

Contemporary Landscape 2024

CICA Museum

December 13, 2023 - January 7, 2024

2023.12.13 - 2024.01.07

Featured Artists 참여작가: **Kristi Arnold, Olivia Babel, Bernardo Canizares, Jia-Rey Chang, Benoît Chaumont, Younghwa Choi (최영화), Charles Dillon Ward, Anasse Drif, Voronova Evgenia, Maria Garton, Mariko Gelman, Katerie Gladdys, Alexandra Griess and Jorel Heid (heidundgriess), Ben Grosse-Johannboecke, Jingyi He, Matthew Jessie, Aaron Kalinay, Eli Kessler, KIM MINJU (김민주), Yuang Li, Xin Lian, SungEun Lim (임성은), Ana Marković, Robert Mullenix, Stepan Myannik, Noh Won hee (노원희), Stephanie Paine, Mikey Peterson, RAYH (박래현), Jung Yun, Roh (노정연), Roman Roth, Nate Santana, Sim Sun Young (심선영), John Smither, Yuri SOHN (손유리), Nicholas Tay, YANG TIAN (양천), Jule Timm, Maryia Virshych, Raphael Warshaw, Nami Rose, DM Witman**

This international exhibition, held every year since 2017, introduces photography, painting, video, interactive art, sculpture and installation work on the theme of modern landscapes, from realistic to abstract styles.

2017년부터 매해 개최되는 국제전으로 현대 풍경을 주제로 한 추상에서 구상에 이르는 사진, 회화, 영상, 인터랙티브 아트, 조각 및 설치 작업 등을 소개합니다.

Kristi Arnold



"Why Do Things Have To Die? It Is Nature. And Nature Is Flawed" (Nature is Flawed Series) (2023)

Nature is Flawed, is a new series of work that continues the exploration of abstracted landscapes. Inspiration derives from dystopian science fiction films, television, and literature that deal with themes associated with disastrous consequences of human nature's flawed sense of entitlement, resulting in catastrophic outcomes such as climate change. Through this work, I contemplate ways to document forms and species under threat of extinction while also utilizing colors and scenes from sci-fi illustrations.

Kristi Arnold received a BFA degree in painting from the University of Kansas and an MFA degree in painting and printmaking from the University of Connecticut. She earned a PhD degree in visual arts and theory from the University of Sydney, Sydney College of Art in Australia. Arnold is also a recipient of a Fulbright Fellowship in Krakow, Poland at the Jan Matejko Academy of Fine Arts. Her work has been exhibited widely throughout the United States and abroad including California, New York, New Jersey, and Illinois and countries such as Belgium, Australia, Japan, South Korea, Bulgaria, Austria, and most recently a solo show at the International Center for Graphics Arts in Poland. In 2013, she was invited to create a site-specific project for the Central Business District in Brisbane, Australia by the Vibrant Laneways Program. She has also been the Artist-in-Residence at the Mokuhanga Innovation Laboratory at Lake Kawaguchi in Japan, Jentel Artist Residency Program in Banner, Wyoming, Frans Masereel Centrum in Belgium, ARTSPACE in Australia, the University of Georgia in Atlanta, the Lawrence Art Center in Kansas, and the Hashinger Hall Post-MFA Artist in Residence at the University of Kansas. Kristi Arnold is an Associate Professor of Art at Elizabethtown College in Pennsylvania.

Olivia Babel



"WILD GREENERY" (2021)

WILD GREENERY is an organic and abstract artwork created in 2021 By Olivia Babel. The artist question our relation with nature, time and evolution. The hybrid artwork with dry part and fertile part question our way to represent greenery, duality between fertility and aridity.

Olivia Babel studied at the prestigious Ecole Nationale Supérieure des Beaux-arts of Lyon, France and made a specialization in fiber art at the Ecole Supérieure des Beaux-arts of Angers, France. Specialized in fiber art, she is works about concepts of territory and cartography. Olivia Babel represents territories in all them forms in order to question our relation to environment. She wants to show cartography in an other way. The French artist has different ethnicities from around the world (Europe, Africa, Asia, South America...). Because of that, she is connected to the world and shows it with her vision, fed by her origins, cultures and travels. To create her artworks, Olivia Babel uses traditional French savoir-faire. All her pieces are handwoven in Lyon, France. She regularly exhibits her artworks in art galleries internationally. She also sells her works online.

Bernardo Canizares



"Caminante de sombras" (2021), "everybody all at once" (2021), "keep on walking" (2020), "keep on walking" (2020), "the young man and the sea" (2022)

Bernardo Canizares: I live in Ecuador, where I created and managed Fundación Octaedro, an NGO working on communication and social development. I am father, a husband, a photographer, a filmmaker. a human.

My photography series "Anyone, all at once", consists of five images I have collected through travels and wonders. It is a series about the human condition from my understanding.

"Caminante de Sombras", captures the sharp shadows in the middle of a day in Cuenca-Ecuador, with people on their Sunday best. "Everybody all at Once" captures a communion between two friends sheltering from the rain in Lake Cuomo-Italy. "Keep on Walking" is a statement of how photography saved my life. After my father died, in a foreign country, I took my camera and looked for whatever image that would heal my soul and heart. That is how I came across a rainy night in the middle of Copenhagen-Denmark. "La Vida en un Portal" is a second in the life of a teenager in Alausi-Ecuador, a town lost in the Andes where once there was a train, and now only empty roads. "The Young Man and the Sea", is a second into the generous eyes of nature and the existence of men.

Jia-Rey Chang



"Sea, The Beyond" (2023)

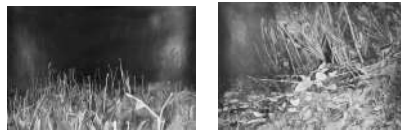
"Sea, the Beyond" is an immersive VR experience that explores individual interpretation and imagination. Interpretation involves receiving, understanding, explaining, and subjectively delivering information. Our imagination allows us to visualize scripted scenarios based on real-life experiences, like movie directors creating different narratives from the same stories. Although lost-in-translation is possible, it can lead to beautiful outcomes. Similarly, our subconscious weaves immersive experiences in dreams that diverge from reality. VR serves as an innovative tool to actualize our imagination, offering a game-like environment beyond limitations.

In "Sea, the Beyond," the artist portrays an outsider, an alien to Earth, unfamiliar with natural phenomena. The task is to build an immersive metaverse-like experience of Earth. Scenes include falling rings resembling rain, noise flashes as thunder, chunky geometric depictions of birds, turtles, and whales, point-cloud-like trees, and

merging grids as a unique interpretation of our environment. It allows the coexistence of being underwater and airborne simultaneously. Audiences may find similarities to nature but can explore their own fantasy worlds or connect with real-life memories. This lost-in-translation mirrors the origin of imagination, an underused human gift due to overreliance on visuals. Hence, what we can see is the thing(sea) but what we shall do (beyond) is imagine.

Jia-Rey (Gary) Chang is a Taiwanese artist/designer/researcher/educator focusing on immersive spatial Interaction Design. "Looking for the evolving relationship between the human body and space mediated by technology" and "utilizing technology as a creative medium to tackle and arouse current social/humanity questions" have always been the main concepts throughout his creative research and artworks. He received his Ph.D. from the Hyperbody Lab at TU Delft, the Netherlands in 2018 with the dissertation "HyperCell: A Bio-inspired Design Frameworks for Real-time Interactive Architectures". Currently, he is a lecturer in the Medialab, Queen's University Belfast, UK, investigating using Games and Emerging Technologies as creative concepts and mediums to create experimental interactive immersive sensory spaces. His works cover trans-disciplinary topics of creative coding, speculative/interactive/parametric design, fashion/wearable design, AI, generative art/sound, and AR/VR/MR, projection-based immersive environments. More info: archgary.com.

Benoît Chaumont



"Passage" (2022), "Passage" (2022)

the general theme of my work is mainly our relationship as humans to other forms of life and a reflection on what life is fundamentally, its origin, its own characteristics, its evolution, its finitude, its ephemerality; this general theme is far too vast to be able to work on it in its entirety simultaneously. I therefore divide my approach into different more specific subjects which allow me each time a different approach to the organic world, and to explore as I go along different of its many facets.

Currently I work from photographs that I take during the day and mainly at night from a small photographic trap that is automatically triggered when an animal passes. The photographic trap taking several shots of the different animals on the same place, I took these different backgrounds to make a series of black and white drawings highlighting these different places of passage, these places of life and intimacy, ephemeral appearances of other lives different from us. Alive yet so close but so mysteriously.

Chaumont Benoît: Born November 25, 1995, in Belgium (26 years old) lives and studies in Brussels (Belgium). Student in the engraving workshop at the Academy of Fine Arts in Brussels until recently, discovered the medium of engraving in the academy of evening classes and have been practicing it for almost ten years now. I also attended the drawing workshop of the Academy of Fine Arts in Brussels for two years, at the beginning of my higher education before continuing my career in the engraving workshop.

Younghwa Choi / 최영화



"Landscape in a box 21(Yeonhui-dong)" (2023)

건축도면을 모티브로 한 직선들의 전체적인 구성과 서울 연희동 풍경을 부분적인 면 구성으로 표현한 작품. 메인재료는 아마존 택배상자 조각들인데 Covid 팬데믹 당시 완전 봉쇄되었던 미국의 상황에 의한 재료선택이었다.

We were all trapped in our homes when the Coronavirus pandemic began. Since I ordered most of my necessary items on the internet, I became surrounded by cardboard box packaging. I started using those boxes as another type of material for my paintings.

Art is said to reflect the era. Just as historical events and cultural trends reflect in art, I believe it is meaningful that the delivery box, commonly encountered today, is used as material for art. These cardboard boxes seem to have come to me as a historical and artistic connection.

최영화 작가는 1970년 울산에서 출생했으며 홍익대학교 동양화과와 동 대학원 동양화과 졸업후 현재 미국에서 거주, 작업하고 있습니다.

Born in Ulsan, South Korea. She graduated from Hongik University with a BFA and MFA in Korean Paintings.

Anasse Drif



"Atoll" (2023)

The white lines superimposed on these lands are inspired by Topographic Paths, which represent geographical places on a complex graphic plan. They also symbolize the inner self that resides within us all, influencing our perception of reality and inspiring us to seek new experiences. The overlay technique creates an illusion of depth and complexity, much like the genome of a living being, with its intricate layers of flesh, skin, muscles, and cells. Each of my artworks represents a unique world full of secrets waiting to be discovered. By approaching them with humility, we can unlock their mysteries and gain insight into who they are and who they were.

My name is **Anasse Drif**. I am 25 years old and an artist painter based in Paris. I studied in art philosophy and aesthetic school and have been on a traineeship with Olivier Masmonteil. I have been in many exhibitions since 2021 where I started to officialise my style. In my artwork.

I aim to explore the connection between travel, territories, and fantasy. By transporting the viewer to a dreamlike world, my pieces blur the boundaries between reality and imagination. I accomplish this by creating continents with unconventional shapes and intricate designs that are adorned with delicate mesh overlays. These unknown lands are both disorienting and elegant, enticing us to explore them with childlike curiosity. They serve as a subtle reminder of the fragility of our ecosystem and the threats it faces.

Voronova Evgenia



"Specters of the future" (2023)

The delicate balance of complex interconnections in which the existence is dependent on the presence of other organisms in ecosystems. Human intervention or destruction of the environment poses a threat not only to humans, but to all organisms that make up the natural order.

The images appearing in the artist's works are oases, ghosts, in which the artist reflects on the search for balance between the nature the city and the man.

Voronova Evgenia: Through my artistic practice I explore the limits of sensory perception, in which the artist is sometimes the object of research and part of an artwork. I'm interested in the interrelationship between space

and an individual, their mutual interaction and influence on each other. Work with various media and performative experimental art.

I use intense contrasting colors combined with a variety of textures to reproduce the vibration of the emptiness on the canvas and create my own distinctive space.

Maria Garton



"Beyond The Crystal Mass PB" (2023)

My practice includes painting, sculpture, photography, sound and installation works using everyday objects within the urban environment, natural landscape and also the virtual spaces we engage with. My work focuses on issues that relate to our existence as humans within these environments. Reality and fiction are essential elements of the ideas and thought processes that inform the work. I am interested in how we relate to a sense of place and how our memories can change over time and can become fragmented cross referencing the past, present and future possibilities. I have been working on this series of work 'Blue Crystal Mass' since travelling to Iceland. It is sad to think that one day this landscape may disappear as climate change impacts.

The experience evoked feelings around the fragility of our lives and the ephemeral nature of our existence which is also reflected in my works..

Maria Garton graduated from the University of Salford in 2001 with a BA Honours degree in Visual Arts. In 2005 Maria Garton received an MA in Contemporary Fine Art from Leeds Beckett University. She was selected as a finalist from the curatorial staff at Goldsmiths College London for the Celeste Art Prize in London (May 2006).

In 2007 Garton was selected for the exhibition Toxic Colour held at the Exit Gallery in Ohio United States of America. She was involved in a touring exhibition The Last Book Project which has toured from the National Library of Argentina Buenos Aires March 2009 to Zentral Bibliothek Zurich Switzerland from March 10 th till July 2010. Maria Garton has exhibited her work in various group shows in the UK and Europe and also the U.S.A.

In 2014 she collaborated on a book project with fellow artist Dr Karen Heald titled Suspended Narratives the preface is written by Professor Paul Haywood Dean of Programmes for Art and Enterprise, Graphic Communication Design and Performance at Central St Martins University of the Arts London. In 2019 Garton was shortlisted for the Greater Manchester Art Prize and in 2021 exhibited her work at the Royal Academy of Arts London Summer Exhibition..

Mariko Gelman



"The way through the rain" (2023)

Mariko's new series of contemporary landscapes is both disturbing and relaxing. The artist subtly introduces symbolic elements into realistic painting, offering the viewer to plunge into a state of longing, waiting, to take a metaposition in relation to reality. Feeling the dynamics of thought, reflection, memories, expectation of insight is the main task that the artist sets himself.

Mariko Gelman is contemporary multidisciplinary Ukrainian artist now based in Prague, Czech Republic. Alumni of Clinical Psychoanalysis School (member of Clinical Psychoanalysis Association), co-author of photo project

EXPOSURE (World Press photo award), hero of a documentary "Mariia and Fukushima" (by Kansai Telecasting Corp., Japan). Working with painting, drawing, installation, performance. As a person with special needs Mariko for many years works in the areas of self-sufficiency, finding own viewpoint, loneliness, ability to recover.

Katerie Gladdys



"Continuous Compost" (2019)

Continuous Compost is a non-narrative video that documents and aestheticizes the cycle of transforming "waste" into rich fertile soil. The first section of the video shows chickens feeding and excreting food scraps collected from local restaurants at Grow Hub, a non-for-profit plant nursery supporting the lives of adults living with disabilities. Next, steaming decomposing mulch and manure piles at day break depict large-scale composting at Siembra Farms, an organic CSA farm. And finally, the third section illustrates composting on a personal scale in my backyard.

Katerie Gladdys is a transdisciplinary artist who thinks about place, marginalized landscapes, sustainability, mapping, consumption, and agriculture. Katerie often collaborates with local organizations to create installations, interactive, sculpture, video, and relational performances. She is currently an associate professor in Art and Technology in the School of Art and Art History at the University of Florida. Her work can be found at <http://layoftheland.net> and @katerie_gladdys.

Jingyi He



"NewHomeland Tour" (2022)

NewHomeland is a world of .pngs and .jpegs; it is an experimental "installation" that exists in the browser. It acts as a digital archive, presenting a collection of landscape and household product images that have been widely circulated online. Viewers can compose different landscapes by duplicating, resizing, rotating, and moving images, much like any image editing program. NewHomeland Tour is a brief play-through video of the website. This project is an ongoing inquiry into the open-access landscape images that are widely circulated on the Internet; it is a reflection on the reproducibility enabled by highly democratized digital tools, as well as our roles in this contemporary mode of production.

Jingyi is a Chicago based artist and graphic designer, whose research-driven studio practice centers around the inquiries into images produced and circulated within popular culture. Jingyi's investigations often stem from her curiosity about those "spectacles" pervading everyday life, such as open-access stock images, social media trends, and mass-produced products listed on shopping websites. Her works are often constructed upon some kinds of speculative worldview, seeking to provoke critical dialogues on everyday visual symbols by detaching them from their natural functions and original contexts. Jingyi has been experimenting with both digital and printed media, exploring how they, as carriers of images, could narrate, articulate, and communicate about our visual culture today in different ways.

heidundgriess



"Transforming Landscapes" (2022)

Transforming Landscape I is part of a series of Interventions we did during a one-month artist residency in October 2022 in a forest in Finland.

By moving tree trunks and the resulting minimal irritations in the landscape, that can only be seen by one point of view, we want to point out global interventions of humans in a natural cycle, which takes place for its own economic and profit-oriented motives.

Forests play a critical role in mitigating climate change, and their protection and sustainable management are essential to achieving global climate goals. In the past, many forests around the world have changed from healthy mixed forests to monocultures after being cleared for economic reasons. These are more vulnerable to pests, diseases and climate change. This leads to a deterioration in forest quality and affects overall biodiversity, which in turn leads to a reduced ability to sequester carbon dioxide, further driving climate change.

heidundgriess: We are an artist duo, who mainly works interdisciplinary with installation art since 2011. Due to our different professional backgrounds we combine the fields of art, architecture and design. Since several years we have been artistically engaged with the rapidly developing and changing urban society within Nature and the resulting phenomena and absurdities and work on questions such as:

-What different understandings and interpretations does the term "nature" unite, each of which is individual, culturally shaped or conceived as a market-based idea?

-How will we deal with the consequences when we shape, change and conquer our environment according to our needs or economic interests?

We take up site-specific themes and develop interactive, multimedia installations and interventions in public space as well as in art galleries.

Ben Grosse-Johannboecke



"Backyard with Debris and Structure I" (2023), "Backyard with Debris and Structure II" (2023), "Floe" (2023)

'Backyard with Debris and Structure I' and 'Backyard with Debris and Structure II':

Backyard with Debris and Structure I and II stem from a body of work that deals with documentary photography that shows the current state of Ukraine. The paintings depict scenes of destroyed buildings, bodies, and abandonment.

The two works are about the uncertainty of what will happen to the shown places in the future; who will gather the debris, who will collect the bodies, and what will happen to the buildings; will they be repaired, torn down, or abandoned?

Witnessing this event from a distance as an artist raised the question of whether continuing my artistic practice unchanged by what happens around me is ethically acceptable but also if I have the understanding and insight necessary.

'Floe':

'Floe' responds to a musical composition by Philip Glass with the same name. It results from extensive sketchbook studies that consist of intuitive mark-making. After a while, there are repetitive patterns/structures

forming which are linked to specific parts of the composition. I then sort all the structures that have appeared, choose which ones hold the most significance, and rearrange them to visually rebuild the composition.

The body of work the drawing stems from investigates the expressive potential of mark-making that does not originate from the visible but audible world. To find out how these resulting structures relate to a painterly practice, I place them in different contexts, such as in Backyard with Debris and Structure I and II.

With a background in tattooing, London-based artist **Ben Große-Johannböcke**, born in Melle, Germany, in 2002, explores the relationship between musical compositions and visual arts. He then places his findings in a broader painterly and social context. Coming from a small art school in Löhne, Germany, he was able to directly undertake postgraduate study at Chelsea College of Arts, London, without holding an undergraduate degree. His practice investigates repetitive patterns of mark-making, which he calls 'structures' that result from musical compositions by primarily Philip Glass and Steve Reich. These structures can also be found in more complex painterly, social, and political environments to analyze their place within contemporary art; one example of this is the currently altered and destroyed Ukrainian landscape.

Matthew Jessie



"Cloud, Sierra Ancha, Arizona, Saturday, September 22, 2018" (2018), "Desert Bighorn Sheep Skull, Mineral Mountains, Arizona, Friday, March 22, 2019, 1" (2019)

Matthew's works included in the exhibition are from his body of work titled Temporal Nature. This work emphasizes the importance of greater consideration of the natural world in the 21st century. Devoid of any direct evidence of man, the images point towards our inseparable relationship to nature through poetic uses of visual language. They are meant to function as archetypal manifestations of what will be lost because of environmental threats, and the evolving recognition of our place within the Anthropocene.

Matthew Jessie is a photographic artist and educator based in the Great Smoky Mountains of Eastern Tennessee and North Carolina. With a BFA in Studio Art from East Tennessee State University in 2015 and an MFA in Studio Art from Arizona State University in 2020, Matthew's creative endeavors are firmly rooted in the rich tradition and history of landscape photography. However, his work transcends mere aesthetic appreciation, as he skillfully incorporates a poignant acknowledgment of the dire predictions surrounding climate change. Through his art, Matthew seeks to inspire viewers to reflect upon the fragile state of our natural world and instigate conversations about our collective responsibility toward its preservation.

Aaron Kalinay



"Pink Haze" (2022)

This painting was started as a portrait. After working on the painting for some time and still feeling unsatisfied, I realized my most reflective time thinking about other people and my own life was while being outdoors or looking outside. The light of dawn, dusk, golden hour, clouds, they are always changing and conjuring reactions. Looking at the sky and feeling its enveloping presence is awe inspiring and tireless. I created a layer, a haze of atmospheric clouds that blocked out most figurative imagery. Perhaps it reveals or eludes to humanity literally or abstractly. We can learn much of ourselves by being present in our space.

Aaron Kalinay is a painter and sculptor from Philadelphia interested in the interplay of materials, feelings of weight and lightness, complexity and calm. He grew up in the Pennsylvania mountains of the United States and now lives in Philadelphia. Travel, emotions, atmosphere, culture, and the fantasy of the something special out there is a sustaining inspiration for artistic expression. He is a member of the Da Vinci Art Alliance in Philadelphia and has showed in numerous Pennsylvania, New Jersey and New York group shows including Da Vinci Art Alliance, Philadelphia Sketch Club, The Plastic Club, Abington Art Center, New Jersey Center for Contemporary Art, Pleiades Gallery, Media Arts Council, Delaware County Community College, Noyes Museum, International House at UPenn and William Way Community Center. He graduated from Temple University and Holy Family University, taught English in Vietnam, and has been teaching art for the School District of Philadelphia since 2008 making art and traveling in his other time.

Eli Kessler

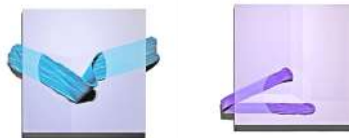


"Machine Landscape: Dreaming of Red, Orange, and Yellow" (2021)

Machine Landscape: Dreaming of Red, Orange, and Yellow is a digital animation that depicts a simulated musical performance. In the video, we observe a holographic musician performing on a stage constructed of a cage-like network. Below the stage floor, two industrial robotic arms elegantly twist and turn, performing choreographed movements in unison. Throughout the video, we witness a landscape devoid of life, where only automated machines and a holographic representation of a human exist. The iconography and aesthetics of the video engage in critical conversations about progress within industry, entertainment, and society.

Eli Kessler approaches art-making as a way to examine particular artifacts, rituals, and cultural phenomena. Within Kessler's artwork, materials and iconography are cut up, rematerialized, and arranged to find meaning. The resulting artwork addresses the psychological implications within complex social structures and offers a glimpse into ideological beliefs throughout time. Kessler's recent work analyzes existence within a world of hyper-digital industrialization and ecological uncertainty. The work reimagines obscure folk art through the utilization of rapid prototyping, ventures into expressive material abstraction, and experiments with video and perceptual distortion. Processes such as metal fabrication, woodworking, casting, video, and digital fabrication techniques are combined, intermixing history and materiality. Kessler's work has been exhibited nationally and internationally, and he earned a BFA from Tyler School of Art, Temple University, and an MFA in Sculpture + Extended Media from Virginia Commonwealth University.

KIM MINJU / 김민주



"EP. 8-1 보이지 않는 것을 응시하는 방법" (2023), "EP. 8-2 보이지 않는 것을 응시하는 방법" (2023)

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Yuang Li



"Salton Sea" (2023), "Security Checkpoint" (2023)

In modern society, human activities interfere with and represent the landscapes we are familiar with, and together they are an integral part of landscape society. However, when the human presence is removed from these familiar scenes, everything becomes silent. These hollow, eerie scenes make us think about human intervention in the contemporary landscape and the interaction between the human subject and the environment as an object. Shooting with a traditional technical camera and color film, I hope to maximize the objectivity of the landscape through reflection on the environment and slow, precise compositions.

On the shores of the Salton Sea in California, United States, I captured this photograph with a dreamlike texture. The Salton Sea was not originally there; it was formed when the Colorado River broke its dams and flooded the basin in 1905. In the last century, the lake became a popular tourist destination and spurred agricultural and industrial development in the region. In the late 20th century, however, the area experienced severe environmental degradation, leading to the decline of once-thriving towns and a decline in water and air quality. The texture shown in this image is a result of microorganisms and pollutants present in the lake water. The California government has made significant investments to improve environmental conditions in the Salton Sea area, including the development of new water sources and the regulation of industrial and agricultural production. The history and future development of this lake are significant in our examination of the symbiotic relationship between humans and nature.

Another work, Security Checkpoint, was shot at Laganrdia Airport, New York, United States. When traveling, I have always been struck by the experience of going through airport security. The security area, although it consumes every traveler's time, is the area that people want to get out of the quickest, and few people look at it closely after passing through security. It is a democratic, egalitarian space where passengers are subjected to rigorous security screening regardless of their status or where they are going. It is the most equal intersection between all travelers, regardless of the mood with which they begin their journey.

Yuang Li: Based in Los Angeles, California. Currently a graduate student in the Photography Department at California Institute of the Arts. Undergraduate studies in film and television production. Specializes in color documentary photography and motion picture shooting and editing.

Xin Lian



"Collision 2" (2022)

I see the world as a dynamic, evolving landscape of vibrating matter. I am fascinated by the way events and phenomena arise and dissipate simultaneously in nature. When I look at the natural world, I am particularly drawn to the ever-changing nature of water surfaces. I use oil-pastels, a highly-moldable material, to create imagery of ripples through a repetitive process of addition and reduction. Each layer leaves its imprint on the

surface, creating a sense of simultaneity that is difficult to fully comprehend, like the moving surface of water. The movement of water is a condition of constant transformation. Rather than capturing these ephemeral moments in a static state, my work serves as my reflection upon the state of constant flux, and the remnant of events and energy that once took place.

Xin Lian is a Chinese-American artist who utilizes art as a medium to reflect upon the state of perpetual flux, and the remnant of event and energy. Through a repetitive process of layering and reduction, the traces of each layer create a sense of simultaneity that is hard to fully grasp, like how events arise and dissipate simultaneously in nature. She holds a Bachelor of Fine Arts degree from the Fashion Institute of Technology. Her works have been exhibited in several shows, including “Around the Corner” at the Museum of FIT in New York, “I Hope This Finds You Well” curated by Yevgenia Baras at M. David & Co. Gallery in Brooklyn, New York, and “Transplant” at Amos Eno Gallery in Brooklyn, New York. She currently resides and works in New York.

SungEun Lim / 임성은



"Path To Enlightenment" (2023)

보라색과 자주색은 안료의 희귀성 때문에 고귀함을 상징하는 색이기도 했지만 고난과 인내를 의미하는 색이기도 했다. 제목에서 깨달음이란 것에 대해 거창하게 종교적이나 철학적인 무언가를 말하기 위한 것은 아니다. 방황하고 좌절하거나 실패하기도 했던 시기는 누구나 있다. 각양각색의 경험과 기억들이 헛되지 않았고 삶 안에서 모두 연결되어 한 사람을 구성하고 성장하게 한다고 생각한다.

임성은 작가는 2011년 프랑스 ESAD ORLEANS 졸업 (DNSEP) 후 기억과 감정을 평면에 구체화시킨 공간에 대한 작업을 해오고 있습니다.

Ana Marković



"Landscape - Smoke" (2022)

The exhibited painting “Landscape – Smoke” belongs to my ongoing series of environmental landscapes. In this series, I paint areas that have been affected by climate crises, because I believe that The Landscape of today is in fact the one that is influenced by climate changes. The painting Smoke was inspired by more recent fires in neighboring Greece and it shows a small helicopter battling futilely against a vast fire that is spreading. The helicopter is barely visible as I wanted to minimize human presence here and show nature in its wild and raw state, and out of our control.

Ana Marković received Bachelor's and Master's Degrees from the Faculty of Fine Arts in Belgrade (2007-14). Did one year as an Erasmus student at the University of Applied Arts in Vienna, Die Angewandte (2012-13), and at the Summer Akademie Traunkirchen in Austria (2010), class of Xenia Hausner. In 2011 she won an award at the Biennale of Student Drawing of Serbia.

Ana has had 13 solo shows and participated in many group exhibitions. She also participated in several artist-in-residences and art camps, in Austria, Belgium, Switzerland, Hungary, and Serbia—a member of ULUS (Serbian Art Association).

Robert Mullenix



"trace" (2020)

Robert Mullenix currently lives and works in Oxford, Ohio. He received his BA in Drawing from University of Sioux Falls (then Sioux Falls College). His mentors there included Jay Olson and Carl Grupp. He earned an MFA in Painting from University of Illinois in 1990. Since then, he has taught art in Illinois and Ohio and has actively shown his work nationally. His work continues to reflect his dual interests in painting and photography.

Stepan Myannik



"Punggye-ri" (2021), "Bakhmut" (2023)

Bakhmut, 2023

Explication: The war in Ukraine have taken thousands of lives and has affected millions.

This landscape is made out of medical patches in the landscape of Ukraine where the war still going on. The small town in Ukraine called Bakhmut turned into ruins and had been the most intense and the most violent in terms of taking people's lives. the landscape was covered in dead bodies and it will take decades to cure this land.

Punggye-ri, 2021

Punggye-ri is a North Korean landscape where the dictatorship government is making nuclear test experiments.

I am an international artist **Stepan Myannik** with Estonian background. I had to leave Russia where I worked after my education in London as it became illegal to call War a War and support Ukrainian refugees.

In my practice, I pay attention to the material, what functions it carries and how the depth and meaning of the work changes, since information about the material makes the work read differently. How the object and material will complement each other to create contrast and harmony in their joint interaction.

Noh Won hee (노원희)



"Blue Fantasia 169-Spring" (2019)

자연의 참모습은 상반된 이중성으로 만물이 생성과 소멸을 하면서 변화와 순환을 반복하고 있다. 이러한 자연의 실재 모습을 표현하기 위해 동양화의 발묵 기법을 응용하였다. 발묵의 효과를 통해서 자유롭고 풍부한 감성을 표현하는 한편, 자연의 일부분을 확대하거나 축소하면서 화면을 재구성하였다. 한지에 먹과 안료가 스며들어 번지고 마르면서 생기는 선과 크고 작은 얼룩들이 어우러지고 있다. 부드러운 물의 흐름과 딱딱한 얼룩의 흔적이 서로 다른 느낌의 조화를 이룬다. 이는 우연과 필연의 조화에 의한 미적 카오스모스(Chaosmos)를 표현한 것이다.

노원희는 2012년 홍익대학교 미술대학원 동양화과를 졸업하고 적극적으로 작품활동을 해오고 있다. 작품은 <블루 판타지아> 연작으로 본성이 서로 다른 바위와 물이 조화로운 자연풍경에서 영감을 얻어 현대적인 재해석을 하였다. 개인전 18회와 국제아트페어 20여회, 다수의 그룹전과 국제전에 참여하였으며 20여회 수상과 다수의 작품선정이 되었다.

Stephanie L. Paine



"Helios" (2020)

This work is from the series, Helios, and is centralized on an exploration of the sun: the light to which everything is connected. The sun affects our planet's climate, weather, and tides. It provides us with heat and life-giving light. With greater UV exposure and rising surface temperatures on earth, the sun seems stronger than ever. These changes serve as a reminder of the interconnectedness between modern human life and the environment. In developing the series, my approach involved the pinhole camera: its inherently long exposure times and pinpoint lens lend themselves to a light writing technique where I could move the camera in the direction of the sun. The resulting images balance abstraction with identifiable details: a neon line piercing the sky.

Stephanie L. Paine is a photography based artist and Associate Professor at the University of Louisiana at Lafayette. She explores a range of photographic techniques that often merge digital and traditional processes, and include pinhole cameras and historical methods. She has shown nationally and internationally at leading gallery spaces including, the Ogden Museum of Southern Arts in New Orleans, the Bradbury Art Museum at Arkansas State University, and the Center for Fine Art Photography in Colorado. She earned honorary mention for the 18th Julia Margaret Cameron Award for Women Photographers; has been an artist in residence in Iceland, Finland, and Bulgaria; and was published in a new textbook on the resurgence of historical photographic techniques titled, "Alternative Photography for the Contemporary Photographer: A Beginner's Guide" by Morgan Post, Routledge, New York, in 2022. More of her work can be viewed at www.stephaniepaine.com

Mikey Peterson



"Terra's Tomb" (2023)

As we slowly move through organic textural fields, we experience the unlocking of a new place that lies somewhere between the physical, the virtual, the scientific, and the spiritual. Here we encounter what is both strange and familiar - a world where we entwine with nature's fluid states - triggering surreal transformations that can mirror our minds' narratives. These events might feel both close and far away, and as if they have happened before or soon will. The natural and figurative imagery solidifies not only their connection and effect on each other, but through the video medium, suggests technology's role in capturing, storing, and revealing new truths from the reimagined footage. The soundtrack reinforces this bond through a combination of digitally manipulated ambient recordings and the artist's recorded voice - forming a sonic landscape residing somewhere between diegetic sound and musical score. Through our relationship between memory, nature, and technology what is

created, stored, and unearthed becomes the catalysts of change - releasing the invisible specters that define our present and alter our future.

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 and recontextualizing 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, extracted from the natural world, is digitally altered, and taken out of its original context in order to paradoxically reveal other truths about the world that it is from – unveiling connections between memory, environmental preservation, environmental degradation, and the human condition. To advance this process, 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 showcase the organic 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, 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. His work has been featured in publications including CICA Museum's Post Human: New Media Art 2020 and Digital Body: New Media Art 2018; Lake Ivan Film Journal; 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.

RAYH (박래현)



"무사귀환 (Safe Return)" (2022)

허름한 집, 그곳에서 깨어난 나는 수행해야만 하는 임무가 있다. 내 속에 깊이 숨은 나 자신과 조우할 것, 그리고 그와 함께 돌아올 것. 어릴 적에 가지고 놀던 빨간색 녹음기를 집 안에서 발견한다. 그 속에 담긴 선율을 뜻으로 삼아 여행을 시작한다. 또렷한 무의식과 흐릿한 현실 사이를 건너, 부디 함께 무사히 귀환하길 바란다.

Awakening in a shabby house, I have a mission to accomplish. I shall meet the hidden self buried deep within me and return together. Inside the house, I discover a red recorder that I used to play with when I was young. I set off on a journey with the melody it contains as my sail. Crossing between vivid subconsciousness and hazy reality, I hope we can return safely together.

RAYH (박래현): 1995년 서울 출생, 동국대학교 미술학부 한국화전공 졸업.

예술 영역 사이를 여행하며 한 곳에 정착하지 못한 채 각각의 언어를 곱씹는다. 결국 삶은 서로의 언어를 번역해가는 일이라 믿는다.

Born in Seoul in 1995, graduated from Dongguk University with a major in Korean painting in the Department of Fine Arts. Wandering between the realms of art without settling in one place, I contemplate each of their languages. In the end, I believe that life is about constantly translating each other's languages.

노정연 / Jung Yun, Roh



"강남역 맨드라미" (2023)

내가 어디에 사느냐에 따라 정체성도 유동적으로 규정되어 정의되기 때문에 지금 발을 딛고 살고 있는 장소, 그 장소에서의 일상 경험이 중요하고, 이것이 작업의 중요한 소재가 된다. 강남역이라는 비장소성의 공간에서 우연히 변종 맨드라미를 마주한 후 이를 소재로 작업한 시리즈 중 하나이다.

노정연 작가는 도시의 일상에서 반복적으로 경험하는 풍경을 소재로 하여 드로잉, 회화 작업을 통해 개인이 경험하는 혼종 정체성의 영역을 탐구하는 작업을 하고 있다.

Roman Roth



"Hypertopia" (2021)

"Hypertopia" is an excessively detailed film collage that transforms stylistic elements of Asian scrolls into the time-based medium. The video work explores four individual places filmed over the course of a year. In post-production, hundreds of the films were arranged in a joined, surreal landscape that exaggerates the repetitive character of human structures shaped by infrastructure.

The work reconstructs depth by dissolving fore-and background, challenging the hierarchical elements of a camera's central perspective. It is reminiscent of Asian scrolls which utilized isometric angles to tell stories long before Europeans invented their perspective codes. "Hypertopia" is an exploration of the relationship between time and perspective, as it breaks away from traditional linear narratives, offering a contemplative and dreamlike scenery of real events that is plausible yet mystic.

Roman Roth (*1990 in Berlin, Germany) aims to create unseen perspectives on organisms and landscapes by rearranging video material based on historical and cultural codes. His work constitutes in the intersection of genres, as he explores societal phenomena through the lens of media theory, transforming them into immersive audiovisual experiences. Roth's video installations offer unconventional perspectives by creating simultaneous structures, emphasizing technical precision while embracing the imperfections and unique qualities of time-based media. These surreal yet plausible observations are always composed entirely of original film and photography. Roth studied Media Theory and Communication Design in Vienna, followed by New Media and Moving Image at the University of the Arts Berlin.

Nate Santana



"Chapter 6: oceans of pain" (2023)

"Chapter 2: WIC" explores the shame associated with dependency on low-income government assistance programs such as Women, Infants, & Children (WIC) and SNAP.

"Chapter 3: Sonic. Bipolar. Anxiety." Is a video art piece with commentary on the socioeconomic origins of mental health conditions such as depression and anxiety. Additionally this piece explores the multiplicitous problems faced by those in poverty such as the daily dread of going to work and food insecurity.

"Chapter 6: Oceans of Pain" is a powerful and immersive video art piece that delves into the ramifications of poverty and the depths of human suffering, healing, and catharsis.

Nate Santana is a poet, musician, & video artist. Nate's artwork is a multifaceted exploration of social realities and human experience. Through the use of poetry, video art, and music, Nate seeks to delve into the complexities of poverty in the United States, the effects of technology on social relations, and the raw emotions and creativity of the human spirit.

Sim Sun Young (심선영)



"그리움" (2022), "공간2022-평온 1" (2022), "공간2022-평온 2" (2022)

섬은 작가에게 마음의 고향(心鄕) 같은 장소로 외로움을 견디고, 그리움과 행복감, 평온이라는 충만한 정서를 안겨준다. 시각적인 경험과 체험, 그리고 일상에서 마주하는 대상에 대한 관찰이 작품의 기초를 형성하고 있으며 섬과 바다는 작가에게 있어 일상의 대화 공간이자 소통의 통로로 화면 조성의 주요한 관계성을 형성하고 있다.

'그리움'이란 작업은 초등학교사로 30년을 생활했던 제2의 고향인 여수에 대한 그리움을 수목담채의 은은한 스며들이 그리움이란 감정과 비슷하다는 작가의 내면을 투영한 작품이다.

'공간2022-평온1' 과 '공간2022-평온2'는 작가가 여행했던 서산의 꽃 섬과 진도의 셋방 낙조 풍경을 보면서 삶의 여정에서 행복했던 충만한 순간의 감정을 작업한 것으로 처음부터 직접 붓 칠을 한 것이 아니다. 물결모양의 판을 이용하여 삶의 여정에서 행복했던 충만한 순간의 감정을 유희적으로 즐기는 과정에서 나온 표현법이다. 작가가 작업하는 과정 중 가장 평온하고 행복했던 작업이다. 그 과정에서 만들어진 먹감의 자연스러운 층차의 효과를 볼 수 있는 점이 작품을 감상하는 묘미가 있을 것이다. 작품은 작가의 마음에 눈에 투영된 섬과 바다의 이상향을 추구하고 있기에 관계성을 기반으로 하는 산수화 창작의 작품 활동을 즐겁게 이어가고 싶다.

작가 심선영은 2015년 초등학교사로 33년 생활한 명예퇴직자다. 지금은 제2의 인생 이모작을 한국화 여성화가로 활동하고 있다. 광주교육대학 시절부터 먹 향기가 좋아 서예를 배우기 시작했고 2008년부터는 수목담채화 분야를 시작하여 2023년 아시아프 히든아티스트로 선정되기까지 쉼 없이 다양한 수목담채 작업을 시도하고 있는 과정에 있다.

또한 2020년 목원대학교 미술학부 3학년에 편입하여 목원대학교 일반대학원 동양화 과정까지 쉬지 않고 자신의 존재 이유와 정체성에 대한 탐구를 해가는 수신(修身)의 작업을 하는 작가다.

2023년 11월 2일~11월8일 대전이공갤러리에서 '심향'이라는 주제의 석사학위 청구전으로 5번째 개인전을 준비하고 있다. 이번 전시를 준비하며 '나 다음은 무엇일까?'에 대한 자문자답(自問自答)을 작업하는 동안 늘 머릿속에서 스스로에게 묻고 스스로 답을 하는 과정에서 '바다와 섬에 관한 관계성'을 표현하는 과정에 있다.

John Smither



"Fullersburg" (2015)

The installation consists of painted panels, video and audio. The 12-minute looping video documents a mid-afternoon March day in the Fullersburg Nature Preserve outside of Chicago (USA). The video has very intricate stenciled overlays of the imagery from the paintings which create a kaleidoscope effect of branches. The

audio captures the sounds of woods along with robins, chipmunks and cardinals. An abstracted robin and squirrel are included in the negative stencils on the painted panels.

John Smither is originally from the Chicago area of the United States. He acquired an MFA in printmaking from Washington Univ. in St. Louis in 1987. While in grad school, aside from creating traditional collagraphs, drawings and paintings, he also started working with video. Since starting to work with video, he has looked for ways to integrate it with traditional media. In 1994 he moved to Seattle where he has been creating his “memory shrines” which are integrated installations of paintings, woodcuts, and video of various sizes. He has shown his work across the United States and abroad, and his work is included in numerous private and public collections.

Yuri SOHN (손유리)



"그 혹은 그녀의 방" (2023)

사실적인 이 방의 이미지는 마치 사진 한 장 처럼 멈춰있다. 느리게, 오랜 시간에 걸쳐 시간의 흐름만이 창문 밖 빛을 통해 유추가 가능할 뿐이다. 그러다 어느 순간, 에러가 발생한다. 그 에러는 3D 프로그램 상에서 가상의 공간을 만드는 과정 중에 흔히 발생하는 에러들로, 부적절한 텍스처나 일그러진 사물의 형태, 필요한 소스를 찾지 못하는 상황 등이 있고, 그로 인해 현실에서는 물리적으로 불가능한 장면들이 연출된다.

이 공간은 실제 한국에 존재하는 방을 기반으로 재현된 가상의 공간이다. 그러나 그 실제 공간을 가장 현실에 가깝게 만들려 하는 노력의 제스처로 인해서 관객들은 이 공간을 가상으로 만들고 있는 그 사람의 존재를 인식하게 되고, 그 제스처는 이 공간의 비현실성을 증명하는 모순이 발생하게 된다.

우리는 무엇인가가 부재할 때 그것을 상상하게 되고, 그 부재가 강할수록 상상은 더 사실적이게 된다. 그러나 그 사실성이 더 커질수록 우리는 그 실제 대상과 더 멀어진다. 현재 자신에게 부재하는 공간에 대한 그리움이 만들어 낸 가상의 풍경은 상상과 현실의 경계선에서 마찰을 일으키고 있다.

The realistic image of this doesn't move picture. Slowly, only the passage of time over a long period of time can be inferred through the sunlight. Then at some point, the errors occur. These are the errors in the process of creating virtual space on a 3D program, such as inappropriate texture, distorted object form, missing of source, resulting in scenes that are physically impossible in reality.

This space is a virtual space reproduced based on a room that actually exists in Korea. However, due to the gesture of efforts to bring the real space closest to reality, the audience recognizes the existence of a person who is creating this space virtual, and it makes a contradiction that his/her gesture proves the unreality of this space.

The stronger the absence, the more realistic we imagine it, and the more the imagination is touchable, the more distant we are from the object. The virtual landscape created by longing for space that is currently absent is causing friction at the boundary between imagination and reality.

손유리는 한국의 중앙대학교에서 연극 연출 학사를 취득한 후 프랑스로 이주, 몽펠리에 보자르 예술학교에서 최우수 등급으로 조형예술 석사를 마친 한국인 아티스트이다. 그녀는 비디오, 사운드, 텍스트 등을 포함하는 설치 작업을 통해 인간의 발화 욕구와 언어의 불완전함의 충돌, 그 충돌이 만드는 오류와 희미한 흔적들에 대해 탐구한다. 언어와 비언어, 프로그램의 언어와 말의 물질화 등 다양한 언어의 요소들로 그녀는 개인이 부딪히는 언어화의 실패와, 현대 사회에서의 소통 및 발언권의 문제에 대해 질문을 던진다.

Yuri SOHN is a Korean artist who moved to France after obtaining a bachelor's degree in theater directing from Chung-Ang University in Korea and completed a master's degree in plastic arts with the first-class honours at Montpellier Art School. She explores the conflicts between our desire to utter and the imperfection of language as well as the errors and the traces from it, through installations including video, sound, and text. Over different elements of language, such as verbal and non-verbal, other forms deriving from programming, she questions the issues of communication in modern society.

Nicholas Tay



**"Horizons" (2019), "It's Passing" (2021), "I'm Not Like That" (2021), "Let's Just Stay Here" (2021),
"Landscape" (2017)**

"My works are an exploration of race and multi-cultural identity through depictions of my personal, psychological landscape.

The opposites of abstraction — mark making that explores how one feels — and representation, how close one can get to realistic rendering, have taken on the role of partners. The two expressive forms are like the words I use to argue, negotiate and console a dialogue between cultures.

If representation speaks to the truth of what we see, then abstraction, with its energy and emotional charge, speaks to the truth of what we feel. This dialogue is both creative and destructive. It is the visual manifestation of the relationship between divergent cultures, or at its root, what happens when one idea encounters another."

Nicholas Tay is a multi-disciplinary artist of Singaporean-Chinese descent. Through the use of figurative drawing, painting and photography merged with abstraction, his work is driven by the dialogue that occurs when diverse cultures intersect.

Nicholas Tay received his formal art training from Art Center College of Design in Pasadena, California. He lives and works in Vancouver, British Columbia on the unceded and traditional territory of the xʷməθkʷəy̓əm (Musqueam), selilwitulh (Tsleil Waututh) and skwxwú7mesh (Squamish) peoples.

YANG TIAN (양천)



"結I (knot I)" (2022), "同源I (homology I)" (2023), "三人行 (ménage à trois)" (2022), "遺傳 I (heredity I)" (2022), "煉獄 (purgatory)" (2023)

三人行 (*ménage à trois*)

This work belongs to Yang's series of sculptures crafted from centrifuge tubes, which he began creating in 2022 in response to China's rigid Zero-COVID policies. Within the series, centrifuge tubes take the place of people—this sculpture is a more playful interpretation.

China's Zero-COVID policy has been in place for three years, since the first outbreak in Wuhan in December 2019. Due to the policy's strict restrictions, students can't go to school, people have lost their jobs, and patients can't receive medical treatment in time, sometimes losing their lives as a result. We have lost too much.

At the end of November 2022, several major Chinese cities held protests in response to the tragic deaths caused by an apartment fire in Urumqi, where residents could not be rescued in time due to Zero-COVID policy-related blockades. Many people asked why we couldn't leave our houses, why we do PCR tests almost every day, sometimes twice a day. Even pet cats, dogs, fish and grass have been tested for COVID-19—it's completely senseless.

In the face of such a government, many people are afraid of personal danger. When one person stands up in protest, they are quickly suppressed and arrested. But when a hundred people stand up to protest, an individual's risk may be reduced to just 1%. We need to unite.

This work is created from the sample tubes left over from China's abrupt dismantling of PCR test centers across the country. Until recently, we the citizens of China have been reduced to our COVID test statuses. Subjected to daily PCR testing, we had to show our negative test statuses simply to access public transportation, and even now, we must show our COVID-negative health codes to eat at restaurants, and go to school, work, or gyms. Where our humanity has been forgotten or overlooked, our test samples, scrupulously labeled with our names and scrutinized, have become our identities.

In this work, these test tubes represent our dehumanized selves, finally joining together against our oppressive government.

Yang Tian (양천)은 베이징을 기반으로 활동하는 작가로 조각, 유화, 설치 등의 매체를 주로 사용합니다. 저는 2009년 쉬 베이훙 예술 고등학교에서 정식으로 미술을 공부하기 시작했으며 중국 예술 공예 대학(2012-2016) 과

도쿄 예술 대학(2017-2019)에 다녔습니다. 현재 연세대 대학원에 다니면서 작품 활동을 함께 하고 있습니다. 소수민족인 후이족 후손으로 이 독특한 가족 배경은 오늘날까지 저의 작품 세계관에 영향을 미칩니다. 저의 작품은 억압받고 소외된 집단의 문제를 다루는 사회현상이 강하게 내재되어 있습니다. 그동안 저의 작품은 중국, 일본, 한국, 영국, 프랑스, 러시아 및 그리스에서 전시되었으며 중국 및 한국에서 출판도 하였습니다.

Yang Tian (b. 1993) is a Beijing-based artist who primarily works in the media of sculpture, oil painting, and installation. Yang began to study art formally in 2009 at an art high school in Beijing before attending Shandong University of Arts and Crafts (2012-2016) and Tokyo University of the Arts (2017-2019). and now studying at Yonsei University.

Born into a Hui ethnic minority family, Yang's unique family background influences his creative outlook to this day. His works often address the issues of oppressed and marginalized groups, displaying a strong political tendency. The five works exhibited here are created from the centrifuge tubes used in COVID-19 PCR testing, and belong to a series of sculptures Yang began working on 2022 in response to China's strict "Zero-COVID" policies.

Yang's works have been exhibited in China, Japan, South Korea, the United Kingdom, France, Russia, and Greece, and included in Chinese and South Korean publications.

Jule Timm



"Somatotopic Landscapes" (2023)

Somatotopy describes areas of the body where the body as a whole is reflected. This work is about the relation of our body as a cartographic representation of the whole organism we inhabit. Capturing the notion of caring while playing with the symbolism of teeth, I translated somatotopy to the wider body of earth, seeing us humans as a somatotopic area, reflecting our interrelation of our small to the extended body.

Jule Timm is an interdisciplinary artist and designer born in Germany. Her work is situated at the intersection of art and ecology and focuses on social and environmental questions. Through an interplay of different narratives, concepts and material research, themes such as 'extractivism' and 'owning' are woven into a visual narrative that evokes emotions, raises questions, and creates a poetic discourse.

Maryia Virshych



"Terra Cognita. Collision." (2023)

Terra Cognita Series

Landscape painting always had its place in the hierarchy of artistic genres, being largely a reflection of what an artist sees in the outside world. These representations used to be fairly stable and changed only slightly through time. Now with the drastic transformation that climate change brings, many of these landscapes are disappearing forever.

My work is an exploration of vanishing terrains around us. I make tactile canvases in ceramics. They are inspired by aerial footage of various lands that are slowly disappearing due to the climate crisis. Feeling helpless and pessimistic, I find solace in producing and reproducing magical landscapes of my imagination in clay. I find that ceramics offers the most direct route from imagination to an object in the world through the body and its material intelligence. Apart from clay coming directly from the depths of Earth, it is representative of the terrain it originates from. It carries within it the mineral marks and organic traces of history of a particular patch of land. I capture and frame these fragments of terrain to make them art - a material object stretching beyond individual memory.

Maryia Virshych (b. 1989, Minsk, BY) received her Design Research MFA from the Bau Design College in

Barcelona, Spain (2016) and a BA in Architecture from Belarusian National Technical University (2012). Maryia has a background in architecture, space and product design, and craft; all of which reflects on her current work.

She held positions as a creative at Jordi Canudas Studio, Curro Claret Studio, Fundació Antoni Tàpies and Dada Studios. In 2019 she started her own artistic practice - virmary, working primarily with ceramics.

Maryia is a recipient of numerous awards, such as Design Award from Royal Society of Art and Residency Award from Domaine de Boisbuchet. She showed her work at various collective exhibitions: Thrown Gallery (London, UK), SeeMe Gallery (New York City, USA), 1000 Vases (Paris, FR), Toussaint at Palais Galerie (Neuchatel, CH), Hangar (Barcelona, ES), Sala d'Art Jove (Barcelona, ES), Cluster Crafts (London, UK), Milan Fashion Week, etc.

Charles Dillon Ward



"Drifting Off" (2022)

Drifting Off imagines what happens when a surveillance camera falls asleep.

Charles Dillon Ward's work explores the intimate and alienated relationship we have with the digital world. His films have screened at the Palm Springs International ShortFest, Visions in the Nunnery biennial (London), NoBudge.com, the Maryland Film Festival, the Austin Film Festival, the Chicago Underground Film Festival, Indie Memphis, and the Nashville Film Festival.

Raphael Warshaw



"Ashokan 40" (2012), "Ashokan Dam" (2012), "Rio Douro 33" (2015), "Monument Construction" (2013), "Erie 1" (2023)

The Submitted images are taken from a series exploring man-affected landscapes. They represent both our influence and the counter-effect of nature's attempt to undo it. Ashokan Dam represents one of the first uses of rebar in construction. As the metal rusts and expands, it is cracking the concrete requiring repairs using patching cement and caulking. Ashokan 40 shows the steel guardrails that have replaced stone walls atop the dam and rusts bid to replace them. Rio Douro 33 shows the railroad that replaced the river transport of Port wine on the Douro and the graffiti artist attempts to reclaim the landscape from it. Monument Construction was taken during the building of an underpass near my home at the time. It's named for the street that crosses under the freeway. Finally Erie 1 reveals the Pink Parkin area at the New York State Fairgrounds near Syracuse, NY. The sheds are old and rotting but the pavement is new leaving few clues as to its future.

Raphael Warshaw: I was born in Kingston, NY in 1942 and left high school in my sophomore year. Following a two-year apprenticeship with a Swiss manufacturer of knitting machines I returned to the US and enlisted in the Army. I began photographing while in military service, attended Philadelphia College of Art and Art Center College of Design before graduating from SUNY New Paltz in 1971 with a BA in Art History and then worked in New York as a photojournalist, advertising, architectural, art reproduction and editorial photographer. In the mid 1970s I had one-man shows at SohoPhoto Gallery and the Catskill Center for Photography. In 1976 faced with the realization that I was a poor businessman, I became a medical researcher and for the next 37 years used the camera mostly for record-keeping. As an environmental scientist, I looked at the landscape for clues as to what had happened in a particular place and where that might lead. This skill has proven useful in my return to photography. In order to learn digital processes and expose myself to a critical audience I completed an MFA in Photography (George Mason University, graduation in 2015). Since then my work has appeared in group shows

at the North Carolina Museum of Art, the Biggs Museum of American Art and university and private galleries throughout the US and is held in public and private collections including the Hikok Cole Collection, D3 Systems Corporate Collection, McNeese State University Permanent Collection and the Biggs Museum of American Art Permanent Collection.

Nami Rose



"they never told us these things" (2023)

"they never told us these things" (Korean Title: 등잔 밑이 어둡다) is an immersive multimedia sound installation elevating the individual stories of those impacted by global nuclearization. The synths in the piece are derived from hydrophonic recordings of rivers that were installed underground in New York as part of a cooling system for nuclear reactors used in the Manhattan Project and weave together stories of disparate communities. Making the inaudible, audible, the water and stories make explicit relationships that have long been obscured. By reinscribing the ruptured irradiated lines which connect seemingly disparate communities' varied experiences of irradiation, what begins to emerge is a much larger, mostly invisible sphere of imperial violence. By highlighting the intimacies between these stories, the piece advocates for a global solidarity against nuclear testing and its severe ecological repercussions—a solidarity that is unbarred by imagined lines of nation-state, and rather, is diffuse. While there is no way to undo the violation of radioactive contamination, there can be shared trajectories for anger, grief, and restorative justice. Exploring these can protect those most affected and prevent the reproduction of harm for others.

Displacing the conventionally scientific and policy-driven research on nuclear power and its distortive visual representations, I would like to center humans and think through the intimacy of the experiences of people in disparate parts of the world. My hope is for the installation to be an example of a work that works on the audience. Divisions in what we can hear and cannot are part of larger architectures of ignorance. My hope is that the installation recapitulates the less detectable forces and relationships that shape nuclearization, reimagining the irradiated lines that form this vast network of shared suffering.

Born in Kobe, Japan and now based in New York City, **Nami Rose** is a musician, writer, and sound and multimedia artist whose work considers relationships between the fluid circulation of musics, social imagination, and survival in contexts of asymmetrical power. She is interested in exploring the potential of aurality to displace the distortive visual frame and articulate alternative, multiplicitous narratives about self and place. Earlier iterations of "they never told us these things" were installed in New York and Osaka this past year.

DM Witman



"Elegy I" (2019)

Arctic Elegy - The American painter William Bradford set off for an expedition to experience the monolithic icebergs in 1864 off the coast of Labrador in the North Atlantic Ocean. He was accompanied by William H. Pierce, a photographer from Maine. These photographs by Pierce may be the first known of these icy structures. Historian, scholar, and author Geoffrey Batchen leans into an understanding of Roland Barthe's seminal book Camera Lucida regarding the image of a dead young man, I read, "This will be and this has been; I observe a

catastrophe which has already occurred." Barthes discerns that every photograph contains the sign of his death, and that the essence of photography is the implied message: "That has been."
And so, too, the Arctic and its fleeting icebergs have "been".

DM Witman is a transdisciplinary artist working at the intersection of environmental disruption and the human relationship to place in the Age of the Anthropocene. Her creative practice is deeply rooted within the realm of the effects of humans on this world using photographic materials, video, and installation. DM is affiliated with Cove Street Arts, Portland. Interviews and publications include The Guardian, BBC Culture, WIRED, Boston Globe, and Art New England. She actively exhibits her work and has been recognized with grants from the Maine Arts Commission, The Kindling Fund (a re-grantor for the Warhol Foundation), The John Anson Kittredge Fund, and the Puffin Foundation. She is currently Assistant Professor of Photography at University of Texas Rio Grande Valley.