

Contemporary Landscape 2021

CICA Museum

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Featured Artists 참여작가: **Ainhoa Akutain, Flavio CURY, Sève Favre, Lisa Foote, Caroline Hatfield, Hojin Hwang (황호진), Antoine Janot, Dan Jian and Diana Abells, Mary Johnson, Sia Joung, Myokwang Kim (김묘광), Hyeseung Kwon (권혜승), MaryAnna LaFratta, Sangwon Lee (이상원), Monica Lopez, Robert Alexander Lösch, Andrew Martin, Christian Mühlbauer, Sarah Nance, Park Malee (박마리), Sam Radford, Omar Reyna, Wong Ho Sang, Juria Toramae**

1. Ainhoa Akutain

“Deseret Haretatik” (2016)

Site-specific art Project made in Wendover (Utah-Nevada, USA). The resources Ainhoa Akutain finds in each place and in the uniqueness of the context (as a fictional construct of territory) nourish her work, which acquires the meaning through a process guided by a commitment to the specificity of the sculpture, understood in its expanded sense. She carries out this site-specific intervention in a borderline space between Nevada and Utah, where Wendover's military base is located. This military base belongs to what today is known as 'forgotten fields,' airfields created from 1939 until the end of 1943 to answer the participation of the USA in WWII, and today still surrounded by thousands of undocumented bombs.

Ainhoa Akutain combines her artistic practice with teaching at the Faculty of Fine Arts of the University of the Basque Country/EHU (Bilbao, Spain) and with contemporary aesthetic research, being a member of the consolidated research group KREAREak_Creation in Art and Applied Aesthetics for City, Landscape and Community (IT1096-16-21. Category A by ANEP Evaluation/National Evaluation and Foresight Agency, Spain). Awarded with the Ph.D. Research Fellowship and the Production Grant for Art, both from the Basque Government, Akutain also received the Foral Deputation of Biscay Production Grant, Etxepare Basque Institute Art Promotion Grant and prizes like Grand Prix de la Découvert, EAC Uruguay, Arte Laguna Prize, Stockholm Fringe Festival, International IPA or Premis ArtsFad a la Creació Artística, among others. Akutain has exhibited at internationally recognized art museums and exhibition centers, including the Arsenale in Venice, Contemporary Art Space of Montevideo, Angel Orensanz Foundation of New York, Asia House of London, Art Basel Miami, Peckham International Art Fair, Montehermoso Cultural Center of Vitoria-Gasteiz, BilbaoArte Foundation, Disseny Hub of Barcelona or Kulturhuset of Stockholm.

2. Flavio CURY

“Paisagem/ Landscape” (2005)

The video “Paisagem” (Landscape) comes from my desire to give visual form to a fragment of “The Book of Disquiet” by Fernando Pessoa. Written by Pessoa but published under the pseudonym of Bernardo Soares, one of the writer-journalist's many creative identities, the text fragment strikes a delicate balance between poetry and prose and is considered a masterpiece by Portugal's most famous author.

Pessoa's writings establish an intense, introspective dialogue with the reader through the use of oxymorons. This baroque figure of style consists in combining contrary, often mutually exclusive terms in the same expression, in order to create tensions and symbolic resonances. “This obscure clarity”, “the invisible that one sees” (as found in “The Book of Disquiet”) are some examples.

The images were shot in Brazil during the harvest of the sugar-cane fields. To increase the plant's profitability, the fields are burnt down before the actual harvest, and huge areas of the countryside are set on fire. The noise, the heat and the smoke are unbearable, and what we see are spectacular and apocalyptic views.

For me, these views formed a landscape, a silent landscape, to which the subtitles provide an intimate voice-over.

Flavio Cury is a German-Brazilian artist based in Munich. His works are developed in different media, such as video, drawings or installations and their relationship with language, literature and poetry is central to his research. The artist has participated in several exhibitions, in different institutions in Germany, France, Switzerland among others.

www.flaviocury.net

3. Sève Favre

“Vesperial Shiver” (2019)

“Disciplined Nebula” (2020)

“Fission Intervariactive” (2018)

These three artworks on canvas, between sculpture, installation and performance, are transformable and evolutionary. This 3 painting and GiF realisation is part of my Art Series on the theme of 'Deconstructed Landscapes', landscapes marked by the hand of humanity. The square, a geometrical form, is for me the sign of the human. It is a counterpoint to the organic forms created by nature. My artworks are interactive, the spectator can interact directly with the work, modifying it in order to make it reflect on its action on its environment and the respect it owes to it.

Vesperial Shiver

For this specific painting, the chosen and deconstructed landscape is a seascape, visible when all the movable parts of the painting are removed. Because today, more than ever, we must also consider the sea/ocean as a landscape to be taken care of. The interest in confronting the sea and this metropolitan abstraction also comes from the current tendency to reclaim land from the sea in several places on the globe (artificial islands in Dubaï, Saemangeum in Corea, Polders in Holland, umetate-chi in Japan, ...) with all the questions that this poses on an environmental level. The GIF features a play of colours and variations that refer to the changing illumination of skyscrapers in the evening : Vesperial Shiver.

Disciplined Nebula

For this specific painting, the chosen and deconstructed landscape is a contemporary cityscape. The vertical stripes with squares refer to contemporary metropolises and their skylines. This landscape is becoming universal today, we see this linearity on all continents. The growth of these metropolises is important, with their geometric architecture and highly disciplined right-angled plan. Seen from the sky or from space, at night they look like nebulous celestial bodies.

Fission Intervariactive

This painting represents a deconstructed nuclear power plant in front of a maritime landscape. Its Title « Fission Intervariactive » refers to the nuclear process of breaking up an unstable nucleus into two lighter nuclei. This fission is found both in the general composition of the painting, and in the intervriactive principle which allows the separation into two of the elements in three dimensions and thus their diffusion within the canvas. This painting is modified under the action of the viewer who is responsible for the modifications he makes to the landscape, it is up to him to reflect on the balance he wishes to obtain.

Visual artist, originally from Switzerland, Sève Favre was introduced to arts from a young age but decided to follow academic study first Art History at University. She supplemented her literature degree with secondary school teaching. She continued her education by taking several seminars and workshops in the visual arts, notably at the Ceruleum School of Art in Lausanne. She has exhibited in Switzerland and abroad in museums, biennials, galleries, and art fairs. Sève Favre was nominated for the Arte Laguna Prize in the installation and sculpture section. Passionate about the concept of integration, she concentrates on transcending the classical boundary between the artwork and the viewer. The main feature of her art is interactivity. The key words that support her concept are interaction (be together), variation (be different), activity (be active). Her name for this experience is «intervariactivity ».

4. Lisa Foote

“Kumeyaay Highway” (2020)

“Winterhaven” (2020)

I've long been drawn to austere places, particularly those where the earth seems to perpetually shift, if ever so slightly, transforming small pieces of itself before my eyes whether I can perceive it or not.

Lisa Foote is a photographer born in Santa Monica, California, and is currently based in Oakland, California. Her current work explores her lifelong disruptions and feelings of isolation, using the camera to further understand the world around her. Her photographs serve as allegories for her life experiences and those of humanity at large. Her work is in the permanent collection at the Center for Creative Photography at the University of Arizona in Tucson, Arizona.

5. Caroline Hatfield

“Field and Fence” (2020)

Field and Fence presents a collection of landscape images that are digitally altered, printed and rescanned, and paired with analog type-writer text. The images, abstracted by the process of manipulation, examine geological structures and elemental substances of environments lacking obvious human presence. Fragments of text narrate our human relationship to land in subtle detail by making use of language informed by the spatial and relational qualities of land. Meditating on the symbolic gesture of a fence, the words examine our relationship with and responsibility to the land we inhabit and impact. In my work, material and environmental narratives unfold in conjunction with human narratives. This reciprocity provokes questions of the ways we mediate land for resources, preservation, and property — subjects that relate back to my background of living in the southern Appalachian mountains.

The text reads:

IN THE VALLEY
AT THE FORK
BY THE RIVER
IMPARTING
IN - SIGHT
WHAT IS PHYSICALLY TOUCHED / WHAT IS ONLY FELT
KINDRED
LIKE FIELD AND FENCE
A BOUNDARY, A BARRIER, A GROUND
IN TESTAMENT TO BEING

Caroline Hatfield's creative practice utilizes sculpture, installation, and extended media to explore themes of landscape and science fiction. After completing a Sculpture BFA at The University of Tennessee, she earned an MFA in Interdisciplinary Studio Art from Towson University. Hatfield has been included in numerous publications and has exhibited artwork nationally at venues such as The Mint Museum in Charlotte, NC and The Delaware Contemporary in Wilmington, DE. Solo exhibitions include "Land and Water" at 500 X Gallery in Dallas, TX and "Unearthing" at Target Gallery in Alexandria, VA. Among Hatfield's awards and honors, she is a recipient of the Trawick Contemporary Art Prize and a South Arts Cross-Sector Impact Grant. Recently appointed Assistant Professor and Area Coordinator of Sculpture at Mississippi State University, she lives and works in Starkville, MS.

6. Hojin Hwang (황호진)

“Endless chain of inter-penetration of things in the whole universe No.11” (2021)

“Endless chain of inter-penetration of things in the whole universe No.10” (2021)

“Endless chain of inter-penetration of things in the whole universe No.9” (2021)

“Endless chain of inter-penetration of things in the whole universe No.8” (2021)

“Endless chain of inter-penetration of things in the whole universe No.5” (2021)

우리는 모두 현상계 안에서 연결되어 있고, 이것은 종교적인 믿음이 아니라 과학적인 사고에 바탕을 둔 추론의 결과이다. 사진 속의 픽셀은 최소 구성 요소이고, 완성된 우주이기도 하며, 동시에 서로 반사되는 거울이기도 하다. 당신이 지금 보는 것은 하나가 무한대로, 무한대가 하나로 이어지는 원리이며 동시에 시간을 초월하는 현상계 그 자체의 풍경이다.

We are all connected within the phenomenal world, and this is not a religious belief but a result of reasoning based on scientific thinking. The pixels in the picture are minimal components and the completed universe too, and they are mirrors that reflect each other at the same time. What you see now is the principle that one leads to infinity, infinity leads to one, and at the same time, it's a landscape of the phenomenal world itself that transcends time.

HJH (황호진)

(서울, 대한민국. 1973)

HJH는 한국 서울에서 태어난 현대 사진가이며, 현상계 안의 모든 일체의 것들이 연결되어 있다는 개념을 바탕으로 질감과 기하학적 형태 및 중첩된 이미지 등에 초점을 맞추어, 복잡하고 사이키델릭한 우주를 표현한다. 사진에 내재하는 강렬한 추상 개념은 15년간 화재와 재난사고를 처리한 손해사정인으로서의 경험을 바탕으로 하고 있으며, 초현실적이고 심리적인 분위기로 작품에 큰 힘을 실어준다. HJH는 2019년 현장을 떠난 뒤, 2020년부터 사진 작업을 본격적으로 시작했다. 그로부터 7개월 후, IPA 국제사진공모전의 프로페셔널 2개 부문에서 입상하였고, 2021년 4월 스페인에서 출간된 'The Great International Yearbook of Contemporary Art 2021' 이 소개하는 22개국 52명의 아티스트 중 한 명으로 선정되었다.

HJH (Hojin Hwang)

(Seoul, Republic of Korea. 1973)

Born in Seoul, Korea, HJH is a contemporary photographer who creates a complex and psychedelic universe with the concept that everything connects themselves in the whole phenomenal world, focused on textures, geometric shapes, and superimposed images. The deep concepts based on his work experience as a loss adjuster dealing with fire and natural disaster claims for 15 years underlying his photos give his work a great power with a surreal and psychological air. After leaving the scene of endless accidents in 2019, HJH started his artistic journey as a photographer in 2020. And seven months later, he received two honorable mentions in the professional category of the International Photography Awards 2020 and was selected as one of 52 artists from 22 countries in 'The Great International Yearbook of Contemporary Art 2021' published in April 2021 in Madrid, Spain..

7. Antoine Janot

“The Fog People” (2016)

“Midnight Forest” (2020)

In a world pervaded by fog, humans can no longer see. Neither the landscapes around us, nor their bodies. The story tells the quest of a young woman looking for her own face.

Antoine Janot is a young artist living between Paris and Montreal, exploring different mediums such as photography, painting, cinema, and literature. After directing several experimental short films, he is now working on his first feature movie. He also published an essay, various novels and two poetry anthologies.

8. Dan Jian and Diana Abells

“The Waves Not Yet High, A Dream Floods the Shore” (2021)

Set in a sprawling landscape that mixes familiar domestic spaces with a wilderness, the story examines palpable surrealism within our existence. Two characters, a mother and child, float through a range of daydreams and nightmares. Imaginations are spawned from familiar objects and evolve into abstract and layered visual

experiences. Space growing out of proportion is anchored through a sudden recognizable moment. Water is a connecting arc between thoughts. A staple for life, as well as a deadly force, water brings both joy and fear. It swells with a sense of the unknown but also recedes down the tub drain.

Dan Jian (b. Lichuan, China) is a visual artist who works across painting, drawing, animation, and video. Dan received her BFA from the Temple University, and from the Ohio State University, she earned her MFA with a minor in Comparative Studies. Dan's solo show and group work were exhibited nationally across the US and internationally in China and Italy. Dan's recent residencies include the Ragdale Foundation, the Virginia Center for the Creative Arts, the Kimmel Harding Nelson Center for the Arts, and the Vermont Studio Center. She currently lives in Fort Worth, Texas, where she maintains a studio practice and is an assistant professor of Art at Texas Christian University.

Diana Abells (b. Massachusetts) is a visual artist based in Columbus, Ohio working across the mediums of video, installation and drawing. She completed her BA in studio art and physics at St. Mary's College of Maryland in 2011, and in 2015 she earned her MFA in art from The Ohio State University. She teaches as a lecturer in the art & technology area of the Department of Art at The Ohio State University. She has recently shown her work at 934 Gallery and Sean Christopher Gallery in Columbus, and at Rhizome DC's Virtual Microcinema events. Abells is a 2021 Ohio Arts Council Individual Excellence Award recipient. She has been an artist in residence at the Vermont Studio Center, the Wassaic Project and St. Mary's College of Maryland Artist House.

9. Mary Johnson

“Untitled Photograph”(2019)

“Dark Soils”(2019)

“Dark Soils is a digital animated collage made from photographs of tablescapes Johnson constructs in the studio. Untitled Photograph is one of these photographs. These hundreds of images were taken originally for the site specific installation by the same name at Square Gallery in Shanghai, a 19th century lilong home structure. For this video, the artist manipulated these image pieces into a slowly shifting landscape reminiscent of the decomposing forest floor. Johnson's photographs expand the traditional concept of the still life into landscapes. Dark Soils stretches the miniature and intimate into the grand and cinematic.

Johnson's practice emphasizes the unstable and unreliable. The work may take the form of thickly-layered paper-based constructions, utilizing photographic prints and natural materials, digital images or short films. Organic materials seamlessly run into printed images and distinct polarities become indistinct. The work locates itself in a stretched spot in between what attracts and repulses us, what is organic and synthetic, and what we see and what we think we see”.

“Mary A. Johnson received her MFA from the State University of New York in 2013. She has shown her work globally including the New York Hall of Science, the Nekrasov Library in Moscow, and multiple art centers and museums in China. Her work has been in group exhibitions juried by Jerry Saltz and Chang Fang, and collected by the Shanghai Art Collections Museum. Additionally, her work has been included in multiple international publications, including Rebeka Elizegi's book Collage by Women: 50 Essential Contemporary Artists, sold in bookstores globally such as the Metropolitan Museum of Art in New York and the Museo Reina Sofia in Madrid. Joining the College of Visual Arts and Design at the University of North Texas in 2019, she has taught at multiple institutions in China, including the Central Academy of Fine Art and as an invited critic to Tsinghua University”.

10. Sia Joung

“Shay 1881” (2021)

“Sterling Grain Elevator” (2021)

I observe how a sense of identity shifts when one migrates across cultures and encounters contrast with the history of a new place. Whenever I start a life in a new place, my identities receive new lights on them. As I observe my deflected identities, I choose mediums and materials as my tool to reveal that change correspondingly. My interest in the Regionalism, which painters in the Mid-west region developed in the spirit of

the 'Americanness', revealed an unexpected alienation with my identity as an Asian American and an immigrant. My paintings question the definition of heritage and belonging by mixing innate painting mediums of the Mid-west and migrated materials.

Sia Joung is an artist who lives and works in Sterling, Kansas. She holds an MFA from Washington University in St. Louis and a BFA in Painting and Drawing from the University of Iowa. She is an Assistant Professor of Art & Design at Sterling College. Her work has been exhibited throughout the US, including Mildred Lane Kemper Art Museum, St. Louis, MO, Des Lee Gallery, St. Louis, The Delaware Contemporary Art Museum, Wilmington, DE and Delaware College Art Gallery, Media PA.

11. Myokwang Kim (김요광)

“antman-goinghome” (2019)

“antman-holiday” (2016)

지구라는 행성에 살고 있는 인간은 우주에서 보면 먼지보다도 작은 생명체에 지나지 않는다. 그럼에도 우리는 살아남기 위해 하루하루를 치열하고 바쁘게 살고 있다. 거대한 회사라는 조직에서 전쟁터와 같은 하루를 보내고 출지어나와 집으로 향하는 모습이 마치 재미와 같다. 쉬는날 바닷가에서 여유로운 시간을 보내는 모습에서도 거대한 공간속에서 인간은 한없이 작아보이지만 그래도 그들은 그 순간이 즐겁다. 그렇게 우리는 인생을 산다.

김요광 (b.1979)은 영국 노팅엄 트렌트 대학교 사진학과를 졸업했다.

Myokwang Kim (b.1979) is a Korean photographer. She received BA (Hons) photography from Nottingham Trent University (UK) in 2004. Light, tranquility, stillness, ambiguity, mystery.. These are the main themes in Myokwang Kim's photography. When Myokwang encounters the moment that she feels something inexplicable beyond the visible through the tranquil scenes drawn with light, a certain exquisite energy obsesses her eyes and mind. Curiosity is evoked, what is beyond this reality?

12. Hyeseung Kwon (권혜승)

“Unconscious 1” (2021)

“Unconscious 2” (2021)

“Unconscious 3, 4” (2021)

모든 자연은 생성, 성장, 소멸의 과정에 있다. 그리고 소멸 이후에도 끊임없는 생명현상을 통해 또 다른 유기체를 재탄생시킴으로써 순환적 삶을 반복한다. 파괴 뒤에 나타나는 창조처럼 생명은 죽음을 계기로 영원히 사라지는 존재가 아니라 영속성을 지닌 존재라고 생각하며 이를 통해 인식한 생명의 역동적인 에너지와 자연의 순환적인 속성을 주제로 작품을 창작한다. 부모님과 떨어져 시골에 계신 할머니 댁에서 자라온 작가는 정원에 있는 텃밭과 여러 가지 식물을 가꾸는 일을 하며 유년시절을 보냈다. 오랜 세월동안 피고 지는 꽃과 풀, 나무 등 다양한 생물들은 계절에 따라 모습을 바꾸기도, 생과 사를 오가기도 한다. 이러한 모습을 지켜본 작가는 생명에 대한 호기심이 자연스레 커져갔고, 성인이 된 지금, 생명의 존재와 영원성에 대한 탐구를 주제로 작업을 하고 있다. 작품을 진행하면서 작가가 느끼게 된 생명이라는 존재는 항상 진행형으로 '되어가고 있는' 미완성의 존재로써, 탄생과 소멸의 과정이 끊임없는 운동성, 환경과의 물질교환, 지속적인 신진대사를 통해 느리게 진행된다. 작가는 다양한 유기체의 성장과 변화를 그리면서 그 과정에서 발견할 수 있는 각 생명체의 외형을 자신이 자연에서 실제로 경험하거나 본 이미지에 대입하여 재해석하고, 이를 작품으로 표현한다. 작가만의 방식대로 재해석된 이미지는 자신의 모습을 자연 속에 감추듯 드러냄으로써 다의적으로 화면을 구성하는데, 이는 자연과 주변에서 발견한 작은 소재를 숨은 그림처럼 숨겨놓음으로써 인위적이지 않은 자연 그대로의 모습을 연출하기 위함이다. <Unconscious> 시리즈는 현재 연작으로 진행중인 작업이다. 이번 작업은 '페티오니타'라는 식물과 물고기를 모티브로 생명의 순환성을 표현한 작업이다. 페티오니타는 작가의 할머니댁 마당에 가장 많이 피었던 식물로 앞에 검은색 점박이들이 가득하다. 최근 도시계획으로 할머니 댁이 철거될 예정이라는 소식을 듣고 마지막으로 찾은 빈집에는 앞마당에 페티오니타와 물고기들만 가득하였다. 쓸쓸한 빈집에서도 이 둘의 생기를 느낀 작가는 다시 한번 생명력의 에너지를 실감했고, 자연을 관찰하며 대부분의 시간을 보냈던 유년시절의 기억을 떠올리며 페티오니타와 물고기를 소재로 한 작업을 하게 된다. 작가는 잎사귀가 피어나고 마르는 과정 속에서 대상을 저마다 낯선 덩어리로 묘사한다. 다양하게 변화하는 형체들은 발아와 성장, 소멸이 끊임없이 되풀이되는 '순환적'인 생명성 그 자체를 의미한다. 나뭇잎은 봄에 피는 새싹으로 시작하여 단단한 나뭇잎으로 가을을 맞이하면서 색깔이 변하고, 겨울이 되어 수분이 말라가면서 한 줌의 재가 되고, 또 다시 봄이 되어 재탄생한다. 나무가 꽃을 떨어트린 뒤에야 열매를 맺고, 시든 잎을 떨어뜨리며 새 잎을 돋아나게 하는 것처럼 소멸로 인한

죽음은 새로운 현재의 삶으로 이어지는 하나의 과정이며, 이러한 과정 속에는 항상 변화가 잇따른다. 여기서 변화는 가시적으로 구별할 수 없을 정도의 미세한 차이로 서서히 이루어지는데, 작가는 이러한 짧은 순간이 쌓여 변화가 이루어지고 변화의 반복은 생명의 연속성을 만들어낸다고 생각한다. 즉, 작가가 바라본 생명 현상은 개체의 차원에서 본다면 끊임없는 변화와 창조의 과정이고, 종의 차원에서 본다면 생명의 연속과정을 의미한다고 볼 수 있다. 종의 차원에서 바라본 생명 연속과정은 오랜 기간에 걸쳐 진행된 진화의 과정을 의미한다. 생명에 대한 끊임없는 작가의 호기심은 그 경계가 미세한 변화와 성장에서 그치지 않고 지구상의 전 생명체의 진화 과정까지 뻗어있다. 그 중 작가가 가장 관심 있게 관찰하는 존재는 바다생명체이다. 지구는 물의 행성이고, 최초의 생명체가 물에서 탄생했다는 점에서 알 수 있듯이 인간의 조상인 척추동물도 그 처음은 바다에서 출현했다. 고생대 초기에 원시어류, 즉 턱이 없는 무악류로 바다가 채워졌지만 그 이후 치열한 생존 경쟁의 결과로 사냥과 무기로 사용할 턱을 가장 먼저 진화시킨 판피류가 등장하게 되면서 척추동물의 원시집단이 최초로 출현하게 되었다. 작가의 작업에 나타나는 깊은 수심은 어류가 지구상 가장 많이 번성해 있던 고생대 4번째 시기인 데본기를 상상하면서 그려졌다. 그 시기에는 무악류와, 현존하는 척추동물 중 가장 원시적인 그룹이 동시에 생존했을 시기이다. 작가의 작품에 형상화 된 어류는 데본기의 가장 강력했던 포식자 둔틀레오스테우스로, 주변 환경에 적응하여 무악류에서 유악류로 진화하여 생존한 동물로써 생명의 끊임없는 변화에 이은 진화와 순환을 간접적으로 나타낸다. 이번 전시에서 보여지는 총 3점의 작업은 작가의 시선으로 바라본 페티오니타와 고생대의 어류를 소재로 생명의 순환성을 그려낸 그림이라고 할 수 있다.

권혜승 작가는 대자연의 광경 뿐 아니라 동시대 사람들이 일상에서 어렵지 않게 마주할 수 있는 평범한 사물과 풍경의 모습을 빌려 생명이 지닌 순환의 이야기를 그려낸다. 작가가 바라 본 자연은 땅과 물에서 비롯된 모든 생명의 보금자리지만 호의도 적의도 보이지 않는 무심한 자연이다. 작가는 이러한 자연 속에서 탄생과 죽음의 연결고리를 발견하고, 반복되는 순환성을 화폭에 나타내면서 수많은 시간의 연속에 따라 계절이 바뀌고, 모습이 바뀌는 자연의 시간을 동경한다. 끝을 알 수 없는 길을 따라 관객이 도착할 종착지 역시 생명의 흔적으로 가득한 시작이다. 삶과 죽음이라는 가깝고도 먼 이야기를 그렸지만 작가의 의문은 인생에 대한 거창한 철학이 아니다. 작품은 자연인 동시에 주제가 무색할 정도로 현실에 가까운 세속이기도 하다. 작가가 그려낸 그림은 눈을 감아야 보이는 어둠이 지닌 다채로운 색으로 그려졌지만 고개를 돌려야 보이는 관계에 대한 이미지이기도 하다. 권혜승 작가가 던지는 질문은 평소 이야기 하기 꺼려지는 먼 순간을 담고 있지만 사소하고도 소중한 순간과 닮았기에 관객들은 어렵지 않게 공감할 수 있다.

13. MaryAnna LaFratta

“Not Listening” (2021)

Not Listening is a moving picture that evolved around events of the year 2020. Water is presented as a signifier that connects and disconnects us. As a connector, water is common to all human bodies and it is necessary for life. Water is part of nature and a valuable resource. However, human relationships to water, and each other, are distanced; unseen, taken for granted, and not listened to. In many ways, the manner in which humans interact with water, and each other, is based on economics and access. *Not Listening* is a visual statement, a look at life, being disconnected and connected.

Mary Anna LaFratta is an artist, designer, and collaborator. She is currently a member of the faculty in the School of Art and Design at Western Carolina University, located in western North Carolina, USA. She has been involved with art, design and technology, and education for more than 30 years. Her work primarily centers around digital media. She has collaborated with scientists, indigenous language specialists, engineering colleagues, and students to explore visual applications for learning in a range of multidisciplinary subjects. Her personal work, also digital, comments on contemporary issues. She views this work as a way of making sense of things. Mary Anna lives in the mountains near the northern boundary of the Great Smoky Mountain National Park, in eastern Tennessee.

14. Sangwon Lee (이상원)

- “Imaginary Piano Landscape <Meltdown>” (2021)
- “Imaginary Piano Landscape <Illusion Tunnel>” (2021)
- “Imaginary Piano Landscape <Farmland>” (2021)
- “Imaginary Piano Landscape <Skywriter>” (2021)

작품 <Imaginary Piano Landscapes>은 창작의 도구로서 AI(인공지능)를 활용한 Digital Art 작품이다. 피아노의 조형 요소와 사전에 촬영한 다양한 경관 이미지가 초현실적으로 합성되어 생성되도록 하였다. 먼 미래에는 AI가

인간의 예술 작품을 대체하는 상황이 생길지는 모르겠으나, 현재는 AI를 활용한 작품이라고 할지라도, 인간의 개입이 필수적으로 요구되고, 상호협력 관계에 있다. 시각적 객체로서 피아노가 가진 조형적 패턴과 텍스트 형식의 다양한 변인들을 AI에게 제공하고 그 출력물들을 선별하고 의미를 부여하는 작업을 반복적으로 수행하여 작품을 완성하였다.

이상원은 네덜란드에서 공부하고 귀국하여 공연과 전시 작품을 선보이는 미디어 아티스트 겸 음악가이다. 2020 인천아트플랫폼의 입주 작가로서 발표한 창제작 프로젝트 <Err_Connection>, 2016년 앨범 <VAM Collective1> 등 기술을 융합한 탈경계적이고 자유로운 형식의 작품들을 선보이고 있으며 현재 중앙대학교 첨단영상대학원 예술공학 박사 연구원으로 미디어아트, 사운드아트, AI 아트에 관련한 연구와 단체 프로젝트들 또한 진행하고 있다. 아래는 <Err_Connection>에 관한 평론글에서 발췌하였다.

"이른바 많은 '실험' 아티스트들이 기초적 실력의 결여를 '실험'이라는 변명으로 가리는 경우가 적지 않은 현실을 생각해보면, 이러한 개념적 알리바이를 행하지 않는 이상원의 작업은 오랜만에 보는 제대로 된 퍼포먼스였다고 말하지 않을 수 없다. 파격(破格)은 오랜 시간에 걸친 고되고 어려운 정격(正格)의 습득 이후에만, 때가 이르러 저절로, 흘러나오는 것이다. 이상원의 Err_Connection은 이런 면에서, 스피노자의 말대로, 드문 만큼이나 귀한 것이라 말하지 않을 수 없다" -철학자 허경

15. Monica Lopez

"Antarctica" (2021)

Antarctica was the last region of the Earth to be discovered. It remained invisible until 1820, when a Russian expedition first sighted the ice shelf, followed further by more exploration expeditions by the West. The continent remained largely ignored for the rest of the 19th century due to its hostile environment, difficult access, and isolation. Even before it was officially discovered, European maps showed Antarctica as a hypothetical land. The stories and images distributed nuanced the imagined continent of the south pole as an icon of danger, mystery, and romanticism; with a place like this, our relationship could only be abstract. That being said, it is of my interest to encounter a simulation of Antarctica in one of the wellknown Orlando theme parks; it is a frozen desert built upon a swamp in Florida. Through photography, I intend to achieve a translation of the imaginary landscape using representation conventions typical of landscaping. Identity mechanisms surround the image, both in the construction of the scenography for its reproduction where it is adapted, as in the photography that encloses the landscape and makes the image coincide with its simulation models. In the relationships and contradictions between the original and the copy, all the values are packaged and, in turn, exalted: the continent once imagined by cartographers and the set of illusions of the scenery of a theme park, discovery and consumption, conquest and tourism, epic adventure and amusement.

Mónica López (Guayaquil, Ecuador) studied Visual Arts at the Technological Institute of Arts of Ecuador (ITAE) and got her Bachelor's degree at the University of the Arts with a major in Pictorial Poetics and Digital Media. Her work transforms symbolic meanings and searches for experimentation within the disembodiment and corporeal specificities in the post-internet era. She also reflects on the incidence of the global visual culture, the dynamics of symbolic colonization regarding the role of industries in the production of plausibility, and the proximity and expansion between science, propaganda, images and language. In 2019 she opened her first solo show, "55 Cancri e" at DPM gallery and participated in group exhibitions in Cuenca and Guayaquil. She has been awarded the 1st prize at the 55th Salon de Julio (2014) and the 3rd International Huaylá award (2019). She currently lives and works in Guayaquil, Ecuador.

16. Robert Alexander Lösch

"Land(E)scape_02" (2016)

"Purity_01" (2017)

"Purity_02" (2017)

"Purity_03" (2017)

Land(E)scape_02

"Land(E)scape" is a photographic series, that questions the definition of "landscape" in matters of scale. How vast does an area have to be, so it is verified as a landscape? Is it a manifested area that

is located in reality or does it only exist in our imagination, our dreams? Albert Einstein said, “Everything is relative”, so this is a question of relativity and relation. The term “landscape” exists in relation to a human body’s size. Scaling down a human body, it still works as such for our imagination. The same might happen for “micro landscapes”. We have to escape our understandings of this manmade term in order to get an understanding for the relations and relativities in our environment, our eco-system, even our universe.

Purity_01

The term “landscape” often is connected to high mountains, green forests or clean waters, all pure nature. In architecture suddenly the term “urban landscape” appears. While landscapes are mostly realized as a phenomenon of a waving surface, urban landscapes reach a certain thickness that is depending on the city’s density. Emotionally it stands in a hard contrast to the “pure” landscapes we are used to think of as such. Purity_01 puts in contrast classical indicators for landscape (trees) with artificial and hollow boulders (buildings) that form the surface as some kind of foam structure.

Purity_02

The term “landscape” often is connected to high mountains, green forests or clean waters, all pure nature. In architecture suddenly the term “urban landscape” appears. While landscapes are mostly realized as a phenomenon of a waving surface, urban landscapes reach a certain thickness that is depending on the city’s density. Emotionally it stands in a hard contrast to the “pure” landscapes we are used to think of as such. Purity_02 details a part of the “scenic foam”, which is formed by cities. The crystalline structures that mean sheer beauty and wealth to us and that can be found in rocks and caves are now transported outside and transformed into megastructures, but the chemical structure stays more or less the same. We are living in a crystal forest.

Purity_03

The term “landscape” often is connected to high mountains, green forests or clean waters, all pure nature. In architecture suddenly the term “urban landscape” appears. While landscapes are mostly realized as a phenomenon of a waving surface, urban landscapes reach a certain thickness that is depending on the city’s density. Emotionally it stands in a hard contrast to the “pure” landscapes we are used to think of as such. Purity_03 reflects. Are cities part of a landscape or are they landscape themselves? It’s a question of scale, relation and relativity.

Already during his studies in Architecture at Technological University of Graz (Austria) and Politecnico Milano (Italy), Robert Lösch exhibited at Kunsthaus Graz and others. After his master’s degree in 2015, studies in Photography at Graphische in Vienna (Austria) and in Communication Design at the Masterclass of Graphische in Vienna with focus on communication, graphics design, and painting followed. Since this time, he also exhibited at multiple other locations like at Design Forum, Albertina, and Kunsthistorisches Museum (khm – arthistoric museum) – which are all located in Vienna – but also at art galleries in Graz, St. Pölten (both Austria) and at the nature photography festival “Horizonte Zingst” in Germany.

17. Andrew Martin

“tablet landscape 4” (2014)

“tablet landscape 18” (2016)

“tablet landscape 47” (2020)

The works I am exhibiting in Contemporary Landscape 2021, tablet landscape 4, tablet landscape 18, and tablet landscape 47, are three from a series depicting communication towers in the landscape. They are painted or drawn on small, identical pieces of plywood or printed PLA shaped to resemble tablet computers, smart phones, or flat-screen televisions. The towers are quiet but insistent vertical interruptions that punctuate the long horizons where I live in West Texas and evoke the easily ignored physical underpinnings for our systems of capturing,

disassembling, transmitting, and reassembling digital information. As representational images, these small works frame the towers as an observed subject of the communication system itself; as objects, they attempt to reclaim the screen as a site for the hand drawn or painted image.

Andrew W. Martin grew up in Tennessee, Mexico, Puerto Rico, and New Mexico, where he graduated in 1984 from the University of New Mexico magna cum laude with a Bachelor of Fine Arts degree in Studio Art. He went on to complete the Master of Fine Arts degree in studio art with emphasis in painting from the University of California, Los Angeles, in 1988. As a studio artist, he has had commercial gallery representation in Sacramento, California; Toledo, Ohio; Columbus, Ohio; and San Antonio, Texas. His drawings, paintings, mixed media constructions and collaborative works have been displayed in fourteen solo exhibitions and received seventeen awards in over 100 juried and invitational exhibitions across the United States. His work is held in public and private collections in Albuquerque, Sacramento, Columbus, and several cities in Texas, including Lubbock, Dallas, Houston, and McAllen. Martin is currently Professor of Studio Art (painting and drawing) in the School of Art at Texas Tech University. He taught part-time at Bowling Green State University and the University of Toledo in Ohio before joining the TTU faculty in 1995. In addition to teaching, he has served as coordinator for the Master of Fine Arts program and Associate Director for the School of Art, and as Senior Associate Academic Dean and Interim Dean for the College of Visual & Performing Arts. Martin is also professionally active in leading visiting evaluator teams for institutions seeking accreditation or renewal of accreditation from the National Association of Schools of Art and Design.

18. Christian Mühlbauer

“Untitled” (2021)

“Untitled” (2021)

1: Colored concrete 2: Paraffin wax

This project seeks to investigate the CICAs' structures and functionalities from an eco-materialist point of view.

Contrary to his previous project where polystyrene was used to connect materials, it is now used to create temporary forms that are then cast. It results in a transcendental form language in which sections of the resulting surfaces and structures are embedded in colored concrete and paraffin wax.

Christian Mühlbauer is an artist based in Vienna. In his work he deals with found materiality and manual technologies, with which he transforms and refines found objects further into some subtle and fine state of existence.

19. Sarah Nance

“marseille tidal gauge aria” (2019)

Subsurface meteor craters, fossilized coral reefs, exhumed mountain ranges. These “archived” landscapes are often observable only through fossil records, artifacts, or recorded data. Yet they are inextricably layered within contemporary landscapes, creating entangled strata of geologic and human histories. In my series shroud for an ancient sea, I locate these resonances between geologic processes and human experience. The site responsive shrouds vary from expansive textiles to experimental vocal performances, acting as momentary surface layers that point to complex records of deep time within the geo-anthropoc landscape.

One of these works, marseille tidal gauge aria, was composed from tide level data collected over the past 130 years from a tidal gauge in the bay of Marseille, France. I converted each yearly average tide level into an individual note within my vocal range and set the resulting atonal composition to a poem from Rasu-Yong Tugen's book, Songs from the Black Moon (below). I perform the piece in operatic style, drawing on the genre's propensity for magnified human emotion; the rising sea levels in the bay can be heard in the increasingly higher pitches of the aria.

In eternal night

we had each burned the forest

in order to better see.

Clouds of sorrowful ravens

*drifted upwards,
imperceptibly blotting out the stars.*

Sarah Nance is an interdisciplinary artist based in installation and fiber. She works within the entanglements of geologic processes and human experience, exploring archived, constructed, and speculative landscapes. Her time spent living in the geologies of the Driftless Area, Oregon, Iceland, and eastern Canada has been significant in the development of her research, much of which continues to be based in these regions. Nance is currently Assistant Professor of Interdisciplinary Art at SMU in Dallas, TX.

20. Park Malee (박마리)

“컵의 그림자” (2020)

“그물 하늘” (2020)

나의 작업은 ‘멍때리는’ 습관으로부터 비롯된 풍경의 잔상을 담아낸다. 보통 처한 현실을 외면하고 싶거나, 심신이 지쳤을 때 등 시선이 닿는 요소를 포착하여 긴 시간 낚 놓고 바라보곤 한다. 이때 망막에 맺히는 상에 생동감 있는 미세한 입자들의 움직임이 포착되곤 한다. 시간의 흐름에 따라 그 움직임은 자글자글하게 더욱 요동치고 이내 대상의 윤곽선마저 흐려진다. 그리고 과장과 해체 등의 다양한 왜곡이 나타나는데 나는 이 시각이상현상을 ‘소음(noise)’라 칭한다. 이 소음은 명확한 시각, 인지 행위를 방해하고 시선을 떨 수 없게 만든다. 풍경이 역으로 나를 바라보는 듯 시각이 전복되는데, 이때 나의 의식은 신체가 아닌 풍경으로 스며들게 된다.

나는 이 소음들을 표면에 부상하는 유기체로 바라보고, 붓질과 물감의 물성을 이용해 당시의 혼재된 감각—소음의 유동성, 불분명한 윤곽, 왜곡된 색상, 추상성—을 재현한다. 이는 구상과 비구상, 추상의 경계를 넘나드는 다양한 형식적 실험의 매개가 되어준다. 나는 시리즈명 ‘space out(멍해지다)’을 본래의 뜻과 함께 ‘신체에서 의식이 이탈된 감각’이라는 해석을 더해 ‘공간 이탈’로 정의하였다. 기존의 관념적 인식은 중단된, 오로지 신체의 지각적인 감각에 의존해 순수하게 대상을 마주함을 이야기한다. 나는 〈Space Out〉시리즈를 통해 시각적 불확실성이 오히려 대상을 더욱 본질적으로 접근할 수 있는 하나의 태도임을 제시한다. 단순한 모방이 아닌 대상의 존재와 실재를 추구하고, 스스로 드러내는 풍경을 담아내고자 한다.

박마리(b.1991)는 세종대학교 회화과 학사를 졸업하고, 홍익대학교 일반대학원 회화과 석사 학위를 수료하였다. 갤러리 OCTOBER(2018, 서울), 고양 아람누리 갤러리 누리(2020, 고양)에서 개인전을 열었다. 또한 OCTOBER(2018, 서울), 아트라운지 취화담(2020, 서울), 문화지형연구소CTR’회의실’(2021, 서울)에서 개최한 다수의 그룹전에 참여했다.

21. Sam Radford

“Pond of Grass I” (2021)

“Pond of Grass II” (2021)

“Pond of Grass III” (2021)

“Pond of Grass IV” (2021)

A desire to create work that subverts conventions of suburbia while adapting old traditions to the language of this setting was the primary goal for this piece. However, in making this piece, it became much more than that. The initial idea was a Japanese rock garden or karesansui (枯山水) but with lawn grass grown into a meadow with the grass combed in a naturalistic way that echoes these sand gardens but with grass as the medium. What it became was a piece of art that transcended simple visual appeal and cultural crossover; it became a safe haven for the natural life in the American suburban environment. Everything from insects to rabbits to deer ended up making use of this piece in ways I could never have imagined. While there was some awareness that it would be a home for insects to support the natural garden at my house (or anyone's house who chooses to replicate it)

was somewhat expected, the level at which this piece was utilized by animals goes beyond this expectation. Over the course of its existence, it became a home for a family of rabbits living in the neighborhood and a bed for deer, safe refuges for animals most affected by suburban sprawl. This act of nature brought new depth to this work, bringing to mind Agnes Denes' Wheat Field and Joseph Beuys' I Like America And America Likes Me with its treatment of traditionally residential property for naturalistic reasons and the organic connection between man and wild animals. Over the course of the piece, the family of rabbits became like pets to me, erasing the divide between the world of man and the world of nature, providing a home for them and the erasure of the colonial American lawn. While maybe an overly simple artwork to create, I hope its simplicity might inspire someone to recreate this work on their lawn and show how close you are to the world. It humbled me to see this work evolve through its use by animals and not through my own hands. It shows that art exists beyond the artist's own ideas and quite literally takes on a life of its own.

Sam Radford is an artist working in Cleveland Ohio focusing on art that combines contemporary life, the ancient, the religious and the natural by way of structures and objects born of a sublimation of different elements. Graduating Cum Laude from Kent State with a dual major in sculpture and drawing, his work has been displayed in Northeast Ohio and Korea as well as maintaining an online digital practice. His work retains a conceptual backing with homage towards past artists and an embrace of human culture seeking to find commonalities between various structures and rituals across the world to illuminate the unity and perpetuity of man through the diaspora of ages.

22. Omar Reyna

“Aquí/Here” (2021)

“Untitled” (2016)

“Reflex” (2016)

Modifying the perceived view is to disappear part of the seen. The concurrency of acts of exclusion, silencing, moving, placing, voiding, covering, and slicing brings other narratives into context. This evanesce and materializations create a recognizable but always distant sense of the world. Barging into the image to alter it establishes an active stance against what we see, setting a relationship of space, time and emotion between the photographed place and the space one occupy or may occupy in it. This work is about vanishing, disappearance and voids. In a world where there are no more areas of untouched land, everything is a landscape..

Omar Reyna is a Mexican-Canadian artist that seeks the materialization of the work of art at a midpoint between research and the activity of making. He produces photographic base projects with a wide range of media. In his view, making while experimenting is a form of physical thinking. Born in Mexico City and now settled in the Yukon, Reyna studied visual communication and has postgraduate studies in photography, sculpture, painting, and the philosophy of image. His work has been exhibited in Hungary, the United Kingdom, the USA, Canada, and Argentina.

23. Wong Ho Sang

“Under Bare Sky #1” (2014)

Under clear sky, rugged rocks and calm rivers create vivid contrast, primeval earth becomes a surrealistic landscape. Although dominated by harsh weather conditions, vegetation flourishes. The unusual milky blue water echoes with the fair atmosphere, while intricate colors shimmer from peculiar rock formation. Mesmerizing scenery in a seemingly alien territory.

Wong Ho Sang is a native photographer and artist of Macau. His journey of artistic endeavors incorporates the foundation of western painting, aesthetics of photography and ideas of contemporary art. Wong Ho Sang received his bachelor's and master's degrees of fine arts at the Art Center College of Design in the United States in 1989 and 1991 respectively, majoring in photography. Since his first solo show in 1989, Wong Ho Sang has been continually pursuing photography and fine art projects and has exhibited internationally, in Asia, America and Europe. Throughout his career, he explored various forms of photographic and artistic expressions including analogue photography, wet-plate collodion photography, digital imaging, three dimensional art pieces combining

images and objects and installations beyond the scope of photography. He continues to expand creative possibilities by utilizing diverse techniques and ideas.

24. Juria Toramae

“Pelagic Dreams” (2021)

Pelagic Dreams is part of an ongoing project that explores the latent capacity of the oceanic world to imagine speculative lifeforms through artificial intelligence, or what is known as generative adversarial networks (GANs), where unsupervised machine learning is trained to process patterns in input data so as to generate or output new examples based on the original dataset. Here, that output assumes the form of fictive, metamorphic morphologies based on the artist's personal documentation of various marine species found in Southeast Asian waters - from cephalopods to starfish to anemones - as well as black-and-white illustrations of sea creatures made by German naturalist Ernst Haeckel. Toramae remarks that these phantasmal marine morphologies gesture at notions of ecological sustainability: “The work, at its core, focuses on the ability to co-exist together constantly. By making space for the pelagic to dream, to have agency to imagine and conjure species other than those discovered and indexed by humans, one is invited to rethink the underlying concept of sustainability to become less anthropocentric and towards the more-than-human world.”

Juria Toramae is a visual artist whose practice is deeply engaged with the oceanic space. Working at the intersections of photography, cartography, installation, and moving image, she is interested in making visible histories and ecologies that would otherwise go unnoticed. Her work has been presented at international festivals and venues including the Singapore Art Museum, the Singapore International Photography Festival, The Photobook Exhibition for Athens Photo Festival (Greece), the Obscura Festival of Photography (Malaysia), the Chiang Mai University Art Center (Thailand), and The Substation (Singapore). She works and lives in Singapore.