

The International Exhibition "Contemporary Landscape 2022"

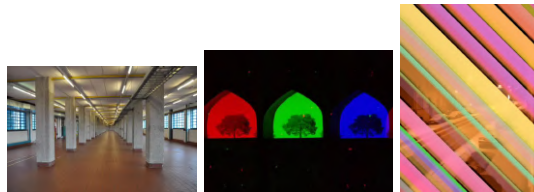
CICA Museum

December 7 - 25, 2022

2022.12.7 - 12.25

Featured Artists 참여작가: **Shervin Afshar, Dahlia Bloomstone, Francisca Coutinho, Dohee (도희), Harsha Durugadda, Emily Fan Yang, Alexandra Freye, Mille Guldbeck, Sanjay Gupta, Yuxian He, Darnia Hobson, Gerald Hushlak, Fuko Ito, Jung JUNG EUNBEEN (정은빈), Meghan Kim, JAE HA KO (고재하), LEE JIHEE (이지희), Crystal Marshall, Jackson Martin, Nuttawut Pangluang, Mikey Peterson, Eko Saputra, Tom Snelgrove, SPOTT (스팟), Javier Talavera, Marija Toskovic, Maarten Vromans, Stef Will, Woo Miran (우미란), Thacha Yawilakad**

Shervin Afshar



"Die Sinnlosigkeit des Versuchs" (2021), "The State of The Things" (2021), "Die wilden Zwanziger" (2021)

Shervin Afshar is a digital artist interested and active in the domains generative art, interactive digital art, and glitch. They have exhibited works in Ars Electronica Festival (2010), TYPO Berlin (2009), and Media Facade Festival Europe (2009).

Dahlia Bloomstone



"Push for Help Episode 1: the worship of kitty" (2021)

Her most recent work explores her identity and personhood as a sex worker. Push for Help (Push for Help Episode 1: The Worship of Kitty) is an animated series based on the artists experiences at Gentlemen's clubs. Money-Driven FishTank Game is a game the artist has built that represents an internal and external escape from labor and is available to play on Roblox. The artist is an advocate for each body, ones previously hidden in academia and beyond that are inherently deserving of rigorous theoretical inquiry.

Dahlia Bloomstone is a 26-year-old artist and third-year MFA at Hunter College with a BFA from Bard College. She creates, with some political urgency and a computer, accessible video content that leads to questions investigating virtue in art, sex work as apocalypse, philanthropy culture, power structures and systems of labor, exposing private worlds, the dystopian fairytale, embodiment, sexual commodification, and control. She often uses mirroring, pop culture vernacular, parody, animation, and artifice as conceptual devices.

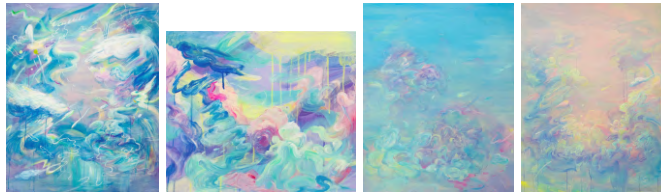
Francisca Coutinho



"The island moves I" (2022)

Born in 1993, Lisbon, **Portugal Francisca Sarmiento Coutinho**, is graduated in Fine arts, major in painting, by the University of Lisbon (2019). She lives and paints in her studio in Lisbon. It's the intuitive forms present in her imagination, so often unconscious, that emerge in her artistic creation. This series of landscapes, from the islands of the Azores, lost in the middle of the North Atlantic transforming the original landscapes into colourful effects of the soul, according to the appeal of the senses. Different approaches to her artistic empathy to the reality.

Dohee (도희)



"축적되고 왜곡되는 #1" (2022), "축적되고 왜곡되는 #2" (2022), 내가 나를 모른다는 전제로부터 #1" (2022),
"내가 나를 모른다는 전제로부터 #2" (2022)

나의 작업은 개인의 감정과 내면에 잠재된 기억들을 끌어내어 미적 형식으로 만들어 낸다. 이 과정을 통해 잠재된 기억과 억제된 감정들을 이미지화한다. 나에게 시간성을 바탕으로 구성되는 것은 기억이며, 이 기억에 내재된 감정은 현실에 기민하게 반응하는 다양한 심리와의 연결된다. 과거나 미래는 추억에 가깝고 감각으로 느끼는 것은 아니며, 생각 속 가상의 시간이므로 실재하지 않는 공상의 시간일지도 모른다. 어찌 보면 이 가상의 시간 속에 존재하는 어두운 생각들은 실재가 아니고 그 생각에서 파생되는 불안도 실재가 아닐 수도 있다. 그러나 내면의 어두운 면을 포함한 기억들은 과거, 미래 그리고 현재 속에 모두 존재하기에 기억 속에 시간성이 반드시 포함되는 것이라고 볼 수 있다.

캔버스 위 이미지들은 대체로 유기체적 형태로 보이는데 이 근원은 모호하지만 분명 존재하고 있고 아래에 깔리는 무의식적 층을 의도적으로 비추고 있음은 과거의 기억이 현재에도 영향을 미쳐 지금의 나를 이루고 있음을 의미한다. 무의식의 에너지는 가장 원초적 에너지로 표현되며 이것은 다시 개인의 기억에서 파생된 이미지임을 알 수 있었다. 따라서 무의식에 내재된 에너지는 구체성을 지닌 형태로 표현될 수 없으며 유기체적 형태를 지닌 추상으로 표현된다. 시간성을 바탕으로 한 추상은 내면의 그림자가 정화되길 바라는 심리가 기저에 깔려있기도 하다.

비교적 조용한 곳을 좋아하는 내향적인 성격인 도희 작가는 바깥세상의 소리와 이미지들이 복잡하게 느껴지고 그날의 잔상이 남는다. 매일 다르게 느껴지는 잔상을 캔버스 위 즉흥적인 끄적임으로 표현하는 것이 본격적인 작업의 시작이었던 듯하다. 나의 작업은 개인의 감정과 내면에 잠재된 기억들을 끌어내어 미적 형식으로 만들고 억제된 감정들을 이미지화한다. 이는 나의 내면을 파악할 수 있고 내적 세계와 연결하는 개인의 소통이다. 일상을 이루는 사소한 기억들과 과거의 잠재된 기억들을 언어라는 매개를 통해 사소한 기억들이 추상적 표현으로 가시화된다. 이러한 작업 행위는 개인 경험 중 특히 불안과 그림자를 이루는 영역에서 벗어나고자 하는 노력이다. 이미지로 드러난 자전적 기억은 하나의 다른 기록 형태가 되며 얽힌 기억을 풀어내고 정화되길 원하는 심리가 담겨있다.

Harsha Durugadda

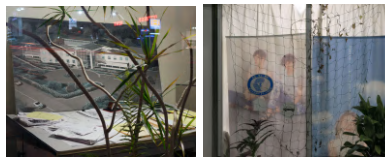


"Adobe of Sound" (2022)

A three-legged sculpture titled Adobe of Sound is made in layers of wood and glass. Adobe which means home becomes the space where sound in a 3D form exists. An audio recording from the artist's studio was used to translate the waves (spectrogram) into 3D curves, thus enabling the user to "touch" the sound. Humans frequently revere a wide range of ideas, objects, or natural energies, and in this case, Sound is being venerated.

Multidisciplinary artist **Harsha Durugadda** practices performance art and sculpture. He is the recipient of the 2017 Rio Tinto Sculpture Award from Australia's Sculpture by the Sea. He was part of the auction at a 2021 contemporary art auction by Sotheby's New York. Durugadda's sculptures have been exhibited internationally at Nord Art in Germany, United States, London, Australia and Korea. The Courtauld Institute of Art invited him to speak about ancient Buddhist sculpture at the British Museum in London in 2014. He received the Andrew Stretton Memorial invitation in 2016 Sydney.

Emily Fan Yang



"Blue Print" (2017), "Millennium Revival" (2020)

Image "Blue Print" (2017), "Millennium Revival" (2020) are from the ongoing photography project Jet Lag Disorder. Artist Emily Fan Yang explores the ways of distancing from reality directly through the lens. She composes or layers multiple components, for intense long exposure, to condense information and to challenge how we see reality.

In this project, images reflect the muddle, unrest state of the world, and they merge both calmness and discomfort. In Yang's photographs, the world looms at a distance. An indistinct fantasy with an unsettling, dream-like atmosphere disorients viewers, resembling the jet lag after a long-haul flight.

Emily Yang's practice centers on photography and moving images to show the pervasive nature of ambiguity and liminality in human life. She takes her inspiration from simple observations of daily life. She is interested in how narrative can recover meaning from uncertainty and the relationship between the object and the image in photography.

She lives and works in Shanghai now. She graduated from Shanghai University with a BA in Film-making and received MFA in Photography from Massachusetts College of Art and Design. Exhibitions include Miami Film Festival; Vermont Center for Photography; Aperture Foundation, New York; CENTER, Santa FE.

Alexandra Freye



"Landmapping, scale 1:1" (2020)

'Land mapping, scale 1:1' shows chronologically recordings of a 100-day outdoor installation and its changes through processes of nature.

On an area of more than 400 square meters, Alexandra Freye created a geographic grid drawing from textile

ribbons. Her starting point was a small mound on a field overgrown with meadow.

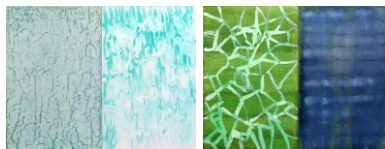
The interwoven transverse and longitudinal lines function as "notches" within the "smooth" natural space. The recordings show how weather and growth transform the drawing. The wind blows loops into the ends of the lines and the meadow grows centimeter by centimeter week after week. In the course of time, the form and character of the work thus change, nature dissolves the drawing more and more, the striated space is "smoothed" again.

'Land mapping, scale 1:1' 는 야외창작물이 100일 동안 자연현상과 어우러져 점차적으로 어떻게 변화하는지 보여주는 작품이다. Alexandra Freye는 들풀이 자라던 작은 언덕배기 400 평방미터 남짓한 면적에 섬유직물 밴드로 지리적 궤선 도면을 자아내었다. 서로 얽힌 가로 세로선은 마치 "매끄러운" 자연공간 속에 자리한 "홍패인" 공간과 같다. 날씨와 자연의 성장에 따라 도면이 어떻게 변형되어 가는지 영상을 통해 잘 관찰할 수 있다. 바람은 매듭고리를 풀어 해쳐 선의 끝자락으로 몰아가고, 들풀은 한 주 한 주 조금씩 조금씩 자라 오른다. 이렇게 시간이 지날수록 작품의 형태와 특성은 변해가고, 자연은 도면을 점점 조금씩 분해시켜 나가고, 홍패인 공간은 마침내 다시 "매끄러워진다".

Alexandra Freye is a visual artist from Berlin, Germany. Her works focus on sculpture / textile and video art / drawing. In her art, she explores the relationship between lines, surfaces and spatiality. For her artistic practise, Alexandra Freye takes inspiration from traces of movement, found object materials and from phenomenological philosophy of space. She is a member of the Professional Association of Visual Artists Berlin.

Alexandra Freye (알렉산드라 프라이에)는 독일 베를린에서 활동하고 있는 시각예술가로서 베를린 시각예술가협회 회원이기도 하다. 그녀는 조각/섬유 및 비디오아트/드로잉을 중심으로 작품활동을 하고 있으며, 선과 면, 공간성의 상관관계를 모색하여 작품에 반영하고 있다. Alexandra Freye는 동선의 흔적과 우연히 발견한 소재 그리고 현상학적 공간철학에서 예술창작을 위한 영감을 얻고 있다.

Mille Guldbeck



"Articulated Spaces IV" (2021), "Articulated Spaces IX" (2021)

The color and atmosphere of the landscape I inhabit has always informed my work. Although these individual works take on a look that appears aerial in nature, they are more aptly described as accumulations of layers of information, taken apart bit by bit visually and reassembled. The layers can be compared to layers of strata, fields and layers of sky, or the minutia under my feet.

When you have a practice that involves destroying and reconfiguring drawings and paintings, using them to construct built-up surfaces worked over long stretches of time, you think about the origins and influences of that way of working. I am thinking about many things after the past two years- I am living on flat land that used to be a forest and I am thinking about change, I am thinking about a global pandemic and the distress it has brought us, I am thinking about craft and its links to land, water, peoples, materials, storytelling, curiosity, and embodied knowledge. I suggest it is timely to talk about how we go about translating the world.

What will we dream up and who gets to participate in the dialog? How do we build bridges between human and non-human world? All forms of life are equally precious and if we are to divert the current narrative, our relationship with value needs to be retrained.

My love of basic natural science leads me to study histories of how our perceptions of space and color are formed and interpreted. Inspired by the story of a young scientist who wished to record all the colors of blue that he could see, I began to think about how our perceptions of the world around us are always flawed. No matter how sophisticated observational "tools" become, the experience we attempt to relay to others is always deficient in some respects. I aim to depict alternate realities built by human error and misunderstanding as they apply to the natural world and natural systems. They are alternate realities informed by (mis)observation; both my own and that of others; images that seek to embody the desire to shape and understand the world around them.

It has seemingly become a luxury for humans to take time to see, to listen, to contemplate. Where is the joy if we cannot share our experiences through perception? How does the intense scream of a swallow enter a painting, a photograph? Through illusion. Visual perception and illusion. To see something is the first prerequisite for caring about it.

Mille Guldbeck is an interdisciplinary artist who grew up between the US and Denmark and currently resides in Ohio. An avid amateur naturalist and trained as an anthropologist prior to working in the arts, she utilizes a wide variety of materials and experimentation in her work. Her practice addresses our relationship to time, scale, and ecology through process-based interactions with sites and materials. She works across sculpture, drawing, painting, and photography to distill correlations between human and geologic scales and capturing moments of interactions within natural and manmade phenomena. Her work deals with the intersections of the event, failure, painting, misinterpretation, awe, and repair. She has lectured and exhibited extensively both nationally and internationally. Residencies and awards include an Ohio Arts Council Individual Artist Fellowship, an Iowa Arts Council Grant, Anderson Ranch Arts Center, Vermont Studio Center, Virginia Center for Creative Arts, Grafisk Værksted and Hollufgård in Denmark, SIM in both Akureyri and Reykjavik, and Hafnarborg Center for Arts and Culture in Iceland. She was awarded an American-Scandinavian Foundation Grant for 2006-07, an E.D. Foundation Grant in 2006, and was chosen by the Fulbright affiliate, the Lois Roth Endowment Fund, as the U.S. Fellow for 2007 for her practice in painting. She is currently a Full Professor of Painting and Drawing and Area Head at Bowling Green State University in Ohio.

Sanjay Gupta



"NECKLACE" (2021), "BIRDS AT SUNSET" (2020)

Necklace: Based on the artist's childhood memory of his late mother's prized possession.

Birds at Sunset: Time to find a place to rest for the night before continuing onwards in pursuit of the goal.

"Over time, the memory of an object or an experience, morphs into an image in my mind. And if the image remains strong and vivid over time, I try to transpose it on to a canvas. The elements that leave a stronger impression on me are therefore more enhanced in my works."

Sanjay Gupta's works have been exhibited in several Juried Art Exhibitions including at the Visual Arts Center Florida, South West Academy of Fine & Applied Arts, Society of Scottish Artists, Online New York Competition of Agora Art Gallery, Monmouth Museum, Royal Glasgow Institute of Fine Arts, Hong Kong Visual Arts Centre, CICA Museum, Boomer Gallery and were in the final round of selection for the summer show of the Royal Academy of Arts, London.

A contemporary artist, Sanjay is based in Hong Kong.

Yuxian He

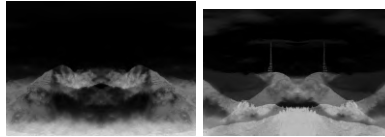


"Shoreline" (2020), "Sand Dunes" (2020)

My work explores the complex effect of both humans and nature on the environment. By documenting diverse objects and landscapes around the Michigan Lake using strict formal techniques, I have constructed sets of aesthetically interconnected images with minimal authorial interference. Through the process, I've been able to create a framework that unifies manufactured structures and naturally formed sceneries to investigate the survival and transformation of trees on the shoreline.

Yuxian He is a fashion and fine art photographer currently living in Chicago. Born in Beijing and soon graduating from the School of the Art Institute of Chicago, he has worked with many top industry professionals and clients. As a New York Fashion Week veteran, his fashion editorial work has been featured in Harper's Bazaar, L'Officiel, A PART China, Vulkan, and KALTBLUT. His fine art photographs of urban landscapes have just been exhibited as a solo show at the Blanc Gallery in New York City.

Darnia Hobson



"Choreography (I)" (2022), "Choreography (II)" (2022)

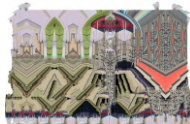
Choreography (I) and Choreography (II) are images from a series of 11 pictures which form a circular artwork in total. They are double exposed negative prints of my local landscape, Whakaraupo, Lyttelton Harbour, New Zealand. These are the hills which I see daily from my home, ever changing in seasons and light. Known as the 'Port Hills' locally, these are the edges of the caldera of a long extinct volcano.

In 2010 and 2011 the earth beneath these hills moved violently in a series over 10,000 earthquakes, some major and one which destroyed the city centre of Otautahi Christchurch and nearby Lyttelton.

The photographs I have taken of the hills are laced together in two directions, a reweaving of place and time, a repairing of known land. Familiarity is hinted at but a new view gives rise to think about the past, going backwards and the future coming forwards. New pathways and new stories.

Darnia Hobson is an illustrator and graphic designer living near Otautahi Christchurch, New Zealand. She has an obsessive interest in still life and street photography, preferring in camera work to post production. She's a sucker for black and white, loves drawing, the sea, art books and a kitsch cloudy sunset. Currently (and diplomatically) loving film and digital equally. Presently studying printmaking and drawing, her recent photographic work has been an exploration of the boundaries of 'drawing' in the broader sense and has grown to include photography as an integral part of her drawing practice, rather than as a separate entity.

Gerald Hushlak



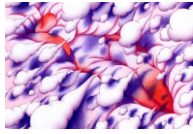
"0008" (2022)

The computer has evolved from the traditional tool serving the artist and has found a new identity as a creative partner that "leads" the artist.

The intent of my camera is to gather digital input as a starting point for inventing new metaphorical subjects birthed through an iterative computer evolutionary breeding process, not unlike the work of Darwin and Mendel. Photographic input is skewed to optimize the software resident on a half dozen computers running 24/7 that breed suites of drawings. Because they inform each other, I typically exhibit the drawings in clusters. Within this process of iterative creation, the occasional "wild card hybrid" offers an unimagined departure point for building new vocabularies that "imagineer" new aesthetic and design relationships. Like a stream of water finding its own path after a rainstorm, the hybrids situational journey collides and offers a conversation with the machines predictability.

Gerald Hushlak's digital work is included in the collections of The Victoria and Alberta Museum in London, England and the San Francisco Museum of Modern Art.

Fuko Ito

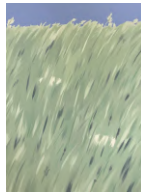


"perennial's cradle" (2021)

"perennial's cradle" imagines and visualizes the emotional nests we make for ourselves, together with others. I have assembled and reassembled many nests just for myself or have invited those who I trust to nestle and snuggle with me as I fold in time. I have also been confined into nests where I was burdened with fear, overprotection and distrust. These drawings with my plush creatures fumblys cradled into various textural states reflect how we singularly and collectively navigate flux feelings to continually make enduring and regenerative emotional nests to safely nestle our hearts in. As viewers join me in visiting these various sites of indulgence and emergence, I hope you are guided to float through the spectrum of isolation and connection as we mend and tend together.

Fuko Ito was born and raised in Kobe, Japan where she grew her love for storytelling through reading books and comics. She moved to the US to study printmaking/drawing at the School of the Art Institute of Chicago for her BFA and the University of Kansas for her MFA. She currently resides and works in Lexington, KY as an artist and educator at the University of Kentucky. Through drawing and storytelling, Fuko hopes to take her viewers onto a plushy, heartfelt journey to an imagined, soft alternate universe inhabited by a community of naked and radically soft creatures known as fumblys.

JUNG EUNBEEN (정은빈)



"수풀의 영역" (2022)

나의 작업은 내가 감각했던, 감각하고 있는 현상의 완전함에 대한 질문에서 출발한다. 본 작품 역시 늘 움직임이 많던 나의 일상 가운데서 발견한 풍경의 조각으로, 차 창문 너머로 흔들리며 스쳐지나가는 수풀을 그려낸 것이다. 차를 타고 이동하며 그 때의 나는 시야에 감각되자마자 빠르게 사라져버리는 어떤 형상을 발견한다. '그건 정말 무엇이었을까? 나는 그를 보았지만 보았다고 말할 수 있는가?'라는 질문과 함께, 나는 감각과 동시에 증발해버린 그 형상의 존재를 기억 속에서 추적해보고 싶었다. 시각적 기본 요소인 점, 선, 면과 단순한 도상들을 활용하여 내가 3차원으로 감각한 풍경을 2차원의 캔버스에 여과시키며, 객관화된 조형언어로 이미지를 그려냈다. 그렇게 납작한 풍경 안에 등장한 모호한 도상들은 일상 속 불완전한 현상들이 어떤 경로로 움직이고 감각되는지를 추적할 수 있게 하는 무형의 에너지가 되며, 나의 풍경을 완전히 새롭게 재구성시킨다.

정은빈(b.1997)은 대상의 시각적 본질이 되는 형태와 색, 그리고 질감의 요소를 아주 납작한 차원에서 바라보며 일상 속 풍경, 그 찰나의 잔상을 절제된 서정으로 담아낸다. 그 안에서 서로 대조되는 속성을 가진 생명력 가득한 자연과 인공적인 도상을 어울리게 배치시키며 그들이 그려내는 새로운 중간값의 공기를 탐색한다. 2차원의 캔버스 표면은 더욱 납작하게 만들고, 그 안에 삭제된 공간감을 그림 밖으로 끄집어 내 결과적으로 작품에 새로운 공간감이 부여되도록 시도한다. <창밖의 밀실>(더스토어, 서울, 2022), <형이하의 다이버전스 #3 Vuja Dé (문득, 낯선)>(공간 형, 서울, 2022), <TORQUE1/GEAR SHIFT>(실린더, 서울, 2021) 등의 단체전에 참여했다.

Meghan Kim



"No. 8" (2022)

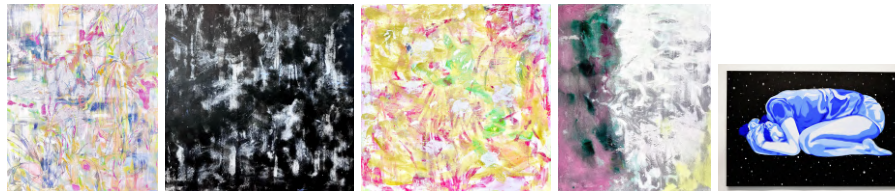
Meghan Kim received Master of Fine Arts degree in painting from University of Calgary and Bachelor of Fine Arts specialized in painting from University of Alberta. She was a recipient of Tim Mara Graduate Student Exchange Programme at Royal Collage of Art in London, UK where she studied in 2012. MFA thesis “Andante: The Spirit of Prairies” was published in 2013. She has participated in several exhibitions in Canada, South Korea, and the USA. Her works are privately owned in Canada, UK, USA and South Korea. Meghan currently lives and practices in Calgary, Canada.

Inspiration for my paintings comes from landscapes. I imply timeless, placeless and sentimentality in the painting to create imaginary space where the emphasis on colour is not limited to landscapes but how I perceive colour with abstract mind. I focus on the visual representation of imaginary colourfield through the repetition of staining and layering colour and the use of collage. I also sew canvas threads onto the painting to replace line drawings, adding tactility of the material and visual interest for sensitivity.

Minimal and monochromatic colour field paintings allude to the mystery that nothing is certain yet something does exist. It is closely tied with personal experience in life. Through the intimacy of looking and contemplation, I invite viewers to come closer to look and appreciate the quiet, calm and serene moment of own to sympathize with their emotional response to the colour with sensitive mind.

Imagination beyond the boundary of our optical limitation is endless and limitless; imagination becomes visual reality in my paintings in which we can perceive the colourfield of landscapes even with closed eyes.

JAE HA KO (고재하)



"Potpourri" (2022), "Potpourri" (2022), "Potpourri" (2022), "Potpourri" (2022), "Blue People" (2022)

The definition of “Potpourri” is ‘a mixture of dried petals of roses or other flowers with spices, kept in a jar for their fragrance’. Gifts of flowers dry quickly as days pass by, and we often feel uneasy about removing the flowers we received from special ones. That is how much we care about love. I want it to last as long as possible. Although everyone somewhat agrees that it changes its shape as time goes by, we don’t stop refilling the water in a vase.

“Potpourri”의 사전적 정의는 ‘장미 또는 다른 꽃의 말린 꽃잎과 향신료 등의 혼합물 - 향기를 위해 보관되기도 하는’이다. 선물로 받은 꽃은 시간이 흐르며 빠르게 시든다. 우리는 그것이 시들더라도 쉽게 버리지 못한다. 시든 꽃을 방향제로 만들고 또는 버리지 못하고 두는데는 그것이 어떤 모양으로 변하던 그 마음을 간직하고자 하는 의지가 보인다. 꽃병의 물 채우기를 멈추지 않기.

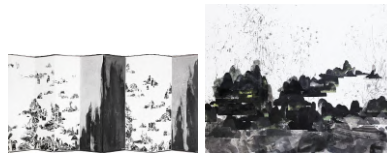
The inner core of the flame is light blue. That is the hottest part of the flame. The flame changes its color from blue, yellow, orange, and to finally red. Although color red usually means ‘hot’ or ‘danger’ compared to other colors, color blue indicates the hottest point in fires.

There are typical poses I often take in my daily life. Just like doing some stretching before and after going to work, I take short moments to clear my mind and focus on my breath: Taking a crouching position, lightly pressing eyes to relieve an eye-strain, or bending down to touch the ground, etc. I started to take a close look at the typical poses I take, and take time to thoroughly think about the reason why those moments are necessary for me. In the process of defining “the moments”, I recall the moves, atmosphere, and details of the postures and transfer them

onto the canvas. The blue flame is a symbol of safety and protection, and the color blue in my artworks implies the 'warmness', 'oneness', and the 'sense of the momentary'. I want the audience to embrace the warmth of the color blue, and let that kindness lie on oneself.

JAE HA KO was born in South Korea, and raised in Canada. I completed my BFA in Textiles at Rhode Island School of Design in the United States. After moving to three different countries and cultures, I felt that my identity is constantly changing. The process of painting lets me face the most honest form of myself. While painting, I can completely accept myself as one distinct human being. I spend time thinking about the distinct emotions I encounter in everyday life. This has led me to think about the interaction between human psychology and emotional expression. I mainly work as a painter, and I love to explore different kinds of materials. Since I've spent time at RISD for four years as a textile artist, I often apply textiles technique to my works. The goal I have been chasing as an artist is to make people aware of the value of understanding the process of natural phenomena happening in our life.

LEE JIHEE (이지희)



"혼돈의 동산" (2021), "해엄치는 .. No. 1" (2022)

나의 작업은 과거 억압되어진 기억이 현재 지속적으로 표출되어 신화(神話)나 심해(沈海) 속 공간으로, 인간이 범접할 수 없는 나의 '내면(內面)의 섬' 시리즈 연작으로 표상한다. 작품에 드러나는 '내면의 섬'은 과거와 현재를 넘나드는 경계로 내재되어 있던 조각들이 표출되는 과정으로써 조립놀이라는 행위를 바탕으로 심해나 산수(山水) 곧 자연의 추상적인 이미지들이 표상된다. 다시 말해 조립이란 덩어리를 작가 자아의 정체성 확인, 즉 자기 성찰을 위한 과정으로 볼 수 있다. 작품에서 드러나는 콜라주(collage)기법은 미완성 퍼즐 조각들의 중첩으로 나만의 조립 놀이 공간(오려지고 찢긴 섬들이 새로운 공간에서 불규칙적인 중첩)을 만들어 미완성 퍼즐에 대한 억압을 풀어내고 있다.

이지희 작가는 수묵 콜라주(collage) 기법으로 기억을 불히는 작업을 하며 다수의 전시와 국내 레지던시에 참여하였으며, 인천미술은행에서 작품을 소장하고 있다.

Crystal Marshall



"TECHNOCRATIC OATH - THE NEW ADAM" (2022)

I'm all about painting the invisible, and the very things that make us all uncomfortable. I reference a time that has passed, is now and is to come. A repetitive cycle ensues, and annihilation never looked more beautiful.

Crystal Marshall's work is from the perspective of the female as an onlooker, to feel as an unwelcomed spectator. I explore concepts centered on technology as a working mechanism on the human psyche, the colonial gaze, aspects of multi-culturism, and spirituality. I chose to depict dark menacing voids with geometric grids or whimsical garden landscapes that underscore aspects of global capitalism and Neo-colonist ideals. In the works, spiritual evolution is discarded for a trans-formative form of technology, in which the possessor becomes possessed. Underlying aspects influencing my work include the male gaze, racial stereotyping, social hierarchy, spiritual possession, scapegoating, and traditional concepts surrounding worshipping deities.

I find myself creating masked translucent beings with hybrid bodies or transgressional cyborg apes, as traumatized protagonists, and domestic terrorists. Concepts dealing with the collective or formation of psychological bonds between seemingly disparate parts, is heavily explored in my work. My palette is meant to also achieve a luminescence that defies logic and contrives a supernatural domain, thereby supporting notions of immateriality.

Jackson Martin



"Unaltered Landscapes No. 1" (2015), "Unaltered Landscapes No. 2" (2017)

Unaltered Landscapes is an ongoing series in which I search for environments that have a naturally-occurring sculptural appearance. I then carefully compose and photograph these environments, being careful not to physically alter the situation in any way. The results are ambiguous works of art that appear as both photography and installation art. These works allow the viewer to generate their own stories as to why the objects in the images are arranged as they are and whether or not the artist created these situations in the first place.

Jackson Martin was born and raised on The Farm, a hippie commune in rural Tennessee. He earned his BFA from Middle Tennessee State University and his MFA from the Rinehart School of Sculpture at Maryland Institute College of Art. He has taught at several institutions including East Tennessee State University, College of Charleston, Penland School of Crafts and Arrowmont School of Arts & Crafts. He exhibits his sculptures and installation projects on a regional, national and international level. Notable venues include, Sculpture by the Sea, Urban Institute for Contemporary Arts, Cameron Art Museum and Pratt Institute Sculpture Park. He has also attended residencies at the Vermont Studio Center, Godsbanen Cultural Center in Denmark and Baggat Art Group in South Korea. Martin lives in Asheville, NC with his wife and daughter where he is an Associate Professor and co-founder of the STEAM Studio at the University of North Carolina in Asheville.

Nuttawut Panglaung



"Rainbow Party" (2022)

In my collection about Rianbiw Spaceship Collection. Represent ; When I was young, I'd like toys , desserts, ice cream, or animation. I'm represent dream world in imagination. Sometimes I've also included stories that reflect society. In order to innuendo. My artwork has a colorful and simple shape In order to match the content of the event.

My name is **nuttawut panglaung**. I'm graduate from Rajamangala University of Technology Lanna , Thailand. Faculty of fine art , major visual art. 6 years ago , A painter and tattoo designer from Thailand.

Mikey Peterson



"Through The Rift" (2021)

The relationship between the information we retain and its imagery we mentally re-envision and reassemble,

helps us conceptualize imperceptible events such as the slow moving catastrophe of climate change. Recalling Robert Jay Lofton's concept of fragmentary awareness, we form surreal sequences from these visual thoughts in order to create our own narratives of the real events that are difficult to comprehend.

In this video, natural imagery unfolds into a surreal cycle of destruction, death, and rebirth. The fragmented footage, taken from three coastlines in the United States, is edited into new forms - accentuating nature's close interplay with itself and us. The soundtrack, taken from the ambient sound of the source footage, is manipulated and layered with synth drones - reinforcing the intense and uncanny relationship between memory and reality. By dramatizing these natural moments a light is cast on our environmental impact and the overall power, horror, and beauty of nature itself.

Mikey Peterson's meditative images shift through extended real-time shots, subtle dissolves and startling jump cuts. Light contrasts through darkened backgrounds, and classical elements—water, fire, air and earth—create abstracted spaces. These distortions, influenced by pre-CGI science fiction films, arthouse horror, experimental cinema, and sound collage aim to disturb the viewer's self-perception and sense of place while reinforcing their bond with the natural world through the use of digital technology. Subtle events appear dramatic and nature's movements become surreal transformations as they reside within the boundary between the physical and the virtual. Footage is digitally manipulated and taken out of its original natural context in order to paradoxically relay other truths about the world that it is from – unveiling themes of memory, environmental preservation, evolution, destruction, disorientation, fear, and hope. To advance this process of displacement, Peterson manipulates the ambient sound from the source recordings to compose a cohesive soundtrack, moving the viewer into dream-like meditations, chaotic landscapes, and dark surreal spaces that contradict the enveloping rhythms of tone and light.

His work has shown at the Museum of the Moving Image in New York City; Chicago's Museum of Contemporary Photography; the Chicago Cultural Center; the University of Chicago's Smart Museum; Chicago's Zhou B Art Center, Rome's MAXXI Museum; South Korea's CICA Museum; the Armory Center For The Arts in Pasadena, California; Seattle's Northwest Film Forum; the SIGGRAPH Conference in Los Angeles, California, the Lucca Film Festival in Lucca, Italy, London's Visions in the Nunnery, CURRENTS New Media in Santa Fe, New Mexico, Athens Digital Arts Festival, the STREETVIDEOART exhibition in Paris, France, Brooklyn's Ende Tymes Festival, New York's Under The Subway Video Art Night, and the Video Art and Experimental Film Festival at Tribeca Cinemas in New York City among others. His work has been featured in publications including CICA Museum's Post Human: New Media Art 2020 and Digital Body: New Media Art 2018; Mexico City's Blancopop; Paris' Stigmat 10 – Videofocus; LandEscape Art Review and the online audio publication, Text Sound.

Peterson develops and teaches courses at the School of the Art Institute of Chicago and Snow City Arts.

Eko Saputra



".summerWhite 1" (2021)

.summerWhite is a collective that captures surrounding landscape at Saint Nicolas, France that I photographed during winter time 2019 before the world was closed because of pandemic. Through this work, it's present in alienation feeling, emotion in between. These works show the contrast of mental state, the inability to see things clearly, segmented and physiological destruction between what we see now in the picture and the actual feeling back in the day. I navigate about the meaning of connection between real and artificial. From this point, a reflection on the relationship technology especially on the role of the manifestation of art. Augmented views characters inside the pieces also describe how much we are associated with digital and technology today.

Eko Saputra is an Indonesian artist and researcher, recently living in Venice. At the moment I am doing PhD in History of Europe. Having interdisciplinary background in informatic and performing arts, I discovered my objective in the interpretation of virtual forms and digital humanity project taken from historical archives, ephemera and also daily life memory interpretation. I am interested in exploring human connections with a place, time and space also physical-digital identity as a future reference about the metaverse concept in the real world.

Few selected experiences were being assistant curator for National Pavilion of Indonesia for Venice Biennale 2017 – 2019, Berlin History Festival 2018 and finalist award on the Arte Laguna 2021-2022, Venice – Italy.

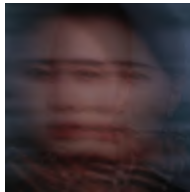
Tom Snelgrove



"ARID SEEDS" (2021)

Arid Seeds (2021) follows the struggle for control of a prized possession between a woman and a man, and a group of soldiers, throughout a coastal settlement in Namibia. The dynamic and locations draw inspiration from a lesser-known holocaust that took place in the region against the Herero and Namaqua peoples by Germany during the first decade of the 20th century. It can be argued that this period was the blueprint for what the German Nazis later orchestrated against Jewish people during WWII.

SPOTT (스팟)



"my beautiful dark twisted fantasy" (2022)

‘나’를 포함한 모든 1인칭에 대한 고민이 해결되지 않는다. 너무 당연하게 여기는 ‘나의 정체성’이 정말 당연한 것일까? ‘나의 생각’은 정말 나 스스로 한 것일까? 아니면 타인에 의해서 혹은 시스템에 의해서 그렇게 생각하도록 입력된 것은 아닐까? 고민을 하면 뭔가 달라지기는 할까? 어차피 이 고민 또한 물리적인 ‘뇌’의 활동 범위 안에서 가능할 뿐이지 않을까? 나의 뇌를 포함한 육체는 사회와 국가라는 명확한 프레임 속에서만 발현할 수 있다면 결국 아무리 정체성에 대해 고민한다 한들 물리적 제약 안에서 맴도는 헛걸음만 지속되는 건 아닐까? 갑자기 지금까지 이어온 강박에 가까운 고민에 회의감이 든다.

그러나 이 물리적 제약에 ‘망상’이 한 스펀 첨가되는 순간 정체성에 관한 고민과 강박은 상상과 창작의 놀이로 변하게 된다. 이 작품은 고민과 강박이 망상을 만나 상상과 창작의 놀이로 나아간 첫 번째 사진작품이다. 카메라는 빛을 통해 순간적으로 대상의 이미지를 포착한다. 물리적으로 빛 보다 빠른 건 없기 때문에 카메라를 통해 정체성을 대상화하여 촬영할 수 있다면 사진작품이야 말로 나의 정체성을 가장 빠르고 정확하게 포착할 수 있으리라 생각했다. 하지만 손가락이 셔터를 누르는 찰나의 순간마저도 정체성을 명징하고 깔끔하게 포착하지 못한다.

정체성은 예쁜 사진처럼 명료하게 포착되지 않는다. 만약에 명료하고 깔끔하게 정의된 정체성이 있다면 그것은 이미 죽어버린 정체성일 것이다. 혹은 자본주의 시스템 속에서 쉽게 교환가능한 상품으로서 존재하는 박제된 정체성일 것이다. 모든 살아있는 존재는 매순간 움직이고 변화한다. <마이 뷰티풀 트위스티드 판타지>는 포커스가 대상의 표면에 명확하게 맞아 떨어지지 못하고 이미 사라진 허공에 부딪히며 잔상만을 포착한다. 잔상들의 겹침과 흩어짐 속에서 색채와 형상은 구상과 추상을 함께 담아낸다.

잔상의 겹침과 흩어짐으로 표현되는 구상과 추상의 조화야말로 살아있는 정체성을 시각적으로 은유할 수 있는 최선의 방법일 것이다. 정체성에 대한 나의 강박과 고민과 망상이 뒤섞인 결과물인 사진이미지를 보며 내 안에 뭔가 심하게 뒤틀리고 고장나버린 아름다움이 느껴진다. <마이 뷰티풀 트위스티드 판타지>를 마주하는 당신은 이미지의 잔상들 사이에서 무엇을 보고 있습니까?

사진과 비디오작업을 통해 작품을 창작하는 작가 ‘스팟spott’은 개인의 정체성에 대한 고민을 작품으로 다룬다. 그가 이토록 정체성에 대한 고민에 매달리는 이유는 그의 정체성이 굳건하지 못하기 때문이다. 그는 초등학생시절 부모님의 이혼으로 가정이 파탄 났으며 고등학교 시절 뇌와 척수에 원인 모를 이상이 생겨 10개월간 입원과 통원치료를 병행하며 자기 존재를 부정하기 시작했다. 끝없는 자기부정과 그럼에도 마주치고야 마는 삶의 아름다운 순간들 사이에서 ‘스팟Spott’은 심한 매스꺼움을 느껴왔고 오로지 창작으로 뱉어내야만 삶을 지속할 수 있다고 판단하여 현재까지 창작활동을 이어가고 있다.

Javier Talavera



"The mountain told me" (2019)

In 2019, driven by feng-shui and its principle of seeking harmony and balance, I undertook an ancient pilgrimage route through five sacred mountains of Taoism.

According to Chinese mythology, these five great mountains originated from the very body of Pangu, the first being and creator of everything we know. After his effort, Pangu lay down to rest and died. For centuries, pilgrims have climbed these five peaks to understand his work.

Along the way I photographed my journey from the five sacred mountains to the 70th anniversary celebrations of the founding of the PRC, People's Republic of China.

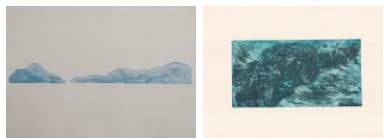
As a viewer, I stood before the wall of the Chinese people's complex relationship with their physical and non-physical heritage. I began to enter the space of the image, of icons and symbols; traversing the mass of collective repetition in search of new structures, traversing an unreal and dreamlike landscape.

Javier Talavera was born in Madrid (Spain) in 1988. He graduated as a telecommunications engineer in 2013, and since then he has worked in the development of multidisciplinary projects in different international and multicultural environments. As an author he continues to train and explore the photographic medium through his different personal projects.

As an artist she explores the limits of reality and the photographic medium, aspiring to better understand the world around us and our own existence. With his approach he promotes and encourages critical and reflective analysis of the images that surround us, from a contemporary and multidisciplinary perspective.

Javier Talavera's projects focus on questions of ontological order, related to the nature of the human, such as existence, appearance, identity and essence, exploring them through material, energetic and temporal dimensions.

Marija Toskovic



"Preludio" (2020)

Marija Toskovic's work is based on an abstract "self-landscape" and it aims to redefine the perception of an external projection of the inner identity.

It is this self-landscape, of surfaces of time and personal space, that permanently transforms and does not permanently remain. Strangely, it is exactly this "(im)permanence", this coming and going, that defines the immutability of an intimate geography she is interested in.

"In this etching, "Preludio", she explores the idea of (im)permanence of the "other side" on the horizon and in the landscape. The horizon contains an imaginary vanishing point where everything converges and from which everything disappears. It is the point from which one passes from reality to dream, from life to death, to the abstract, and vice versa. Like a mirage, which in the dunes reflects the image of distant landscapes upside down. It reflects the image in reverse and is the prelude to a new return, to the search for a new "other shore". But once the other side is reached, it stops being the "other side". As an achieved point, it becomes the starting point.

Born in 1980 in Belgrade, Serbia. Graduated Visual Arts at the Academy of Fine Arts in Évora, Portugal (Painting department). She works primarily in Painting, Drawing and Printmaking. She has exhibited in numerous solo and group exhibitions, art shows, projects, biennials and AIRs. Member of the Association of Portuguese Printmakers. One of the founders of the Contraprova printmaking studio in Lisbon, Portugal. Member of the Serbian Visual

Artists Society. She lives and works in Lisbon, Portugal. Her works are part of public and private collections in Portugal, Serbia, Montenegro, Macedonia, Morocco, Venezuela, USA.

Maarten Vromans



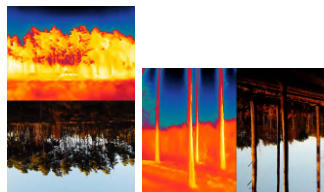
"No Horizon #001 2019" (2019), "No Horizon #002 2019" (2019), "No Horizon #014 2019" (2019)

No scouting for that perfect location. No thinking about perfect framing. No fretting about choosing the right lens or having the right camera settings. No waiting for that one magical moment that would give the shot that something extra. Rather: leaving everything to chance instead.

For his photo series 'No Horizon', Dutch photographer Maarten Vromans (1975, Rucphen) travelled by train through Switzerland in 2019. For six days he journeyed over snow-covered mountain peaks and through green valleys. He saw beautiful landscapes passing by, in which the horizon was rarely visible. In Switzerland, Vromans explored whether it is possible to take interesting images if, as a photographer, you leave everything to chance. 'No Horizon' is a sequel to his photo series 'Lucky Shots' (2017) and 'Go West' (2018).

Movement. That is at the heart of Dutch photographer **Maarten Vromans's** (1975, Rucphen) work and methods. Whenever Vromans travels from one place to another – be it on foot, by boat or by train – he methodically records the altering terrain that passes him by. This could be the eroded buildings in an anonymous urban setting, but also the untouched landscape of a remote region, or the infinite distance on unspoiled open water. Vromans likes to move through transition areas: the no-man's-land between residential, commercial and working environments; between built-up, cultivated and untouched areas. There, in places that apparently no longer belong to anyone, he makes photos that are tranquil, abstract and picturesque, and in which the subject always remains recognisable.

Stef Will



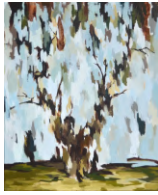
"Blue Monday 1" (2022), "Blue Monday 2" (2022)

Blue Monday 1 & 2 explore perception and invites the viewer to question the traditionally perceived nature of reality. Via the algorithmic gaze of the far-infrared thermal lens, a new way of perceiving is offered, as the work makes traditionally invisible energy fields accessible to the human gaze, validating that the eye as the indicator of truth is an illusion. Via exploring the invisible energy that surrounds all living beings, the work uncovers a hidden, yet all-pervading connection between everything there is on the planet.

This new way of seeing necessitates a re-evaluation and reconstruction of our view of the world, as we now see it 'with different eyes'. While daylight photographs are preoccupied with the objects' visible surface (the inversion here alluding to the inverse nature of images on our retina), infrared images look beyond the visible and touchable surface, free the object from traditional judgement (deconstruct it, referenced by pixilation of the images) and suggest an alternative nature of reality.

London based mixed media artist **Stef Will** works at the interface of art and science, exploring the sense of self in relation to embodied experience. Subject matters include investigations into visible versus invisible aspects of the self, including electromagnetic energy fields surrounding the body, as well as the nature of reality, inviting the viewer to look beyond Newtonian materiality, towards a concept of reality where consciousness exists separate from our fleeting cloak. She is also interested in perception and the clinical gaze, often making use of medical imaging like techniques in her work.

Woo, Miran (우미란)



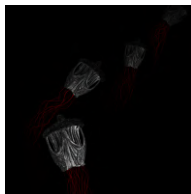
"Fundamental" (2022)

나의 작업의 시작이자 요체는 모든 존재자의 기본이 무엇인지에 대한 질문으로 시작하여 발현시킨다. 모든 존재들의 기준이 정립되어 있는 것들을 분쇄하여 나를 포함한 관객 각자가 가진 경험으로 재확산시키는 것이다. 나의 회화작업은 짧은 시간 속의 찰나를 사진으로 기록하고 회화로 다시 나타내는데, 내가 인식하는 순간은 흘러가는 시간으로 규정하는 수평선상의 의미가 아닌 수직선상에서의 찰나를 의미한다. 속도와 움직임 속에서 시시각각 변하는 순간들을 인위적인 회화로 내보이려한다.

순간에 대한 주관적 체험 요소들은 나의 경험을 통해서 뿐만 아니라 순간적 인상 그 자체로부터 깨닫게 된다. 지각 심리학에서는 관계에 의미를 부여하여 정위(orientation)라는 용어를 사용하고 있다. 정위는 행동 공간 안의 대상 공간 관계를 파악하는 것을 의미하는데, 방향을 알기 위해 대상 공간 간의 관계에 의해서 인식되는 것이다. 형태 구성적 측면에서 인간을 기준으로 한 방향은 나아감을 수평, 수직, 사선으로 구분하고 있다. 수평은 안정감과 평화로운 인간 정주성을 가지고 있는 정적과 고요의 성질을 의미한다. 수평선은 바라보는 사람에게 마음의 정적 안정감과 중압감의 무거움을 주기도 한다. 수직은 안정감 보다는 또렷한 공간감을 주고 전진 등을 보여준다. 보이는 대상의 문제에서 본질을 얻기 위해 주관화된 의식에 관심을 갖게 되었고, 존재에 대한 본질을 찾는 여러 과정 중 주제가 되는 보이는 것들의 모호함, 기법의 모호함 색채의 모호함은 존재 자체의 본질을 말하는 방법으로 정의 될 수 있고 재현의 본질을 심상적으로 받아들일 수 있으며, 직관적이거나 주관적인 인상에 몰두할 수 있다. 지각은 순간순간의 직관을 기록하고 하나의 완성 작품을 위한 스케치 과정 속에서 시범적으로 실제로 시행된 작품 형성 과정 중에 드러나는 심리적 내용이다. 이 점을 재인식함으로써 나의 작품을 둘러싼 반복적 설명에서 벗어날 수가 있을 것이다. 이와 같이 거듭되는 질문으로 인해 나의 작품은 그때마다 새로운 형태로 되살아나게 한다. 회화의 틀을 가진 작업 외의 것들은 내 작품의 실질적인 구성요소가 되기도 한다. 영상 퍼포먼스 설치의 부류들은 나의 예술적 행위에 대해 분명하게 인식이 되지 않더라도 나는 그 작업의 작가로서 다양한 태도와 변수들 사이에서 중재하는 역할을 한다. 이 후 관객과의 시각적 관계를 맺기를 취하려한다.

우미란 작가는 기본에 근거하지만 그것에 대한 의구심을 시작으로 작업을 합니다. 주로 인간이 가진 지각을 회화로 나타내고 있습니다. 모든 작업은 실재하는 장면의 기본적인 구조에서 출발하지만 그 틀에서 머무르지 않습니다. 작업은 공간 이상의 공간을 만들어 내고 회화를 위한 설치, 퍼포먼스 등을 함께 작업하고 있습니다.

Thacha Yawilakad



"Bloom Blossom Fade No.3" (2022)

"Bloom Blossom Fade" I'd like to present, He was born to be old , become ill and die. Resembles of flowers that are beautiful. As time passes, its grow up and blooms , So that when time comes, it must fade with time.

Thacha Yawilakad , I was born in Lamphun. Graduated with a bachelor's degree Major Visual Arts. Next to Master's degree At Silapakorn University, Major Visual Arts Education. Work experience Started as an art teacher for children and adults since 2014. Throughout the years his career as an art teacher in many public and private art schools, art schools in Bangkok and was also an academic advisor. Create courses for art schools for private companies. Currently, he is an independent academic in art and art education and continues to work in art concurrently.