

Drawing Now 2023

CICA Museum

November 22 - December 10, 2023

2023.11.22 - 12.10

Featured Artists 참여작가: **Jennifer Cabral, Woosik Choi (최우식), Susan David, DJK, Amalia Foka, Leo Hainzl, Greg Hallahan, Stephan Halter, Darnia Hobson, Jeesoo Im (임지수), Kim, Aromsaemi (김아름새미), Kyungsoo Kim (김경수), Sion Kim (김시온), Ann-Kathrin Kuhn, Eunsom Kwon (권은솜), Hyunju Lee (이현주), Nicole Lenzi, Lily (박채은), Emma Louise, Madison Luetge, Miodrag Manojlovic, Andrew Martin, Nicolas Piret, Téa Popovic, P. Whitley, Kaylee Rose, Michael Ward-Rosenbaum, Shelby Shadwell, Fredy Solan, Petra Stefankova**

An international exhibition with the theme of drawing, digital drawings, video drawings, interactive drawings, drawing performance videos, paper or mixed media drawings, prints, and three-dimensional drawings are exhibited.

드로잉을 주제로 한 국제전으로 디지털 드로잉, 영상 드로잉, 인터랙티브 드로잉, 드로잉 퍼포먼스 영상, 종이 또는 맥스미디어 드로잉, 판화, 입체 드로잉 작품을 전시합니다.

Jennifer Cabral



"A_CAMADO(A) - bedridden 1" (2023), "A_CAMADO(A) - bedridden 2" (2023), "A_CAMADO(A) - bedridden 3" (2023)

My great-grandfather went blind. It was not a gradual process, but sudden. He did not follow medical advice after having cataract surgery. He was blinded because he insisted on watering the garden. This is what I was told.

This work is an imaginary exercise exploring identity and self-definition: if I were at the foot of his bed, how would I self-describe when I first introduced myself to my great-grandfather, who became blind at the end of his life?

Being a Latina gives me access to the rich belonging, identity and community that exists within latinidad; And at the same time, makes me a witness of the social disparity that is a frequent part of the Latino experience operating as human capital in the global north.

My skin layer is reversed in these images, as well as my roles in the society in which I find myself. My hands extended from the edge of the bed represent an existence on the margins, and the dichotomy of this alternation between spaces.

In hospitals, nursing homes, assisted living facilities for the elderly, as well as most private nurses and assistants, large numbers of caregivers in the global north are black and brown immigrants from the global south. While bedridden, care, help and support was frequently given to members of my family by black hands.

Jennifer Cabral is a Brazilian artist residing in the United States. She holds a BFA from two Brazilian institutions: School of Fine Arts "Escola Guignard" with a concentration in Photography, and a BFA in Social Communications from "PUC-Minas" with a concentration in Advertising. She relocated to the U.S. and attended classes at the continuing education Program at The School of Visual Arts in New York.

Cabral is currently a Library Collection Photographer documenting cultural heritage collections and manuscripts. In May 2022, she received a Master of Information degree from Rutgers University School of Communication with a concentration in Archives and Preservation. Her studies focused on potentialities brought into collections when photography and archives intertwine.

Woosik Choi (최우식)



"The chirps" (2019), "On the Tip of the Tongue" (2019), "Landing Point" (2019)

"The Shadow of Satellite" 시리즈는 가까울수록 인식으로부터 멀어지는 인간관계를 탐구하고, 그 관계를 다시 새로 맺기 위해 소통을 시도하는 과정 중심의 프로젝트이다. 이 시리즈는 위성의 그림자를 발견하고, 위성을 만나기 위해 그것의 그림자를 추적하는 하나의 이야기를 따라 제작되었다. 작가는 언제나 지구를 맴돌며 떠 있다는 것을 알지만, 일상에서 사람들의 인식 속에서는 멀리 떨어져있는 인공위성을 하나의 상징물로 사용함으로써 익숙함에 속아서 소홀해졌던 작가의 개인적인 인간관계를 이야기 한다. 이번 "Drawing Now 2023" 전시회에서는 이 시리즈를 구성하고 있는 3개의 드로잉들을 선보인다.

"On the Tip of the Tongue" 와 "The Chirps" 은 작가가 위성을 생각하고 전하고 싶은 감정들을 적은 시인 "위성의 발자국" 에서 영감을 받아 제작되었다. 작가는 그 시에서 느껴지는 양가적인 감정에 따라 시를 구성하고 있는 텍스트의 일부를 지웠고, 그렇게 하나의 시에서 2개의 시가 탄생되었다. 그리고 그 2개의 시가 드로잉을 통해 다시 시각적으로 번역되었다.

"On the Tip of the Tongue"에서는 작가가 시에서 전달하기 어려웠던 감정과 생각들이 그림자의 발자국으로 시각화되었다. 하지만 이러한 발자국들은 위성을 향해 쏘아지지만, 작가의 망설임과 두려움 때문에 위성을 향해 전달되지 못하고 다시 돌아와 쌓여간다. "The Chirps"에서는 작가가 위성을 향해 조심스럽게 전달하고 싶은 텍스트들이 탐의 형상으로 시각화되었다. 서투르지만 마음을 전달하려는 작가의 노력들이 지워진 흔적으로 남아 있다.

"On the Tip of the Tongue" 와 "The Chirps"를 통해 비워진 작가의 내면은 "Landing Point"의 기반이 된다. 추상적인 형태 사이의 하얀 공간은 이 시리즈 전체에서 이야기하고 있는 대상, 즉 위성이 착륙할 공간이다. 이 작품은 위성을 향한 초대장이며, 위성이 안전하게 착륙했을 때, 다시는 그 전의 시간으로 돌아가지 않을 것이라는 작가의 약속이 담겨있다.

"The Shadow of Satellite" series is a project centered on the process of exploring human relationships that become distant from perception as they get closer and attempting to communicate again to establish those relationships anew. This series was created based on a story of discovering the shadow of a satellite and tracing its shadow to meet the satellite. The artist tells the story of his personal relationship that was neglected due to being caught up in familiarity by using the satellite, which is always floating around the Earth but often distant from people's everyday consciousness, as a symbol. At the "Drawing Now 2023" exhibition, three drawings that make up this series are presented.

"On the Tip of the Tongue" and "The Chirps" come from the poet "Satellite Footprints" in which the artist wrote down the emotions he wanted to convey while thinking about the satellite. He erased some of the text that made up the poem according to the ambivalent feelings felt in the poem, and thus two poems were born from one poem. And those two poems were translated visually again through drawing.

In "On the Tip of the Tongue," the emotions and thoughts that the artist found difficult to convey in the poem were visualized as shadow footprints. However, these footprints are launched to the satellite, but due to his hesitation and fear, they cannot be delivered to the satellite and come back and accumulate. In "The Chirps," the text that the artist wanted to carefully pass toward the satellite was visualized in the shape of a tower. Although clumsy, his efforts to convey his heart remain a trace of being erased.

The artist's inner self, vacated through "On the Tip of the Tongue" and "The Chirps", became the background of "Landing Point". The white space between the abstract forms is the space where the satellite, which is told in the entirety of this series, will land. This work is an invitation to the satellite, and contains the artist's promise that when the satellite lands safely, it will never return to the time before that

최우식은 뉴욕에서 활동하는 시각 예술가입니다. 그의 작업은 드로잉을 기반으로 개인의 역사, 소통, 그리고 관계를 탐구합니다. 최우식 작가는 예술적 실천을 통해 자신이 경험한 상황과 순간뿐만 아니라 타인들의 역사까지 담아냄으로써 자신이 마주한 세계를 그만의 시각 어휘를 통해 예술 형태로 시각화합니다.

그는 2022년 뉴욕에 School of Visual Arts에서 석사를 수료했습니다. 작가는 New Collectors gallery, SVA Chelsea gallery, Main Street Arts, Starta Arta 그리고 LIC-A를 포함한 갤러리에서 작품을 전시했습니다. 또한, Main Street Arts의 "Small Works 2022" 그룹전에서 "Honorable Mention"을 수상했습니다

Woosik Choi is a visual artist based in New York. His work explores the history of individuals, communication, and relationships based on drawing. Through his artistic practice, Woosik visualizes the world he faced in art forms with his own visual vocabulary by capturing not only the real-life situations and moments he experienced, but also the history of others.

He received his MFA in Fine Arts from School of Visual Arts, New York, 2022. Woosik has exhibited his work at venues including New Collectors gallery, SVA Chelsea gallery, Main Street Arts, Starta Arta and LIC-A. He was selected for "Honorable Mention" by Main Street Arts.

Susan David



"Untitled (Woman with Scissors) (2023), "Untitled (Tea for Two) (2023), "St.Shrooms" (2017), "Selfie" (2021), "Come Undone" (2021)

Untitled - Woman with Scissors

This work is homage to Pauline Caranton. What if we viewed the world through scissors or cut up everything and pieced it back together? There is something inherently beautiful about new ways of seeing. Sometimes something has to be destroyed to be viewed fresh.

Untitled – Tea for Two

This work is homage to Caryn Drexler. It utilizes the archetype of water (the Tea) to imply such great and hysterical feelings in our lives (i.e., of drowning, flooding, drifting, dissolving, swamped, inundated, to be flowing with the current., and/or to be taken with the current). For me these feelings are great and terrifying. It is a way for me to create a path to our psyche via water (re-reflection) to discuss the history of the shadow, our underwater-self, our doppelgänger and our past selves.

St. Shrooms

AKA St. Tiresias. This print is my take on blending the mythological story of Tiresias and St. Lucy. This print is about hindsight. It is about love, loss, and heartbreak. Of having to expose yourself to all of the highs and lows of love and taking the steps to expose oneself to those highs and knowing one may not receive the outcome they envisioned. To then know that heartbreak. We can only ever really "see" something until we look back at it, reflect on it (that experience), and to see those signs. Both St. Lucy and Tiresias experienced blindness along with other trials and tribulations. Regardless, they were able to navigate their lives with extraordinary sight and an interconnectedness to the ebb and flow of the natural order of life.

Come Undone

This print title is a direct reflection of the idea I am trying to convey. It was very much inspired by Sonic Youth's song, Shaking Hell. It is about the cyclical nature of our lives. The main figure is a body transforming and becoming something Other. The snakes allude to the shedding of skin. It plays with the idea of how resilient and fragile we are. It is necessary for growth, transformation, and becoming.

Selfie

This image is homage to our fascination with ourselves. It is the (black) mirror we hold in our hand that we use to gaze into the world at large and to reflect our lives. But at some point, our gaze awakens the abyss and if you gaze long enough into the abyss, the abyss will gaze back at you.

Susan David is an interdisciplinary visual artist from Lafayette, Louisiana, USA. Her work blends elements of psychology, religion, mythology, and the feminine. She earned her Master of Fine Arts in Interdisciplinary Studies at Vermont College of Fine Arts, in Montpelier, Vermont in January 2016 and her Bachelor of Fine Arts in Painting from University of Louisiana at Lafayette in 2004. She founded Freetown Studios, a testing ground for emerging artists and their ideas. She also curates Project Rooster Teeth, Freetown Studio's public art program. She was nominated by Country Roads magazine as an up-and-coming regional artist in 2012. She worked as a set designer and ensemble cast member of the Milena Theatre Group under the vision of Dr. Dayana Stetco from 2003-2015.

DJK



"Yaiks!" (2022), "Running in the forest of hearts", "In the forest of hearts"

현대 문명에 길들여진 우리들은 보이는 것들에 익숙하고 보이는 대로 판단하며 살아갑니다. 우리의 내면에 있던 어린 왕자를 깨운 생텍쥐페리는 그의 저서 어린 왕자를 통해 이렇게 말하고 있습니다.

"그리고 여기 나의 비밀, 매우 간단한 비밀이 있어. 오직 마음으로만 올바르게 볼 수 있어. 가장 중요한 것은 눈에 보이지 않아."

어린왕자 [The Little Prince]

아하! 하는 순간 우리는 모든 것을 이해하고 깨닫게 됩니다. 모든 것들(창조물들)에 마음의 눈이 있다는 것을 깨닫게 되면 눈이 먼 것 같고 이상한 동물들이 귀엽고 사랑스럽게 말을 걸어 올 것입니다.

당신의 마음의 눈을 열어 그들과 눈을 마주하며 이야기하는 멋진 순간을 체험하시길 바랍니다.

Unfortunately, there is no eyes you can see in AHAH! All animals have eyes that you can only see with your heart. True eyes! In the beginning, you too have true eyes so you can see them face to face, but, our eyes've been blinded through times.

We can only see them as blind. Now is the time you to wake your true eyes up to talk to AHAH!

Then! you will see cute, adorable animals face to face and eyes to eyes! I know, it's Hear2 See! (Hard to see, but hear to see) Remember in Little Prince?

"Here is my secret. It's quite simple: One sees clearly only with the heart. Anything essential is invisible to the eyes."

Good luck!

컨템퍼러리 아티스트 **DJK**는 팝 아트, 그래피티 아트, 일러스트레이션 등을 활용해서 디지털과 3D의 세계를 넘나들며 우리 시대를 표현하고 있습니다.

This is the world of DJK who is a contemporary artist exploring the infinite possibility realm of our era with Pop Art, Grafitti, illustration in digital to 3D.

Amalia Foka



"Anticipating 2020s" (2022)

Anticipating 2020s is a video generated with the algorithmic rearrangement of found footage from small excerpts of various science fiction movies set in the 2020s. It attempts to portray our collective imagination about how life in the 2020s would be from the perspective of decades-earlier science fiction films and books. Familiar footage is reorganized in an unfamiliar way and calls the viewers to reexperience the fragments of the original movies and drives their impulse to create a coherent story. Thus, viewers are subjected to a procedure that impulsively calls for reinterpretation and reevaluation of imagined life in the 2020s in dialogue with the reality they currently experience.

All frames in the selected movie excerpts were analyzed and categorized with a deep learning algorithm for object detection. This analysis is used to identify the frames from different movie excerpts with a similar type and number of objects and persons to generate a new narrative algorithmically. The employed methodology is not generative but takes the reverse direction. Deep learning methods are not used to generate new material but to determine its content as state-of-the-art computer vision algorithms understand it.

Instead of exploring the working processes of deep learning models, the question posed by Lev Manovich in The Language of New Media is explored: "how can our new abilities to store vast amounts of data, to automatically

classify, index, link, search and instantly retrieve it lead to new kinds of narratives?". Found shots and scenes of cinematic narratives are utilized to create a new narrative toward a database aesthetic.

Anticipating 2020s is subtitled with text generated by the deep learning model GPT-2 finetuned on the text of science fiction books. The sound was also algorithmically generated by comparing the image differences of successive frames. Anticipating 2020s is presented as the various applied algorithms generated it without any post-processing.

Amalia Foka (b. Greece) is an Artificial Intelligence researcher, interdisciplinary artist, and educator who explores the intersection of computer science and art. Her work uses various artificial intelligence technologies and social media data to generate and study art. Her work has been presented and published internationally, including the Leonardo Journal (MIT Press); WRO Media Art Biennale; ISEA, EVA London, and many more. She has been awarded the Arte Laguna Special Prize for a residency at the Bilpin international ground for Creative initiatives (BigCi), Australia. She is currently an Assistant Professor in Computer Science: Multimedia Applications for the Arts at the School of Fine Arts, University of Ioannina, Greece, where she teaches courses on creative coding, creative interactive systems, and generative AI art.

Leo Hainzl



"Fading" (2021)

My contribution „Fading“ to „Drawing Now 2023“ deals with questions and aspects of social issues. The picture elements are an examination of art-scientific terms, craft techniques and contemporary discourses.

Leo Hainzl: 1968 born in Bruck/Mur (Austria). Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 I studied painting and graphics at the University of Applied Arts Vienna. After graduating in autumn 1999, my first solo exhibition "Interregional Aspects and Visual References" was in the kunsthaus muerz gallery. From 2000 I participated at numerous solo and group exhibitions in galleries and cultural institutions in Austria, Germany, Slovenia, England, Italy, Switzerland and Portugal. My paintings can be found in the art collections of the City of Vienna and the Neue Galerie at the Universalmuseum Joanneum in Graz. Since 2002 I have been lecturer at the Institute for Art and its mediation at the Leuphana University of Lueneburg (Germany). In 2011, my previous formal and thematic production was mentioned in the General Artists Lexicon (De Gruyter Publishing House, Munich). In 2021 I was accepted as a full member at the Kuenstlerhaus Association, Vienna.

Greg Hallahan



"Beauty it Curves" (2022), "Oscillate" (2020)

"Beauty it Curves"

This is pen, pencil, acrylic paint, and corrugated coloured card on recycled double corrugated cardboard framed in a pinewood moulding.

This artwork draws inspiration from the Aughnaccliffe Dolmen located in Longford, Ireland. The focal point of the piece is the moon rising from the surface in vivid red and blue hues as the sun sets on the horizon. This

composition symbolizes the inexorable passage of time while conveying the enduring power and resilience of the monument, even when it appears fragile.

Additionally, the artwork holds a traditional connection to the ancient legend of Diarmaid and Gráinne. According to folklore, this site is believed to be one of their resting places during their escape from Gráinne's fiancé, the legendary hero Fionn MacCumhaill. This rich narrative adds depth and historical significance to the artwork, weaving it into the tapestry of Irish folklore and mythology.

(Dolmen is the term in the English language for what the Koreans refer to as koindol or chisongmyo).

"Oscillate"

This artwork is created using a combination of pen, pencil, acrylic paint, and colored corrugated cardboard, all skilfully arranged on recycled double corrugated cardboard and framed within a pinewood moulding.

The inspiration for this piece comes from the Goward Dolmen in County Down, Ireland. This megalithic structure stands amidst a field, encircled by trees, while the sky unfolds above. The concentric circles within the sun/moon arch undergo transformation and variations in shape, emphasized by the use of black to highlight the profound impact and influence they exert on us every day, as well as throughout the course of our lives.

Greg Hallahan: I'm a mixed media artist based in Kildare, Ireland, specializing in the use of recycled and found objects, with a primary focus on cardboard as my chosen medium. At present, my artistic exploration is centered on the captivating and enigmatic prehistoric monuments known as dolmens, which have the remarkable ability to both attract and bewilder, demanding a profound respect.

The essence of my artwork is to emphasize both the sturdiness and fragility of cardboard while reimagining the architecture and constructions of our forebears. This process aims to underscore the significance of these sites as essential communal spaces. I work with a material often disregarded and underestimated, being mindful of reusing and reintegrating it not only in a tangible sense (as cardboard boxes transport goods) but also in a symbolic sense, drawing connections to our ancestors' structures.

NOTE (of interest): A staggering and astonishing fact that truly captivated me was the sheer abundance of dolmens in Korea, estimated at a staggering 30,000 spread across the country's terrain. In contrast, Ireland, although home to a respectable number of dolmens, counts just shy of 190 of these remarkable ancient structures. The vast difference in quantity between the two regions is truly striking. Korea is the Dolmen capital of the world.

Stephan Halter



"Floating Dissonances" (2023)

Started from an deliberately unfinished portrait of Richard Wagner with this work I am questioning the visual difference between the artistic production by machine – digital apps or algorithms – and human artists.

The strive for perfection as common base, machines will execute the job in a linear way until done. Humans instead possess the ability to cut off the creative process intuitively at any time, give up perfection, but still perceiving the result as finalized.

Floating Dissonances are often named as one of Richard Wagner's defining stylistic devices for his compositions. In music theory "dissonance" describes a situation in need of resolution, the same term in psychology means an inner condition of stress born in a discrepancy of decision and perception.

The split motif as well as the omissions, the violators and visible corrections, the sketchy presentation of the millimetercuttings with masking tape onto two, edge to edge hanging 50x60cm HDF frame back panels are taking reference on another layer towards technique, content and title.

Stephan Halter, born in 1977 in Western Germany, studied German Literature and History. He usually works with paper on his so-called millimetercuttings – drawings with a scalpel. Since 2009 he exhibited his artworks Solo as well as with his artist-team „St. & St.“ in Germany, Brazil, Bulgaria, Georgia, Great Britain, Russia, Spain, Ukraine and the USA.

Darnia Hobson



"Chains (iv)" (2023), "Chains (ix)" (2023)

The Chains series explores architecture in post earthquake Christchurch, New Zealand.

I am fascinated by the idea that our brain is incapable of showing us visual reality, that everything we perceive is an average or mashup of the last 15 seconds (or less) worth of visual information we have seen. When I take a standard photograph I am already recording the past and inaccurately. What am I recording if I move the light forward? The past, present or future?

Is what we see really what is present? What trace is left when you look beyond surface qualities? Is it the essence of the 'reality' or just another anomaly? The new pictures create an ontological uncertainty, is the structure still recognisable, flawed or broken, or will the viewer recognise their remembered experience of it rather than 'seeing' the new image?

Darnia Hobson is an illustrator and graphic designer with extensive experience and skills in traditional drawing, design and alternative education. She is currently studying, focused in the crossover areas between her photography and drawing practices. Using the camera as a drawing tool, Darnia's recent work has explored themes of re/invention and imitation, the replica and the faux, across still life, architecture and landscape genres. Away from her pencils, Darnia can be found living the quiet life near the sea on Banks Peninsula; enjoying expansive skies, her family and friends, amateur entomology and collecting far too many books.

Jeesoo Im (임지수)



"Kingdom Call" (2023)

실타래를 풀며 인생의 향수를 달래고 한국의 색깔과 질감에 미국의 이상적이며 자유로운 터치로 동서양을 하나로 묶는다. 한국 전통 섬유 모시 위에 수를 놓는 방법을 사용해 방랑자로서 이야기를 풀어어나가고 또한 다른 다양한 기법을 통해 입체적인 질감을 표현하여 마치 실을 통해 살아 숨 쉬는 듯한 텍스처를 살려 긍정적인 에너지 담는다. 섬유가 주는 따뜻함, 순수함과 자연미를 통해 관객들에게 마음의 위로로 전달되길 바란다.

작가소개: 미국 오하이오에서 태어나 서울과 엘레이를 오가며 유년기를 보냈고 아티스트의 꿈을 펼치기 위해 미국로드아일랜드 스쿨 오브 디자인에 섬유 예술 (Textiles) 전공했다. 사회에서의 첫 출발은 산업 디자인 필드 회사에서 경험을 쌓았지만 정체성의 대한 끝없는 방황 끝에 현재는 전업 작가로 활동 중이다. 이러한 정체성을 찾아가는 여정을 작품을 통해 솔직하게 풀어 나간다. 실과 천을 기반으로 다양한 기법을 통해 만들어진 작업물이 자연적인 것들에서 고립된 디지털 현대 사회의 일상에 따뜻함과 색채를 더한다.

임지수: Korea based artist, Jeesoo Im, was born in the US and spent her adolescence in Korea at an international school. She then proceeded on to study abroad in the US to expand her dream as an artist and graduated from Rhode Island School of Design (RISD) with an MFA from Textiles Department. With a great interest in human psychology and how the fast-forward technology affects human emotions, Jeesoo continued to explore the juxtaposition of one of the greatest advancements of modern day society through textiles. Using soft materials, she intends to deliver warmth and color to the modern-day peoples whose lives have been disconnected from nature, due to the rising involvement and inevitability of the virtual world.

Kim, Aromsaemi (김아롬새미)



"ash" (2023)

애쉬는 내면에 대한 이야기다. 사람들은 누구나 속이 타들어가는 경험을 가지고 있을 것이다. 그 강렬한 불길만 잡으면 괜찮아 질 것이라 생각하지만 문제는 그 다음이다. 온갖 아름다웠던 것들이 타올라 회색의 잿더미가 되어버리는 것, 그것은 공허이며 허무이다. 애쉬는 그곳에서 태어났다. 나이도 성별도 종도 알 수 없는 무언가가 어느 순간부터 자라나며 크기를 키워간다. 우리의 내면은 크던 작던 불안과 우울, 두려움이 자리 잡고 있다. 그 당연한 사실을 꺼내어 담아 두고 싶었다. 살아가는 동안 아름다운 것들로 내면을 가꾸면 기꺼이 또 아름다워진다. 애쉬는 그런 내면의 이야기를 담고 있다.

애쉬를 볼 때 사람들은 누군가를 떠올리기도 하고 나 자신을 투영해 보기도하며 여러 감정을 느끼길 바란다. 궁극적으로는 나 자신에 대해 받아들이고 애쉬를 이해하고 가꾸며 살아가기를 바란다.

애쉬는 종이에 라인펜과 먹물, 수채화를 사용하여 그린다. 기본적으로 종이의 질감과 물성을 좋아하는데 종이마다 먹물 머금은 느낌이 조금씩 다르다. 펜이나 연필을 받아들이는 성질도 각기 달라 여러 종이를 사용하며 친해지는 중이다. 낙서를 하던 습관을 자연스럽게 작업으로 옮겨가고 그렇게 나와 친해진 재료들로 즐겁게 작업하는 중이다.

김아롬새미: 나에게 있어 그림을 그리는 일은 일종의 내면을 치유하는 과정이다. 몽상가적 기질을 가진 나는 좀처럼 현실적인 감각을 갖추지 못하고 똥똥 떠다닐 때가 많았다. 그런 나를 현실에 묶어주는 매개체가 그림이다. 펜화를 주로 그리는 나는 펜으로 선을 꺾맨다는 표현을 자주 쓴다. 하얀 도화지에 펜으로 선을 그리고 자수를 놓듯 패턴을 넣으면 그럴듯한 나만의 패턴 화가 생긴다. 그 과정에 온전히 몰두하면 다른 어떤 현실적인 문제들이 들어올 틈 없이 나와 그림만의 시간이 된다. 나는 어쩌면 그 순간들을 위해 그림을 그리는 지도 모른다.

나는 내 그림의 피조물들과 진득하니 시간을 보낸다. 그 과정에서 그 대상을 깊이 관찰하고 사랑하며 정성을 들인다. 내가 그리는 모든 대상은 내가 사랑하는 피조물이며 시간이다.

Kyungsoo Kim (김경수)



"포춘쿠키" (2021), "진로" (2022), "브로콜리" (2021), "凡所有相 皆是虛妄" (2022), "아기천사" (2020)

포춘쿠키

아무리 자신이 넘치는 사람이라도 앞날이 궁금한 법이다. 큰 의미가 없어 보이는 포춘쿠키라 할지라도 좋은 글귀가 나오길 기대하면서 조심스럽게 까자. 행운의 흰 물고기들은 과자 조각이 적을 수록 기뻐한다.

진로

'소오주, 마치 소우주와 같다.' 소우주를 막고 있던 뚜껑은 당신의 확장을 저해했던 것이 아니라, 때를 알고 있던 것이 아닐까 예절에 따라 따를 때, 세상도 두 손으로 당신을 받을 것이다.

브로콜리

맛있는 볶음밥 재료들 사이 항상 눈살을 찌푸리게 만드는 존재가 꼭 하나씩 있다. 그 재료의 잘못은 아니다. 속성이 선한 것이어도 가려진다. 브로콜리가 되는 것을 두려워하지 말고 큰 브로콜리가 되자.

凡所有相 皆是虛妄

무릇 형상이 있는 것들은 허망하다. 돈이 중요하다면 가로막는 것들이, 생명이 중요하다면 잔인함이, 다 질렀다면 앞사귀 하나조차 불편하다. 사물은 여러 형태로 존재하는 하나의 '소중한 것'이다.

아기천사

착한 사람에게는 착한 모습만 기대하고 싶다. 하지만 그도 화를 내는 순간이 있을 것이고, 비열했던 과거가 있을 테다. 善의 화신, 아기천사는 석상으로만 존재할 뿐이다.

김경수는 경희대학교 시각디자인학과 학사 과정(2023년)에 있다. 그는 2022년 인디뮤직 아티스트의 앨범아트 디자인 작업을 3차례 진행한 바 있으며, 최근 그의 시집 [그림, 때로는 우선 쓰여지곤 한다]의 발매를 기념하여 졸업전시회에서 시화전을 진행했다. 김경수의 그림은 글처럼 '쓰여지는 것'이다. 그의 모든 그림은 '관찰 - 사유 - 시 - 그림'의 과정으로 완성되는데, 본래 크기가 작은 주제를 크게 화면에 배치하고, 존재하지 않는 질감을 아주 복잡하게 묘사한다. 사소한 것에 집착하는 습관이 글과 그림에 모두 나타나는 것이다.

Sion Kim (김시은)



"In Search of Creatures" (2023)

In Search of Creatures는 “보이지 않는 생명체”들의 존재를 발견하려는 Sion Kim의 오랜 관심을 보여주는 프로젝트입니다. 그녀는 한지 (전통 한국 종이)에 얇고 날카로운 검은 선을 반복적으로 사용함으로써, 의도적인 작은 손상을 발생시킵니다. 이로 인해 만들어지는 선의 형태와 한지의 부산물은 생명체의 움직임을 유발하며, 그들의 존재감과 공간감을 효과적으로 드러냅니다.

In Search of Creatures is a project part of Sion Kim's long-standing interest in the existence of “invisible creatures”. She repetitively uses thin and sharp dark lines on Hanji (traditional Korean paper) and intentionally marks small damages. The shapes formed by lines and Hanji by-products create this stimulate movement of the “creatures” and this work effectively discloses their existence and spatial presence.

Sion Kim은 한국에서 태어나, 현재 런던에 거주하고 있습니다. 그녀의 연습은 변형된 기억, 인간과 다른 종과의 관계성 그리고 발견되지 않은 생명체에 대한 주제를 탐구합니다. 그녀는 식물, 곤충 및 미생물의 이미지를 합성 재료와 결합하여 그녀의 드로잉과 설치작업 그리고 향 작업을 통해 그녀의 연구를 확장시킵니다. 다양한 두께의 선들을 반복적으로 겹쳐 긴장감을 만들어 내고, 이는 고정된 이미지의 움직임을 유발합니다. 이러한 기법은 “보이지 않는 생명체”가 물질을 통해 어떻게 살아갈 수 있는지를 탐구하며, 물질이 그들의 새로운 공간을 구성할 수 있다는 그녀의 믿음을 반영합니다.

Sion Kim, born in South Korea, currently lives in London, UK. Her practice explores the themes of revised memory, relationships between humans and other species, and undiscovered creatures. She combines microorganisms of plants, insects and other living things with synthetic materials, which extends her research of drawings, sculptures, and scent work. Lines of different thicknesses are repetitively overlapped to create tension, making movements in fixed images. This technique reflects her belief that her “invisible creatures” live on through materials, and how these materials become constructed spaces for her to examine their presence.

Ann-Kathrin Kuhn



"Field with underwear (Goldenhour)"(2020), "Der Kuss (The Kiss)" (2014), "Landscape" (2014), "Vortex" (2014), "The life of cucumbers" (2013)

Through the years, Kuhn developed an eclectic body of work, spanning across drawing, painting, sculpture, installation, sound, publishing, and metal casting, including jewelry and accessories. At the intersection between art, design, and crafts, her work explores notions such as desire and value, natural and artificial as well as the role of staging in everyday life.

Her drawing practice is modest in terms of means and scale, embracing time and manual labor, and incorporates materials such as glitter, make-up, and stickers of her upbringing. Kuhn captures motives of imaginary worlds underlined by the bizarre tension between a feeling of escapism and something spectacular. Reflecting on the alienation from our primal instincts, while celebrating life in its imperfection, diversity, and universality.

Born in 1992 in Monaco, **Ann-Kathrin Kuhn** is a German-Austrian artist living and working in the Engadin mountains in Switzerland. She received her BFA from the Haute Ecole d'Art et de Design, Geneva, in 2017. The same year, she co-founded an exhibition space in Renens-Lausanne and in 2023 she founded her eponymous jewelry and collectibles line.

Eunsom Kwon (권은숨)



"A Mountain made of various mountains" (2022)

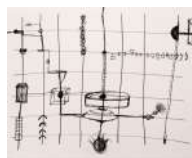
이번 전시의 콜라주 작업은 도심에서 쉽게 접할 수 있는 잡지, 포스터 그리고 광고물에서 수집한 이미지들을 모아 하나의 큰 풍경화를 만든 작품이다. 실존하는 장소의 이미지들이 한 곳에 모여 보다 큰 비현실적인 공간이 만들어졌다. 다시점의 풍경화가 된 이 콜라주 작품은 마치 실존하는 광활한 산줄기를 감상하듯 관람자의 눈이 이동하게 만든다. 이는 더 큰 자연을 곁에 두고자 하는 현대인의 갈망일수도 혹은 즐거운 상상이 되기도 하며 나에겐 하나의 드로잉이 된다.

The collage work of this exhibition is a collection of small images collected from magazines, posters, and advertisements that are easily accessible in the city to create a large landscape. Images of real places were gathered in one place to create a larger unrealistic space. This collage, which has become a landscape of multiple viewpoints, makes the viewer's eyes move as if they were appreciating the vast mountain range that exists. This may be a human's longing to have a greater nature by our side, or it can be a pleasant imagination, and it becomes a drawing for me.

권은숨: 우리는 땅을 덮고 자연을 만든다. 우리는 원하는 위치와 형식-도심 속 공원, 화단, 화분같이-으로 자연을 존재시키고 서로를 돌보며 살아간다. 조용히 우리의 삶에서 긴장과 휴식을 연결시켜주는 존재-주어진 모습과 역할을 수행해 내야하는 도시민의 모습과 비슷하기도 한-도시 속 식물들에 나는 주목한다.

We cover the ground and make nature. We exist nature in the position and form- like parks, flower beds, and pots in the city-we want and live by caring for each other. I pay attention to the plants in the city which-smoothly connects tension and relaxation in our lives-are similar with kind of urban residents who have to fulfill their roles and appearances.

Hyunju Lee (이현주)



"Delay Relay II" (2023)

세계의 드로잉은 글로벌 물류 시스템의 흐름을 나타낸 추상드로잉들이다. 해당 드로잉은 공이 굴러가는 것과 물건들이 글로벌 물류 시스템과 배달이라는 문화를 통해 세상을 자유롭게 이동하는것을 연결짓고, "원"이라는 상징을 사용하여 일상의 물건이 문앞에 배달 되기까지의 과정과 흐름을 지도, 그리드, 컨베이어 벨트, 상자 등의 요소를 사용하여 추상적으로 표현한 것이다. 이 드로잉 작업은 구슬 미로 게임 장난감에서 영감을 받아 시작되었다. 해당 장난감의 여러 선과 구멍이 배달경로와 닮았다는 점에서 시작해 세상의 한 부분에서 다른 부분으로 물체가 이동하는 과정의 상호 연결성과 복잡한 사슬을 구슬 미로 게임 장난감의 그리드, 미로, 구슬 등의 요소를 사용하여 표현하고자 하였다.

These three abstract drawings depict the intricate flow of the global logistics system, highlighting the seamless movement of goods through modern delivery culture. The drawings utilize the circle symbol to guide the process of everyday objects being transported to our doorsteps. The abstract composition is constructed using grids,

conveyor belts, and boxes to symbolize the various stages of the logistics process. Inspired by a marble maze game toy, these drawings draw on its elements of interconnectedness and complex chains to illustrate the movement of goods through the global supply chain. The maze-like structure of the toy, with its numerous lines and holes that resemble a delivery route, provided the starting point for the creation of this series. Through these drawings, I aim to represent the hidden complexities of the global logistics system in a visually engaging and thought-provoking way.

이현주는 미국에 거주하는 한국 예술가로서 최근에 캘리포니아 예술대학교에서 석사학위를 받았다. 이현주의 작업은 작가 스스로는 비자의 문제로 이동에 제약을 받는 반면에 다양한 일상의 물건들은 국경을 넘어 글로벌 물류 시스템을 통해 자유롭게 이동할 수 있는것에 대해 탐구한다. 미국과 한국에서 공통적으로 받아본 택배기사들이 보내는 배달완료 사진의 유사성에서 시작해서 서로 다른 나라에 있는 사람들이 동일한 배달완료 사진을 받는다는 점에 흥미를 갖고, 세계를 연결했지만 동시에 문화와 경험을 균일하게 만든 글로벌 물류 시스템에 대해 탐구한다. 문앞의 박스만 보여지는 배달완료 사진 너머의 배달기사, 물건을 생산하고 전달하는 복잡한 시스템, 노동, 프로세스 및 흐름에 대한 작업을 해가고 있다.

Hyunju Lee is a Korean artist living in the US. Her practice explores the global logistics system that moves everyday objects across borders, even though visa issues prevent her own movement. She became interested in the system after noticing how delivery photos from the US and Korea looked very similar, connecting people worldwide while also creating cultural uniformity. Her practice goes beyond these photos and delves into the complexities of producing, delivering, and moving goods, with a focus on the often-overlooked experiences of delivery drivers. By exposing the hidden realities of the logistics system, Lee's art offers a fresh perspective on our interconnected world. Hyunju Lee is currently based in LA and recently received her MFA at California Institute of the Arts.

Nicole Lenzi

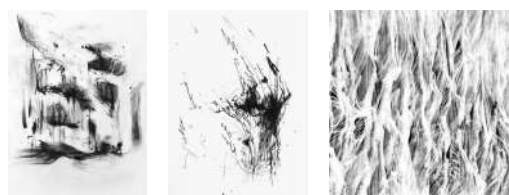


"Time Lines (Projections) No. 5" (2023), "Time Lines (Projections) No. 4 Detail" (2023)

I work between mediums and dimensions to expand the concept of drawing that includes installation, works on paper, and photography. The series Time Lines (Projections) explores the link between drawing, time, space, and thinking. The works on paper are made by tracing sunlight as it shifts in relation to architecture over several weeks. The accumulation of 2D and 3D lines becomes a record of the sun's tracks; metaphors for the ephemeral nature thought and time. Works are placed in small scale installations to create a relationship with the space. Epiphanic moments of clarity emerge when seemingly random lines align and harmonize.

Nicole Lenzi's work questions what a drawing is and its link to thinking and time. She works between mediums and dimensions to expand the concept of drawing that includes installation, photography, and works on paper. Lenzi has exhibited in galleries and museums in the United States and internationally. She has a B.F.A. from Carnegie Mellon University and an M.F.A. from Maryland Institute College of Art. Lenzi is based in Baltimore, MD, United States. Her blog, Expanded, presents non-traditional drawing practices around the world.

Lily (박채은)



"A Gray Cliff" (2022), "Solid Black" (2022), "The bark of a tree" (2022)

A Gray Cliff

직선을 품은 ()의 표면은 오랜 기간 패여졌다.

블랙과 같이 짙도록 깎여내려진 형상은 자연스러운 현상이지 않을까.

Solid Black

수목의 수피, 불규칙하고도 리듬감이 느껴지는 흐름.

이 수목은 그림자가 더욱이 드리워진 위치에 자라났다.

The bark of a tree

감싸고 있는 껍질, 수피의 일부분.

안녕하세요, 흑과 백(黑白)을 기반으로 색조가 검은색의 질고 열음의 드로잉을 하는 박채은 / Lily입니다.

Emma Louise



"Double Rum and Cokes" (2023)

Emma Louise: My art is imbued with emotional resonance, drawing inspiration from the powerful, often enigmatic feelings and memories that define us as individuals. By embracing the complex internal landscape of being a contemporary young woman, my art captures moments of both joy and anxiety, bringing them to the surface with honesty and vulnerability. These works are an exploration of the distorted spaces created by these feelings, inviting the audience to engage with them in a raw and intimate way.

These pieces also convey a sense of solitude and yearning for connection, which can be both elusive and complicated. Reflecting a sense of longing for meaningful relationships, and the difficulties that arise in pursuing and maintaining them. Through my work, I invite the audience to engage with these complex themes, and to explore the interplay between connection and solitude in their own lives.

Madison Luetge



"The Reality of Someone Else" (2023)

Madison Luetge graduated from Texas A&M University-Commerce in December, 2015 with a Bachelor of Fine Art degree in Studio Art with an emphasis in painting. She earned her Masters of Fine Art in painting at the University of Houston in 2019.

Miodrag Manojlovic



"A Moment of Rest" (2022)

Miodrag Manojlović is a visual artist working mainly within the fields of drawing and animation. Exploring multiform and multilingual mode of communication. Through images and sounds seek roots of creations and emotions, keeping the viewer's imagination in suspense. In 2004, he graduated from the Academy of Arts, University in Banja Luka. He completed his postgraduated studies at the University of Arts in Belgrade, Department of Scene design in 2007. Lives and works in Banja Luka (Bosnia and Herzegovina).

Andrew Martin



"tablet landscape 6" (2014), "tablet landscape 12" (2014), "tablet landscape 20" (2016)

The three works I am exhibiting in Drawing Now 2023, tablet landscape 6, tablet landscape 12, and tablet landscape 20, are three drawings from a series depicting communication towers in the landscape. They are painted or drawn on small, identical pieces of plywood shaped to resemble tablet computers, smart phones, or flatscreen televisions. The towers are quiet but insistent vertical interruptions that punctuate the long horizons where I live in West Texas and evoke the easily ignored physical underpinnings for our systems of capturing, disassembling, transmitting, and reassembling digital information. As representational images, these small works frame the towers as subject matter from the communication system itself; as objects, they attempt to reclaim the screen as a site for the hand drawn image.

Andrew W. Martin grew up in Tennessee, Mexico, Puerto Rico, and New Mexico, where he graduated in 1984 from the University of New Mexico magna cum laude with a Bachelor of Fine Arts degree in Studio Art. He went on to complete the Master of Fine Arts degree in studio art with emphasis in painting from the University of California, Los Angeles, in 1988. As a studio artist, he has had commercial gallery representation in Sacramento, California; Toledo, Ohio; Columbus, Ohio; and San Antonio, Texas. His drawings, paintings, mixed media constructions and collaborative works have been displayed in fourteen solo exhibitions and received seventeen awards in over 110 juried and invitational exhibitions across the United States. His work is held in public and private collections in Albuquerque, Sacramento, Columbus, and Gimpo-si (South Korea), and several cities in Texas, including Lubbock, Dallas, Houston, and McAllen. Martin is currently Professor of Studio Art (painting and drawing) in the School of Art at Texas Tech University. He taught part-time at Bowling Green State University and the University of Toledo in Ohio before joining the TTU faculty in 1995. In addition to teaching, he has served as coordinator for the Master of Fine Arts program and Associate Director for the School of Art, and as Senior Associate Academic Dean and Interim Dean for the College of Visual & Performing Arts. Martin is also professionally active in leading visiting evaluator teams for institutions seeking accreditation or renewal of accreditation from the National Association of Schools of Art and Design.

Nicolas Piret



"La bride - The dog's Leash"

The bell tower rings and the birds fly away.
In the countryside on the outskirts of a small village, a dog tied to a very long rope, watches them disappear in the horizon.
It's time for him to go;
Prance across fields;

How far will his rope allow him to go ?

Nicolas Piret is a Belgian filmmaker and visual artist. Graduated from The Royal Academy of Fine Arts and holds a master's degree from ENSAV La Cambre. "La bride - The dog's leash" (2022) is his graduation film selected for the student academy awards. He is now pursuing his career as an author and his formal experiments (Vidéo-Installation, shortfilm etc) in various animation studios.

Téa Popovic



"7 LOTHBURY" (2021), "Intergalactic Sheriff in Disguise" (2021)

Tea Popović (1972, RS/NL) is a visual artist. She completed her BA(1999), MA(2002) studies at the Faculty of Fine Arts in Belgrade and has participated in many solo and group exhibitions in Serbia, the Netherlands and internationally. She lives and works in the Netherlands since 2004.

Téa Popović presents her art works with a surprisingly complex thought process hidden behind a seemingly simple visual form, covering cosmologies and sociologies of both ancient and contemporary worlds, by juxtaposition of opposites and accentuating controversies in terms of domination, gender, and class . Téa is a sensitive and witty observer of popular culture that she interprets by constructing it again with new layers of meaning with deeply hidden altruistic intention of re-discovering an universal truth of fairness and meritocracy that should liberate us of self-imposed limits of contemporary societies' behavioral dictates and results in a just and honest civilization.

P. Whitley



"110 Through DTLA" (2023)

110 Through DTLA focuses on a transportation corridor as it moves through Downtown Los Angeles. The 24 frames are individually illustrated in acrylic latex paint on unbleached paper and composited digitally.

Peter Whitley is a designer and artist living in Southern California. His work explores concrete habitat through the study of form and shadow.

Kaylee Rose



"Staring at the Graces" (2023)

Kaylee Rose: My current work is a vehicle to explore pain, investigating invisible illness and finding avenues to open the dialog of what it means to deeply look at something. My paintings, drawings, and sculptures visually represent my perspective on the objectivity that I was so focused on while at the height of my sickness. The moments you take to stop and really look at what is around you both humbles you and liberates you. I started exploring the idea of deeply looking through my artwork while healing from the thought of being so debilitated by my disease that I needed to see what was grounded around me.

As Edmund Burke says, "... There is a wide difference between admiration and love. The sublime, which is the cause of the former, always dwells on great objects, and terrible; the latter on small ones, and pleasing; we submit to what we admire, but we love what submits to us"

Questioning what it means to admire versus love has allowed me to reexamine what constitutes the sublime and the uncanny. It made me think as humans we are constantly building, creating, and making our mark on this world. But we are not everlasting, so what happens when we start to pay attention to the marks we leave behind? What happens when we look at a crack in the wall, or chipping paint as an art piece? What happens when we pay attention to the different forms that it creates? I started paying attention to the mundane and began pulling out the beauty that lies within. I stare at notches in the wall, the nails that used to be there and are now degrading. Object permanence became so powerful to me that I needed to spend extra time staring at said craters, wondering who fixed it in the first place, and how long was it there? In response to these wonderings, I created a series of trompe l'oeil paintings, drawing and sculptures with found objects, using a variety of oil, acrylic, Graphite, and collage. I am fascinated by the ways human beings enshrine themselves, despite there being a lack of "humanness" in the materials and textures that form the architecture of our everyday lives. My trompe l'oeils depict wall sections based on my observations that manmade things are detached or disassociated from humanity. It made me question, what might this work do for those who stare at walls and wonder as well?

Michael Ward-Rosenbaum



"Gust" (2022)

This particular drawing, Titled "Gust" , was created in 2022 in a Moleskine sketchbook using a 0.38 ballpoint pen. For Ward-Rosenbaum, building up visual texture through repetitive mark making is an exercise in meditation.

Michael Ward-Rosenbaum is an Artist from Philadelphia, Pennsylvania. In 2017 he received a BFA from The Maryland Institute College of Art and in 2019 he received an MFA from The Pennsylvania Academy of The Fine Arts. Recently, his work has been exhibited at The Woodmere Art Museum, Anna Zorina Gallery and The Works on Paper Gallery. His work has been featured in New American Paintings as well as Space on Space Magazine, along with several other online publications.

Shelby Shadwell



"VISCERAL 1" (2020), "VISCERAL 2" (2020), "VISCERAL 4" (2021), "VISCERAL 7" (2021)

I am making drawings of gut piles from game animals such as pronghorn, deer, and elk. The work is a natural progression from previous creative research exploring personal and collective fears and anxieties. The impetus for depicting these subjects is my interest in the ethical implications involved around the act of hunting and in the

consumption of animals more generally. Although I am part of the hunting community, I am trying not to be didactic or moralizing with the work in any way. Instead, my aim is to be visually poetic, drawing attention to conflicts in the human condition and asking viewers to question preconceived notions on all sides of these and adjacent issues.

I continue to examine ideas of low and high status in artistic subject matter as well as normative experience. These drawings may illicit feelings of disgust or revulsion and awe or ecstasy simultaneously due to the contrast between the vulgarity of the imagery juxtaposed with its meticulous rendering. This effect is what I refer to as a kind of reverse sublimity. I am also thinking about how base bodily functions, like eating or mating, are intensely strange, grotesque, and almost alien when thought about in a certain context. Nevertheless, nature compels us to engage in and relish these activities since our continued existence depends on it.

There is a connection between the works' form and content in terms of fragility. Charcoal, made of once living things, is a tenuous medium at best, prone to structural decay over time, while animal viscera, left in the field, is absorbed back into the ecosystem almost overnight. Both are deeply ephemeral concepts in relation to life, death, and the precariousness of existence. I am also challenging tropes in western art more broadly by depicting these animals from the inside out as opposed to the romanticized versions one sees in countless landscapes throughout history. As opposed to documenting the hunt through a posed picture, or "grab and grin" as hunters may refer to it, I choose to honor the animal by documenting less utilized aspects of their bodies in a symbolic attempt to let as little as possible go to waste.

Shelby Shadwell is currently an Associate Professor in the Department of Visual Arts at the University of Wyoming. Born and raised in Springfield, Missouri, Shelby received his BFA in 2003 from Washington University in St. Louis and his MFA in 2006 from Southern Illinois University Carbondale.

A two-time recipient of the Visual Arts Fellowship from the Wyoming Arts Council, Shelby actively exhibits across the nation. His more recent exhibitions include LIKE AND SHARE IF YOU AGREE!!!, a solo show at the South Bend Museum of Art, DRAWN at Manifest Creative Research Gallery in Cincinnati, OH, and Drawing Discourse at the University of North Carolina Asheville. Shelby was awarded a solo exhibition at the APEX Space at the Portland Art Museum in OR in 2016, and his work is included in their permanent collection. For his research sabbatical from 2021 – 2022, Shelby accepted the Manifest Artist Residency Award, and he spent the year making new work at their Gallery and collaborating on educational opportunities at their Drawing Center in Cincinnati, OH.

Shelby was recently honored with the Stone & Deguire Contemporary Art Award in the amount of \$25,000 from his alma mater, Washington University in St. Louis. Current and upcoming 2023 solo exhibition venues include Artworks Contemporary Art Center in Loveland, CO, STRATA Gallery in Santa Fe, NM, the Firehouse Art Center in Longmont, CO, and the Kentler International Drawing Space in Brooklyn, NY.

Fredy Solan



"triptych visible light spectrum refraction (2022)

Using TouchDesigner, the sound is converted into a slow motion image. The objective is to represent how light reflects after touching a represented object and how that relates to sound. In traditional paintings, the images lacked sound. How can the light in a painting be connected to the sound that surrounds it? This series of works seeks to study movement in painting. Experiments with the speed at which sounds travel. How would this change our perception and how would art also change?

Combining them symbolizes the two planes, one tangible, which is the painting, and the intangible, which is the image in motion through the projection.

Fredy Solan is (San Salvador, 1992), based in Berlin and works between San Salvador and Berlin. As a native painter his work is centered on the idea of new forms of representation and abstraction in contemporary painting, exploring the possibilities of expanding painting and its limits, and establishing unexpected relationships with other media.

Petra Stefankova



"Large Drawing Performance" (2020)

Slovakian artist Petra Štefanková studied graphic design and film and TV graphics in Bratislava and Prague, additionally, she took a short course at Central Saint Martin's, University of the Arts London. She has worked on advertising, editorial, animation and publishing projects for the University of Udine in Italy, Lynda.com, Microsoft Games Studios, Orange, The Guardian, The Economist, Popular Mechanics, Dialogue Review and Future Music. She collaborated with VooDooDog Animation in London on the animated title sequence for Hollywood film Nanny McPhee 2. She is an author, designer and illustrator of books *Moje malé more*, *Don't take my dreams from me*, *Čmáranica a Machuľa*. Petra Štefanková is a winner of many awards, such as Channel4's 4Talent Award 2007, Minister of Culture of the Slovak Republic Award 2019, Artist of the Future Award 2020 and she is a Life Fellow of the Royal Society of Arts in London.