

Figures 2023

CICA Museum

August 23 - September 10, 2023

2023.08.23 - 09.10

Featured Artists 참여작가: **Olivia Babel, Kayla Cantu, NARD CHAE** (나드 채), **Yunseo Cho** (조윤서), **CHOI GEUM PA** (최금파), **Mihai Mircea Cotiga, Trần Quang Đại, Cyan D'Anjou, Voronova Evgenia, Hari** (하리), **JEON SUR** (전설), 정목호, **Minsuh Kang, Pegah Kazemi, Kim Mi Hyun** (김미현), **Toni Rene Leslie, Daohua Lou, Mia Massimino, SEONWOOK PARK** (박선욱), **Carla Rokes, Stepan Ryabchenko, VVV** (김대희), **Xuanlin Ye**

Figures, the human forms, have been main subject matters throughout art histories. Contemporary artists utilize various media to convey and express topics and forms of human bodies in figurative and/or abstract manners. The international exhibition "Figures 2023" features 23 artists worldwide. The show includes digital and physical figure drawings and paintings, figure photography and video art, video documentations of performances, figure sculptures and installation/interactive art.

미술에서 **Figures**, 즉 인간의 형태는 세계 각국의 미술 역사를 통해 가장 중요한 주제로 다루어져 왔습니다. 현대 작가들은 다양한 매체를 통해 구상에서 추상적 스타일을 아우르며 인체에 대한 주제와 형태를 작품을 통해 담아내고 표현합니다. 국제전 "**Figures 2023**"에는 23명의 전 세계 작가들이 참여합니다. 본 국제전은 인물과 인체를 다룬 드로잉 및 회화, 사진, 비디오 아트, 퍼포먼스 영상, 입체, 설치 및 인터랙티브 작품을 전시 예정입니다.

Olivia Babel



"TRANSMUTATION" (2023)

TRANSMUTATION is an organic and abstract artwork created in 2023 By Olivia Babel. The artist question our relation with evolution, time and identity. The hybrid artwork with shiny part and raw part question our way to represent ourself, duality between ego and soul.

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

Kayla Cantu

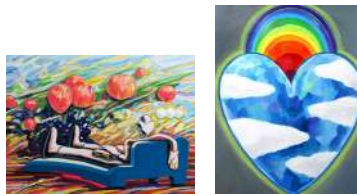


"Made-to-Measure" (2022)

It's a strange thing: wondering how you are perceived by other people, while simultaneously being aware of the fact your perception of yourself is another perspective entirely. Not for any self-gratifying reason, to be clear. Moreso, it's in the search of discovering why, despite the numerous conversations and positive encounters you've experienced, that feeling of being out of place still lingers. That in some form or fashion, you try to poke, prod, squish, and squeeze yourself into things you simply are not. This work explores this concept in place of where language falls short. While referencing a body part that I've historically used as a measuring tool of self-worth, this work considers ideas surrounding consumption of perception, attachment, detachment, and the desire to explore ways of fitting back within yourself.

Kayla Cantu is an artist, writer, and educator whose work questions perceptions of identity, unruly bodies, and ideas surrounding normality and abnormality. Her work utilizes photographic, video, and sculptural processes to parallel glass properties to human capability. Kayla earned her BFA from West Texas A&M University and her MFA in Glass from Rochester Institute of Technology. Her work has been exhibited nationally and internationally and has been featured in craft publications such as *New Glass Review*. She has been named a Creative Glass Fellow of WheatonArts and has been a contributing writer for the *GASnews* publication. Currently, she resides in Philadelphia, Pennsylvania where she pursues her artistic practice and is faculty within the glass program at Temple University.

NARD CHAE (나드 채)



"Gipbmm" (2021), "Full of light and love" (2013)

<기쁘머 Gipbmm>_53.0x72.7cm_Oil on canvas_2021

'깊은 기쁨'은 '깊쁨'이다. 화창한 날, '깊쁨 세계'의 캐릭터 '기쁘머(Gipbmm)'는 풍성한 과일이 익어가는 나무 아래서 독서를 하며 휴식을 즐기고 있습니다. 무해하고 즐거운 에너지가 감도는 '깊쁨의 세계'는 자연스레 맺히는 과일과 그 익어감을 즐거움으로 기다리는 기쁘머의 휴식처입니다. 불법도, 치열한 경쟁도 없는 세계에서 꿀맛같은 현재의 기쁨 누리는 유토피아적인 일상을 표현하였습니다. 나드 채는 의미, 유희, 그리고 영원성을 찾는 현대인의 갈망을 서사가 담긴 회화로 그려냅니다.

'Deep joy' is 'Gipbmm'. On a sunny day, "Gipbmm," the character of "Gipbmm World," is enjoying a rest while reading under a tree where abundant fruits are ripening. The "world of Gipbmm" with harmless and pleasant energy is a resting place for joyous people who wait for natural fruits and their ripening. In a world where there is no illegality or fierce competition, it expresses a utopian daily life that enjoys the honey taste. Nard Chae depicts modern people's longing for meaning, play, and eternity in a narrative painting.

<Full of light and love>_90.9x72.7cm_Oil on canvas_2013

'깊쁨의 심볼'은 사랑과 사랑의 관계의 연합을 표현하는 동시에, 무해하고 즐거운 에너지가 감도는 '깊은 기쁨', 즉 '깊쁨'의 세계를 표상합니다. <빛과 사랑이 넘치는>이란 작업으로 유기적인 형상의 터치가 번져 나오는 파란 하늘에 보슬한 구름이 흘러가는 하트 형상 위에는 가시광선의 다양한 빛깔의 색띠가 지나가는 '깊쁨의 심볼'을 표현하였습니다. 나드 채는 깊은 기쁨, 즉 '깊쁨'의 심볼을 다양한 서사와 감정을 담은 추상의 형태로 반복해서 그려 나가며, 시대의 변화 속에서도 여전히 관계로부터 의미, 유희, 그리고 영원성을 찾는 현대인의 갈망을 서사가 담긴 회화로 그려냅니다.

The "symbol of Gipbmm" expresses the union of love and love, while also representing a world of "deep joy," or "deep beauty," with harmless and pleasant energy. In the blue sky where organic touches spread through the work of <Full of Light and Love> On top of the heart shape in which the soft clouds flow, it expresses a "symbol of Gipbmm" in which various colored bands of visible light pass. Nard Chae repeated the symbol of deep joy, or "Gipbmm," in the form of abstracts with various narratives and emotions It depicts the desire of modern people to still seek meaning, play, and eternity from relationships in the midst of the change of the times with a narrative painting.

나드 채는 홍익대학교에서 프로덕트디자인, 동대학원에서 회화과를 졸업하고 평면회화작업과 3D 디지털아트를 진행합니다. 그는 시대의 변화 속에서도 여전히 관계로부터 의미, 유희, 그리고 영원성을 찾는 현대인의 갈망을

고찰합니다. 그리고 그 갈망이 충족되는 것을 깊은 기쁨, 즉 '깊쁨'이라는 말로 지칭합니다. 나드 채의 작업은 '깊쁨'에 대한 것입니다.

'깊쁨'은 현실의 관계의 분절, 시간의 유한성, 공간의 제약과 유희의 부재 등을 넘어서 '새로운 차원'에 진입한 현재입니다.-상식을 뛰어넘는 사랑과 용기, 도전, 확인해보지 않아도 전해지는 마음, 즐거운 미래에 대한 기대와 준비 등- 3차원의 타임라인 상의 존재가 차원을 가뿐히 뛰어넘어, 영원하고 즐거운 유토피아 세계로 들어가는 것입니다. 그는 '깊쁨'의 최상의 정리가 아마도 '영원한 즐거운 사랑'일 것이라 말합니다. 그는 이 무해하고 즐거운 에너지가 감도는 '깊쁨의 세계'를 화폭에 담아 시각적 자극 이상의 유희를 선사하고자 합니다. 나드 채의 작업은 현재의 삶을 이끄는 '관계의 유희와 영원성'에 대하여 생각하고, 기록하며 공유하기 위한 '깊은 기쁨(깊쁨)의 실천'입니다.

Nard Chae graduated from Hongik University with a degree in product design and painting at the same graduate school, and conducts flat-panel painting and 3D digital art. She considers modern people's longing for meaning, play, and eternity from relationships despite the changes of the times. And the fulfillment of that craving is referred to as deep joy, or 'Gipbmm'. Her work is about 'Gipbmm(deep joy)'. 'Gipbmm' is a present that has entered a "new dimension" beyond the segmentation of the relationship of reality, the finiteness of time, the constraints of space and the absence of play. - Love and courage beyond common sense, challenges, hearts that are delivered without confirmation, expectations and preparations for a pleasant future. - Being on the timeline of 3D It's about going beyond the dimension and entering into an eternal and joyful utopian world. She says the best theorem of "Gipbmm" is probably "eternal delightful love." She wants to provide more than visual stimulation by capturing this harmless and enjoyable energy-rich "world of deep beauty" on the canvas. Nard Chae's work is the "practice of deep joy" to think, record, and share the "play and eternity of relationships" that lead the current life.

Yunseo Cho (조운서)



"Useless Walls" (2021)

Useless Walls (2021) 은 인간의 사물화를 통해 인간중심주의적 사고를 관찰하고자 한 작업이다. 생각을 할 수 있고 그에 따라 행동할 수 있다는 점에서 인간성을 부여받는 인간이, 혼자서는 아무것도 할 수 없는 관상용 여항이라는 수동적인 위치에 놓여졌을때의 상황을 상상하여 삼면화 형식의 페인팅으로 제작되었다.

Taking away the belongings of an entity subtracts their amount of power. Moreover, humans no longer becoming the subject of life would be one of the most disgraceful things in an anthropocentric point of view. Useless Walls attempts to leave comments on anthropocentrism by metaphorically lowering the hierarchical status of human beings to that of an object.

Yunseo Cho is a multi-media artist based in the UK. She majors in fine art in the University of Oxford, developing her practice based on the following keywords: fluidity, anthropocentrism, and plants.

CHOI GEUM PA (최금파)



"모순덩어리" (2015), "그대를 그리워하며" (2015), "그 곳에 내가 있었네" (2015), "고뇌하며" (2015)

언제부턴가 내 그림은 내 앞에 놓인 모델을 묘사하기 보다는 지극히 내밀한 나의 여러 개의 인격과 나 자신을 지배하고 있는 감정과 심리를 드러내는 나의 고백이다. 모델과 아주 가까운 거리에 앉아 모델의 눈빛, 표정, 움직임을 바라보면서 모델에게서 느껴지는 인상과 분위기를 나만의 직관적이고 감각적인 방식으로 탐색을 한다. 그들을 잘 알지 못하기에 그 순간 반응하는 나의 몸짓과 사고, 붓놀림은 마음 속 깊이 감추어둔 나의 상실감, 두려움, 슬픔, 기쁨을 하나씩 하나씩 꺼내어 놓는다. 그날의 나를 만나고 나를 들여다보고 있다.

결국 나의 정체성을 찾기 위한 몸부림이며 내 안의 상처를 스스로 치유하는 방편이 되고 있다. 언어로 표현할 수 없는 인간 삶의 수많은 상념들을 탐색하고 모색하는 기회가 되었으면 하는 바람도 갖어본다.

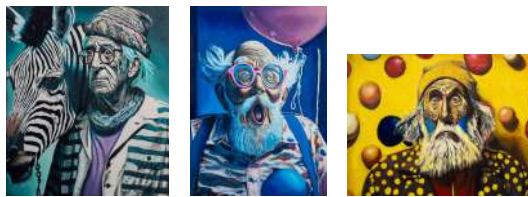
At some point, my paintings are my confessions that reveal my various characters that are extremely secretive and the emotions and psychology that dominate myself rather than portray the model in front of me. Sitting very close to the model, looking at the model's eyes, expressions, and movements I wanted to express the impression and atmosphere of the model in my own intuitive and sensuous way Make a search. Because I don't know them well, my gestures, thoughts, and brushstrokes that respond at that moment take out my loss, fear, sadness, and joy that have been hidden deep in my mind one by one. Meeting me of the day and looking into me.

In the end, it is a struggle to find my identity and a way to heal my wounds on my own. The opportunity to explore and explore the many ideas of human life that cannot be expressed in language I also hope to be able to do so.

Choi Geum Pa (최금파): 공주교육대학에서 미술교육을 전공하면서 그림에 대한 관심과 열정을 갖게 되었고, 교사생활을 하면서도 그 열정은 식을 줄 몰랐으며, 지금까지 계속되고 있다. 1996년 공무원 미술대전에서 인물화로 서양화부분 금상을 수상하고 2000년에 제 1회 개인전을 시작으로 2023년까지 12회 개인전을 갖었다. 1회부터 10회까지는 주로 인물을 그렸다. 사실적인 묘사보다는 인간의 내면의 모습을 다양한 표현기법으로 표현했다.

인간 본연의 숨어있는 보이지 않는 내면의 희노애락을 표현하는데 관심이 있었다. 아니 나의 본래의 모습을 적나라하게 표현한 것인지도 모른다. 지금은 인간의 몸짓과 감정을 추상적으로 표현하고 싶은 욕구가 생기기 시작해서 몸짓 너머의 의식과 무의식 속에 뒤섞여 말로서는 표현할 수 없는 우리 인간의 모습을 형태에 얽매이지 않고 감각적, 추상적으로 표현하고 있다.

Mihai Mircea Cotiga



"Taking the zebra for a walk again" (2023), "Why Not? Part 3" (2023), "I Juggle" (2023)

Taking the Zebra for a walk again

In "Taking the zebra for a walk again," the painting comes alive with the amusing scene of an old man accompanying his zebra companion, their stripes nearly aligning. However, the old man's lack of enthusiasm is evident, casting a sense of restraint through his jacket, which borders on the notion of imprisonment. This composition offers a playful, ironic twist on traditional portraiture and challenges the conventional depiction of elderly men in historical contexts. Through humor and irony, this artwork presents a refreshing and unconventional approach to both portraiture and the representation of older individuals, inviting viewers to question societal expectations and norms.

Why Not? Part 3

In "Why Not? Part 3," a jubilant and lively atmosphere takes center stage as an old man radiates joy and enthusiasm. The scene is filled with a celebratory vibe, embodied by the presence of vibrant balloons. Notably, the old man's unconventional, quirky glasses add an element of whimsy, creating a lighthearted and fun moment. This artwork represents a departure from the traditional depiction of aging figures in somber hues and serious expressions throughout art history. It challenges the conventional norms by presenting an old man who exudes relaxation, happiness, and a sense of authority with a relaxed demeanor. Through this portrayal, the painting invites viewers to embrace the possibility of a more beautiful, joyful, and relaxed perspective on life, encouraging a reevaluation of societal expectations and the evolving representation of older individuals.

I Juggle

In the painting titled "I Juggle," the portrayal of an old man challenges the traditional depiction found in art history. While many representations tend to present older individuals as serious and cold, this artwork takes a different approach, injecting a sense of irony and depth into the portrait. The old man's expression, with a slightly somber and contemplative demeanor, invites viewers to question their assumptions and explore the complexity of aging. With a touch of melancholy, the painting opens up a dialogue about the multifaceted nature of the human experience and invites us to consider the range of emotions and perspectives that can coexist within an individual.

Mihai Mircea Cotiga is a Bucharest-based artist who seamlessly blends art history, photography manipulation, and AI to explore the boundless possibilities of oil painting. His vibrant and energetic artworks depict old men in captivating scenarios, incorporating elements from animals, flowers, geometry, and the rich history of painting itself. Settling between the realms of reality and surrealism, Mihai's compositions are infused with his fascination for psychology and his architectural background, holding a Masters in Architecture. Drawing inspiration from personal experiences, contemplative thoughts, and continuous studies, he infuses profound meaning into his work, fueled by an unwavering curiosity to understand the world and a passion for perpetual learning. Through his art, Mihai invites viewers to embark on a transformative journey, unraveling the layers of his compositions and exploring the depths of human existence.

Trần Quang Đại



"HPBD10S" (2023), "HPBD20S" (2023), "HPBD30S" (2023)

Dear friend,

I wanted to take a moment to share with you an interesting perspective on the idea of celebrating birthdays. We often think of birthdays as a time to gather with loved ones and enjoy cake and festivities. However, I recently came across an idea that suggests that birthdays are actually a celebration of life, both the joy and the sorrow that it brings.

When we blow out the candles on our birthday cake, we are acknowledging the passage of time and the fact that we are getting older. This can be a source of joy, as we reflect on the experiences and memories that we have accumulated over the years. At the same time, it can be a source of sorrow, as we recognize that our time on this earth is limited and that we will eventually pass away.

This perspective suggests that celebrating our birthday is a way of preparing for our eventual death. By acknowledging the full range of emotions that life brings, we can better appreciate the present moment and live our lives to the fullest. The birthday cake, then, represents the joy that we can find in life, even as we confront the struggles and challenges that come with aging.

As we get older, it can be easy to lose sight of the joy and wonder that we felt as children. But by embracing the full spectrum of emotions that life brings, we can find meaning and purpose in every moment. So, as you celebrate your next birthday, I encourage you to reflect on this idea and to embrace the present moment as an eternity unto itself.

Wishing you all the best, now and always.

Sincerely, QĐ

Tran Quang Dai travels the world with a suitcase packed with moments in life. A public figure, who graduated from ULAW HCMC in IP Law, now using canvas as a medium to communicate with a glimpse of imperfect coexisting memories. Even though Quang Dai's portraits are drawn from real subjects, their non-figurative faces give us a detached perspective, yet we can easily connect and make them as personal as we want them to be.

Almost detaches from all techniques, concepts, or theory, but insists on the clumsiness of raw emotions. "How are you these days?" is like the author's protracted performance practice. He takes his journey into the art world by constantly having a solo exhibition and experiencing a psychological concept where one is asked a question over and over again, one is likely to have a different response every time, to the core, till the end. "How are you these days?" has drawn attention with its ongoing journey.

His passion and hard work have made him the first Vietnamese artist to have a solo exhibition in MOCA Bangkok.

아티스트 트란 광 대이는 삶의 순간들로 가득 찬 가방을 짊어지고 세계를 여행중입니다. 호치민시 법대를 졸업한 그는 각종 미디어에서 공인 및 인플루언서로 활동해 왔으며, 이제는 캔버스라는 매개체를 통하여 불완전한 기억의 조각들과 소통하는 아티스트로 자리매김 중입니다. 트란 광 대이의 초상화 작품들은 주로 실제 피사체를 기반으로

그려진 것들이지만, 그들의 얼굴들은 추상적으로 그려졌으며, 이러한 면은 화자들이 작품에서 감정을 배제하고 감상할 수 있게 하고 혹은 반대로 어떠한 시각이라도 투영하는 해석을 할 여지를 주기도 합니다.

트란 광 다이의 "How are you these days?"전(展)은 특정 미술적 테크닉, 개념, 혹은 이론에서 분리된, 화자로부터 날것의 감정을 요구하는 작가의 장기 퍼포먼스 습작이라고 볼 수 있습니다. 트란 작가는 꾸준한 솔로 작품전을 통하여 동일한 질문을 던지고 그에 대한 화자의 대답은 매번 다를 수 있는 일종의 심리적인 경험을 바탕으로 미술 세계에 발을 딛고 있습니다.

현재까지 트란 광 다이의 "How are you these days?"전(展)은 세계 각 분야에서 이목을 끌고 있습니다. 그는 방콕 현대미술관 (MOCA Bangkok)에 솔로 전시를 하게 된 첫번째 베트남 아티스트로 기록되었으며 그의 예술에 대한 열정과 꾸준한 작품활동은 자국 포함 많은 나라의 수많은 젊은 예술가들에게 영감이 되고 있습니다.

Cyan D'Anjou



"Sacrifice of Motherhood: Jinhua Group" (2023)

Sacrifice of Motherhood is a future climate fiction scenario set in 2045 which through the installation of various future artifacts documents a world in which an individual's status is attributed to their dedication towards the flourishing of nature. What if we gave more to nature than we took from it?

The project investigates alternate forms of creating intergenerational lineage and the values that contribute to social capital. In lieu of raising a family, the incredibly bodily act of childrearing is instead invested into sustaining an individual's plants and gardens. In 2045, every aspect of the human body - from the hair we grow to the sweat we exert - can be and is used to nourish our environment. The more one is willing to give, the more favorably they are viewed in this society.

Fruits represent a gift from nature as a result of its sustained health, and they have come to be highly valued as symbols of respect within the future scenario. Jinhua Group is a fictional company that specializes in the exchange of tropical fruits to regions where these are especially rare and thus garner a lot of social capital. These fruits, like the lychee, are preserved in a cube of human nutrients that were used to cultivate it and are rarely eaten.

Cyan D'Anjou (b. 2000, NL/US) is a sculpture artist and media creator whose work takes on a speculative quality as she envisions the potential impacts of current technological advancements in virtual experience and information economics—which she often expresses in the form of multidisciplinary sculptures, videos, and installations situated within conceptual narratives.

With a background in technology design and innovation ethics from Stanford University and RCA's Information Experience Design program, she creates tactile experiences about reckoning the decline of the climate as we witness humans' relationship with the physical world becoming more blurred. A central question in her work is, "how can human expression be elevated in a steadily more automated world?"

Voronova Evgenia



"Disappearance" (2022)

"Disappearance" is part of the project "Enter the Void" where I have been creating an image of a "fulfilled emptiness". The title "Enter the Void" is a direct reference to Gaspar Noe's film, the whole meaning of which is about eternal journey of a wandering soul. The empty space, the perpetual search of the artist is the beginning of something to be filled with meanings, ideas and presence. Objects become elusive images without clear forms or defined meanings, unlike the strict geometry of the space that surrounds them. "Disappearance" is a riddle that gives rise to multiple interpretations. I will not voice my own narrative, as there is no right answer, as it is only in our mind.

Evgenia Voronova was born in Moscow in 1991. She studied at the Surikov Moscow State Academy Art Institute, graduated in 2015, she completed an internship "Free workshops" at MMOMA in Moscow. Evgenia lives and works in Moscow.

Through her artistic practice Evgenia explores the limits of sensory perception, in which the artist is sometimes the object of research and part of an artwork. She is interested in the interrelationship between space and an individual, their mutual interaction and influence on each other. She works with various media and performative experimental art. Evgenia uses intense contrasting colors combined with a variety of textures to reproduce the vibration of the emptiness on the canvas and create her own distinctive space.

Evgenia Voronova is now the Dean of the Graphic Arts Faculty at Surikov Moscow State Academic Institute and corresponding member of the Russian Academy of Arts.

Hari (하리)



"Well" (2023)

작가가 본인과 어머니의 관계를 떠올리며 촬영한 사진이다. 어느 날 자신을 앞서 걷는 어머니를 지켜보던 중 문득 그녀의 손이 눈에 띄었고, 자신을 비롯한 가족들에게 필요한 모든 것들을 챙겨온 그 손은 새삼스럽게 어머니에 대해 생각하게 되는 계기가 되었다.

많은 것을 감내하고 받아주는 존재가 마치 깊은 우물과도 같다는 생각이 들어 두 개의 손을 통해 그것을 표현하고자 했다. 실제 작가의 손과 어머니의 손을 촬영하였다.

Hari (하리): 서울에서 출생. 작가의 관심은 사람들이 삶에서 느끼는 다양한 감정을 향해 있다. 특히 누구라도 홀로 짊어지지 않았으면 하는 감정들을 사진에 담아 불특정한 사람들의 연결 고리로서 존재하는 것이 사진가로서의 바람이다.

JEON SUR (전설)



"Tolerance" (2023), "Unification" (2023), "Looking for my way 1" (2022), "Looking for my way 2" (2022)

Tolerance

자신의 잘못에는 한없이 너그럽고 타인의 티끌같은 잘못에는 냉혹할 정도로 차가운 사람이 많은 것이 대다수이다. 어쩌면 인간의 본성이 자신을 끔찍이 사랑하고 타인을 배척하는 것인지도 모르지만 함께 살아가는 세상에서 이제는 더 이상 타인에 대한 미움과 날카로울 정도의 예리한 잣대로 난도질하지 말고 자신에게 대하듯 때로는 너그럽게 대해주는 아량을 베풀면 좋겠다는 생각이 든다. 어둡고 무서운 배척이 아니라 사랑으로 품어주고

따뜻하게 감싸주는 마음이 함께 한다면 그리고 타인을 품어주고 안아주는 관용을 베푼다면 우리 사회는 좀더 평화롭고 아름다운 세상이 될 것이다.

Most people are infinitely generous in their own faults and cold in others' spotty faults. Perhaps human nature loves oneself dearly and rejects others, but in a world where we live together, I think it would be good to stop stealing with hatred and sharp standards for others, and sometimes be generous as you treat yourself. Our society will be a more peaceful and beautiful world if we share a heart that warmly embraces others, not a dark and scary exclusion.

Unification

굳이 남북통일이 아니더라도 자신과 다른 성격을 지닌 맞지 않다고 느껴지는 타인과 때로는 서로를 이해하는 시간이 필요하지 않을까? 우리는 인간으로 태어난 이상 어차피 혼자서 고립되어 살지 않는 이상 타인과 끊임없는 상호작용과 교류로 함께 살아간다. 굳이 다른 서로를 완벽하게 맞추어나갈 필요는 없지만 그래도 가끔은 함께 어울려서 통일과 조화를 이룬다면 좀더 밝은 세상이 될 것 같다. 그리고 본인한테도 마음을 너그럽게 갖고 행동하는 것이 정신 건강에도 좋지 않을까 그런 생각이 든다.

Even if it is not inter-Korean unification, wouldn't it be necessary to have time to understand each other sometimes with others who feel like they don't fit with each other? As long as we are born human, we live together through constant interaction and exchange with others unless we live alone anyway. There is no need to perfect each other, but sometimes it will be a brighter world if we get along and harmonize with unification. And I think it's good for your mental health to act generously to yourself.

Looking for my way 1, Looking for my way 2

자신이 궁극적으로 가야 할 인생의 최종 지향점은 잘 모른다. 청년에게는 특히나 더 그러한 막막한 인생을 살아가는 고달픔이 있다. 하지만 한 발짝 한 발짝 앞을 향해 자신의 길을 찾아가는 인생의 여정이 아름답다. 그리고 누구나 자신의 정체성이 무엇인지 본연의 자아가 무엇인지 늘 고심하며 끊임없는 걱정을 하며 살아간다. 하지만, 그러한 고민 자체가 아름다울 수 있다. 고민하지 않고 생각하지 않고 그저 일상적으로 반복되는 삶에서 아무런 생각없이 하루하루 살아간다면 더 이상의 내일은 없다고 생각한다. 오늘보다 나은 내일은 그저 오는 것이 아니다. 끊임없는 자기자신과 정체성을 찾아가는 과정에서 나온 미래는 기대된다.

Everyone doesn't know the ultimate goal of life that they should go to. Youth especially has the hardships of living such a desolate life. However, the journey of life to find one's way one step forward is beautiful. And everyone lives constantly worrying about what their identity is and what their original self is. However, such worries themselves can be beautiful. I think there is no more tomorrow if you live day by day without thinking about it in a routine life. A better tomorrow than today doesn't just come. A better future is expected in the process of constantly finding oneself and identity.

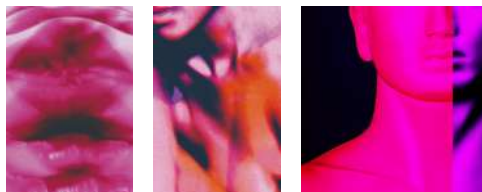
JEON SUR (전설): The artist's life is often described as an infinite love for learning. From Yonsei University, Korea University's Ph.D. in English education, Essex University in the U.K., Seoul National University's Master of Law and Ph.D., and now art school, he has walked various and diverse paths.

In the process, he has always been a writer who loves people around him and loves learning in his 20 books, including communications with numerous students, long broadcasting on EBS, lectures at MBC, SBS, Vocational Broadcasting, Law Training Institute, large corporations, Dankook University Hospital, and Seoul Metropolitan Medical Center. Constantly trying to find the path of an artist has always been made, and perhaps now he has found the path of an artist in the back of his life.

"Stay hungry, stay foolish!" and the infinite affection, consideration, and understanding of others blooming in this humility! The artist wants to express it in the word love.

Artists will constantly communicate with the world in the name of love and expand their understanding. I hope that the lives around us will be a little richer and more harmonious through the love of artists felt in the work without having to say much.

정목호



"Mind Overlay.02" (2023), "Mind Overlay.03" (2023), "Dialogue in the Abyss" (2023)

인간의 정신세계는 의식과 무의식이 상호작용하여 심연의 바다 속에 파묻힌 의미를 파생시키고 의식의 흐름을 통해 무의식과 연결되어 예상치 못한 결과물을 만들어낸다. 이러한 심연의 깊은 대화를 통해 우리는 자신의 무의식 속에 숨겨진 대화를 발견하게 된다.

영상 하나와 여섯 개의 디지털 이미지로 구성된 <The Conscious and Unconscious>는 text-to-image 인공지능 모델에게 존재하지 않는 의식의 흐름에 맡겨 얻은 이미지를 바탕으로 영상을 제작하였다. 또한, 그 이미지들을

수집하여 레이어를 겹치며 이미지를 재조합하는 과정을 통해 본인만의 의식의 흐름과 무의식의 감각을 찾고자 하였다.

정목호는 서울시립대학교 환경조각학과를 졸업하고 현재 서울시립대 디자인전문대학원 시각디자인학과를 재학 중이다. 현재 디지털 그래픽과 영상 및 입체작업을 기반으로 예술과 디자인을 아우르는 작업을 시도하고 있다.

Minsuh Kang



"Untitled (bag resembles a dog)" (2022), "Untitled (lace tights)" (2023)

In **Minsuh Kang's** work, paintings often reference and include an array of textiles. She is contagiously responding to the spaces we are in and the clothes that we wear. Painterly rhythms that play with conventions and formal techniques become magic acts, alluding to an unstable and lucid place. In the images themselves, there comes to be a focus on the sheerness of the overlays, direction of lines that bears a sensuous similarity to the creases, wrinkles and volume of the stretched transparent materials. Creating an image of its reference and material, they verge on chaos. Paintings perform materiality.

Pegah Kazemi



"The Thing You Do" (2023)

Fascinated by the human form as a dynamic object, my quest is to tell fantastical stories of cultural expression, melancholy, and absurdism. Associated with the objectivity of the figure, alienation, and humor, I strive to record my personal experience and the ongoing challenges that the contemporary woman is faced with.

Pegah Kazemi (she/her/hers) is an Iranian painter. She is an alumna of Alanus Hochschule, Bonn, Germany, in Studio Practice 2018. Currently, she is graduated in painting at Bowling Green State University, Ohio, USA.

Kim Mi Hyun (김미현)



"Hen party" (2022), "Black" (2022)

나의 작업은 잊혀진 사건으로부터 시작됩니다. 미디어를 통해 홍수처럼 쏟아지는 뉴스들은 전달되는 속도에 비례하여 파편화되고 빠르게 잊혀집니다. 이러한 사건들 속에서 작업의 소재를 찾아 평범한 일상으로

재구성합니다. 관람자의 스테레오 타입에 따라 평범한 일상으로 보일 수도 있고 사건으로 보여질 수도 있습니다. 이는 잊혀졌거나 지나친 사건을 재조명하고 이런 일들이 벌어지는 일상 속 어두운 이면에 작은 빛을 비추고자 하는 의도가 담겨 있습니다.

My work is inspired by forgotten events. With the overwhelming flood of news through the media, stories become fragmented and quickly fade from memory. I find inspiration in these events and express them through my everyday life. Depending on the viewer's stereotype, it can appear as mundane or a reenactment of the event. My intention is to shed a light on these forgotten or overlooked events, and illuminate the dark corners of our daily lives with a glimmer of hope.

김미현 작가는 2007년 단국대학교 예술학부 공예과를 졸업하였고 2023년 2월 홍익대학교 일반대학원 회화과 석사학위를 받았습니다. 2022년 10월 태곳미술관에서 초대 개인전을 시작으로 3번의 개인전을 하였고, 현재까지 다수의 단체전에 참여하였습니다. 김미현 작가의 작업은 잊혀졌거나 지나친 사건에서 작업의 소재를 찾아 평범한 일상으로 표현합니다. 이러한 작업을 통해 일상과 사건의 경계선에서 나아가고 있는 현대사회의 스테레오타입을 탐구하고 잊혀진 사건을 재조명하여 미래를 바라보는 힘을 작업을 통해 확보하고자 합니다.

Kim Mi-hyun is a contemporary artist who graduated from the Department of Crafts at Dankook University in 2007 and received a master's degree in painting from the General Graduate School of Hongik University in 2023. Since her solo exhibition at the Taegut Art Museum in October 2022, she has participated in numerous group exhibitions and held three more solo exhibitions. Her work is based on forgotten or overlooked events, which she then represents in everyday life. Through this approach, she explores the stereotypes present in modern society, which exist on the boundary between everyday life and past events. Kim's goal is to bring attention to these forgotten events, and secure the power to look forward to the future through her artwork.

Toni Rene Leslie



"Fragmented Self" (2022), "Sensuality" (2022)

In an exploration of the female identity, I reveal the beauty and struggles of contemporary American society from my distinctive perspective as an LGBTQ+ woman of color. In sharing my stories, through the development of my visual language and reinterpretation of expressionism, I seek to understand myself better and reimagine the world through a lens of the female identity, emotion, and impossible beauty standards.

As I delve deeper into my practice, I have begun examining the intangible elements of the female experience, and the psychological and mental health battles that burden us. These evolutions have led to a current series about the impact of body dysmorphia on the female psyche. The series, rooted in my challenges, parallels my journey as I was forced to reconcile my perception of myself in relation to the space around me. I needed to overcome the inability to recognize myself in the wake of these new physical changes. The figure studies act as a reclamation of my relationship with my body. I depict what I perceive as flaws, and understand femininity in all its forms.

The vibrant kaleidoscopic color palettes expose each evolution of my mood, sensation, and acceptance. Working in monochromatic color palettes for this series has removed the distraction of a full-color spectrum, and highlights the essence of form, and shape in my figure studies. It allows me to delve into the nuances of emotion while still being visually intriguing.

Toni Rene was born in Chicago, IL in 1994. Her work mainly consists of contemporary expressionism but often explores abstract expressionism as well. She received her Bachelor of Arts in Fine Arts from Columbia College Chicago in 2017. Through a diverse range of mediums and materials, such as acrylics, wood, and watercolors. Toni Rene shares her personal stories and challenges with a focus on self-understanding. She challenges ideals and seeks to empower women to embrace their true selves, revealing inherent beauty in all forms of femininity. Her thought-provoking creations have garnered recognition for their powerful storytelling, evocative symbolism, and risk taking. Through her art, Toni Rene continues to push boundaries, initiate conversations, and inspire others to embrace their own unique journeys of self-discovery and acceptance.

Daohua Lou



"Just For Safety" (2022), "Workout" (2022)

The works are about our fears and struggles and the self-doubting of why we even have such fears and struggles.

Daohua Lou was born in China and now lives and works in Sweden. She inherited her creativity from her grandmother, who often made and sold textile toys and home deco after retirement and taught her to craft. In elementary school, she spent two years learning traditional Chinese painting, which centered on self-expression other than being objectively precise and set the tone of her mindset regarding art. She moved to Sweden after graduating from university with a science degree. Living in a completely different culture led her mind to embody a fusion of Chinese and European influences, and the marriage of cultures is reflected in her artwork. Her figurative paintings and ink drawings tell stories of inner conflicts and embracing life changes. The figures in her artwork are characterized by dynamic body postures and bright color schemes that convey various emotions. She delves into the complexities of reconciling different identities and feelings through her practice to discuss self-awareness and acceptance.

Mia Massimino



"Mirrored" (2023)

Mirrored work explores the relationship we have with ourselves, our bodies, and how we perceive others view us. The figure in this painting looks into the mirror and the viewer can only see his face in the mirrored reflection. This obstruction of the figures represents the gap we experience between how we view ourselves and how others view us--we can never experience how others view us and even our view of ourselves is distorted.

Mia Massimino (she/her/hers) is a performer, painter, comedic writer, and creator currently based in Philadelphia, PA, and Washington, D.C. She is an interdisciplinary artist who uses visuals, writing, and live performance to explore the human condition. Mia believes in the power of relationships as a revolutionary tool, this principle guides her personal, collaborative, and professional work. Mia holds a BFA in Interarts Performance from the University of Michigan. Currently, Mia is the Director of Creative Projects at the Woodshed for Art, Thought, and Culture which is housed at Georgetown University's Racial Justice Institute. There, she has produced the work of over 15 artists from across the world. Mia is also a founding member of Call Your Mom, a performance collective consisting of Sophie Goldberg, Emma Bergman, and E Cadoux. Call Your Mom was founded in Ann Arbor, MI in 2014. Known for interdisciplinary, immersive works, Call Your Mom uses video, installation, movement, and participatory performance to create reflective spaces for audiences. Call Your Mom was recently in residence at Bunakra Contemporary (2022 – Simrishamn, Sweden), and has shown work across the U.S. and abroad at venues that include Cucalus Festival (2017 - Wilmington, North Carolina), Centro NAVE (2020 - Santiago, Chile), The Tank and Triskelion Arts (2019 - New York, New York), The Maryland Institute College of Art (2018 - Baltimore, Maryland), and more. While in Baltimore, Call Your Mom was named a semifinalist for the prestigious Janet & Walter Sondheim Artscape Prize for two consecutive years. Mia has also

shown her painting and printmaking works at Stamps Gallery in Ann Arbor Michigan, Chapterhouse Gallery in Philadelphia, PA, and Crown of Creation in Philadelphia, PA.

SEONWOOK PARK (박선옥)



"People_세 사람" (2023), "Figure_엮드린 사람" (2023)

<People in the air>라는 주제로 사람들을 다양한 색채와 형태, 질감으로 표현하는 작업을 하고 있다. 작업은 드로잉(크로키)으로부터 시작된다. 우선 물감을 가지고 색종이 같은 사람들을 그려 낸다. 드로잉을 물감으로 전환시키는 1차 작업이 완료되면, 그 물감을 평면에서 떼어내는 2차 작업을 진행한다. (떼어낸 물감 껍질에는 배경재료가 붙어 있지 않다. 나이프가 지나간 자리, 붓질의 흔적이 오로지 물감의 물성 만이 남아 있다.) 나는 이 분리 과정을 가위로 색종이를 오려 낸 '컷 아웃'과 동일한 개념으로 인식한다. 이 과정이 없다면 작업은 평면 회화로써 존재할 수 있을 것이다. 하지만 평면으로부터 분리된, '물감-색종이-사람' 한 장, 혹은 여러 장을 가지고, 다른 평면에 배치하든지, 조각처럼 세우든지, 모빌처럼 매달아서 공중에 설치하든지 하는 작업의 확장을 위해, 이것-'컷 아웃'-은 내 작업에서 꼭 필요하고 중요한 과정이다.

People_세사람

이 작품은 평면에서 떼어낸 세 개의 '물감 사람'을 조합하여 공중에 떠 있는 듯한 모습으로 설치를 완성하였다.

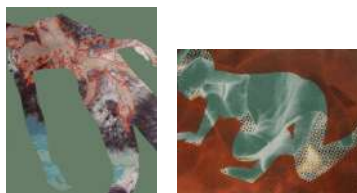
Figure_엮드린 사람

이 작품은 하나의 Figure 드로잉을 물감으로 전환한 것이다. 각 신체부위의 색과 미디움을 다르게 하여 여러 조각의 아크릴 스킨을 만들고, 생지 아사 캔버스 위에 배치하여 완성하였다.

박선옥은 한국에서 활동하는 작가로, 서울대학교 미술대학 동양화과를 졸업하였다. 이후 프랑스 파리의 Mod'Art International에서 패션 악세서리 과정을 수료하였고, 한국에 돌아와 모자 디자이너, 프리랜서 디자이너 및 가죽공방 운영 등 다양한 활동을 하였다. 현재는 학부 때 진행하였던 주제를 기반으로 주로 아크릴 물감을 사용하여 작업을 하고 있다. 물감을 독립적인 개체로 변형하여 반 입체, 혹은 입체로 재조합 하는 방법으로 작업을 전개하고 있다.

Park Seonwook is a Korean artist who graduated from the Oriental Painting Department of Fine Arts at Seoul National University. Later, she completed a fashion accessory course at Mod'Art International in Paris, France, and returned to Korea to do various activities such as hat designer, freelance designer, and leather craftman. Currently, based on the topics conducted during the undergraduate period, she is mainly working using acrylic paint. The work is being developed by transforming paint into an independent object and recombining it into a semi-dimensional or three-dimensional.

Carla Rokes



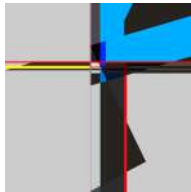
"The Equilibrist" (2009), "The Complicated Search" (2009)

Her process involves mixed media including layered digital images, acrylic paint, marker, graphite, and enamel on canvas and paper. Her work explores contemporary surrealism and figurative abstraction. Paintings and drawings from this series of work exhibit a sense of introspection - they represent the idea of feeling cramped, invaded, contaminated, inspected, and/or judged. These mixed media drawings explore relationships between partially hidden and revealed imagery and the sensation of voyeurism.

Carla Rokes received her B.F.A. from the University of North Carolina at Charlotte and her M.F.A. from Pratt Institute in New York. Carla has been teaching studio art at the University of North Carolina at Pembroke since 2003. Her areas of concentration are Drawing and Design. Courses taught include: Art Appreciation, Introduction through Advanced Drawing, Figure Drawing, 2D Design, 3D Design, Professional Art Practices, and Independent Study at the graduate level.

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Stepan Ryabchenko



"Octants" (2014)

Electronic Winds

"Octants" are a kind of stem, on the geometry of which colors and texture are layered, forming new compositions and a genetic connection between them. The composition core is the basis of stereometry: three coordinate planes dividing the space into eight spaces, which are called octants. The evolutionary principle, according to which the product develops, resembles an alternative picture of the world, similar to the idea of fractal geometry.

Stepan Ryabchenko is a Ukrainian artist and one of the leading figures in new media art. His work spans digital art, conceptual architecture, sculpture, graphics, photographic art and light installations. Combining figurative and abstract futuristic language, he creates largescale digital prints and computer animation, which become "fragments" of the virtual universe he designed. Often the subjects of the image are imaginary plants and animals – the surrealistic appearance of the life form, existing according to the laws of the world created for them by the artist. The virtual landscapes in which Ryabchenko unfolds the stories of the characters are a self-sufficient multidimensional digital reality. Despite its technological digital origin, the appearance of this space is far from all urban and man-made. Using a component of technological development of mankind as a tool Stepan Ryabchenko appeals to the idea of human relationships with the natural environment.

Stepan Ryabchenko's works have been widely exhibited internationally, including the exhibition in Ludwig Museum in Budapest, Albertina Modern in Vienna, Moderna Galerija in Ljubljana, Art & History Museum in Brussels, MAXXI – National Museum of 21st Century Art in Rome, Saatchi Gallery in London, Krolikarnia in Warsaw, Museum of Contemporary Art in Zagreb, Danubiana Meulensteen Art Museum in Bratislava, Silkeborg Bad Art Centre in Silkeborg, Ars Electronica Center in Linz, etc. His works have also been exhibited in many places in Ukraine, including PinchukArtCentre, Mystetskyi Arsenal, National Art Museum, M17 Contemporary Art Center, Museum of Odessa Modern Art, Modern Art Research Institute, etc. In 2020, Stepan Ryabchenko was selected to represent Ukraine at the International Changwon Sculpture Biennale in South Korea. In 2021, he was included in the list of the best digital artists from the British publication, Electric Artefacts. In the same year represented Ukraine at the Expo 2020 in Dubai.

VVV (김대희)



"Teardrop #06" (2022), "Teardrop #08" (2022)

Teardrop 연작은 내 작업의 당위에 가장 근접한 작업이라고 할 수 있다. **Teardrop** 연작은 하나의 컷으로 제공되는 시각 이미지에 개념적이며 추상적인 “이미지를 가진 언어”를 결합하는 방식이다. 단어는 고유의 추상적인 이미지를 갖고 있지만, 이 이미지들은 관람자 개인의 경험과 기억에 따라서 각각의 다른 성질을 갖는다. 일상적이고 보편적인 규정을 벗어난 언어텍스트는 지시적인 이미지텍스트와의 상호주관적 결합을 통해서 재현으로서의 회화를 넘어서 개인의 기억을 촉발하는 적극적인 매개체로 작동한다. 관람자에 의해 개인화된 단어 이미지는 작품에 제시된 이미지텍스트에 덧씌워져 애초 이미지의 성질 또한 변화시킨다. 결국 내 작업은 관객에 의해 끊임없이 생성하고 재생산되는 무한한 의미의 잠재성을 갖는 열린 결말을 상징하고 있다. 이미지로서 바라보는 **Teardrop** 연작은 글과 그림이 배치된 시집의 한 페이지라고 할 수 있다. 이미지와 단어들의 선택은 작가인 나의 경험과 기억, 추억에서 출발한다. 연작은 ‘물방울 이미지’와 영문자 V가 3번 연속되는 ‘이미지로서의 언어’가 결합된 특징을 갖는다. 물방울 이미지는 눈물을 나타내는 단어 ‘**Teardrop**’ 과 함께 감정을 상징한다. 그리고 이미지로서의 언어인 ‘VVV(초기에는 **Victor Van Vacancy**라는 아티스트 명으로 표기했고, 현재는 작가의 서명으로서 사용)’는 작가로서의 인격-페르소나를 나타냄과 동시에 이미지로 이루어진 시를 제시하는 시 속의 화자이자 우리시대를 함께 살아가는 가상인물로서의 다중적인 의미 수행자라고 할 수 있다.

The **Teardrop** series can be considered as the work that is closest to the essence of my artistic practice. The **Teardrop** series combines a conceptual and abstract "language with images" with visual images that are provided in a single cut. While words have their own abstract images, these images can have different qualities depending on the viewer's personal experience and memories.

Language text that deviates from everyday and universal norms operates as an active medium that goes beyond the reproduction of world through the subjective combination with explicit image text, triggering individual memories. The personalized word images created by the viewer are overlaid on the image text presented in the artwork, thereby changing the nature of the original image. Ultimately, my work suggests an open ending with infinite potential meanings that are constantly generated and reproduced by the viewer. Viewing the **Teardrop** series as an image is akin to a page in a poetry book with text and illustrations. The selection of images and words stems from my own experiences, memories, and nostalgia as the artist. The series features a combination of a "water droplet image" and a "language-as-image" that consists of three consecutive V's in English. The water droplet image symbolizes emotions along with the word "Teardrop," which represents tears. The "VVV" language-as-image, originally used as the artist name "Victor Van Vacancy" and currently used as the artist's signature, represents the artist's personality and persona while also serving as a speaker in the poem that presents a world of images and multiple meanings as a virtual figure living in our time.

Victor Van Vacancy (김대희)는 대한민국의 예술가로서 평면회화를 주된 매체로 다룬다.

Xuanlin Ye



"The recapture of Dreamscape" (2022)

In the digital painting *Spatiality of Emotions*, three images that served as the base layers of the painting are directly copied from the examples in the book. The digital painting consists of three large portions of images that have been blended and manipulated with various brush strokes and color application processes. Starting from the left section of the painting, the underlying images are two pictures found in the first chapter "Winds, Dreams, Theater in the spatiality of Emotion in Early Modern China from Dreamscapes to theatricality" in the book. It's a photo of a Chinese opera actor performing at the Peony Pavilion, a famous romantic tragicomedy play by Ming dynasty play writer Tang Xianzu.

Xuanlin Ye is a Chicago-based artist who has established his career and residence in the city. He holds a Bachelor of Fine Arts degree from the School of the Art Institute of Chicago, which he obtained in 2017. In 2020, Xuanlin completed his Master of Fine Arts degree from the Hoffberger School of Painting at the Maryland Institute College of Art. Additionally, he pursued a Master of Arts in Art History from the University of Chicago, successfully graduating in 2022. During his academic pursuits, Xuanlin worked on his thesis under the guidance of the esteemed art historian Wu Hung. His exceptional talent and dedication were recognized through various accolades, including the prestigious Hoffberger Fellowship and the inclusion of his work in the MFA Juried Exhibition in Print by New American Painting, featured in issue #159.

Xuanlin's artistic endeavors have garnered international recognition, with exhibitions held in prominent locations worldwide. Notably, his artwork was showcased in the exhibition "Still, life" at Art Cake Brooklyn, NY in 2021. His participation in the Asian Students and Young Artists Art Festival at the Hongik Museum of Art in Seoul, Korea further solidified his global presence during the same year. Continuing to expand his artistic reach, Xuanlin's work has also been featured in renowned art fairs. In 2022, his pieces were displayed at Art San Diego and the art expo in Dallas, Texas. Additionally, he participated in the MDW art fair held in Chicago during the same year, further contributing to his local artistic community.