

# Form 2020

CICA Museum

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**Featured Artists 참여작가:** Sahar Mohammad Alizadeh, Fabiane Aleixo, Fiorella Angelini, Mitra Asghari, Hugo Nakashima Brown 휴고 나카시마 브라운, Krystle Brown, Uisuk Byeon 변의숙, Atefeh Farajolahzadeh, Golnar Ghasimi, Antonia Giordano, Rachel Henriksen, Jason Hopkins, Holland Houdek, Keojin Jin 진교진, Yeon Jin 연진, Maryam Kobari, Chiwon Kwon 권지원, Hwirin Lee 이휘린, Melina Mataji, Maria Ntrougia, Maria Ossandon Recart, Saehyun Paik 백세현, Yongho Park 박용호, Mikey Peterson, Ruthorn Rujianurak, Narges Soleimanzadeh, Catalin Soreanu, Gilles Tarabiscuité, Coco Vewenda

## 1. Sahar Mohammad Alizadeh

### “Untitled” (2018)

Nothing is as it looks, our lives is filled with misplacement and emptiness while it looks full of things. Through my art I try to express it via shadows and unidentified human figures.

**Sahar Mohammad Alizadeh**, painting artist, was born in 1995 in Tehran, Iran. She holds a bachelor of Interior Architecture and have pursued an art career since 2017, participated in group exhibitions and have showcased her artworks in 2 solo exhibitions.

## 2. Fabiane Aleixo

### “The Weight of the World” (2019)

### “The Reverse of Nero's Myth” (2019)

Photographer since 2012, participated in collective and individual exhibitions in Rio de Janeiro, Curitiba, California, France, Kansas, Romania, Scotland, South Korea, Venice and recently in NY.

Humanity is the raw material. The understanding is not based on the inventory of different groups, nor on the relationships between beings, but on the plunge into the condition of isolation in which existence confines each person. The people portrayed are immersed in some activity or are surprised in a moment of reverie, in a brief attempt to escape the intrinsic work of life. Each of these people represents everyone's truth, a truth that is difficult to accept. Nothing is more human than hiding the truth from yourself. The truth cannot be escaped, even if it has to be disguised.

## 3. Fiorella Angelini

### “A long end” (2020)

A long end (2020) is a digital collage made of analogue photographs taken in London. In my research, I seek for hidden places and shapes connected to the land. In these pictures, symbolic meaning can be revealed in relation to the territory and the relationship between the natural landscape and urban construction sites.

Chilean artist based in London. Currently studying for an MFA Master in Fine Art Media at the Slade School of Art (UCL). She has participated in collective and solo shows in Santiago, London, New York, Milan, and soon in Miami and Rome. Using installation, analogue photography and video, her work visually explores the problems that affect nature and territory, especially from the Latin American region. Among her latest exhibitions, you can

find: I imagine the sea, an individual exhibition at CCU Art Gallery (CL), London Grads Now at Saatchi Gallery (UK), RCA & Slade Degree Show at Kristin Hjellegjerde Gallery (UK), Poetry Festival at NCLA Centre Literary Arts (UK), Feed Your Demons and Meet the Ally by ONE Project (UK), and Intimacy Spills at the Barbican Arts Group Trust Gallery (UK).

[www.fiorellaangelini.com](http://www.fiorellaangelini.com)

[www.instagram.com/fiorellalunaangelini](https://www.instagram.com/fiorellalunaangelini)

#### **4. Mitra Asghari**

##### **“Untitled” (2019)**

My art is mostly created on real and surreal style. In my works, I am looking for characteristics and features like love, kindness, hope, freedom, women values and beauty. My main subject is love and I think love is about believing in deep, soft and intense feeling that is in line with peace and humanity.

Mitra Asghar, Iranian painting artist was born in 1982. She holds a bachelor degree in Psychology and a bachelor of art in Painting. So far, She has participated in several group exhibitions in Iran, UAE and South Korea.

#### **5. Hugo Nakashima Brown 휴고 나카시마 브라운**

##### **“Ajin (아진)” (2020)**

I my most recent paintings I combine two different images, using the outlines of one as the grid to paint another. This highlights the photographic sources of my paintings, with the outlines of one image functioning as the pixels of another, like photos corrupted when a flash drive is improperly removed. Because of their pixelated nature, these paintings are actually clearest viewed from a distance, or better yet photographed and printed at thumbnail size. This phenomenon is something I seek to emphasize in my work, as for me there is not much opposition between figuration and abstraction, with the two always staying ambivalent in a good work of art. The closer the viewer approaches the more the image is obscured as the painterly, abstractive quality of the artist's hand becomes apparent.

최근 작품에서 나는 한 이미지의 윤곽을 다른 이미지를 그릴 규격으로 사용한다. 이 과정은 내 작업의 사진 출처를 적절히 강조하는데, 한 이미지의 윤곽이 다른 이미지의 픽셀로 작용하며 마치 플래시 드라이브가 잘못 제거되었을 때처럼 손상된 이미지의 모습을 보여준다. 이러한 픽셀화된 특성 때문에 예상과는 달리 내 최근 작업은 멀리서 바라보았을 때, 혹은 촬영되어 섬네일 크기로 인쇄되었을 때 가장 선명하게 보여진다. 이 현상은 내가 작업에서 강조하고자 하는 것인데, 내게는 형상과 추상이 상호 배타적이지 않은 개념이고, 이 두 가지 요소는 좋은 예술 작품에서 항상 양면성을 유지한다. 작품에 가까이 다 가갈수록 회화적이고 추상적인 화가의 개입이 분명해지며 이미지는 모호해진다.

Raised in Austin, Texas, I studied painting at the Rhode Island School of Design. I currently work as an artist with a studio in Huekseok-dong and as an assistant curator at Barakat Contemporary gallery.

미국 텍사스주 출신으로 로드아일랜드스쿨오브디자인(RISD)에서 회화를 전공했다. 현재는 바라카트 컨템포러리 갤러리에서 어시스턴트 큐레이터로 근무하며 흑석동에 위치한 스튜디오에서 작업 활동을 이어나가고 있다.

#### **6. Krystle Brown**

##### **“Industry” (2019)**

"Industry" is apart of a larger video sculpture installation created in 2019. The video component was shot in Corinth Vermont USA, where my maternal grandfather's ancestors came from. Drawing from the physical labor evident in rural culture in the United States, I mimicked movements of turbines and farm machinery to speak to a way of life that is being forgotten in this country. Death and economic class are central themes to this work, my movements and actions reminiscent of a sort of "laundress for the River Styx". The audio component is a heavily distorted version of "Patches" by mid-century country singer Dicky Lee. The song is a classic "teen tragedy" that weaves economic inequality with deaths of despair, a common problem in the rural United States. Altogether, I hope to capture a darkly nostalgic look into the contemporary rural culture.

**Krystle Brown** (b.1989, USA) received her BFA in Painting and Art History at Massachusetts College of Art and Design in 2012, with Academic Honors. In May of 2018, Brown received her MFA at The School of Museum of Fine Arts at Tufts University, where they received the Montague Travel Grant to conduct research in Northern Ireland March of 2017 and was awarded the Katherine Romero Graduating Student Award. Brown was the co-curator of the Webster Court Project in Newton MA, where she helped to organize over 20 Boston based artists create installations in a vacant Victorian home, complete with collaborative projects with the public. She has been a resident at Stonehouse Residency for the Contemporary Arts in Miramonte California, Lazuli Residency in Corinth Vermont, Vermont Studio Center in Johnson Vermont and 77 Art in Rutland Vermont. Recently, they became one of the Emerging Artists at Kingston Gallery in Boston and has taught for the Osher Lifelong Learning Institute at Tufts University.

## 7. Uisuk Byeon 변의숙

### “핑크 랩소디” (2020)

Materiality of paintings plays an important role in my works. Through rhythmical patterns of cracked lines that are created as paint dries, I find its own aesthetic beauty. I see the perfectness of a form created by natural consequences, and there is not much that I can control of designing craquelure line. I like this uncontrolledness of it all, as I cannot in my life as well. Just looking at a canvas and observing what material can do itself is a big part of my working process.

바닥에 눕혀 있는 캔버스 위에 부은 물감이 고여있다 마르면서 자연스럽게 생기는 균열(crack)에 의해 만들어지는 선, 면, 모양이 그림의 이미지가 되고 형상이 된다. 나는 그 자연적 현상에 의해 만들어진, 리듬적인 크랙 패턴에서 완전한 형상을 발견한다. 온전히 통제 (control) 할 수 없는 물감의 균열은, 마치 온전히 개인의 의지대로 삶을 조정할 수 없는 자연의 섭리와도 같다.

**Uisuk Byeon** completed her MFA from the School of the Art Institute of Chicago (2009) and her BFA from the Hongik University in S. Korea(2005). Her solo exhibitions include The Rhythm of Materiality, Diana Lowenstein Gallery, Miami (2014), Immersed in Silence, Skoki public library, Chicago (2010); and Peace River, Gallery UNO, Chicago( 2010). Her group show has been exhibited in galleries in New York, Chicago, Miami, Berlin and Seoul. She is currently living and working in New York.

변의숙 작가는 현재 콜롬비아 대학에서 미술교육 박사과정에 재학중이며, 시카고 예술대학에서 회화과 석사 (2009), 홍익대에서 동양화과 학사(2005) 학위를 받았다. 개인전은 마이애미 (2014, 디애나 로웨스타인 갤러리), 시카고(2010, 스코키 도서관; 우노 갤러리)에서 하였고, 그밖에 다수의 그룹전과 아트페어를 서울, 시카고, 뉴욕, 마이애미, 독일, 이탈리아에서 참가 하였다. 현재 뉴욕에서 작업활동을 하고 있다.

## 8. Golnar Ghasimi

### “from Inside Invisible series” (2018)

The main subject of my book and artworks series "The Invisible Inside" is Identity. In today world, people are alienated from themselves. The "Invisible" means people do not know themselves. People are disconnected from

their inner-self and have no idea who they are. The definition of people is about their relation with outer world. Their job, their home, their wealth, their social and economical status. None of them really defines who a person is, when the person is alienated from him/herself.

**Golnar Ghasimi**, Sculptor from Iran was born in 1979. Her interest in art was shaped while she was in school and continued after her graduation from Tehran Poly Technic University in Textile engineering. Her works are showcased in Iran and Europe. Along with her art activities, she is a researcher and writer of The Inside Invisible Book and her articles are usually published in Art in the Shadows magazine.

## **9. Antonia Giordano**

### **“Circuitas” (2020)**

Manipulating elements of structure, shapes, color, and form to create a place that can be both fantastical and dynamic that recreates a different world and reality.

**Antonia** is an international artist from the United States of America. She currently calls Seoul her home. She specializes in cityscape and abstract photography. At times, she manipulates structure, perception, shapes, and sensory imagery and reality through dynamic colors, angles, and subjects that she highlights in each photo she takes. She also is a painter as well. She is a self taught in both disciplines but has managed to have exhibitions in Seoul, Yangpyeong, Jeonju, , Taipei, Taiwan, New York City, Brooklyn and throughout other areas in North America and Asia.

## **10. Rachel Henriksen**

### **“knew / new” (2019)**

My work builds visual narratives that grow from an engagement with pattern and shape. As the two intersect and overlap, the work establishes systems and hierarchies, which are then ruptured and interrupted to generate new forms for navigating visual experience. I aim to challenge the notion that identities and cultures, and our individual perceptions of the two, are unalterable, fixed. Whether by a visual disruption of an existing social or cultural structure, or a contraction of how I form immediate stereotypes in my head, I am striving to expand my own world view by simultaneously breaking down and building upon existing ideals. As I do so, I feel a freedom to build and construct hybridized and evolving forms. This process, and the corresponding forms that emerge, relate to the way my awareness shifts and evolves as I seek for greater empathic connection and navigate the world visually, emotionally, and culturally.

**Rachel Henriksen** lives and works in Provo, Utah and received her BFA in Studio Art from Brigham Young University. Henriksen has already been included in many exhibitions including the 45th Annual Statewide Exhibition at the Bountiful Davis Art Center in Bountiful, Utah and a solo show at the Utah Museum of Contemporary Art in Salt Lake City, Utah. Most recently she has been invited to participate in Women to the Front a group exhibition at the Rio Gallery in Salt Lake City, Utah and Parc Collective’s Incubation Period at Granary Arts in Ephraim Utah. She is currently part of a two-person show at the Covey Center in Provo, UT.

## **11. Jason Hopkins**

### **“Reconfiguration III” (2012)**

I am interested in possible human futures and forms in relation to the biological revolution of genetic engineering. My digital sculptures are a fusion of geometric, architectural and biological abstractions.

## 12. Holland Houdek

### “Submammary Pectoral Plate (Breast Implant)” (2014)

### “Spoked Shoulder Anthroplasty (Complex)” (2018)

**Holland's** work focuses on medical implants, the body, and embodied experience. Her work has been exhibited at the Museum of Modern Arts and Design (MAD) in New York, the Fuller Craft Museum, and many other museums and galleries throughout the world. Her work has been published in *Metalsmith Magazine*, *American Craft*, two Lark Books' 500 Series, *On Body and Soul: Contemporary Armor to Amulets*, *SNAG's A Body Adorned*, *Contemporary Jewelry in China*, *CAST*, and elsewhere. Holland is the recipient of numerous best in show and other competitive awards, and she was a finalist for the inaugural Burke Prize at MAD. She is a former John Michael Kohler Arts/Industry resident, was the 2014-2015 Visiting Artist-in-Residence at the University of Iowa, and has also participated in artist residencies in Morocco and Berlin. Working closely with the medical industry, Holland has formed professional partnerships with the American Academy of Orthopedic Surgeons, MedWish International, Cleveland Clinic, and others. She holds an MFA from Syracuse University, BFA from University of Wisconsin-Stout, and is currently an assistant professor and art gallery director at Nazareth College in Rochester, New York. Holland has exhibited throughout the United States and internationally in Austria, Canada, China, France, Germany, Italy, Lithuania, Mexico, Morocco, Poland, Russia, Spain, Switzerland, and Taiwan.

## 13. Keojin Jin 진교진

### “Tower Rooftop” (2020)

The form of architecture is described through architectural drawings. Architectural drawings are a simplified distortion of an actual form. In other words, an experience created by looking at architectural drawings is completely separate from what will be experienced from the form that is constructed based on the drawing. A beauty of architectural drawings and a beauty of form created by the drawings: these two separate experiences are connected through the power of aesthetic bypassing our cognitive understanding.

건축은 형태는 도면으로 설명된다. 도면은 설명하고자 하는 실제 형상의 단순화된 왜곡이다. 다시말하면, 도면을 보며 느끼는 경험은 그 도면을 통해 구축된 형상을 통해 느껴지는 경험과는 전혀 별개의 것이다. 도면의 아름다움과 형태의 아름다움: 이 분리된 두 경험은 우리의 인지를 우회하는 미학의 힘줄로 연결되어있다.

Illinois Institute of Technology 와 Harvard University 에서 건축을 공부하고 현재 뉴욕 Skidmore, Owings & Merrill (SOM) 에서 미국 건축사(AIA)로서 재직중이다. 환경과 도시의 상호작용과 그에 기반한 건축의 가치를 주목한 소형 작품활동을 해 왔으며 Harvard Radcliffe Yard, Chicago Architectural Center, Harvard GSD 에서 전시하였다. SOM 에서 건축가로서 Volpe Transportation Center 를 포함한 다수의 작품의 설계를 이끌었다.

## 14. Yeon Jin 연진

### “A plastic body” (2019)

### “body connection” (2019)

도시 생활을 하다 보면 생각도 보는 것도 점점 단순화 되어간다는 느낌을 받는다. landscape보다는 cityscape이 더 익숙하고 자연에서 안정감을 느끼기보다는 넓고 정돈된 건축물 안에서 더욱 안정감을 느낀다. 설명된 물체 보다는 함축적인 텍스트에서 진정성을 느끼고 그것들로 나를 표현하는 것이 가장 적합하다고 느낀다.

예리한 표면들과 단순한 형태들은 나의 주변을 이룬다. 그림에서 등장하는 텍스트들은 현재로서 나의 몸을 이루는 물질들을 나타내고 있다. 예리한 각과 선, 텍스트들은 지금을 대표하는 가장 가까운 것들이지만 나일 수도 있고 누구에게나 열려 있는 물질들이다.

주변과 나의 몸을 이룬 기하학적인 형태와 유기적인 형태 사이의 관계가 어떠 한지를 탐구해 보고 그것들이 부유하는 방식으로 표현해보고자 하였다.

2004년 미국 Pratt Institute에서 순수미술을 전공하고 한국에서 홍익대학교 미술대학원 석사를 졸업했다. 2013년 “Fading out”이라는 타이틀로 디지털적인 이미지와 현실의 이미지 사이의 관계를 주제로 한 작업으로 1회 개인전을 개최하였고, 작년 2019년 “Floating”이란 제목으로 유기적인 형태와 건축적이고 관념적인 기하학적인 형태 사이의 관계를 주제로 한 작업으로 2회 개인전을 열었다. 미국, 중국, 국내에서 다수의 단체전에 참여하였고, 호서대학교와 동주대학교에 출강한 이력이 있다.

## 15. Maryam Kobari

### “Untitled” (2018)

Nature, in the broad sense, involves the universe and the whole material world. Looking at the nature and feeling the calmness that lies behind it are the basis of my paintings. The nature that is forming in my mind. Human being as a part of nature finds that portion of his existence by seeking it and finally will be harmonized and coordinate with it.

Change as one of the characteristics of nature is an interesting matter. Dealing with this subject may lead us to consider inside of mankind and self-recognition which determines how the behavior and attitude of humankind are, and in some way, self-knowledge.

I use playing with colors, darkness and brightness, the methods of displaying nature and its changes in an abstract way to picture what I see and feel from nature and the material world.

**Maryam (Sadaf) Kobari** was born in 1957 in Iran. She has been a professional architect since 1980. She began painting at a very young age when she was in high school. Her artworks have been showcased in various solo and group exhibitions.

## 16. Chiwon Kwon 권지원

### “변주 3” (2019)

한글의 형태를 이용한 작업을 하고 있습니다. 한글이 이루고 있는 요소를 회화작업의 기본요소인 ‘점, 선, 면’의 요소로 상징하고, 그에 따라 평면 공간 속에서 이루어지는 획의 변화와 소멸, 진화의 과정으로 만들어질 수 있는 이미지를 탐구하고 있습니다.

특히 <변주>시리즈는 한글의 획과, 그 획이 이루고 있는 문자의 모습을 토대로 표현된 회화입니다. 글자에 면과 색이 더해지면 그것은 소통의 기능을 가진 문자에서 보는 이미지로 전환됩니다. 이 과정에서 자음과 모음의 ‘모아쓰기’ 방식, 가로 세로의 직선이 두드러지는 형태와 같은 한글이 지닌 특성들이 그림을 구성하게 해주는 동력이 되어주고 있습니다. 자음과 모음의 개별 형태를 직관적인 선의 구획과 색면의 구축을 통해 해석한 시도를 담고 있습니다.

**권지원**은 한글의 조형성을 이용한 회화작업을 하고 있다. 평면위에서 설정된 기하학적 구조하에서의 이미지탐구는 문자에 대한 관심으로 이어졌다. 한글이 이루고 있는 구조의 부분과 전체를 화면구성의 틀이자 제재로사용하면서 추상화된 글자의 면모를 드러내고자 한다.

## 17. Hwirin Lee 이휘린

### “Knitted Black Hole” (2019)

### “Interwoven” (2018)

This piece portrays the struggle of distinguishing between my personal intuition, and the perception of societal norms forced upon me. Naively, I strove to live as a strong individual with virtuous morals and keen insight, but in truth I had been manipulated. In this piece, the geometric hexagons represent the indoctrination of society, just as the red organic floats represent my distinct intuition. This is a portrayal of my continuous internal struggle to become a well-rounded individual of society. The use of transparent monofilament for hexagons speak for the indoctrinated ideas unconsciously affects me shape who I am now while bright red metallic yarn still emphasizing my strong intuition. A solid quality of mono-filament helps hexagons have different brightness to create three dimensionality. They become mixed well together but are still distinguishable.

#### Knitted Black Hole (2019)

인간의 눈으로 볼 수 있는 3D의 형태를 넘어선 우주의 형태를 관찰했을 때, 블랙홀은 그저 2D의 비어있는 공간이다. 빛 마저 빨아들여 아무것도 남아있지 않는 것으로 인식되지만 그저 인간의 육안으로 볼 수 없는 것 뿐이지 그 곳에서는 그들 만의 형태, 색채, 공간, 질감 모두 존재할 것이다. 인간의 눈으로 볼 수 없고 추측하기 어려운 익숙하지 않은 형태로써 이 인식들이 인간의 눈에의해서만 정의되었다는 점을 논의하기위해, 색채, 공간, 질감을 가진 실로 형태의 가변성이 용이한 편직(니트)재질로 만들었다.

#### Interwoven (2018)

사회는 사람들을 그 구조안에서 허덕이게 만듦으로써 일상에 대한 인식을 줄어들게 하면서 무지하게 만든다. 결국, 사람들은 참 (truth) 에서 멀어진 삶을 살고 있다. 내가 사랑하고 있는 것이 참인가, 내가 아름답다고 느끼는 것이 진실인가. 가치하고 있는 믿음과 진리에 대해 그 것이 참인지에 대해 가진 한 번의 의문은 견잡을 수 없는 혼란 속으로 개인을 빠질 수도 있다. 사회의 요구에 의해 만들어진, 우리가 여태까지 당연시 여겨왔던 가치관과 그것에 대항하는 각 사람들의 개인적인 선호와 욕구에 따라 성립된 가치관. 그 사이에서의 무엇이 참인지의 끊임없는 고민과 혼동을 반영한 작품이면서 도 두 잣대의 결합으로 새롭게 형성된 형태를 보여준다.

I create art that pushes people to consider the society we live in and explore abstract concepts that can't be seen. I'm drawn to the beauty of forms as well as to the sculptural, architectural aspects of objects. Still, it is through textiles that I can fully express myself and transcend any notions of strictly physical thinking, and this leads me to explore installations. I am fascinated by the realms of 2D and 3D. In them is a synthesis, and in my work I want to explore what is beyond it all. My work delivers strong messages to others while conveying sensations and emotions visu-ally through a range of materials, scales, textures, and forms.

I agree very much with Leonardo da Vinci when he said, "Simplicity is the ultimate sophistication." My own work sits on the axis of minimal and understated, and in this way I can still bring concepts to life with deeper meanings drawn from initial sources of inspiration.

로드아일랜드 스쿨 오브 디자인에서 섬유학과를 졸업하고 여러 장르를 아우르지만 특히 섬유 설치 미술을 주로하고 있다. 우리가 살아가는 환경/사회에 관심을 가지고, 이 안에서 생각해온 관념을 창작하는것에서 시작해서 측정할 수 없는, 존재를 알 수 없지만 느낄 수 있는 것을 상상하여 창작해오고 있다. 텍스타일을 주소재로하여 2D에서 3D의 경계를 오가 며 디멘션을 통해 우리의 미래를 표현한다. 머티리얼, 기술, 반복적인 패턴, 큰 스케일, 텍스처, 형태를 이용하여 생각하고 보여주고자하는 관념을 표현하는데 중점을 두고 있으며, 쉽게 설명할 수 없는 복잡한 철학의 개념과 생각을 추상적이고 미니멀, 단순한 시각화를 통해 말한다. 강력한 메시지를 주는 동시에 철저하게 시각적인 감각과 감정도 전하고자한다.

## 18. Melina Mataji

### "Tell me about Amour" (2019)

**Melina Mataji** was born in 1987 in Iran. She currently lives and works in United Kingdom. She holds a master degree in Fine Arts and have received fashion and interior design professional certificates. She applies memories and her life experiences into her paintings in an abstract way and presents her art in solo and group exhibitions internationally since 2011.

## 19. Maria Ntrougia

**“The distance between me and me” (2020)**

**“The distance between me and me” (2020)**

"You live in isolation for a long time, while you are used to walking everywhere and fast. You stay alone in this quiet house and you discuss with yourself. You read your fears and realize your difficulty in communicating your feelings. Away from everyone. "

These photographs serve as a passageway for the externalisation of thoughts and feelings, desires and fears. Experience becomes knowledge and then memory. Memory converse with thought. Thinking determines action. This personal journey seeks to discover these sequences and how existence can become conscious. Photography as a form of healing that reprograms the mind.

**Maria Ntrougia** is born and raised in Greece, Athens. She holds a BA from Department of Photography & Audiovisual Arts, Athens University of Applied Sciences and she attended half-year classes at the Moholy-Nagy University of Art and Design in Budapest. Also, she has attended seminars about landscape, philosophy, cinema and anthropology. Along with her studies, she co-founded in 2013 the creative team "The MÉTA Project".

As a visual artist, her focus media is photography and filmmaking. The purpose of her projects is the research of memory, landscape and identity. Photographs and videos have been selected for online collections and exhibitions.

## 20. Maria Ossandon Recart

**“Reconstruction” (2020)**

"Reconstruction" is part of a series, which has aimed at the collection-reconstruction of broken ceramics for me or found in that state in different places and countries, such as Germany, Denmark, England and Japan. In its reworking I have tried to approach some imaginary or home experiences that may not have disappeared completely. There is, therefore, a theme of memory, although the artwork does not pretend to be an archeology: although it seeks to be faithful to a past, it does not ignore the resonances that these scenes have in me, nor the mixtures that I made of myself. Aesthetics and motives. A past that is not mine, but also speaks to me, partly because it belongs to me.

**Maria Ossandon Recart**, award winning visual artist, was born in 1986 in Santiago, Chile. As she received her degree in fine arts, her art career expanded with exhibitions in Chile and various European countries. Her art in presented, sold and is available in private and public art collections in Chile, Argentina, Germany, Italy and united states.

## 21. Saehyun Paik 백세현

**“ISMST0162 "PLASMA"” (2020)**

ISMST0162 "PLASMA"

Corundum and Crystals on Wood Box Frame (10"x8"x2")(THK))

Feb 16. 2020

ISMST0162 "PLASMA"

나무 박스 캔버스 위에 크리스탈 큐빅과 강옥

**백세현**은 뉴욕을 거점으로 추상화를 작업하고 있다. 현재 독보적인 작업스타일을 위한 연구중이다. 다채로운 컬러와 명료한 분위기가 주된 스타일이다.

## 22. Yongho Park 박용호

“Draw the Light I” (2020)

“Draw the Light II” (2020)

“Nebula I” (2018)

“Nebula II” (2018)

I think the artwork is a special language for an artist to express his thought and sensibility. As for me, metal is the most suitable and familiar material to express my thought and sensibility because I majored in metal art & design at the university. So metal could become my unique tool that would draw lines and make images instead of pencil or brush, and I always try to reflect my inspiration into various metallic materials. Metal looks hard and feels cold, but on the other hand, it also has different characteristics that are gentle and delicate. Similar to these characteristics of metal, there are a lot of precious things with its intrinsic beauty in nature but people cannot recognize them at a glance. Hidden beauty can be found after long observation and deep contemplation, so it's more precious and impressive. When I get to find out and feel such beauties of nature, they fascinate and inspire me so that I can create the work to express that beauty. I'd like to convey to people the warm and soft feeling of the metal with delicate shapes and richer colors. And I hope people can hear what I talk through artworks and feel the beautiful sensibility together with me.

작가에게 작품은 자신의 생각과 감성을 표현하는 특별한 언어이다. 금속 공예를 전공한 나에게 금속은 나의 생각과 감성을 작품으로 표현하는 데 있어서 가장 익숙하고 적절한 재료이다. 금속은 연필을 대신하여 선을 그리고 붓을 대신하여 이미지를 만들어 내어 주제를 형상화한다. 일반적으로 금속은 거칠고 차갑게 인식되지만, 그 속에는 부드러움과 섬세함이 존재한다. 우리의 삶에도 이러한 금속의 특성과 유사하게 첫눈에 쉽게 알아차리지 못하는 내면의 아름다움을 가진 소중한 것들이 존재한다. 내면에 숨겨진 아름다움은 오랜 시간 관찰하며 깊이 사색할 때 드러나기 때문에 더욱 소중한 것이고 감동적이다. 일상의 삶에서 이러한 감춰진 아름다움을 발견했을 때 나는 그것에 매료되어 영감을 얻고 그 감성을 작품으로 표현한다. 나의 작품 속에서 이러한 감춰진 아름다움이 섬세한 형태와 풍부한 색감으로 표현된 금속을 통하여 부드럽고 따뜻한 감성으로 전달되기를 바란다. 작품을 통해서 이야기하는 이러한 감성을 많은 사람들과 함께 느끼고 공유하고 싶다.

YongHo Park is a metal artist who applies the technique of metal to the sensibility of painting and made a new genre of three-dimensional painting. For this reason, his works have unique characteristics that are differentiated from normal painting in many ways. In all of his artworks, metal is used as a main material and it's also the primary means of expression. And depending on the subject matter, he chooses the most appropriate one out of various kinds of metals (steel, stainless steel, aluminum, etc.). At the same time, he makes wood panel and adds texture and color onto it, and the metalwork is finally combined with this panel. Therefore, his works have distinctive matière, three-dimensional effects, and a sense of space that came from the harmony of metal and other materials such as wood and plaster.

The main material of the work 'Draw the Light' is stainless steel wires that are combined with a textured and colored wood panel. He welded a lot of thin wires and coated their surface with the transparent pigment not to lose their original color. Because he wants to show the delicate and elaborate characteristic of stainless steel itself. And he tried to express the brilliant ripple of the light in the mind that spreads just like gentle waves on the surface of the lake. Lights are not easily recognizable, almost invisible, but do exist everywhere in the world. Just like this, he believes real beauty can be felt only within the heart.

'Nebula' is the light and cloud between stars. Stars in the night sky and the splendid lights of them are one of the major motifs of YongHo Park's work. In this piece, several layers of aluminum mean the illimitable depth of outer space. Transparent paint with unique pigments added to the original color of the aluminum shows the universe's dreamlike atmosphere. He used atypical aluminum plates instead of square canvas, so these free-curved layers maximize the sense of space and aesthetic value. If somewhere in the universe someone can see the earth, it also looks like a bright light of the star. In a way, all of us are part of radiant lights in the space. So he imagined the light and tried to express its fantastic feeling in this work.

박용호 작가는 회화적인 감성에 금속의 표현 기법을 접목시켜 금속 입체 회화라는 그만의 영역을 만들고 발전시켰다. 그러한 이유에서 그의 작품들은 일반적인 평면 회화와는 다른 개성들이 뚜렷하게 존재한다. 그의 작품 속에서 금속들은 다양한 재료와 표현으로 작품의 중심 소재가 된다. 목재 패널은 여러 겹의 다양한 재료들을 사용하여 질감을 표현하고 채색한다. 그렇게 완성된 목재 패널과 주제에 맞춰 완성된 금속이 입체적으로 결합하여 작품이 완성된다. 이러한 방식으로 완성된 박용호의 작품들은 특유의 질감과 공간감을 만들어 낸다. 작품의 중심이 되는 금속의 재료로는 스틸, 스테인리스 스틸, 알루미늄 등 다양한 소재를 작품의 주제와 적합한 기법에 맞춰 선택하여 사용하며, 그 외에 석회나 목재 등 다양한 재료들이 금속과 조화를 이루어 공간감을 표현한다.

'Draw the Light'의 주재료는 스테인리스 스틸 와이어이고, 그것이 입체적인 질감 위에 채색된 목재 패널과 결합되어 있다. 그는 수많은 가느다란 와이어를 용접하고, 스테인리스 스틸이 가지는 정교하고 섬세한 특색을 잘 나타내기 위해서 그 표면을 투명한 안료를 사용해서 코팅했다. 그리고 그는 호수의 표면 위에 잔잔하게 퍼지는 부드러운 잔물결처럼 마음속에 퍼지는 빛의 찬란한 물결을 표현하려고 노력하였다. 빛은 쉽게 인식할 수 없고 거의 보이지도 않지만, 세상 속에 분명히 존재하고 있는 것처럼, 진정한 아름다움은 마음속에서 느껴지는 것이라고 생각한다.

두 번째 시리즈인 'Nebula'는 별들 사이의 빛과 안개인 성운(星雲)을 모티브로 하고 있다. 박용호 작가가 영감을 얻는 매개체 중 하나가 밤 하늘의 별과 그 아름다운 빛이기 때문이다. 이 작품에서 여러 겹으로 이루어진 알루미늄 레이어는 우주의 무한대적 깊이를 의미하고, 알루미늄 고유의 컬러를 살리면서도 그 위에 투명감 있는 안료를 독특한 방법으로 채색하여 몽환적인 우주의 공기가 가지는 분위기를 표현하고 있다. 사각의 캔버스가 아닌 비정형의 알루미늄 판재를 화쪽으로 삼음으로써, 자유로운 곡선 형태의 레이어들이 겹쳐서 공간감과 미학적 가치를 극대화한다. 만약 멀리 떨어진 우주의 어딘가에서 누군가가 지구를 보면 그것도 하나의 찬란한 별빛처럼 보일 것이고, 마찬가지로 그런 의미에서 우리 자신 역시 우주 속에서 반짝이는 빛의 한 부분인 것이다. 그래서 박용호 작가는 그 빛을 상상하고 그 환상적인 느낌을 이 작품에 표현하려고 노력하였다.

**YongHo Park** was born and has lived in Seoul, South Korea and received his BFA degree in terms of Metal Art & Design at Hong-ik University. He has worked as an interior designer for years in his late 20s. During this time, he has met many clients who look for unique artwork that fits their places. This experience made him realize the significance of the artworks connected to everyday life. This is why he has started creating his own artworks using the material 'metal'. Whenever he contemplates the artwork, his major concern is the space that the artwork will get to be placed.

He finds out the hidden beauty of nature and gets inspired by it. As his studio is located near the national arboretum, he often visits the arboretum and enjoys walking in the forest when he has free time. While following a trail between the woods, he feels the gentle breeze and watches seasonal flowers. And then he could experience the light of nature that changes according to time. All of these inspirations have been the main subject and theme of the 'Draw the Light' series. And in the beautiful spring night, he enjoys lying down on a low wooden bench in the yard of his studio and seeing the brilliant starlight. At times like this, he would imagine the universe beyond the starlight. These experiences became his motif to work on the 'Nebula' series.

Like this, he looks at the things with the eyes of an artist and creates works with the mind of a designer. And he has operated his art studio for 15 years since 2005 in Korea and he is also very active internationally. As a partner artist, he has cooperated with many galleries in Miami, Paris, Osaka, and Singapore, etc.

박용호 작가는 서울에서 성장했고, 홍익대학교에서 금속조형 디자인을 전공하였다. 대학을 졸업하고 인테리어 디자이너로 일하던 시기에 다양한 고객들을 접하게 되었는데, 대부분 자신만의 공간에 어울리는 특별한 작품을 원하는 사람들이었다. 이 시기의 경험을 통해 그는 일상생활과 밀접하게 연관되어 있는 작품의 중요성을 인식하게 되었고, 이것이 금속을 소재로 자신만의 특유한 작품을 만들기 시작하는 계기가 되었다. 그가 작품을 구상할 때는 언제나 그 작품이 설치될 장소를 중요하게 생각하고 먼저 그에 관해 심사숙고한다.

그는 스튜디오 가까이 있는 수목원을 시간이 날 때마다 즐겨 찾는다. 나무들 사이 오솔길을 걸으며 부드러운 바람을 느끼고, 계절마다 바뀌는 여러 종류의 꽃들을 감상한다. 시간에 따라 변화하는 자연의 빛을 느끼며 산책하던 그 경험이 그의 작품에서 'Draw the Light' 시리즈로 만들어졌으며, 'Nebula' 작품 시리즈는 향기로운 봄밤 작업실의 평상에 누워 밤하늘의 빛나는 별빛을 바라보며 그 너머의 우주를 상상하던 시간이 모티브가 되었다. 이처럼 그는 아티스트의 시선으로 사물을 바라보고, 디자이너의 마인드를 통해 표현하고 창작물을 만들어낸다. 그는 2005년부터 지금까지 15년 동안 아트 스튜디오를 운영하고 있으며, 국제적으로도 활발한 작품 활동을 통해 현재 마이애미, 파리, 오사카, 싱가포르 등의 갤러리와 파트너 아티스트로 협업하고 있다.

## 23. Mikey Peterson

### “Wake” (2020)

Mikey Peterson’s meditative images shift through extended real-time shots, subtle dissolves and startling jump cuts. Light contrasts through darkened backgrounds, and classical elements—water, fire, air and earth—create abstracted spaces. These distortions, influenced by pre-CGI science fiction films, arthouse horror, experimental cinema, and sound collage aim to disturb the viewer’s self-perception and sense of place while reinforcing their bond with the natural world. Subtle events appear dramatic and nature’s movements become surreal transformations as they reside within the boundary between the physical and the virtual. Footage is digitally manipulated and taken out of its original natural context in order to paradoxically relay other truths about the world that it is from – unveiling themes of memory, environmental preservation, evolution, destruction, disorientation and fear. To advance this process of displacement, Peterson manipulates the ambient sound from the source recordings to compose a cohesive soundtrack, moving the viewer into dream-like meditations, chaotic landscapes, and dark surreal spaces that contradict the enveloping rhythms of tone and light.

His work has shown at the Museum of the Moving Image in New York City; Chicago’s Museum of Contemporary Photography; the Chicago Cultural Center; the University of Chicago’s Smart Museum; Chicago’s Zhou B Art Center, Rome’s MAXXI Museum; South Korea’s CICA Museum; the Armory Center For The Arts in Pasadena, California; Seattle’s Northwest Film Forum; the SIGGRAPH Conference in Los Angeles, California, the Lucca Film Festival in Lucca, Italy, London’s Visions in the Nunnery, CURRENTS New Media in Santa Fe, New Mexico, Under The Subway Video Art Night, the STREETVIDEOART exhibition in Paris, France, Brooklyn’s Ende Tymes Festival, New York’s Under The Subway Video Art Night, and the Video Art and Experimental Film Festival at Tribeca Cinemas in New York City. His work has been featured in publications including CICA Museum’s Post Human: New Media Art 2020 and Digital Body: New Media Art 2018; Mexico City’s Blancopop; Paris’ Stigmat 10 – Videofocus; LandEscape Art Review and the online audio publication, Text Sound.

**Peterson** develops and teaches courses at the School of the Art Institute of Chicago and Snow City Arts. In addition, he writes and performs sparse melodic songs as a solo musician.

Wake  
2020  
Chicago, IL, USA  
4 min 50 sec  
HD Video – 1080p  
Stereo

A woman looks at us, as she contorts and reforms amongst a sky blue field. Through the organic layering within the composition the subject and setting conjoin. Nature dictates the majority of what we see, and the scene’s surrealism is enhanced through manipulated ambient sound and electronic drones.

When immersed in a dream or recalling our past, we struggle to see the full details. We attempt to hold on to the impalpable. The moment in time in this work appears close, but it is slightly out of reach. A new figure enters the space and appears to interrupt the woman’s solitude - or possibly contributes to it, while we continue to decipher our connection with her.

## 24. Ruthorn Rujianurak

### “Untitled 1” (2020)

### “Untitled 15” (2020)

My paintings are about a question of what is paint and what is a surface. In Untitled 1, the viewer can see paint stripes from an underlayer created by oil absorbent paper with gesso as priming.

**Ruthorn Rujianurak** (b.1994) is a Thai painter based in Bangkok. In 2016 Ruthorn moved to New York and worked there for almost two years. In 2018 He had his first solo exhibition at TRENDY Gallery Bangkok. Ruthorn is a self-taught artist, whose works are collaged with a variety of surfaces, including cotton canvas, bristol paper, blotting paper, tissue paper, and wood panel.

## 25. Narges Soleimanzadeh

### “We Are” (2018)

Focusing on day by day life events as I really live among them is important, matters to me and impresses me. I showcase an emotional and mental reaction toward them. In my artworks, events, different incidents and various positions are combined together and have created a unique unity, without losing their own characteristics.

My painting subjects contain ordinary and routine life elements that are unremarkable so that their entrance to the art world seems unbelievable. My attention is toward things that are there and not things that must be there. Characters and people, animals and sometimes consumer banal objects, look like a kind of quest, searching among objects that are maintaining their personality, while in an artistic unity, inside structure and form, their specific performance appears. In my paintings all spontaneous and irregular elements are mixed up to form feelings and sometimes by transforming signs and achieving an emotional and personal form, make vast changes in those signs.

Using saturated colours carries a modern understanding and it helps to achieve a suspended position in different 2-dimensional and 3-dimensional spaces. My artworks are basically emotional and abstract with a sense of suspension. Colours are often chosen non-hybrid and without colours passages and are in harmony for recreating senses and pointing to a world of figures full of false joy. Avoiding the details helps me a lot to express my main issues and at the same time enables me to represent various paradoxes in some parts of my works using a creative focus. Most of my paintings deliberately showcase a satirical and sarcastic reflection.

**Narges Soleimanzadeh**, Iranian talented award winning painting artist was born in 1983. Her works is presented, collected and sold in United States, Canada, UAE, Iran and Europe. Find more at <http://www.nargessoleimanzadeh.com>

## 26. Catalin Soreanu

### “Transit” (2020)

“Transit” is a photo-series started in 2019 by Catalin Soreanu, which is based on using the photography as an investigating instrument for the contexts of the medium of contemporary digital imagery, while dealing with the public vs private space of production, dissemination, and lecturing.

Born in Iasi, Romania, **Catalin Soreanu** studied graphics arts the "George Enescu" National Art University in Iasi, Romania, with a Ph.D. in Visual Arts on the topic of Arts and Advertizing - Mediums of Expression in Contemporary Advertizing. He is a founding member of the Center for Contemporary Photography in Iasi, Romania, and also an organizing member of "CAMERA PLUS - biennial of contemporary photography and dynamic image" in Iasi, Romania, in 2016. Since 2018, he is a member of the "In Situ" artistic initiative, a group of conceptual artists developing site-specific projects. He is actively participating at Romanian and international art exhibitions in the last decade, with works based on photography, graphics or performance art.

## **27. Gilles Tarabiscuité**

**“Pure Photography #3.1” (2019)**

**“Pure Photography #3.2” (2019)**

**“Pure Photography #1.0” (2019)**

Art historian by training specialized in the history of collecting in the 16th and 17th centuries, more precisely, on cabinets of curiosities, I practice contemporary photography and installation.

### VISIONS OF THE DIGITAL WORLD

How to make digital art without a computer? How to take a “real” photograph that doesn’t look like a photograph? This is what I’m trying to do. I’m trying to imitate computer made images without using any computer. To do this, I build installations with wood in polygonal shapes on which I paste printed photographs. I then do a photo shoot of these installations with strobe lights. The result gives the impression of digitally manufactured images. But in fact, those photographs constitute pure photography, without any recourse to alteration or computer tampering.

In the age of artificial intelligence, I am interested in the relationship between humans and digital technologies. My main preoccupation is to rematerialize the art object, to put in space, in three dimensions, the images generated and intended for flat screens. In the context of a large-scale dissemination of digital technologies, I try to think about ways to create links, bridges between the material and immaterial, physical and digital dichotomies.

## **28. Coco Vewenda**

**“Connection” (2016)**

**“Desert insects” (2019)**

**“Untitled ” (2018)**

I am an artist from the Democratic Republic of Congo. Born in Kinshasa and I live for the moment in Belgium. My father is a great admirer of visual arts. That's why he stimulated me to pursue art studies. After 6 years of high school, I obtained my diploma of sculpture at the institute of fine arts of Kinshasa. I am currently enrolled during the evening school of Sculpture at the art academy of Brussels city.

The most important elements in my art are tradition, modernity and transparency.

My art is between tradition and modernity. The idea is to make contemporary art by taking inspiration from primitive African art. It allows me to relate to my culture, my sources and my origins. This attachment also allows me to move towards a contemporary world. I always associate tradition in all debates about evolution, change of mentality and development.

I wonder about the relations between the ancient tribes, the manufactured objects embodying their traditions and their respective geographical spaces. The objects of primitive African art such as calabashes, hunting instruments, sorrows, decorative motifs on the carpet, symbols are for me a source of inspiration.

Transparency is also an important part of my job. It is from the element of transparency that politics intervenes in my work. For the moment, I am doing transparent sculptures to demonstrate on the one hand the transparent relations that must coexist between the people and their leaders and on the other hand the relations between the Norths - South countries. The people being sovereign, they have the right to see and know where and how their future is going. Transparency in my art is not only related to politics (transparency in elections, financial transparency in public life, transparency in management and decision taking) but it is related to all areas of life. (Transparency in a conjugal relationship, in friendship, in the workplace)

My concern is also the correlation between primitive African art and contemporary African art that is struggling to assert itself in the art market, hence the great question of whether African art should remain traditional or should open to current realities.

I use for the moment the iron bars, the wire, the ropes, the knitting thread, the metal plates, the leather, clay... I also paint.

I do not see myself in the perspective of doing contemporary art without going through primitive African art. That is to say I can not modernize without associating my tradition. I do not see myself in the idea of making art without speaking about the politics that is visible in my work by the transparency element.