

Drawing Now 2024
CICA Museum
December 11, 2024 - January 5, 2025
2024.12.11 - 2025.1.5

Featured Artists 참여작가: **Bela Balog, Audrey Barcio, Tamie Beldue, Caroline Blum, Eui-Haeng Chung(정의행), Katarina Čelebić, Lydia Dildilian, Clay Dunklin, Leo Hainzl, Kanghyun (강현), Andrea Kirlieva, Susan Kaprov, Olga Kosheleva, Miki Lin, Haley Manchon, Kadie Schmidt-Hackenberg, Yuqing Sheng, Enzo Scurti, Claudia Ungersbäck, Jeanne Xinjun Li, Stefan Venbroek, 김환이, Jung Eun Yang(양정은), Junghyun Yoon(윤정현), 이승민 (이달), Jiyunju(지윤주), 최혜수**

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 믹스미디어 드로잉, 판화, 입체 드로잉 작품을 전시합니다.

Bela Balog



“Contemporary Cave Art” (2024)

Human culture has been universal for tens of thousands of years. The cave paintings of ancient times seem to be on display in a contemporary gallery. The present and the past together define the future. The freedom of art is boundless in time and space.

Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. His artworks have been shown in galleries and art magazines in many countries (USA, UK, Switzerland, Hong Kong, Singapore, Italy, Belgium, Greece, Germany, Bulgaria, Austria, Spain, Netherlands, Brasil, Hungary, etc.).

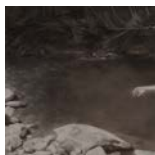
Audrey Barcio



“For Anni” (2021)

Audrey Barcio is a 2021 Joan Mitchell Fellowship nominee and 2019 Pollock-Krasner Foundation Grant recipient. She earned her MFA from UNLV and BAE from Herron School of Art and Design and has completed residencies at the Pont-Aven School of Contemporary Art, Vermont Student Center and The Rogers Foundation. Her work has been featured in *New American Paintings*, *New Art Examiner*, *Occhi Magazine*, *PATTERN*, *NUVO*, and *Las Vegas Weekly*. Recent exhibitions include solo shows at Tube Factory Artspace, Syracuse University, Las Vegas Government Center, Echo Arts Bozeman and The Studio at Sahara West, Las Vegas. Her work is included in the collections of the Marjorie Barrick Museum of Art and The Rogers Foundation. Barcio splits her time between Chicago, IL and Muncie, IN where she is an Assistant Professor at Ball State University.

Tamie Beldue



“Ephemeral Afternoon” (2022)

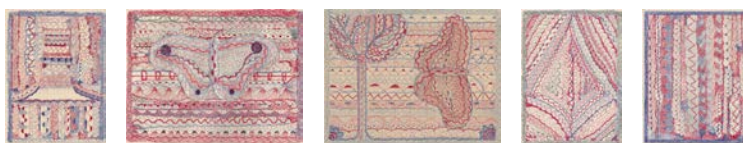
While focusing on the figure and the environment as subject, the mixed media works demonstrate a contemporary context of drawing through pieces that balance a representational canon with conceptual motivations through distinct bodies of work.

Perceptual experiences are integral as a continuum of information challenges choices made in each piece. I rely on these relationships to delve into prudent editing of information, allowing for divergence in clarity, yet establishing a space where an inhale could actually be palpable.

At an experiential level, the viewer is presented with information that appears realistic from a distance that upon closer examination quickly dissolves into the simplicity of marks which directly translates to the abstraction associated with the making.

Born in upstate New York, **Tamie Beldue** is a contemporary American artist focused in mixed media drawings. Beldue received a BFA from the Columbus College of Art & Design and earned her MFA at the University of Cincinnati. Beldue has exhibited extensively in the US in group and solo exhibitions, including the Fort Wayne Museum of Art Realism Biennial, Southern Ohio Museum, North Carolina Museum of Art, Mobile Museum of Art, the Arnot Art Museum’s Re-Presenting Representation and the Fontbonne University Fine Arts Gallery. Her works are in the permanent collections of the Arnot Museum of Art, The DeYoung Museum, Howard & Judy Tullman Collection, James T. Dyke Collection of Contemporary Drawings and the Sandy & Diane Besser Collection. Currently she is an Associate Professor at the University of North Carolina Asheville and is represented by Blue Spiral Galleries in Asheville, NC and Stanek Gallery in Philadelphia, PA.

Caroline Blum

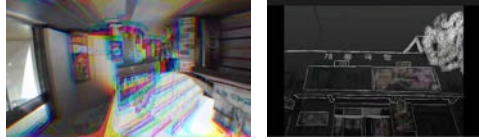


"MORNING ON 98TH STREET" (2024), "GOING HOME" (2024), "OLANA" (2024), "BETWEEN AN EARTHQUAKE OWN AN ECLIPSE" (2024), "BRAIDS#2" (2024)

My collection for this exhibition features five ink drawings on graph paper, utilizing red, blue and black inks. Each piece depicts both real and abstract forms inspired by the intricate patterns of braids. The use of graph paper underscores the geometric precision, while the color interplay adds depth and movement to the otherwise static forms. These drawings merge the delicate beauty of butterflies and other forms with the structural complexity of braids, creating a unique visual experience that blends nature and abstract art.

Caroline Blum (San Mateo, California) received her BA in Fine Art from the University of California Santa Cruz. She studied painting at the New York Studio School in New York City where she recently received the Mercedes Matter Award. The artist has participated in numerous group exhibitions including those at McKenzie Fine Art, New York, Barry Campbell Gallery, New York, Silvermine Gallery, Connecticut, Dorado 806, California, The Ely Center for Contemporary Art, Connecticut, and Susan Eley Fine Art, New York, where she curated several exhibitions. She designed the cover art for musicians Uwade’s new EP and her painting “Garden Gate” was made into a flag for Earth Day at Rockefeller Center. Her works are in numerous private collections including the Peter Surace Collection, Rego Park, Emily Reaman Family Collection, San Rafael, Blossom Industries, Cleveland, Georgina Berkman Collection, Queensland, and the Robert Moon Family Collection, London.

Eui-Haeng Chung(정의행)



“기억의 옵스큐라 에피소드 1-3”, “물질과 기억”

베리 젠킨스의 영화 문라이트의 대사과 이미지는 영화를 보고 난 뒤 한참동안 나의 머릿속을 맴돌았다. 달빛에 파랗게 변해버린 소년의 이미지는 나에게 폰크툼을 남겼고, 나에게 비쳐지고 있는 달빛에 대해 생각하게 되었다. 나는 그동안 수많은 영화이미지라는 달을 바라보았지만, 정작 그 달빛에 감응한 나의 모습을 본 적이 없었다. 이 작업은 영화이미지라는 달빛에 감응한 나를 되돌아보는 것에서 시작했다.

‘기억의 옵스큐라’는 나에게 달은 영화이미지가 기억으로 어떻게 생성, 소환, 연결되는지 그 과정을 탐구한 3편의 비디오 에세이 연작이다. 종로3가에서 보게 된 손그림 간판은 새로운 기억을 생성하고, 이렇게 생성된 기억은 ‘달빛’이라는 텍스트를 통해 또 다른 영화이미지의 기억들을 소환한다. 마지막으로 소설 ‘장미의 이름’에서 인용한 “예전의 장미는 그 이름일 뿐, 우리에게겐 그 이름들만 남아 (Stat Rosa pristina nomine, nomina nuda tenemus)”라는 라틴어 시구를 변형해 새로 쓰기 위해 연결되는 영화이미지 기억들까지, 총 3편의 비디오 에세이를 제작했다.

이 프로젝트는 뇌과학에서 연구한 기억의 작동 방식을 토대로 기억을 영상으로 시각화하는 시도다. 근래의 뇌과학 발전에 따라 뇌에 대한 이해가 높아지고 있다. MRI를 통해 우리는 뇌의 작동을 들여다볼 수 있게 되었고, 발광 다이오드를 세포에 이식해 뇌의 작동에 관여하려는 시도를 하고 있다. 이렇듯 뇌과학의 발달은 생각하는 뇌, 기억하는 뇌를 들여다보는 것이 가능하다고 우리를 믿게끔 만들고 있다. 하지만 우리가 뇌의 작동 원리를 안다고 뇌가 내가 되는 것은 아니다. 우리의 모든 정신적 활동들을 뇌 구역들과 동일시할 순 없으며, 실재 나의 생각과 기억이 뇌의 전기적/화학적 신호체계 결과물만인 것은 더더욱 아니다. 그렇기에 뇌과학이 발전했음에도 기억/생각/정신이 온전히 과학적으로 재현되진 않는다.

‘기억의 옵스큐라’는 이러한 뇌과학적 성과와 한계를 토대로 기억을 재현하려는 가능성의 탐구 과정이다. 이 프로젝트에서 나는 뇌 안에 2개의 카메라 옵스큐라 장치를 설치했다고 가정했다. 마치 시각 정보들이 망막에 맺히듯 나의 뇌, 옵스큐라 장치 안에는 지각과 운동의 정보들이 재생된다. 이렇게 재생되는 정보들은 또 다른 옵스큐라 장치를 통해 기억을 소환한다. 즉, 외부의 정보들을 재생하는 첫 번째 옵스큐라(TV), 외부의 정보로 생성/소환/연결되는 기억을 재생하는 두 번째 옵스큐라(스크린)가 뇌 안에 있다는 가정으로 출발한 작업이다.

Eui-Haeng Chung(정의행): 대학교에선 영화를 만들었고, 대학원에서 영화이론을 공부하면서부터 글쓰기를 시작했다. 학부에서 만든 영화도 대학원에서 쓴 글도, 결국 아무도 보지 않는다는 사실에 좌절했다.비디오 에세이에 관심을 갖기 시작한 것은 그때부터였다. 비디오 에세이를 만들기 시작한 초기에는 주로 논문을 영상화 하는 작업을 진행했고, 최근 개인전을 기점으로 영화에 대한 기억을 영상화하는 작업을 하고 있다.

Katarina Čelebić



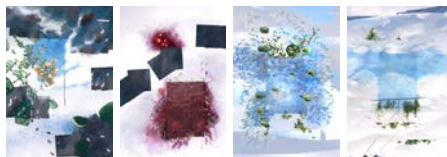
“The Zen Diary” (2024)

The Zen Diary came with the idea of slowing things down and enjoying the moment, absorbing everything around us and appreciate the little things in life, that aren't that little. Thinking about tomorrow and the day after is burdensome. Living just for today is more than enough.

I'm **Katarina Čelebić**, 27 years old artist from Montenegro. I've finished Faculty of Fine Arts in Cetinje, Montenegro. I studied at Accademia di Belle Arti in Macerata in 2018.

I have exhibited my works in group exhibitions in Montenegro, Italy, South Korea, Portugal, Mexico etc. I'm creating through printmaking, drawing, painting, photography.

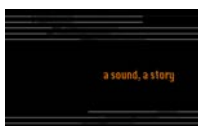
Lydia Dildilian



“The Soft Animal of Your Body” (2024), “Blood of My Blood” (2024), “In the Wave Pool” (2024), “Lorn” (2024)

Lydia Dildilian, born in Mission Viejo, California, grew up with a nomadic lifestyle that deeply influenced her artistic journey. She earned her B.F.A. in Painting and Drawing from Miami University in 2012 and her M.F.A. in Painting from the University of Florida in 2016. Dildilian's work has been exhibited extensively across the U.S. and internationally in Italy and China, including notable participation in the 2019 Salone del Mobile International Design Biennale. Her practice, which encompasses painting, collages, and installations, explores themes of socio-economic structures, American identity, and motherhood through intricate layers and vibrant hues. Currently an Associate Professor at Arkansas State University, she leads the Painting program and utilizes her expertise to challenge and engage viewers with her recursive and experimental artistic approach. Her work has earned various awards and grants, been featured in prominent publications like *New American Painters* and *Dovetail Magazine*, and is held in private collections throughout the U.S.

Clay Dunklin



“SERPENTalk” (2021)

The video *SERPENTalk* is an abstract drawing poem that reimagines the drawn line as a magical serpent. By anthropomorphizing the line, it becomes imbued with the potential to manifest new possibilities beyond the binary assumptions that separate us from others and cause deep social divides. Representing the rupture of the linear binary as a living body creates a site for embracing otherness and queer negotiations of the space of the world.

Clay Dunklin is an interdisciplinary artist based in Savannah, GA, USA where he teaches at Savannah College of Art and Design. Dunklin's work examines how surfaces are marked, altered, and changed as bodies negotiate the space of the world. This kind of collaborative mark-making helps to define what it means to be human and is the central focus of his expanded drawing practice. Therefore, his work takes on many forms simultaneously from drawing and design, to video installation, to social practice and seems to be self-generating. Dunklin's work has shown in exhibitions including the Orlando Science Center, The American University Museum at the Katzen Arts Center, and the Delaware Contemporary Art Museum.

Leo Hainzl



“Dreaming” (2021)

The graphic work illustrates memories and unconscious moments of adults in everyday life. The materials used are graphite pencils and wax pastels on paper. "Dreaming" consists of four sequences and refers to the human need for peace.

Leo Hainzl was born in Bruck Mur (Austria) in 1968. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition "Interregional Aspects and Visual References" at the Kunsthaus Muerz

Gallery. Since 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, Switzerland, United Kingdom, South Korea and the United States of America. Works can be found in the collections of the City of Vienna, the Universalmuseum Joanneum in Graz (Austria) and in the Ruse Art Gallery (Bulgaria). In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogs "Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist. In 2024, Leo Hainzl took part in numerous art projects and exhibitions on social issues around the world.

Andrea Kirlieva



“Paolo” (2024)

Andrea Kirlieva (b.2001) is a Bulgarian artist, currently based in Florence, Italy, studying at the Florence Academy of Art. From a young age, she was very creative and always enjoyed making and new things with her hands. She first started experimenting with abstract painting at the age of 17. As she delved deeper into artistic exploration, she learned to develop a better understanding of form, color, and value. Taking inspiration from diverse sources such as nature, the masters, contemporary artists, music, dance, photography, dreams, stories and everyday life experiences, Andrea's artistic evolution remains dynamic and vibrant.

Susan Kaprov



“Untitled Drawing #1” (2024), “Untitled Drawing #2” (2024), “Untitled Drawing #3” (2024), “Untitled Drawing #4” (2024), “Untitled Drawing #5” (2023)

As an artist, I'm a dedicated stylistic and thematic explorer, gravitating toward discovery and avoiding allegiances to genres or movements of any kind. I create by giving myself "assignments" or self-imposed ideas that I explore in great depth. By creating groups of related works in the same general idiom, I work through their ramifications with great freedom. Therefore, I consider my studio a “laboratory” and my art as a series of “research projects”.

UNTITLED DRAWINGS are part of an ongoing series of spontaneous, stream-of-consciousness creations where I allow my hands to do the “thinking” as the work evolves without constraints. I’m concerned with the creation of dynamic, moving forms and vibrant colors as they cascade downward and upward using my own instinctive force as guides. I’m influenced by Wassily Kandinsky’s musical inspirations (I listen to all kinds of music while working) and the experimental abstract bravura of Francis Picabia. I try to merge a connection between the organic and the geometric, which are abundant in both the natural and man-made worlds.

SUSAN KAPROV is a multi-media artist based in New York. She has exhibited widely both in the United States and abroad. She received a B.S degree in Biology from the City University of New York and did graduate study at Dartmouth College, Hanover NH and Pratt Institute NY. Her work is represented in the permanent collections of leading museums worldwide including the Whitney Museum of American Art; the Museum of Modern Art NY; the Metropolitan Museum of Art NY; the Brooklyn Museum of Art; the Museum Boijmans-van Beuningen in Rotterdam; the Yale University Art Gallery; and the Santa Barbara Museum of Art, among others. In 2014, Kaprov created “Going to Pieces” at the Museum of Modern Art, NY, an interactive art event involving jigsaw puzzles that included over 100 participants. Articles and reviews of Kaprov’s work have appeared in the New York Times, Art in America, Art News, Newsday, New York Arts Magazine, and other books and publications.

Olga Kosheleva



“Flux: Evolution” (2014)

Why are some forms of image-making accepted in contemporary art and not others? Why are some media taken seriously in the art world, while others are seen as frivolous? With my work, I seek to test the permeability of these limits by exploring how marginalized art forms and media can fit into the contemporary art landscape. In my Flux series, I experiment with infusing the traditional practice of drawing with visual vocabularies developed in illustration, design, photography, and nongenerative digital media. *Flux: Evolution* uses this language to delve into themes of identity, perception, and the complexity of a persona.

Olga Kosheleva is a visual artist who integrates a background in design and illustration with current art processes and concepts, creating multi-layered, immersive drawings and paintings exploring mental health, technology, and pop culture. Drawing inspiration from past and present art movements, design, music, film, photography, fashion, architecture, and video games, her goal is to translate the ideas of contemporary art into an accessible experience and blur the lines between the commercial and the institutional, the representative and the abstract, the digital and the traditional. She received a multidisciplinary BFA from Columbia College Chicago in 2012, and currently lives and works in the Greater Chicago area.

Miki Lin



“DWELLING IN THE SPACE WE LIVE” (2023)

Inspired by the phenomenon of wildlife roaming freely on the deserted city streets during the pandemic lockdown—perhaps reclaiming what was once their natural habitat—this printwork was originally hand-painted digitally by the artist as a 140cm x 140cm scarf print. It has now evolved into an immersive experience, blending mesmerizing colors and sounds to foster a new symbiotic connection between humans and nature.

Miki Lin is a media artist innovating digital craftsmanship in fashion. Having earned her Master's degree from the Royal College of Art with a specialisation in Textile Print, she views fashion textiles as an interface. Miki employs a combination of machine learning algorithms and data as her 'threads and needles,' crafting textiles that could dream and hallucinate. She explores the fluidity of colour, material, and space across both virtual and physical realms. Her work seeks to foster dialogues between natural and artificial, humanity and technology.

Haley Manchon

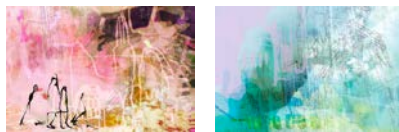


“Common” (2022)

Haley Manchon grew up outside of Philadelphia and received her BFA from the Maryland Institute College of Art in 2018. She is represented by MK Apothecary Gallery, and has her work on display at The People's Store in Lambertville, New Jersey. She has recently exhibited at Aqua Art Miami for Art Basel, Art Fair 14C in Jersey City, Arch Enemy Arts in Philadelphia; Surreal Salon 16 in Baton Rouge, Louisiana; the 2022 Derwent Art Prize located at Gallery@OXO in London, England; the 12th Annual International Drawing Discourse at UNC Asheville, North Carolina; and with the Colored Pencil Society of America. Haley Manchon's work focuses on isolation and self-reflection, exhibited through surrealistic portraiture and figurative drawings. Through her work, she explores the pervasive tendency to dwell on past events or succumb to anxiety about an unknown future,

thereby disconnecting from the present. Her drawings often use superimposed imagery of compounded features and patterns to present a visual, literal cycling of these thoughts and moments. The effect is created by using one or multiple layers of dura-lar, which allows the marks of the drawing to delicately emerge and recede. It is within this soft framework of marks that a floating, impermanent sense of self is presented.

Kadie Schmidt-Hackenberg



“Turmalinstadt” (2024), “Gespinnste”(2023)

I have been dealing with the “city” as a topic for many years.

And my artworks „*Gespinnste*“ and „*Turmalinstadt*“ are part of my „Cityscapes“. They tell of urban loneliness and the beauty of cities, which seem to dissolve into colors, shapes and drawn lines. The drawn figures in „*Turmalinstadt*“ for example appear quite humorous at first, but upon closer inspection they also reveal a certain melancholic undercurrent. The figures are moving towards the city, but will most likely not find access to it. Humour allows me to package otherwise sad content readily. And I find the grotesque more interesting to draw than the merely beautiful and smooth.

I understand myself as an artist repeatedly pushing the limits of “drawing” as a medium. I produce these drawings using china ink and reed pen, or felt pen on paper and sometimes I add digital drawings and colors with Photoshop. I use the computer intuitively and experimentally. Digital and analogue are just as comfortable for me, the computer’s simply an extension of almost endless possibilities.

Kadie Schmidt-Hackenberg was born 1968 in Germany. She studied Design and Art at the University of Hanover and graduated 1998. 2001 she got a degree in Multimedia Design at Cimdata, Berlin. Since 2001 she is working as an artist and freelance illustrator. She hold several teaching assignments for drawing and digital art. She received art scholarships for Japan, Island, Ireland and Italy and displays her artworks in exhibitions in Germany and abroad. After a long period spent in Paris and several years in Berlin, the artist has now returned to live and work in Hanover.

Yuqing Sheng



“Phaeton” (2023)

Phaethon is about the fall of *Phaethon* from the Sun Chariot. The dynamic and tragic scene in a relatively static image. As the Sun Chariot scorched the earth in the myth, Gaia also appears in the background.

Yuqing Sheng is an Illustrator and Concept Designer. Graduated from the Academy of Art and Design of Tsinghua University in 2021 and is now an MFA Illustration student at SCAD. Publications: "Gift of a Hundred Colors" (ISBN-9787121438592), "The Wanderer's Trail" (ISBN-9787550834873), and "The Form of Anatman" (80735-1930). From 2021 to 2023, she worked as a senior artist in NetEase Games, responsible for illustration and character design, and also worked as an art leader in Onmyoji's derived project, in charge of style development and comprehensive conceptual design.

Enzo Scurti



“The clouds are flying low” (2024)

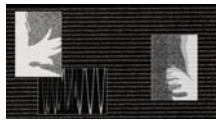
The work presented investigates the genre of self-portrait from an intimate and mysterious perspective. Each element of the composition allows us to glimpse stylistic references rooted in cartoons and comics, immersing ourselves in resignifications of the artist himself.

Enzo Scurti (1997) is a Visual artist based in Córdoba, Argentina.

Graduated in Visual Arts from the “Dr. José Figuerola Alcorta College of Fine Arts” (2019. Córdoba, Argentina). Postgraduate in “Specialization in contemporary artistic production” by the “National University of Córdoba” (2023. Córdoba, Argentina).

Specializes in contemporary drawing. His works are defined by a strong realism combined with pseudo-child iconographies that reveal a personal and nostalgic imagery.

Claudia Ungersbäck



“SHADOWS” (2024)

shillhouettes in motion a sound image.
virtual artbody in a musical form.

Claudia Ungersbäck made her A-levels in fashion design, attended drawing classes at Trinity College Dublin, graduated wienerkunstschule Vienna, class for printmaking with animation workshops at University of fine Arts Crakow and studied Philosophy at University of Vienna. Her films and artworks have been shown in international film festivals and exhibitions.

Jeanne Xinjun Li



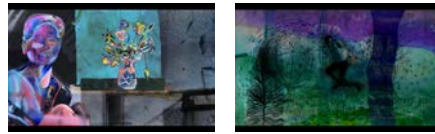
“Digital Zen, Eternal Flow: Mountains of the Mind” (2024)

“*Digital Zen, Eternal Flow: Mountains of the Mind*” embodies the quest to blend the spiritual essence of Buddhist philosophy with the aesthetic principles of traditional Chinese landscape painting, infused with the innovative pulse of AI technology. This piece captures the subjective “landscape within the mind,” invoking the Buddhist concept of inner tranquility and the philosophical doctrine of the “Three Distances” inherent in Chinese landscape art. This doctrine—comprising high distance (the vertical dimension), deep distance (the horizontal expansion into the scene), and level distance (the spatial variation across the plane)—serves as a metaphor for the journey of life and spiritual seeking. By integrating traditional art with AI, the work invites viewers to participate, immersing themselves in a virtual pilgrimage through imagined landscapes, thus becoming “mountain dwellers” traversing the spiritual and material realms.

Jeanne Xinjun Li is an XR creative technologist and abstract artist with an art, architecture, and computer science education from RISD and Cornell University. Her Zen-inspired art fuses ancient Buddhist Shuimo painting with cutting-edge digital media. Exhibited globally in cities like New York, Paris, Shanghai, and Hong Kong, Jeanne’s work revitalizes traditional techniques through modern technology. Her 2024 showcases include NY X Design, IEEE VR, CVPR, Google Art CityWalk Experience, and

XR Access (sponsored by Meta). She has been honored with the NY Design Award and Ruby Award, highlighting her impact on the art-tech frontier.

Stefan Venbroek



“Chromatic Disturbance” (2023), “Nature” (2021)

Chromatic Disturbance

“When I see a painting or a drawing, I always wonder how I could make it move. In this case, I chose a few fragments of my own physical works on paper and cardboard and digitised them. In the initial stages, I did not have much more than a collection of still images, but over the course of the process, I got ideas about how I could put them into motion and connect them. It was interesting to see how this movement also created a narrative. This way, the viewer is pulled into a world that I created, and the somewhat slow camera and music reinforce that effect.”

Nature

The theme for the exhibition is “Wild.” For me, the theme “Wild” has multiple meanings, so can people and their behavior be wild, as wild as animals. Therefore I have depicted this in the animation by transforming tigers into humans. Forests are also wild. I have therefore chosen to carry the viewer through a forest. I started making drawings, paintings, and photographs. All this I have put together on the computer and brought to life with animation software.

Stefan Venbroek is a versatile visual artist and animator. He obtained a Bachelor's degree in Design from the University of the Arts in Utrecht, with a specialization in illustration and animation. He also studied graphic techniques at the Academy of the Arts in Krakow. Venbroek draws inspiration from everyday scenes and combines the human figure with fairytale worlds, abstract patterns and vibrant colors. His work includes figurative drawings, paintings, enchanting animations and art projects for public spaces. Venbroek's passion for portraying human figures and creating fairytale landscapes is reflected in his colorful and psychological works. Venbroek's work shows a fusion of traditional techniques and modern technology, resulting in a layered and contemporary aesthetic.

김환이



“My Orchestra” (2018)

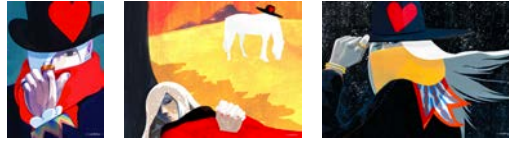
“*My Orchestra*” is the story of a person who expresses their emotions through music in their mind. She imagines having her own orchestra: when she's angry, drums pound, and when she's sad, gentle music plays. The film follows her daily life, which may seem ordinary but is filled with emotional turmoil. Viewers can experience these emotions through the music of her imagined orchestra. Music, unlike words, can convey intricate feelings and evoke empathy. While her emotional journey may seem unique, it reflects experiences many can relate to in daily life.

*My Orchestra*는 자신의 감정을 머릿속에서 음악으로 표현하는 사람의 이야기이다. 그녀의 머릿속에는 그녀만의 오케스트라가 존재하고, 그녀가 화가 날 때에는 북을 두드리고 슬플 때는 잔잔한 곡을 연주한다. 그녀의 일상을 따라가며 일어나는 감정의 변화로 다양한 음악들이 그녀의 오케스트라를 통해 연주되는 것이다. 사실 그녀의 일상은 겉으로 보았을 때 아주 평범한 한 직장인의 일상이지만 그 하루 사이에 일어나는 여러 감정의 소용돌이가 있고 관람자들은 그 감정들을 그녀의 오케스트라 연주로 알 수 있다. 음악은 가끔 언어가 말할 수 없는 감정의 세부적인 영역까지 대변하며 그 감정에 대한 공감을 일으킨다. 주인공의 감정변화는 일반적이지 않아 보일 수 있지만, 그 배경은 일상에서 누구에게나 일어날 수 있는 상황으로 충분히 공감할 수 있는 영역에 있다.

Hwanyi Kim is an artist and animator based in Korea and the UK. She utilises 2D animation and charcoal as mediums to depict narratives of socially isolated individuals, often referred to as 'Hikikomori,' through black and white image. Recently, she has expanded her focus beyond depicting social withdrawal to plan and continue projects that convey the emotional pain experienced by ordinary individuals from society or others.

김환이는 한국과 영국에서 활동하는 작가이자 애니메이터로, 사회적으로 고립된 사람들, “은둔형 외톨이”들의 이야기를 2D 애니메이션이라는 매체와, 목탄이라는 소재를 활용하여 흑백의 서사가 있는 영상으로 표현한다. 최근에는 은둔형외톨이에서 더 나아가 사회로부터, 혹은 타인으로부터 감정적으로 고통받는 평범한 사람들의 고통을 전하는 작업을 기획하고 이어나가고 있다.

Kanghyun (강현)



“LOVER” (2024), “What’s left” (2024), “As ever” (2024)

Recently, I have been conceiving new works and have created a persona. It's called 'LOVER'.

A person who sets out in search of love.

There must have been times when we earnestly wished for our feelings to be conveyed when we loved someone. Or there must have been times when we wholeheartedly prayed for our sincerity, our love, to reach someone when we devoted ourselves to something.

I wanted to express such feelings through the persona of a love messenger, *LOVER*.

I also wanted to depict emotions that are difficult to express well through paintings.

I hope my paintings are beautiful and carry profound emotions. I believe that love can embrace the most beautiful and profound emotions.

Filled with love.

I want to send it to you.

최근 새로운 작업을 구상하며 하나의 페르소나를 만들어냈다.

일명 'LOVER'

사랑을 찾아 떠나는 이다.

우리가 사랑을 할 때 나의 마음이 전해지길 간절히 바란 적이 있을 것이다.

혹은 누군가에게 마음을 다해 무언가 전할 때 내 진심이, 사랑이 온전히 닿길 기도한 적이 있을 것이다.

이런 마음을 전달하는 사랑꾼, *LOVER*로 표현해보고 싶었고 또한 잘 표현하지 못하는 감정을 그림을 통해 나타내고 싶었다.

나의 그림은 아름다우면서도 애뜻한 감정을 지녔으면 한다.

사랑은 가장 아름답고 애뜻한 감정을 품어줄 수 있는 매개체라고 생각한다.

사랑을 담아.

너에게 보내고 싶다.

Kanghyun (강현): The silhouette of someone I have seen somewhere, fading memories, dreams. The abstract images lingering in my mind naturally stir something deep within me, even if I don't consciously acknowledge them.

In the process of unraveling through a doodling approach, lines and forms lead me toward abstract images, and abstraction gradually takes shape. Figures play a pivotal role, as ambiguous, androgynous characters create an atmosphere rather than relying on detailed descriptions. This paradoxical moment occurs when the character and situation, which exist nowhere, feel increasingly real, as if I am empathizing with the experiences of others.

어디선가 보았던 누군가의 실루엣, 흐릿해지는 기억, 꿈

명확하지 않은 추상적인 이미지의 잔상은 의식하지 않아도 자연스럽게 나의 깊은 곳을 움직인다.

낙서의 방식으로 자연스럽게 풀어가는 과정에서

선, 형태는 추상적인 이미지로 나를 이끌고, 추상은 곧 구체화된다. 인물은 가장 핵심적인 역할을 하게 되는데 모호한 인상의 중성적인 인물을 통해 구체적인 묘사보다 그 상황의 분위기를 만들어가고

이를 통해 타인의 경험에 공감하듯 어디에도 존재하지 않은 이 인물과

상황이 더욱 더 현실적으로 다가오는 역설적인 순간에 마주하게 된다.

우리는 현실에 살고 있지만, 비현실 속에서 공존한다.

당신만이 알고 있는 '나'와 마주하게 되는 그림을 그리고 있다.

Jung Eun Yang(양정은)



- “고뇌-무엇을 하고 있는걸까? (Agony-What do you think he is doing?)” (2013-2014),
“흔적-내게 있는 오렌지 전부를 줄게 (Traces-I'll give you all the oranges I have)” (2024),
“욕망” (Desire)” (2018)
“한가한 오후-한장의 그림 (Idle Afternoon-A piece of painting)” (2013-2014),
“작전회의-서로 다른 대화 (Operations Conference-Different conversations)
(or Washington Square Park with Ric and Row, WF2020-2)” (2020)

철학자 데리다가 자신의 철학에서 이야기한 개념이 있습니다. 경계에 대한 담론을 이야기했습니다. 저는 이러한 데리다의 의견으로 부터 제 그림에서 경계와 조건에 대한 생각을 했고, 경계와 조건을 넘어선 무조건적인 사랑에 대해 생각하며 고려하게 되었습니다. 우리의 젊은 시절에 우리의 창조의 근원을 기억하는 것이 중요하다고 생각합니다. 문제가 있는 날이 오고 "나는 그들에게서 즐거움을 찾을 수 없다"고 말할 해가 다가오기 전에 말입니다. 오래참고 시기하지 않으며 자랑하지 않으며 교만하지 않으며 무례하지 않으며 자기 유익을 구하지 않으며 성내지 않으며 원한을 품지 않으며 불의를 기뻐하지 않으며 진리와 함께 기뻐하고 모든 것을 덮어 주고 모든 것을 믿으며 모든 것을 바라고 모든 것을 건디는게 사랑이라고 지지합니다. 사랑은 제가 그림을 통해 펼치고 싶은 것이고, 저는 선을 사용했습니다. 사랑은 선과 같습니다. 선은 연결을 합니다. 시각, 보기, 시선, 사람과 같은 요소들은 모두 연결을 통해 만들어집니다. 그래서 선은 사랑과 같고, 사랑은 선과 같다고 생각합니다. 저는 일상의 풍경을 표현하면서 그림을 그리고 있습니다. 인물, 카페, 발 그리고 책 시리즈는 일상의 풍경화 중 하나입니다. 일상의 기쁨은 저로 하여금 다른 주제를 그리고 그리게 합니다. 저는 사랑의 비유로 대상을 사용합니다. 이것은 큰 의미가 있으며 사명으로 느낍니다. 작업에서 고민들은 계속 될테고, 지금도 드로잉을 회화에서 어떻게 더 살려낼 수 있을까 고민하고있습니다. 표면이 더 회화적인 표현이 될 수 있도록 고민하고 있습니다. 회화성이란 무엇일까란 고민도 하고있는데 시대적으로나 각자에게 있는 정의가 다를 수도 있다고 느껴집니다. 그렇다면 나에게 회화적 그림은 무엇일까 고민하고 있습니다. 아직 고민중이나 가만 생각해보면 회화성은 이상향적인 것들이 저에게 회화적으로 느껴집니다. 현재 나의 회화에서 부족한 부분들을 보완하고자 더 많은 회화성을 목말라합니다. 터치가 더 자유로운걸 갈급하나 내가 과연 그런 표현을 할수있는 성향의 화가인가를 다시금 생각하게 되곤합니다. 그러면서 어느 정도의 틀안밖에서 시도를 끊임없이 하게됩니다. 시도의 결과로서 작업이 표현됩니다.

Jung Eun Yang (b. 1995, Seoul) is a Korean painter. Yang did her Bachelor's degree in Fine arts at School of Visual Arts, New York, New York and is currently in Seoul doing her Masters degree at Hongik University.

양정은 (b. 1995, 서울)은 페인터로 활동하는 한국인 작가이다. School of Visual Arts 에서 학부를 마쳤다. 또 작가는 현재 홍익대학교 일반대학원 회화과 석사 과정에 있다.

Junghyun Yoon(윤정현)



- “E=mc²” (2023), “Paper universe” (2024), “Monster” (2024)

$E=mc^2$,

[Energy: Shaking of light]

All thoughts converge. In a labyrinth of complex energies, they intersect with one another, forming an indescribably beautiful, incredibly complex, and ever-changing pattern. Thinking energy never dies. It leaves the existence of us and our heads and spreads out into space forever. Forever.

[에너지: 생멸하는 빛의 떨림]

모든 생각들은 모여든다. 복잡한 에너지의 미로 속에서, 서로 교차하면서, 형언할 수 없을 만큼 아름답고, 믿을 수 없을 만큼 복잡하면서도, 끊임없이 변화하는 무늬를 이루면서 다른 생각들과 만난다. 생각 에너지는 영원히 죽지 않는다. 그것은 우리라는 존재와 머리를 벗어나 우주 속으로 영원히 퍼져 나간다. 영원히.

Paper universe

[Multiverse folded with paper]

Both are double. 0 and 1. Man and woman. This is right and wrong. The universe unfolds in a simple but complex form. Like a child's playful origami.

[면으로 쪼개지는 다중우주]

양자는 이중적이다. 0이면서 1이다. 남자이면서 여자이다. 이는 맞으면서 틀리다. 우주는 간결하지만 복잡한 형태로 펼쳐진다. 어린아이의 장난스러운 종이접기 처럼.

Monster

[I am divided]

There is a division in the mind. I live with the thought of being driven by instinct every day and shouting that I shouldn't and the disturbance of the ego that mediates the two. The ego is not a single layer. It is divided inside and out. Dozens or hundreds of egos wrap around the whole body. They look at themselves as they are in constant repetitive movements. Until they find the original form of 'I'.

[나는 분열한다]

마음속엔 분열이 일어난다. 매일 본능에 이끌리고, 그러면 안된다고 외치는 생각과 그 둘을 중재하는 자아의 소란함을 마음속에 품으며 살아간다. 자아는 한 겹이 아니다. 안으로도, 밖으로도 분열되어 있다. 수십, 수백개의 자아가 온몸을 휘감는다. 끊임없이 되풀이되는 움직임 속에서 자신을 있는 그대로 바라본다. '나'라는 원형을 찾아갈 때 까지.

Junghyun Yoon

I draw an animation. "anima" is the etymology of animation, meaning life and soul. This is the process of bringing life to a painting. I praise the sublime labor that draws one frame. Somewhere, the immature movements resemble humans the most, which makes me want to know.

윤정현

애니메이션을 만든다. '아니마(anima)'는 애니메이션의 어원으로, 생명, 영혼을 뜻한다. 이는 그림에 생명을 불어넣는 과정이다. 한 프레임 그려내는 노동의 숭고함을 찬양한다. 어딘가 빠그덕대는 미숙한 움직임은 인간과 가장 닮아 있기에 마음이 간다.

이승민 (이달)

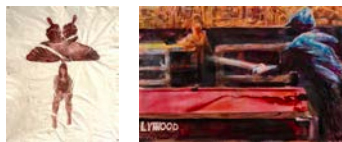


“a tremendous state of innocence”

작가의 기억 속에 자리한 향수를 시각화하는 작업을 통해 판타지적인 공간과 노스탤지어를 불러일으키는 이미지를 결합하여 기억의 잃어버린 가치와 잠재된 동심을 되찾고자 한다. 어린 시절 가지고 놀던 장난감 물총, 카세트테이프, 리본과 거울 등의 이미지를 재조합하여 과거의 단편들이 가상의 한 공간에서 만나는 장면을 그려낸다. 유년 시절 기억과 상상, 그리고 현실과 가상이 뒤섞인 이미지를 재구성하여 보잘것없이 여겨지는 기억 속 물건들에 무한한 생명력을 부여하고자 한다.

이승민 (이달): 유년 시절 기억의 조각에 대한 단상과 노스탤지어라는 주제를 중심으로 작업하고 있는 작가입니다. 기억 속에 자리한 향수를 시각화하는 디지털드로잉, 페인팅 및 영상 작업을 통해 기억의 잃어버린 가치와 잠재된 동심을 찾고자 합니다. 작품 속 가상의 공간과 향수를 불러일으키는 오브제들을 통해 유년 시절 기억과 상상이 공존하는 노스탤지어와 획일화 되어가는 현대인들의 삶을 위한 휴식과 사유의 공간을 제시하고자 합니다. 이러한 과정을 통해 기억의 조각들은 현실과 비현실 사이 경계를 오가며 단순한 물건이나 공간이라는 가치를 넘어 새로운 생명력을 갖게 됩니다.

Jiyunju(지윤주)



“0.03937 in” (2023), “Billing room” (2023)

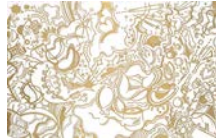
빠르게 변하는 세상, 그리고 짧아진 사람들 간의 유대, '릴스'의 등장과 같이 지금이 시대는 빠름을 미학으로 삼아 발전해 가고 있습니다. 그 속에서 나는 항상 빠르게 변화하는 세상 속 유대의 부재로 찾아온 불안을 마주합니다. 저는 불안이 엄습해 올 때 '5초' 동안 대상을 바라보는 습관이 있습니다. 대상을 바라보며 다섯을 셉니다. 대상을 응시할 때 나에게 어떠한 일도 발생하지 않는다는 걸 학습하며 저의 불안을 가라앉히곤 합니다. 5초동안 바라본 대상은 움직이거나 정지해 있으며 저에게 어떠한 위협을 주지 않음을 인지합니다. 그런 순간순간들이 모여 불안을 진정시켜줍니다. 이러한 행위를 통해 일상을 온전히 받아들이는 힘을 키우고, 그리기를 통해 이를 기록합니다.

작품은 주로 클럽의 이미지를 보여줍니다. 저에게 클럽이라는 공간은 특이점으로 느껴졌습니다. 많은 사람이 수 없이 흔들리며, 많은 대화가 오가고, 아침이 되면 사라지는 공간, 누군가에게는 이벤트인 공간이 저에게는 삶에서 수많은 이별과 좌절 그리고 기쁨을 느끼게 해주는 또 다른 작은 '나'로서 다가왔습니다. 작품의 이미지는 파편화 된 모습들을 하고 있습니다. 흔들리고, 파편화 된 이미지는 뷰파인더를 통해 대상을 인위적으로 편집한 모습을 하고 있습니다. 빠르게 움직이는 순간의 모습을 통해 시간성을

늘리고 평면의 회화 작업을 통해 그 순간을 확장해 나갑니다. 이러한 행위는 대상을 온전히 바라보고, 대상과의 현재가 과거가 되어 사라질지도 모른다는 불안감을, 그림이라는 매체를 통해 정지시켜 줍니다. 이로써 대상과 내가 하나가 되는 경험을 합니다. 판화 작업은 저의 내면을 대변합니다. 간핏라는 얇은 한지를 사용한 판화 작업은 저의 내면을 대변합니다. 동판을 찍어내고, 다시 펴내는 작업을 진행하여 미세하고 불규칙한 크랙을 만들어냅니다. 작업의 제목 인은 인물과 나비의 미세한 간극을 나타냅니다. 손상된 자화상과 그 위에 있는 나비를 통해 불안을 느끼는 현대사회의 한 명의 인간으로서 감정을 나타냅니다.

지윤주는 일상에서 느껴지는 불안을 기록하고 이를 회화와 판화를 중심으로 작업을 하고 있습니다. 불안의 순간들을 사진으로 기록한 후 변형을 통해 대상을 왜곡시켜 작업을 진행합니다. 그녀는 추계예술대학교에서 판화를 전공했으며, 동판화 교육의 실제 전시에 참여했으며, 한국 여성 작가 회화 공모전에 입선했습니다.

최혜수



“Grateful day” (2022)

깊이와 너비를 알 수 없는 내면에서 나타나는 순간의 감정선을 따라 기록한 드로잉 작품이다. 이 작품은 어느 때처럼 반복되는 일상 가운데 마음 한편에서 차오르는 크고 작은 기쁨과 감사의 순간을 담는다.

최혜수 작가는 복잡하고 미묘하게 얽히고설킨 유영하는 인간의 삶과 존재 의미를 재해석하며 이 여정을 나뭇가지의 방식으로 작은 기대와 소망을 담아 기록 중이며, 주로 회화와 조형 작업을 메인 매체로 다루며 작업한다. 그에게 드로잉은 일상에서 마주한 다양한 것들을 작가적 상상을 더해 삶의 스쳐가는 감각과 부분을 즉흥적으로 담아내는 매체로 회화와 조형 작업으로 넘어가는 모든 과정의 날 것이자, 가장 직관적으로 삶의 현장과 그 안에서 요동치는 감각을 드러낸다.