

Form 2021

CICA Museum

November 3 - November 21, 2021

2021. 11.03 - 11. 21

Featured Artists 참여작가: **Patricia Baik, Katarina Balunova, Jourdan Barnes, Shannon Castor, Abdoul-Ganiou Dermeni, Carla Forte, Yeeun Han (한예은), HWANG HYUN SOOK (황현숙), James Edward Kilpatrick, Keunwong Kim (김건웅), Myokwang Kim (김묘광), Kim Sehee (김세희), Kim Sookyong (김숙영), Jechi Koo (구제치), EunyoungLee (이은경), Lee Nah (이나현), Crystal Marshall, NonCoreProjector, Vasilios Papaioannu, Park Ha Eun (박하은), Serena Perrone, Emaan Pirzada, Pedro Rodolpho Ramos, Ai Sato, Evgenia Smoliakova, Catalin Soreanu, Gabrielle Tolliver, Jae Eun Yang (양재은), zion (지은)**

1. Patricia Baik

“From everything” (2020)

“From everything” is a drawing that takes part in a yearly personal narrative named “Compra na volta” (“buy when you come back”). Turning my experiences and perspectives into fiction, this fiction explores bodies in transit from different times: Departures, starting points, intervals, intermediary places, and nowhere. A body goes outside of its home with the promise of coming back. In this time of the work everything is vanishing, a fixed gravitational point exists and everything is pulled by its force, going back to possibilities of a starting point.

Patricia Baik is a korean-brazilian artist based in São Paulo. In their paintings, drawings, independent publications, and installations, the artist explores the transit of a transcultural identity, places inbetween, and dispersion through personal narratives. Is part of Collective Mitchosso and GEMA2.

2. Katarina Balunova

“Lilith” (2020)

The female body hidden behind the triangular form of the divine eye represents the character of Lilith. There are two central figures of the female gender in Genesis creation narrative, Eve and Lilith, which are opposite archetypes. According to mythology, Lilith is Adam's first wife, created at the same time and from the same clay as Adam. The Lilith of this story confronts both Adam and God: she defies patriarchy, refuses a submissive sexual posture, and in the end refuses marriage altogether, preferring to become a demon rather than live under Adam's authority.

Katarina Balunova is a cosmopolitan human-animal contemporary artist dealing with the theme of utopia, personal mythology, oscillation between the past and future, environmental issues. She works in a wide range of mediums such as performance, installations, paintings, video and poetry. Lives in Bratislava, Slovakia. www.katarinabalunova.com

3. Jourdan Barnes

“Discovery” (2020)

“Grind” (2020)

“Inspiration” (2020)

“Union” (2020)

Black Fabric is a digital photo collage series dedicated to the multitude of experiences Black identifying people experience. Barnes's photo collages and photographs are designed to amplify the voice of the Black community. He incorporated elements of textiles and nature, specifically grass, vines and trees to represent the; diversity of Black cultures woven together, and the ideas of “Blackness” growing and thriving in an array of environments. The use of these elements are featured in Black Fabric and can be seen in “Union” a digital photo collage of a Black couple holding hands side by side in a power stance as long green blades of grass dance in front of them

with a superimposed deep green textile in the background overseeing the couple with a aging New Orleans shotgun home acting as the canvas for the digital photo collage.

As a Black Queer man Barnes didn't see himself growing up [in media]. This lack of representation made it difficult for him to navigate and create his own identity. Barnes believes it is his duty to create dynamic representation of Blackness that creates a comfortable space in the Black community to feel seen and heard and vulnerable. Growing up in America he wasn't made aware of a diverse concept of "Blackness" and the potential it holds. He believes his community, the Black community, is often viewed as monolithic and though there are shared similar experiences, Black people respond in their own creative, resilient, sacred ways. Barnes's work in Black Fabric aims to show how complex and variegated the concept of "Blackness" is. Thus, creating work that is familiar, connected, and enables the Black community to see themselves in their own, naturally.

Born and raised in New Orleans, Louisiana, Jourdan Barnes has always been influenced by art and health through his perspective as a Black Queer man. Completing his education in Art and Psychology at Xavier University, Barnes works to create health equity through his work with Louisiana's STD/HIV/Hepatitis Program. Recently Barnes has been a Master Photographer for YoungArts Miami, exhibited his "Imen" series at The Front gallery in New Orleans and completed his Artist Residency through the Joan Mitchell foundation. Barnes has exhibited works in well respected museums like The Ogden, Contemporary Art Center of New Orleans, and The Guggenheim New York. He has also been a part of arts initiatives like Prospect 3 and Photoville. Today Barnes is continuing to push the concept and idea of digital photography through digital collage and highlighting the experiences of Black women, men, and the intersectionality of Black Queer men. Barnes is aspiring to create safe spaces for all Black people to feel whole and connected.

4. Shannon Castor

"Spider Brain" (2020)

My film Spider Brain is about alone-ness together. Through this past year and a half amidst a pandemic, everyone has felt the effects of loneliness and its unwanted byproducts. The spiders in the Spider Brain song lyrics represent intrusive thoughts. They bite and inflict discomfort that is hard to distract from in a time of perpetual isolation. The runner in the film, myself, acknowledges her (the world's) suffering, but chooses to keep going. The singing is haunting, raw, and emotional.

Born in New Jersey, 1994 Shannon Castor is a mixed media artist currently residing in Colorado. Shannon works predominantly in oil painting, film, and photography and uses her choice of media as a way to view things with fresh perspectives. Shannon has been the recipient of multiple scholarships and awards such as the Gamblin Paint Award for Outstanding Achievement in Oil Painting in May 2018 and the Southwest Art Magazine where she was interviewed for the 21 Under 31 series for the September 2018 issue. Shannon recently earned a Masters of Fine Arts in Art and Ecology from the Burren College of Art, NUIG in Spring, 2021 and is continuing to expand her artistic practice in themes of agency, perception and ecological awareness through the act of long distance running.

5. Abdoul-Ganiou Dermani

"Face" (2019)

The work "Face" is a photographic work, which has been taken at the historical place of Castelo de Sao Jorge in Lisbon, Portugal. The viewer can see the human face in the picture.

Abdoul-Ganiou Dermani is a Togolese visual artist based in Stuttgart, Germany. His artistic practice encompasses painting, drawing, mixed media, photography and video.

6. Carla Forte

"FEMME" (2021)

Femme is focused on and inspired by Latin American women in South Florida who in some way have felt oppressed by their social circumstances.

FEMME Knight Arts Challenge 2019 grated by John S. and James L. Knight Foundation Knight Foundation and supported by: Miami Light Project, Oolite Arts, Miami Foundation, O Cinema and Cultural Arts Exchange. With the support of Miami- Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami Dade County Mayor and Board of County Commissioners Miami-Dade County Department of Cultural Affairs
Produced by: Bistoury Physical Theatre and Film

Directed by: Carla Forte

DOP & Editor: Alexey Taran

Original Score by: Abiram Brizuela

Score Mixed by: Carlos Jesus Pineda

Makeup: Maritza Sillie Ortega

Thanks to Francois Szony for wardrobe legacy.

Carla Forte lives and works in Miami, Florida. Forte, as first trained as a contemporary dancer, received a bachelor degree, earning the highest GPA at Dance University Institute in Caracas - Venezuela. Forte soon established herself as an interdisciplinary artist incorporating dance, film and performance through different media, focusing on the emotions as a starting point. She is the co-founder and film director of Bistoury Physical Theatre and Film in Miami, Florida. Her feature films and experimental pieces have been screened at prominent festivals such as: 74 "Festival Internazionale del Cinema di Salerno", "62nd Rochester International Film Festival" (2020), 37th "Miami Film Festival" (2020), "41st Atlanta Film Festival" (2017). She has also been featured in Galleries including: "OGA VideoArt Exhibitions Roma, Italy (2018); Cube Art Project Lincoln, Nebraska. (July 21, 2017) and Les Instants Vidéo Marseille, France (2014). Her works have been acquired by Gravitas Adventures (2019) and South Florida PBS.

7. Yeeun Han (한예은)

"Seoul_Naksan" (2021)

"Seoul_A_City_with_Walls" (2021)

"Portrait_of_You" (2021)

픽셀 시리즈는 디지털 이미지의 형식 중 하나인 비트맵에 대한 생각에서 출발했습니다. 비트맵 이미지는 픽셀들로 구성된 이미지로, 픽셀 하나에는 해당 면적에서 얻어지는 색 정보들의 평균값이 담깁니다. 그리고 수만 개의 픽셀들은 하나의 이미지 안에 배열되어 우리에게 정보를 전달합니다. 거대한 도시를 찍은 디지털 이미지는 수십 미터의 정보를 단 하나의 픽셀에 담아내고도 고화질을 자랑합니다. 그러나 그 도시 안의 수많은 요소는 픽셀에 녹아 희미한 형태마저 추측할 수 없습니다. 이는 픽셀로 구성된 이미지가 본질적으로 절대적 명확성을 가질 수 없음을 보여줍니다.

이러한 본질적 특성으로 인해 비트맵 이미지를 분석하면 필연적으로 자의적 해석과 정의의 순간이 존재하게 됩니다. 이 순간들은 현실에서 어떠한 대상을 바라보고 인식하게 됨과 동시에 정의내리는 개인 내면의 '정의의 순간'들과 크게 다르지 않습니다.

현실에서 진실은 희미하기 마련이며 우리는 그 희미한 진실들 속에서 개인적인 정의를 내려가며 세상을 이해하고 살아갑니다. 그러나 불분명한 정보에서 도출된 정의, 희미한 진실들 속에서 도출된 정의는 완전할 수 있을까요?

픽셀 시리즈 작품에는 작가인 저의 시선과 그에 따라 정의된 사실들이 보입니다. 건물, 나무, 신호등, 사람 등의 대상들을 어떻게 바라보고, 정의했는가에 따라 형상과 픽셀의 크기가 결정됩니다. 이는 희미한 진실 속에서 만들어진 저의 주관적인 사실들입니다. 저는 이 작업을 통해 개인의 시선이 정의하는 세계에 대해 고찰하고자 합니다.

대학에서 조소과를 졸업한 후 게임 3D그래픽아티스트로 일하며 게임 속 세상을 시각적으로 구현해 내는 작업을 했습니다. 이후 개인 작업에 대한 아쉬움으로 미술 작업으로 다시 돌아왔습니다. 디지털드로잉, VR, 설치 등을 통해 개인이 바라보는 세상을 드러내고 있습니다. 다양한 생각과 의견이 인물과 분리되어버려 이해받지 못하고 극단적인 대립으로 치달는 현 상황에 대해 돌아보고, 개인적 환경과 경험에 의해 구축된 주관적 세계의 간극을 마주하여 서로에 대한 이해에 한 걸음 다가가게 하는 작업을 하고 싶습니다.

8. HWANG HYUN SOOK (황현숙)

"Empty Space- Organism, The branches" (2016)

여름, 포도알을 열심히 떼어먹고 난 후 앙상하게 남겨진 가지를 보며 삶도 이와 같지 않은가 생각하게 되었다. 조밀하게 붙어있는 혹은 엉성하게 달려있는 포도알, 크고 작은 포도알과 가지의 뒤엉킴, 달콤한 향기. 알알은 하나의 가지에 연결되어 있었으나 이제, 이 모든 것은 내 입속으로 들어가고 껍데기와 앙상한 가지만을 남긴 채 사라졌다. 전에도 그러했듯 사물이 내게 말을 걸어온다. 감각이 지나고, 감각과 함께 잠재된 세계가 발생한다. 텍스트가 만들어지고 포도가 익어가는 공간과 시간이 텅 빈 것이 되어버리는 순간 그 이상의 또 다른 무언가가 생겨난다.

이화여자대학교 미술대학에서 동양화 전공으로 학사, 석사, 박사학위 취득. 개인전 13회, 단체전 50여 회 및 다수의 수상으로 작품 발표. 국립현대미술관, 성남문화재단 외 작품소장. 이화여자대학교, 울산대학교, 강남대학교 강의, 현재 수원대학교 객원교수.

9. James Edward Kilpatrick

“Colourless” (2021)

“Colourless” (2021)

“Colourless” (2021)

Born and raised in London, UK. James Edward Kilpatrick from London is a visual artist who's work expands over photography and film. He has always been driven to generate engaging and diverse content that breaks the norms within conventional genres. He has been a keen advocate in breakout content, finding ways of breaking the mould and bringing new and exciting ways to develop film. Playing with experimental elements throughout his work has been a key motif.

10. Keunwong Kim (김건웅)

“A Sense of Light_01” (2019)

“A Sense of Light_02” (2021)

“A Sense of Light_03” (2020)

“A Sense of Light_04” (2020)

“A Sense of Light_05” (2020)

평소 자주 지나쳐 다니는 동네의 길모퉁이, 한적한 골목길, 따뜻한 정오의 한강, 새벽의 거리, 버스정류장, 해질녘공원, 모두가 나에게 지나칠 수 없는 일상의 한부분이다. 거리를 걷다 건물을 통과해 발 아래로 내리 우는 한줄기의 빛, 또는 뭉쳐 있는 형상의 원지 모를 영롱한 빛의 느낌은 나로 인해 많은 생각이 들게 한다.

각각의 색들은 그날의 감정상태가 반영되어 그 사람이 입을 웃으로 표현될 수도 있다는 색채심리학 서적을 보았다.

그 이론은 나의 사진에도 마찬가지로 적용되어 각각의 색이 매일 다른 느낌이 되어 보여졌다. 같은 빛의 사진도 색채를 달리 표현함에 따라 정적인 느낌에서 동적인 느낌으로 전환되기도 하며, 화면에 보이는 비율과 대비에 따라 각자의 마음속 울림이 달라질 수도 있다고 생각하며 다양한 색채 속 느껴지는 자신만의 느낌을 발견해 보길 바란다.

계원예대에서 사진을 전공한 작가 김건웅은 도시 곳곳에 숨어 있는 또는 우연히 발견하게 되는 도시의 빛의 느낌을 작가의 감정과 연결한 사진 작업을 한다. A Sense of Light 와 도시 본연의 빛 시리즈로 2021년 개인전 및 단체전 준비에 있다.

11. Myokwang Kim (김요광)

“gold_1” (2021)

“gold&blue” (2021)

Light, tranquility, stillness, ambiguity, mystery..

These are the main themes in Myokwang Kim's photography.

When Myokwang encounters the moment that she feels something inexplicable beyond the visible through the tranquil scenes drawn with light, a certain exquisite energy obsesses her eyes and mind.

Curiosity is evoked, what is beyond this reality?

Myokwang Kim (b.1979) is a Korean photographer. She received BA (Hons) photography from Nottingham Trent University in UK.

12. Kim Sehee (김세희)

“Red Rain” (2021)

“Noah” (2021)

“Blue Spread” (2021)

보이지 않는 것을 본다. 본다는 행위는 보여지는 대상을 진동하게 한다.

얼룩진 세포 사진은 누군가의 병증과 사투를 드러내는 암호문이다. 신경세포를 자극하며 찌릿한 전율이인다. 나는 내가 아는 모든 물리적 재료를 거머쥐고 암호문을 따라 옮긴다. 해독하지 않는다. 해독 할 수 없다.

본다는 것은 해독을 건너뛰고 소통으로 이어진다.

나의 관심은 세포에 대한 모든 것이다. 세포의 작용, 구성, 형태. 모든 것이 삶의 축약이고 암호이다. 유기체의 운동과 작용은 나를 포착의 도구로 작동하게 한다. 나는 그리고 보고 찍고 끄집어낸다.

나는 전통적인 방식의 드로잉부터 디지털 영상 작업까지 모든 장르를 아우르며 작업한다. 내면은 가장 원시적이고 가장 현재적이다.

이미지와 움직임에 대한 관심을 바탕으로 글을 쓰고 그림을 그리며 영상을 만든다. '지금 살아있는 자신에 대한 증명'을 위해 신체 내부의 구성요소에 주목하였다. 물리학, 세포학, DNA, 생명공학, 양자학 등에 관심을 가지고 작업에 적용 시키고 있다. 이화여자대학교에서 서양화를 전공하고 중앙대학교 첨단영상대학원에서 애니메이션 제작석사 학위를 받았다. 영국 Kent 대학교에서 Fine Art 석사를 취득하고 Barbican Centre와 주영한국문화원 등에서 작품을 전시 했다. Saatchiart online에서 작품이 curated된 바 있다. 또한 국제실험영화제, 뉴미디어페스티벌, 독일 Nord Art 등에서 영상작품을 상영하였다. 현재 여러 대학교에서 드로잉, 이론 등을 강의하며 생명성 표현에 관한 박사 논문을 준비중이다.

13. Kim Sookyong (김숙영)

“Revolution and Rotation” (2018)

시공간으로 가득찬 우주에 대한 소리를 만들어내는 시도이다. 지구가 공전과 자전을 하면서 남겨지는 시공간의 왜곡현상을 주목하였다. 질량으로 가득찬 우주와 지구, 두 물질간의 마찰로 인한 소리는 과연 어떨까 라는 의문에서 시작한다. 시공간에 남겨진 공전, 자전에 대한 흔적들을 소리로 상상해보며 작업하였다.

첼리스트 2명의 연주를 녹음하여 소리들을 입자화시키고 이를 재배열하는 과정을 담았다. 공허속에 울리는 지구의 공전과 자전을 노래하였다.

It's an attempt to create a sound about a universe full of space and time. It noted the distortion of space and time left behind by the earth's rotation and orbit. The question begins with the question of what the sound of a mass-filled universe and Earth, caused by friction between the two substances, will be like. He worked by imagining the traces of rotation and rotation left in time and space with sound.

It recorded the performance of two cellists to particularize sounds and rearrange them. It sang the earth's rotation and orbit that rang in the void.

작곡가이자 연주자로 활동중인 김숙영은 클래식음악과 클라리넷 악기를 전공하였고, 악기연주자로서 예술의전당, 세종문화회관 등에서 오케스트라, 연주자로 활동하고 있다. 음악가로 활동하며, 전자음악에 매력을 느껴, 클래식 기반의 다양한 시각을 추상적 관념으로 표현하고 일렉트로 어쿠스틱 음악 형태로 발전시켜 클래식악기의 클래식적인 사운드를 전자음악에 녹여, 새로운 장르를 개척하는 다양한 음악을 추구하고 있다.

Kim Suk-young, a composer and performer, majored in classical music and clarinet instruments, and is an orchestra and performer at the Seoul Arts Center and the Sejong Center for Performing Arts. As a musician, he is attracted to electronic music, he expresses various classical-based views in abstractions and develops them into electronic music, melting classical sounds of classical instruments into electronic music, pursuing various genres.

14. Jechi Koo (구제치)

“COMPOSITION OF BLACK AND WHITE. 1” (2017)

“COMPOSITION OF BLACK AND WHITE. 2” (2017)

소재로 보면 한쪽은 움직였던 존재, 쓰임을 다하고 버려진 존재이다. 황폐함의 정서가 나타난다. 다른 한쪽은 견고하고 견재한 존재, 필요에 의한 목적성이 드러난다. 점, 선, 면, 색상, 형태 등 평면의 구성요소 중에서 흑백의 색상 한 가지를 제외한 모든 요소들이 대비적으로 나타나는 상이함을 통해, 단순한 구성 안에서 서로 상반된 정서를 형태적으로 보여 주고자 한다.

In the subject of that images, the one is used and abandoned things. It has a desolation feelings. And the other, has a substantial. Want to show you that different emotions by them, even in a such simple configuration; all elements except black-and-white color are displayed in contrast; among the components of the plane such as point, line, side, color, form etc.

1983년생. 추계예술대학교에 재학하면서 시각예술에 관심을 갖게 되었고 표현하는 수단으로 카메라를 택하게 되었다. 건축물을 소재로 한 추상적인 이미지에 흥미를 갖고 있다. 2019년 제 12회 ASYAAF, 제24회 광주국제아트 페어, 2020년 제1회 청년미술대전, 개인전 ‘Beyond the Perspective. 1’, 단체전 ‘Over the Structure 2021’ 등을 참가, 개최하였다.

Jechi Koo (B.1983) is start to get interested in modern arts during the time attending Chugye University for the Arts (Seoul, Korea) and start photo later days. Has a passion for modern, patterned and abstractical images by architecture. The 12th ASYAAF and The 24th Guangzhou International Art Fair in 2019, The 1st Young Korean Artists Festival and Solo Exhibition ‘Beyond the Perspective. 1’ in 2020 and ‘Over the Structure 2021’.

15. EunyoungLee (이은경)

“By Chance #1” (2020)

“By Chance #2” (2020)

“By Chance” is a work that expresses the intrinsic exploration of glass media by comparing it to Scene. Daily life. Repetition of our lives. Sometimes coincidences collide and create unexpected memories. Looking back, those memories become special images we hold onto in life. My daily life, Glass. Repetition of Hot works. Producing glass requires the same steps, and yet has unexpected outcomes. The piece 'By Accident' demonstrates a moment when coincidences of glass collide. This work is intended to compare my feelings about glass to 'Scene'. How each glass tells a different story and how it harmonizes when it collides.

Eunyoung Lee is a Korean glass artist and composer. Lee played the piano at an early age, and majored in contemporary music composition. When fate led Lee to glass, she expanded her area of spectrum from auditory to visual. Lee began to professionally study glass when she started attending Korea National University of Arts in 2019. Lee treats glass in a way she composes music, and works on finding a connection between glass and sound.

16. Lee Nah (이나현)

“the bees” (2020)

나의 작품에 드러나는 머리카락의 묶임, 꼬아짐들은 사회의 어떤 틀을 의미하며, 그곳에 속박되어있음을 의미한다. 하지만 그렇게 서로 얽히고 묶이지 않는다면 모두 흩어져 버릴 것이다. 가치는 내가 판단해야 한다는 것이다. 또 상식적 모습을 벗어난 이미지들은 차별적 시각에 의한 판단의 오류를 경험하며 가치의 해체를 의도하고자 한다. 환상성을 가진 개별적 이미지들의 낯선 배치로 인해 오히려 개별적 의미가 사라지고 새로운 시각을 유도하여 오히려 실제 자체를 바라보게 하려고 한다. 이러한 탈 환상성을 통한 실재와의 대면, 그리고 그것을 뛰어넘어 새로운 프레임을 만들기 바란다. 즉, 세상을 바라보는 나, 나를 바라보는 시선. 그 사이의 간극 - 그 불확실한 틈새들은 우리에게 해방과 자유를 안겨주며 희망을 주고 있다는 믿음을 이야기 하려고 한다.

중앙대학교 학부 및 석사를 졸업하고 5회의 개인전 및 단체전 다수 활동하였으며 현재 중앙대학교 출강 중입니다.

17. Crystal Marshall

“HEART OF FLESH I- FULL MOON” (2021) “HEART OF FLESH II - TWO MOONS MEET” (2021)

The series is inspired by the biblical passage, "Above all else, guard your heart for everything you do flows from it". The heart is at the core of the human spirit. It's a treasure above all else, considered to be worthier than gold. In the work, cosmic tides unleash despairing events on an already hardened and scathed heart. The heart's beat can be barely felt and its pulses are weak. However an invisible presence brings spiritual waters to comfort and provide help to transition and return the heart back to flesh.

Heart of Flesh I

Surrounded by galactic waters, an entrenched and weakened heart slowly transitions from a hardened state to that of flesh. The state of flesh is a motif for spiritual connection to a higher source, love and the seat of consciousness. After a turbulent cosmic storm ensues, living spiritual waters engulf the heart to soften its hardened exterior. Waters enrich, revive and slowly bring it back to life. Interdimensional beings are in the dark depths. An observer watches out of reach as a false projection is directed at the heart's core. However, an invisible presence protects it from being entirely consumed.

Heart of Flesh II

Mirrored worlds, dual realities collide to create a fused dichotomy. Both moons' bi-directionally pull at the heart, which is connected and strained between two worlds. The heart is at the grip of interdimensional forces that wish to take total control. The work is an inquisition of what is real versus unreal and having to choose between right and wrong. The heart is fed opposing, conflicting thoughts and emotions. A choice needs to be made which will ultimately define spiritual growth and progression. The outcome is undecipherable.

Crystal Marshall is a contemporary fine artist painter who lives and works in Atlanta, Georgia. Originally from Kingston, Jamaica, her paintings pay homage to her life's experiences rooted in cultural disparities in the modern-day African diaspora. Her distinctive personal style emanates isolation, self reflection and expresses the spirit and atmosphere of the black consciousness in efforts to reconcile its relationship with true identity and image.

Symbolic motifs such as wool, thorns, hair, figurative and allegorical representations are just some of the visual tools used to express displacement, hostility, victimization, exclusion, oppression and withdrawal. As the artist explains, "I am a storyteller and I welcome the viewer to be a part of this visual journey, to share in my experience."

She earned a Bachelor of General Fine arts degree from Maryland Institute College of Art in Baltimore, Maryland and also studied fine arts at Edna Manley College of Art in Kingston, Jamaica. She received a full scholarship for an exchange program at Pont Aven School of Contemporary art in France where she showcased her work in a group exhibit.

Crystal's artwork has been shown in exhibitions such as "Intersectionality Theory" at the Museum of Contemporary Art North Miami, group exhibit. She has showcased a series of her artworks with the art box project in Zurich Switzerland & Barcelona. Most recently she has been accepted to the renowned Chateau d' Oquevaux Art Residency in France where her works will be featured in their permanent collection.

18. NonCoreProjector

“May 27, 2021, 1:00 to 1:23 pm” (2021)

We are exhibiting a sequence from our durational work titled "Vec Tor Bel" - a continually-evolving series of translucent videos, paired with information analysis of the content and source material that generates these same visuals and sounds. Each sequence initiates a new conversation: Cleverbot (a chatbot developed by Rollo Carpenter, driven by an artificial intelligence algorithm) pulls a headline from the US news, searches that phrase on YouTube, plays the resulting video, and reads aloud the first comment - which becomes the initial node on a projected graph. Cleverbot responds to this initial comment, then uses the response for a subsequent search, repeating this cycle through the end of the day.

The average color of each video is distilled into a transparent filter, creating a haze of colored fields. While the videos are largely silent, their same originating phrases are also searched for on a found-sound database; the results are correlatively diffused, stretched, and compressed into the soundtrack. The emotional intensity of the language dictates the substance, pace and movements of the projection: Cleverbot's AI algorithm analysis and charts the emotional content of the scanned commentary through color, line type, and direction. The emotional content of the words spoken is also translated into moves on a quantum tic tac toe board, paired with the main video feed. This informational graphic content therefore provides a real-time analysis of the source material as well as a method of transmuting the "conversation" into a game of strategy.

NonCoreProjector conceives of this new piece as "a series of interruptions"': with each interaction, there is a redirection or derailment, evoking increasingly-familiar cultural and political interruptions. Bringing together found footage, algorithmically-induced uncertainty, and appropriated human commentary, *Vec Tor Bel* portrays two 'intelligences' attempting to make sense of both one another and the world at large. In ways both fascinating and terrifying, the slippages that perpetually dislodge any emergent logic send us down a Dada-ist rabbit hole.

While there are parameters within which *Vec Tor Bel* operates, the collective forfeits a significant degree of agency, yielding unpredictable results. In the spirit of Bruce Conner, John Cage, and Yoko Ono, the moment-to-moment outcome cannot be anticipated. At once eerily humanistic and undeniably technological, *Vec Tor Bel* advances NonCoreProjector's investigation of the uncanny entities that hold growing sway over our lives - from the causes we embrace to the partners we choose.

NonCoreProjector is a collective of artists, technologists, and musicians experimenting with physical, conceptual and net-based data systems along with human/AI relations. We bring an absurdist sensibility to technology, playing with free online resources such as Web APIs, streaming/broadcasting services, newsfeeds, and chatbots to probe our relationship to everyday digital ecosystems. We leave our artworks open to the unpredictable, entropic flow of open online databases, misused technology, user comments, and glitches. In doing so, we are interested in exploring the psychology of self-talk, durational isolation, belief systems, and the complex, systematic thinking needed to induce and interpret spoken language.

19. Vasilios Papaioannu

"Parenthesis" (2021)

In this lonely contemplation of a past summer, the ancient promontory becomes a parenthetical projection of frantic lines and alternating impressions.

Vasilios Papaioannu is a filmmaker, photographer and mixed media artist currently based in Washington, DC. In his work Papaioannu explores the fleeting dreamscapes of reality using noise, movement and disturbance. He hybridizes different modes of filmmaking, unifying variegated media, primarily 16mm film, digital video and archival footage. His works have been shown in various venues around the world, such as Crossroads at SFMOMA, Anthology Film Archives, Engauge Film Festival, EXiS, Cork Film Festival, FILMADRID, IBAFF, Montreal Underground Film Festival, Revelation Perth Film Festival, Athens Digital Arts Festival, CICA Museum and Sharjah Film Platform. Papaioannu holds an MA in Communication, Text Semiotics and Cinema from the University of Siena in Italy and an MFA in Film and Cinematography from Syracuse University in New York. Papaioannu is currently an Assistant Professor at the Cathy Hughes School of Communications, Department of Media, Journalism, and Film at Howard University.

20. Park Ha Eun (박하은)

"Scene A" (2019)

뒤를 돌아 일생을 둘러본다. 과거의 길을 한 걸음씩 되짚어 걸으며 수많은 장면들을 건져 올려낸다. 오랫동안 담아두고 싶은 장면들을 골라 순간을 느끼면서 어느새 요동치는 심장은 과거를 향해 성큼성큼 다가간다. 요동치는 심장의 베이스 사운드 위에 연상되는 기억의 파편들을 입자화하여 구체화시키고 그 사운드에 맞춰 반응하는 '구'형체에 과거 회상 장면에서 느끼는 심리적 변화들을 여러 가지 색과 역동적 비정형화된 움직임으로 발현시켰다. 시간의 흐름에 따른 장면의 유기적 구조는 리듬과 시각적 형태의 베리에이션으로 표현하였다. 앞으로 채워갈 장면들을 기대하며 스쳐간 수많은 감정에 기억 속 '나'를 간직해본다.

대학에서 클라리넷을 전공하고 클래식 음악을 공부하던 중 현대음악을 접하고 전자음악에 대한 관심으로 작곡과 비주얼 아트를 시도하게 되었다. 클래식 음악을 바탕으로 현대음악을 재해석하여 창의적이고 실험적인 작업을 추구하고 다양한 주제와 재료로 음악을 구성하고 이에 반응하는 비주얼 효과를 만들어 낸다. 특히 우연에 의한 효과를 극대화하여 디지털 안에서의 자연적 느낌을 표현해 내는 것을 주목적으로 한다.

21. Serena Perrone

“Sideroads in Stereoscope” (2020)

"Sideroads in Stereoscope combines imagery of Iceland and Sicily in side-by-side landscapes. This project is connected to the book of poetry "Sideroads" by the late Icelandic poet Jonas Thorbjarnarson and consists of tiny postage-stamp sized cyanotypes of the Icelandic and Sicilian landscape that bear uncanny resemblances to one another. Often shot through the windows of moving cars or while walking in remote locations including lava tubes, basalt caves, and rocky beaches, these quickly framed images are presented side-by side as if they were two views of the same scene from slightly different perspectives, as would be done to create a stereoscope, a photographic effect that fools the eye into superimposing two scenes, resulting in the sensation of seeing an image in 3-D.

Thorbjarnarson's "Sideroads" is a collection of poetry that I stumbled upon while traveling in Iceland with the itinerant artists' project Due North in 2013. Reading the book cover-to-cover while sitting on a beach on the northern coast of Iceland on an unusually mild February day, I felt transported as the site took on the appearance of the beach in my family's hometown in Sicily. This uncanny feeling was amplified by the book introduction ("From one place to another"). Returning to the northern coast of Sicily that was evoked by that mild February day in Iceland I was using Sideroads as a journal and filling the margins with my own diary-like entries as reflected on the transmutable landscape forms and the events taking place during these travels with the persistent question in mind: how much do these mediated passages overlap - are they even remotely contiguous? How much is distorted or lost, and how much of the essence is preserved? Much like the two north-facing beaches in the low raking sunlight, the cyanotypes themselves are equally distorted and vague, it is perhaps the vague form and silhouette that permits us to suspend our disbelief and be transported from one place to another.

My affinity for Iceland as a landscape that seems like a distant cousin of the volcanic Italian terrain is mirrored by Thorbjarnarson's presumed love of Italy, where he lived for several years until his untimely death just a year before I encountered his work for the first time. Unaware of his death at the time I embarked on this project, I had resolved to seek him out in Italy to make his acquaintance and ask him to consider a collaboration. Thorbjarnarson died while swimming in Lago Segrino, Italy on May 29, 2012. The animation Sideroads in Stereoscope was created from the original cyanotypes in 2020."

Serena Perrone holds an MFA from RISD and is the Head of Printmaking at Georgia State University. Her work is included in numerous permanent collections including the Metropolitan Museum of Art and Whitney Museum of American Art in New York, and the Philadelphia Museum of Art. She has been a Pollock-Krasner Grant recipient and was a Pew Fellowship nominee. She resides between the US and Italy, where she runs Officina Stamperia del Notaio, an international artists' residency program. She is represented by Cade Tompkins Projects. Her work is often in direct response to landscapes in literature and poetry. She engages with the nostalgic landscape, utilizing framing devices resulting in work that references the hidden, 'almost-seen', and vernacular storytelling through layered pieces exploring the problems of nostalgia and the poetics and the perils of place.

22. Emaan Pirzada

“Untitled” (2021)

"My work is the product of diverse experiences that I lived through over the course of my conscious recollection. Moving from place to place, being displaced frequently, leaves one unsettled cognitively & tangibly, which created an urge in me to preserve those places. As each time I had to begin with a new modus operandi, I dealt with this ever changing/evolving status by expressing myself in the form of art creating a platform where my mental & emotional attributes meet my cognitive ties. Whereas, the visuals show those spaces as I affiliates to them, not particularly as they were, forming a surrealist mind palace. In this particular piece, I have shown my

subconscious visuals during summer road trips, looking at banana fields out of my car window, while narrating a Sindhi folk tale roaming around my ears”.

Emaan Pirzada from Hyderabad, Pakistan is a visual artist & an art critic, graduated with honours from National College of Arts, Rawalpindi with a major in miniature painting. Her work is mainly based on spaces, the affiliation with them and creating a surrealistic mind palace of her own. She works in a variety of mixed media on wasli, creating flat visuals like traditional miniature paintings. She had an honor to represent Pakistan on the “Painting Old Buildings in Cairo” project in Cairo, Egypt. Her work has been exhibited in the “Resilience” exhibition (2020) & “The Current Exhibition” (2019) at Alhamra Arts Gallery, Lahore. Also at Islamabad Art Fest in 2019. Moreover she has also judged several Art competitions including Social media Art competition at Bahria University (2020) & Sketching Spree competition at NUST Olympiad (2018) Islamabad. Currently, she writes art articles for AE magazines.

23. Pedro Rodolpho Ramos

“Saravá” (2021)

Saravá (2021) is an audiovisual composition about how emphatic gestures can rise from cultural syncretism. In Portuguese, "Saravá" is a word used as a greeting in colloquial and ritualistic contexts. The term arose in the highly miscegenated colonial Brazil from the pronunciation of the word "salvar," which means to save, by descendants of speakers of the African Bantu language. The audiovisual piece has language as an object of artistic research and integrates sound and visual arts in its core. It is inspired by the transformation of language through migration, multiculturalism, and syncretism. At the same time, it explores the meaning of comprehension through psychoanalytic and linguistic theories. The electroacoustic composition has the voice, spoken word, and field recordings as its main sound objects. Its correspondent visual music composition is created with algorithmic digital arts.

Pedro Rodolpho Ramos is a Brazilian media artist and composer whose work focuses on the intersection of music, immersive media, and technology. Based in Germany, his practice explores the relationship of expanded cinema and the human body and consciousness through audiovisual compositions, performances, and installations.

24. Ai Sato

“Violet Rush” (2020)

I found it fascinating to capture the reflection of reality via photography, and recreating the image into new reality by altering the visuals in the series of digital drawings. During the process of re-creation, I am interested in the possibility to infuse the alternative life into the photographic image of mere ordinary scenery or found objects, which could be the reflection of my personal perspective of what's possible from the visual impact that images could bring out to new form.

Ai Sato: Born in Sapporo, Japan, studied in New York, the U.S, lived and worked in Amsterdam, the Netherlands, currently living in San Cristóbal de las Casas, Chiapas, Mexico. The series of digital drawings is executed from the visual archive of the collective memory from life: processing memorable images, color, or impression, layering and assembling the images until the moment that starts to visually make sense or feel the impression from the image has altered into the one with depth and having its own life. The urge for creation is to unleash the invisible, revealing the inner unknown vision to some tangible form, which transcends the boundaries of the figurative

25. Evgenia Smoliakova

“White city” (2020)

“Life” (2018)

"Life", 85x118 cm, linen, cotton, wool, wood, hand weaving

Once upon a time, the Earth was different. There was a lot of grass, flowers, trees, insects, animals... and birds... a lot of birds. But there were only a few people. They lived in harmony with nature, were a part of it. But people

became more and more numerous, and they began to build large cities. The animals were afraid of them and went further away, the birds flew away, and the plants adapted, because they could not escape. And now the city has made its way inside the leaves, the stems. Embedded in the cells. Its parts became part of the plants. And the birds that occasionally flew into the City could not recognize their old acquaintances. The life force was draining from the plants, and they were getting weaker and whiter. After all, the sky here was never blue, the sunlight did not fall on the leaves because of the smog...

This terrible fairy tale takes place in every city on earth. I see with horror how people live without thinking about their surroundings. Garbage surrounds cities on the ground and in the water. Scientists have already found plastic particles in the composition of sea salt! And the air is poisoned with poisonous gases. We are destroying our Land, we are destroying ourselves. We're taking a life.

"White city", 50x40 cm, wool, cotton, acrylic, hand weaving

In my city, winter is when everything is white: earth, sky, houses, trees. Snow can be different: sharp, dense, or soft. I like fresh, light snow. It's so nice to touch, so I drew it with a soft wool thread and cotton.

But everyone did not see this winter. The climate is changing, maybe other people will be able to see it live, but it'll be better that this won't happen. I want to support our planet, stop the changes. So, I'll show you the winter.

I am a Textile Artist working in hand weaving and painting on fabrics technics. I am a professional artist, studied in Russia and France. I became a member of the Society of Arts-Sciences-Lettres and gained from them the tin medal in 2019. My artistic approach includes a variety of international exhibitions in Russia, France, Great Britain and Israel: special prize from Mellow Art Awards, Japan (2020), winner in international festival "Russian seasons in Paris 110 years", Yekaterinburg (2019), international exhibition "Createures du siècle", Vittel (2019), international festival of poetry and art "Art-Poetry" in Tel Aviv (2019), participating in Fourth international Salon of Fine Arts in Thionville (2019), Third Russian triennial of modern tapestry at the Tsaritsino Museum, Moscow (2019), "Chapter I", London (2018) etc.

One of my major inspirations is nature. I focus on the interaction of nature and man, on the intertwining of their lives and their influence on each other. Weaving is very suitable for transmitting this relationship.

26. Catalin Soreanu

“Frame 02” (2021)

Considering the contemporary mediums of artistic expression of photography, moving image or performance art, my interest resides in using the internal mechanics of the processes of artistic communication as conceptual structures, in order to create relations between the meaning and the content. I work with image and its visual perception, constantly questioning the relation between subject and representation and the specific visual language elements of the medium. While investigating the specificities of the different art mediums, I also analyze the transitions of the message and meaning between and into each of these mediums, while also interrogating their validity as main artistic resources.

Born in Iasi, Romania, **Catalin Soreanu** studied graphics arts at the "George Enescu" National Art University in Iasi, Romania, with a Ph.D. in Visual Arts on the topic of Arts and Advertising - Mediums of Expression in Contemporary Advertising. 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 has been a member of the "In Situ " artistic initiative, a group of conceptual artists developing site-specific projects. He has actively participated at Romanian and international art exhibitions in the last decade, with works based on photography, graphics or performance art.

27. Gabrielle Tolliver

“Chaos” (2020)

What happens when there is so much chaos we can't see the truth? In American society, we have created normality around living in chaos. Distractions such as social standing, money, work, and greed have driven us away from focusing on our authentic personal wellbeing. How do we begin to unravel this chaos to heal the self?

Gabrielle Tolliver, a New Orleans native, has been surrounded by different art forms her entire life. Through the cultural influence of the city, Tolliver has used visual arts to explore the themes of mental health and social norms in modern day America. While attending Xavier University of Louisiana, Tolliver implemented the use of audacious color palettes and automatic drawings into her work. Basing her work primarily in abstraction, Tolliver's compositions aim to incorporate elements of nature, the human form, emotions, and their relationships. By combining intuitive creation and strategic arrangement, the compositions are able to display the beauty of organic forms and their interactions.

28. Jae Eun Yang (양재은)

“A NAKED PERSON” (2021)

“CRUMBS!_1” (2020)

“ONE_SIDED_LOVE” (2020)

“SKINCONTACT!” (2021)

“CROSS THE LINE” (2019)

1. A NAKED PERSON

'내 성격의 51%는 외향적이고, 49%는 내향적이다.

이 수치는 때론 완전히 뒤바뀌기도 한다.'

'51% ARE EXTROVERTED AND 49% ARE INTROVERTED.

SOMETIMES THIS FIGURE IS COMPLETELY REVERSED.'

2. CRUMBS!_1

'내 세상에는 수많은 얼굴들이 있다.

내가 거짓얼굴로 머물러 있던 곳에는 항상 가면의 부스러기가 남는다.'

'THERE ARE TOO MANY FACES IN MY WORLD.

AND WHERE I STAND WITH A FAKE FACE, THERE IS ALWAYS CRUMBS.'

3. ONE_SIDED_LOVE

'우연이라고 생각했는데, 알고보니 다 계획이 있네.

방향이 바뀐다면 내 순서도 곧 오겠지.'

'I THOUGHT IT WAS A COINCIDENCE, BUT IT TURNED OUT IT WAS A PLAN.

MY TURN WILL COME IF I WAIT OR IF THE DIRECTION CHANGE.'

4. SKINCONTACT!

'오랫동안 품었던 생각이 영감으로 오는 순간.'

'THE MOMENT THE THOUGHT I HAD FOR A LONG TIME COMES AS AN INSPIRATION.'

5. CROSS THE LINE

'가능성을 품은채로 머물러버려야지. 이젠 망한 석판인데, 왜 여기에 낙서를 하면 안돼?'

'RATHER THAN LEAVING IT IN A STATE OF POSSIBILITY, I WILL BITE.

IT'S A RUINED LITHOGRAPHY, WHY SHOULD'NT I GRAFFITI HERE?'

일상의 흔한 감정에 관심이 많습니다.

누구나 가질 수 있는 생각과 감정을 이야기하기 위해 노력합니다.

매일 일어나는 감정 중 기록하고 싶은 순간을 기록하고 덮어두고 다시 꺼내 봅니다.

그리고 어떤 식으로든 형태 언어로 표현하기 위해 노력합니다.

주로 아크릭페인팅과 실크스크린 프린팅을 합니다.

I'M INTERESTED IN COMMON EMOTIONS IN MY DAILY LIFE.

I'M RECORD THAT EMOTIONS IN ANY FORM - AND BRING IT UP AGAIN AND AGAIN.

AND I TRY TO EXPRESS IT IN MY OWN FORM OF LANGUAGE.

29. Zion (지온)

“Pile” (2021)

“나의 그림은 물리적으로 한정된 시간 속에서 우연과 선택, 무의식과 의식에 의해 만들어진 감각의 집합이다.”
나는 그림을 그리는 동안 찰나의 선택과 우연에 집중한다. 의식과 무의식이 섞인 본능적인 행위에 집중한다. 물리적으로 흐르는 “시간” 안에서 캔버스라는 “공간” 위에 물감들을 자유롭게 나열하고, 그 안에서 규칙을 찾기도 하며 뒤엎어버리기도 한다. 나의 신체적 정신적 움직임은 다양한 색깔과 형태로 나타난다. 이러한 행위는 반복되고, 행위의 시간은 공간 위에 쌓인다. 현재에도 끊임없이 과거가 되어버리는 이 시간의 흐름에서, 나의 작업은 사라지고 재구성 되는 것들을 조형언어로 붙잡고자 하는 시도이다.

작가 지온은 서울에서 태어나 성장했고, 동국대학교에서 서양화를 전공하였다. 이 후 독일 함부르크 미술 대학에서 유학하였다. 설치와 평면 작업을 하며 그림을 그리는 근본적인 이유에 대해 궁금해 하는 도중, 자폐 및 알츠하이머 환자와 같은 정신질환 환자들의 다듬어 지지 않은 작품에 매료된다. 이 관심은 미술치료학으로 이어지고, 이는 함부르크 미대 졸업 후 뮌헨 미술대학에서 미술치료학 석사 과정을 수학하는 계기가 된다. 이 후 독일에서 미술 치료사로 경험을 쌓으며 환자들을 만나고 협업하며 많은 예술적 영감을 받았고, 지금은 프랑스 파리에 거주하며 이 영감을 기반으로 작업 활동에 매진하고 있다. 예술 활동에서 무의식을 이미지로 드러내는 것에 대하여 흥미가 있고, 특히 페인팅에서 의도된 것과 의도 되지 않은 행위를 구분할 수 없는 것에 의문을 갖으며 이 간극에서 일어난 행위들을 작품을 통해 수집하고자 한다.