

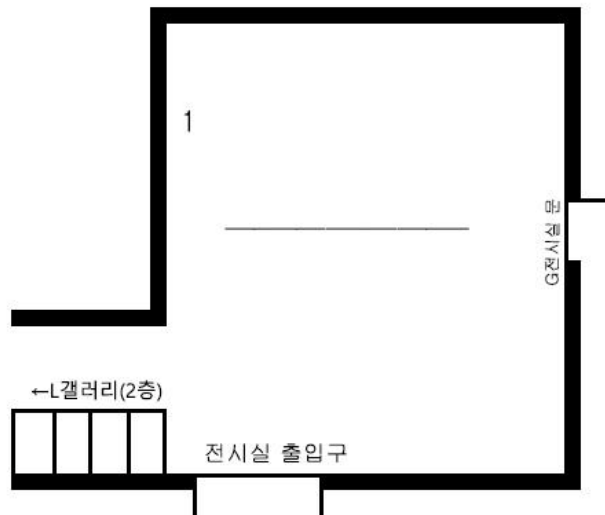
**Figures 2025**  
**CICA Museum**  
**September 10 – 28, 2025**  
**2025.9.10 - 9.28**

**Featured Artists** 참여 작가: **Aeng(앵)**, **Robert Brook**, **Cho Kang Nam(조강남)**, **Fina Ferrara**, **Leo Hainzl**, **HAKCHUL KIM(김학철)**, **Jiho Kim(김지호)**, **KimSeoAn(김서안)**, **KIM YOUNG HWA(김영화)**, **Jessica Lambert**, **thái lu**, **Cassidy Ott**, **Elise Racine**, **Efi Seitanidou**, **Hanan Al Sheikh**, **Son Eun Young(손은영)**, **Judy Tang**, **Willi Weismann**

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 인터랙티브 작품을 전시합니다.

## Media Gallery



### 1-1. Robert Brook



#### “Battersea/Clapham 76” (2023)

My first attempt at street photography was a series of pictures taken in 1975-76 near where I lived in North Clapham, London. Abandoned in a cardboard box, they saw the light of day in 2023 when I converted them into digital files. From a present day perspective they struck me rather more as fragments of memory than standalone pictures, evoking lost time. The video uses 3D technology to create a single movement (moving camera point of view) visiting and revisiting these images, as they are laid on and then removed from an imaginary studio table.

**Robert Brook** has worked with a number of media, principally photography, but also experimental and documentary film-making, 3D animation, and website creation. After being engaged in 16mm film production for several years (professional and personal), and since 1990, he has worked in editorial photography, specialising in social issues and science. He has previously attended Derby College of Art, and later did postgraduate work at Goldsmiths College in the early years of computer

art. His work has been published widely around the world, with bylines in many major publications, used by major advertising agencies, exhibited in museums/private galleries in several countries and held in a number of collections, including museum collections.

## 1-2. thái lu



### “perpetual chrysalis” (2024)

In *perpetual chrysalis*, a video performance by thái Lu, thái re-enacts their daily wound care ritual for chronic fully body skin infections. thái is severely immunocompromised and has been trapped in their bed due to medical neglect and late-stage capitalist eugenics, both preventing them from being able to safely participate in the external world outside their bed-theatre. Since much of their life now goes unseen, they allow bystanders an opportunity to witness their reality.

**thái Lu** is a transdisciplinary artist, writer, and community organizer centering their practice on the social, cultural, and physical effects of chronic illness. As a chronically ill, disabled, neurodivergent, and gender-divergent first generation American from a family of Vietnamese refugees, thái works at the intersections of Western bio-politics, Southeast Asian diaspora, post-war intergenerational suffering, relational ecologies of interdependence, and the concept of metamorphosis. Through their personal work, thái invites the consideration of disability in the context of oppressive social structures of power. Through their community work, thái strives to aggressively augment this reality.

## 1-3. KIM YOUNG HWA(김영화)



### “맹목” (2024)

Expressed longing. Unconsciously digging into the soil, yet unaware of what they desperately seek. In confined spaces, they engage in blind pursuit and instinctive behavior. Depicting the young generation driven by desires in modern society, it reflects the emptiness and anxiety of contemporary individuals who endlessly pursue but fail to achieve true fulfillment.

갈망을 표현했습니다. 무의식적으로 흙을 파내지만, 정작 자신이 간절하게 찾는 것이 무엇인지 인식하지 못합니다. 이들은 폐쇄적인 공간에서 맹목적인 추구하고 본능적인 행동을 합니다. 현대 사회에서 욕망에 휘둘리며 살아가는 젊은 세대를 묘사했으며 끊임없이 추구하지만 진정한 성취를 이루지 못하는 현대인의 허무함과 불안감이 반영되어 있습니다.

**KIM YOUNG HWA(김영화):** I melt everyday structures into my works, and I mainly create works about human unconsciousness and longing.

일상에서 나오는 구조들을 작품에 녹여내고, 주로 인간의 무의식과 갈망에 대한 작품을 만듭니다.

## 1-4. Jessica Lambert



### “Ice Bath” (2020)

*Ice Bath* is a video performance in which I fill a tub full of cold water and add ice to it so I can take an ice bath for about 10 minutes. An ice bath is an exercise of endurance. Mind over body. Initially ice baths are a shock to the system, but your body becomes numb to that sensation. Ice baths help improve the symptoms of soreness when you are playing at a high intensity sport.

**Jessica Lambert** is an artist and educator. Her work explores the parallels between artist and athlete, the function of sports equipment, and athletic movement through sculpture and performance art. Her work has been exhibited at the Bradbury Art Museum, Monaco Gallery, Kansas City Artist Coalition, and Louise Hopkins Underwood Center for the Arts. She was a resident at Vermont Studio Center and a Live/Work Artist in Residence at Charles Adams Studio Project. Lambert holds an MFA in Studio Art with an emphasis in Sculpture from Texas Tech University and a BFA in Art with an emphasis in Sculpture from Southeast Missouri State University. She is currently a Visiting Assistant Professor of Studio Art – Sculpture at the University of Arkansas.

#### 1-5. Willi Weismann



#### “in control / ringen” (2024)

The work *“in control / ringen”* is the result of a research process on loss of control and intimacy. Weismann questioned moments of touching and aggression in different settings like in relationships or in sports. They specifically confronted the motivations for wrestling (dt.: ringen), which exists as a form of a contact game in relationships (more between children), as ground combat sport and as a show sport. In this work wrestling with the own mother is staged in a park, documented by film footage and photographs, which later become symbols. Physicality becomes a site for negotiating intimacy, aggression and the limits of the self. The artist moves between internal struggles and the meaning of bodies in relationships or the public sphere. He\*she observes himself and others and uses his own body as material.

**Willi Weismann** is an interdisciplinary artist with a focus on images, performative installation, and collective work. Weismann was born in Berlin in 1996 and studied Art Education at Burg Giebichenstein University of Art and Design in Halle, Germany until 2024. They expanded their studies by attending the Master's Program TRANS - Socially Engaged Art Practices at HEAD Genève - Haute école d'art et de design in Switzerland. The works of Lili Weismann revolve around the urgent desire to connect and make oneself vulnerable while questioning the political conditions we move within.

#### 1-6. Fina Ferrara

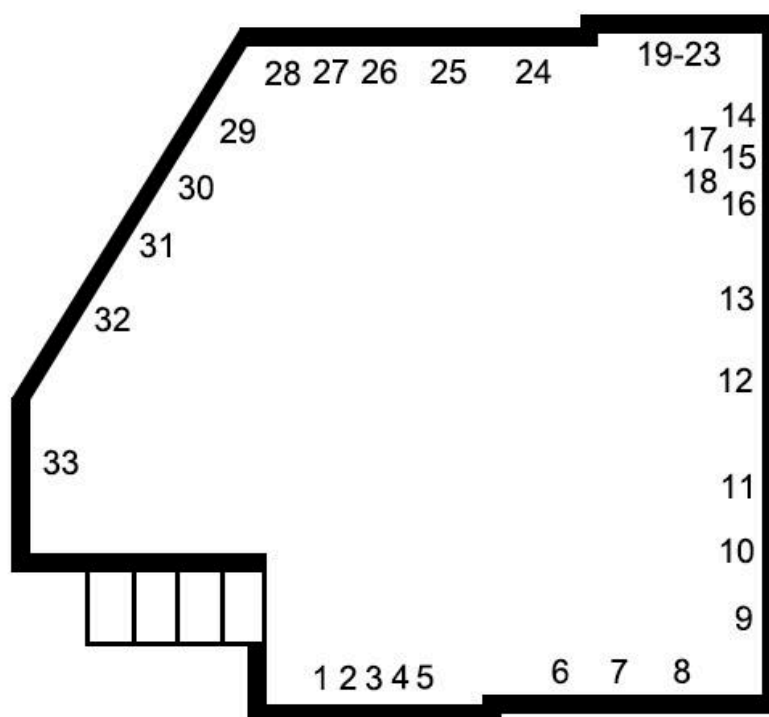


#### “OPEN HEART” (2024)

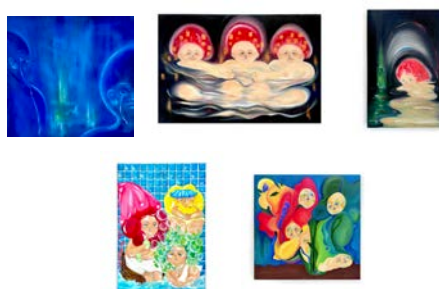
*OPEN HEART* is a powerful visual meditation on the resilience of the human heart. Using a real pig's heart to represent its human counterpart, the video captures the artist's hands as they open, tear apart, and rearrange the heart, leaving it both shattered and exposed. This visceral act symbolizes the impact of life's challenges and interpersonal experiences, which scar and wound us but also shape our capacity for love. Despite the pain, the heart remains open, reflecting humanity's enduring pursuit of connection, the courage to give love, and the vulnerability to receive it.

**Fina Ferrara** is a Mexican performance and video artist. She started her artistic career as a professional classical ballet dancer at the age of 10. Seeking to exploit her interpretative skills, she incorporates contemporary dance and theatre into her training later in her career. Exploring movement is a fundamental element in her work. In 2010, she decided to step out of the stage and interact intimately with the audience, performing in art galleries, museums, and art fairs, in tandem with producing video art as her second, yet strong, form of expression. As a multidisciplinary artist, she creates sculpture, photography, painting, installation, and original music pieces for her work, collaborating with other artists as well. For Fina, performance is an ongoing act of collective self-evolution.

## L Gallery



### 1-5. Judy Tang



**"I heard you crying in my dreams" (2024), "Tidal Waves in Mind" (2024), "Blue Shadows, Red Heart" (2024)  
"C'est une salle de bain, non?" (2024), "Our Garden in the Vase" (2023)**

"Missed You, and You": These works form a triptych of longing within Missed You, and You—a meditation on the archaeology of human connection. Life's relationships—fleeting or profound—inspire my work. Each encounter carries magic; each goodbye whispers "You are missed until we meet again." My international journey reveals how often farewells linger unspoken. Through the Blue and Red Series, I explore connection's beauty and weight, transforming memory into color. These works invite reflection on bonding, parting, and the light within darkness. More hues will follow, expanding this emotional spectrum.

*"I heard you crying in my dreams" (2024)* — Part of The Blue Series: Blue symbolizes calm, not sadness. These works reveal how stillness isn't sorrow—it's a deep connection. Tears represent bonds formed through shared memories, inviting viewers into quiet reflection on our intertwined lives.

*"Tidal Waves in Mind"* (2024) & *"Blue Shadows, Red Heart"* (2024) — Part of The Red Series: Red embodies intensity—persisting despite struggles. It reflects relationships' invisible weight—how we carry burdens, share fleeting comforts, and wrestle with inner doubts. The faces depict internal conflict, blurring reality and thought, urging viewers to explore emotional complexity. Through these series, I hope to illuminate the quiet strength in connection and the fire that keeps us moving forward.

*"C'est une salle de bain, non?"* (2024): Inspired by a memorable Korean jjimjilbang, this piece captures the warmth of shared spaces and community. Playful elements—yellow ducks, vintage hairdryers, and whimsical faces—create a joyful, nostalgic atmosphere. The vibrant colors and cheeky French title (a nod to Hong Kong's multicultural spirit) invite viewers to pause and smile. In our fast-paced city, I hope this whimsical world sparks laughter and reminds us to find delight in the little things.

*"Our Garden in the Vase"* (2023): In a world obsessed with sustainability yet drawn to fleeting beauty, this work embraces vibrant chaos over muted minimalism. Flowers symbolize this tension—their allure clashes with our urge to possess them. Even I couldn't resist keeping Valentine's roses, a reminder of our love for ephemeral wonders. Through bold colors and lush textures, the painting evokes fairy-tale enchantment, questioning our relationship with nature's transient gifts.

**Judy Tang** (b. 1998) is an emerging artist and designer based in Hong Kong who graduated in 2020 from Ravensbourne University London with a BA (Hons) in Fashion Design. Bridging the realms of fashion and art, her work is deeply rooted in illustration and reflects her fascination with movement and the human form. Viewing her art as a mirror, Tang captures not only her ideas through expressive faces but also the emotions that lie beneath. Her pieces distill abstract concepts into tangible forms, inviting viewers to engage with the dynamic interplay between body and emotion. By intertwining shapes and colours in her backgrounds, she expands her focus from individual expressions to the vital elements surrounding us, highlighting their role as an echo chamber for our state of mind. Through her art, Tang explores the intricate connections that shape our lives, emphasising their importance to our routines and sense of self. The emotional depth in her characters' faces encourages audiences to uncover layers of feeling that extend beyond appearances, creating a warm and contemporary narrative that resonates with all who encounter her work.

## 6. Efi Seitanidou



**"Broken" (2023)**

For me, art is a pathway to self-awareness—a process of uncovering repressed thoughts, emotions, dreams, and primordial symbols that "Live and function within our soul, while the Ego does not even suspect their existence," as C.G. Jung observed. Self-awareness is essential to understanding the fragility of human nature. This vulnerability is embodied in my use of paper as a medium in my work. Organic and delicate, paper can wrinkle or tear, symbolizing the imperfections and sensitivities inherent in being human. I employ it as a surface for painting, printing, and collage, in varied dimensions, to evoke this profound connection to human fragility. My art is not mere aesthetics, I aim to engage both the emotions and intellect of the viewer. I encourage an introspective journey of self-discovery.

**Efi Seitanidou** is a visual artist located in Greece. She studied fine arts in "Borgias Fine Arts" college in Athens. Efi's practice is based on a combination of free expression of unconscious imagination with moments of absolute concentration in creation. Her paintings, prints, and installations touch emotionally the viewer. She has participated in several exhibitions and her artworks belong to private collectors in Greece and Italy.

## 7. Cassidy Ott



**"Building On Fire" (2023)**

A rumination on the thin line between self sacrifice and self sabotage, this work examines how the self imposition of the male gaze mediates both agency and exploitation. The figure moves to cover herself. Hide her body from something she doesn't know, can't see, but is scared of regardless. Fingers press into flesh, skin touching skin touching skin, and she holds herself the best she can. Naked in broad daylight, worried most about hiding her face of all things. I will burn bright and gaudy and hot, gasoline quivering and simpering under my heel. I didn't put this brown paper bag over my face because I'm ugly, I did it

because I like the smell of turkey sandwiches. Okay, maybe I'm a little ugly. Naively wondering, "Why the sudden surge in temperature?" I ignorantly stoke the flames within spitting distance of a gas station. I am a building, a hollow structure for holding living bodies, always ready to crumble to ashy pieces at the mercy of a matchstick's whim. Petroleum hates to see this spicy girl coming. I am a building and I am on fire.

**Cassidy Ott** was born in 1998 in Anchorage, Alaska. She received her undergraduate degree from the University of Alaska Anchorage in 2023, graduating Summa Cum Laude with a Bachelor of Arts in Art and a double minor in Neuroscience and Psychology. After living in Alaska her entire life, she moved to Chicago in 2023 to attend the School of the Art Institute of Chicago for graduate school. She graduated with her Master of Fine Arts from the School of the Art Institute of Chicago's Painting and Drawing department in May 2025. She works in acrylics, oils, and ink to produce paintings and comics that find emotional weight in both banality and viscerality while investigating the daily absurdities involved in inhabiting a physical body.

## 8. Hanan Al Sheikh



### "Beyond the Existence 04" (2023)

The project "Photography as a Tool for Existential Archaeology" delves into the concept of abstraction through the metaphor of burial in photography. Burial, in this artistic framework, serves as a dual symbol: one of concealment and another of attributing significance to subjects. It reflects the layers of existence and the inherent mystery of the human psyche. By veiling aspects of identity, emotions, and experiences, the act of burial invites deeper contemplation, pushing us to consider what lies beyond the surface of the human condition. This process of burial captures the temporal, evolutionary, and transformative dimensions of the subjects it conceals. By obstructing material subjects from immediate visual perception, the audience is compelled to engage in uncovering latent meanings and exploring hidden narratives. This manipulation of perception challenges conventional interpretations, urging viewers to navigate the interplay between the visible and invisible. The act, therefore, becomes a profound exploration of identity, narrative, and the essence of being.

For the artist, the act of burying images is both an exercise in freedom and a recognition of responsibility. The intentional selection of what to conceal aligns with existential principles, emphasizing the individual's role in shaping meaning, identity, and history. This act transcends its literal implications, reimagining traditional boundaries of perception and understanding. Through this deliberate abstraction, the burial process transforms into a philosophical inquiry, redefining how we interpret the layers of human existence. This exploration extends beyond the artist's actions to involve critics and viewers, who encounter their own existential tension between freedom and responsibility, concealment and revelation. As they navigate these dynamics, they are drawn into shaping their own narratives and confronting the stories they tell themselves and others. Ultimately, the project becomes more than an artistic act; it evolves into a profound existential journey, where all participants are invited to question the complexities of being and engage with the hidden dimensions of life.

**Hanan Al-Sheikh** is an artist and associate professor at the Faculty of Architecture and Design- at Al-Ahliyya Amman University. She holds a Ph.D. degree in philosophy. She has an MA and a BA degree in photography. She specializes in teaching the philosophy of art, art criticism, and photography. She focuses in her photography and research fields on enhancing human existence and identifying arts through practical and effective practice of philosophical theories and their applications; to understand art and to establish contemporary, phenomenological, and intellectual thoughts.

## 9-11. KimSeoAn(김서안)



### "몸의 시선" (2024-2025)

The Story of Flesh: When I paint nudes, I am not merely depicting the human body; I am capturing the stories embedded in the flesh. Flesh is not just the material surface that forms our physical appearance. It is a conduit of sensation, a medium through which we engage with the world, and a record of existence inscribed with time and experience. For centuries, the female body has been objectified within societal gazes and norms. In art, female nudes have often been idealized or reduced to objects of



desire, erasing the authentic experiences and voices of women. However, the bodies I wish to depict do not conform to these social constructs. Through flesh, I seek to explore its essence, the traces of life it carries, and the depth of existence within it. Flesh bears the passage of time. Wrinkles, scars, curves, and smooth surfaces are not merely visual elements; they narrate a life lived. The nudes I paint are records of the years inscribed in the flesh and the ways it has interacted with the world. This is not about observing the body from an external perspective but rather about confronting the experiences and identities embedded within.

Moreover, flesh is not solely personal; it carries social meaning. Our bodies always exist within the gaze and norms of others. Women's bodies, in particular, have long been subjected to regulation, control, and the constraints of idealized beauty standards. To paint the nude is to challenge these oppressive narratives and unveil the inherent stories within the flesh. For me, painting nudes is not merely an act of depicting beauty. It is a dialogue with flesh. What has it felt? What has it endured? What does it seek to express? Through my paintings, I pose these questions and attempt to bring forth their answers onto the canvas. Flesh is not just seen—it is felt. Through nude painting, I strive to go beyond flesh to portray existence and, in turn, to reconsider our perception of the world. This work serves as a window that offers both myself and the viewer a new perspective and understanding. Flesh is a story. And I paint that story.

**Kim Seo-an** explores the physicality of the human body and the essence of existence through painting and mixed media. Inspired by Maurice Merleau-Ponty's phenomenology of flesh, she interprets the body not as a mere physical entity but as a perceptual being that interacts with the world. Her work visually examines the relationship between humans and their surroundings, expanding bodily experiences into a sculptural language to philosophically and artistically reflect on the meaning of existence.

김서안은 회화와 혼합 매체를 통해 인간의 신체성과 존재의 본질을 탐구한다. 메를로퐁티의 살의 현상학을 바탕으로, 신체를 세계와 교감하는 지각적 존재로 해석하며 인간과 세계의 관계를 시각적으로 풀어낸다. 신체적 경험을 조형적으로 확장해 존재의 의미를 철학적·예술적으로 성찰하는 작업을 이어가고 있다.

### 12-13. Son Eun Young(손은영)



“Return” (2025)

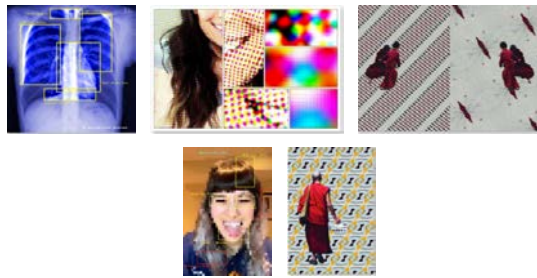
We express our emotions through language, yet even language often fails to fully contain them. For us, "home" can be a physical space, the embrace of someone dear, or even a forgotten version of ourselves. This work captures a journey of returning—a journey that feels both familiar and unfamiliar, safe yet unsettling—while remembering my father, who had a special fondness for flowers.

우리는 언어로 감정을 표현하지만 그 언어조차 종종 다 담아내지 못합니다. 우리에게 그 집은 물리적인 공간일 수도 있고 누군가의 품일 수도 있으며 혹은 스스로 잊고 지내던 나 자신일 수도 있습니다. 이 작업은 꽃을 유난히 좋아하셨던 아버지를 떠올리며 익숙하지만 낯설고 안전하지만 불안한 귀향의 여정을 담고 있습니다.

**Son Eun Young** creates a world of innocence despite the passage of time being a factor. She channels joyful childhood memories with her father to create pieces that may warmly caress feelings of loneliness. Her use of both mild and intense colors expresses the anxiety and conflicts that people today may face. Through her work, she reinterprets the inner mindset of people through various psychological themes, in particular using shapes of house and eyes to exemplify feelings of sorrow and a sense of longing.

손은영 작가는 시간적 요소와 무관하게 동심의 세계를 이끌어냈다. 그녀는 유년시절 아버지의 행복했던 추억을 통해 사람들이 겪고 있는 외로움을 따뜻하게 어루만져주는 작품을 이어오고 있다. 작가는 현대인들이 겪는 심리적 갈등과 불안함을 강렬한 혹은 온화한 색채를 사용해 작품으로 표현했다. 특히 집과 눈의 형상을 통해 슬픔과 그리움의 메시지를 전달하고 있으며, 이 외에도 다양한 심리적 소재를 통해 인간의 내면을 재해석하여 꾸준히 작업에 반영하고 있다.

#### 14-18. Elise Racine



**“No Abnormalities Detected” (2024), “A Smile’s Resolution” (2024), “Monks at Play” (2024)  
“Joy” (2024), “A Monk’s Errand” (2024)**

**Fragmented Identities:** Figures in Flux investigates the evolving concept of the human figure in the age of technological mediation. Through a series of five works, this collection explores how our forms are increasingly filtered, reconstructed, and redefined through digital systems. In doing so, it delves into themes such as power, representation, visibility, perception, belonging, collective memory, and cultural preservation. The pieces employ vibrant visuals and various techniques—pixelation, algorithmic overlays, and geometric abstraction—to delve into these topics.

The collection begins with *“No Abnormalities Detected,”* which transforms a medical X-ray into a meditation on how clinical systems reduce bodies to standardized data. The work questions the assumptions of objectivity and completeness in representing the body through technology, highlighting issues of power dynamics in medical representation. This theme of technological reduction continues in *“Joy”* and *“A Smile’s Resolution,”* which deconstruct human emotion through computational analysis. In *“Joy,”* a spontaneous expression becomes a quantified dataset, with facial features labeled and scored with algorithmic precision. Through artist-generated annotations that mimic machine learning classifications and pixelated visuals, it invites viewers to reflect on the tension between emotional complexity and computational certainty. *“A Smile’s Resolution”* takes this deconstruction further, dissolving a familiar expression into spectral RGB points and crystalline patterns, revealing what is gained and lost as human forms are abstracted into their digital essence, raising questions about authenticity and representation in digital space.

*“A Monk’s Errand”* and *“Monks at Play”* expand these concepts through the lens of cultural preservation and collective memory. *“A Monk’s Errand”* reimagines a quiet, everyday act through kaleidoscopic abstraction. The solitary figure stands out against a layered, geometric backdrop, reflecting the intersection of personal purpose, cultural continuity, and digital reinterpretation. In *“Monks at Play,”* the joy and spontaneity of human movement are juxtaposed against structured patterns and visual symmetry. The figures, caught mid-motion, are both dynamic and fleeting—embodying a sense of flux that mirrors the interplay between tradition and transformation. The repetitive designs—in both cases derived from the original images—push viewers to contemplate how moments of vitality are preserved or transformed through abstraction, while the mirrored compositions suggest the ways digital tools can both multiply and fragment human experience, speaking to broader questions of belonging and visibility in our digital age.

Ultimately, the series asks how digital tools reshape not only how we see the human form but how we understand ourselves in an increasingly technologically mediated world. By combining algorithmic aesthetics with cultural and emotional motifs, the works open a dialogue on the boundaries between human and machine perception, challenging us to consider how our forms extend beyond our physical bodies to encompass our identities, expressions, and narratives in the digital realm. Through this exploration, the series invites reflection on how we preserve our humanity and cultural memory while navigating the transformative power of technology.

**Elise Racine** is a scholar, activist, and award-winning artist based in Washington, DC, whose multidisciplinary practice spans photography, digital art, collage, mixed media, video art, sculpture, and poetry. She has exhibited and published her work in the United States and internationally, most recently in The Bigger Picture (Beta Festival 2024, Ireland), Digital Directions 2024 (Maryland Federation of Art; Juror’s Choice Award), Unearthing (Sims Contemporary, NYC), Retro Tomorrow (Peck Gallery, WY; 3rd Place Award), and Superpresent’s Winter 2025 Issue. Upcoming shows and publications include PhotoSpiva (Spiva Center for the Arts, MO), No Theme Theme Show (Covet Gallery, CA), Teeny Tiny Art Show (Allegany Arts Council, MD), Juste Milieu Zine, and L’Esprit Literary Review. A key aspect of Elise’s work is integrating artistic experimentation with academic inquiry and activism to translate complex concepts and human histories into accessible, impactful experiences that challenge perceptions. She is the founder and creative director of de PALOMA—an activist art collaborative investigating the socio-ethical implications of emerging technologies—and a doctoral candidate at the University of Oxford, where she is also a founding member of the Arts, Health and Ethics Collective (AHEC).



## 19-23. Aeng(앵)



**“Figure I, John H. Vanderpoel Master Copy Collection” (2025)**

**“Figure II, John H. Vanderpoel Master Copy Collection” (2025)**

**“Figure III, John H. Vanderpoel Master Copy Collection” (2025)**

**“Figure IV, John H. Vanderpoel Master Copy Collection” (2025)**

**“Figure V, John H. Vanderpoel Master Copy Collection” (2025)**

*Figure I, John H. Vanderpoel Master Copy Collection* (2025, Pencil) is a drawing that explores the structure of the female human body, emphasizing its natural form and volume through soft lines and delicate shading. The interaction of light and shadow was carefully studied, reflecting John H. Vanderpoel's educational philosophy. The work analyzes the balance and proportion of the female body, aiming not only for a simple depiction but also for an expression based on structural understanding. The goal was to convey the inherent beauty of the human form while simultaneously achieving anatomical accuracy and sculptural aesthetics.

*Figure II, John H. Vanderpoel Master Copy Collection* (2025, Pencil) depicts the male upper body, utilizing strong contrasts of light and shadow to maximize the three-dimensionality of the muscles and emphasize the volume and spatial quality of the form. It explores the structural tension and balance of the body, aiming to express the solid form of the human body.

Through the flow of light and shadow, the connection between the skeleton and muscles is clearly demonstrated, and an organic sense of movement is captured within the firm structure. This approach allows for a deeper understanding of the sculptural aspects of the human body.

*Figure III, John H. Vanderpoel Master Copy Collection* (2025, Pencil) depicts the female upper body, focusing on the exploration of balance and structural stability. The harmonious combination of soft curves and strong contrasts of light and shadow maximizes the beauty of the form. While maintaining the natural flow of the female body, the piece places emphasis on clearly expressing the logic of the skeleton and muscles. The goal was to effectively convey the complex shape of the body and aid in structural understanding.

*Figure IV, John H. Vanderpoel Master Copy Collection* (2025, Pencil) delicately expresses the sculptural beauty of the female body through subtle tonal variations. Rather than relying on strong lines, the piece constructs the form through the flow of light and shadow, highlighting a natural and soft feeling. The subtle relationship between light and shadow is explored, moving beyond simple outlines to create a three-dimensional structure. The use of shading is particularly effective in accentuating the volume and depth of the body, with an emphasis on smooth curves.

*Figure V, John H. Vanderpoel Master Copy Collection* (2025, Pencil) presents the human body from a macro perspective, designed to allow viewers to intuitively experience the vitality of figures within space through strong contrasts and bold forms. It is the result of exploring the dynamism and sculptural balance of the human body, incorporating complex scene compositions and narrative elements.

*Figure I, John H. Vanderpoel Master Copy Collection* (2025, Pencil) 이 작품은 여성 인체의 구조를 탐구한 드로잉으로, 부드러운 선과 섬세한 명암을 통해 인체의 자연스러운 형태와 볼륨을 강조했습니다. 빛과 그림자의 상호작용을 세심하게 연구하며, 존 H. 반더포엘의 교육 철학을 반영하려고 했습니다. 여성 인체의 균형과 비례를 분석하고, 단순한 묘사에 그치지 않고 구조적 이해를 바탕으로 한 표현을 추구했습니다. 해부학적 정확성과 조형적 미감을 동시에 구현하는 것을 목표로, 인체의 본질적인 아름다움을 전달하려 했습니다.

*Figure II, John H. Vanderpoel Master Copy Collection* (2025, Pencil) 이 작품은 남성 상반신을 묘사하며, 강한 명암 대비를 활용해 근육의 입체감을 극대화하고, 형태의 볼륨과 공간감을 강조했습니다. 인체의 구조적 긴장감과 균형을 탐구하며, 신체의 견고한 형태를 표현하고자 했습니다. 빛과 그림자의 흐름을 통해 골격과 근육의 결합을 명확히 보여주며, 단단한 형태 속에서도 유기적인 움직임을 담아내려 했습니다. 이를 통해 인체의 조형적 요소를 보다 깊이 이해할 수 있도록 했습니다.

*Figure III, John H. Vanderpoel Master Copy Collection* (2025, Pencil) 이 작품은 여성 상반신을 묘사하며, 신체의 균형과 구조적 안정성을 탐구했습니다. 부드러운 곡선과 강한 명암의 조화를 통해 인체의 형태적 아름다움을 극대화했습니다. 여성 신체의 자연스러운 흐름을 살리면서도 골격과 근육의 논리를 명확히 표현하는 데 중점을 두었습니다. 이를 통해 인체의 복잡한 형태를 효과적으로 전달하고, 구조적 이해를 돕고자 했습니다.

*Figure IV, John H. Vanderpoel Master Copy Collection* (2025, Pencil) 부드러운 톤 변화를 활용하여 여성 인체의 조형미를 섬세하게 표현한 드로잉입니다. 강한 선보다는 명암의 흐름을 통해 형태를 구축하며, 자연스럽고 부드러운 느낌을 강조했습니다. 빛과 그림자의 미묘한 관계를 탐구하며, 단순한 윤곽선을 넘어서 입체적 구조를 구현하는 데 중점을 두었습니다. 특히 명암을 활용해 인체의 볼륨과 깊이를 부각시키며, 부드러운 곡선을 강조했습니다.

*Figure V, John H. Vanderpoel Master Copy Collection* (2025, Pencil) 이 작품은 거시적인 시각에서 인체를 표현한 작품으로, 강한 명암과 대담한 형태를 통해 감상자들이 공간 속 인물의 생동감을 직관적으로 경험할 수 있도록 설계되었습니다. 인체의 역동성과 조형적 균형을 탐구한 결과물로, 복합적인 장면 구성과 내러티브가 담겨 있습니다.

**Aeng(앵)** is an artist who captures deep affection and awe for humanity in her works. She decided to pursue art at an early age and has since studied human figure drawing with an academic approach. In her teenage years, she received top evaluations

from the faculty at CalArts, recognizing her talent. Later, she double-majored in 3D graphics and visual arts (Visual Studies & Visual Development) at Ringling College of Art & Design in the United States. Currently, she is working in the art team of a company based in the United States, continuing to explore the human form and emotions through her work.

앵(Aeng)은 인간에 대한 깊은 애정과 경이로움을 작품 속에 담아내는 예술가입니다. 이른 나이에 예술의 길을 걸기로 결심하고, 학문적 접근을 바탕으로 인체 드로잉을 연구해왔습니다. 고등학교 시절, CalArts 교수진으로부터 최고 평가를 받으며 실력을 인정받았으며, 이후 미국 Ringling College of Art & Design에서 3D 그래픽과 시각예술을 복수 전공하였습니다. 현재는 미국 회사의 아트팀에서 활동하며, 인간의 형상과 감정을 탐구하는 작업을 이어가고 있습니다.

#### 24-25. HAKCHUL KIM(김학철)



“Origin-Dawn” (2018), “Origin-Dusk” (2018)

My work pursues the aesthetic beauty, inner mystery, and inherent darkness of the human form, ultimately posing the question—both to myself and to the viewer—“So, what does it mean to be human?” Through this inquiry, I seek to arrive at a deeper truth. Origin-Dawn expresses the ecstasy of human life, akin to the moment a crimson sun rises at dawn, while Origin-Dusk reflects the coexistence of light and shadow after the sun has set, symbolizing the human anguish that dwells within this ongoing life we lead. By capturing on canvas the cycles of joy and suffering that we experience repeatedly in our inner world, I aim to awaken and realize the latent humanity within us all. This is, in essence, the artist’s own narrative and struggle—an act of subjective reflection and aesthetic insight into the profound subject of humanity.

My artistic vision is grounded in highly skilled figurative oil painting, where I build up layers of oil paint to create a three-dimensional, almost sculptural presence unique to the medium’s texture. This distinctive method combines the luminous beauty of oil painting with the weight and form of sculpture, transcending the traditional impasto technique used by the old masters to surpass the perceived limits of oil as a medium. It is driven by an unwavering determination to create works of great significance and enduring value.

Each piece demands a significant investment of time and creative effort, imbuing the work with depth, completeness, and an authenticity that can be both understood and felt by the viewer. Using a palette knife, I fragment the surface and musculature of the human body into bold, rough divisions, then connect them like bridges, uniting into a singular mass and form. This evokes both inspiration and emotion, offering a natural flow of primal human energy—an energy that, I believe, exists within us all.

저의 작품이 추구하는 목적과 주제는 인체가 가지고 있는 미적 아름다움과 내적 신비로움 그리고 어두움을 통해 “그래서 인간이란 무엇인가?” 라는 궁극적인 질문을 제 자신과 관객에게 질문하여 진리에 도달하고자 하는데 의미를 작업에 임하고 있습니다. Origin-Dawn 은 붉은 해가 떠오르는 새벽과 같은 인간의 삶에 희열을 표현하고 있으며, Origin-Dusk 는 해가 지고 난 후의 빛과 어둠이 공존하는 상태의 인간의 고뇌를 표현함으로써 우리 인간이 계속해서 이어나가는 이 삶 속에 우리가 내면에서 반복되어 경험하는 고뇌와 희열을 화폭에 담아 관객과 소통하며 우리 안에 잠재되어 있는 인간성을 깨워 실현하고자 합니다. 즉 인간이라는 함축적인 주제에 대한 주관적 성찰과 미학적 통찰을 이루기 위한 작가의 서사 이자 투쟁이라 정의 내릴 수 있습니다.

저의 예술적 창의력은 고도로 숙련된 Figurative oil painting 을 기반으로 유화 특유의 질감으로 겹겹이 층을 쌓아 올려 입체적이면서도 생동감 넘치는 마치 조각을 연상케 하는 작업으로 이루어 지고 있습니다. 이 독특한 기법은 유화의 빛나는 아름다움과 조각이 가지고 있는 무게와 형태를 결합하여 옛 거장들이 사용하였던 전통적인 ‘Impasto’의 기법을 초월하여 유화의 한계를 극복하고 위대한 작품을 이루어 내겠다는 작가의 굳은 의지와 신념이 담겨있습니다. 상당한 창작의 시간과 노력을 투자하여 작품에 완성도와 깊이를 부여하여 관객의 이해와 감동 그리고 신비로움과 진정성을 부여하고 팔레트 나이프를 사용하여 거칠게 분할된 인체의 표면과 근육을 다리처럼 연결하여 하나의 큰 형상과 덩어리를 이루어 보는 이에게 감동과 영감을 불러 일으켜 자연스러운 인간 본능의 흐름을 선사합니다. 이는 우리 모두가 그러한 에너지의 흐름을 갖고 있기 때문입니다.

After earning his Bachelor of Fine Arts degree in Painting from the Academy of Art University in San Francisco in 2015, artist **Hakchul Kim** moved to New York, where he received his Master of Fine Arts in Painting from the New York Academy of Art in 2017. For the past fourteen years, he has pursued his career as a fine artist in the United States, channeling his extensive artistic experiences into works that capture both the anguish and the joy of humanity within the life of an artist.

Through art, Kim came to understand humanity, and his exploration of human life gradually expanded into an inquiry into the structure of the human body and the depths of the human psyche. This ongoing investigation has led him to focus primarily on figurative oil painting as a means of examining and expressing the essence of human nature.

Kim’s professional career began with a group exhibition at the de Young Museum in San Francisco in 2015. Since then, he has continued his artistic journey in New York, participating in numerous group shows and receiving multiple awards from juried competitions. In 2022, he was commissioned to create a work for the renowned Italian restaurant Sistina, located on Madison Avenue in Manhattan. Devoting three months exclusively to this commission, he successfully delivered a work that fulfilled his role as an artist with distinction. Most recently, Kim collaborated with Mana Contemporary, an art organization in New Jersey, participating in open studios and group exhibitions. He continues to dedicate himself to the creation of original works and to the pursuit of artistic growth, maintaining an unwavering commitment to his creative practice.

김학철 작가는 2015년 미국 샌프란시스코에 있는 Academy of Art University에서 순수미술 학부를 졸업 후 미국 뉴욕으로 이동하여 2017년 New York Academy of Art 에서 순수미술 석사를 취득하였다. 지금까지 14년간 미국에서 순수미술 예술가로 활동을 이어오며 많은 예술적 경험을 통해 예술가의 삶 속의 인간성에 대한 고뇌와 희열을 화폭에 담게 되었다. 김학철 작가는 예술을 통해 인간을 알게 되었고 그러한 인간과 삶을 탐구하며 생긴 궁금 점은 인체의 구조와 인간의 내면에 까지 확산되어 지금까지 인간성을 주제로 한 Figurative 유화 작업에 집중해 오게 되었다. 2015년 샌프란시스코에 위치한 de Young 미술관에 그룹 전시를 시작으로 뉴욕에서 예술 활동을 이어나가며 다수의 그룹 전과 공모전 수상을 가지게 되었다. 특히 2022년 뉴욕 맨하튼의 매디슨 가에 위치한 이탈리아인 레스토랑 ‘Sistina’ 에 작품 의뢰를 받아 3개월 기간 동안 작품 의뢰에 전념하며 작품을 완성하여 예술가로서의 역할을 성공적으로 수행하게 되었다. 최근까지 뉴저지에 위치한 예술 단체인 Mana Contemporary와 협력하여 Open studio 및 그룹 전시를 가졌으며 예술적 발전을 이루기 위해 지금도 창의적인 예술활동과 작품 창작에 전념하고 있다.

#### 26-28. Jiho Kim(김지호)



#### “WHAT YOU SEE IS... 1, 2, 3” (2024)

“남자는 여자를 본다. 여자는 남자가 보는 그녀 자신을 관찰한다. 대부분의 남자와 여자들 사이의 관계는 이런 식으로 결정된다. 여자 자신 속의 감시자는 남성이다. 그리고 감시당하는 것은 여성이다. 그리하여 여자는 그녀 자신을 대상으로 바꿔 놓는다. 특히 시선의 대상으로” ( Berger 75).

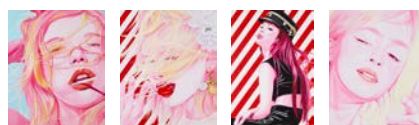
“유럽의 누드 예술형식에서 화가와 관객(소유자)은 보통 남자이며 대상으로 취급받는 인물은 보통 여자다. 이런 불평등한 관계는 우리 문화에 아주 깊이 각인되어 있어 지금까지도 많은 여자들의 의식을 형성한다. 남자들이 여자들에게 요구하는 것을 여자들 스스로도 자신들에게 요구하고 있는 것이다. 그들도 남자들이 여자를 보는 것과 마찬가지로 자신들의 여성성을 살펴본다” (Berger 75). Berger, John. 다른 방식으로 보기: Ways of Seeing. 열화당, 2019.

시각 예술이 한때 그 시대의 사회적 의식을 반영하는 매체 역할을 했다면, 오늘날 그 역할은 미디어에 등장하는 이미지로 대체되었습니다. 이런 의미에서 이 작품은 현대 광고에서 이러한 뿌리 깊은 불평등의 역사를 어떻게 표현하고 있는지, 그리고 역사적 예술 작품과 비교했을 때 근본적으로 얼마나 변화했는지를 비교하는 연구의 한 형태이자 나 또한 여성으로서 어떤 방식으로 자신을 감시하고 있는지에 대한 질문이기도 합니다.

**Jiho Kim** (b. 2005, South Korea) is a painter currently living in the United States and a freshman at the Rhode Island School of Design (RISD). She works primarily with oil painting, creating realistic figures that explore themes of trauma, memory, and identity, often drawn from her own experiences. As a queer Asian woman, she uses her art to confront difficult topics like discrimination and oppression, not only as a way to process her own emotions but also to connect with others who share similar struggles. Her process involves revisiting painful memories, simplifying them into meaningful forms, and transforming them into paintings that feel honest and personal. By integrating life-sized figures, white backgrounds, and realistic techniques, she challenges the emotional detachment of traditional gallery spaces, aiming to create immersive experiences that bridge the gap between the subject and the viewer.

김지호(2005년 출생, 대한민국)는 현재 미국에 거주하며 로드아일랜드 디자인스쿨(RISD)에서 1학년으로 재학 중인 작가입니다. 그녀는 주로 유화 작업을 하며, 자신의 경험에서 영감을 받아 트라우마, 기억, 정체성과 같은 주제를 탐구하는 사실적인 인물화를 그립니다. 쿼어 아시아 여성으로서, 그녀는 차별과 억압 같은 어려운 주제를 마주하며 자신의 감정을 처리하는 동시에 비슷한 어려움을 겪는 사람들과 소통하기 위해 예술을 사용합니다. 그녀의 작업 과정은 고통스러운 기억을 되새기고 이를 의미 있는 형태로 단순화한 후, 솔직하고 개인적인 느낌을 담은 그림으로 변형하는 것으로 시작됩니다. 실물 크기의 인물, 흰색 배경, 사실적인 기법을 통해 전통적인 갤러리 공간이 주는 감정적 거리감을 넘어서며, 작품의 주제와 관람자 사이의 간극을 좁히고 몰입감 있는 경험을 만들어내는 것을 목표로 합니다.

#### 29-32. Cho Kang Nam(조강남)



#### “Relax” (2023), “Think” (2023), “I’m the best.내가제일잘나가” (2022), “Yeah, youre the best” (2024)

My painting expresses women in the 21st century and their freedom, love, and passion. Through paintings, I would like to express women's inner growth, changes in social position, and the emotional intersection caused by it. The work, which

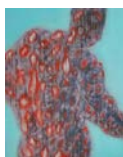
combines all these elements, reflects the background of the times and asks questions about the essential value of human existence. Women in the 21st century are proclaiming themselves free from the constraints of the past. Now, women are not just existing, but are being reborn as leading, self-expressing beings by designing their own lives. Socially, women are taking on new roles, and their voices are no longer covered. My painting attempts to capture this transformation of modern women. As a writer says, "Women are not born, but made," each woman is the master of her life and the protagonists who write her own stories. In my work, freedom means both self-determination and inner passion. Women's freedom is now beyond just social conditions in discovering and expressing individual identity. This freedom begins from the inside and changes in reality when its power touches the outside. They do not conform to the given reality and are constantly colliding with the world while finding their own way. The freedom, love, and passion of women in the 21st century are not just stories of a specific group or individual. They represent the universal experience of all human beings, and they are looking for the meaning of their own existence in it. Love and freedom, which are essential human emotions, do not change over time, but their way of expression is constantly changing. And they make their own space in this world. And that space is eventually connected with universal humanity. Through this symbolic representation, I want to portray the complexity of human existence, the beauty that blooms within it, and intense passion. It is not just a personal story, but it reflects the nature of human existence in modern society and has the meaning of reflecting on universal emotions and values.

내 그림은 21세기의 여성과 그들의 자유, 사랑, 그리고 열정을 표현합니다. 나는 그림을 통해 여성의 내면적 성장과 사회적 위치 변화, 그리고 그로 인해 일어나는 감정적 교차점을 표현하고자 합니다. 이 모든 요소들이 결합된 작품은 시대적 배경을 반영하며, 인간 존재의 본질적인 가치에 대해 질문을 던집니다. 21세기 여성은 과거의 제약을 벗어나 자유로운 자아를 선언하고 있습니다. 이제 여성은 단순히 존재하는 것에 그치지 않고, 스스로의 삶을 디자인하며 주도적이고 자기 표현적인 존재로 거듭나고 있습니다. 사회적으로도 여성은 새로운 역할을 맡고 있으며, 이제 그들의 목소리는 더 이상 가려지지 않습니다. 내 그림은 이러한 현대 여성의 변화를 포착하고자 합니다. 여성은 '태어나는 것이 아니라 만들어진다'는 어느 작가의 말처럼 각 여성은 자기 삶의 주인이자 자신만의 이야기를 써 내려가는 주인공들입니다. 내 작품에서 자유는 자기결정권과 내면의 열정을 동시에 의미합니다. 여성의 자유는 이제 단지 사회적 조건을 넘어서 개인의 정체성을 발견하고 이를 표현하는 데 있습니다. 이 자유는 내면에서 시작되어 그 힘이 외부와 맞닿을 때 현실의 변화가 일어납니다. 이들은 주어진 현실에 순응하지 않고 세상과 끊임없이 충돌하면서도 자신만의 길을 찾아가고 있습니다. 21세기의 여성의 자유, 사랑, 열정은 단지 특정 집단이나 개인의 이야기가 아닙니다. 이들은 모든 인간의 보편적인 경험을 대변하며, 그 안에서 각자의 존재 의미를 찾아가고 있습니다. 인간의 본질적인 감정인 사랑과 자유는 시간이 지나도 변하지 않지만 그 표현 방식은 끊임없이 변화하고 있습니다. 그리고 그녀들은 이 세상에서 자신만의 공간을 만들어갑니다. 그리고 그 공간은 결국 보편적인 인간성과 연결되어 있습니다. 이 상징적인 표현을 통해 나는 인간 존재의 복잡성과 그 안에서 피어나는 아름다움, 강렬한 열정을 그리고자 합니다. 단순히 개인적인 이야기로 그치지 않고, 현대 사회에서 인간 존재의 본질을 반영하며 보편적인 감정과 가치에 대해 성찰하는 의미를 갖습니다.

Artist **Cho Kang-nam** is a contemporary artist based in Korea and active in the United States, Japan, China, France, and Italy as well as Korea. The artist expresses the beauty of women from various cultures under the theme of "Free Women" in the present era, and expresses the trendy image of the younger generation under the theme of "Candy Girl" and "Kiss."

조강남 작가는 한국을 기반으로 활동하며 팝아트 계열의 현대미술 작가로, 국내는 물론 미국, 일본, 중국, 프랑스, 이탈리아 등에서도 활발히 활동하고 있는 작가입니다. 작가는 여성의 아름다움을 현 시대 상의 '자유로운 여성'이라는 주제로 다양한 문화권의 여성들의 모습을 표현하며, 젊은 세대의 트렌디한 모습을 '캔디걸'이라는 뮤즈와 Kiss라는 주제로 표현하고 있습니다

### 33. Leo Hainzl



#### "Ratio" (2024)

The background is a turquoise-blue wall into which an android being dives. Black oil pastels are used to indicate the movement and location of the appearance in circular and straight lines. Orange spots and white resistance cells create an immunization against toxic external influences. "Ratio" questions the autonomy of our individuality and points to the constant external influence on vitality processes.

Biography

**Leo Hainzl** was born in Bruck Mur (Austria) in 1968. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition "Interregional Aspects and Visual References" at the Kunsthaus Muerz Gallery. Since 2000 numerous group exhibitions in galleries and museums in Austria, Germany, Italy, Slovenia, Switzerland, Spain, 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 (Graz, Austria), the Ruse Art Gallery (Ruse, Bulgaria) and the Faro Cabo Mayor Art Center (Santander, Spain). 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. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogues "Dehydration" (2022), "Demagination" (2023) and "Partizipat" (2024) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist. In 2024, Leo Hainzl took part in numerous art projects and exhibitions on social issues around the world.