

Form 2022

CICA Museum

October 19 - November 6, 2022

2022.10.19 - 11.06

Featured Artists 참여작가: **Anrio (안리오), Marie Birkedal, Joomi Chung (정주미), Björn Drenkwitz, Chad Eby, Abigail Hong, Chae Jeongeun (채정은), Katarina Kaplarski Vukovic, Taewan Kim (김태완), Kwon-Haeil (권해일), Dae Song Lee (이대송), Lee Dongyeon (이동연), Lee Eun Joo (이은주), Yuni Lee, Allan Linder, Carmela Lorusso, Anna Mutschlechner-Dean, Leslie Nolan, Masafumi Oda, Chris Ohlson, p:d, Evan Pavka, Astrid Randrup, Beatrix Reinhardt, Elena Rondini, Marius Seidlitz, shin yeun jin (신연진), Kel Smith, Tâhume, Zhiqian Wang**

Anrio 안리오



“Blossoming 1” (2021), “Blossoming 3” (2021)

Blossoming 1

인생의 봄이 오려나? 꽃봉오리가 벌어지고 피어나기 시작하는 꽃송이들. 인생의 젊음과 20대의 뿜어나는 에너지를 표현해 본다.

Blossoming 3

완연한 성숙함으로 피어나는 꽃들. 자신의 자리에서 인생의 완성으로 향하는 계단을 오르는 340대의 모습과 색을 표현해 본다.

컬러풀한 페인팅으로 '배대면 시대 힐링'을 주제로 삼아 사람들의 공간과 생각들을 녹여낸다. 인위적이지 않고 자연스럽게 흐르는 선들과 면들. 그리고 색채들이 작업 안에 어우러져 있다. 그 안에서 작가는 피어나는 생각들과 기억의 흐름에 대한 이야기를 들려준다.

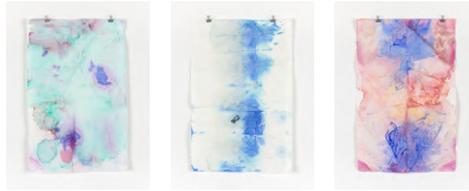
안녕하세요. 날으는물고기 작가 안리오입니다. 저의 그림은 두가지 방식으로 나뉘는데요. 표현주의와 추상주의의 유화그림이 있고, 일상의 스토리를 담은 잉크그림이 있습니다. 두 그림체 모두 큰 틀에서는 “사람들의 소통과 치유”에 있습니다. 저는 사람들과 이야기 나누는 것을 좋아하는데요. 그래서 그런지 사람의 생각에 대한 고찰을 많이 하는 편입니다.

사회는 개인의 하나하나의 생각들이 다른 사람의 생각들과 연결되며 다양한 색과 깊이를 가진 생각들이 자라고, 철학이 형성된다고 생각합니다. 이 생각들이 모여 우리가 살고 있는 세상을 이루게 됩니다. 저는 이 모든 현상들이 자연과 닮아 있다고 생각합니다. 여러 가지 나무와 꽃, 잎, 생명체가 어우러지고 만나 하나의 덩어리를 이루고 연결됩니다.

그래서 유화그림에는 자연의 꽃과 나무, 그리고 저의 시그니처 날으는물고기가 자주 등장하는데요. 나무는 사람의 생각의 자라남을 의미하고 날으는물고기는 그 생각을 나르는 도구로 표현합니다. 이 유기적인 흐름은 자연스럽게 곡선들과 면들로 그림에 표현하였습니다. 마치 바람에 물결치는 나무, 끊임없이 순환하고 흐르는 강물의 모습과 같은 거죠. 자라나고 있는 나무의 모습을 다양한 사람들의 생각으로 표현하고 그 안에 생각하는 사람의 모습이 이 형상들과 어우러져 자연과의 공존의 모습을, 그리고 자연의 생명력과 에너지를 하나의 세계로 작품 안에 담았습니다.

그림을 그릴 때 색으로 표현하는 것을 좋아하는데요. 생각의 모양을 나타낼 수 있는 색상을 생각합니다. 어떠한 색은 활력을 주기도, 어떠한 색상은 마음을 편안함을 주고 안락하게 만듭니다. 제 그림을 보는 모든 사람들에게 이런 풍부한 색감에서 오는 따뜻한 에너지와 함께 위로와 치유를 받기를 바라는 마음에서 그림을 그립니다. 감사합니다.

Marie Birkedal



“Fire and Ice” (2022), “Cool, Bethlehem, Windowpane” (2022), “Love Mineral” (2022)

In *Love Mineral*, *Cool, Bethlehem, Windowpane* and *Fire and Ice*, the paint's pigment settles as dust-like traces on top of the paper and retains them in the present. Suspended in time the materials retain their life, the works appear breathing. The fragility of the paper gives a bodily response, by looking one can almost physically feel how fragile they are. The paper-works are created with very little traces of the artist's gestures, the works appear to be evoked rather than made.

To Marie Birkedal the tactile experience is an equally valid way of understanding and being in the world, as to words and language, she believes that there is a code that is visual and outside language and that some things are best understood and communicated outside language.

Marie Birkedal (1976) is a Danish artist based in Berlin since 2012. She studied English literature at Roskilde University (BA), art history at University of Copenhagen, painting at The Royal Danish Academy and graduated from Funen Art Academy in 2010. Marie Birkedal works with materiality, entropic processes, and the imperfect sublime. She makes visceral haptic works exploring the materiality of paint in a praxis she defines as “empathy and alchemy”

Before working Marie Birkedal clears her mind from words and ideas. In order to do that the colors are decided in advance and the materials organized and ready, thereby many decisions are taken before the process of making the work begins. In that way words and ideas will not interfere with inspiration. This preparation leads to a simplicity in the work-process that allows for a quiet spontaneity in a state of wordless focus.

Joomi Chung 정주미



“Soundscape III: Durations” (2022)

사운드스케이프 (소리의 풍경) 시리즈는 다양한 환경 소음들을 녹음하고 이를 음향작업으로 만들어 추상적 애니메이션으로 시각화하는 작업이다. 녹음된 소음들은 반복적으로 듣고 분석하며 희미한 소리들을 발굴하고 확장시키고 템포와 음의 높낮이를 변형하는 등 다양한 편집과정을 통해 여러가지 소리들이 부유하는 공간으로 바뀌게 된다. 이렇게 만들어진 소리의 공간 바탕으로 추상적 애니메이션을 만들었고 이를 다시금 분해하고 조합하고 새로운 이미지에 맞는 소리들을 섞어 넣는 등 시각화와 음향화의 과정을 반복하면서 이미지와 소리의 관계를 탐구해보았다.

이 전시에 선보이는 작품인 *Soundscape III: Durations* /소리의 풍경 3: 시간의 흐름은 사운드스케이프2 를 리믹스한 것이다. 사운드스케이프2 는 미국 실험적 작곡가인 모르톤 펠드만의 컴포지션 중 *Durations III* 을 연주한 것을 시각화한 것으로 사운드스케이프 3 에서 이미지를 재구성하고 펠드만의 음악 대신 환경소음들을 바탕으로 만든 소리들과 결합해 보았다. 이 두 작업을 통해 청각에서 시각으로 그리고 다시 시각에서 청각으로 이동하면서 유기적으로 만들어지는 체험의 형태를 탐구해 보았다.

Joomi Chung's *Soundscape* series explore sound ecology through field recordings, repeated deep listening, and visualization of sounds into animated abstract forms. Approaching each recording as a petri dish of sounds, noises are transformed into soundscapes through amplification, speed and pitch shift, reverb, repetition, and other distortions. The work presented in this exhibition, “*Soundscape III: Durations*” is an experimental remix of “*Soundscape II: A Response to Morton Feldman's Durations 3*”. While *Soundscape II* visualized sound - in this case, a musical composition, *Soundscape III* creates a sonic space through a reinterpretation of visual material. Through interpretation from sound to image and reinterpretation of image into sound, these two works explored the idea of subjective experience of time and invention of visual and aural forms.

작가 정주미는 1975 년에 김천에서 태어나 1999 년 홍익대학교 회화과 졸업 후 동 대학에서 일년간 국고지원 연구과정 수료하였다. 2001-2004 년에 미국 앰허스트 메사추세츠 주립대에서 석사학위를 마쳤으며 현재 미국 오퀸호쿠의 마이애미 대학교에서 회화과 부교수(Associate Professor of Art)로 재직중이다. 혼합재료 드로잉, 설치미술, 실험적 애니메이션작업을 통해 시공간의 주관적 경험으로써 기억, 시각과 물질의 경계로써 이미지,

소리를 통해 체험되는 시공간과 이러한 체험의 시각화 등의 개념을 탐구해 왔다.

Joomi Chung is a Korean-American artist based in Ohio, US. Her work has been exhibited at national and international venues including Urban Institute of Contemporary Art, Grand Rapids, MI; Alice F. and Harris K. Weston Art Gallery in the Aronoff Center for the Arts, Cincinnati, OH; Urban Arts Space, Ohio State University, Columbus, OH; Colorado State University, Fort Collins, CO; Cloyde Snook & Hatfield Gallery, Adams State University, Alamosa, CO; The Carnegie Gallery, Covington, KY; Seoul Art Center Hangaram Museum, Seoul, South Korea; SOMA Drawing Center, Seoul, South Korea; University of West Bohemia, Pilsen, Czech Republic; and SÍM Gallery, Reykjavik, Iceland. Currently she is an Associate Professor of Art at Miami University in Oxford, Ohio.

Björn Drenkwitz

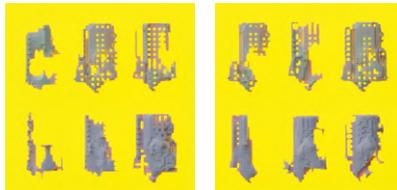


“Haircut” (2016)

The piece *Haircut* consists of three videos of flower bouquets. Each bouquet is arranged on a table in such a way as to remind of a 17th century still-life. The tranquility of the image is disturbed by the entrance of a hairdresser who begins to cut the bouquets a new „haircut“.

Björn Drenkwitz studied media arts, photography and theater studies in Frankfurt, Mainz and Cologne (Germany). He works as a conceptual and media artist and has been exhibited in numerous national and international exhibitions and festivals.

Chad Eby



“Statement of Evidence A” (2022), “Statement of Evidence B” (2022)

These digital prints feature eroded architectonic forms derived from applying small variations in the parameters of a decimation and re-meshing algorithm. Like siblings, each form exhibits something of a family resemblance—but each also has individual characteristics that set it apart. The forms lean toward the organic, but the grid everywhere struggles to reassert itself in both positive and negative space. These forms tell a story of the residues of quantization: the loss and surplus that results from moving information back and forth across the analog/digital frontier.

Chad Eby creates work, by turns stark and whimsical, that explores humanity's fraught relationship with made objects and technological processes. Eby is a Lexington Kentucky-based multidisciplinary artist, designer and educator working with light, sound and code to engage with the grain of digital technologies. Part of the faculty of University of Kentucky's School of Art and Visual Studies (SA/VS) since 2019, Eby previously served at the Herron School of Art and Design at IUPUI in Indianapolis, Kungliga Tekniska högskolan (the Royal Institute of Technology) in Stockholm, and Florida State University in Tallahassee. His work has been shown at the Tekniska Museet (the Swedish National Museum of Science and Technology) in Stockholm, Sweden, Generative Art XXII in Rome, Italy, New Media Fest in Valencia, Spain, the Indianapolis Museum of Art, TAG at the University of Western Florida, the Columbia College Center for Book and Paper, the Studio 300 Biennale at Transylvania University, and various local venues across the United States. He has attended competitive residencies at the Atlantic Center for the Arts, Elsewhere, and was selected for the inaugural Space Art Summer School hosted by the Russian Museum of Cosmonautics.

Abbigail Hong



“Carolyn Kim” (2021)

Pastor’s kids have become an example of the church, a representative of being a ‘Good Christian’. These pressures from the church have either negatively or positively impacted these individuals’ relationships with culture, identity, religion, community, and more. These experiences have shaped and formed these individuals’ morals, ideals, and opinions on the world and its society. All of God’s Children is a photo series that documents the Korean American Christian community, concentrating on how the community has impacted the lives of pastors’ children. The project explores the themes of identity, culture, religion, and other intimate topics through the depiction and the relationships between the portraits and their environment. This series is a reflection on the intimacy of religion and how communities form through these ties. Subjects of this project answer questions regarding experiences with the church, their current relationship with Christ, expectations from the community, and etc.

Abbigail Hong is from Ellicott City, Maryland, and graduated from NYU Tisch studying photography. Her practice specializes in documentary and photojournalism, emphasizing themes surrounding identity, culture, femininity, and religion. She mainly works with digital and occasionally analog as her main medium. Some of her series have included exploring the Asian American identity, documenting familial ties through womanhood, and photographing children in a special needs program. Her series, “One Way Ticket to the American Dream,” is a part of the “Migration and Meaning(s) in Art” exhibition at the MICA. And her piece, “All of God’s Children,” was displayed at the Microscope Gallery and the Senior Show Two at NYU Tisch School of the Arts, in part of the “New York University Photography & Imaging Senior Show 2022”. The series will also be exhibited at the CICA Museum in Gyeonggi-do, South Korea, during the “FORM 22” exhibition. She is currently a teacher’s assistant for the Digital Photography for Preteens at ICP at THE POINT at the International Center of Photography (ICP). She is a recipient of the Thomas Drysdale Grant and is now based in Brooklyn.

Chae Jeongeun 채정은



“Woman and Architecture 1” (2022), “Woman and Architecture 2” (2022)

직접 촬영한 여러장의 다른 사진들을 해체, 변형하여 새롭게 조합한 포토콜라주입니다. 건축물과 여인의 모습을 겹쳐 배열하고 조화로운 화면을 구성함으로써 기하학적이고도 유기적인 느낌을 동시에 표현하고자 합니다. 조르주 쇠라 (Georges Seurat)의 그림에서 추출한 여인의 날씬한 실루엣과 오래된 소방서의 탑이 형태의 유사성을 보여주고 있으며 정적인 건축물의 느낌이 여인의 등장과 함께 동적인 느낌으로 변화하고 있습니다.

This is a photo collage with disassembled and deformed photos taken by myself. Woman and architecture are in perfect harmony with overlapping and they show geometric and organic forms at the same time. This slim woman picked in drawing by Georges Seurat and old firehouse building show formative similarity. Besides the static scene of architecture turns to form dynamic composition along with the woman.

채정은은 포토콜라주 기법을 이용하여 상상의 시간과 공간을 표현하는 디지털 회화작가입니다. ANBD (아시아 7개국 디자이너 그룹) 회원으로서 아시아 여러 국가의 디자이너들과 교류하며 국제적으로 전시활동을 하고 있습니다. 과거와 현재를 넘나드는 인물과 건축물들이 작품의 주된 소재이며 이를 통해 인체와 공간의 관계, 인간의 감정, 사회 속에서의 인간의 모습 등을 표현하고자 합니다.

Chae Jeongeun is a digital artist specialized in photo collage and I compose different time and space with my photos. I'm having international exhibitions touring Asian cities as a member of ANBD(Asia Network Beyond Design). Images of people and architecture are major material for the works and they move between the past and the present in my works. Actually they indicate the relationship of human body and space, human emotions or human image in the society through my works.

Katarina Kaplarski Vukovic



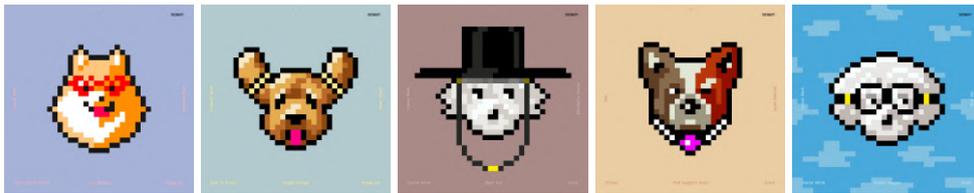
“Forms | Body and Fabrics” (2022)

“Forms | Body and Fabrics ”

Our bodies and appearance are shaped by the clothes and fabrics that we wear. In this video we can see distorted, almost abstract moving images that are actually made of piles of clothes and male body that is lying underneath. Accompanied by the musical improvisation on the flute, in this video we glance through shapes and colors, and possibly recognize some textures and forms in this abstract landscape.

Katarina Kaplarski Vukovic | Contraart is an artist from Belgrade, Serbia with professional experience in creative industry and with Doctoral degree in Polymedia Art. Her research objectives and practice are focused on digital art and interaction design, and although she often uses digital tools as means for creation she also works in non-digital environments and combines digital and non-digital images and narratives. Katarina studied sculpture and painting before she started to digitally manipulate images and videos and to make web sites. Contraart is her Art brand. Sounds and images are equally important in her work and she often experiments with media forms, social & personal identity subjects, body politics, interaction within artworks.

Taewan Kim 김태완



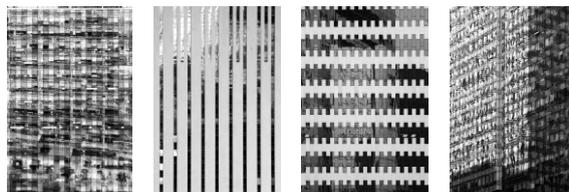
“doggy6” (2022), “doggy7” (2022), “doggy11” (2022), “doggy12” (2022), “doggy15” (2022)

DodgeDoggy(닷지도기)는 사랑스런 애완동물에 대한 모든 견주의 기억을 색다르게 표현한 오마주다. 이 컬렉션은 그 오마주의 경험적 리얼리티를 직관적으로 느낄 수 있는 인터페이스이며, 무의식과 의식 사이에 존재하는 독특한 애완동물 “dodgeDoggy”의 배아(embryo)이다. 보다 직접적인 해석을 불러일으키는 “누구나 공감하고 즐길 수 있는 감성적 애완동물”, 그것이 바로 DodgeDoggy가 꿈꾸는 가치다.

DodgeDoggy is a homage to the precious and iconic doggy characters shared with all dog lovers. The DodgeDoggy collection is an interface where you can intuitively feel the homage's empirical reality and is the embryo of the unique pet dog that exists between unconsciousness and consciousness. DodgeDoggy is a homage to the iconic doggy characters shared with all dog lovers, which is the value that DodgeDoggy dreams of.

김태완은 홍익대학교에서 제품디자인을 전공하고 영국 카디프 메트로폴리탄 대학교(Cardiff Metropolitan University)에서 디자인 석사과정을 밟은 후 시각, 제품, 공간에 이르는 다양한 디자인 경계에서 활동을 하고 있습니다. iF, IDEA 와 같은 유수의 해외 디자인 대회에서 수상을 통해 그 능력을 인정받고자 하였으며, 최근 NFT와 디지털 아트에 관심을 갖고 그 흐름 속에서 스크랩 아트의 스크랩 비트(Scrap Bit)를 선보이고자 합니다. 스크랩 비트는 ESG 기조를 바탕으로 버려지는 자원과 에너지에 대한 고민에서 시작하였으며, 잔류하는 혹은 스쳐 지나가는 일상의 조각들(Scrap)을 메타버스와 가상화폐의 시대적 트렌드의 기초 단위인 비트(Bit)로 표현한 아트입니다. 닷지도기(DodgeDoggy)는 스크랩 아트의 출발을 알리는 첫번째 실험적 컬렉션이며, 또다른 아트적 장르의 완성을 추구하는 것이기 보다는 이 세상 모든 견주들의 의식과 무의식 사이의 기억 언저리에 축적된 내적 경험을 직관적이고 감성적으로 해석하고 시각화하는 작업입니다.

Kwon-Haeil 권해일



“Präparat_05” (2022), “Präparat_07” (2022), “Präparat_16” (2022), “Präparat_23” (2022)

Präparat 처음 구도를 느낀 건 9년 아니면 10년 전쯤이다. 도시는 전체가 번뜩 걸렸고, 이 건물이 저 건물로 빨려 들어가고 있었다. 신기하다는 듯 바라보는 나는 아직 시골에서 상경한 구경꾼 태가 남아 있었다. 건물을 과학자처럼 관찰하면서, 내 사진은 점점 프레파라트 표본처럼 납작해졌다. 칼로 자른 듯한 절단된 표피는 분명히 실재지만 비현실적이다. 나는 동결된 시공간의 단면을 통해 나를 씹없이 움직이게 하는 도시의 근원적인 힘을 느낀다. 건물 사이로 갇히면 나는 피학적 송고함마저 느낀다. 이 시달림 때문인지, 프레파라트 이미지들은 나를 우울감에 빠지게 한다. 그러고는 가혹한 형벌을 당하는 아이가 결국은 거짓을 실토하듯, 세련된 현실에 적응하는 데 실패했다고 자책하게 만든다.

권해일은 기 드보르(Guy Debord)의 ‘스펙터클 사회’에 관한 비판적인 시각에 동조한다. 마크 오제(Marc Auge)가 현대사회의 특징으로 말하는 ‘비장소 non-places’ 적 주거 문화에 관해 관심이 높다. 그는 경남의 어느 시골 마을 출신이다. 대학 생활을 시작하면서 부산에서 거주하고 있다. 여느 광촌 출신들처럼 도시 생활은 호기심과 경외의 대상이었다. 그러나 십여 년 전부터 현대 도시의 거대한 건물 속에 갇히면서 도시적 삶을 회의적으로 보기 시작했다. 그는 도시와 건물, 주거 문화에 대해 직설적인 이미지로 보여준다. 아파트 공사현장의 내부와 외부의 모습, 아파트에 사는 사람들의 이야기, 근대적인 주택에 대해 생각을 사진으로 담고 있다. 사라져가는 2층 양옥집의 모습과 거기서 사는 사람들의 이야기를 주제로 작업은 마무리 단계에 있다. 최근에는 주상복합 건물과 삶의 방식에도 관심이 생겼다.

Dae Song Lee 연세대학교 이대송



“Floral Whitewater” (2020)

급류의 꽃

급류처럼 동적으로 굽이치는 연속적인 8자 혹은 외비우스 라인 위에 비눗방울 과 같이 아슬아슬 붕괴되지 않는 구조적 안정을 가지는 극소표면의 막을 만들어 물이 가지는 정적이자 동적인 심상을 이중곡선면 구조에 환유시킨다. 평형을 이루는 이중 접합 면재들은 모두 다른 크기를 가졌지만 이들은 양옆과 앞뒤 판들의 조직을 통하여 동적 평형을 이루는 우아한 곡선의 아름다움을 가진다.

Floral Whitewater

The static and dynamic image of water metonymizes a double-curved surface structure by creating a film of a minimal surface with structural stability that does not collapse like a soap bubble on a continuous Mobius line that is dynamically meandering like a torrent. The balanced double laminated face materials all have different sizes, but they have the beauty of elegant curves that achieve dynamic equilibrium through the organization of the sides and front and rear plates.

이대송은 영국왕립 건축사이고 설치 작가이며 현재 연세대학교 건축과 조교수로 활동하고 있다. 스스로를 신물질론자로 선언한 이후, Material System과 Computational Being에 대한 실험과 연구를 하는 디자인 시스템 랩(외화연구소)을 설립하고 운영중이다.

Dae Song Lee is a British Royal Architect, Artist, and Assistant Professor at Yonsei University. Since he declared himself a new materialist, he has been running the Design Systems Lab, which conducts experimental design research on material systems and computational beings.

Lee Dongyeon 이동연



“건물을 옮기는 아이” (2022), “건물을 옮기는 아이” (2022)

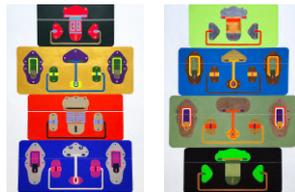
번잡하게 얽히고 설켜 지내던 현대 인류가, 그리고 그로 인해 정신없이 무감각하게 지내 버리던 자신이 어느 순간 서로 멀찌감치 떨어져 지내야 함을 겪고 있다. 혹자는 인간의 지나친 욕망으로 인한 자연과 환경 파괴가 오늘 날 이러한 비극을 만들었다고 말한다. 비자발적 고립의 시간을 지나오며, 내 스스로를 살펴보고 주변을 둘러보고 나의 속도에 맞춰 살아가는 계기가 되었다.

내면의 시끄러움이 차오를 때 쬐이면, 차 한잔을 들고 창 밖으로 시선을 돌리면 햇살이 따가우면 따가운대로,

바람이 불면 흔들리는 대로, 그냥 그저 그렇게 펼쳐진 평화로운 정원이 그 자리에 있었다. 순간순간 변화하는 나의 정원은 마치 어제와 같은 것처럼 한결같이 그 자리에 있으며 나를 돌아보게 만든다. 수많은 상념에 잠겨 그 곳을 바라보다 보면 나와 나의 시선 사이에 있던 창은 어느 순간 넘나드는 경계가 없어지고 ‘이상한 나라의 앨리스’ 에서 토끼를 쫓아 굴에 뛰어들어 가듯이 이미 깊은 우물 속으로 떨어져 다른 세계에 다다르고 만다. 자연과 아이의 모습은 섬없이 변화하고 경이롭고 존재 자체만으로 큰 행복과 위안을 가져다 주는 점에서 닮았다. 무한히 순수하고 아름답지만 위험이 도사리고 알지 못하는 욕망으로 가득하다. 내가 다다른 세계에서는 그러한 본성, 순수함, 아름다움, 위험, 욕망, 행복 등의 여러가지 내면의 감정이 분출되어 존재하는 곳이다. 이는 곧 나 자신의 과거이며 현재이며, 이상향이고 내가 속한 세상을 표현하는 방법이기도 하다.

이동연은 다양한 색채의 조합과 구성을 통해 일상의 소중함, 자연에서 느끼는 감동을 회화에 담아내고 있습니다. 특히, 최근 우리 모두가 경험한 비자발적인 고립의 시간을 통해 이전과는 많이 달라진 욕망, 행복등 삶의 의미를 고립된 자아와 자연의 관계에 투영하는 작업을 시도하고 있습니다.

Lee Eun Joo 이은주



“Coexistence” (2022), “Coexistence” (2022)

취향의 아이러니함

한정된 공간에 계속 담고 싶은 욕구

손때 묻은 옛 물건에 대한 소유욕

세월의 흔적을 오롯이 담고 기억하고 있는 듯한 옛 건물, 단아하게 어느 집 안에서 그 역할을 충실히 해 나갔음을 짐작하게 하는 고가구는 내 눈에는 더할 나위가 없이 화려하고 아름답다. 옛스러움과 현대적인 것, 일반적으로 대척점이라고 생각되지만 이 두 부분에서 마음이 요동친다. 단순히 그 감정이 ‘예쁘다, 멋있다’ 에서 멈추기 보다는 항상 ‘갖고 싶다’ 라는 강렬한 소유욕이 생긴다. 방구석 한자리를 꼼짝 않고 차지하고 있던 손때가 묻은 소유물을 그리기 시작하면서 그 물건을 소유하고 있던 당시의 나를 되돌아보게 된다. 아름다움에 대한 소유욕과 공간적 한계에 대한 회의감. 이 두가지를 해결 할 수 있는 방법은 없을까? 손때 묻은 소유물에 대한 기록은 이 의문을 계기로 시작하게 된다. 나의 작품은 평면적이고 장식적인 민화와 현대의 시각미술에서 영감을 얻어 둘 사이의 오묘한 접점을 찾아내는 과정이기도 하면서 소유물에 대한 기록인 동시에 소유욕에 대한 무한 확장이다

이은주는 한없이 요즘사람이다. 깔끔한 것을 좋아하고 도시를 사랑하며 간결한 것을 추구한다. 수년간 디자인 작업을 잘 해 나갔던 것도 이런 성향과 맞기 때문일 것이다. 하지만 신기하게도 이런 자신과는 다르게 옛 건물, 가구 등을 보면 마음이 두근거린다. 옛 장인들이 만들어낸 물건에 대한 동경감을 가지는 동시에 현대적인 디자인에 대한 경외감을 같이 품고 있다. 이렇게 공존하는 감정을 작품에 담아내고자 한다

Yuni Lee



“Organic Sound #1(Blue)” (2018)

Organic Sound#1(Blue) is richly imbued with my feelings of nature invoking emotions of peace, harmony, balance while also relaying the rational, logic, and discipline of science. Using a variety of materials, I strive to make my two-dimensional painting come to life--adding volumes, dimensions, and collage. My recitation has always been of the thought of life as harmonic and balanced. The technique presented is a juxtaposition of the natural and technological world in which different materials, overlapping in a rendition of works, are also of Korean and American cultural influences.

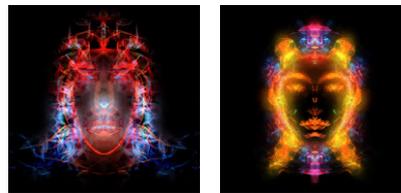
I choose to exhibit my expression of thought by making a collage using traditional Korean fabrics and combining vivid and unique patterns. This technique, also my expression of works, epitomizes the style of YangDan (unique

Korean fabric).

My goal is to create those discrete moments that can relay the strange and beautiful circumstance that is our humanity and place in the natural world. In understanding that the human influence on the environment is as much a part of nature as is what is also born from the earth, we can strive to find balance in our habits, our perception, and beauty in what is both taken from and given back to us, our home, our community and our World.

Yuni Lee is a mixed media artist, born in South Korea. She came to America with high passion and an eagerness to further her artistic expression. She has a diverse Art-making practice using mix-media, vibrant colors and collective patterns to demonstrate dimensional harmony of both Earth form and Technology and she is committed to making Art about expression, power and community. She graduated from the University of Texas at Dallas where she obtained her Bachelor's Degree of Arts and Performance. She is also a graduate of a Masters of Fine Arts in Painting and Drawing at the University of North Texas. She has participated in numerous group and collaborative exhibitions in the United States including Dallas Art fair, Aspen Art Fair, Fort Worth Community Art Center, and Greater Denton Art Council. She is currently an Adjunct Professor teaching at the University of North Texas. Her work is also represented by Ro2 Art Gallery in Dallas. She currently resides in Dallas, Texas.

Allan Linder



“MAGNIFICENCE” (2022), “ABSOLUTE TRUTH” (2022)

Allan Linder's ETERNAL ENERGY Collection

Energy cannot be created or destroyed, it always was, always has been, everything that ever existed always exists, it's moving into form, through form, and out of form.

This digital painting started as a real-world pencil illustration, scanned at 4k resolution, and then carefully painted, with layers of digital fractal art until the final result.

These are fractal portraits created through infinitely complex patterns driven by recursion through applied digital paint layers.

Magnificence

Strength, beauty, power, and energy are just a few things the human condition yearns for. If all of those things could be wrapped in energy and presented to the world as an inner aura, each of us would be unique in the way we look.

Absolute Truth

In a world where lying about anything is normal, the absolute truth looks very strange. In the future truth becomes normal and the true essence of each of us is on display.

My work is an exposition of a shared culture that explores a path through real and digital by creating a language between texture and color. By contesting the division between the realm of digital and the realm of experience, I try to approach a wide scale of subjects in a multi-layered way to involve the viewer.

My work doesn't always reference recognizable forms, and the results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted.

Allan Linder is an award-winning New York artist known for his dynamic range and style across multiple mediums throughout the art world, including comic books, animation, television, and character design.

Allan Linder (1966, California, United States) makes paintings, drawings, digital work, mixed media artworks, sculptures, and much more. Linder absorbs the tradition of making art into daily practice with a conceptual approach. This personal follow-up and revival of a tradition are important as an act of meditation.

His collected, altered, and own paintings are being confronted as aesthetically resilient, thematically interrelated material for memory and projection. The possibility seems true and the truth exists, but it has many faces, as Hanna Arendt cites Franz Kafka. By contesting the division between the realm of memory and the realm of experience, he tries to approach a wide scale of subjects in a multi-layered way, likes to involve the viewer in a sometimes physical way, and believes in the idea of function following form in a work.

His works directly respond to the surrounding environment and the artist uses everyday experiences as a starting point. Often these are framed instances that would go unnoticed in their original context. By applying abstraction, he creates intense personal moments masterfully created using rules and omissions, acceptance and refusal, luring the viewer round and round in circles.

His works don't always reference recognizable forms. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted.

Carmela Lorusso



“NEMESIS” (2022)

Born and raised in Rozzano in the province of Milan, Lorusso studied sculpture at the Academy of Fine Arts of Brera in the late '90s. After dedicating herself to sculpture for about thirty years, moving from figurative art to Neorealism, she returned to figurative art. Her aesthetic and conceptual bases include ancient art to which she draws inspiration for her works, attracted by archaeology from which she finds inspirational sources. For this reason she participates in an internship at the Archaeological Site of Madinat Al-Zahra in Spain working in the area of support to the restoration during the months of April and May 2001.

Lorusso at the beginning of 2020 after having been interested and experimented with the technique of encaustic from the little knowledge left to create a sense of movement in her works with the use of transparent superimpositions of wax and natural fibers.

After admiring the works of artists of Russian Constructivism in St. Petersburg during an artistic residency, he began to be interested in the infinite expressive values of materials. He experiments with unusual materials such as plastic, rubber, scotch paper, natural fibers, etc.. to compose works always related to the theme of the old but with a new expressive value related to the possibilities of materials. In his artistic work Lorusso wonders about a possible meeting and conjunction between past and present through the reinterpretation of ancient Greek Roman works and visual culture of ancient Italian art.

Carmela Lorusso participates in various exhibitions among the most important the Biennial in Portugal in 2018 - XX Bienal Internacional de Arte de Cerveira "Artes Plásticas Tradicionais e Artes Digitais. O discurso da (des)ordem"- Bienal de Arte de Cerveira Foundation, Av. Das Comunidades Portuguesas S/N 4920-275 Vila Nova de Cerveira Portugal; the biennial in Valencia 2019 - "IV Biennial de València Ciutat Vella oberta" from 12 to 28 November - CCCC Centre del Carme Cultura Contemporània - Calle Museu n° 2, 46003 Valencia in Spain ; the XXII Triennial of Engraving in Greenchen - 22. Grenchen Triennale - Marktpl.5, 2540 Grenchen, Switzerland in 2021.

He exhibits in the gallery Espai B - Torrent de l'Olla, 158, 08012 Barcelona, Spain and participates in a solo exhibition in the same year at Gallery 2,04 - Pushkinskaya ul., 10 - St. Peterburg - Russia. He also exhibits one of his works in the section "A4 ART" at Dama Daphne Museum Art in Campania since 2015. Museum 2015 - Work in permanent exhibition - A4 ART - Dama Daphne Museum Art – Campania.

Lorusso also in the same year won the competition "ArTcontest_2015 " in Tuscany in Rocca Tederighi province of Grosseto with The installation work "Rinascita".

He currently teaches in an Art School in Milan.

Anna Mutschlechner-Dean



“What lies in the imperishable” (2021)

What are the consequences of humankind's desire for eternal life?

Mankind continually tries to leave behind something significant, something that will be remembered. Perhaps by staying in memory man could come closer to immortality. However, as humankind moves more and more into the digital realm, technological advances may soon provide it with other possibilities.

Could the digital already be a man-made attempt at immortality?

In the video, the organic and the virtual are merged. The striving for immortality is to be thematised and questioned at the same time. Abstracted forms of a potentially immortal organism are brought together with the human body until ultimately a hybrid is created. With the ability to rejuvenate itself and so generate a new life cycle, the jellyfish symbolizes imperishability. Research on this potentially immortal jellyfish species and the possible transfer of its properties to humans raises questions. Deciphering this process could extend the human lifespan. But what would this mean for humanity?

Anna Mutschlechner-Dean was born in 1999 in Upper Austria. Since 2017 she lives in Vienna, where she

studies Transmedia Art at the University of Applied Arts. In her practice she focuses on the constant alteration of human consciousness by external factors. She works interdisciplinarily mainly through performative and digital methods. Mutschlechner-Dean has participated in several group exhibitions in Vienna. As a performer she has participated in projects such as Reaktor Potenziale 2021. Her works were shown at the annual exhibition Parallel Vienna 2021 and as part of the Blue Danube Festival 2022 in Vienna and Budapest. In 2022 her most recent work was shown at MoCDA -Museum of Contemporary Digital Art.

Leslie Nolan



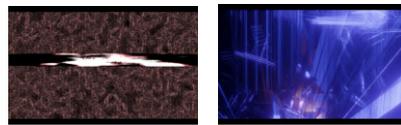
“Disfigure 1” (2015)

Disfigure 1 is a portrait of a man in bold orange, yellow and black. Stark and direct, at the same time it exudes a tender emotion which could be contemplative or calm. He appears at peace and thoughtful. This 10 inch by 10 inch acrylic painting on canvas commands attention while open to many interpretations.

Leslie Nolan lives in the Washington, DC area, actively exhibiting strong, bold artwork in the USA and internationally for 20 years. Raised in Oregon, USA, she served in the United States foreign service, living and working around the world, absorbing the cultures of many places, all of which have influenced her artwork.

She studied at the University of Madrid, Spain and holds degrees from George Washington University, National Defense University, and Portland State University. Her artwork concentrates on the human figure, injecting ambiguity into abstracted paintings. She is known for gestural, lively brushwork and vivid color. Calloway Fine Art & Consulting represents her in the Washington, DC area, and she exhibits with many other galleries and art fairs.

Masafumi Oda



“Monster in Monster itself” (2021), “Timeless City Sounds Rhythmic VIII” (2021)

“Monster in Monster itself”

Is the difference between objects and spaces where objects are clear and distinct? I do not think so.

The first figure is a monster which is imaginary creature. He or she is leaving from some imaginary deformations of real animals, then becomes unclear whether or not it is organic. It then finally provokes the problem of indistinction between object and space (this is ontologizing the famous argument of inscrutability of reference by W. V. O. Quine.)

Based on this speculative discourse, I created 3D animations which deform a monster and its space. Music sounds more and more shrilly. Finally everything melts together.

“Timeless City sounds Rhythmic VIII”

Now, the “Digital” has appeared since late 20th century, and has been considered as a new material consisting of 0 and 1, namely of discrete quantity. But, the whole process of digital contents is under the flow of this real-time- structure. So the structure of digital can and must contain some gap or lag generated by real-time-structure itself. This is the “Rhythm”, made not only by the difference of 0 and 1, but also by the real dynamic folds of time. This means that discrete quantity of digital must be always influenced by continuous quantity, so that it may have rhythm, even if the digital itself consists of 0 and 1.

Masafumi Oda: Born in Saitama, Japan, in 1986. Enrolled in Department of Philosophy, Sophia University. Having got master's degree by writing a master's thesis about Deleuze's philosophy. After graduated, crossing between academic philological studies and investigation of philosophically unique position of myself, and trying to output these results as performance, electronic music, digital video work, and recently, "Application Art". My definitive theme is "a multiplicity (multimedia) of radical duality". Treating software, hardware, digital, analog, abstract concept, concrete proper noun and so on completely equally, then trying to reveal completely new “figure” of them via works and performances under the relationship between “continuity” and “discreteness”. Participated in many international music and art festivals with music, audio-visual pieces, performances, and paper presentations in US, Italy, German, Belgium, England, Korea,

China, Thailand, Argentina, Chile, NY, and Japan. My audio-visual piece “Radical Duality II” was awarded at International Electronic Music Competition 2021 (China). My audio-visual work “Radical Duality IV” became the winner of Penn State Living Music 2022, hosted by The Pennsylvania State University.

Chris Ohlson



“She’s Never Coming Back” (2021), “Depressions of the Mind” (2021)

She’s Never Coming Back

I remember a girl named Josie, I don’t know where she is.

Depressions of the Mind

They said he was suffering from occasional depressions of the mind.

Chris Ohlson is a video artist whose work spans multiple dimensions of film, documentary, video art installation and oblique visual meditations. His thoughtfully provocative work often explores and dissects our memory of time—how we perceive, formulate, edit and curate our own reality. His films and videos make use of auditory, visual, and experiential collage—from snippets of conversations with intimates and strangers, to voiceover, archival imagery, found footage and orchestral sound design.

p:d



“edge” (2020)

In the context of the Chinese internet, when a private account does not violate the openly prohibited redlines, it may still be “deleted” from “above.” Interestingly because of the political reason everyone knows, every user can only roughly have a sense of the ambiguous limit of freedom, without knowing the exact word banned or reason for account cancellation. Therefore, trying out the boundary becomes a gambling game with the “life” of your cyber identity as the gambling chip. For the regulators, they know the “unspeakable” boundaries so well, like directors know their scene inside the viewfinders. However, the people under supervision can only participate in the game through tentative guessing.

Evan Pavka



“House Taken Over (5937-5947 Beaubien Boulevard, Detroit, MI)” (2021), “House Taken Over (453 E Edsel Ford Service Drive, Detroit, MI)” (2021)

In 1946, Argentinian writer Julio Cortázar published the short ghost story Casa Tomada, translated as House Taken Over. The tale follows the plight of two siblings as an unnamed entity slowly possesses their familial home, in turn dispossessing the pair from the palatial, ancestral residence. This series borrows its premise and title from Cortázar’s work, examining the notion of possession and dispossession in relation to the domestic architecture of Detroit, Michigan. A single block in the process of demolition in the city’s New Center neighbourhood is recorded in a series of individual images that are compiled to create a panorama of decay. The documentation captures the edifice in the midst of its slow erasure, revealing fragments of walls, surfaces and other elements that once defined their interiors. In this way, a parallel is drawn between the spectre in the story and the long history of immaterial social, political and economic forces that continue to disenfranchise Detroit’s residents.

Evan Pavka received his Master of Architecture from McGill University and currently teaches at Wayne State University.

Astrid Randrup



“Between” (2019), “When I evaporate beautifully, I die” (2021), “Nature witness nature” (2022), “witness of white” (2022), “nature witness nature” (2022)

Astrid Randrup: My artworks are the field between Photograph, Sound art, performance, object and participant based art. In the processes of art, my reflections and investigations are concentrated on symbolic meanings, social interaction and the situated bodily material in time and space. At the moment, my interest is in how humans interact socially in relation to the survival of nature, how we humanly try to understand nature but continue to see ourselves as a superior force. I often work with situations, meetings and the influences of materials in the in between situations. I see my studies as sensory openings into our perception of social spaces. Where emotions and cognitive choices clash with our choices in shared views. In the last years my artwork has been shown at Copenhagen Theatre Metropolis; when I evaporate beautifully, I die, SOCLE DU MONDE “knaphul og Knap”, Den fri udstillingsbygning “påklædning”, Astrid NOACKs Atelier, Momentum husets teater, Warehouse 9 and Museet for samtidskunst.

Especially the relation between humans, their culture understanding and their relation to express feelings and opinions thru things and bodily.

I often work with situations, meetings and the influences of materials in the meeting. I see my studies as sensory openings into our perception of social spaces. Where emotions and cognitive choices clash with our choices in shared views. I often involve the audience or the space and atmosphere in artistic processes. The symbolic meanings of space and actions are close reflections between inner and outer general feelings. I am interested in how materials and people are shaped in mutual processes and inscribe themselves both in a broad understanding of culture and formation and in a more intimate and personal one. In my history as a visual artist, I work across disciplines in theater, exhibitions, learning spaces and street art. In my artwork, I work alone and together, to see how ideas arise and disappear, as cultural norms arise and disappear.

Beatrix Reinhardt



“untitled from Geography of Belonging” (2022), “untitled from Geography of Belonging” (2022)

Since January 2022 I am working on a project called Geography of Belonging. The starting point for this project was my decision to wear only red boots - summer or winter, hiking or opera visit - during the duration of Trump's presidency. By the end I accumulated 4 pairs of the same model. My impetus was not rooted in showing support of the Republican party in any form, which might come to mind because of the color*. Quite the opposite, my motivation was rooted in the deep urge to improve my mood at times of despair, frustration and helplessness. I looked down and it created a smile. Some of the pairs have carried me to many parts of the world, including Iran, Israel, Lebanon, Palestine etc. Each pair has a mapped geographical travel journal.

*the color red is often associated with the Republicans

Beatrix Reinhardt grew up in Jena, Germany. After the completion of her undergraduate studies in New German Literature at the Freie Universität Berlin she planned to study at the New School for Social Research in New York for one year. The one year became two and Reinhardt graduated with M.A. in Media Studies. During her studies at the New School she started her studies of photography, which she continued at Illinois State University. Since the completion of a Master of Fine Arts degree, Reinhardt has been living, working, curating and teaching in different parts of the world. She has been invited as artist-in-residence to universities and galleries in Finland, India, South Africa, Australia, China, Turkey, Vietnam and the US, among others. In 2005 she was appointed at

City University of New York/CUNY and lives and works the majority of the year in Queens, N.Y. Currently she is a visiting artist at Nelson Mandela University in Port Elizabeth, South Africa.

Elena Rondini



“Scherzo da prete (“Priest’s joke” or “Cruel Joke”)” (2009)

A baby's hand picks a small white alabaster breast with fingertips. The offer comes from a big black hand of a man: it seems a gift but it's probably hiding a deception.

The title "Priest's prank" (in Italian a common saying translatable as "Cruel prank") evokes a joke that it's just apparently witty, but results fierce and stupid.

In this sculpture the welcoming, playful and positive shapes of the infant era are in contrast with colours and materials that refer to a religious funereal seriousness: white stone, bronze, black stucco.

The ironic aspect of the artwork is relevant: The wide open black hand of a man offering maternal nourishment, is probably playing a bad shot...contrasts come together in an image that at first glance appears serene, but which then results grotesque, on purpose opening the door to inquietude.

Elena Rondini is an Italian artist, specialized at the Academy of Fine Arts of Carrara, working with different artistic techniques and languages, ranging from sculpture to relational art. In her artworks often appears the theme of memory: from the children's tales to ancient art recovery, themes from the collective memory are investigated; surging images are used as raw material to create new expressive elements, often through small shifts of meaning, passing from the icon to the language and vice versa. The grotesque and ironic contents, the free associations, the use of the narrative thinking applied to art, the materials exploited in an unexpected form, are all means to get to the emotional involvement, stimulating and attracting to practice art as a total experience: aesthetically, conceptually and physically.

Marius Seidlitz



“rise against” (2022)

In his colourful works, Seidlitz addresses the complexity of the claims to the self, made on himself. The pictures are often inspired by the female body - bodies that are deliberately depicted imperfectly. The viewer sees colourful curves, multi-layered nudity in all its stark contradictions - between attraction and repulsion. But always multidimensional, always dynamic and never too precise - beauty is in the eye of the beholder. Intertwined bodies, implied limbs sink into colour-intensive surfaces and dynamic lines.

Marius Seidlitz was born in Erfurt in 1985. Seidlitz began his artistic activity from 1992 to 1994 within some drawing circles. At the same time, he attended the IMAGO youth art school in Erfurt in 1992 and won his first regional art competition. From 2004 he studied fine arts at the Bauhaus University in Weimar and did an internship as an engraver at the National Engraving School Suhl from 2005-2008, where he graduated as a journeyman in 2008. Afterwards he was awarded the title of national winner in the engraving trade in 2008.

2010, Seidlitz was included in the support programme of the Federal Ministry of Research and Education. In 2012, further training as a craftsman industrial designer followed in Weimar. Since 2002, the artist has exhibited at national and international shows, including Galerie Rothamel in Erfurt, Galerie Kunststück in Berlin, and international art fairs in the Netherlands and Italy. In 2022, his works are exhibited in museums in China and Korea. His art is represented in numerous private collections nationally and internationally.

shin yeun jin 신연진



“cake showcase” (2022)

길을 걷다 자판기나 편의점의 음료 냉장고를 보면 온갖 형형색색의 음료들이 눈길을 끈다.상점에 진열된 물건들이나 카페 쇼케이스 안의 디저트들-케이크들은 진열장에서 조명을 받고 있을 때 가장 빛이 난다. 마치 화려한 조명을 받고 멋진 포즈를 취하고 있는 모델들처럼 말이다. 일상속의 평범한 물건들이 평범하지 않은 특별한 존재가 되는 그 순간의 모습들을 표현해 보고자했다

신연진은 잡지를 주 재료로 사용하는 작가입니다. 제가 잡지를 선택하는 이유는 어린 시절부터 친숙하게 접해왔던 매체가기도하고 그 안에서 보여지는 이미지나 색채가 매력적으로 다가왔기 때문입니다. 저는 특히 잡지에서 색채에 집중하여 물감의 역할을 잡지가 대신 할 수 있는 방법을 찾고자 하였는데 내가 표현하고자하는 색채가 이미 잡지 속에 다 표현되어 있으니 나는 그것들을 선택하기만 하면 됩니다. 이전작품에서는 잡지속의 색채가 물감을 대신하여 캔버스에 회화적인 표현이 되도록 페인팅의 붓자국 같은 형태로 작업을 하였다면 최근 작품에서는 일상적인 물건이 캔버스위의 화면으로 옮겨지면서 새로운 이미지로 바뀌는 것을 표현하고자 합니다.

Kel Smith



“We’re Drowning In Information” (2021)

The intention here is to explore ‘simulacra as form’ via image and sound refactoring. The work involves three components: mythology of the sky, anthropogenic semiotics, and acousmatic listening.

In its simplest form, a myth is a story about gods—a personification of the natural unknown. In ancient times, the sky was considered to be an indicator of Nature’s temperament expressed through light and moisture. Western Christian cultures consider Heaven to be a place “up above,” and many native North American tribes worship by looking at the sky.

Anthropogenic semiotics is the study of natural bodies as “surfaces,” upon which humans “write” a narrative in order to ascribe its significance. The sky played a large part in the 1839 introduction of the daguerreotype, for example, as everyone with a camera took a picture of the sky from their rooftop—the only way to capture enough light to make a passable image. These images represent not only technological intervention and economic influence, but also humankind’s quest to reduce everything to scale.

Acousmatic listening is the practice of capturing the quality of a sound without relying on data that is either causal (“what’s that noise?”) or semantic (“what is she saying?”). Conscious attention to acousmatic listening allows us to appreciate the anecdotal sonic qualities of acoustic instrumentation—the scrape of a violin bow, the breath of wind passing a flute—comprising formal elements commonly attributed to musique concrète.

This piece consists of sky pictures taken with a 1940s Graflex film camera, all shot between 2005 and 2020. The images were manipulated as facsimiles, replicating eight stages culled from the history of mechanical reproduction: ink-plate etching, monotype mezzotint, mercury daguerreotype, four-color halftone, black-and-white silver print, color film photography, scanned pixels, and μ -law digital glitch.

The sounds were created from electronic devices built in my studio, utilizing spoken words as inputs. Text is treated as any other form, often refactored to the point of disfluency (an homage, perhaps, to the late Alvin Lucier’s I Am Sitting in a Room). The voice is Eric McLuhan (son of Marshall McLuhan) speaking about the effect of communication media on society, concerning the delta between what we believe to be true and what we accept as evidence.

This work was executed in fall of 2021.

Kel Smith is a designer, artist, writer and composer of electroacoustic music recording under the moniker Suss Musik. Employing handmade electronic instrumentation that Mr. Smith designs and builds in his studio, Suss Musik works have appeared on CHOQ Quebec radio program “La Rivière” and presented internationally, including SEAMUS and NYC Electroacoustic Music festivals. Suss Musik recordings can be heard on Bandcamp, Spotify, and Soundcloud. Mr. Smith is the author of the book Digital Outcasts: Moving Technology Forward Without Leaving People Behind (Morgan Kaufmann, 2013), as well as several papers on the topic of digital

accessibility. Mr. Smith's articles have appeared in SAGE World Future Review, Journal of Strategic Foresight, and International Journal of E-Politics, among others. Mr. Smith is an adjunct lecturer at Rutgers University, teaching courses on digital design and social impact. Mr. Smith has delivered over 100 presentations in six countries, including talks for The Center for Health Literacy and Royal National Institute of the Blind. Mr. Smith's work has been featured on CBC Radio's "The Current," National Public Radio, and BBC Ouch! Network, among others. He is currently researching material for an upcoming book on sonic art and disability aesthetics.

Tâhume



"Happy to Serve You (Hedonalgia)" (2021)

"Happy to Serve You (Hedonalgia)" is an installation that features historical symbols, advertisements, mass culture references and BDSM toys and unpacks a collection of cultural influences that relate to the struggles and plight of contemporary Greek society. Spanning between hedone (pleasure) and algos (pain), this piece examines both the humorous and tragic side of the "Greekness hell loop: "the monetisation of a culture that is deeply reliant on its unique values, strong character and its rich mythological and historical past and at the same time depends on tourism and foreign investment in order to function.

Artists **Tanja Kapoglou and Vangelis Tzolakis** began creating art together as the Tâhume duo in 2017. Originally from Athens, Greece, Tâhume are now based between Athens, Greece and London, UK.

As **Tâhume** (a Greek slang expression for "we are a couple"), we make videos, music, installations and performances that investigate displacement, social adaptation and identity politics. Our musical counterpart, Former Athenian Teens, also attests to our interest in unpacking, examining and often offending the absurd elements of our identity. We create time capsules of the present through the performative meme-ification and ritualisation of everyday experiences. By borrowing imagery from contemporary politics and advertisements, we repurpose our common visual language, expose our collective memory, and identify future trends in our shared unconscious. Working with modern and contemporary Greek imagery, symbols, and mass culture references, our works roam through a network of hyperlocal cultural influences that relate to the struggles and plight of contemporary Greek society. Our working process begins with video which we accompany by musical, performative or installation elements. We set-up our videos as the focal point and create immersive environments using found objects that embrace the viewer in an audiovisual experience that transports them to a contemporary Greek landscape.

Zhiqian Wang



"Yellow" (2019)

This video installation is about a stack of self-conscious bananas laying on the ground.

Zhiqian Wang (b. 1999) is a conceptual artist. Her current practice is to expand our conception of material reality by investigating topics such as randomness, causality, rationality, game, and knowledge. Through her interests in science and philosophy, she investigates ordinary language's boundaries, structures, and potential.