

Experimental Film & Video 2024

CICA Museum

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Featured Artists 참여작가: **Maddie Butler, Tiffany Carbonneau, Teresita Carson, Jennifer Cha, Hee Joon CHOI (최희준), Elena Efeoglou, Benjamin F. Stumpf and Antje Feger, Michael Hofmann, Angie Jennings, Sinhyung Kim (김신형), Sulju Kim (김설주), Jun Kuromiya, Olivia JS Lee (이정수), Seung jae LEE (이승재), Gwen Gunyung Lee (이근영), Jiaqi Liu, Hallie Maxwell & Matthew Thorley, Paige L Morris, SohyeonLee Park (박소현이), Park Sojeong(박소정), Jih-E Peng, Roxane Revon, Cecilia Suhr, Luna Beller-Tadiar, Team OutLier (Semi Kwon 권세미 & Sooyeon Bang 방수연 & EuiSuk Seo 서의석), Amanda VanValkenburg, Alyssa Wood, Soyoung Yang (양소영), Tianchenglong Yao, Wendelin Zhu & Monica Zhang & Xin Zhao, Ben Zucker**

Maddie Butler



"14-Hour Edit" (2023)

14-Hour Edit is a film made in a single 14-hour sitting. It began with the artist creating a minute-long uninterrupted shot. This clip was then edited, maintaining the one-minute length. The process builds on itself with each subsequent hour, as the artist continuously re-edits the previous hour's product. The viewer witnesses the original clip become more and more distorted through interventions both physical and psychological. The work pushes traditional notions of the frame and the cut, growing somehow more abstract and more personal as the hours pass. What results is an exploration in the mechanisms of cinematic manipulation and a demonstration of the impossibility of objective representation.

Maddie Butler is an American visual artist and filmmaker. She makes media about the complexities of intimacy and intersubjectivity in a post-Internet age. She is specifically concerned with the politics of the image and how advancing technology widens the rift between picture and personhood. Highly interdisciplinary, her work identifies the thresholds between people – a window, a proscenium, a screen, a memory – and teases out their hidden dimensionality. Prodding these porous boundaries lets her better understand the power dynamics between self, other and image; the eventual aim is to formulate an ethics of inner life for the contemporary age.

Butler was raised on an island in a lake in Minnesota. She received a BA in sculpture from Yale University and is currently pursuing an MFA at University of California San Diego, where she also teaches media history and production classes. She enjoys creating opportunities for conversation and communion between artists and the public, most notable in her work as the Founding Director of Yeah Maybe project space from 2015-2018. Her art is shown widely across the US.

Tiffany Carbonneau



"Glass Highways" (2023)

Inspired by her family's immigration to Chicago from Ireland and Poland in the late 19th Century, their labor and community in Chicago's Back of the Yards meatpacking district, their settlement in one of the United States' first suburbs, and the suburban trajectory of her family since, this series of work interrogates the personal, cultural, and economic consequences of suburban development and sprawl. By animating travel on a glass highway interchange, Tiffany reflects upon the infrastructure that maintains American suburban ideals while hinting at its' consequences, including the death of her brother in 2020, who died in an automobile accident on a suburban Chicago interchange similar to one the one shown in this film. The score for this short film includes an altered version of the song titled "Home, Sweet, Home" which was written by John Howard Payne in 1822 and reflects the homelessness he felt after his mother died when he was 13 and his father soon after. The song was performed by Baker, Elsie -- Vocalist -- Contralto, and Bishop, Henry R. -- Composer, and the version used was recorded in 1914. Audio credit: Payne, John Howard, Elsie Baker, and Henry R Bishop. Home, Sweet Home. 1914. Audio. <https://www.loc.gov/item/jukebox-132864/>.

Link to Artwork: https://drive.google.com/file/d/1VeOc2vAFP8w_RiT84tZcV7n8FJpw6Q31/view?usp=drive_link

Tiffany Carbonneau's art practice interrogates the past to comprehend the present and examines personal, national and global contexts to make sense of specific places. She combines digital and historical processes to create animations, installations, and architectural video projections that activate architectural, geographic and social histories. Tiffany is a Efroymson Contemporary Arts Fellow and Associate Professor of Fine Arts at Indiana University Southeast. Her work has been exhibited internationally at The University of Hamburg (Hamburg, Germany), Move Light Festival (Lodz, Poland), Infecting the City Public Art Festival (Cape Town, South Africa) and The Toronto Urban Film Festival (Toronto, Ontario). Nationally, her works have been exhibited at The Louisville Muhammad Ali International Airport, the Indianapolis International Airport, the Digerati Emergent Media Festival (Denver, CO), ARTECHA Festival at Miami University (Miami, OH), BLINK (Cincinnati, OH), Northern Spark outdoor art festival (Minneapolis, MN), IN Light IN: Indianapolis Light Festival, Lumen: International Video Art and Performance Festival (NYC), Inlight Richmond (Richmond, VA), Currents New Media Festival (Santa Fe, NM), Free State Film and Art Festival (Lawrence, KS), as well as other traditional and non-traditional venues in Miami, San Diego, Louisville, Cleveland and other places. Tiffany's works have been supported by many private and public institutions, including the National Endowment for the Arts, the Cincinnati USA Regional Chamber, the Central Indiana Community Foundation, The Louisville Fund for the Arts, Doane University, Miami University, Ohio Wesleyan University, Northern Lights.mn, and others.

Teresita Carson

"monolith" (2023)

Part experimental essay film, part videopoem, Monolith braids found footage, documentary, experimental, 3D animation and narrative filmmaking devices to explore notions of collectivity, dissent, indigenous knowledge and non-linear time. This shape-shifting film questions the ongoing legacies of nationalist archives, archeology, and coloniality.

Teresita Carson (b. Mexico) is an artist working across disciplines, including moving image, new media, sound, and installation. Taking an irreverent feminist approach to world and counter-archive building, she explores the abstract intersection between the historical, the speculative, indigenous cosmogonies, and magical peripheries. Her experimental films have been shown internationally at film festivals and curated film exhibitions. Recent venues presenting Carson's work include Mana Contemporary, Sullivan Galleries, Moving Image at ACRE, Czong Institute for Contemporary Art (CICA Museum), Hyde Park Art Center, Gallery 400 and the Cleve Carney Museum of Art. She holds a Bachelors in Fine Arts from the School of the Art Institute of Chicago and an MFA from the University of Illinois Chicago. She resides in Chicago, Illinois in the land of the Three Fires Confederacy, Potawatomi, Odawa and Ojibwe Nations.

Jennifer Cha

"Running 002" (2022), "Running 003" (2022)

Running 002 and Running 003 is part of a series investigating action from the perspective of the subject, challenging the gaze of the other. The video breaks the action of running out of traditional representation and into parts you may see with your mind's eye as your own experience of self while in movement. The action itself, the run loop, is the lowest common denominator of traversal in a video game. Each clip in each cell is a memory of a moment. The artifice of the seamless and constant half second loop recalls societal ideas of power and our own gaze towards ourselves.

Jennifer Cha is a Korean-American artist based in the San Francisco Bay Area. She graduated with a degree in fine arts from Bennington College and works in various mediums: video, animation, virtual reality, and video games. Her work explores themes of identity, power, and the body, offering an array of expressions that articulate a proactive female protagonist. Cha uses animation and a game engine to analyze the role of the action hero, deconstructing tropes through cinematic and video game vocabularies to reinterpret the gaze, offering a unique perspective of the embodied female subject.

Hee Joon CHOI (최희준)

"작업노트 2022" (2022)

<작업노트, 2022>는 물에 비친 풍경을 통해 사라짐에 대해 이야기한다. 최희준은 지난 1년 동안 작업실 앞 계천에 나가, 물에 흐트러지는 물결들을 바라보고 드로잉했다. 그는 그림을 그리는 자신의 모습과 날마다 변하는 물가의 풍경을 촬영하며, 그 과정에서 사유한 것들을 영상으로 담아냈다.

버드나무가 심어져있는 계천은 평화로워 보이지만, 물에 비친 풍경 속은 변화로 가득하다. 구불구불한 나무, 흔들리는 하늘 등, 사물들은 물에 비치면 왜곡되고, 불확실한 이미지들로 변해 뒤섞인다. 사물이 가지고 있는 상징이 물속에서는 형태와 의미가 사라진다.

영상은 물에 비쳐 사라지는 것들을 보여주면서, 결국엔 불완전함에 대해 이야기한다. 사물들은 불완전함 속에서 각자의 속도로 흘러가고 있다. 최희준은 물에 비친 이미지들이 자유로워 보이면서, 또 서로 얽혀있는 모습이 삶 같다고 생각했다. 무의미한 현상은 인간의 행위와 지각을 통해 의미를 가진다. 영상 속에 등장하는 회화작업은 사라짐의 순간을 손가락의 움직임으로 담아낸 행위의 흔적이라면, 영상작업은 그것이 만들어지는, 작가의 시선, 생각의 경로를 관객과 함께한다.

최희준은 회화와 영상작업을 통해 삶의 불완전함에 대하여 연구하고 있다. 그는 지난 1년 동안 작업실 앞 계천에서 흐르는 물결을 바라보고 드로잉 했다. 그는 생성과 소멸이 반복되는 풍경을 기록하는 것을 시작으로, 삶의 불완전함을 인식하며 작업을 통해 새로운 의미를 찾아가고자 한다. 물에 비쳐 사라지는 이미지들을 바라보며 그리기, 1년 동안의 작업 과정들을 다큐멘터리 형식으로 기록하기 등, 일관성 없는 현상을 관찰하고 사유하며 그 경험을 공유하고자 한다. 현재는 도시에서 볼 수 있는 소재들을 차용하여, 현대인들이 느끼는 허무함, 자기 소외에 대한 작업을 이어가고 있다.

Elena Efeoglou

"Portrait of a Lady" (2023)

Unknown photos or photos for which only partial information is available as well as archive photos 'travel' on the Internet keeping their secrets. Images redefined by public and private archives raises a number of questions. Who owns these images and what secrets might they be carrying? How do those who discover such images engage with them and what happens when a photograph escapes its context and its history?

The work Portrait of a Lady focuses on a single photograph whose history is unknown. A 3-minute narration presents a portrait of a woman repeatedly. The aim of the work is to comment on the ontology of photography itself. The viewer does not see the whole picture. Through a fictitious movement that hovers beyond the frame and through her constant transformation she 'seduces' her viewer - precisely because she has been freed from her own history - on an uncharted imaginary journey. The sequence of images moves between motion and stillness.

The image has been stripped of its self-reference and representation. Pauses, interruptions, the violence of distortion, repetition and destruction contribute to the liberation and deconstruction of the photograph, not its cancellation, but its very autonomy. In the narration, a woman informs the viewer about a secret. Images and words integrated aesthetically. The words are connected to the image, but the image has its own voice.

Elena Efeoglou is a visual artist working with photography and video. She studied Fine Arts at the Department of Fine and Applied Arts, Aristotle University she has a Master in Photography from the University of Belgrade, Serbia and she holds a PhD from the Department of Fine and Applied Arts at the University of Western Macedonia, Greece. Her work has been presented internationally at museums, galleries and festivals in Greece and abroad including Kranj Foto Festival 2022, Noorderlicht International Photo Festival 2021, Mrk Contemporary Video Art Festival 2017, Museum Romeinse Katakomben in Valkenburg, the Netherlands and more. Her artistic interests focus mainly on the ways in which relations and concepts of representation, memory, archive and image are structured and deconstructed, and the role photography plays in the creation and documentation of human behavior. She lives and works in Thessaloniki, Greece.

Benjamin F. Stumpf and Antje Feger



"Behind the white Curtain" (2012)

The video The White Curtain explores the relationship between human beings and nature. Instead of a winter wonderland the winter landscape is reduced to a place of inner struggle for the individual to brave the elements. The snow becomes a mask, a facade, a metaphor for the coldness and isolation in society.

Antje Feger (born in 1977 in Germany) and Benjamin F. Stumpf (born in 1976 in Germany) live and work in Hamburg, Germany. In their research-based working approaches, the artists primarily refer to the field of multimedia installation and

project art. Antje Feger & Benjamin F. Stumpf studied at the Muthesius Academy of Fine Arts and Design and within the Independent Study Program, Maumaus, in Lisbon. Since 2000, their works have been shown in solo and group exhibitions in many countries, including the Biennale of the Tangible Image, Paris (FR), Krasnodar Institute of Contemporary Art (RU), Culture Communication Center Klaipeda (LT), Kunst im Untergrund, NGBK, Berlin, Open Museum, Baltic Raw, Hamburger Kunsthalle (DE), Vejle Art Museum (DK), Landesmuseum Schloss Gottorf (DE), Centre d'Art Passarelle, Brest (FR). Since 2004, Antje Feger & Benjamin F. Stumpf have received various grants and project fundings by various institutions, including Institut für Auslandsbeziehungen, Stiftung Kunstfonds, Hamburgische Kulturstiftung, Cultural Communication Center Klaipeda, Lithuania, and ECOC-European Capital of Culture Istanbul.

Michael Hofmann

“Auriculars”(2023)

Auriculars is a multimedia experience that imagines a speculative future where artificial intelligence and generative transmissions from cosmological ecosystems collide. Mysterious space broadcasts are recomposed to structure soundscapes eclipsed by silence. Reconstructed terrains form metaverses that converge as dialogues between sound and image intertwine. Auriculars invites viewers to consider regenerative adaptations of life as intrinsic to the complexities in our modern world.

Michael Hofmann completed an MFA in Studio Art with a concentration in Art and Technology at the University of Florida. Hofmann's creative research, scholarship, teaching, and curatorial activity delve into emerging technologies such as artificial intelligence which transform the landscape of reality. Data, complexity, and systems provide the terrain for speculative creative exploration. Hofmann has exhibited at Ammerman Center's 17th Biennial Symposium for Art and Technology, The Brooklyn Film Festival, Playing Models AI Architecture and Computational Conference, and the UF Informatics Institute Symposium for AI Interactions with Society, among others.

Angie Jennings



"THE STIGMA FOG SAINT Wards Off Extinction" (2018)

THE STIGMA FOG SAINT Wards Off Extinction, documents THE STIGMA FOG SAINT engaging with tapestries representing the natural elements fire, water, aether and earth in a Southern Californian backyard in hopes of saving us from doom.

This work also references visual themes and music found in the experimental film *Meshes of the Afternoon* (1959) by Maya Deren, who probed the mystical realm of the domestic space through forms of gestural movement, circular narrative and sound, questioning forms of reality.

The connections were made in rapport to research conducted by musician/composer Dr. Michiko Ogawa on Teiji Ito, who composed the musical score for *Meshes of the Afternoon*.

Angie Jennings (she/her) is an interdisciplinary project-based artist working in the realms of painting, drawing, performance, video and sculpture. She often investigates the poetics of visibility through strategies of surrealism and abstraction. Formations of new mythologies linked to agency and mysticism are frequently employed. Her works have been exhibited at the Miller Institute of Contemporary Art at Carnegie Mellon University, Pittsburgh, PA, Museum of Contemporary Art San Diego, San Diego, CA, the Erie Art Museum, Erie, PA, Lehman College, Bronx, NY, Wignall Museum of Contemporary Art, Rancho Cucamonga, CA, Coaxial Art Foundation, Los Angeles, CA, Human Resources, Los Angeles, CA, Abode Gallery, Los Angeles, CA, Franconia Sculpture Park, Shafer, MN and the Museum of Contemporary Art Tucson, Tucson, Arizona, among others. Jennings received her MFA in Visual Arts from the University of California San Diego, and a BS in Art Education from South Dakota State University. Currently, she's a Visiting Assistant Professor at Allegheny College..

Sinhyung Kim (김신희)

“Jeanne and light (잔느와 빛)” (2016), “언덕과 직선 (The hill and straight line)” (2020)

Jeanne and light (잔느와 빛)

스탠드 그림은 왼쪽을 향해 빛을 내는 광원을 재현하고, 영상은 여자의 빛을 받는 모습을 재현해내지만, 어두운 갤러리 속에서, 빛을 받고 있는 여자의 영상이 실질적인 광원이 되어, 빛을 내는 광원의 기호를 하는 스탠드 그림을 밝히고 있다.

Parallel movement (평행 움직임)

내러티브에 기반한 기존 극영화에서는 공간의 변화가 내러티브에 의해 바뀐다. 이러한 공간의 변화를 배열로 나열해 순서화하고 그 배열의 순서를 토대로 주인공은 이동을 한다. 주인공이 A장면-B장면-C장면-D장면의 순서대로 이동했다면, 그 역 배열인 D-C-B-A의 순서를 통해 서사 논리성, 연대기 타임라인을 고려하지 않고 (그 장소가 어제나 지나온 과거일지라도) 반대로 정렬한 배열을 통해 다시 지나왔던 장소로 되돌아간다.

Sinhyung Kim is a filmmaker and a video artist. He studied Visual Arts at Ecole de design et Haute Ecole d'art (EDHEA) in Switzerland. Then he continued his masters at the School of the Art Institute of Chicago (SAIC) and graduated with a degree in Film and Video. His work explores the idea of how a single-screen video can be expanded into three-dimensional space versus how three-dimensional space can be compressed into a single-screen video.

Sulju Kim (김설주)



“Memory of Solidarity” (2021)

김설주는 대한민국의 예술가, 티칭아티스트, 시각디자이너, 화가, 철학자, 미디어아티스트, 사회운동가이다. 그녀의 작업은 전세계의 아이들, 소외된 사람들과 각자의 삶에 대해 다루고 있다.

<Memory of Solidarity>는 진정한 연대의 방법을 찾기 위해 9명의 여성들을 만난 과정을 보여준다. 그리고 여성운동의 시작그리고 연대의 물건들을 폴라로이드로 이중노출 기법을 활용해 촬영했다. 그리고 그 물건들에 담겨있는 내용을 3개의 실험영화로 제작하였다.

작가노트: 같은 목표를 향해 달려가되 서로 다름을 존중하는 것을 연대라고 부르지 않는다. 우리 여성들은 사회를 살아가면서 비슷한 경험을 공유하고 공동의 목표로 향하지만 서로가 다른 가치관을 지닌 개인임을 잊곤 한다. 이 작업에서는 세상의 다양한 여성들의 연대가 각자의 색을 지니며 하나가 되길 바라는 마음에서 만들어졌다. ‘우리는 모두 같지만 다르다.’

Sulju Kim is an artist, a teaching Artist, a visual designer, a painter, a philosopher, media artist and a social activist from South Korea. Her works usually deal with the world of kids, alienated people and life.

<Memory of Solidarity> is an experimental film interviewing nine women about how they get to know of the women’s movement. With the interview, the women have asked to bring objects related to their experience about women’s movement. The objects were photographed using a double exposure technique with a polaroid. Those have been summarized into three short movies. Solidarity means we run toward the same goal while respecting each other’s differences. However, we often forget that each individuals have their own perspective even though we share similar experiences and goals. This work made for that hope every different women can build solidarity together while holding their own color. “We are all the same but different.”

Jun Kuromiya

“Kurozuka” (2023)

Kurozuka is a film adaptation of a Noh play about a wandering spiritual mendicant who stumbles upon a demon disguised as a woman. This project in part was a way for me to explore how various principles of Japanese aesthetics (the rhythmic principle of jo-ha-kyu from Noh, the musical style, as well as ideas about light) could operate in cinema. While some aspects of Japanese art have influenced the West, the expressive power of Noh is not only largely unknown to foreign audiences, it is also increasingly unknown in Japan. I was interested in finding its artistic principles life in a new medium. At the same time, I found that in bringing these principles into film, they each had to be reimagined to fit the nature of film.

To give one example, Noh plays use masks that symbolize and precipitate the transformation of the main character. In Noh, the mask has additional temporal qualities because it changes appearance depending on the angle from which one sees it. In working on this project, however, I found that masks did not have the same power on film, perhaps because we are already one

degree removed from the actors on screen. Instead, then, I began to explore using the lighting itself as a mask. To do so, I used extremely high-contrast lighting to capture subtle modulations of light across the actors' faces (inspired by Andy Warhol's portrait films), so that we see the characters as ever-shifting projections of human forms rather than the illusion of people in reality. This was the key, for me, to developing the transformational power that masks have in Noh.

Actress Maya Tsuruki-Holden studied with the Noh specialist David Crandall on the acting techniques of Noh theater so that we could develop the particular ways her character should move and behave. I worked with the theater production manager and Wellesley College instructor David Towlun to design the woman's cramped hut - the building of which was done entirely by myself and the producer, Daniel Lewinstein. By the end of the shoot, our set was in tatters, having weathered several intense real-life rainstorms during production.

Ultimately, this project is a reflection of my own passion for sustaining and engaging with traditional aesthetic forms as a direction for experimenting in film. I hope these pursuits bring to life this powerful tale of delusion, rebirth, prayer, and liberation, and help new audiences appreciate these themes in the context of the movie theater.

After graduating from Princeton University in 2014, **Jun Kuromiya** embarked on a journey to train in Zen Buddhism while making experimental shorts. He visited temples across the U.S. and Japan and spent many weeks in formal retreat. He made his first narrative short film in 2020, *Irises*, about two Japanese-American sisters following their mother's funeral. It won a Remi Award at the Houston International Film Festival and was a Judges' Select film in the Tokyo Lift-Off Film Festival. He is currently working on a short film in the Hudson Valley and is finishing writing his first narrative feature.

Olivia JS Lee (이정수)

“We Are All Stardust”(2022)

이정수 (**Olivia JS Lee**)는 인식과 현실의 경계를 탐구하는 시카고에 기반을 한 한국인 작가입니다. 그녀의 예술은 우리가 살아있는 순간의 각인을 반영하는 재료를 사용하여 유형과 무형의 교차점에 있습니다. 그녀는 수석 디자이너와 예술 감독으로 일했으며 시카고, 뉴욕, 메릴랜드, 부다페스트, 상파울로 및 한국을 포함한 국내외 작가로 활동하고 있습니다. 그녀는 또한 현재 듀페이지 대학(College of Dupage)에서 가르치고 있는 교육자입니다. 올리비아는 로드 아일랜드 디자인 스쿨(Road Island School of Design)에서 그래픽 디자인 학사(Bachelor of Graphic Arts)를, 시카고 아트 인스티튜트(School of Art Institute of Sculpture)에서 조각 석사(Master of Fine Arts)를 보유하고 있습니다.

Olivia JS Lee is a Chicago-based Korean artist whose work explores the boundaries of perception and reality. Her art lies at the intersection of the tangible and intangible, using materials that reflect the imprints of our lived moments. She has been working as a Senior designer and Art director, and showing as an artist nationally and internationally including Chicago, New York, Maryland, Budapest, São Paulo and South Korea. She is also an educator currently teaching at College of Dupage. Olivia holds a Bachelor of Fine Arts degree in Graphic Design from the Rhode Island School of Design and a Master of Fine Arts degree in Sculpture from the School of the Art Institute of Chicago.

Seung jae LEE (이승재)

“영화로운 나날” (2023)

미디어 간의 경계가 붕괴되는 시점에서 '영화'의 절대적인 의미를 찾기 힘들어졌고 이는 점차 축소되고 있는 한국 영화판이 이를 반증한다. 더불어 본인의 고향, 전라남도 순천에는 점차 사라져가는 중앙동, 문화의 거리가 있다. 지원금이 끊기고 상인을 비롯해 문화인들이 빠져 나가며 정체성을 잃어가는 와중, 시민들의 영화제작을 위한 순천시영상미디어센터는 굳건히 남아있다. 매체의 붕괴와 사라져 가는 문화의 거리는 대중들에게 내재된 불안과 상응하며 이는 '성현'이라는 캐릭터로 구체화된다. 상실되고 변모하는 시점에서 끊임없이 질문을 던지고자 하는 성현의 태도를 통해 관객들 스스로에게 반추할 기회를 제공한다.

2001년 출생, 중앙대학교 영화과를 졸업하고 현재는 중앙대학교 첨단영상대학원에서 제작석사를 밟고 있다. 2019년부터 순천과 서울을 오가며 20편 내외의 장단편 영화를 작업했으며 특히 본인의 경험을 기반으로 내러티브를 구축하고 있다.

Gwen Gyunyng Lee (이근영)



“영화로운 나날” (2023)

훈돌이라는 이름의 강아지와 아이가 함께 숨바꼭질을 하곤 했습니다. 숨바꼭질을 할 때마다 아이는 항상 문 뒤, 침대 밑, 옷장 속에 숨어 있었습니다. 어느 날 훈돌이는 아이를 떠나버렸습니다. (죽음을 암시)

1년 후, 봄이라는 새로운 개가 아이의 가족이 되었습니다. 처음에 아이는 봄이 훈돌이를 대신할 수 없다고 생각했기 때문에 가족으로 받아들이지 않았습니다. 그래서 아이는 새로 온 봄을 피하려고 했습니다. 그러나 어느 날 봄이 아이의 공허한 마음을 활아주면서 아이는 마음을 열었습니다.

The dog Hundol and a child used to play hide and seek together. Every time they played hide and seek, a child always hid behind the door, under the bed, or in the wardrobe. One day, Hundol left the child.

After a year, a new dog named Bom became part of the child's family. At first the child did not accept her as family because a child thought Bom could never replace Hundol. So a child tried to avoid Bom, a new dog. But one day Bom licked the child's empty heart and the defenses melted away.

이근영 감독은 다양한 스타일, 매체, 형식을 넘나들며 작업하면서 일상에 기발함을 불어넣고 평범한 것을 특별하게 만드는 필름을 제작하는 작가입니다. 캘리포니아 예술대학(CalArts)에서 실험 애니메이션을 전공하고 졸업한 그녀는 학교에서 실험 애니메이션 분야의 MFA를 마치는 동안 Lillian Disney 장학금, Jules Engel 학생 장학금 및 Patty Disney 에서 그랜트를 받았습니다. 그녀의 단편 애니메이션 <캐시-캐시>(5분, 2020)는 2022년 T-Short Animated Film Online Festival, 2021년 Big Cartoon Festival, 2021년 제6회 Chaniaartoon에 공식 선정되었습니다. 최근에는 "그리고" (8분, 2023)라는 작품을 완성하였으며, 다음 작품에 대한 준비를 진행 중에 있습니다.

Gwen Gyunyng Lee is an artist who injects whimsy into the everyday, making the ordinary into the extraordinary, as she works across different styles, mediums and forms. She recently graduated from California Institute of the Arts (CalArts). She received Lillian Disney scholarship, Jules Engel Student Scholarship and The Patty Disney Center for Life & Work Incubator Grant while she was completing her MFA in Experimental Animation at the school. Her short animated film, Cache-Cache (5 mins, 2020) was officially selected by T -Short Animated Film Online Festival in 2022, Big Cartoon Festival in 2021 and 6th Chaniartoon in 2021. She has finished her next animation film, And Then (8 mins, 2023) and she is currently working on the next film.

Jiaqi Liu



"Song of a Lonely Bird, a Re-Creation"

An albatross sees an infinite span of water at the start of its journey. In a few months' time, it would cross the entire Pacific Ocean. Its flight discretizes and attempts a measurement of such infinity and, in doing so, defines its own magnitude, and limits. With the help of reason and willful ignorance, humans have mostly managed to replace the unbounded infinity with a substitution that is, albeit very large, within the bounds of our perceptions. Just like the bird, our best approximation of infinity is only the definition of our own limits.

It is when facing nature, with its existence spanning one more dimension above us, that humans are made aware of the gap between the border of our perceptions and the realm of true infinity. Thrill, tranquility, powerlessness, solitude – we often have inexplicable emotions in the presence of nature. Loneliness is the principal emotion the artist felt when making this piece. Indeed, “emotion” is the name our brains have branded for the responses nature sparks in us that surpasses reason. Through these responses, we directly connect to, reflect on, and be with true infinity.

This video re-creation was made a few months after the showing of the artist's photography series, Song of a Lonely Bird, of the same concept, admitting a collaborative response from composer Canaan Wang and choreographer Yiru Chen in their mediums.

Jiaqi Liu (b. 2001) is a conceptual artist who is interested in the patterns and properties of transformations and constants. She received a BFA summa cum laude from New York University's Tisch School of the Arts under the advisement of Professor Wafaa Bilal, and is currently pursuing a Dual-MS at Cornell University. Her works have been showcased worldwide, including at the Metropolitan Museum of Arts (New York, US), Brooklyn Bridge Park (New York, US), Microscope Gallery (New York, US), AMC Empire Theatre (New York, US), Galerie KUB (Leipzig, Germany), KOMM Haus (Leipzig, Germany), Jupiter Art Museum (Shenzhen, China), and on large public screens in Denver (US) and Kalamata (Greece). Aside from practicing art, Jiaqi is also a filmmaker specializing in production design and art direction for experimental and narrative films. Her works have been selected for festivals and awards including Rhode Island International Film Festival, Orlando Film Festival, Rookie Awards, Chinese Youth Film Week, HiShorts! Film Festival, Youth Image, among others.

Hallie Maxwell & Matthew Thorley

"Mapping the Field" (2021)

Hallie Maxwell & Matthew Thorley have collaborated to develop a language of tension between the body and the 3-dimensional space they occupy. Mapping The Field works outside of conventional mark-making techniques and embraces contemporary performance as a powerful tool for communication. The space activated and revealed over time by the performance. The overlay of video weaves together two performances in the same space. The unpredictable nature of the physical relationship between the two artists leads to the development of varied mark making. While the layering results in further points of connection between the artists. They are connected in the present via the tension apparatus whilst simultaneously connected to past and future versions of themselves.

Hallie Maxwell is a Japanese American interdisciplinary artist based in Idaho. She works with installation, audio, video, drawing, and performance. Maxwell graduated with a BA in Art from California Lutheran University in 2019 and is currently in the Visual Arts MFA program at Boise State University. Maxwell is a recipient of the International Sculpture Center's 2023 Outstanding Student Achievement in Contemporary Sculpture Award. She has participated in Artist in Residence programs at Cove Park, Surel's Place, and MING studios. Maxwell is a descendant of survivors of the atomic bombing of Hiroshima. Her work studies themes such as generational trauma, loss, and disconnection from cultural identity.

Matthew Thorley is an Australian-born multi-disciplinary artist currently working in the USA. He has been responding to the built environment through the use of his body as an art tool. His experience encompasses sculptural materials such as silicon, resin, wood, paint and his own body. Thorley attempts to evaluate constructed spaces with the intention of interpreting an alternative understanding using installations and architectural interventions. He has exhibited internationally, including Australia, America and Asia. At PS Art Space he invited Award-winning Choreographer Brooke Leeder to respond to his Structural Dependency installation through dance and movement. Structural Dependency Performance was nominated for 4 Awards including Best Production and Best New Work.

Paige L Morris

"Do you find me undesirable?" (2021)

This video performance highlights the struggle of gender performance. As the dressed leg hovers in midair, the viewer becomes a voyeur and must confront their own biases regarding female identity and its relationship to sexuality.

My practice is an active investigation of agency and desire. Informed by various feminisms, popular media, craft, and found objects, I examine language, the complexities of love, and the human search for truth and meaning. Material manipulation is a transformative tool for catharsis and confession in my work. I create evocative objects and installations that mimic our human experiences and emotions. I do this by carefully selecting familiar forms from everyday life. By reassembling their material composition, I can re-imagine moments of my desire, longing, uncertainty, and vulnerability. This process materializes as an attempt to unlearn my heteropatriarchal, capitalist conditioning. Inspired by public perspectives of gendered behaviors and the intimacies of private relationships, I work to expose my alternative pleasures by constructing familiar forms through material poetics and precarity. These forms become stand-ins for politicized bodies, mimicking our emotional vulnerabilities and uncertainties, offering a voyeuristic view of our failing relationships: romantic, platonic, familial, and institutional.

Paige L Morris (she/her; b. 1990, Allentown, PA) is an interdisciplinary artist and educator in Philadelphia, PA. Building upon her foundation in glass, Morris utilizes material poetics, sound, and video performances to examine language, the complexities of love, and the human search for truth and meaning. Her practice actively investigates agency and desire as a method for unlearning her patriarchal conditioning. These explorations have been exhibited internationally with notable features in the Corning Museum of Glass' annual publication, *New Glass Review* (#34, #41). Morris was recently awarded a 2023 Wind Challenge Exhibition at Fleisher Art Memorial and a Creative Glass Fellowship at WheatonArts + Cultural Center. She has participated in residencies at Millersville University and Rochester Institute of Technology. She holds an MFA in Craft/Material Studies from Virginia Commonwealth University (2020) and a BFA with a concentration in glass from Tyler School of Art + Architecture (2012), where she is an Adjunct Assistant Professor.

SohyeonLee Park (박소현이)

“나와 내가 아닌 모든 것” (2021)

몸에 붙어 있는 눈은 자신을 볼 수 없다. 본다는 건 거리를 전제하며 볼 수 있다는 건 곧 자신이 아닌 타인임을 의미한다. 몸의 표피를 경계로 나와 내가 아닌 모든 것으로 이루어진 세상에서 나와 타인의 구분은 눈을 통해 손쉽게 이루어진다. 메두사와 직접 눈이 마주치면 돌로 굳게 된다는 신화는 관조하는 시선이 내포하는 속성을 드러낸다. 내가 상대를 바라볼 때 나의 시선은 그를 객체로 전락 시키며 그의 시선 또한 나를 타자에 머물게 한다.

서로 보고 보이는 시선은 디지털 시대의 기술과 결합하여 강화된다. 지구의 물리적 실체는 디지털로 환원되어 사각형 스크린을 통해 보이고 곧 인간은 픽셀 이미지로 쉽게 소비된다. 예컨대 누군가의 삶이 다큐멘터리 담길 때 고통은 자극으로 변환된다. 고통의 주체는 철저히 소비되는 객체가 되고 '고통받는 몸'은 '보여지는 몸'이 된다. 떨어진 몸을 가진 인간은 서로의 신체적 고통을 공유할 수 없다. 이러한 고통의 불감성은 곧 불완전한 관계의 시작이 되며 필연적 단절을 일으킨다.

영화는 떨어진 몸을 가진 인간 사이의 소외를 다루며 그 안에서의 최선의 접점을 담아낸다. 소리를 내지 않고 세상을 바라보는 진하의 시선은 그녀와 세상의 경계를 공고히 한다. 남자는 진하와 수어로 소통하고 진하와 피부를 맞댄다. 피부와 피부가 닿는 경험을 통해 진하의 경계는 일시적으로瓦解되며 순간의 접점을 쌓아간다.

진하의 꿈에서 그녀는 메두사이며 부모님은 진하와 마주한 채 돌로 굳는다. 그러나 눈이 지워진 남자는 돌이 되지 않고 진하에게 가까이 다가가 포옹을 한다. 서로 떨어진 신체를 가진 인간 사이의 최선의 접점은 서로를 보지 않은 상태에서 표피를 가장 많이 맞댄 포옹하는 자세가 된다. 이로써 '몸'은 경계에서 접점의 구멍이 된다.

시놉시스

진하는 아홉 살 이후로 말을 하지 않는다. 아프리카 기아 영상을 보고 충격을 받은 진하는 세상에서 일어나는 부조리한 일들에 대해 아파하고 자책감을 느낀다. 시간이 흘러 진하는 소리를 듣지 못하는 남자를 만난다. 남자는 진하 또한 소리를 들을 수 없다 생각하며 두 사람은 빠르게 친밀해진다. 남자와 가까워질수록 진하는 일련의 죄책감을 느낀다.

The eyes attached to the body cannot see themselves. To see something, to be able to see something based on a premise of the distance, means it is someone else, not me. In the world made up of me and every other thing, separated by my skin as a boundary, it is easy to distinguish me and others with the eyes. The myth that anybody who makes direct eye contact with Medusa will turn into a stone represents the essence of the gaze observing others. When I look at the other person, my gaze makes the person an object, and the person's gaze also makes me otherize.

The gaze of looking at each other is strengthened as it is combined with the technology in the digital age. The physical substances on Earth are changed into digital ones and displayed on the screen. In other words, humans can be easily consumed as digitized images. For example, when someone's pain is recorded in a documentary, the pain is changed into a stimulus, the subject of the pain becomes a thoroughly consumed object, and the suffering body becomes an observable body. Human beings have their own individual bodies, so they cannot share physical pains with others. This insensitivity can be the seed of an incomplete relationship and cause inevitable disconnection. This film deals with the alienation between humans with distant bodies and captures the best point of contact therein.

The gaze of Jinha, who looks at the world without uttering a sound, hardens the border between her and the world. The man talks to Jinha in sign language and makes love with her. The experience of skin-to-skin contact with him temporarily broke Jinha's strong boundary, and their brief contact moments are piled up. In Jinha's dream, she is Medusa. When facing Jinha, her parents turn to stones, but the man whose eyes are erased is not changed. Thus, he can approach and hug her. The best point of contact for people with different bodies is to hug each other as closely as possible with their skin without looking at each other.

Synopsis

Jina has not spoken since she was nine. When she was young, she was shocked after watching a video about starvation in Africa. After that, she felt distressed and guilty about the unreasonable occurrences in the world. Time has passed, and she meets a man who cannot hear any sound. They quickly become close because the man believes Jina can't hear like him. As they get closer to each other, Jina is overwhelmed by the feeling of guilt.

박소현이는 동시대를 매체철학적 관점에서 분석하고 그에 대한 인간의 새로운 실존법에 대해 고민한다. 2018년도 부터 '지구에 발 딛지 못하는 인류의 비극'이라는 큰 주제 안에서 영상, 영화, 평면 등을 매체로 한 작업을 전개해오고 있다. 그 중 영상 설치 작업 <느린 사랑의 나라>, 단편영화 <나와 내가 아닌 모든 것>이 완료되었다.

SohyeonLee Park, born in 1997 and currently works in Seoul South Korea. The artist analyzes the contemporary period from the perspective of media philosophy and ponders on the new human existence method. Since 2018, she has been developing works using video, film, and painting under the big theme of 'The Tragedy of Mankind who cannot step on the Earth'. 'The Tragedy of Mankind who cannot step on the Earth' is an epic, a long-term project consisting of a total of five sections. Among them, the video installation work <Land of Slow Love> and the short film <I and the Others> have been completed

Park Sojeong(박소정)

HotSummer (2023)

HotSummer는 30도가 웃도는 때양별 밑에서 야생동물구조센터에서 촬영한 영상과 가을 조류의 이소시기에 이소실패 후 죽어가던 아기새를 길거리에서 본 이후 맞물렸던 생각들이 뒤섞여서 혼자 한탄하는 영상이다. 동물을 위해 구조센터에서 자동차사고나 유리창충돌로 죽어가는 동물들을 위해 일을 하지만 동시에 야생동물은 야생에 속해야한다는 고집에 죽어가던 아기새를 보살피지도 않고 어미새가 오기만을 8시간을 기다리던 시간에 대한 이야기이며, 자연과 인간사이의 항상 맞물려서 살아가야하는 야생동물들의 권리 또는 그들의 죽을 수 있는 곳을 택할 수 있는 권리에 대하여 화두를 던진다.

박츄리(박소정)작가는 현재 독일 뒤셀도르프 쿤스트아카데미에서 실험영상, 석판화, 회화 등 매체를 넘나들며 작업하는 작가이다. 10년전 앵무새를 반려조로 들이고 현재 작은 개를 데리고 살면서, 반려동물들의 인간구성원에서의 반려종 또는 장식품 더 나아가 소모품으로까지 번져가는 그들의 이상한 이용방법에 대하여 작업을 하고있다. 최근에는 동물에게 직접적인 도움을 줘야할 방법을 몰라서 야생동물구조센터에서 봉사하고 기부하는 소극적인 방식으로 돕고있다.

Jih-E Peng

"May We Know Our Own Strength" (2021), "Gather" (2023)

Abstract Expressionism in Documentation

The two pieces provided by Jih-E Peng are entitled 'May We Know Our Own Strength' and 'Gather', respectively. Both pieces are documentations of two separate installations by the artist Amanda Phingbodhipakkiya, approached with the goal of representing the emotional content and perspective of each without a traditional narrative story and dialogue. Rather, each piece serves as works of their own, staying true to the experience of being immersed in the physical artworks in person in an impressionistic and abstract format—a live fantasia of sorts.

May We Know Our Own Strength

An abstract short film centered around artist Amanda Phingbodhipakkiya's similarly-titled piece exploring collective healing after sexual assault within AAPI communities, it was created tragically in the wake of the March 2021 Atlanta spa shootings. In the spirit of the installation itself, 'May We Know Our Own Strength' recreates the process of trauma, the hurdles of healing, and the strength that can be found in sharing and community.

Gather

'Gather' is a filmic companion piece to 'May We Know Our Own Strength'; it features Amanda Phingbodhipakkiya's public art series installed at Lincoln Center in the summer of 2022 with a contrasting focus on the mania of release, catharsis, joy, and hope. Both installation and film work is a reflection of a communal emotional eruption after the intensity of the 2020 COVID lockdown and continued global political tumult.

Jih-E Peng is a Taiwanese filmmaker and photographer based in the United States. Selected cinematography credits include *GIRLS WILL BE GIRLS* (Sundance Film Festival), *THE LIGHT AND THE LITTLE GIRL* (Toronto International Film Festival, BAM, BFI Future Film, Short of the Week), *A PERIOD PIECE* (SXSW), and *HONOLULU* (AFI Fest, Aspen ShortsFest, Palm Springs ShortsFest). Nonfiction credits include *JEANETTE LEE VS* (ESPN 30 for 30) and New York Times documentary 'I Just Simply Did What He Wanted' (front page of the Times 2018, 2019 Emmy nominee, 2019 Winner of a World Press Photo Award). Directing credits include *MAY WE KNOW OUR OWN STRENGTH* and *GATHER*, experimental documentaries depicting artist Amanda Phingbodhipakkiya's works of the same names.

She has taught cinematography and visual storytelling, both in special workshops and at the MFA level. She graduated from the American Film Institute's MFA program in cinematography and is a member of the ICFC, Sporas, A-Doc, and Brown Girls Doc Mafia.

Roxane Revon



"VIBRATION STUDIES" (2023)

Vibration studies is an attempt to film plant's roots growing hydroponically in real time as if they were the principals of a dance with humans (and not just "environment" or a secondary element around some human drama). Human bodies are never seen but through steps impacts, few touches and music vibrations around the roots developing a social-ecological embeddedness. Even in water, the cutting of a plant still expands and renews itself, reminding us of the power of such beings. "Vibrations" is a poetic dance, the dance of roots vibrating along with Haydn music frequencies and dancer's bodies, in a symbiotic contact. These videos have won the "best cinematography" award of the UNFIX Eco Festival and were featured in Revon's solo exhibition "Encounters" at RU/Koda House on Governors Island in New York in 2023.

Roxane Revon is a multi-disciplinary artist intrigued by the interdependence between species and more particularly between humans and vegetal beings. After graduating in philosophy and literature from La Sorbonne University (MA), she moved to New York where she started a career of theater director and continued her education (certificate Yale School of Drama, Stanford

GSB). She has been working as a stage director and scenographer for a decade while, more recently, developing multimedia installations and visual arts. Her artwork has been exhibited in major institutions in the US such as the Rockefeller Center, the French Institute (FIAF), Invisible Dog, Art on Paper NY, Miami Aqua, and galleries in New York, Hong Kong, and Milan. She recently worked as a scenographer on "Shades of Spring" ballet at the Joyce Theater (NY) and "Cosi Fan Tutte" at The Kimball Theater (VA). Her recent residencies include LMCC Art Center on Governors Island, Celia and wally Gilbert Art & Science Fellowship at Cold Spring Harbor Laboratory, Cinema Supply Art Program in Chelsea, Residency Unlimited and Artist Alliance (AAI). Revon's artwork and scenography has been reviewed and mentioned in the New York Times, the New Yorker, the Herald Tribune, Le Figaro and Le Monde.

Cecilia Suhr

"Your Shadow" (2021)

Your actions and activities leave a digital and physical footprint; is your shadow safe and protected, or is it being exploited? How are your movements and actions tracked? What is at stake when your shadows are constantly tracked online and offline? The sonic and visual interaction will record the formation of shadows and vestiges. In this installation, I swing left and right in front of the camera, triggering the electronic sound and displaying the gradations of the shadows that follow the performer. This work will raise viewers' awareness of habitual unconscious behaviors that may have potentially dangerous consequences and implications. (credit for technical programming: Martin Ritter)

Cecilia Suhr is an award-winning intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/bamboo flute), multimedia composer, painter, author, and improviser. She has received numerous awards in the fields of music, art, interactive media, and academic research, including the American Prize (Honorable Mention), MacArthur Foundation, Digital Media and Learning Research Grant Award, Pauline Oliveros Award from the IAWM, Silver Medal Award from the Cambridge Music Competition, Bronze Medal Winner from the Global Music Awards, Best of Competition Winner in Interactive Media and Emerging Technologies from the BEA, Saint Michael Achievement Medal from International Juried Fine Arts Competition, etc. Her work has been featured at a variety of venues, including the ICMC, SEAMUS, EMM, SCI, NYCEMF, ACMC, Tenor, Pensacola Museum of Art, Outside the Box Biennial, Artech: International Conference on Digital and Interactive Arts, Convergence, International Multimedia Arts Festival, ArtTech, iDma, New Music Gathering, Splice Festival, New Music on the Bayou, Performing Media Art Festival, Mantis Festival, VU Symposium, Turn Up Festival, Hot Air Music Festival, Moxonic Festival, Beast Feast, ISSTA, Klint Gut, among many others. She is the author of "Social Media and Music" (Peter Lang Press, 2012) and "Evaluation and Credentialing in Digital Music Communities" (MIT Press, 2014). Currently, she is an associate professor at Miami University Regionals. *Your Shadow* is an interactive installation/video that investigates the phenomenon of surveillance, which is becoming more prevalent in our society.

Luna Beller-Tadiar

"Zoom Room/Bodies of Water" (2022)

Nestled under the stairs, the zoom pool with its ghostly window is a meditation on doubling and absence. What are the waters that make up "water"? What are the bodies that make up "body"? What are the places that make up "here"? Originally presented in installation form, this video is meant to be projected into a pool, on loop. A description of the installation form follows:

Under the stairs: a glimmer of light. Go closer to find a gently swirling pool, nestled under the steps, as if the steps were a natural cave. There are images of water in a pool of water.. People lean over, or bend down to see the water in the water. Bodies of water, sometimes bodies in water, sometimes waters from other lands. Maybe they also see their reflection overlaid on the visions in the pool. Next to the pool there are shadows on the wall with no apparent source—silhouettes of leaves and branches, but no trees or greenery in sight. They sway in an absent wind. Sometimes sounds of water play in addition to the soft sound of the physically present water.

Luna Beller-Tadiar (she/they, b. 1996) is a queer mixed-Filipinx multi-media artist who works in choreography, video, text, and comics. Her work excavates a body language made up of fragments—remnants of lands, communities, and machines—and seeks a poetics that re-worlds these, tracing them to the social-material worlds they emerge from, and playing with those they might create.



“The Vacance” (2023)

<The Vacance>는 In-Camera VFX 기술의 새로운 가능성을 탐구하며, 기후 위기에 대한 인식과 그로 인해 발생하는 기후 우울증을 시각적으로 표현한 영상 작품이다. 이 기술은 기존의 그린 스크린 대신 LED월을 사용하여 실시간으로 시각 효과를 추가하고, Unreal Engine을 통한 실시간 렌더링으로 자연스러운 조명 효과와 결과물에 대한 실시간 확인이 가능하다. 이는 카메라 트래킹과 실시간 렌더링의 조합을 통해 실현되었으며, 기존의 촬영 방식에 비해 혁신적인 변화를 제시한다. 프로젝트의 중심 주제는 기후 우울증으로, 기후 변화로 인해 발생하는 슬픔, 상실감, 분노 등의 부정적인 감정을 다루고 있다. 작품은 이러한 심리적 상태를 시각화하며, 관객에게 기후 변화의 심각성과 그것이 인간에게 미치는 정신적 영향에 대한 이해와 인식을 촉진하고자 한다. 이 작품은 기술적 혁신과 스토리텔링이 결합하여, 기후 변화와 그에 따른 심리적 영향을 관객에게 전달하는 새로운 방식을 제시한다. ICVFX 기술의 가능성을 탐색함으로써, 우리는 불가능해 보이는 공간으로의 이동을 통해 미래의 모습을 상상하고, 관객들에게 기후 변화에 대한 연대감과 인식 개선의 필요성을 전달한다. 본 프로젝트에서는 벚꽃 정원, 쓰레기 섬, 사막 도시, 그리고 '틈의 세계'라는 네 가지 다른 환경을 Unreal Engine을 통해 제작하였다. 각 환경은 기후 우울증의 다양한 측면과 그것을 해결하는 과정들을 상징하며, 나나이트, LOD 설정 등의 최적화 작업을 통해 구현되었다.

<The Vacance> is a video that explores the new possibilities of in-camera VFX technology to visually express the perception of the climate crisis and the climate depression it causes. The technique uses LED walls instead of traditional green screens to add visual effects in real time, with real-time rendering in Unreal Engine to achieve natural lighting effects and real-time visibility of the results. This is achieved through a combination of camera tracking and real-time rendering and represents a revolutionary change from traditional filming methods. The central theme of the project is climate depression, which deals with negative emotions such as sadness, loss, and anger caused by climate change. By visualizing these psychological states, the work aims to promote understanding and awareness among audiences of the seriousness of climate change and its psychological impact on humans. The video combines technical innovation and storytelling to present a new way of communicating climate change and its psychological effects to audiences. By exploring the possibilities of ICVFX technology, we are transported to seemingly impossible spaces to imagine what the future might look like and convey to audiences a sense of solidarity and the need to raise awareness of climate change. For this project, four different environments were created in Unreal Engine: a cherry blossom garden, a garbage island, a desert city, and a 'world of chasms'. Each environment represents a different aspect of climate depression and the process of addressing it and was implemented through optimizations such as Nanite and LOD settings.

방수연은 디자이너로서 사람들에게 즐거움과 선한 영향력을 주는 창작 활동을 추구한다. 시각 영상디자인을 전공하여 그래픽 디자인, 비디오 메이킹, 애니메이션, 게임, 미디어 아트 등 시각과 영상, 디지털 미디어를 아우르는 다양한 창작 활동을 해왔다. 개인의 개성을 존중하면서 사회적, 개인적으로 소외된 것들을 조명하는 것에 관심이 있으며, 다양한 매체를 통해 누구나 쉽게 감상하고 참여할 수 있는 대중적인 방식으로 메시지를 풀어내는 것을 추구한다. 현재는 대학원에서 예술공학을 공부하며 딥러닝과 인공지능 기술을 탐구하고 있으며 예술과 어떻게 융합할 수 있는지, 디자이너로서 어떤 방향으로 나아갈 수 있는지 연구하고 있다.

Sooyeon Bang as a designer, seeks creative activities that bring joy and positive influence to people. She majored in visual media design, engaging in various creative activities graphic design, video making, animation, games, and media art, encompassing visual, video, and digital media. With a focus on respecting individual personalities, she is interested in highlighting social and personal marginalization. She aims to express her messages in a popular way that everyone can easily appreciate and participate in through various mediums. Currently studying Arts and Science Master degree in graduate school, she is exploring deep learning and artificial intelligence technologies, researching how art can be integrated. She is contemplating the direction to take as a designer.

서의석은 경계를 넘어서는 연결과 공존의 의미를 지속적으로 탐색하며, 예술과 기술의 융합을 통해 몰입형 스토리텔링과 총체적 경험을 탐구한다. 연극 연출과 예술·기술 융합의 학문적 배경을 바탕으로 공간과 시간의 경계를 허무는 창작 활동을 추구해왔으며, <당신은 초록색 펜일까 그걸 천 손일까>, <가드레일 드라이빙> 등의 작품을 개발 및 제작하였다. 다양한 시공간이 하나의 무대 위에 어우러지는 연극적 표현에 관한 연구와 미디어 실험을 통해, 관객에게 증폭된 라이브 감각을 제공할 수 있는 작업을 연구하고 있다.

Euisuk Seo continuously explores the meanings of connection and coexistence beyond boundaries, delving into immersive storytelling and holistic experiences through the fusion of art and technology. With a background in both theater direction and the academic integration of art and technology, he pursues creative activities that break the barriers of space and time. He has developed and produced works such as <The Universe in Our Stomach> and <Guardrail Driving>. By researching theatrical expressions where various times and spaces converge on a single stage, and experimenting with media, he is investigating how to provide audiences with an amplified live sensory experience.

권세미는 연극연출가, 드라마터그 및 극작가이다. 서울대학교에서 미학을, 한국예술종합학교 전문사에서 연극연출을 전공하였다. <망토>를 쓰고 연출했고, 그 외에도 <뫼>등을 연출했다. 그녀는 현재 공동창작집단인 '사막별의오로라'에서 <메이크업투웨이크업 1,2>, <산책자의 행복> 등의 공동창작 및 드라마터그를 맡았다. 그녀의 주요 관심사는 젠더, 소수자, 비정상성이 무대에서 수행되는 방식이며, 뉴미디어 기술과 극장의 결합을 통해 관객의 경험을 강화하고 관객의 범주를 확장하고자 한다. 2017~2022 영상미디어센터에서 전략사업팀장으로 근무했고 현재 독립미디어연구소의 편집위원로 활동

중이다. 다매체를 활용한 트랜스미디어와 공연과 연계한 기술을 주제로 서강대학교 Art&Technology 대학원에서 수학하며 공연작업을 하고 있다.

Semi Kwon majored in aesthetics at Seoul National University and has done M.F.A in theater directing at Korea National University of Arts. She wrote and directed and directed and <The Cape> and directed <The Bot> and <Samba Dees Days>. She is a co-creator and dramaturg of the theatre group: Aurora of the Desert Star and created the series, <Makeup To Wake Up 1, 2>, and <The Happiness of the Walker>. Her main interests are How gender, minority, and abnormality are performed on the stage, and she intends to enhance the audience's experience through combining new media technology and theater. She was a manager of Media Center MediAct's strategy team(2017-2022) and she is currently an editorial member of the Indie & Impact Media Lab. She is studying in Art&Technology at Sogang University, focusing on transmedia and technologies linked with performance.

Amanda VanValkenburg



"Expansion" (2023)

Expansion is a visual investigation of growth through repetition and accumulation. Continuous expansion is a permanent fixture of contemporary life, and this video utilizes found footage and 3D software to play with loops, repetition, and nightmarish visions of replication. Inky digital blemishes bleed into the visual collages and wash away the image as the expanding "carchitecture" inevitably collapses.

Amanda VanValkenburg is a digital artist experimenting with interactive media and using technology for processing video to examine the anatomy of a scene and fleshing out echoes of memory and the membranes of virtual and physical spaces. She holds a BFA in Painting from Brigham Young University and an MFA in Film/Video/New Media/Animation from the School of the Art Institute of Chicago. She is currently teaching at Northern Illinois University and the School of the Art Institute of Chicago. Her work has been exhibited in Times Square in New York, Salt Galata in Istanbul, the Museum of Contemporary Art in Chicago, Hong Kong Art Centre, Trumbullplex in Detroit, Terminal at Austin Peay State University in Clarksville, Tennessee, Elmhurst Museum, Mana Contemporary in Chicago, Woman Made Gallery, 6018 North Gallery, LeRoy Neiman Center, and screened at Over the Reel in Italy, Vast Labs in Los Angeles, the Gene Siskel Theater in Chicago, Experiments in Cinema in New Mexico, Nightingale Cinema, Links Hall, Filmfront, and the Chicago Digital Media Festival. She has been an artist in residence through High Concept, Ox-bow School of Art, Ragdale, and the Giancarlo DiTrapano Foundation for Literature & the Arts.

Alyssa Wood

"Coffee and Cigarettes for Breakfast Because the Magazine Told Me To"

"Coffee and Cigarettes for Breakfast because the Magazine told me to" focuses on the commodification of femininity and the ways in which capitalism creates problems so that it can in turn sell us the solutions and profit from insecurities. The piece explores the complex and ever-evolving realm of gender performance in society. Femininity, a construct deeply embedded in our cultural fabric, has played a significant role in defining and limiting the lives of individuals across time and space. In the video an iguana peels back the layers of this construct, exposing the illusions and inviting viewers to question the limitations it imposes on personal freedom, expression, and empowerment.

Roadkill is sewn into taxidermy and uses as representations of the human form to open discussions about feminist politics of the body. These creatures are taken apart and sews back together, forced to perform different roles in still life images or stop motion clips. A parallel is created between the work and the way people who are assigned woman at birth are forced to mold themselves and adhere to set roles that society has carved out for them, challenging traditional notions of femininity, while also dismantling the binaries that confine and restrict our understanding of what it means to be feminine.

Viewers are invited to critically examine the prescribed roles, expectations, and narratives surrounding femininity.

Alyssa Wood is a 26-year-old artist from the United States, currently pursuing her MFA in photography at the University of Miami, where she also received a B.A. in biology. Originally from a rural area outside of Nashville, Tennessee, Alyssa moved to Miami in 2016 with a scholarship to attend the University of Miami. Combining her interest in the natural world and her experiences growing up as a young feminist woman in the southern United States, her work has been described as anarchic in nature and explores the body as a subject, focusing on aspects such as gender, sexuality, and death.

Soyoung Yang (양소영)

“We'll be home soon.” (2022)

귀소 본능은 먼 거리를 여행한 후 집으로 돌아가려는 원초적 본능이다. 그것은 동물의 수백만 년의 진화과정 동안 흔들리지 않는 원시적인 욕망이었다. 이는 항상 돌아갈 ‘장소’와 돌아가는 ‘행동’으로 이루어지는데, 이 과정에서 ‘장소’를 잃은 경우 욕망은 충족되지 못한 채 불만의 상태로 남게 된다. 이러한 상태는 이민자들, 특히 고향으로부터의 단절을 겪은 사람들에게 두드러지게 나타난다. 그들에게 고향은 마음속에만 존재하는 정신적인 개념이 된다. 그들은 이주했을 당시 가져온 물건들 혹은 기억을 영원의 공간에 자리를 찾아 둠으로써 그들의 새로운 집을 고향으로 느끼길 시도한다. 1960~70년대 독일로 파견된 한국인 '손님 노동자'의 소지품이 3D로 스캔되어 가상세계에 배치되었다. 아마도 결코 완전히 충족되지 못할 욕구와 그에 따른 경험과 감정, 그럼에도 집을 짓는 끊임없는 시도가 가상세계 속에 부유한다. 오늘날, 이것은 또한 개인의 이유로 집을 떠난 경험이 있는 우리들의 이야기가 될 수 있다. The homing instinct is the animal instinct to return home after traveling great distances. It has been an unwavering primitive desire during millions of years of evolution. Its meaning always includes a 'place' to return to and an 'action' to go back to. In the absence of a place, this desire remains in a state of dissatisfaction. This is more pronounced for immigrants, especially those who have experienced disconnection from their homes. For them, home is a psychological concept that exists only in their minds. By placing the objects or memories they brought from their country, they attempt to regard their residence as their home. The belongings of Korean “guest workers” who were dispatched to Germany in the 1960s and 1970s are scanned in 3D and placed in a virtual world. The longing and desire for return stemming from their kind of homing instinct that could probably never be fulfilled, their experience and emotions, and the endless attempts to build a home are floating in virtuality. Today, this could also be a story about us who have experienced leaving home for our own reasons.

양소영은 한국과 독일을 기반으로 3D 영상 및 사운드 설치 작업을 하는 미디어 아티스트다. 그는 주로 인간이 현실에서 경험할 수 있는 감정과 경험을 디지털 가상 세계에 재현함으로써 현실과 가상 세계의 경계를 흐리는 동시에 통합하여 하나의 장소와 시간에 다양한 차원의 경험을 가능하도록 시도한다. 그의 작업은 현실과 디지털 가상 세계를 넘나드는 현대인들의 이중적 능력을 드러내며 두 세계 간의 경계와 연결점을 인식하고 경험함으로써 우리의 현실을 더 깊이 감각하기를 제안한다.

Soyoung Yang is a media artist based in South Korea and Germany. She recreates human emotions and experiences in digital virtual worlds and focuses on the sense of strangeness, limitations, and deficiencies that originate from the difference between the real and virtual worlds. This gives the audience the opportunity to recognize the boundaries and connections between the two worlds and to experience our reality again.

Tianchenglong Yao

“APOLOGY OF APHRODITE” (2021)

APOLOGY OF APHRODITE

2021

Multi-channel video installation

2 minutes 28 seconds

A poetic content that, through a multi-channel video installation narrative, attempts to construct a kind of conversation between the gods about a common issue that exists in our lives - "How do we overcome the conflict between desire and morality?" In following our human nature, we constantly experience the conflict between these two. How do we compromise and how can we get what we would like without hurting others or indeed without hurting ourselves?

Tianchenglong Yao is an independent artist whose creative journey spans the vibrant cities of Shanghai and London. He graduated with a Distinction in MA Design for Art Direction from the University of the Arts London in 2022, marking a significant milestone in his career. His artistic practice encompasses film directing, scriptwriting, and art direction, all rooted in the rapidly evolving landscape of the information age. Yao's work critically examines the surreal nature of our daily interaction with information, probing into the subtle transformations of identity, morality, and freedom in this era of new media. He draws rich inspiration from ancient myths, religions, and legends, reinterpreting these narratives to create a timeless interplay of ideas that generate new values and meanings. His art raises poignant questions about digital identity, the paradoxes of desire and morality, among other contemporary issues. Known for his collaborative approach, Yao's oeuvre spans film, performance, installation, and poetry, each project a philosophical inquiry that offers deeper understanding of contemporary dilemmas and the human condition. Through his work, Tianchenglong Yao not only reflects the complexities of modern life but also illuminates paths through its intricate labyrinth.

Wendelin Zhu & Monica Zhang & Xin Zhao

"TIME · EXISTENCE" (2023)

One of the things that catches our attention is that we feel like time is passing faster and faster. We are always trying to find traces of time in our lives. Time, what has it left us? What was erased? We think of a pencil and an eraser, a set of objects destined to be bound together. Time is a very subjective concept, and everyone has their own feelings. We hope that people can combine their own experiences to understand time, and find a common feeling in our "time" series of works.

Wendelin Zhu is an environmental designer, painter, and dedicated to artistic production. She specializes in capturing moments in life, finding subtle points of entry, and hopes to express her art in ways that resonate with the public.

Monica Zhang is a scholar, educator, artist, seasoned architect, and mentor. As a Senior Instructor, she excels in guiding students at XI'AN JIAOTONG UNIVERSITY SUZHOU ACADEMY INTERNATIONAL ART CENTER. Awarded for her outstanding contributions, Monica is a dedicated professional in architectural design and education.

Ada Zhao is a visual designer. She graduated from the University of Southampton and degree in Communication Design and Graphic Art. Engaged in the art design education industry. She specializes in both visual design and interaction design, and continues to explore the field of art.

Ben Zucker

"Cereltan" (2021)

Cereltan & Edicroes are made up my album "Demiurgent," released on Fallen Moon Recordings in the fall of 2021 with a limited release of these corresponding videos for each track. They function similarly to the music as an overlap of audiovisual worlds of divergent sources. The original notes for the album are reprinted below:

"Although a fashioner, the demiurge is not necessarily the same as the creator figure in the monotheistic sense, because the demiurge itself and the material from which the demiurge fashions the universe are both considered consequences of something else." (Wikipedia, after Plato)

The exact nature of a demiurge depends on who you read—sometimes it's something that shapes the world, sometimes it is the material world emanated out of thought. So to be demiurgent seems matter of fact, for both the musician and the music. We shape and are shaped, it shapes and is shaped (this is Plotinus' "self-reflection of the indeterminate vitality").

This isn't meant to be a philosophy lesson, just some context, some light provocation. The goal has been to fold several reels of real together: live improvised performances, field recordings, studio manipulations, analog and digital instruments, over and over, in order to make something that felt more dwellable, with more capacity for vitality at times, more space to reflect, to make trouble and stay with it in a contained way, than some recent reality. It is, of course, also highly imperfect.

Descriptions, sounds, and dreams of vastly juxtaposed scales come together in *Incognita Ex Terra* as collaged fragments of notation, improvisation, noise electronics, and field recordings. The words are likewise a combination, alluding to sources from D.H. Lawrence to A.R. Ammons to Joni Mitchell. Altogether, what is attempted here is to bring the cosmic and planetary together with the microscopic and earthly, just fitting onto the thin plane of human perception. It is a ballad to and away from the 'correlationist' circle, commenting on how we can exist and know the world and staging a brief expansion into the parts of it we might not otherwise regularly sense.

Incognita Ex Terra was originally composed for the Arc Project's Digital Ensembles, premiered in 2021.

Ben Zucker engages in acts of creative juxtaposition and speculation as a composer, audiovisual artist, and multi-instrumentalist. Acclaimed as a "master of improvisation" (IMPOSE Magazine), and "more than a little bit remarkable" (Free Jazz Blog), they have contributed to experimental music scenes across North America and the UK with "stirring compositions...built on a lifetime of musical curiosity" (Chicago Reader), as well as albums, multimedia situations, and frequent performances on vibraphone, brass, voice, and electronics. Following studies at Wesleyan University (BA), Brunel University London (MA), and Northwestern University (PhD), they currently live in Chicago.