Figures 2024
CICA Museum
September 11 - 29, 2024
2024.09.11 - 29

Featured Artists 참여 작가**: Anoush Bargamian, Pracheta Banerjee, Bela Balog, Magda Bielesz, Peggy Blood, Robert Brook, Teresa Valentina Caiati, Xuechen Chen, Fuxi Dürler, Sofia Drebot, Clara Gendre-Wesche, Jessica Guo, Mattia Gravili, Leo Hainzl, Riha Kim (**김리하**), Vassilis Konstantinou, Mila Belino, Lee Jaehyeong(**이재형**), Young Lee(**이윤영**), Antoine Lortie, Chen Luo, Tom De Paris, Selma Eduarda Pereira, Almantas Petkunas, Labrini Rizaki, John Feeshy Walker, Riley Yunxuan Xu, Siwei Xu, Heeji Yang(**양희지**), Hessam Yekta, Foteini Zaglara, Dorothée Zombronner**

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" features 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 작품으로 담아내고 표현합니다. 국제전 "Figures"에는 전 세계 작가들이 참여합니다. 본 국제전은 인물과 인체를 다룬 드로잉 및 회화, 사진, 비디오 아트, 퍼포먼스 영상, 입체, 설치 및 인터렉티브 작품을 전시합니다.

Anoush Bargamian

"Breast Totem Landscape With Red Nips" (2018), "Red Nips" (2018), "Sooty Breast Totem" (2018)

In the realm of contemporary art, I explore the intriguing interplay between the representational and the abstract, crafting narratives rich in symbolism. My works, including *"Breast Totem Landscape With Red Nips," "Red Nips,"* and *"Sooty Breast Totem,"* delve into the intricate layers of the female form and its profound significance. Through these titles, I invite viewers to delve into deeper contemplation.
Employing acrylic, charcoal, and dry pigment, I build textures, colors, and meanings on the canvas, infusing each stroke with purpose and resonance. By incorporating tactile charcoal and vibrant acrylic, my pieces beckon viewers not only visually but also sensorially.
The female breast, depicted simultaneously in representational and abstract forms, becomes a focal point for introspection and interpretation. It transcends mere physicality to embody broader themes of femininity, identity, and societal constructs. In *"Red Nips,"* the crimson hue underscores vitality and passion, while *"Sooty Breast Totem"* suggests the complexities and shadows that cloak perceptions of womanhood.
Ultimately, my artworks serve as conduits for dialogue, challenging viewers to confront their preconceptions and explore the rich tapestry of human experience. Through the interplay of materials and symbolism, my work offers a mirror through which we can reflect on our perceptions, biases, and understanding of the feminine form and its myriad meanings.

Born and raised in Providence, Rhode Island, **Anoush Bargamian** is an artist/art educator/designer living and working in Chicago, Illinois. Anoush Bargamian attended Massachusetts College of Art/BFA, The School of the Art Institute of Chicago/MFA and the University of Illinois Chicago/BFA.

Pracheta Banerjee

"SELF PORTRAIT - HARAJUKU" (2023)

Street fashion is generally associated with the youth culture, the fashion styles were created by the general public rather than relying on professional fashion studios or designers. The purpose of street fashion is to have a unique sense of self-expression and identification. Harajuku (原宿) the kanji characters translate to: "meadow lodging". Harajuku Station was first opened in 1906, it was originally a post town. After the war American military facilities were built nearby and stores for American soldiers were opened near Omotesando. Harajuku style could be traced back as early as the 1980s, as a fashion protest. Harajuku fashion was originally a movement that opposed the strict rules of society and the pressure to fit into the norm. Harajuku first began to gain popularity during the early 1990s when a group of youngsters gathered every Sunday near Takeshitadori wearing outfits with exaggerated proportions and bright colors, the style quickly caught the attention of the youth. Harajuku fashion is often associated with self-expression, creativity, and individuality, and has gained popularity worldwide through fashion subcultures and pop culture influences, Harajuku gained even more popularity as it was featured on Vogue at the time and spread awareness on the fashion worldwide and caught the attention of various brands and artists. The fashion styles rarely conform to one particular style and are usually a mesh of traditional Japanese clothing with Western clothing. There are a variety of styles such as punk, visual kei, lolita, decora, fairy kei, as well as cosplayers and many more.

Self Portrait Harajuku is a digital painting by Pracheta Banerjee, her love for Harajuku street fashion is reflected in the work, she mainly experiments with Lolita fashion, which is a subcategory of Harajuku fashion that draws inspiration from European culture, "Alice in the Wonderland" by Lewis Carroll influenced Lolita Fashion as Alice had the image of beauty, youthfulness and innocence. Marie Antoniette, a notable figure from the Rococo period also served as an inspiration. Victorian era fashion and styles from the Rococo period shaped Lolita fashion aesthetics. There are three main substyles, Gothic, Sweet and Classic. The other substyles include: Sailor, Hime (Princess), Country, Steampunk, Military, Pirate, Punk, Cyber, Aristocrat, Kuro(All black), Guro (Grotesque - This style is mainly for photoshoot/artistic purposes), Shiro (All White), Wa (Wa is a more Japanese influenced substyle and incorporates the traditional Kimono sleeves and is therefore not considered to be precisely Lolita fashion but is loosely considered as a substyle), Qi (A fusion between Lolita fashion and the Chinese traditional dress) and many more.

The highlighted substyle in the artwork is Sweet Lolita fashion, which predominantly features pastel colored clothing, however, darker or jewel colors may be used as well. Specific prints which includes but not limited to: berries, desserts, fantasy elements, animals & flowers. The elements to Lolita fashion are specific and have a certain coordination style to be considered Lolita fashion.

Born in the northeastern Indian state of West Bengal in 1994, **Pracheta** took up art seriously at the age of 11 and was awarded the Chitra Child Art Institute National Award for Colouring, where she received a gold medal for securing first place a year after she started painting. She won multiple awards during her school years at Bharatiya Vidya Bhavan. A traditional artist since 2005, Pracheta has also been painting digitally since 2011 and has a background of both the fine arts and commercial arts.

She received her Bachelor's degree in Mass Media with Animation Specialization from St. Xavier's College Kolkata in 2017. She won the prestigious Millarworld Award during her time in college and was the first Indian to win an award at the Millarworld Annual in 2016; she was one of the 6 artists selected among 1,500 artists worldwide. Pracheta worked on the series: Starlight; which was published by Image Comics in the United States.

Her works have also been featured in national & international galleries and museums. Among 4,342 artworks, Pracheta was the finalist at Art Revolution Taipei, 2021, VIP Previews were organized at The Songshan Cultural and Creative Park & Get Art Museum in Taipei. She showcased her artworks The Times Square in New York in 2024, National History Museum in Albania at the Tirana International Contemporary Festival 2022, Power in Numbers 6 (2021) and Power in Numbers 8 (2023) Exhibit at the prestigious Gallery Nucleus in Los Angeles, Arrrtoury festival (2023) at TREVIER brewery, Ulsan hosted by the Ministry of Sports, Culture & Tourism of Korea, Athens Open Art 2021 at Art Number 23 Gallery in Athens and more.

Pracheta has been featured on international newspapers such as the prestigious British daily, The Guardian, and has had her work featured on several popular pop-culture websites such as BuzzFeed, Comic Book Resources & Comicbook.com. She has also been featured on Sananda Magazine, Indian Express, Bangalore Mirror, Hindustan Times, Telegraph T2, Times of India, Calcutta Times, and more.

Pracheta is also an award winning Cosplayer and has won the Grand Prize and Category Award (Gaming) for Cosplay in Mumbai Comic Con 2017 and Category award in Delhi Comic Con 2016.

Bela Balog

"The Writer" (2024)

'The Writer', a herald of community, family, tradition and the world of fairy tales.

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.).

Magda Bielesz

"DOMESTIC SHOW" (2024)

In CICA Museum I will present one of my table paintings. I painted a series of my home table as a portrait of lots of problems and fears. This one is called *"Domestic show"*. Servility is my obsession and I decided to illustrate it. Women who want to be perfect borrowed character from the dogs; as a best friend as a best wife. This is my compilation of characters of women – wifes in one portret.

Magda Bielesz (b. 1977, Poland) is a multidisciplinary artist. She is a graduate of the Faculty of Painting at the Academy of Fine Arts in Warsaw 2002. Magda has exhibited extensively in international galleries and institutions, such as la Biennale di Venezia- 51st International Art Exhibition, Venice, Italy, The Museum of New Art, Detroit, US, TJ Boulting, London, UK, Berlinale 2008, KUNSTBÜROBERLIN, Berlin, Germany, CICA Museum, Gimpo, South Korea.
Her works can be found in the collections of: History of Art Warsaw University, Zacheta – National Art Gallery, Museum of Pharmacy, Museum of Warsaw branch, National Museum (NOMUS) in Gdansk, Poland, Imago Mundi – Benetton Foundation in Italy, the SONS Museum in Kruishoutem, Belgium, Museum of New Art in Detroit, Istanbul Contemporary Art Museum (iS.CaM), Istanbul, Turkey.

Peggy Blood

"Behind the Fence" (2023), "Off Trail" (2024), "China Village" (2008), "Twist of Life" (2024), "Providence Baptist church" (2014)

Artist **Peggy Blood** creates her work under the name "Blood". Her work has evolved over time into novels of storytelling. Multiple images overlap to reveal an episode of life. In an expressionistic style the content my depict regional landscapes or figures. The paintings primarily explore and illustrate the artists experience, the understanding of that life, and ideas through colors, impasto texture, depth, and shapes: and within those frames what is created is a responsive work of art. Although Blood's art represents her experiences the process of creating takes on a life of its' on, sometimes it takes months to complete a work. She studies the image and becomes acquainted with the formation of what is being created or revealed to her. It is only after a long period of study and examination that visible shapes are positioned, and the intensity of colors starts to develop, and

the fragmentary passages that reside within her start to come to life. It is at this time her art is transformed from into episode of stories related to her life experiences.

Robert Brook
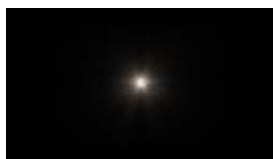
"Cloud" (2024)

Cloud is the first of a series of planned videos that play with ideas associated with simulation theory. The video contains an illusion of movement but the only actual movement is a changing point of view. What initially appears in view turns out to be illusionary and reveals itself to be something very different, but this 'base reality' has no more substance than its earlier illusory representation, since it is computer generated scene.
Sound is used first as an aural representation of the image, and then as a backdrop.

Robert Brook has worked with a number of media including photography, experimental and documentary film-making, video, digital art and website creation. Since 1990 he has mainly earned a living from editorial photography, including extensive documentation of environmental problems, interspersed with commercial assignments. He has previously studied at Derby College of Art, Goldsmiths College and Polytechnic of North London. His work has been published widely around the world, with bylines in many major publications, exhibited in museums/private galleries in several countries and held in a number of collections, including two museum collections.

Teresa Valentina Caiat

"Inveccchiare-Ageing" (2022)

I like to think of my work as theatrical in essence. I try to construct an "inverted semantics" where gestures and facial mimic are the key syllables of my dictionary, whereas words embody the hues and shapes of the visual scenery. In my videos, I explore the infinite possibilities through which objects can give birth to new artistic universes, made of unconventional boundaries, rules, codes and definitions. .I want invent a world without hierarchies, where things can be multiple things at once, deconstruct what is already given, to recompose new scenarios according to new criteria, new rules, to write a new syntax of the world every day. In the video*"Invecchiare – Ageing"*, the aging process takes place through a large lens that creates a dialogue between the subject and the object, gradually distorting the image as space and time do with the body. The lens is the fogged eye that squeezes the world of my perception: the lens identifies also wit the reality itself that gets bigger and bigger until becoming unitelligible. The lens makes me feel helpless, that world set the world away from me and finally moves away.

Teresa Valentina Caiati is a musician and a multi-media artist, based in Italy, whose practice as encompassed performance, videoart and poetry. She performs using her body as an active participant in the creation of a work. Born in Bari, Italy, she obtained two graduate degrees in piano and in organ and composition for organ. . Her musical compositions have been recorded and adopted as soundtrack for short-movies and artistic performances. In 2020 she ranked third in the category visual poetry, at the Venice Biennale's sponsored International Contest "Artefici del nostro tempo"; her work has been exposed at Fondazione Bevilacqua la Masa, in San Marco's square (Venice). Last year, she was selected by Magazine 43 as part of the #FILMFRIDAY review, and later she was included in the magazine as best artist of the year. In April 2023, some of her videos have been exhibited at the Gallery DODO in Brighton (United Kingdom) in the DOCUMENTS' exhibition. From November 1st to March 31st, two video works are exhibited at "The Wrong Biennale 2023 2024", in the pavilion "We gonna crash when nobody's at home", curated by Matteo Campulla.

Xuechen Chen

"Unfold Newyork" (2019), "Unfold Rome" (2019), " Urban filter_urban lens" (2023), "Urban filter_city retro" (2023)

Unfold city: The 'Urban Unfolding' series delves into the intricate relationships we forge with the cities we inhabit, drawing inspiration from Walter Benjamin's concept of the flâneur and the dual roles of attachment and detachment in urban life. This series, a fusion of architectural exploration and philosophical contemplation, focuses on New York City, Rome, and the meandering River Thames in London. These cities, dynamic entities in their own right, continuously reshape their architectural landscapes while leaving lasting impressions on individual memories. Through the lens of personal immersions and collective urban realities, 'Urban Unfolding' invites viewers on a profound journey into the essence of these cities—a stage for the ongoing drama of urban existence.

Urban Filter: The 'Urban Filter' series is a captivating exploration of the multifaceted urban relationships and contrasts, employing a montage technique that blends site analysis, emotions, and personal experiences. Through this unique approach, the series delves into the intricate interplay of urban forces, capturing the essence of city life in a dynamic and evocative manner. Each piece in the series serves as a lens through which viewers can witness the complex layers of urban existence, from the bustling energy of city streets to the quieter, more contemplative spaces. Through this artistic fusion of analysis and emotion, 'Urban Filter' offers a thought-provoking reflection on the vibrant tapestry of urban landscapes.

Xuechen Chen, an innovative architect and visual artist based in New York, holds a B. ARCH degree from Pratt Institute and an M. Design degree from the University of Pennsylvania. Her creative journey is deeply rooted in the materialist architecture process, where she deconstructs and reassembles materials within the digital realm.

Xuechen's approach involves abstracting, deconstructing, and recomposing dimensions, transitioning from 3D to 2D, and experimenting with diverse perspectives. This method consistently yields fresh visual experiences, each interwoven and yet uniquely independent.

Central to her work is the concept of layering, where elements like perspective, emotion, and media converge to create entirely new forms of digital art. Xuechen's belief in the power of layering leads to innovative, emotionally resonant creations.

By merging her architectural insights with digital art, Xuechen aims to transform how we perceive and appreciate design in the digital age. She envisions a world where traditional creative boundaries are transcended, and art becomes a vehicle for enhancing our overall experience. Xuechen Chen is an artist and architect pushing the boundaries of creativity, offering a unique perspective on the convergence of architecture and digital art.

Fuxi Dürler
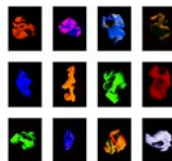
"Wahrnehmung und Täuschung (Perception and Deception)" (2023)

With this project I question the mutability of an object through changes in light, color and perspective. I've created a figure that constantly shifts and changes. This compels the viewer to speculate about the so-called "real" form of the object. However, since it's always in flux, the viewer is left in the dark and must accept the viewed as an ever-changing and evolving reality.

Colors play an important role in shaping our perception of the world around us. They carry diverse cultural meanings and symbolisms across different societies. In various cultures, specific colors evoke unique associations and convey nuanced messages. By altering the color of light cast upon the sculpture, I transform its appearance, prompting viewers to perceive it differently with each variation. Moreover, the dynamic interplay between color and perception invites contemplation on the fluid nature of reality and the malleability of our interpretations.

Perspective holds profound significance in interpreting and engaging with what we perceive as reality. Through the manipulation of perspective on the sculputre I transform the viewer's experience of the abstract figure, inviting them to explore its ever-changing forms and meanings. Perspective serves as a transformative force, shaping the viewer's understanding of the sculpture's presence and essence within the space. Ultimately, the exploration of perspective underscores the notion that reality

is not fixed but rather contingent upon one's point of view. I invite viewers to engage actively with the artwork, challenging them to consider how their own perspectives shape their understanding of the world around them.

Fuxi Dürler: I am a visual artist based in Vienna, Austria. In my artistic journey I explore the relation between the viewer and the viewed, searching for ways to challenge the conventional understanding of the world around us. My early fascination with photography ignited a profound interest in pushing the boundaries of that medium by redefining conventional patterns through which we perceive the world. This passion is the driving force behind my artistic endeavors. Mixing other mediums with photography is an important part of my workflow. This not only widens my own perspective but helps me to create immersive experinces for the viewers. Since I want to start a critical discourse through my art, the inclusion of the people looking at my works is a vital aspect of my practice. Through my studies at the "Schule Friedl Kubelka für Künstlerische Fotografie" ("Friedl Kubelka School for Artistic Photography"), I had the opportunity to learn from many accomplished artists. This experience widened my own scope, revealing the possibilities that creative work offers to influence the world around us.

Sofia Drebot

"Imperfection" (2023)

The concept of *"imperfection"* in the context of striving for perfection may reflect the complexity and paradox of modern life. Many people experience fear of beginning because they are not sure they can achieve the perfect result right away. Feelings of insecurity and dissatisfaction with our imperfection can paralyze us, making each next step harder and more difficult. This constant state of uncertainty often leads to a loss of motivation, interest in your favorite things, and causes internal complexes and frustration. However, it is important to realize that perfection is a myth. Instead, let's focus on development and improvement within our capabilities. Accepting your imperfections will allow you to live a more balanced and satisfying life while continuing to do what you love. My sculpture represents a symbolic image of a person struggling with his or her imperfections. It embodies pain and inner conflict through twisted and tense forms that reflect the desire to achieve an ideal that remains unattainable. This sculpture becomes a manifesto of rejection of one's own imperfection, causing a deep conflict with oneself.

Sofia Drebot is a young Ukrainian sculptor. In her practice, she uses a variety of materials, combining figurative and abstract elements to express inner emotions and experiences. "My works are a tool with which I try to reproduce the complexity of the human soul through physical form based on my own impressions and experiences. Each sculpture has its own unique story that interacts with the viewer and invites them to a journey into the world of my inner feelings and reflections, where the form becomes a vivid image of my soul." Sofia participates in Ukrainian exhibitions, creating sculptures on topical issues.

Clara Gendre-Wesche

"Skin" (2024), "Undressing" (2024)

In my researches to capture the richness of the connections and emotions experienced, I decided to explore the imprint left on the skin by a kiss. This mark, normally ephemeral on the skin, now find a form of eternity on the canvas. Through my work, I offer a journey through links. Each painting is a testimony of shared moments, emotions felt, and lived experiences whose objective is to provoke reflection on the complexity of human relationships, but also on ourselves. This painting also provided me the opportunity to explore the metaphor of the canvas as skin and to play with materiality.

Clara Gendre-Wesche: Sensitive to materiality, I enjoy bringing bodies together and allowing them to express themselves. They embrace, squeeze and confront themselves. Here, in addition to orchestrating the encounter between two bodies, I played with different textures by incorporating latex. At the same time, I am interested in questions of intimacy and public in a rather obvious way by the very nature of my explorations which touch on the intimate bond, and suddenly reveal themselves to the

public. The sliding fingers against the skin could represent the external gaze intruding into the intimate relationship I depict, symbolizing the transition from private to public.

Jessica Guo

"Dream Entry #1: I'm a cyborg being assembled together" (2023)

'I used to have this recurring dream when I was younger. I would be lying on a conveyor belt in a warehouse by myself, in which I was a cyborg, gradually being assembled together, by unmanned robotic arms. At the end of the dream, the warehouse would collapse and I would wake up. I distinctly remember having this dream periodically throughout my childhood, the last time I had it was at 17'

My work *"Dream Entry #1: I'm a cyborg being assembled together"*, is an excerpt from my final undergraduate series, TOTAL RECALL: IN UNDERSTANDING THE SELF FROM ONEIRIC FRAGMENTS, an exploration of recurring dreams. For this project, I attempt to explore and understand the self through my unconscious, with depictions of my dreamscape, taking a Jungian approach to dream analysis; gathering and consolidating my oneiric fragments and episodic memories, using my artistic practice as the "ritual to make the dream concrete", to unveil the 'self' that is concealed to the 'waking world'. I am curious of how it might inform my processing of certain life events, memories, or emotive responses, if the outcome will be cathartic, or if I'm left more mystified.

Jessica Guo (J郭) is an emerging Chinese-Australian multidisciplinary artist (predominantly figurative painting, with an affinity for alternative materials), based in Naarm/Melbourne. Her practice focuses on story-telling, making capsules based in phenomenology, evocations of personal memories, human connections and emotions. Through exploring the fragments of her lived experiences, and sharing those stories in her practice, Jessica aims to better understand her positionality, and herself.

Mattia Gravili

"HUMAN #1" (2022), "HUMAN #2" (2022), "HUMAN #3" (2022), "HUMAN #4" (2022), "HUMAN #5" (2022)

The series investigates the most visceral aspect of being human and reminds us that we are made of skin, of pulsating cells, of folds, of scars. We are our own diary that is written day after day. The grain of the film creates a parallelism with the materiality of the epidermis, and the shots so close up are somehow meant to make the viewer share in the artist's tribute to the body by making them notice even the smallest detail.

Mattia was born and raised in Milan where he also trained academically. Later, he continues his education between New York through workshops with American tutors and Paris working as a fashion and portrait studio assistant. His first professional experience is in photojournalism and documentary photography to which, however, he immediately joined, artistically, the practice of photography as contemporary art. As time goes by, he realizes that he feels more like an artist who uses the photographic medium to produce art than a pure photographer. He believes that photography and art have the power to connect people and communities and break down barriers initiating conversations. He currently works as an artist and photo editor in Italy and abroad.

Leo Hainzl

"Move" (2024)

It is a dream sequence with surreal references. The body in the painting has no clear male or female attribution. In the background the violet underpainting disappears into an ultramine blue. The scarlet body zones question the meaning of flesh and blood in a material world. Instead of the right hand, a snake emerges and makes its way. In the center of the picture, a medium blue mixture with titanium white flows from top to bottom. The bands in permanent orange refer to the dynamic life in the waking state. The oil painting "Move" is intended to make the diversity of physical momentum visible.

Leo Hainzl: 1968 born in Bruck/Mur, Austria. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition "Interregional Aspects and Visual References" at the Kunsthaus Muerz Gallery. Since 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, Switzerland, United Kingdom, South Korea and the United States of America. Works can be found in the collections of the City of Vienna, the Universalmuseum Joanneum in Graz (Austria) and in the Ruse Art Gallery (Bulgaria). Since 2002 lecturer at the Institute for Art and its mediation at the Leuphana University of Lueneburg (Germany) in the module "Aesthetic-Artistic Practice". In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogs "Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist.

Riha Kim (김리하**)**

"Enchanted dance : an idol's courtship - 본능이야, 사회적인 디스플레이는 어느 곳에나" (2023), "Unmirrored noon(12:01pm) - 가공되어버린 인생(문제점) 과그사이 존재하는 선택들(해결책)에대한고찰 (1)" (2023)

아이돌은 대중들에게 선택 받기 위해, 다양한 생존전략을 사용하였다. 엔터테인먼트 산업 구조가 투자자-아이돌-팬 등 다양한 이해관계가 얽혀 어느 사회처럼 복잡하게 구성 되었고, 그로 인해 생명체에서 나타나는 생존전략 방식이 아이돌에서도 나타나게 된다. 나는 이러한 현상을 집중 탐구하고자 하였다. 왜 다양한 생존전략(-나는 이걸 '문제점' 이라 일컫는다.) 을 사용하게 되었는지 순전한 개인적인 궁금증에서 비롯된 연구이다.
나는 아이돌의 춤이 누군가를 유혹한다는 부분에서 새들의 구애춤을 연상하였다. 아이돌이 추는 구애의 춤과 아이돌의 춤 사이에는 상당이 많은 유사점과 차이점이 존재한다. 물론 이 두 가지는 사회체계가 다르기 때문에 춤을 추는 이유 외에도 상당 많은 부분 다르지만, (*가령 , 새들은 춤을 유혹하기 위해서도 있지만 영역 다툼을 할 때에도 춤을 추기도 한다. 등) 인간들은 자주 동물들의 습성에서 인간의 습성을 찾아내 비교하는 특징이 있다.
나 또한 작업을 함에 있어서 "어떠한 문제점을 직설적으로 표현하기" 보다는 "동물의 습성에 빗대어 표현하기" 를 선택했다.
이 방법을 선택한 이유는 내가 말하고 싶은 주제가 관객들에게 와 닿게 하기 보다는 궁금증을 만들어서 관객 스스로 사유할 수 있는 기회를 마련하기 위함이다.
새들이 구애 춤을 추는 이유는 명확하다. 구애 춤은 주로 수컷이 추고 암컷이 구애를 받아주는 것에 대한 선택권을 가지고 있다. 구애 시기가 찾아오면 상대 짝을 유혹하기 위함이다.
확실한 이유는 아니지만 많은 사람들이 추측 하기론, 구애 춤을 추는 것을 통해 수컷의 호르몬을 특정 방식으로 인식하게 되고 그걸 통해 암컷은 수컷의 건강 상태, 번식 능력을 알게 된다고 한다.
구애의 춤 말고도 번식 능력과 건강 상태를 판단하는 방법은 새의 깃털 색깔, 노래 소리 등 다양하다. 춤을 추는 것은 상대방을 유혹하고 암컷이 허락하게 되면 그 자리에서 바로 번식 행동으로 이어지게 된다. 이는 다양한 맥락과 이해관계가 얽혀 있는데, 다양한 종들이 어떤 유혹 방법을 선택하게 되는지, 왜 춤을 통해 유혹 을 하는 지 먼저 새의 특징을 파악하고 아이돌의 춤과 연결지어 보고자 한다.
*Unmirrored noon(12:01pm) -* 가공되어버린 인생(문제점)과 그 사이 존재하는 선택들(해결책)에 대한 고찰 (1)

우리는 다양한 경험을 통해 현실에서 가상을 접하고 있다. 나에게는 아이돌에 대한 경험 또한 마찬가지이다. 현실의 인물이지만 우상화 시켜 가상의 인물인 것처럼 둔갑시켜버리기도 한다. 나는 현실과 가상을 좀 더 탐구해보고자 현실의 경험에 빗대 다양하게 표현해 보고자 했다. 이 작업은 인생에서의 수많은 선택과 목표 사이를 현실과 가상, 문제점과 해결책으로 은유적으로 표현하는 작업이다. 12:01 PM이라는 특별한 시간은 하루의 반인 12:00 PM에서 1분이 추가되어 완벽하지만은 시간을 나타내며, 동시에 너무 밝고 뜨거운 시간을 의미한다. 작품에서 이 시간은 엘리베이터의 열리고 닫히는 순간으로 나의 선택과 목표의 순간을 표현하고자 합니다.

이 작품은 미술적 표현을 통해 12:01PM의 의미를 전달한다. 색감, 조명, 그림의 세부적인 부분들을 통해 현실과 가상, 완벽함과 불완전함 사이의 감정과 상태를 나타내려고 한다. 엘리베이터의 문이 열리는 순간에는 선택의 순간이 반영되며, 문이 닫히는 순간에는 이 선택이 어떤 방향으로 나아가고 있는지 표현하고자 한다. 특히, 엘리베이터의 열리고 닫히는 순간을 강조하여, 순간적이면서도 결정적인 선택의 순간을 강조하고자 한다.

이 작업을 통해 나는 인생의 선택과 목표 사이에서 우리가 직면하는 현실과 가상의 미묘한 경계를 탐구하고자 한다. 12:01 PM이라는 특별한 시간을 통해 나만의 세계관과 인생의 방향성을 고민하며, 관람객들에 게도 이를 나누고 공감할 수 있는 작품이 되기를 희망한다.

"Riha Kim" is currently immersed in research on the ecological and structural aspects of the idol industry, through which she hopes to artistically express the various survival strategies used by idols by comparing them to the social and environmental context. In particular, we are paying attention to changes in the modern media environment and exchanges between idols. It includes an in-depth analysis of how idols build and manage their images across digital media, social networking platforms, and online pop culture representations. We are also continuously working to express the various inspirations we encounter in our daily lives through visual language.

Vassilis Konstantinou
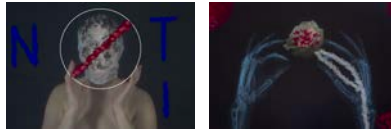
"Zen Whispers in the wasteland" (2024), "Zen Whispers in the wasteland" (2023)

In *"Zen Whispers in the Wasteland,"* Vassilis Konstantinou guides viewers through a world teetering on transformation. Through photography and digital interventions, the artist explores the delicate balance between desolation and regeneration. Each image serves as a visual poem, a testament to nature's resilience in decay. Dystopian landscapes and portraits, meticulously captured, become a canvas for vibrant "Zen Whispers," symbolic of hope. The series transcends boundaries, merging reality with surreal interventions, prompting reflection on environmental consciousness. Themes of transformation echo in every photograph, vibrant colors and ethereal interventions symbolizing rebirth. *"Zen Whispers in the Wasteland"* transcends the apocalyptic narrative, offering optimism and the enduring power of nature. Navigating these visual meditations prompts a reconsideration of our relationship with the environment, underscoring the urgency for collective action. *"Zen Whispers in the Wasteland"* is an immersive experience capturing the essence of a changing world, inviting us to hear the hopeful whispers amid desolation.

Vassilis Konstantinou, born in 1979 in Athens, is an artist whose multidisciplinary journey encompasses a background in Physical Education and Sport Science from Aristotle University of Thessaloniki and studies in Photography and Audiovisual Arts at the University of West Attica. Delving into photography in 2007, Vassilis honed his skills through seminars conducted by Platon Rivellis, focusing on "Introduction to Art Photography," "Photography Critique," and "Portfolio Critique." In 2021, he accomplished his short film, titled "Medea." His extensive participation in international exhibitions includes group exhibits such as "Selfimages" at the Museum of Photography (Thessaloniki), "Stalk Me" at the Photometria International Photography Festival (Ioannina), and "Eros and Thanatos" at the Fringe Bath Art Festival (Bath, England). Noteworthy solo exhibitions feature "Family Frames" at Space Place Gallery (Nizhny Tagil, Russia), "Pregnant Pauses" at the International Photoszene Festival (Cologne, Germany), and "Eros and Thanatos" at various venues including Melanythros Gallery (Athens, Greece) and KAFFEMITTE Gallery (Berlin, Germany).

Mila Belino
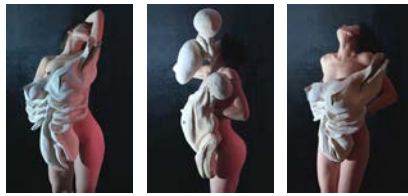
"Duality 1" (2023), "Duality 2" (2023), "Duality 3" (2023)

I create surreal sculptures and stage these objects with people, using models. The final works are photographs. My goal is to reveal the hidden aspects - sensuality, vulnerability, and emotions - so that intimate portraits of the soul emerge.

I work with the ambivalences of modern society: on one hand, there is oversexualization and vulgarity; on the other hand, there is a lack of sensuality associated with affection and trust. The sculpture and the naked body each represent two contrasting worlds.

The human is naked, shown in an intimate moment, vulnerable.

Nevertheless, they are not hiding but revealing their true sensual nature. The human body represents an individual who maintains integrity with themselves, openly embracing and authentically expressing emotions without turning away from them.

The sculpture has aesthetically pleasing parts, but it also has deformations, wounds. The culpture symbolizes all influences that have changed us and eroded our integrity.

Mila Belino is a multidisciplinary artist and sculptor with a background in architecture. She grew up in a small town in northern Poland, where traditions of strict Catholicism shaped life and taboos surrounding the body and sexuality were pervasive. The world was perceived through rationality, with emotions, senses, and sensuality receiving little consideration. Since 2009, she has been residing in Berlin. Influenced by both Polish and German cultures, Emilia focuses on the emotional state and the sensual, vulnerable side of humanity, often hidden behind rationality. She subtly reveals these aspects in her photography and sculpture.

Lee JaeHyeong (이재형)
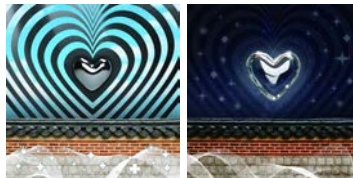
"담(墻) : Love and Peace -day" (2024), "담(墻) : Love and Peace - night" (2024)

As we face each day, we are most curious about what lies ahead. Particularly during holidays, when we look at the old houses in the places we call the countryside, we see houses distinguished by fences rather than those separated by floors like apartments. These fenced houses are filled with memories and stories passed down through generations, embodying affection, love, peace, and various other sentiments unique to each home.

In an ever-changing world, fences and walls are becoming increasingly rare sights. Without thinking too far, I created this work with the hope that our world within our own fences and beyond will continue to be filled with love and peace.

하루를 맞이하다보면 앞으로는 무슨 일이 일어날지가 가장 궁금할 것 이다. 특히 명절에 우리가 시골이라 부르는 장소의 옛 집들을 보면 층으로 구분되는 아파트와 같은 집보다는 담장으로 구분된 집들을 볼 수 있다 담장 속에서의 집들은 과거부터 이어진 여러 추억과 이야기들이 모이며, 집집마다의 정과 사랑, 평화... 다양한 것을 느낄 수 있다고 생각한다.
점점 변화되는 세상 속 에서 더 이상 담이나, 울타리는 점점 흔히 보기는 어려울 것 이다. 멀리서 생각하지 않고 우리만의 담과 그 이상 속의 세상을 생각하며 사랑과 평화를 계속해서 이어지기를 바라며 제작했다.

Young Lee(이윤영)

"O Comfort Killing Night" (2023), "Magdakena with Angel" (2023), "John with a Ram" (2023)

이번 전시를 위해 작가는 기존의 작업들 중에 3점의 드로잉 작업을 준비했다. 르네상스 및 바로크의 영향력있는 대가들의 그림에서 영향을 받아 드로잉과 유화 작업들을 해 오 고 있는 작가는 그림안의 시대적 배경, 종교적 색채, 신화적 스토리 또는 그림안에 배치된 인물들의 극적인 구도등을 차용해 현대로 가져와서 지금 현 시대의 문화와 미술에서 보여 지는 다양한 요소들을 가미해 새로운 스토리텔링을 부연함으로서, 그림안에서 되풀이 되 며 표현되는 이러한 테마들이 한 특정시대만의 전유물이 아닌, 우리와 항상 함께하는 친 숙한 소재와 감정들의 드라마임을 보여주고자 한다.

1. *O Comfort Killing Night* 이 그림의 모티브는 „The Rape of Lucretia (강간당하는 루크레티아)" 에서 왔는데, 고 대 로마시대로부터 회자되온 이야기 중 한 장면을 그린 그림이다. 내가 좋아하는, 이탈리 안 바로크 시대의 역사상 몇 안되는 훌륭한 여자화가였던 아르테미아 젠틸레스키 Artemisia Gentileschi (1593 -1653) 가 그린 그림으로, 원래의 칼을 들고 루크레티아 를 위협하는 로마왕의 아들을 흉측한 야수의 모습으로 희화하였다. 루크레티아는 아버지 에게 자신을 강간한 원수를 죽여달라고 간청한 뒤 칼로 자신을 찔러 자결하였다. 바로 젠 틸레스키 자신에게도 화가였던 아버지의 한 동료로 부터 억울하게 강간당한 사건이 있었 으므로, 어떠한 비장한 감정으로 그림을 그렸을지 상상이 되지 않는가. 젠틸레스키는 이 렇게 고대신화나 성경속에 등장하는 강인한 여성들을 소재로 많은 그림을 그렸다.

2. *Magdalena with Angel* 원제는 „The Magdalen and the Angel" 로 Giulio Cesare Procaccini (1574 - 1625) 가 1620년에 완성한 그림이다. 그림엔 성 메리 막달렌이 손을 얼굴에 받치고 눈을 들어 그녀 옆의 천사가 손가락으로 가르키고 있는 하늘을 바라보고 있는 모습이다. 원 그 림의 막달렌도 발그레한 볼을 가진 앳된 소녀같은 모습이지만, 나는 그녀를 신을 사모하 는 더욱 더 순수한 어린소녀의 모습으로 나타내고 싶었다. 그래서 눈을 일반적인 얼굴의 이목구비 비율에서 벗어난 훨씬 크고 과장된 동그란 눈과 눈동자로, 또 긴 갈색의 곱슬머 리카락을 얼굴 양쪽으로 조그맣게 따 내려 귀여움을 더 하였다. 그 외에 아름다운 양 손과 머리의 포즈 및 구도는 원래의 그림 그대로 차용하였다.

3. *John with a Ram* 이탈리아 바로크 미술의 대가 Carravagio (1571 - 1610) 가 1602년에 그린 „Saint John the Baptist (Youth with a Ram)"이 이 작업의 모티브이다. 바이블 속의 인물들 과 그들의 흥미로운 이야기가 주 테마였던 웅장하고 어두운 느낌의 바로크 미술은 나에 게 절대적인 영감을 주는 원천이다. 이 드로잉에서는 아직 어른이 되기 전 소년 (양치기 소년으로서의 세례자 요한) 의 아름다운 나신과 바위 위에 가대앉은 포즈, 어두운 숲 속임 을 알수있는 배경등은 그대로 취하였지만, 소년이 끌어안고 있는 양의 모습에서 코믹아트 적인 우스꽝스런 얼굴 표정을 볼수있고, 구석 구석 어둠속에 숨어서 반짝이는, 동그란 유 리구슬같은 눈알들을 발견하는 재미가 있을 것이다.

Young Lee (1975, South Korea), is a contemporary artist currently based in Zürich, Switzerland. Specializing in hyperrealistic charcoal and pencil drawings on paper, as well as oil and acrylic paintings on linen, Lee is known for her incorporating familiar scenes from various old master paintings with contemporary elements. In her work, new stories from today's phenomena are created while depicting narratives from old master's allegory and mythology in portrait and figure, as well as in some poetic abstractions. Lee's artistic practice is characterized in exploring timeless themes found in old master paintings, such as fear, sensuality and love, life and death, grace and tragedy, and intertwining them with modern-day concerns. She often incorporates contemporary elements from pop art and comics into old master scenes, creating a metamorphosis in the realm of contemporary art. Notable among her projects is "Old Master Portrait and Figure Drawing Practice" since 2019, where she delves into the works of Renaissance and Baroque masters. Additionally, her "Parody Phase" since 2021 involves infusing wellknown old master paintings with today's social and cultural themes and technological advancements. Lee's recent series, "Selected Parts - Zoomed In," initiated in 2023, focuses on enlarging specific portions of scenes, often sourced from social media commercials and old master paintings often used for commercial purposes, seeking poetic abstractions of the enlarged details within hyper-realistic renderings. Young Lee's work has been exhibited a.o.in Kronen Galerie in Zürich and Ortmuseum in Meilen in Switzerland, as well as the upcoming exhibition at CICA Museum in South Korea. Her pieces are collected by various private collectors nationally and internationally. Lee has been an active participant in artist associations like Artischock and the Korean Artists Association in Switzerland. Selected for the CICA International Exhibition in 2024, Lee continues to garner recognition for her approach to contemporary art

Antoine Lortie
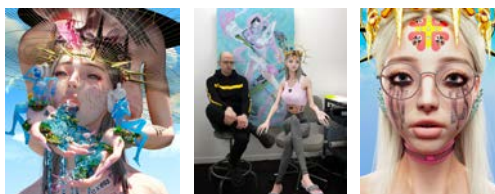
"The Torrent" (2023), "Studio Interview" (2022), "Self-Portrait" (2023)

The Torrent, 2023 There must be something akin to artistic meditation. In this meditation, observation is key to facilitating the journey. Imagination, not merely the fantasy aspect but the active visualization of one's inner world, is what I contemplate. This realm is known as the 'imaginal.' It's a dark phenomenology, amplified by a hyperphantasiac desire to rupture the continuum of the self. The 'avatar' is depicted as the emitter, the receiver, and the benefactor of this ascent to the heavens. Greek nymphs, as usual, gather around the spring of imagination.

Studio Interview, 2022 This artwork embodies the alchemical ideal of the hermaphrodite, symbolizing the magnum opus or the 'great work' by harmonizing masculine and feminine energies. Termed the 'avatar' or 'digital twin,' it represents the creative essence of the artist, the embodiment of the artwork itself. The artist is depicted in the throes of justification, endorsed by his creation, which serves to deepen our understanding of his stance. An unfinished painting in the background dynamically interacts with the figure in the foreground, blurring the lines between pictorial representation and the broader scope of painting, suggesting an expansion beyond traditional boundaries.

Self-Portrait, 2023 This portrait transcends the conventional boundaries between self-portraiture and artifice. Does the depiction of the self emerge as mere fabrication in the act of creation, or is our essence a ready-made truth awaiting revelation? The artist advocates for a paradigm where true creation is an act of unveiling rather than constructing. The paintbrush is reimagined as a shovel, unearthing rather than building, making the artwork an archaeological quest into future teleologies. Each brushstroke is a discovery, revealing profound truths about the self and the essence of being.

B. 1989, Québec. **Antoine Lortie** received his BFA at Laval University in 2013 and a MFA in painting with honors at the Royal Academy of Fine Arts in Brussels in 2016. He currently lives and works in Québec. His work is part of several private collections in France, in England, Belgium and Canada. Recent museum acquisition includes Apocalypse (Les Médiades), 2024 at the collection MNBAQ. Working with photography, video, sculpture, painting, mass media, and virtual technologies, he champions hybridization through changing identities and examines the polemics that arise in the field of art, politics, sociology, and religion.

Chen Luo

"Radio exercise" (2022)

Radio exercise chart is a case study to analyze how bodies are socially and culturally constructed in a range of relationships and movements. *Radio exercise* is performed to music and guidance from radio broadcasts and It is very popular in many Asia countries that students practice it during the breaks. The activity originated in the US in 1920s for promoting Metropolitan Life Insurance Co.

Chen Luo is a Graphic Designer and lecturer based in Boston. She is the founder of Body&Forma—a collective design house. Her work critiques historical procedures of how the body, proportion, and movement have been interpreted and articulated with 2D graphic design prints. She explores embodied publishing to form a diverse readership and communal experience. Her work has been awarded and recognized by Communication Arts, NewOne Awards, Design 360˚, and The Young Ones TDC, and exhibited in Canada, Italy, Japan, China, and the United States.

Tom De Paris

"Melted Embrace" (2022)

Two abandoned ice cream cones, their contents merging into a single, indistinguishable red puddle, capture the bittersweet essence of failed romance. The once vibrant flavors, symbolic of youthful love's intensity, have succumbed to the inevitable passage of time, leaving behind a melancholic reminder of impermanence. This image serves as a poignant metaphor for the transient nature of connection and the bittersweet residue of loss.

Jerusalem-born artist **Tom De Paris** (1987) explores the complexities of human experience through photography and video art. His work navigates the delicate balance between humor and heartbreak, often drawing from themes of failed romance, post-traumatic stress disorder, and the poignant weight of solitude. A graduate of the Bezalel Academy of Art and Design, De Paris invites viewers to contemplate the unexpected intersections of life's dark and light moments.

Selma Eduarda Pereira

"SINTESE" (2024)

The work *"Sintese/ Synthesis"* reflects on the features of the human face, as being the synthesis of the individual's identity, their culture, their roots, a reflection of their personality, their life and their soul. This work is made up of a fabric bas-relief, where part of a male human face is represented, and an augmented reality app, which allows the viewer to watch a short animation on their mobile device about the synthesis of several faces. Here I assumed the very materiality of the fabric that gives shape to the work, the viewer can touch and discover the work through its haptic side. Augmented reality works as a complement, not as the central element. Through the combination of textile art and technology, I intend to accentuate the viewer's interaction and immersion in the work.

Selma Eduarda Pereira (1983, Lagos-Portugal). Ph.D. in Digital Media Art (since February 2018) from the University of Algarve and Universidade Aberta, with the thesis "Fashion in the PostDigital Era". She regularly publishes her scientific work in national and international journals. She presents her artwork nationally and internationally in countries such as Spain, UK, California (USA), and Italy. She is interested in artistic creation through and over digital media, and their convergence with fashion, textiles (and other tangible materials) Selma Pereira reflects, in her works, on digital culture materializing in fabrics. The interactivity and experience of spectators in the installations are never forgotten, questioning and seeking to transpose the very limits of textile art.

Almantas Petkunas

"Void_02" (2023), "Void_03" (2023), "Void_04" (2023), "Void_06" (2023), "Void_7" (2023)

'VOID' explores the theme of self-disconnect. To navigate our complex existence, we construct false internal narratives of our identity. The series aims to reveal the distorted self-image shaped by raw emotions like fear, guilt, rejection, or loneliness.

Tackling this subject empathy, *'Void'* confronts the uncomfortable aspects of human experience while inviting viewers to introspect their own inner demons.

Almantas is a London-based Lithuanian visual artist. In his photography practice, Almantas chooses an abstract picture style. The experimental versatility of this medium allows him to challenge reality as we see it. His work is an introspection into the universal human experience of emotional struggles: fear, isolation, and the relentless search for meaning and love. His portraits embody the psychological landscapes of his subjects, revealing the dissonance between the external mask and the internal turmoil we all bear.

Labrini Rizaki

"SPLIT" (2024)

The *SPLIT* is a documentation about the concept of recording and existence. Through material collected from sites that give you free access to security cameras, the viewer is invited to act as an observer. The recorded images create a narrative between different places and people. People who don't know that their footage is being shared so easily, unaware that they are part of a new reality. How safe are we in our everyday life? How is our data used and what implications are hidden behind this condition? This project creates a virtual reality where the figures and spaces blends into a new environment. The sound in this video results from the raw data of the collected images. The work thus blurs the boundaries between the real and the unreal and ultimately invites us to examine a new monotonous reality through a question, are we in the position of the observer or the object of observation

Labrini Rizaki is a visual artist and researcher, born in Greece. She holds a BA in Fine Arts from Athens School of Fine Arts , a BA in Graphic Design from Vakalo, Art and Design College, and a seminar degree from KESYTHE on art therapy and consultation. In her work, Rizaki is concerned with post-capitalist structures and the new hybrid social model they create, which establishes unfamiliar patterns of communication and pulverizes the human body through the means of technology and consumerism. She traces and records the course of the human, its history and evolution while appreciating colonialism as a condition and a need of the human to have control over anything nonhuman. Through her research, she delves into those new in between spaces fabricated within this contemporary social model, while mapping out the transition of human activity from the physical to the virtual space, and the mechanisms of control interweaved with it. In her practice, Rizaki aims to create new paths and spaces of suspension where all people are allowed to recollect their thoughts and exist. Rizaki was a resident of the "Post Social Media Club" residency organized by STPLN, Volumes, Nova Iskra, ATÖLYE and Bios and she was also a research fellow in Center for Social Vision in Sofia, Bulgaria. She is a member of Room to Bloom community and her work has been presented in spaces, venues and publications such as Beton 7, Biennale of Western Balkans, the Platforms Project and Thraka magazine. She is currently based in North Greece and working as an art teacher and ceramist.

John Feeshy Walker
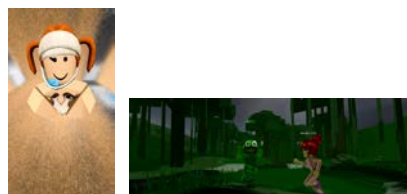
"hAriy_buuuble.22_injur:)" (2020), "~AFK~ 🐸 [swamp_frawg_vibes_:3]" (2021)

hAriy_buuuble.22_injur:)
hAriy_buuuble.22_injur:) depicts a *Roblox* character model in a hairy box textured with the character's own skin. They examine their hairless body and are aware of being seen by the camera. The distortion/clipping of their body/hair gestures disattachment/disassociation with their physicality whilst being embraced by bubbles being expelled from their butt.
~AFK~ 🐸 [swamp_frawg_vibes_:3]
~AFK~ 🐸 [swamp_frawg_vibes_:3] is a screen recording from a *Roblox* multiplayer game designed as an 'AFK hangout' – a

genre of game in which players join albeit not interacting with the environment or other players. *Roblox*, however, automatically disconnects players from games when they have been inactive for 20 minutes. As such, 'AFK hangouts' serve as an active space to be passively seen for a finite time; expressing an ephemerality of life and (server) connection.

John 'Feeshy' Walker is an American artist working in new media, video, generative programs, sculpture, and performance. Through character/world-building processes, their work explores ways in which the digital zeitgeist interplays with "real-world" cultural motions; particularly in relation to built environments and systems. They received their BFA in Art + Technology from the University of Florida where they were the recipient of the Jerry Uelsmann scholarship. In 2021, they were awarded the Innovative Artist Project Grant to pursue a web-based curatorial project as a part of their larger curatorial alias, POG Gallery of Contemporary & New Media Art. They have previously served as a Curatorial Assistant at 4Most Gallery, Multimedia Specialist at the University of Florida's Center for Online Innovation & Production, and Technical Director at Moisturizer Gallery. They are currently a Lead Media Specialist at Virginia Commonwealth University where they practice and research media arts.

Riley Yunxuan Xu

"Matrix Field" (2023)

Matrix Field is an immersive art project that explores the intersections of mathematics, Fengshui principles, and symbolism. Inspired by the idea of harmonizing objects, body, and environment, the project uses the rectangular array of numbers or symbols known as a matrix as a starting point.

Through carefully researched historical connections to magnetic forces and symbolisms, each object is placed using the golden ratio and Fibonacci sequence to create a sense of balance and harmony. These objects are then blurred with body elements, which adds a new dimension to the project by blurring the boundaries between the physical body and the environment. The projection is set against the backdrop of the contraction and expansion of the navel during breathing. This imagery emphasizes the idea of balance and harmony, as the act of breathing itself is a form of equilibrium.

The visual elements of the project are further complemented by the incorporation of the body's energetic field. Through the act of breathing, an invisible energy field is created, which flows through the space and interacts with the objects placed within it. This creates a dynamic and ever-changing visual display that is both visually and energetically stimulating.

Riley Yunxuan Xu (b. 2000; Nanjing, China) is a Chicago and Nanjing-based artist work with sculpture, installations, and imagery as mediums to observe and perceive the mundane elements of life, transcending singular disciplines and certainties to rebuild connections with text, space, site, and material mediums. Compelling to amplify the absence of 'presence' in the confines of language, time, and gaze, revealing the body as an enigmatic subject across myriad dimensions. Her multimedia work combines diverse subject matters, resulting in dynamic and thought-provoking performances. Xu's art delves into the intricacies of communication and the human experience, prompting viewers to contemplate the delicate balance between emotional openness and linguistic ambiguity. She holds a BFA degree from the School of the Art Institute of Chicago.

Siwei Xu

"汇 Confluence" (2023), "拈花 Plucking a Flower" (2023)

Siwei Xu & Daria Jin
Through the medium of installation/performance, *Confluence* shapes an evolving tableau of relational dynamics rooted in two figures. Featuring two performers, the progression of their relationship can be delineated into three stages as seen in their choreography and interactions. The artwork itself doesn't intentionally hold a specific narrative or conceptual stance; instead, it

provides a structure or trend, allowing viewers to integrate their own experiences and initiate their own meditation within the meditations of the two figures. Making universal and individual as confluent figures as well.

"拈花" is a common artistic representation in Buddhism, depicting the Bodhisattva holding a flower, symbolizing compassion and tolerance. Over time, this harmonious posture has become a symbol not only in Buddhist art but also in Chinese classical aesthetics. In *"Plucking a Flower,"* the artist responds to poets from the modernist movement, including Baudelaire and Enrique Gonzalez, attempting to reflect on the awkward position of traditional aesthetics in a postmodern context through transfiguration on traditional imagery.

Siwei Xu uses sculpture and performance as his primary artistic means. Through a combination of raw sculptural materials and found objects, he aims to retrospectively explore the history of sculpture. His use of figurative elements stems from his attempt to unfold the dynamic between the subject "human" and other entities. This emphasis on relational dynamics is further reflected in Siwei Xu's collaborative performance with Daria Jin. They extract performative elements from spontaneous daily life, utilizing installation to construct space. Through interactions between the bodies and objects, they conjure specific relational scenarios, thereby universalizing personal experience and inviting viewers to engage in individualized interpretations.

Heeji Yang(양희지)
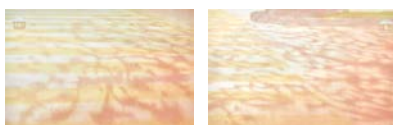
"마주" (2024), "마주" (2024)

이 작업은 작가 스스로가 자신과 마주하고 작가가 추구하는 휴식의 공간을 담아낸 작업입니다.
자연의 아름다운 형상에서 얻는 안정된 마음은 곧 휴식이 공간이 됩니다. 불안정한 '나'의 존재와 아름답게 빛나고 있는 휴식의 공간은 상반된 존재가 아닌 공존과 순환이라는 이름으로 존재하게 됩니다. 안정과 불안정, 익숙함과 낯섦, 볕과 그늘은 모두 서로의 공존으로써 존재할 수 있는 것 과도 같은 것입니다.
우리는 여러 가지 감정을 받아들이고 익숙하게 만듦으로써 휴식의 공간을 확장해 나갑니다.
<마주>라는 작업을 통해 서로가 서로에게 마주하고 그렇게 휴식의 시간이 되고 마음속 공간이 확장되는 계기를 생각하며 작업하게 되었습니다.

Heeji Yang(양희지): 저는 자연이라는 소재 중 볕과 그늘의 상호작용을 통해 휴식을 표현하는 작업을 하고 있습니다. 자연은 인간이 느낄 수 있는 가장 감성적인 대상이지만 그것을 바라보는 현실이라는 공간은 굉장히 불안정한 느낌이 들기도 합니다. 상반되는 두 감정을 받아들이는 과정에서 마음속 휴식의 공간이 확장될 수 있다고 생각하기에 볕과 그늘의 표현을 빌려 작업하고 있습니다.

Hessam Yekta

"Oblivion" (2024)

The dissolution of the main theme in this work lies in its figure. Although it can occur in different forms and mediums. In this work, I placed one person on the back of another and distorted it in a way that the first person's head is folded so that the created character does not have an entirely natural and old-fashioned look. This event helped me to eliminate any reference to memory or recollection caused by the head and contribute to the original concept of the work. Also, the presence of an unusual height and four hands helped me guide the created character towards an unreal space which I desired. Where there is no longer any news of direct and real reference, but rather a metaphorical space has taken shape.

Hessam Yekta, a fashion photographer, was born in 1986, his journey began at a young age, igniting a lifelong passion for photography. Over the years, he has refined his skills, drawing inspiration from prominent fashion photographers of the past while infusing his perspective. Hessam specializes in editorial and commercial photography, collaborating with a diverse range of designers on projects such as editorials, campaigns, and lookbooks. His portfolio showcases a penchant for melancholic and mysterious aesthetics that evoke emotions. His use of color adds depth to his storytelling. Recognized for his meticulous approach, Hessam continues to explore creative boundaries, crafting narratives that resonate with viewers worldwide.

Foteini Zaglara
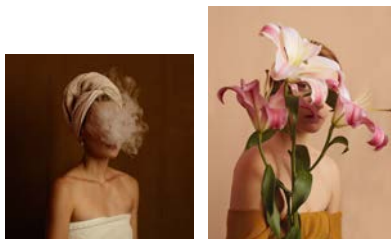
"Rolling Boil" (2021), "Lilium" (2021)

"Je est une autre"
An ongoing collection comprised of self-portraits since 2018. Each anthropocentric photograph states a story, revealing the different aspects of the individual's personality and subjective identity.
The idea of the project coincides with the syntactic oddity of Rimbaud 's famous phrase "Je est un autre" - I is another, as through introspection we manage to "objectify" ourselves by experiencing our "being" as something detached from us. The process of placing the self in the story and identity of another personality ("persona") is fascinating and at the same time revealing, as each personality acquires its own entity, without necessarily being identified with elements of the artist's own personality.
The intense presence of the directorial element combined with the use of creative props, make up, and vintage clothing enhance the narration and dramatic perspective of the images.

Foteini Zaglara is a 1995 born (self)-portrait artist from Athens ,Greece. She has studied at the University of Ioannina, in the department of Early Childhood Education.Her work delves into fantasy and surrealism, using photography as a medium to weave intricate stories and deeply explore the realm of emotions.She investigates themes of identity, global and social issues through her self-portraiture.She has distinguished herself in many international photography competitions and her work has been exhibited in Europe and USA.

Dorothée Zombronner

"Line of Beauty" (2023)

A central theme of Dorothée Zombronners work is the critical examination of standardized beauty and questioning of traditional visual habits. Physicality and femininity play just as much a role in her works as everyday experiences, conversations and a certain comedy. Playfulness, spontaneity and freedom characterize her work. Dorothee Zombronner prefers to work with overpaintings of art prints (mainly works from Western art history, but also images from magazines and postcards are used). By overpainting the art print, the view of the picture changes and the picture changes its message.
Zombronner is member of SALOON Berlin and Intakt- Internationale Aktionsgemeinschaft bildender Künstlerinnen.

Dorothée Zombronner is a German painter.