

## **Fake is Real**

CICA Museum

March 13 - 31, 2024

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**Featured Artists** 참여작가: **Bela Balog, Maximilian Brunn, Hayun Chun (전하윤), Kathryn Combs, E.Elhoffer, Claire Firley, Riley Gosnell, CheongJin Jeong (정청진), Amanda Laing, Marcel Moonen, Joseph O'Neill, Robert Reimann, Augustus Wendell, Filip Wierzbicki-Nowak**

### **Bela Balog**



#### **"Street Art Vision" (2023)**

Simple lines, shapes, shading and colors are often a more difficult way to tell a story visually. Yet this is the way that most naturally and accurately expresses mood, opinion, and freedom. The latter, i.e. freedom, is the most basic thesis of the artistic approach. Without it, there is no real art, only limited thinking. Presenting the world, revealing the truth. People look up to and pay attention to artists. This comes with responsibility. We can show reality, freedom and justice. This can inspire everyone in their field later.

**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, Hungary, etc.).

### **Maximilian Brunn**

#### **"AI Landscapes 01: Niagara, Louis Rémy Mignot, 1866" (2023), "AI Landscapes 03: A swamp, Konstantin Yakovlevich Kryzhitsky, 1885" (2023)**

The steadily increasing sophistication of artificial intelligence-powered image generating tools is challenging the notion of art. Can works of AI origin be considered as art? The series "AI Landscapes" documents this seminal point in art history, raising questions about the process of creating and nature of art.

AI datasets are trained on centuries of human creations. By carefully selecting 19th century landscape paintings for their compositional quality and technical execution as the base of the images, Brunn utilises these datasets to generate the classical motif of a "landscape". In the hopes of confronting viewers with the timelessness of their own existence, these seemingly untouched scenes of nature cannot be attributed to a point in time and might have existed several thousand years in the past or just as possibly in the distant future.

To reflect the concept of timelessness in the artwork production process, Brunn prints the generated images using the analogue platinotype technique invented in 1873. Due to its main components, platinum & palladium, the platinotype is considered the most durable printing technique, potentially lasting over 1000 years.

**Maximilian Brunn** is a Berlin-based visual artist specialising in photographic processes. After the passing of his father as a teenager, Brunn developed an acute awareness of the tension between mortality and timelessness, that eventually became the defining theme of his work. Brunn lived in Japan for five years assisting photographer Peter M. Cook and honing his skills in analogue photography and print making. His most recent exhibition at St. Thomas Church in Berlin, Germany was selected as part of the official month of photography exhibition's programme.

### **Hayun Chun (전하윤)**



**"A Swimming Pool for Jeff Koons" (2023), "A Swimming Pool for Jeff Koons" (2023), "A Swimming Pool for Jeff Koons" (2023), "A Swimming Pool for Mark Rothko" (2023), "A Swimming Pool for Jenny Holzer" (2023)**

프로젝트 '/image prompt: a swimming pool for artist'는 인공지능(AI) 이미지 제너레이터 프로그램인 미드저니(Midjourney)를 통해 예술가들의 수영장을 상상한 이미지 시리즈이다. 총 100 여 장이 넘는 이미지를 수집하면서, 작가는 사진가로서 인공지능을 '사진을 찍을 수 있는 새로운 방법' 중 하나로써 적극적으로 환영하는 태도를 보인다. 이 프로젝트는 최근 보스토크 프레스(VOSTOK PRESS)와 whatreallymatters(마포디자인·출판지원센터)에서 <2023 docking!> 프로그램을 통해 황예지(사진가), 이기원(사진비평가), 정희승(사진가)으로부터 리뷰를 받은 이후, 작가 본인이 한 권의 책으로 독립출판하였다.

Applying AI to make arts are still controversial. Many photographers feel uncomfortable to look at this technology equally. However, these became one of ways to take photographs and even more creative than real photographs. First of all, it actually needs the same process as photography does. It takes time to collect over certain amount of photographs and seize the best moment. And we still have to decide which pictures should be shown or not. It still needs human's decisions to make a completed artworks. Secondly, we've already faced with these kind of controversial point when the camera firstly came out. Most painters did not accept photographs as art at that time. (To be honest, some still insists.) But the reasons relied on the emotional side. It seemed like they couldn't handle the mega-effect of photography which is easier-to-make (compared to their labor-intensive paintings).

Josef Albers made me realized that the measure of ART is the ratio of effort to effect, and I think photography is one of the most efficient way to make art. We should know that the way of photography is always changeable.

I am not such an exponent of AI image generator, but, you know, it is really important to swim with the tide.

The series '/image prompt: a swimming pool for artist' is generated by an AI image generator program Midjourney, and it is an assemblage of personal imagination toward artists' swimming pool as the title literally indicates. The title is the PC command that I used to make this series. For example, I just typed '/image prompt: a swimming pool for Van Gogh, realistic.' when I want to get a photograph of Van Gogh's swimming pool. I wrote down the command as simple as possible to let AI use its creativity. Creativity. It is not an exclusive human property anymore. Create means to make new thing based on accumulated data. When it comes to data, AI overwhelms an individual. I strived to imagine posthumous and contemporary artist's swimming pool in this work. I stood up all nights to collect certain photographs. Some photographs came out meaningfully, and others not. So the process repeated over and over. I spent most of time to tell meaningfulness from meaningless. The photographer was still me, not AI, as I still have the right of final decision. Who press the shutter button became not important long ago. Then, shutter releases are even unnecessary anymore. Concept and context are everything. Before subject matter, I focused on what types of photographs could be only generated by AI, not in the real world. In this point, it joins with my point of view that we have to choose the best medium to express certain message. For example, I don't think a picture of beautiful landscape could defeat Van Gogh's original painting. I always think of 'what kind of subject (matter) can be only available or the most meaningful by taking photographs?'. And in this project, I have to consider one more time — what can be the best by using AI. Then I imagined swimming pools of my favorite artists as AI would be better than me in this topic. Whenever I came up with photographic idea and the idea is more suitable for AI, I will never hesitate to use it. It is really exciting to wait and see myself what kind of subject matter is next for my AI series.

전하윤(B.1998)은 2016년 홍익대학교 미술자율전공 학부로 입학하여 산업디자인학과에서 제품디자인을 공부하였다. 대학생활 동안 사진에 전공보다도 많은 열정과 시간을 쏟게 되면서, 사진을 언어로 줄곧 개인작업을 이어왔다. 2020년 서울 아트북 페어 《언리미티드 에디션》에 개인으로 참여하여 "good goods"를 독립출판했으며, 이를 시작으로 사람·사물·사진 간의 관계를 중점적으로 탐구하며 "tutti frutti", "birthday brothers", "pigeon phobia" 등의 다양한 작업을 이어나갔다. 또한 올해 인공지능 프로그램을 사진을 창작하는 매체로서 활용하여 만든 프로젝트 "/image prompt: a swimmig pool for artist"를 통해 보스토크 프레스와 마포디자인·출판지원센터에서 주관하는 <2023 docking!> 프로그램에서 프로젝트에 관한 리뷰를 받았고, 같은 프로젝트로 CICA에서 주관하는 인공지능을 주제로한 국제전 "Fake is Real"에 2024년 참가하게 되었다.

Hayun Chun(b.1998) majored Product Design and graduated BFA at Hongik University in 2021. During the college life, she have devoted passion and time to photography by combining with her major and continuing personal work. She participated in the Seoul Art Book Fair Unlimited Edition(2020) and published her first photography book good goods independently. With this opportunity, she focused on exploring the relationship between 3Ps — people, products and photographs, continuing work such as tutti frutti, Birthday Brothers, and Pigeon Phobia. And her recent work (and also first Ai image project) /image prompt: a swimming pool for artist has received portfolio review at VOSTOK PRESS and whatreallymatters(Mapogu design·publish center) through the program <2023 docking!>. The same project is displayed at CICA Museum in 2024.

### **Kathryn Combs**



**"Prediction" (2023)**

**Kathryn Combs** is an Indiana, USA based artist and educator who is trained as a printmaker. Her work explores relationships between technology, society, and individuals.

Her most recent works investigate the tracking that social media companies perform on users and imagines what the big data of our small behaviors look like. Creating a visual representation of these constantly growing volumes, the work serves as a jumping off point for viewers to get engaged with digital literacy and public policy.

Combs is currently a Visiting Professor of Drawing at Oklahoma State University in Stillwater, Oklahoma, USA. Her work has been shown throughout the United States and at the Spazio SV in Venice, Italy.

### **Emily Elhoffer**



**"Touching (CHIMERA)" (2023)**

*CHIMERA* is an image experiment. I bother myself with topics around AI, body and self. I imagine AI, with all its innovation (and all the fears around it), is a symbol. It is a capstone of mankind's fetish for mind, with all its expansive capacity to break down, understand, articulate and re-articulate the natural world. Many believe that mind is paramount in human existence; they believe mind to be cosmic, the universe thinking about itself. That mind can organically integrate with science and technology, and this will unlock new levels of consciousness. I'm doubtful of our mind-worship; I believe we have abandoned something along this path.

Humans are now creating clean, articulate minds without messy, leaky bodies. These artificial minds are perfectly decentralized, living in the cloud as our imagined souls may ascend toward the heavens. In my printed images, I collage images of my own body with AI-generated forms output from a custom-trained model, which is itself trained on documentation of my previous fleshy, corpulent, and embodied sculptural works.

As a foil to modern and postmodern mind-centered beliefs, I present body. Specifically my own. I ask myself, how can I touch artificial intelligence? How does it touch me? A poetic (and perhaps lofty) question- but one that attempts to ground a virtual space in the real world. It attempts to trespass my wet, pudgy body into the clean space of virtuality.

**E. Elhoffer** is an interdisciplinary artist who makes bizarre and visceral work. They exhibit in galleries, museums and institutions across the globe. Elhoffer's work deals with themes that affect their body, such as the contemporary gaze cast upon it and mind-body dysphoria. Their pieces examine the ways in which societal norms, virtual space, and power structures shape one's understanding of their bodily identity. Through their art, Elhoffer invites viewers to question their own assumptions and consider alternative ways of living within one's own flesh.

**Claire Firley  
Riley Gosnell**



### "america\_taiwan\_idyll" (2023)

A meshed, ever-shifting landscape drifts in the background with a poem that reads about a complex and dueling identity within someone. The landscape is created using photographs taken by the artist of various American landscapes combined with stock images of Taiwan using a generative AI system. Along with audio created by Cole Roberts, this video acts as a visual simulation of the artist's desire for an idyll and how our histories influence this visualization: Is our idyll free from the past? Can an idyll be created from a place where one has never been? How does our histories influence and affect our desires for a home, or an idyll?

**Riley Gosnell** is an interdisciplinary artist and writer based in Philadelphia, PA. Their work revolves around ideas of desire to navigate “nothingness”, building an archive where they explore potentials through video, drawing, and photographic methods. In doing so, they allow viewers to cruise histories; engage with scenes of play and rebellion; and build connections in relation to and around Riley's familial history.

### CheongJin Jeong (정청진)



### "매크로로 살아남기" (2022)

정청진은 일상적으로 기억되는 단편적 장면에서 실험의 단서를 찾는다. 그에게 기억되는 단편적 장면은 조롱과 비난의 댓글이 달린 범법자에 대한 기사나, 휴대폰에 끊임없이 울리는 광고성 알람 같은 것들이다. 그것들은 선형적 인식 혹은 학습된 감각으로 고착된 이미지를 통해 해석된다. 정청진은 이러한 고착된 이미지를 파악하고 해체한다. 이후 AI 기반의 이미지 변환 프로그램을 통해 해체된 이미지에 다중의 분위기나 상징, 성격을 결합하여 이미지를 재구성한다. 이를테면 SNS 광고 계정의 프로필로 도용된 인물에게 새로운 디지털 육체를 부여하여 주도적으로 노동하게 하는 것, 이는 수동적으로 인식됐던 존재를 능동적 존재로 인식하게끔 하는 장치이다. 정청진은 이러한 장치를 활용하여 특정 대상과 그것에 고착되어 있던 이미지를 분리하고, 관람객이 선형적 인식 혹은 학습된 감각에서 벗어나 특정 대상에 대한 인식과 감각의 방향을 스스로 설정하는 것에 의의를 둔다. '매크로로 살아남기'에서 정청진은 디스플레이 화면의 가시권에 들지 못해 도태된 자들을 소환한다. 여기서 가시권에 들지 못한다는 것은 링크된 정보의 세력이 약하거나, 화질이 나빠 정보를 얻을 수 없거나, 정책에 위반되는 부적절한 언행을 함으로써 알고리즘에 낙오되었다는 것이다. 정청진은 온라인의 불순물이 되어버린 광고 계정의 인물 사진들을 노동력을 가진 대상으로 다루며 그들에게 구제를 빌미로 접근, 노동을 의도한다. 그들의 우선순위에 생존을 해결하기 위해 정청진은 저작권 침해 회피하기, 화질 높이기, 생존 방법 복기시키기, 세력 키우기와 같은 서비스를 제공하는 대신, 화면 안에 가둬두고 새로운 AI 기반의 디지털 육체를 결합시켜 데이터 노동을 의도한다. 다채널 영상의 등장인물들은 광고 계정의 인물 사진을 훔쳐 내고, 연결하고, 복제시켜 만든 '가디언'들이다. AI 기반의 이미지 생성 프로그램을 통해 생산된 가디언들은 이미지 부대를 이루어 반복적으로 광고 구호를 외치며 매크로를 형성한다. 창작자로부터 새로운 노동 환경과 실체를 부여받은 가디언들은 이후 현실의 언어와 호환하는 기기에 템플레이를 요청하는 것으로 세력을 키우려 하며, 기기의 알고리즘에 반복적으로 기록되는 문장들로 하여금 광고성 댓글의 목적에 걸맞는 생산성을 획득한다.

정청진은 주로 설치와 미디어 작업을 한다. 그는 기능적인 역할을 상실했거나 개선의 여지가 있는 온라인 기반의 소스들을 수집한다. 이후 그것들을 재구성해 기존의 성질을 약화시키는 대신, 노동력을 가진 존재로 환생시키는 작업을 하고 있다. 한국 수원 출생이며, 현재 서울에서 활동 중이다.

### Amanda Laing



## "Wide, Eyed Botany" (2023)

'The tree which moves some to tears of joy is in the eyes of others only a green thing that stands in the way. Some see nature all ridicule and deformity....and some scarce see nature at all. But to the eyes of the person with imagination, nature is imagination itself.' ~William Blake

Human connection to nature runs deep within our creative histories. The Australian rainforests display so much beauty and life knowledge. From the enormous anthropomorphic fig trees to the tiniest of delicate fungi thriving in the decaying leaf litter, there is much wonderment to be found. As a child it was a place of quiet rejuvenation where I learnt so much about the cycle of life from the plants and organisms. This rainforest specimen imagined using AI explores this rainforest knowledge and beauty through my wide childhood eyes, with emphasis on form and texture and the wonderful details I found while exploring in this unique natural environment. Our imaginations are opened up to possibilities and our minds can be broadened. Our emotional connection to nature is heightened when we closely observe these details and read this language as part of the psyche of the land.

**Amanda Laing** is an artist and designer from Brisbane interested in the human experience of colour and pattern inspired by the visual language of the natural world, exploring how elements such as colour, line and repetition can be arranged together to hold narrative and express emotion. With a biophilic approach her work explores the human experience of nature through our visual memory and how this can easily evoke emotion. Working with mediums including paint, drawing, textiles, AI and using re-purposed materials are of current interest in her practice. Laing places weight not only on the human experience of viewing art, but also the process of experimenting with mixed media to allow for serendipitous discovery. She believes in art making as a powerful form of personal expression in particular for developing children and people of neurodiversities. Of Dutch heritage, Laing has a Bachelor of Built Environment and Bachelor of Education Secondary Art and has completed a Graduate Certificate in visual arts at QCA.

## Marcel Moonen

### "Who is Afraid of RYB?" (2023)

The series' name is a reference to *Who's Afraid of Virginia Woolf?* (1962), which was in itself a reference to "*Who's Afraid of the Big Bad Wolf?*" (1933), the song immortalized in Disney cartoons.

V: 'I don't hate all art; I just hate Abstract Art & Realism.'

Once the canvas was painted in red, he realized that only the other primary colors, yellow and blue, would complement it. This realization led him into a confrontation with the works of the 'Dutch' De Stijl movement, and Mondriaan. The name of this series pays homage to everything mentioned above, with a shared element being the presence of the three primary colors.

SA\_01\_The Beach (2023)

I was thinking about what you said about the self-referential of ~. I don't believe in that idea as some ultimate truth. Self-referential only holds meaning as a method for looking at the world. Looking at the world without meaning. Then you will realize that the most banal and ordinary things are the most beautiful, they are what they are, simple. Like the decision to go to the beach, just because you feel like it.

SA\_02\_Social Media (2023)

The constant exposure to the highlight reels of other people's lives on social media can contribute to feelings of inadequacy or insecurity. This is especially true for young people, who are more likely to use social media and are in the midst of developing their sense of identity and self-worth.

SA\_03\_The Card Players (2023)

The figures in the paintings are shown in simple, everyday clothes, and their facial expressions and body language are depicted in a realistic and unidealized manner, which was a departure from the idealized depictions of figures in traditional academic art.

SA\_04\_Bathing in the Desert (2023)

Remember that water is a precious resource in the desert, so use it sparingly and responsibly.

SA\_05\_Birth of Venus (2023)

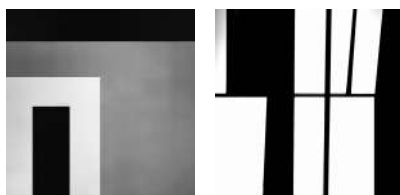
"Birth of Venus" depicts the goddess Venus, or Aphrodite, rising from the sea, surrounded by figures from classical mythology. The painting is also notable for its depiction of the human form, particularly the female nude. Venus is not portrayed as a goddess of sexual desire, but as a figure of purity and grace, emphasizing the beauty of the human body and the ideal of beauty as a form of divine inspiration.

After more than 10 years of artistic activity, a key moment occurs for **Marcel Moonen** in 2018. Soon after he founded "Super Abstraction".

Within the framework of this novel style of exaggerated abstraction, an extensive body of work is created. In the visual works, in principle, motifs are reduced to their smallest pictorial units through an artistic process, and then re-presented in different variations and compositions. In this playful process, the artist also likes to put the original motif into a new context or vice versa.

In addition to the artist's visual oeuvre, he produces essays and books. The artist also adapts the principle of "Super Abstraction" in his writing. Almost cryptographic texts, which despite their complexity ultimately convey very simple messages to the individual reader. Furthermore, Moonen's literary work provides fundamental theories on his work as well as on holistic aspects of art.

### Joseph O'Neill



### Robert Reimann Augustus Wendell



"Flag 2 32" (2023), "Flag 3 30" (2023)

**Augustus E. Wendell** is an Assistant Professor of the Practice in the Department of Art, Art History and Visual Studies at Duke University. Augustus completed his MFA in Computer Art at The School of Visual Arts and his undergraduate studies at Northeastern University. Augustus has held appointments at Parsons the New School for Design, The New York School of Interior Design, Virginia Tech and the New Jersey Institute of Technology where he was program coordinator for the Digital Design program. Augustus researches the application of computational processes to design, fine art and historical research. He has a concentration in the application of image generation and model based workflows to study politically charged geographic and spatial conditions.

The recent fevered pitch of immigration between the global south and global north parallels historic networks of trade/commerce, power and religion. Each node in these networks is both a point of arrival and departure. A destination and an entry. This artwork series on FLAGS weaves a proposal for a series of Pan Cultural, Pan Continental identities. These emergent trans-national, pan-national identities tie together the wealthy and poor, the powerful and the oppressed, the north, the south, the east and the west. Rather than proposing any new single identity this work embraces a multitude of identities. This approach embodies the reach of futurist identities in a humanist hope that transcends marxist economic models and euro-socio-political identities.

The flag as an identity symbol is emblematic of historic, outdated identities. Colors, patterns and symbols have become entrenched in nationalist politics of exclusion. FLAGS radically repositions the flag symbol as pan-national potential, at times aspirational, at times conflicted, always provocative. Will visitors self assign themselves into these new identities? Challenge them? What will it mean for a flag to fly combining blue background, white stripes, waves of the ocean, a borrowed ship, with an alpine forest and gold bullion? Or a red flag with cacti, glaring sun and sand dunes? How do these symbols, colors and forms reflect our understanding of ourselves in the past, today and tomorrow?

The series in this work are synthetic photographic renderings featuring FLAG designs generated with Artificial Intelligence software. Each flag emerges from prompts including symbolic features from immigrant pathways, global north and south nations and cultural identities. The resultant flags are rendered flying proudly in simulated symbolic locations, atop cupolas, domes and high poles, proudly stirring the emotions tied to these emergent identities.

### Filip Wierzbicki-Nowak



"Untitled" (2020), "Untitled" (2020), "Untitled" (2020), "Untitled" (2020)

*“Prognosis” series*

The works refer to broad conspiracy theories but also to predictions that accompany the evolution of the world.

**Filip Wierzbicki-Nowak** is a visual artist. He works in different media such as: painting, drawing, graphic arts, video, installation, site-specific art, etc. In his works, he refers to digital image recording media that cannot keep up with the dynamically changing nature. He graduated from the University of the Arts Poznan in 2012. He has been associated with his Alma Mater since 2016. He received his doctorate in 2018. Currently an assistant professor at the 8th Drawing Studio at the Magdalena Abakanowicz University of the Arts Poznan. His works were presented at exhibitions in Poland, Germany, Japan, Spain, The Netherlands, England, Ireland, Belgium and many others.