum, NY), The Woyzeck Project (Royal Academy of Dramatic Arts, London, U.K.), The Little Goddess (National Drama Theatre, Tallinn, Estonia), I Cried Because I Had No Shoes Until... (Physical Fest, Liverpool, U.K.), Bacchae (Ancient Greek Drama Festival, Cyprus).

Izumi Ashizawa won numerous awards including the Medal of Honor for Cultural Excellence from the City of Piura in Peru, the Kennedy Center American College Theatre Festival Faculty Achievement Award Excellence in Directing and Technology, Capital Fringe Director's Award, UNESCO-Aschberg Award, Best Director DC Theatre Arts Best of 2014, Best Play DC Theatre Arts Best of 2014, Best 5 Plays of 2014 by Washington City Paper, IIFUT Best Performance Award, Tehran Municipality Culture and Arts Organization Award, Australian Government Fund for the Arts, and Norwegian Cultural Fund, Queens Council for the Arts Individual Artist Grant, APAP Cultural Exchange Fund, SUNY Stony Brook College of Arts and Science Dean's Excellence Award and Presidential Guest Artist Grant.

Ashizawa holds an MFA from Yale School of Drama. She is an Associate Professor at State University of New York at Stony Brook.

izumiashizawa.com

3. Wesley Bell-Miller

“Watering Plants” (2020)

“The Green Grass, or, Documenting Hawai'i Roadside As Stereograph” (2020)

“Watering Plants” and “The Green Grass” are part of a video series I am calling ‘Isolation Short Films.’ During Covid-19 social distancing I started lamenting not being able to travel. To prevent that sadness I started making video pieces from footage I had recorded during previous vacations.

In “Watering Plants” I pair a meditative drive down a mountain in Bali through a tropical rainstorm with footage of me watering my tropical potted plants. The calming beat of the rain on the car combines with the ritual/performance of watering plants. Finally the leaf motif print on the curtains ties together the domestic and the outdoors, my need to stay safe indoors and my anxiety to go outside into nature.

“The Green Grass, or, Documenting Hawai'i Roadside As Stereograph” pushes landscape footage into the realm of abstraction. It leans on the hidden ‘magical’ stereographic pictures on the backs of cereal boxes from my childhood in the 90's. Its synth soundscape underscores both directions further.

In 1989, **Wesley** was born in Greece, on Crete. He was raised in Freiburg im Breisgau, Germany, by the Elsass and the Black Forest. He lived there until age 17. He moved to Louisville, Kentucky, in 2006, and received a BA for printmaking and BFA for painting from Western Kentucky University in 2013. In 2015 Wesley received his MFA in studio arts from the University of California Davis. He currently lives and works in the San Francisco Bay Area.

4. Elana Bush

“Reflections” (2020)

“Bodies” (2020)

Description of Works: Influenced by my upbringings up in South Florida, Bodies and Reflections depict aquatic spaces as an entryway to my ideal alternate world. During and after my troubled childhood, I have dived into pools and oceans to escape the harsh reality of my young adulthood. Underwater acoustics distort sound and I no longer hear the chaos in my suburban home. The murky waters blur my vision and I no longer see the people who hurt me. The chlorinated pools of my town and the salinated waters of the Atlantic enter my mouth and I no longer taste the bar of soap forced in my mouth. Underwater spaces have many otherworldly qualities that are often favorable than those of life above the waterline.

These two images were taken just before I entered a body of water. Even though the sun shines above water, I feel a strong sense of warmth under water. I feel alive when I am submerged. These images exude warm tones that translate that warmth I feel when going beneath the surface. Influenced by artists like Joel Meyerowitz and David Hockney, I capture these aquatic environments on analog cameras that capture my childhood and longing desire to enter an alternate world.

Elana Bush (b. 1999) is an American photographer based out of Weston, FL and New Orleans, LA. She is a 4th year student at Tulane University pursuing a BFA in Studio Art with a concentration in Photography and a BS in Marketing.

5. Joan Cane

“Horizontal disorder” (2020)

“Vertical order” (2020)

The digital works “Horizontal disorder” and “Vertical order” are a dialogue of textures and spaces – they explore the differences that come from organizing in different ways hundreds of simple elements, with repetition and diversity. Construction sites, ubiquitous in our cities, are considered landscapes in permanent transformation, no-places where simple objects define volumes, voids, lines, perspectives.

With hundreds of yellow poles: solid mountains and empty urban voids.

Initially trained as an architect in different leading universities in Europe and Asia, **Joan Cane** worked in several architectural practices before a transition into photographic art - always linking it to explorations related to space, construction, materiality.

6. Kat Cade

“Hocking Hills State Park, Ohio USA” (2019)

“Cuyahoga Valley National Park, Ohio USA” (2019)

“Maelstrom” (2018)

- 1) "Hocking Hills State Park, Ohio USA" 2019. Archival Pigment Print from 35mm Negative
- 2) "Cuyahoga Valley National Park, Ohio USA" 2019. Archival Pigment Print from 35mm Negative
- 3) "Maelstrom" 2018. Archival Pigment Print from 35mm Negative

"Hocking Hills" and "Cuyahoga Valley" are inspired by traditional American land studies. "Hocking Hills" presents a monolithic structure of rock and ice, part of locally famous Ash Cave. "Cuyahoga Valley" is a photograph of a no-mans-land space between the National Park and an abandoned 19th century village known as Helltown, Ohio. "Maelstrom" is part of a larger series called 'Terrestrial Nebulous', which seeks to highlight natural terrestrial occurrences and relate them to the ideal of the Universe at large by imitating telescope photography.

Kat Cade is a visual artist working primarily with analog photographic materials based in the midwest United States. Heavily inspired by the Transcendentalists, Cade seeks the sublime through her camera.

7. Kyle A. Chaput

“Bundle VI” (2020)
“Rio Bravo II” (2019)

My continued research explores the many facets of communal identity along the Rio Grande Valley (US/Mexico border), an increasingly misrepresented international border which remains an entity unto itself. What interests me are personal and collective movements through public spaces and their implication on the physical and social experience of this isolated region.

My work conveys a sense of excommunication to which people often relate to, while also referencing my own internal struggles with Crohn’s disease. The symbolically charged iconography of Vessels and Bundles contain movements of seemingly aggressive tension juxtaposed within serene surroundings. Manifestations of these tethered vessels tend to pierce through subconscious thoughts, forcing me to continually question my sense of place and inner stability.

Kyle A. Chaput was born and raised in Salina, Kansas (US) which lies in the Smoky Hills region of the Great Plains. After receiving a B.F.A. in Printmaking and Drawing from Fort Hays State University, he earned an M.F.A. in Printmaking at Texas A&M University-Corpus Christi. It was there that Kyle had the rare opportunity to study and teach Color Theory with Bruno Andrade, who was taught the Albers’ tradition and methods in graduate school by two of Josef Albers’ students, Vincent Castagnacci and Si Sillman. This unique opportunity brought about a new-found appreciation for the importance of the elements of art and their role throughout the creative process. Chaput, an Assistant Professor, joined the faculty at Baylor University in 2018. His work has been exhibited in numerous drawing and printmaking juried exhibitions, most recently in Brooklyn and New York City, United States; London, England; Trieste and Torino, Italy; Ajdovščina, Slovenia; and Kingston, Australia.

8. Tsai Chih-Fen

“Tsai Chih-Fen_Peripheral Sites Series-51” (2019)
“Tsai Chih-Fen_Peripheral Sites Series-52” (2019)
“Tsai Chih-Fen_Peripheral Sites Series-53” (2019)

By observing the struggles between modern industrialization and ecological preservation in Asia-Pacific countries, my works reflect the fragility of human existence and living conditions. Apart from questioning of the impacts to our living because of the deteriorating environment, I investigate disintegrate landscapes along the north coast of Taiwan with an attempt to provoke multifarious discussions on issues regarding the exploitation of nature due to cultural and economic reasons.

Tsai Chih-Fen critically examines the interplay of space and place that are related to people’s cultural identity, integrating photography, video and installation to reflect upon the tremendous destruction caused by complex social factors.

9. Eric Cho 조민균

“Color_Ful#1” (2019)
“Color_Ful#2” (2019)

“Seaside Hotel” (2019)

<Color_Ful#1,2>

붓질이 남긴 자국들과 그 자국들이 만들어내는 표면의 질감이 돋보이는 작업을 주로 한다.

캔버스를 가로지르는 붓질의 흐름을 파악할 수 있는 작업을 통해서 감상자는 붓질이 갖는 고유한 리듬감과 운동감을 느낄 수 있다. 붓질을 이어나가는 데 있어서 즉흥성(improvisation)을 중시하는데, 여러 가지 색으로 붓질을 계속하고 이를 중첩시키고 병치시키는 것에서 오는 우연적인 느낌을 작품을 통해서 전달하고자 하였다. 언어표현의 어려움이 있는 나는 나무, 숲, 호수, 바다, 즉, 자연에서 위안과 평화를 느낀다.

구름의 다양한 컬러와 형태를 담담하지만 힘이있는 시각적느낌과 내면의 기억을 떠올리며 직관적으로 'Color_Ful' 시리즈로 표현했다.

절제된 평면추상과 흑과물, 그리고 불의 과정을 거치면서 또 다른 조형언어로 표현된 한국적 도예를 끌려주한 추상회화로 작업했다.

<Seaside Hotel>

작년봄 방콕의 어느바닷가를 산책하면서 느꼈던 시각적 잔향과 컬러를 기억하며 직관적으로 표현했다.

재료나 도구를 규정짓지 않는 추상 회화 작업을 하고 있습니다. 서울에서 태어나 미국 시애틀에서 3년동안 살면서 초등학교를 졸업후 한국으로 돌아왔다. 숲과호수의 도시인 시애틀의 영향인지 블루와 그린을 제일 좋아한다 . 2015년 자하미술관 그룹전을 시작으로 30여번의 단체전과 몇달전 첫 개인전을 열었다.

10. CHUNG 정혜연

“Mauer Park” (2016)

seem to have remained in my memory as a kind of unknown oddness. since then, I have worked with the theme 'Improvise Collecting of Landscape'. I believe it is important to have a keen eye on the thing that enters my sight. I just move my moments to paintings.

grew up in Korea and majored in Korean painting (Oriental traditional painting). moved to Berlin(2016) and recorded western and oriental gazes and landscapes.

11. Thomas C. Chung,

“And Then The Sun Was Gone.....” (2020)

In our efforts to regain a lost paradise, we first have to peer into our past to understand our future. Confronting our reality is not an easy task. In our current global climate, this generation has been built upon an excess of information, where false truths and artificial beliefs are oppressing our senses. Our world is in a state of flux.

“And Then The Sun Was Gone.....” is a video installation speaking of our fate, should we continue to be misguided. Distilled as a critical observation of humanity, it imagines our world as once pure, drifting over time and feeling displaced. Representing both good and evil the apple is a paradoxical symbol. Seen throughout mythology as an object of perpetual youth and wisdom, it also embodies the origins of sin and love.

Referencing the biblical tale of The Garden of Eden, our initial taste for knowledge, vanity and immortality has led us into an uncertain future, preoccupied with an existential crisis.

Thomas C. Chung is a Chinese-Australian artist, based in Melbourne and Sydney. In 2004, Chung completed his Bachelor of Fine Arts degree at the College of Fine Arts at the University of New South Wales. He is currently

pursuing a future in psychotherapy for further artistic research. In the last several years he has represented Australia at the 2nd Land Art Biennial in Mongolia, 4th Ghetto Biennale in Haiti, 9th Shiryaev Biennale in Russia, 1st Karachi Biennale in Pakistan and The APS Mdina Cathedral Contemporary Art Biennale in Malta. His recent exhibitions have included The 40th Alice Prize, Araluen Arts Centre, Australia; The 65th Blake Prize, Casula Powerhouse Arts Centre, Australia; Korea Through The Lens, Ministry of Foreign Affairs, South Korea; Central Russian Zen, National Centre for Contemporary Arts, Russia; YIA Art Fair #10, Basel Art Center, Switzerland.

12. Molly Valentine Dierks

“Never Let Me Go” (2017)

Never Let Me Go

Medium: tree branches, wood eaten by carpenter ants, melted white plastic shavings, sugar crystals, hand-painted preserved mushrooms, foam, orange Nerf Darts cut into pieces, Pringles lids, moss

Dimensions: Taller Tree: 15", Shorter tree: 9.5"

Description: Never Let Me Go is part of an ongoing series of miniature futuristic ecosystems that I create using man-made materials and natural items (moss, branches, lichen, mushrooms) that I gather on long therapeutic walks outdoors. Making the miniature treescapes is how I process the world, exploring states of connectedness or dis-connectedness, the push and pull between moments of intimacy and alienation. While working on these, I delight in experimenting with unusual materials and special tools to confuse the constructed with the natural, thinking about how these elements overlap in nature, in personal relationships, and in those relationships that are augmented by technology.

Through her work straddling the realms of art and design, Molly Valentine Dierks deals with embodied (sense-oriented, experiential) and disembodied (alienated, post-industrial) knowledge. Within detailed installations that merge the formal languages of technology and nature, she explores evolving landscapes of intimacy and connection.

Dierks studied Psychology at Dartmouth College (Honors), metals at Penland and the Corcoran College of Art + Design, Sculpture + Extended Media at Virginia Commonwealth University, and Art + Design, Architecture, and Postmodernism at the University of Michigan (Master of Fine Arts).

She has participated in exhibitions nationally (NYC, Detroit, LA) + internationally (South Korea, Russia). Her work has been a part of public installations in Detroit + Franconia Sculpture Park + included in exhibitions by the Museum of Contemporary Art Detroit, University of Michigan Museum of Modern Art, Kunsthalle Detroit Museum of Contemporary Art, Fort Worth Community Arts Center, + 500X Gallery in Dallas, Texas. Her work has been featured in Southern Magazine, MOCAD's 'Post Industrial Complex', the University of Michigan's site on digital media artists, the Czong Institute for Contemporary Art's Art Yellow Book, Designboom, Opumo Fashion Magazine + Peripheral Visions Arts, among others.

She is an Assistant Professor of Fine Arts, and currently lives in the Dallas-Fort Worth Metroplex.

13. Lavinia German

“Close Observation on Landscape Touching Landscape” (2020)

“Close Observation on Landscape Touching Landscape” is a photograph part of a personal artistic research that focuses on how the photographic medium can function apart from its represented subject. It is a daily scene but, still, if you look closer, time is suspended and the subject matter seems unfamiliar. The image depicts in a poetic manner a moment in between states. Nor the subject or the witness possess this transient moment. This representation is concerned with the surface of both the subject and the photographic image.

Lavinia German (b. 1983) is a visual artist from Romania. Her practice focuses on the medium of photography and experimental film. Her artistic interests are the research of visual strategies of photographic practices and contemporary forms of the photographic image as means of communication and its installative nature. She is part of the artistic group InSitu (www.insitu.ro).

14. Sebastian Gil

“Palms” (2020)

In the project there is a concern to slow down the process of observing the arboreal landscape of the city through creative exercise, the images evoke psychic energies related to the memory of the immediate natural space and the way we inhabit it.

The intention is to track, through the contemplation of natural chance, the inescapable presence of the ecosystem's degradation cycles by capturing landscape photographs that evoke melancholy through their aesthetic qualities.

Sebastian Gil is a Colombian artist, graduated in 2018 from the Fine Arts program at the University of Antioquia, in Colombia. His work is largely focused on photographic and pictorial explorations, including different techniques and mixed media; it is characterized by the inquiry and interpretation of everyday environments. Sebastian currently lives and works in Bogotá where he participated as an artist in residence in the Idartes Block 2019/2020. He was part of the collective show "On The Road" in Germany and had a solo exhibition "Resonancias del Rio" in Bogotá in 2019, and participated in the "Movimientos de la Imagen II" in the Antioquia Museum in 2018. He was also the winner of the national award "Colección Papel", and recipient of the annual "Artbo Tutor" scholarship in 2019.

15. Tyler Nicole Glenn

“Rough Natural Charm” (2020)

Rough Natural Charm was developed as a response to the COVID-19 quarantine in New York City. I placed four sculptures in an unoccupied room in the student dormitory to simulate a moment where friends are spending time together. I propped a 360-degree camera on the green sculpture so the viewer could experience the situation from the point of view of the sculpture. My goal was to create a virtual reality installation so that people could experience it anywhere in the world.

Rough Natural Charm은 뉴욕시의 COVID-19 건강 격리에 대한 대응으로 개발되었습니다. 학생 기숙사 빈방에 조각품 4 개를 놓아 친구들이 함께 시간을 보내는 순간을 재현했습니다. 녹색 조형물 위에 360도 카메라를 배치해 조형물의 관점에서 설치 체험을 할 수 있도록 했다. 내 목표는 가상현실 설치를 만들어 사람들이 세계 어디에서나 경험할 수 있도록 하는 것이었다.

Tyler Nicole Glenn (b. 1996) is an American artist currently working in sculpture, digital media, installation and performance. They are based in Tampa, Florida and are a recent graduate of the School of Visual Arts in New York City where they received their BFA in Fine Arts with Honors. They are also an editorial contributor with Serving the People, where they conduct virtual studio visits with other emerging artists. They have participated in residencies at Brooklyn Glass and Sculpture Center (both in New York City) and have won the Fulbright Student Grant to Ulaanbaatar, Mongolia, which will be taking place in 2021.

Tyler Nicole Glenn (b. 1996)은 현재 조각, 디지털 미디어, 설치 및 공연에서 작업하는 미국 예술가입니다. Glenn은 플로리다 주 탬파에 기반을 두고 있으며 최근 뉴욕시의 시각 예술 학교를 졸업하고 우등과 함께 미술 학사 학위를 받았습니다. 그녀는 또한 Serving the People의 편집 기고자로 다른 신진 아티스트와 가상 스튜디오 방문을 진행합니다. 그녀는 Brooklyn Glass and Sculpture Center (모두 뉴욕시)의 레지던시에 참여했으며 몽골 울란바토르에서 Fulbright Student Grant를 수상했습니다.

16. Bronwen Hazlett

“Complex Living” (2018)
“It’s the Journey” (2019)
“The Collective” (2019)
“Park Avenue, NYC” (2019)
“Bryant Park, NYC” (2019)

This series, “Anamnesis,” is an exploration of past, present, and potential memories. I am composing images directly to film with a 120mm Diana F+ camera to replicate the experience of memory. Memories are stored in disparate parts of our brain and when recalled, the experience is reassembled like a puzzle. Anamnesis is the act of remembrance of the past or recollected ideas which the soul had known in a previous existence. The many layers of memory are reassembled and become vulnerable to change. Our present experiences and emotions perpetually recompose, overlap, and shift our memories as time passes.

My Dad was a career Navy Doctor who moved us from Japan to the Mid-Atlantic states, and back to Japan again before I went to art school. Both of my parents were artists and exhibited their collage art in Tokyo in the early 70s. My Dad gave me my first camera at 6 and when I was 14, he gave me his Nikon FM2. I graduated from Maryland Institute College of Art in '92 with my BFA in Photography. I've had a wide range of jobs such as a jewelry designer, graphic designer, advertising agency photographer, and a “stay-at-home” Mom. I decided it was finally time to pursue my MFA in Photography so I could become an educator in photography. In 2017 I completed my MFA from The Academy of Art University. This was when I shifted my photographic direction back to my first love, film photography and other historical processes.

17. Philip Hopper

“Prospect park” (2011)
“The Wall at Abu Dis” (2014)

Philip Hopper is currently part of the Communication Studies faculty at the University of Northern Iowa. He was a Fulbright Scholar in the West Bank at Al-Quds University during the 2012-2013 academic year, then continued that teaching and research as a visiting professor during 2013-2014 at Al-Quds Bard. He was a Fulbright Senior Scholar at Beit Berl College in Israel during spring 2020. His long-term interest in photography dates to his undergraduate work at the School of the Museum of Fine Art, Boston. Hopper holds an M.F.A. from the San Francisco Art Institute. Prospect Park and The Wall at Abu Dis represent his dual interests in documenting conflict, in this case the West Bank, and a practice of contemplation.

18. Xinyi Hu

“The Newborn Old” (2020)

This work is about an interview with this young Asian American, but an old Chinese, Ms Feng. I attempt to uncover the untold history of female Chinese immigrant, while exploring her identity as being both traditional and Chinese, and her adaption to her new identity.

“Memory is not the repository of the true”; as the French historian Jacques Le Goff suggested, “it involves not just the establishment of traces but the regarding of those traces.” Every story telling enacts a loss. When Ms. Feng responded to my questions or ignored or told me something irrelevant, she was re-accessing, re-situating her memories, which moved further away from her earliest sensuous experiment. At the same time, she was re-inventing, generating new “memories” as a production of past event and present circumstances. Ms. Feng’s

stories, about herself, her family, her neighbor, living or dead, are her opportunities to exhume old resentments, to conclude unfinished dilemmas, to also salve her injuries from past and present. Her oral narratives became not only individual but social products. From her stories, I am able to take a glimpse at the past social changes in China as well as her new challenges as immigrant.

Xinyi Hu (b. 1995) is a young Chinese female artist, based in Philadelphia. She received her BFA in Fine Arts from Parsons School of Design in 2017, and her MFA from University of Pennsylvania in 2020.

Hu has participated in several group exhibitions, most recently “Ways Away” at Fjord gallery, Philadelphia (2020), “Design Memo” at PIS Global, New York (2019), “215| 610 Contemporary Juried Exhibition of Regional Emerging Artists” at the Arts at Delaware County Community College, Media (2019), “The Come Down: Portraits & Sobering Truths” at Slow Burn studio, New York (2019), “Wild Island” at Shanghai Joy City, Shanghai (2019), “Sophie” at Postscript gallery, Philadelphia (2019).

19. Jill Poczka Ibsen

“Far Away Near By 1:3” (2020)

“Far Away Near By 2:3” (2020)

“Far Away Near By 3:3” (2020)

“Infinity 1:2” (2020)

“Infinity 2:2” (2020)

My main source of inspiration is opposites – in nature, in opinions and beliefs and in the artistic grip. Furthermore balancing aesthetic considerations with rigorous lines are profound for each work I perform. I prefer my works doesn't seek only one explanation, but leave the viewer with a choice to perceive unbiased.

The works on display are all images from the western part of Denmark, a place called Skallingen – along side working the images cultivating emotions have been an important part of the process. Trying to captivate the meaning of homeland – to me.

I'm a Danish artist, based in our capital Copenhagen. I grew up near the North Sea – a setting I often refer to and processes in my art. I work in the fields of photography, painting and installation. In my work I'm driven by the process and the narrative within the scenery or object I choose to work with. I seek to create a certain vibe about my works – comparable to what happens when you listen to music. I visualize emotions!

20. David B. Jang

“Opportunistic” (2017)

Energy and matter cannot be destroyed, only transformed. By torching the coated aluminum material, my works engage in this reality by maintaining a constant state of motion, transforming and transferring themselves over time to deterioration. A process in which the work is never realized in its final form, but just like our body, is only continuously progressing. Requiring the continuous transfer of energy, these ordering systems will almost always be found in the state of maximum disorder or it will move towards it.

Both an artist and an inventor, **David B. Jang** is known for his imaginative kinetic installations, which employ hacked consumer electronics and subverted household appliances. These vestiges of technology, with their life's instructions literally coded into their motherboards, are the building blocks of Jang's practice. By deconstructing, re-programming, and reconstituting industrial and commercial castoffs, Jang creates immersive works.

21. Yunji Jang 장윤지

“On the other side of the earth” (2020)

“Dawn mountain” (2020)

“From which south” (2020)

유동적 경계의 아름다움

자연 혹은 일상에서 보는 경계-유형이건 무형이건-는 명확해보이면서도 자세히 보면 모호한 것들이 대부분이다. 그 모호함은 아마도 끈임없이 변화하는 물성이나 자연의 이치와 같은 것들 때문일 것이다. 시간의 흐름, 실재가 위치한 공간, 혹은 관찰자의 위치 등에 따라 우리가 바라본 이미지도 모호하고 불완전하게 보인다. 내가 마주한 실재가 진짜인지 아닌지는 관찰자, 각자의 몫 일 수 밖에 없다. 나는 작업에서 그 찰나의 불안한 경계를 담고자 한다. 형도 색도 끊임없이 변화하는 경(景)에 체화된 순간의 색들을 표현하고 그 안에서 온전한 이미지와 경계가 되길 바란다.

장윤지 작가는 브라이언 대학교와 첼시 런던 예술대 졸업 후 한국에서 활동하는 작가이다. 자연을 추상적으로 담은 회화작업을 하고 있다.

22. 강은홍

“(L)and(E)scape” (2017)

(L)and(E)scape is an installation work she have undertaken at the Fish Factory Creative Centre in Stöðvarfjörður, Iceland, where she attempted to explore comprehensively the “I” as subject and the world as object. This project is focused on the relationship between the subject and the object in which they act on and react to (“aktivieren-reaktivieren”) each other, begging the question of the possibility of subjective and objective understanding of one’s surrounding. This project began by expanding the object of exploration to the unknown as I treated existing spatial order and the long history of the place in which she found herself as first hand materials.

The horizon sets apart the gray asphalt road and lofty sky, while the natural and the artificial are mingled with one another. At the shoreline, the boundary between the ordinary and the extraordinary unfolds, and this is precisely where I intervened—the moment the two different narratives converge—to bring up the image of a theatre auditorium. She added and eliminated certain forms to intensify the mise-en-scene of natural forms and artificial things, adding the elements of fantasy to the visual language of photography. Objects like pieces of wood, styrofoam buoy, fishnet, and sandbags are animated as they make their presence felt, like actors on stage.

During this process, the invisible boundary is transformed into a site of spiritual encounter, suturing cracks of the world that has hitherto existed in binary. In this newborn world, the viewer is led to ponder on the situational relationship between the objects and the space. Such a visual language serves as an opportunity for the viewer to experience and experiment with the boundaries of the external world ridden with ambiguity. Ultimately, this project begs the question of the conceptual and symbolic relationship between oneself and her surrounding, and raw material and the final product.

“(L)and(E)scape” 2017 attempts to arouse diverse perspectives and new understandings of contemporary landscape by juxtaposing concealed images of Icelandic landscape and cityscape.

<(L)and(E)scape>는 2017년 아이슬란드 동부 외딴 지역 Stöðvarfjörður에 위치한 Fish-Factory Creative Centre에서 한달간 머무르며 진행한 설치 작업으로, 주체로서의 ‘나’와 객체로서의 ‘세상’을 종합적으로 탐구하고자 한 시도이다. 주체와 객체가 “작용하고-반작용하는(aktivieren-reaktivieren)” 관계성에 초점을 맞춘 이 프로젝트는 주변 세계에 대한 객관적/주관적 이해의 가능성을 묻는다. 본 프로젝트는 기존의 공간적 질서와 장소의 유구한 역사를 일차적 재료로 삼되 탐구의 영역을 미-인식의 세계로 확장하는 것에서부터 출발한다.

드높은 하늘과 회색의 포장도로가 나뉘는 지점에서는 자연물과 인공의 것이 한데 모이고, 바다와 육지가 시야를 동시에 관통하는 해안선에서는 일상과 비일상의 경계가 펼쳐진다. 나는 두 갈래의 서사성이 맞닿게 되는 바로 그 지점에 투입하여 연극의 객석과 같은 풍경을 서술하고자 하였다. 이때 특정 형태를 덧붙이고 제거하는 콜라주의 단계를 거쳐 자연적 형상과 인공적 존재가 공존하는 미장센을 극대화하고, 사진 특유의 조형언어에 환상성의 레이어를 덧씌웠다. 자연 속에서 흔히 찾아볼 수 있는 나무, 바다뿐만 아니라 인간이 만들어낸 스티로폼 부표, 어망, 포대자루 등의 오브제들은 생명력을 얻어 마치 극장의 주인공이 된 듯 스스로의 목소리를 낸다.

위의 작업을 통해 정신적 조우의 장으로 재탄생하게 된 비가시적 경계선은 이분화되어 있던 세계를 재차 하나로 묶어낸다. 이와 같이 새롭게 탄생한 세계를 함께 관조하는 입장에서, 관객은 연출된 공간과 오브제의 상황적 관계성에 대해 사유해보게 된다. 이러한 시각 언어는 결국 모호함으로 점철된 외부세계에서 '경계'를 경험하고 실험하는 기회로 기능한다. 궁극적으로, 이 프로젝트는 작가와 대상, 재료와 시각적 결과 사이에 위치한 개념적/상징적 관계성에 대한 질문의 총체라 할 수 있을 것이다.

이번 전시에서 "(L)and(E)scape" 2017은 아이슬란드의 감춰진 풍경의 모습을 도시의 공간안에 병치시킴으로써 동시대적 풍경의 다양한 관점과 재인식을 불러일으키고자 한다.

Eunhong Kang is an interdisciplinary artist based in Seoul. She is graduated from Central Saint Martins (Fine arts) in London. She has participated in several collective shows and artist in residency in London, Berlin, Iceland and Seoul. Her practice is centered in a relationship between 'Place and Placelessness', exploring ways to visualize invisible intensity and diversity of place experience in a phenomenological perspective.

강은홍은 런던 센트럴세인트마틴 파인아트(Fine Arts)를 졸업하고 런던과 서울을 기반으로 활동하고 있는 설치미술가이다. 작가는 런던, 베를린, 아이슬란드와 서울 등 여러 나라에서 다수의 그룹전과 아티스트 레지던시에 참여했다. '장소와 장소상실'의 관계 현상에 대해 지속적으로 탐구하고 장소 경험의 다양성과 강도를 현상학적 관점에서 밝혀보려는 시도들을 해오고 있다.

23. Youngha Kim 김영하

“Homo vanus 1” (2020)

“Homo vanus 5” (2020)

“Homo vanus 6” (2020)

'Homo vanus'는 '공허한 인간'을 의미하는 라틴어로 가상의 학명입니다. 학명은 한 생물 종을 하나의 기준으로 특정하여 규정한 명칭이지만 개체의 삶의 여러 결들을 전부 표현할 수 없습니다. 이처럼 사회에 의해 규정된 지위나 역할이 개인의 내면을 전부 대변할 수 없습니다. 복잡한 인간의 정신세계는 몇 가지 단어만으로 특정될 수 없는 또 다른 차원의 우주이기 때문입니다.

페르소나는 외부 세계와 내면 세계가 만나는 지점입니다. 다변화 되는 사회는 현대인에게 여러 가지 기준을 요구하고 이에 맞춰 사람들은 다양한 페르소나를 쓰게 됩니다. 많은 정신 에너지를 페르소나에 쏟게 되면, 자신의 본연의 모습이 왜곡됩니다. 피부 아래 가려진 뼈가 점차 약해지는 골다공증처럼, 왜곡된 내면은 겉으로 보이지는 않지만 심각한 정신적 문제가 되어 어느 순간 삶을 위태롭게 만들기도 합니다. 'Homo vanus' 연작은 이런 현대 사회 속에서 점차 자신을 잃어가는 사람들의 공허한 내면을 탐구하는 작업입니다.

김영하는 설치, 조각, 드로잉 등 다양한 매체를 사용하는 현대미술가로서 내면의 보이지 않는 연약한 정신의 모습들을 발굴하는 작업을 합니다. 단기간에 이뤄낸 한국의 빛나는 성장 이면에 가려진 불안, 높은 자살률, 우울증과 같은 정신적 문제들을 목격하면서, 개인의 내면세계와 외부의 사회 체계가 어떤 관계를 형성하고 있는지 주목합니다. 주로 해부학이나 고고학적 이미지에서 영감을 받아, 박물관과 전시물 사이의 관계 방식에서 차용한 설치 방식, 약하고 부서지기 쉬운 매체들을 이용합니다. 이를 통해 사회 체계에 가려진 개인의 불안정하고 위태로운 내면세계를 탐구합니다.

24. Joowon Lee 이주원

“양촌” (2020)
“DIOR” (2020)
“한남동” (2020)
“2020년 10월” (2020)

사람들의 옷차림이 모여 분위기를 만든다.

어떠한 특정 장소나 지역을 가면 그곳에서 주는 분위기가 조금씩 다르게 느껴진다. 건물들, 주변 가게들이 만들어 내는 것도 있겠지만 그 장소에 있는 사람들의 옷차림이 모여 주된 분위기를 형성한다고 생각한다. 사람들만으로 특정 장소나 지역의 분위기를 그려내고 있으며, 최근에는 장소뿐만 아니라 패션 브랜드, 계절 등의 주제를 그려내는 작업도 시도해보고 있다.

25. Jungui Lee 이정의

“Signboard” (2020)

익숙한 풍경 속에서 기록할 것이 있다고 생각했다. 처음엔 부정적으로 접근했다. 난잡하게 흩어진 간판들이 내 눈에 보기 싫었다. 마침 정부에서도 간판 개선 사업을 통해 ‘바람직한 간판문화’를 ‘전파’하겠다고 공언하던 참이다. 나 역시 간판을 개선이나 교화의 대상으로 바라봤다. 어느 분야든 정부에서 역량을 투입하기 시작하면 급격하게 변하는 게 한국의 특징이다. 이런 간판들이 언젠가 철거될 운명이라는 것이 자명해진다. 없어질 것을 기록해야겠다는 생각, 이것이 첫 번째 동기다.

상가건물의 간판을 볼 때마다 한국 사회에서 ‘경쟁과 욕망’이 얼마나 심한지 느낄 수 있었다. 2차원의 평면 위에 돌아 올린 간판은 그것을 대변하듯 우뚝 올라와 있다. 색의 사용은 최대한 원색으로 면적은 가능한 한 넓은 X축과 Y축의 곱이다. 돈을 더 지불한다면 자랑스럽게 건물의 헤드 베지를 가질 수도 있다. 이유는 단 하나 눈에 띄는 것이다. 메마른 나뭇가지 사이로 보이는 간판들이 그 나무들의 운명을 결정할 수 있다는 것은 주지의 사실이다. 간판이 상징하는 게 있다는 느낌, 이것이 두 번째 동기다. 이렇게 두 개의 모티브로 프로젝트를 시작했다.

하지만 사진을 찍으면서 생각이 바뀌었다. 애초에 난잡한 간판들의 조합에서 느껴지는 ‘조잡’ (Kitsch)한 아름다움을 사진으로 기록하기 위한 촬영이었지만 생각이 바뀌었다. 이것은 원래 아름다웠던 것이다. 협의된 적 없는 무작위의 색의 조합은 절묘한 조화를 이루고 그 아래 깔려있는 경쟁과 욕망의 에너지는 삶을 살기 위해 쉼 없이 노력하는 사람들의 원동력이었다. 촬영을 진행하면서 피사체에 설득당해버렸다. 한국사회의 심한 경쟁과 욕망을 비판적으로 접근했던 애초의 방향에서 틀어져 오히려 살아 내고자 하는 사람들의 역동성마저 느꼈다면 나의 과도한 해석일까.

간판 하나가 올라갈 때마다 그곳에 의지해 사는 사람의 수도 늘어난다. 나는 도저히 이것을 ‘조잡’, ‘난잡’이라는 단어로 말할 수 없다. 오히려 시선을 집중하면 원색의 간판이 시세포를 자극하듯 삶의 욕망이 내 피부에 느껴진다. 관람객들도 이 사진을 보면서 다양한 생각과 감정을 갖게 될 것이다. 색과 형태의 조화에서 나오는 아름다움을 느끼지, 혹은 형형색색의 간판 뒤에 있는 사회적 맥락에서 짜증과 우려를 느끼지는 관람객의 주관에 달려있다. 확실한 것은 이 간판들이 정부에 의해 개선의 대상으로 규정됐고 언젠가 모조리 없어질 것이라는 것이다. 그래서 사진 찍는다.

이정의는 중앙대학교 사진학과를 졸업하고 오스트리아 린츠예술대학교에서 비주얼 커뮤니케이션 석사과정을 졸업했다. 2007년 대한민국 서울 갤러리 나우에서의 단체전을 시작으로 오스트리아 비엔나 IFK 에서 „Zines for Sceience“, 린츠 Arcelectronica Center 에서 „IoT“ (Internet of Things) 단체전 등 오스트리아를 무대로 활동하고 있다. 2019년에는 린츠예술대학교 도서관에서 석사 학위 개인전 „향토 사진 - Stadt Fotografie“를 마쳤다. 2020년 비엔나에서 오스트리아 교육부 주최 젊은예술가전 - Jeder scheitert so gut er kann“ 단체전에 참가했다.(코로나19로 연기) 현재는 한국에 머물며 전시와 촬영을 진행하고 있다.

26. Lonna 조윤진

“Framed Landscapes 2020” (2020)

<Framed Landscapes 2020> is the digitized image on the silk screen painting, re-composed with digital layers, and it depicts a contemporary landscape seen before and after the Corona 19 incident in 2020.

The question of what the contemporary landscape is most closely enjoyed by modern humans reminds me of the landscape on the digital device screen. Corona 19 gave us an exceptional circumstance that experiences landscapes nearby by digital images or videos in a frame that might have been more close to us before or after Corona 19.

For us, especially the younger generation, it is natural to search for images uploaded by someone on SNS before we go somewhere nice, and then visit selected places, take photos and share with others that participates in reproduction of framed landscapes.

The square images in the picture floats at regular intervals, like as mobile interfaces and product mock-up images, as exemplified by one contemporary cultural behavior that we enjoy 'Framed Landscapes' freely and selectively.

It is designed to give viewers an intuitive sense of one of the most familiar aspects of the culture today, making natural scenery unnaturally by placing original paintings on a wide digital screen, leaving actual paints and traces of coincidence.

<Framed Landscapes 2020>는 실크스크린 위 드로잉한 원화를 디지털화하여 재구성 및 그림의 레이어를 추가하는 방식으로 작업하였으며, 2020년 코로나 19 사태 전후로 바라본 현대 풍경을 담은 것입니다.

현 인류가 가장 가까워서 향유하고 있는 동시대 경관(Contemporary Landscape)은 무엇일까 하는 물음에서 디지털 기기 화면 속 풍경을 떠올립니다. 코로나 19라는 특수한 상황으로 집 바깥 풍경을 디지털 이미지나 영상으로 소비해야 했던, 혹은 그 이전에도 우리에게 더 친숙했는지 모를 프레임 속 풍경을 나타냅니다.

우리, 특히 젊은 세대에게 있어 어떤 장소를 방문하기 전에 검색을 통해서 누군가가 SNS에 업로드한 이미지를 확인하고, 마음에 드는 곳을 찾아가며 또 그곳에서 인증사진을 찍어 기록하고 공유하는 것은 자연스럽습니다. 화면 속 'Framed Landscapes'를 자유롭게 선택적으로 누리는 현대 문화적 행동 양상을 나타내듯이, 그림 속 이미지는 모바일 인터페이스나 제품 목업 이미지처럼 일정한 간격을 두고 등등 떠 있습니다.

또한 실제 물감을 묻히고 우연의 흔적을 그대로 남긴 원화를 디지털 화면에 그대로 배치 및 가공한 결과물을 관람자에게 보임으로써, 자연(풍경)을 소비하는 우리의 가장 친숙한 모습 한 단면을 직관적으로 느낄 수 있도록 제작했습니다.

Cho Yun Jin is an artist based in Seoul. She paints on canvas and makes publications of illustration. She has BFA degree in Media and Interaction Design, and it inspired her to see things in the world as like each video frame by frame, or reorganizing her view by cutting out close-up scenes. Ultimately, she aims to create her own painting that looks like herself.

서울 기반으로 활동하는 비주얼 아티스트로, 평면 회화 작업과 그림을 기반으로 한 출판물을 제작합니다. 학부 때 영상 디자인을 전공한 영향으로, 생동하는 대상에서 비디오 한 프레임을 골라내듯 관찰하거나, 클로즈업(Close-up)한 화면을 잘라내 시선을 재구성하는 것에 관심이 있습니다. 궁극적으로는 자신과 닮은 그림을 그리며 살고자 합니다.

27. Alejandro Loureiro Lorenzo

“Untitled” (2020)

This project arranges images in two directions, one vertical with layered single 120mm film square film takes stacked, and another expanded in four directions using a grid model for organizing layout.

Using the programmatic nature of art production borrowed from Minimalist orthodoxy and neoliberal planning and efficiency, this project resembles the deployment of information and the confusion created by its presentation all at once.

It transforms the initial data into a more complex message leading to the viewer unawareness of the act of seeing, how information is constructed, and the resulting experience of being captivated by an image without identifying the facts that lead to its production and political implications.

28. Mascha Mioni

“Over the Top” (2019)

Experimenting with combining photography and painting to create a unique work Mascha Mioni, Lucerne, painted with oil on aerial photographs of the Swiss Alps. Aerial photographs by sport pilot Carlos Rieder, Lucerne, mounted on plexiglass, 4 x 50cm x 40cm, 2019.

Mascha Mioni <https://www.maschamioni.ch/en> Carlos Rieder <https://www.cybergallery.ch/Ueber-mich/>

Mascha Mioni is a painter and world-wide known textile artist. Education and training in Switzerland, France, England, Italy. Her artwork has been shown in exhibitions and performances all over Europe, USA, Mexico, Australia, Japan, Thailand and China.

29. mirjamsvideos

“YOU” (2020)

11 years ago fresh out of artschool I wrote down my life's mission: to keep the magic of daily life alive, to show others the beauty that I saw, teach them to see it too and to care about our world. And then, all I held so dear would be protected.

And yes, I have danced with the world's magic like we were lovers, but I have not been able to protect her. Burning cigarettes are put out on her skin, plastic bags are stuck in her hair, empty drinking cans fill her stomach and so, the day arrived that we could not dance anymore.

It was a painful time after that, in which I tortured myself with hatred, disgust and anger that put only more ugliness into my days until I could not stand it anymore and started to pick up other people's trash.

And although this immensely small act got me up on my feet and dancing again, it is not enough and I have to ask you: Please diminish the amount of waste you create, please pay attention to where you leave your trash.

Practically born in a zoo, a love for nature was instilled in me before I was even born in cold and flat Netherlands in 1983. A Master degree in the art of photography was obtained at the Academy of Fine Arts Antwerp where I closed my course with a video art installation in 2008. From there the chase after nature's beauty led to Norway where mirjamsvideos received their meditative character. After 2 years between mesmerizing fjords, ice and rain, the journey led to warm Portugal where becoming an environmental activist became a necessity.

30. Henri Preiss

"Composition 1" (2018)

My practice is inspired by urban architecture and how it unravels layers of Histories. Specifically, I am fascinated by the monumental ideas and concept which underpin the great city structures and the reality of their inherent chaos and decay. This fundamentally informs the composition of work and how each piece and each element of each piece sits (un)comfortably beside and/or within one another. By examining a very broad framework of art history to identify common elements (motifs, compositions, colour schemes and symbolism) that arise time and again over the centuries and throughout seemingly disparate and disconnected cultures. Once identified, I

abstract this language down to its most basic visual components, and then recombine them into complex, multi-layered pieces that aims to tap into archetypal visual and aesthetic language.

In my latest collection of paintings, I am exploring infinite space within geometrical structures, constructing environments where perception of depth and shape can be equally familiar and alien. These new landscapes reveal a seemingly inevitable need for movement or escape; the tension within structures and light/shadow allows us to imagine more than what we can see on the painting's surface. Megalithic simplicity has been one of my long standing fascinations, from the land art projects of the western U.S. deserts to depopulated inner cities. These paintings are inspired by those who dared to travel into the unknown and never turned back (sci-fi visionaries, architects, scientists) allowing us to have a glimpse into worlds which are not already populated and domesticated.

31. Guava Rhee 이구아바

“2020 Untitled” (2020)

As Susan Sontag writes that there exists “a link between imagining disease and imagining foreignness,” the COVID-19 pandemic revealed the rampant racism in the U.S. society. Through the dreamlike 3D-rendered landscape, the artist depicts the impossibilities of truly connecting and crossing borders, when there is so much more than the mere physical distance that disconnects people from one another.

2020년 3월, 팬데믹은 미국의 민낯을 여실히 드러냈다. 수잔 손택이 “상상된 질병은 상상된 외국인들과 결부되기 마련”이라고 적었듯이, 전염과 확산에 대한 두려움이 이미 미국 사회에 만연해있던 차별과 배제를 수면 위로 떠오르게 한 것이다. 작가는 꿈속의 풍경과 내레이션을 통해서 물리적 거리, 국경, 배제, 그리고 전염병까지도 사람들 사이를 갈라놓는 2020년의 현실을 표현한다.

Guava Rhee (she/her, b. 1995) is a multi-disciplinary artist. She received a BFA from Cornell University and is an MFA candidate at the University of Pennsylvania. She fled from Philadelphia as the pandemic worsened, and is currently living and working in Seoul, South Korea. She aims to scrutinize the ever-changing present and endorse the failures inevitable in the process. An artist renders one's insight in the language of insight. Guava thinks that her obligation is to disseminate how she survives the reality in this specific era, in the form of insight.

이구아바는 미국과 서울을 오가며 활동하는 미디어 아티스트이다. 펜실베이니아 대학교에서 석사과정을 밟다가 팬데믹을 맞아 한국으로 돌아왔다. 급변하는 순간의 현실을 면밀히 살피고 통찰하는 것이 현시대 예술가의 일이라고 믿는다.

32. Allison Roberts

“Naming, Not Knowing” (2019)

“Past Perfect, Future Perfect” (2018)

“Naming, Not Knowing” is a performative piece that speaks to the transiency and fluidity of place, and the effort of trying to shape the elusive through repeated attempts of control. During this work, I manipulated the screen, a translucent material, while projecting videos of my interactions with nature and filming the resulting merger of image, light, and form. These ephemeral forms and transient moments are created through laborious, continuous movements that pause only briefly for periods of calm. The juxtaposition of natural structure and chaotic, changeable form speaks to a desire for the solid, for anchoring.

“Past Perfect, Future Perfect” speaks to a journey, a search for healing and belonging while addressing the uneven tempo and path that this journey entails. Moments of intention, movement, and exertion are contrasted with the quiet- pausing to reflect, accept, and breathe. I chose to use split-screen as a method of conveying simultaneous emotional or mental states, often conflicting or out of sync.

Allison Roberts, a lens-based artist, works primarily with photography, the moving image, and immersive installations. Her video work has been selected for the III Muestra de Video Arte Faenza, Bogotá, Colombia (2020); Attitude 60 seconds curated by the Beijing 2102 Art Centre, China (2020); Reservoir, Intersect Arts Gallery, MO (2020); Art from the Heartland, Indianapolis Art Center, IN (2018); and Futility, Aggregate Space Gallery, CA (2017). Roberts' other recent exhibitions include a solo show at the Rae Cultural Centre, Vaskjala, Estonia (2018), and a two-person exhibition at the Flora Kirsch Beck Gallery, Alma College, MI (2019). Highlights of her recent juried exhibitions include Material, PH21 International Photography Gallery, Budapest, Hungary (2019); The Journey, N.Y. Photo Curator: Global Photography Awards (2019); Still Life: Elevating the Mundane, PhotoPlace Gallery, VT (2018); and Art Through the Lens, Yeiser Art Center, KY (2017). Her work has been published in several photography journals including SHOTS, All About Photo, and Pastiche. She has been awarded artist residency fellowships in the U.S., Estonia, Ireland, and Finland. Roberts holds an MFA from the University of Wisconsin-Madison and is currently based in St. Louis. MO.
www.allisonroberts.com | Instagram: @allison.a.roberts

33. Sander Steins

“Contemporary Landscapes 1” (2020)

“Contemporary Landscapes 2” (2020)

The earth is always in motion. These constant changes are like a constructed chaos, in which we can always find a form of rhythm. In my series “Contemporary Landscapes” I am looking for certain structures. By making use of changes in these landscapes I show the effect of distortion in that specific scenery. These landscapes transform into new worlds, as a reflection on time, movement and change.

My main artistic obsessions are nature, industrial subjects and technology, but I am also deeply interested in the darker sides of society and mankind. Towards art media I take a holistic approach. All the technological developments of the past decades have made it possible for me to experiment with new digital techniques since 2004. I also still use traditional techniques and materials like pencils, paint, graphite, oil pastels and ink. I blend all these new and traditional media in a wild and expressive way, often by building, destroying and rebuilding. I exhibited my artworks across Europe, the United States, and Asia, as well have my works in many art collections around the world.

-Sander Steins (b1973, Nijmegen, The Netherlands)

34. Carolyn Stockbridge

“Floating on the Horizon Line of Humanity Exist Numbers Equating to 1” (2019)

“Floating on the Horizon Line of Humanity Exist Numbers Equating to 1” is a work built on a series of geometric drawings in graphite that are layered on top of each other on a light box. With continuous layering of the drawings, parts of the works begin to disappear while other bits remain visible or are enhanced. This metaphorical burial and unearthing of ‘information’, is for me, the function of art, which is to help us navigate and survive this world in which we find ourselves. It is the measure of all the unfathomable, the senseless things, the violence, the suffering, the incessant ruthlessness of our world past present and future.

Carolyn Stockbridge (b.uk 1965) is an artist based on Musqueam Traditional Territory, colonially named Vancouver, Canada. Her ongoing work focusses on monochrome painting, drawing and experimental sound. Stockbridge holds a BFA from the Emily Carr Institute of Art + Design and an MFA from the University of British Columbia. She also studied at Otis College of Art and Design and the Art Students League of New York. Stockbridge has composed and recorded multiple scores for film, video and political documentary, her work is exhibited internationally. Stockbridge teaches as a Sessional Lecturer in the Department of Art History, Visual Art and Theory at the University of British Columbia.

35. Alisi Telengut

“The Fourfold” (2020) “Long Live Forest” (2019)

The Fourfold is a hand-painted animated documentary based on the ancient animistic beliefs and shamanic rituals in Mongolia and Siberia. Narrated by my Mongolian grandmother, it explores the indigenous worldview and wisdom: Nature is the homeland of human being, Tengri is the deity and the father sky, Earth is the mother with rivers nourishing all beings, pagan and pantheist gods co-exist with all mortals. The animistic idea is the worldview that the world is full of persons (rock person, plant person, cosmos person and etc), and only some of whom are human, that objects, nature, or the entire cosmos, are perceived as being alive. The concept of nature here is not as the idea of a “static” environment from the Cartesian dualist perspectives, rather, it’s a lively, animistic nature, celebrated as a home and worshipped as a deity/deities. Against the backdrop of the modern existential crisis and the human-induced rapid climate change, there is a necessity to reconsider and reclaim animism for environmental ethics and non-human materialities. The film attempts to offer an opportunity to include indigenous knowledge and experience in order to have a truly universal outlook and (re-)write more inclusive histories. Inspired by the animations of the South African artist William Kentridge, the film was animated by hand with the under-camera technique. Different from the workflow of The Fourfold, Long Live Forest (2019) is a short experimental piece based on the digital imageries of various landscapes: from two-dimensional paintings with oil pastel, three-dimensional textures and objects, to a miniature set of forest. The hand-held digital camera explores the constructed landscapes that are composed of artificial materials and natural elements, such as real plants.

Alisi Telengut is a Canadian artist of Mongolian origin. Alisi creates animation frame by frame under the camera, with painting as the medium, to generate movement and explore hand-made and painterly visuals for her films. Her works received multiple international awards and nominations, including the Best Short Film Award at Stockholm Film Festival (Sweden), Best Animated Film at Mammoth Lakes Film Festival (USA), and at the Toronto Reel Asian International Film Festival (Canada). They have been exhibited internationally at galleries and festivals, such as at Sundance (USA), Slamdance (USA), the Canadian Embassy in Paris (France), Telefilm Canada’s Talent tout court program at Cannes Film Festival (France) and at Phi Centre in Montreal (Canada). They have not only been presented as animation and moving image artworks with the unique visual style, but have also contributed to ethnographic and ethnocultural research. Her recent work has been added to the permanent collection of Art Science Exhibits Berlin (Germany) that represents the leading-edge of art making with dedication to positive action for Earth’s recovery. Alisi is currently a PhD candidate at Filmuniversität Babelsberg Konrad Wolf in Germany.

36. Vassilis Vassiliades

“horizontal time footprints” (2020) “vertical time footprints” (2020)

Footprints of time

This series of works contains in equal quantities, all the components of my artistic perception. That’s why there is this strong sense of balance. It is a strictly, geometrically structured environment. I am not just talking about the colored rectangles but about the geometric movements too. The element of time exists through movement but only as a memory. Something that happened once and after that time froze. The only thing that remains is space, the first component of our existence. We are made of space. Only space remembers, time forgets. And then it’s the mystery, the experience of the unanswered question. Looking at the footprint of time on space, one repeats the same questions without getting an answer. The paradox of a recurring eternity....

Vassilis Vassiliades was born in Nicosia/ Cyprus in 1972. He studied painting at the Pietro Vannucci Academy of Fine Arts in Perugia, Italy, where he graduated in 1996. He lives in Nicosia and has been working as an art teacher since 2002. He has solo exhibitions and participations in many group exhibitions in Cyprus and abroad. He has lectured at several conferences in universities, cultural associations and art events on issues related to culture. In 2014 he published his first book and since 2016 he is the Curator of the Larnaca Biennale, the only Art Biennale organized in Cyprus. He has collaborated with newspapers and art magazines and hundreds of his articles have been published on various websites.

37. Emily Weber

“Swim At Your Own Risk” (2018)

On June 9, 2008, Wisconsin Dells experienced nearly a foot of rainfall in a 24 hour period. This caused soil erosion underneath Highway A creating a 500 foot opening from Lake Delton to the Wisconsin River. The man made lake was drained into the river destroying several homes in the process. The perfect combination of human error and natural disaster caused the destruction of a habitat and a strain on Wisconsin tourism. This lake was a part of my summer vacation and now it was a crater. The vast desert of sand overpowering the tiny pools of water. Swimming and boating were replaced with broken glass, used syringes, and dead fish. Pier rules no longer apply.

Emily Weber's conceptual focus is on the human impact on our natural environment. She questions mankind's current path and seeks to show the destruction that is created by our choices. She sees a new landscape influenced by our past and shaped by our future decisions. With our continual lack of water, soil, and land the future landscape could be made of desolation and metal. Nature is the unfortunate casualty in mankind's progression. She believes her pieces will show the resourcefulness flora and fauna have in a human environment, and how our intrusiveness doesn't stop natural instinct and the will to survive. She also sees the natural beauty the world has to offer. The world is not just chaos and devastation but peace and splendor. She captures the small, unseen moments that deserve an audience.

Emily Weber is a Chicago based artist with an interdisciplinary background in two dimensional and three dimensional media. She is a graduate of the School of the Art Institute of Chicago with a degree in Fine Arts. She has worked as a studio assistant to prominent Chicago painter Margot Bergman. Working with Mrs. Bergman gave Emily a strong studio foundation that she now uses in her own practice. She is currently a full time conceptual artist. She is working on expanding her diverse portfolio which includes drawings, paintings, ceramics, fibers, photography, sculpture, and metalwork. Emily has exhibited in juried group shows in Chicago and the surrounding areas, Pennsylvania, New York, Oregon, West Virginia, and Missouri. She has also won several awards in online competitions.

38. Liyu Xue

“350', Mount Lee I” (2020)

“350', Mount Lee II” (2020)

What makes Landscape photography contemporary? The Problem becomes how we can get people to look freshly at the landscape as if they have never noticed before. In the group of work "350', Mount Lee", Liyu explores the performative nature of landscape photography. By coloring part of the Mount Lee, where Hollywood Sign situated, with the abstract & shadeless paint, he reveals the restless energy embodied within the surrounding landscape. The work destroys the current landscape photography as-we-know-it and offers a radical and somewhat surreal alternative.

Liyu Xue is an interdisciplinary artist based in Los Angeles. Using an array of media including video, performance, and photography, he explores the alternative ways of image-making. His work considers the

embodiment within our interpersonal and spatial experience. Liyu also invests in consciousness research and neuroscience, where he finds new perspectives and evidence to think about the bodily presence.

39. Hao Zhang

“No Dumping” (2019)

“Untitled” (2020)

“Untitled” (2020)

“Untitled” (2020)

“Untitled” (2020)

Today, we are experiencing unprecedented urbanization on a global scale. It is difficult to imagine that what pushes us to move forward is just our basic needs, and we have achieved this incredible achievement based on such simple needs. We modify the urban spaces, transform them, make them accommodate what we need both psychologically and aesthetically. The urban spaces become something that represents the deep desire of human beings that we have the ability to control everything around us.

Hao Zhang is a contemporary photographer who lives and works in Boise, Idaho, US. He earned a Bachelor of Fine Art from Washington State University, and he is pursuing a Master of Fine Art in Boise State University. Hao’s artistic practices focus on the conflicts between humans and the wounds brought by rapid urbanization. Through extract the ordinary moment in everyday life, he reconstructed a utopian world with his images.