Form 2023
CICA Museum
November 1, 2023 - November 19, 2023
2023.11.01 - 11.19

Featured Artists 참여작가**: Bela Balog, Marek Boguszak, Robert Brook, Jennifer Cabral, Katarina Čelebić, Hyeonghoo Cho (**조형후**), Christoph and Sebastian Mügge, Yukyung Chung (**정유경**), Marco Crispano, Kyle Gyumin Dong (**동규민**), Lohan LE GALLOUDEC, Vasile Ghiuta, Gerald Hushlak, Hwang Ji Young (**황지영**), Kang Daeun (**강다은**), kim hyoung ki (**김형기**), Hyun-Ho Kim (**김현호**), Soberon Koen, HYEJI LEE (**이혜지**), Ivan Iovine, HIRAGA Mari, Michael G. Maxwell, David Mrugala, jiyoung Park (**박지영**), The Phantomat, Niall Ruddy, YOONMI SEO (**서윤미**), Carolyn Stockbridge, Dirk Springmann, Shanzhe Zhang (**장선철)**

"Form" Introduces photography, painting, video and interactive art, sculpture, and installation work on the subject of forms, shapes, or media.

형태, 모양, 또는 매체를 주제로 한 사진, 회화, 비디오 및 인터렉트 아트, 조각, 설치 작업 등을 소개합니다.

Bela Balog

"I See You" (2023)

Should we go our own way without any constraints, or should we try to meet the current social expectations? Are we being controlled despite our perceived freedom?

Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. His artworks have been shown in galleries and art magazines in many countries (USA, UK, Switzerland, Hong Kong, Singapore, Italy, Belgium, Greece, Germany, Bulgaria, Austria, Spain, Netherlands, Hungary, etc.).

Marek Boguszak
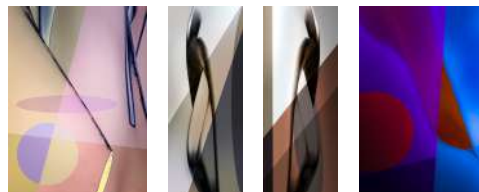
"Drums VII" (2023), "Desire I" (2023), "Desire II" (2023), "Fallen Moon" (2023)

We like abstraction: pure forms expressing the core qualities of reality. Taking a picture is just the beginning of the path. It is a search for photographic Equivalents in which simple lines form a new imagery, which evokes fresh associations and meanings.

Marek Boguszak: Over the last decades, Marek has shifted from analog B&W to digital color photography. With his wife, Magda, they have established a unique visual vocabulary by designing abstract artworks in the last few years. Today, the duo exhibits and sells award-winning photography worldwide. They have presented solo exhibitions in Zurich, Bern Campione, London, Rome, Prague and New York.

Robert Brook

"The Sound of Water" (2022), "Coffee Break" (2023), "Landscape Seascape" (2022)

These pictures are all wholly created using 3d modelling with applied textures, within HDRI environments. They belong to a series where the aim is to simulate a sort of everyday, naturalistic reality, even tending towards banality, but where the impossible becomes manifest.

Robert Brook: I worked as as an editorial and documentary photographer and sometimes film maker for many years with work featuring in numerous major publications around the world. Then, about 10 years ago, I began to re-evaluate the role of photography and my relation to it. This was partly impacted on by developments in image technology (retouching and compositing to a certain extent, but 3D modelling more crucially) which rendered the simple notion of photography as an authentic mirror of the world somewhat problematic. It was now possible to create seemingly authentic photographs that were actually like paintings built onto an empty canvas. For me painting is key, because having moved from fine art to photography, I was keenly aware that painting and photography are very different media, the strengths of one being the weakness of the other, and vice versa, so the idea of photography as a return to painting had great appeal. As well as still pursuing photography as photography, I now mainly produce either hybrid works combining captured imagery with 3D or purely digital works, created from scratch, as here.

Jennifer Cabral
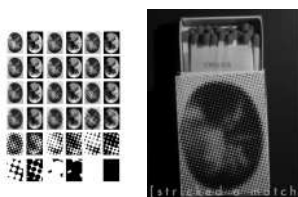
"Matchboxes" (2023), "Matchbox" (2023)

Both a photograph and a video performance, "Matchbox" is part historical research, part passed down family stories. Through storytelling and a perfomance, I confront the right of a white woman to compare her lack of autonomy with that of an enslaved body. The subjugation of women prevalent in a patriarchal society is a mere backdrop to expose how inappropriate it is to compare the subjugation of a white woman with the systematic oppression, torture and appropriation of human beings. Especially by a woman that was member of a family that benefited from the systematic enslavement of other human beings as operator of sugar cane plantations in Brazil - the last nation in the western world to abolish slavery.
I recreated imaginary replicas of matchboxes stamped with a winning photograph from a beauty contest in 1922 featuring my maternal grandmother. Her original photograph is reproduced and each of the matchboxes is duplicated with a negative image as an attempt to visually represent the erroneous appropriation of blackness by a white woman.
Deterioration is an intrinsic part of this work since the idealized image of women is unattainable as, the standard of beauty displayed and imposed by an elite that insists to sustain the white race as "representatives of humanity" is unacceptable.
"Whiteness rests on a fundamental premise: the definition of white people as the norm or standard for human beings and people of color as a deviation from this norm." - Robin Diangelo, White Fragility (2017)

Jennifer Cabral is a Brazilian artist residing in the United States. She holds a BFA from two Brazilian institutions: School of Fine Arts "Escola Guignard" with a concentration in Photography, and a BFA in Social Communications from "PUC-Minas" with a concentration in Advertising. She relocated to the U.S. and attended classes at the continuing education Program at The School of Visual Arts in New York.
Cabral is currently a Library Collection Photographer documenting cultural heritage collections and manuscripts. In May 2022, she received a Master of Information degree from Rutgers University School of Communication with a concentration in Archives and Preservation. Her studies focused on potentialities brought into collections when photography and archives intertwine.

Katarina Čelebić

"Ocean Wave" (2022)

My works are based on my deep relationship and connection with nature. Nature is the best teacher and an endless inspiration. It carries important things for those who really want to listen and see. For some time, I've been researching and following the

movements of water and how sunlight reflects in the water creating captivating shapes and images. It resulted in a beautiful series that this photograph is part of.

Katarina Čelebić: Born in 1996 in Cetinje, Montenegro, and is currently working in Podgorica. She graduated from Faculty of Fine Art in Cetinje and also studied at the Accademia Belle Arti in Macerata, Italy for one semester. She's creating through drawing, printmaking, painting and photography. Her works have been exhibited in group exhibitions in Montenegro, Italy, Portugal, Mexico, South Korea etc.

Hyeonghoo Cho (조형후)

"Lifeguard portrait_#019" (2016)

'라이프가드 포트레이트(Lifeguard Portrait, 2016)는 인명구조원들의 초상 사진이다. 이들은 휴가철 인명 구조라는 목적을 위해 여름이라는 특정 기간에만 모였다 흩어진다. 일시적이고 단편적인 현대 사회의 관계망을 표현하고자 했다.
대학 시절 경험한 라이프가드 활동은 나에게 흐릿한 관계들에 대한 단상으로 남아있다. 이들은 대부분 임시로 생겼다가 사라지는 'Temporary jo'에 속한다. 수요가 급증하는 여름 휴가철에만 잠시 생겼다가 사라진다. 그래서인지 짧게는 일주일, 길게는 한 달 정도를 오고 가며 마주치지만, 여름이 지나면 서로에게 왜인지 모를 가물가물함만 남기는 그런 종류의 일이었다.
이러한 관계들은 내가 학생 티를 벗어가면서, 사회라는 구조로 속해가면서 빈번해졌다. 마주하는 관계의 농도들은 생각보다 빠르게 흐릿해졌으며, 잠깐을 마주치든 몇 개월, 몇 년을 함께 하든 관계가 퇴색되는 시간에는 큰 차이가 없었다. 2016년의 여름, 해변의 라이프가드들을 순간광 조명을 활용하여 담아 나갔다. 자원봉사, 파트타이머, 소방서 및 해양경찰 파견근무 등 다양한 형태의 관계들이 그 해 여름을 위해 맺어지고 있었다. 나는 스쳐가는 그들을, 번쩍 하고 사라지는 이 광원을 통해서 붙잡아 두길 바랬다.

조형후 작가는 생성과 소멸의 과정에서 발생하는 긴장, 균열 등에 대한 관심을 바탕으로 작업하고 있다. 나아가려는 속도와 이끌려가는 것들 간의 시차가 만들어내는 틈새에 대한 의문을 던지는 중이다.

Christoph and Sebastian Mügge
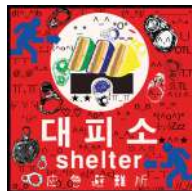
"Gangnam Shelter" (2023)

Sebastian Mügge (b. 1981) and Christoph Mügge (b. 1983) were both born in Germany and live in Sweden. Sebastian got his MFA degree from Umeå Academy of Fine Arts in 2011 and Christoph studied at Kunstakademie Düsseldorf where he received his diploma in 2013. Both artists mainly work with interdisciplinary and site-specific projects on a large scale. They have a strong personal artistic language that builds on repetitions of a diversity of materials in many techniques. Their formations often interweave historical events with the contemporary where questions regarding identity, power structures and how various conflicts influence our daily life are examined in a playful and humorous manner. "Gangnam Shelter" is a digital collage of a Korean emergency shelter sign, Korean emoticons, tin can parts and kimbap samgak that expresses different emotions and aspects of Korean culture in a disaster scenario.

Christoph & Sebastian Mügge: Together they have exhibited at Galleri BOX (Gothenburg, SE), Galerie Fontana (Amsterdam, NL), Museum Villa Rot (DE), Plateforme (Paris, FR), DG Kunstraum (Munich, DE), The Koppel Project (London, UK), Ostrale Biennale (Dresden, DE), Sinne (Helsinki, FI), PARTcours Biennial (Brussels, BE), Æther (Sofia, BG), Kunstverein Baden (Baden, AT), Kristianstads Konsthall (SE), Vestfold Kunstsenter (Tønsberg, NO), Södertälje Konsthall (SE), OK Corral (Copenhagen, DK), DAS ESSZIMMER – space for art+ (Bonn, DE), Meno Parkas Galerija (Kaunas, LT), Periscope (Salzburg, AT) and P8 Gallery (Tel Aviv, IL).

Yukyung Chung (정유경)
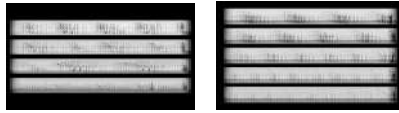
movement experiment 03" (2022), movement experiment 06" (2022)

Movement Experiments (2022-2023)은 공간의 기하학적인 도형 안에서 신체의 움직임이 어떻게 반응하는지를 탐구하며 주어진 규칙이 증가할 때의 움직임의 반응과 차이를 분석하면서 인간이 기계화되는 과정과 기계가 표현할 수 없는 인간의 직관 능력을 나타낸 작업이다.
Movement Experiments (2022-2023) is a work that examines the relationship between shapes in space and humans, analyzing how my movements react mechanically within the confines of a minimal shape drawn on the floor and how that is transformed when the shape changes. Fundamentally, it expresses human decision-making and intuition capabilities that machines cannot express.

정유경은 디지털 미디어, 사운드, 페인팅을 통해 직관성과 규칙 개입의 관계를 신체의 움직임을 통해 표현하는 작가이다. 작가는 신체적 움직임을 기반으로 다양한 기술을 통해 재해석함으로써 작업의 영역을 넓힌다. 경희대학교에서 회화를 전공했으며 현재 Rhode Island School of Design에서 Digital + Media 학과에 재학중이다.
Yukyung Chung is a multidisciplinary artist from South Korea who works with digital media, technology, sonic experimentation, painting, and performance. She broadens her perspectives by incorporating various new technologies based on her physical movements. She has a BFA in painting from the University of Kyung Hee and is now pursuing an MFA in Digital +Media at the Rhode Island School of Design in Providence, RI.

Marco Crispano

"AL DELIRIUM" (2022)

My subject is reality, in any form. My process starts from personal experience. I represent what I experience and the starting point of my paintings is always something that I have experienced or that I feel intimately. In "Al Delirium", I wanted to represent a convivial situation of friendship and human warmth. My goal was to represent, through the use of color and brushstroke, a feeling of closeness, warmth, noisy chaos in which the smells of beer and people stand out.

Marco Crispano was born in Pescara in 1994. He moved to Rome in 2013, where he graduated in Business Sciences and approached the world of painting, first as a pupil of the mannerist Giorgio Dante and later continuing his research independently. He is an Artist who uses various mediums, including painting and installation. He is the founder of Il Varco Creative Hub, with which he has been producing cinema, publishing and art exhibitions since 2017.

Kyle Gyumin Dong (동규민)

"Step 1" (2021), "Step 4" (2021), "Flight Path" (2021), "Step 7" (2021), "Unfolded" (2021)

'Form'이라는 단어는 여러 가지 의미를 가진다. 동사로 쓰일 땐 무언가를 형성한다는 의미도 가지고 있고 명사로 쓰일 땐 사람이나 사물의 모습 또는 예술 작품의 형상을 일컫는 단어이자, 문서의 서식을 뜻하기도 한다. 사진에서 보이는 I-20 서식은 미국 국토대안부 문서로서 학생 비자를 받은 대상의 정보를 기록한다. 지난 십 년 가까이 유학 생활을 해오던 나에게 이 서식은 여권과 같이 나의 법적 신분을 대신하는 증표이다. 파일에 넣어 서랍장 가장 아래칸에 구김 없이 보관하던 이 문서는 내가 경험하고 있는 이주의 형태와 닮았을지도 모른다. 반듯하고 빳빳한 이 종이가 비행기로 접혀 변형될 때 문서로서의 서식은 흐트러지고 일시적인 비행 능력을 얻는다.
The word 'Form' has various meanings. When used as a verb, it means to create something. When used as a noun, it is a word that refers to the appearance of a person or object, the shape of a work of art, and also refers to a format of a document. The

I-20 form shown in the photographs is a U.S. Department of Homeland Security document that records information about a person who has been granted a student visa. As someone who has been studying and living abroad for nearly a decade, this form has been proof of my legal status and identity. Kept safely in a file and tucked in the lowest part of my desk drawer, this document perhaps resembles the form of migration I am experiencing. When the stiff paper is folded into an airplane, its new form obscures the format of the document and gains the momentary ability to fly.

동규민은 사진을 통해 삶의 아름다움과 수수께끼들을 관찰하고 탐구하는 시각예술인이다. 군복무 경험으로부터 영향을 받아 일상에서 마주하는 평범해 보이는 순간들이 가진 시적 의미를 사진으로 표현한다. 그의 작품은 일리노이주 시카고의 Filter Photo, SAIC Galleries, 뉴저지주 트렌튼의 JKC Gallery 에서 전시되었으며, 그는 School of the Art Institute of Chicago 에서 사진과 시각디자인 학사 학위를 취득했다.

Kyle Gyumin Dong is a South Korean visual artist who primarily uses photography to explore and observe the mysteries of life. Influenced by his experience of the restrictive military environment, he finds poetic meanings in encountering seemingly ordinary moments. His artwork has been exhibited in Filter Photo, SAIC Galleries in Chicago, IL, and JKC Gallery in Trenton, NJ. He graduated from the School of the Art Institute of Chicago with a Bachelor of Fine Arts in Photography and Visual Communication Design.

Lohan LE GALLOUDEC

"Colorful Black Hole" (2023), "Donut Black Hole" (2023)

1. "Diving Deep into the Universe: Colorful Black Hole"
A colorful black hole in the depths of space, surrounded by gas and dust, giving it the appearance of an impressive storm. It's possible for a black hole to appear colorful if it's surrounded by matter such as gas or dust. This matter can be heated to high temperatures by the intense gravitational forces near the black hole, causing it to emit light in various colors.

2. "Diving Deep into the Universe: Donut Black Hole"
Imagine a mysterious object in space, a black hole, with a shape that resembles a donut being stretched out. Its alluring appearance invites curiosity and wonder. From a distance, the black hole looks like a dark, gaping hole in the fabric of space, surrounded by a ring of light. The ring is created by the intense gravitational pull of the black hole, which causes matter to heat up and emit radiation as it falls in. The ring appears to be spinning, like a vortex, as it pulls matter towards the black hole's event horizon. The shades of purple around the spiral are reminiscent of a nebula.

Lohan LE GALLOUDEC is a French digital artist based in Paris, currently finishing a PhD in History and Sociology on hip-hop culture in the United States at Paris Sorbonne Nouvelle University. Besides being a music producer, sound engineer and president of two associative music labels, he always had an interest in drawing and was waiting for technological developments to embark on his digital artistic journey. With the beginning of the graphic revolution enabled by artificial intelligence, he has developed a graphic palette rich in colors and full of fantasy, by a combination of various AI tools and digital painting.

Vasile Ghiuta

"Flying with the stars" (2022)

"Flying with the stars" expresses my view on life. Every day we have to face different challenges in life, and the best way to do it is with a smile. My joy for painting reflects my joy for life. I want to share this joy with the people who see my artworks. In this painting, I tried to use very sharp colors to shake the people who looked at this piece.

Different densities of different colors make them interwoven. I did the painting inside a container full of water. I submersed the canvas and then dropped the acrylic through the water. In the end, I also used acrylic spray paint to create the image of a galaxy.

Through this work, I tried to make people think that life is about happiness and pursuing your dreams.

Vasile Ghiuta is a Canadian abstract painting artist living in Toronto, Canada. He believes life is a sum of various experiences that carry a large amount of energy that could be transposed through the power of color into real-life stories. From his point of view, as an artist, it is all about life experiences, emotions, and evolution. It is all about feelings, thoughts, and vibes translated into a language that uses colors to express an idea, to convey a message to humankind.

Gerald Hushlak

"Frozen Torsos 28" (2023)

The computer has evolved from the traditional tool serving the artist and has found a new identity as a creative partner that "leads" the artist.

The intent of my camera is to gather digital input as a starting point for inventing new metaphorical subjects birthed through an iterative computer evolutionary breeding process, not unlike the work of Darwin and Mendel. Photographic input is skewed to optimize the software resident on a half dozen computers running 24/7 that breed suites of drawings. Because they inform each other, I typically exhibit the drawings in clusters. Within this process of iterative creation, the occasional "wild card hybrid" offers an unimagined departure point for building new vocabularies that "imagineer" new aesthetic and design relationships. Like a stream of water finding its own path after a rainstorm, the hybrids situational journey collides and offers a conversation with the machines predictability.

My digital work is included in the collections of The Victoria and Alberta Museum in London, England and the San Francisco Museum of Modern Art.

Professor **Gerald Hushlak** was born in Alberta where he continues his practice as a photographer, painter, and digital artist. After completing an MFA from the Royal College of Art, London, UK, Hushlak took up the position at the University of Calgary that has acted as the platform for his cross-disciplinary work in art and computer science. Hushlak has exhibited mural-size paintings in museums, built rapid prototype sculpture defined in a three dimensional modeling package titled Cinema 4-D, and plotted large lenticular and Giclee printed drawings derived from his evolutionary computing software.

He uses evolutionary computing techniques (BreederArt) to "breed" digital imagery from his photographs. The cutting edge art technology journal Leonardo featured his work as its cover story in the summer of 2007. Since the beginning of his art career, Hushlak has participated in 40+ one-person exhibitions in public museums and art galleries and numerous group exhibitions. His most recent one-man exhibition was held at the Chentang Zhuang Art and Technology Museum in Tianjin, China in 2017.

Hwang Ji Young (황지영**)**

"전통과 예술 사이**" (2023), "**시간 속을 여행하는 자**" (2023)**

나의 작업은 새로운 시도들로 점철돼어 있습니다. 작업은 전통 민화 속 책가도로 입체화해 미니어쳐로 구현해 낸 작품들입니다. 책가도에 있는 도자기, 책, 붓, 액자, 의자, 전기스텐드, 조각품, 꽃병, 이젤, 시계 등 3D프린터로 만들어진 작품입니다. 모더니즘적 사고인 시간의 연속성이라는 개념 대신 불연속적인 개념에서 파편적인 형태로 나타낸 작품입니다.

My work is dotted with new attempts. The work is a three-dimensional work of Chaekgado in a traditional folk painting and realized as a miniature. Ceramics, books, brushes, picture frames, chairs, electric stands, sculptures, vases, easels, clocks, etc. in Chaekgado are made with 3D printers. Instead of the concept of continuity of time, which is a modernist thought, this work is expressed in fragmentary form in a discontinuous concept.

황지영 작가는 경성대학교 예술대학 회화과를 전공하였으며 New York Statenisland 주립대 미술학 전공, 개인전 30회, 단체전 70회 이상 전시를 진행하였고 2022년 대한민국 문화체육부장관 대상을 수상하였습니다.

Majored in Painting at Kyungsung University College of Art, majored in Fine Arts at New York Statenisland State University, He has exhibited more than 30 individual exhibitions and 70 group exhibitions, and won the 2022 Minister of Culture and Sports Grand Prize of the Republic of Korea.

Kang Daeun (강다은)

"Folding Lungs" (2022)

Folding Lung is a material story of the wood as the protagonist that can transform into sawdust, processed wood, and logs. Both hollow and solid sawdust forms and their alignments are created in relation to the negative and positive casts around the entity's body of choice. Thinking about the ways we live or leave life in the digital age, where we exist both as protagonist and antagonist, the work explores contextual relationships such as subject and object, structure and surface, and matter and form.

Daeun Kang (b. Seoul, Korea) is an artist currently living and working in Detroit, Michigan. Kang is interested in organic stories with protagonists that are born out of material relationships. Her work has been exhibited in international venues, including the Woolf's Day Collective, The Museum of Contemporary Art of Georgia, the Nevven Gallery in Gothenburg, and the Mason Fine Art Gallery. She was awarded the Cranbrook Academic Scholarship and is an MFA candidate in Sculpture at Cranbrook Academy of Art. In 2017, she earned her BFA degree from the Savannah College of Art and Design, where she was the recipient of Academic Honor Scholarships for full years. Throughout her academic career, Kang won awards such as the Gene Allcott Scholarship, Seoul Gifted Program National Merit, SCAD Academic and Achievement Scholarships, and the K2 Military Merit-Based Scholarship.

kim hyoung ki (김형기)

"one - 횡단보도" (2022), "꿈꾸는 작약 - 층구름" (2022)

작가는 일상생활에서 발견한 소소한 경험과 기억을 끄집어내서 눈앞에 보이는 형상으로 변환 시키는 작업을 전시한다. 형상은 최대한 덜어내고 비워내 최소한의 의도만 남기는 것에 집중한다. 분명 지극히 개인적인 영역에서 출발하지만 비워진 만큼의 여백은 관객의 기억, 추억, 경험 등을 떠오르게 하거나 상상하게 하는 매개물로서 역할하게 되며 새롭게 형상을 완성한다. 의도했던 의도하지 않았던 덩어리는 '나만의 것'이 된다. 같지만 서로 다르고 다르지만 같다. 전체 안에서 소외되기 쉬운 개개인이지만 그 지극히 개인적인 추억까지도 사회 전반의 이야기와 분리되지 않고 서로 순환하는 관계로 인식하고자 한다. 그러기 위해서 개인과 개인 간의 관계를 보다 주체적으로 드러내고 절대로 없지 않는 둘의 접점을 '일상의 유물들'로 형상화 하여 전시하고 예술을 통한 공감으로 소통을 도모한다.
작품 <one-횡단보도>는 횡단보도에서 이뤄지는 찰나의 순간을 유물화 작업을 통해 하나의 덩어리로 표현하였다. 환조로 구현된 덩어리 형상은 순간을 담은 유물로 가치를 지니며 관객의 보는 각도와 저마다의 추억에 따라 다양하게 해석된다. 작품 <꿈꾸는 작약-층구름>은 언젠가는 만개할 작약꽃을 기대하며 지금에 정성을 기울였던 경험을 모티브로 꽃을 피우지 못한 작약나무에게서 아직 꿈을 이루지 못한 스스로를 비춰보는 자소상에 가까운 작업이다.

김형기 작가는 1980년 서울에서 태어나 서울대학교 미술대학 조소과를 졸업하였다. 현재 서울예고 강사로 학생들을 가르치면서 오늘의 유물을 발굴하기 위해 순간을 기록하고 분리수거장을 기웃거리는 청년조각가이다.

Hyun-Ho Kim (김현호)
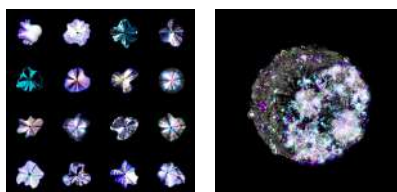
"앵 모음 (A Collection of aeng)" (2023), "달처럼 생긴 앵(aeng that looks like the moon)" (2023)

aeng are mysterious objects that are discovered in nature.

Hyun-Ho Kim(b.2000) is an aspiring composer pursuing a Bachelor of Fine Arts in music composition at the California Institute of the Arts. His music study focuses on concert music and film music. His composition Fantasy Variations: on an original tune in the character of Korean folk music, was selected as the national second place winner in Music Teachers' National Association, Young Artists Composition Competition in 2021. Kim is also a digital artist. A series of his paintings, Three pieces of imagination, was shortlisted for Sunny Art Prize 2023.

Soberon Koen
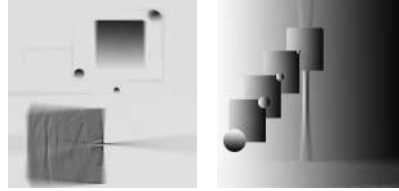
"PARADIGMA" (2023), "THE LAYERED REALITY" (2023)

Koen Soberon's work serves as a bridge between the inner and outer worlds. Through symbolisation the artist gives shape to the invisible processes resulting from interactions in the brain, an experience that we as human beings can barely comprehend. Even though this topic is far from obvious for many, Koen succeeds in artistically translating this subject through thorough study. His creative force is sensible to an audience and able to impact our spirits in a healing way.

HYEJI LEE (이혜지)
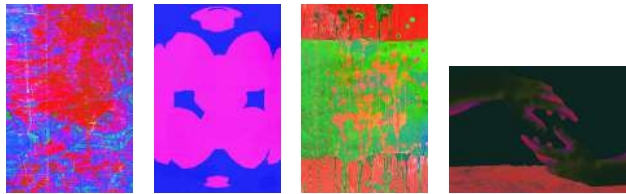
"공존 - 1 (coexistence 1)" (2022), "공존 - 2 (coexistence 2)" (2023), "공존 - 3 (coexistence 3)" (2023), "순환 (circulation)" (2023)

사람은 순간과 환경에 의해 영향을 받으며 변화하고 진화한다. 다양한 환경과 사회, 외부의 변화에 놓이고 이에 적응하는 과정에서 인간은 내면의 자신을 감추는 것에 편안함을 느낀다. 이는 외적 인격에 대한 과한 의존으로 이어진다고 보며 내면의 고유성을 표현하기에 더욱 어려움을 느끼게 하고 이는 자기소외, 자기부정 같은 불안정한 감정들을 야기하고 축적한다. 사회와 개인 속에서 균형을 잃어버리는 것은 결국 자신을 향한 고통으로 나타난다. 가장 큰 고통은 자신을 잃게 되는 것에 대한 두려움이다. 이 두려움에 도달한 상태에서 '나'를 지키기 위해 발버둥 치지만 그것은 아직도 내면의 '나'가 아니며 여전히 밖을 향한 '나'를 위한 노력을 한다. 즉, 그것은 사회적 환경과 예상치 못한 변화에 나타나는 내면의 고유성의 혼란이다. 이러한 혼란에서 생성되는 내면의 감정이 스스로 받아들여지지 않을 때 이는 다시 내면을 향하는 고통으로 나타난다. 다시 말해서, 이 모든 과정은 우리가 정말로 느끼는 것, 감정을 표현하지 않는 것에 대한 결과이다. 현대 사회에서 마주하는 다양성을 통해 각각의 자기를 발견하고 또한 이 과정에서 나타나는 감정의 수용을 통해 조화와 공존을 추구하며 그것이 고유한 자기와 자기인식을 다시 깨우고 이는 공존을 통한 개성화가 이루어지게 한다.
이번 전시에서 보여주는 이혜지의 디지털 기반 작업은 현대사회에서 겪게 되는 인간의 심리와 감정에서 발견하는 결과를 탐구하며 이러한 이해를 서로를 위해 존재하는 양면의 조화와 공존을 통한 승화 과정에 초점을 맞추어 이를 시각적으로 표현한다. 작가는 또한 한 인간으로서의 작업과정을 앞 문단의 내용과 연관하여 조화와 공존을 추구하기 위한 과정으로서 내면의 엉킨 감정과 생각을 표현하는 자기인식의 과정으로 설명한다. 강한 대비적 표현과 이를 한 화면에 담는 작업과정을 통해 개인을 통해 인식된 감정적 혼란, 그리고 그 과정의 수많은 감정들을 이야기한다. 이러한 생각의 과정에서 발견하는 모이고 흩어지는, 예측 불가능한 변화에 대한 탐색과 이에 따른 변화를 표현하고자 하며 이를 개인에서 시작하여 더 넓은 시각에서의 발견할 수 있는 다양성, 그리고 공존과 조화에 대한 연구로 확장하는 것을 목표로 한다.

이혜지는 일상과 예술의 경계에 대해 탐구하고 연결하는 것을 목표로 작업하고 일상에서의 관찰을 창작활동으로 연결을 시도한다. 현재는 인간 내면의 양면성으로 부터 각 개인의 조화와 공존을 추구하는 승화과정과 그 과정에서의 파생에 초점을 맞추어 창작활동을 하고있다. 서울여자대학교에서 현대미술 전공 학사를 졸업하고 영상, 사진, 디지털 회화 등 다양한 미디어를 통한 표현 작업활동을 하고있다.

Ivan Iovine

"Netnature" (2020)

"Netnature" is an interactive installation that aims to question the relationship between humans and other intelligences, whether natural or artificial. The mechanical flower is able to record and interpret the emotions and body language and body movement of the viewers through an internal video camera. Through the stem and petals, it reacts to interpreted emotions. In this way, it tries to create a dialogue between the work and the visitors. Similar to nature, the flower grow during the exhibition. The more human contact it has, the more accurate and perceptible its movements will be to visitors. With this project it is intended to explore and experiment with interpersonal communication currently used in the field of HRI for modeling human-machine interactions inspired by human-animal behaviours. By incorporating such interactions to robotic agents representing plants, one seeks to identify possible human-robotic-plant interactions.

Ivan Iovine is an interaction designer, researcher and artist based in Frankfurt am Main. His artistic and media practices range from digital art to robotics and machine learning.Iovine uses emerging technologies to blend virtual and physical worlds, creating speculative scenarios that highlight challenges and issues in the use (or disuse) of these innovations and how these affect social contexts and paradigms.

He has exhibited his work in various international festivals and museums such as Lab30 (Augsburg - 2019), Piksel Festival (Bergen - 2020-2022), Die Digitale (Düsseldorf - 2021), Dortmunder U (Dortmund - 2020) and Run Run Shaw Creative Media Centre (Hong Kong - 2021). In 2016 he was invited by Arduino to attend the "Casa Jasmina" residency coordinated by writers and futurists Sterling and Tesanovic. He has written artistic and scientific publications for conferences like "Art Machines 2: International Symposium on Machine Learning and Art" (CityU Hong Kong - 2021) and "State of Interim" (HFBK Hamburg - 2022). In addition to his artistic activities, he has headed the robotics lab at the HfG Offenbach since May 2022, lecturing on robotics, machine learning and computer vision.

HIRAGA Mari

"MEMORY" (2023)

Memories are Ties. Assuming that memory is a collective entity composed of multiple intertwined fragments, the nerve cells that govern memory themselves bear a striking resemblance to its structure and exhibit a correlation. These can be likened to wrinkles etched with the passage of time, as well as crossroads in one's life. Along with the concept that life also circulates in the flow of memories and people, Hiraga projects the blossoms of memory, vast and boundless as the universe, into her artworks.

Mari Hiraga places importance on expressing the human world through anthropomorphism, sublimating her thoughts into organic expression with an underlying sense of narrative.

Michael G. Maxwell

"Asynchronous Diptychs 1" (2018), "Asynchronous Diptychs 5" (2018)

These two works are from the series Asynchronous Diptychs, which I completed in 2018. The series follows the similar meditative practice that I have used to explore glitch and audio/video synthesis by allowing for spontaneity and control to come and go with the warping of the image. Much of my work engages with ideas of duality and internal conflicts. Asynchronous Diptychs attempts to capture these concepts through nearly, but mostly broken symmetry.

Michael G. Maxwell is a sound/media artist, audio engineer, and educator with an interest in audio/visual synthesis, music and sound effects recording, mixing, and media art installation.

David Mrugala

"Stencil-Grids: Analogue Tectonics 1" (2022)

Stencil-Grids is a generative evolution from the analogue toward the digital and back. The work is a response to the increasing rationalization of generative design without a relationship to the physical world. It is a work of architectural tectonics that embodies the science and art of analogue modeling, both in relation to method and artistic expression. It refers not only to the activity of modeling the work, but rather to the activity that raises the modeling to an art form.
Unlike many generative works these days where the form is solely created within and for the digital world only, Stencil-Grids is a work of the physical world, a physical algorithm that became a digital algorithm and brought back into a physical form through laser cutting.
Limited by the analogue or physicality, the work uses simple rules only: A regular grid of various sized rectangles, repeated and rotated with additional layers of tones for depth and complexity. This analogue process is deterministic while the results are not foreseeable. This work is an exploration of the balance between the expected and the unexpected, between control and surrender, an organized structure and a chaotic end result. It is a work with complex and intricate results that are enabled by the simple set of analogue rules that have its origin in the physical world – Analogue tectonics.
Stencil-Grids is made with an algorithm (p5js) that is informed by a physical model and laser cut into four layers of varying shades on heavy and embossed paper.

David Mrugala is a German architect, educator and an award winning intermedia artist who lives in South Korea where he works at the Department of Architecture, Keimyung University. He takes inspiration from urban locations and architectural spaces to create visual narratives and events with an emphasis on architectural tectonics. Besides architecture, he launched thedotisblack, a platform for research design that develops design knowledge through generative and procedural drawings and animations made with code, focusing on geometry, natural science studies, sound analysis and digital fabrication. David's architectural and artistic work ranges from video and digital images to small and large architectural installations. His work has been published worldwide, with exhibitions and screenings in Spain, Poland, Russia, USA, UK, Thailand and Korea. Most notable achievements include: Exhibition "Complexity (2018)" in Warsaw/Poland, with works by Manfred Mohr, Josef Albers, et al. Gold Award in fine art, Gold Award in graphic design for "Hate In-Situ" at the Fresh Future 2019 Awards in London/UK. Group exhibition "When the Computer Made Art" presented by ARTXCODE at CADAF Miami 2019, with works by Dmitri Cherniak, Manolo Gamboa Naon, Helena Sarin, et al. In 2021, the award "Glass Box Artstar" for "Dialogue of Not-Separateness", a large responsive architecture installation in Daegu/South Korea.

jiyoung Park (박지영)

"부착연구" (2022)

나는 먹의 찌꺼기들을 모으며, 그것들을 닮은 거대한 파편을 그려내고 싶었다. 본 작업은 그 연구의 시작이되는 작업으로, 먹과 호분의 밀도차를 이용하여 화면에 부착된 듯한 조각들을 그려냈다. 나에게 회화는 세상의 수없이 많은 것들이 증발해 가는 와중에도 부착되고, 응고되는 과정이 켜켜이 집적되는 일이다. 그래서 찌꺼기를 남기는 일과 회화를 남기는 이유가 나에게는 다르지 않다. 증발하지 않아, 잔류하는 감각을 붙잡아 버티 게 하는 일, 그리하여 다시 그림 바깥의 먹을 발견하고, 또다시 회화로

돌아간다. 이번 작업으로 감정들과 쓸모없어진 기대들, 정착할 곳을 잃은 생각의 모양을 더듬어가며 나름의 긴 인사를 덧붙이고 싶었다.

박지영(1995)은 한국화 작가로, 이화여자대학교 동양화전공 석사를 수료하였다. 한국의 전통재료 중 특히 먹을 바탕으로 한 회화 작업을 하고 있으며, 최근에는 화면에 정착하지 못하고 '굳은 먹'이라는 회화의 부산물에서 기인한 감각들을 감정과 기억의 파편화라는 개인의 서사와 연결하여 풀어낼 수 있는 방법을 연구하고 있다.

The Phantom At

"Amalgamate" (2020)

The Phantomat cannot perceive reality as it is agreed upon because of his synesthesia and clairvoyance. The system through which most navigate reality is subversively used in his work as a tool to create art and charge perception with imagination. He performs and enacts among the borders of space/time and our sensory experiences. The objective is to download other realities while having the courage to produce beautiful art.
The Phantomat grew up in Frankfurt and Costa Rica, and lived in Vienna before moving to London in 2012.

Niall Ruddy

"Nexus 1" (2023), "Nexus 2" (2023), "Nexus 3" (2023), "Nexus 4" (2023)

Every moment we exist, we are both living and dying. From the moment of birth, certain cells in our body begin to degenerate and die. Every human in history has worked to improve, learn and grow to various degrees and in various capacities. We are always on a path to become more complete; however, we cannot ever achieve the completeness we seek. Throughout our lives, we will experience tremendous joy and shattering sadness, we will experience passages of time during which we will display great maturity or childishness, we will be impressively knowledgable in some areas and completely inept in others, we will need to call on vast reserves of strength or suffer from bouts of all-consuming weakness. These experiences may be temporally separated, or they might be simultaneous. Although most of us might think of our lives as essentially safe, ordered and even mundane, we must be conscious of the contradictions that lurk beneath the surface.
To accept and be aware of these inherent conflicts might be frightening, but they are essential to achieving a greater understanding of the worth of a life well lived. To understand that we are surrounded by a kind of ordered chaos is to see the truth of the world. This series of images is an attempt to represent the natural and man-made forms that typically surround us, yet are truly remarkable in and of themselves. They aim to highlight the incredible adaptations the natural world has made to propagate, as well as the developments humans have made to evolve and develop the land we live on. Simultaneously, they also highlight the fact that, when stripped of the prejudices or stabilising assumptions lent to us by our day-to-day routines, we can glimpse the absurdity of the world and, therefore, recognise the inconsistency of existence.
The images represent, through form, subject and tone, the duality of the human experience.
Although we may feel pressure to conform, we must understand that we are essentially free. This freedom may carry with it a feeling of anguish, but we should rather focus on the hope that it represents. We are free to explore, interact and discover the world in any way we choose.
Through the use of a shared and comparable form the series highlights the fact that, despite superficial differences, our existence is ultimately shared with the land, the flora, the fauna and each other. These connections, contradictions and conflicts that we must all experience throughout life are also the nexus of ideas that bind us together. Without a shared understanding of the nature of existence and a communal effort to improve our surroundings, we would suffer collectively and, therefore, we must cooperate and focus our efforts on working together.

Niall Ruddy is a Northern Irish photographer and writer based in Busan, South Korea. He holds an MFA in photography through the University of Ulster. His written and photographic work has previously been published by National Geographic Traveller,

Foreign Literary Journal, Doire Press, Wordlegs Magazine, Groove Korea, Platform Magazine, and Arts Busan Magazine. He has work held in the permanent collection of the Arts Council of Northern Ireland. His first monograph 'He made a Fortress from his House' was published by YOONI in 2022 with an accompanying solo exhibition at Gallery Sujeong in Busan, South Korea.

YOONMI SEO (서윤미)

"TECH RAINBOW@BTS" (2019),"TECH RAINBOW:DATA의 꽃" (2023), "TECH RAINBOW:DATA의 꽃" (2016)

21세기 TECH CULTURE 일상에서, 스마트폰으로 이뤄지는 영화같은 동시대적 현상을 TECH RAINBOW 로 표현한다. 스마트폰으로 경험을 업로드하고 DATA를 창조 및 공유하는 우리의 일상을 LED빛으로 연출된 앱APP 로고, 스마트폰으로 플레이한 유튜브MV, 그리고 스피커를 통한 앱APP 음향효과, 디지털프린트, 페인팅, INSTAGRAM #Hashtag 으로 작가와 REAL-TIME 소통하는 Mixed Media 연출을 통해, 익숙한 일상의 순간들이 WiFi 를 타고 "빛, 컬러, 놀라움"으로 관람객에게 다시 다가가기를 바라는 "예술과학융복합 예술"입니다. "
TECH RAINBOW= DATA의 꽃 "라는 타이틀 아래, 예술가 서윤미의 활동영역은 설치, 페인팅, 음향, 스마트폰 등에 미치고 있다. 관객들 사이로 우연적으로 들리는 REAL-TIME 슬로건, " SHINE LIKE TECH RAINBOW !" 찰칵!! 셀카 APP 음향효과는, 마치 당신의 가슴속 어느 곳에 있는 기계성에 부드러운 노크를 두드리듯....
SHINE LIKE TECH RAINBOW!
Under the daily life of TECH CULTURE 21C, New Media artist YOONMI SEO(서윤미)has been creating "TECH RAINBOW:DATA FLOWER(🌈데이터의꽃)" such film-like Contemporary phenomenon supported by Smart PHONE(WiFi).
Everyday life having been uploaded the experiences and created(SHARE&SAVE) DATA can be presented magically by Audio-visual Mixed media such as APP LOGO(LED Lights), BTS MV on YOUTUBE playing on Phones (YOONMI is ARMY💜)👌📱, APP Sound Effects on speaker <<Slogan: U R MY #DATA의꽃 !>>, Digital Prints and painting as well.
Plus, YOONMI finds communicating highly exhilarating with the audiences REAL-TIME (ON/OFF Line both !)
By doing so, those familiar daily life moments by WiFi can return to the audiences with "Lights, Colours, Surprises".
YOONMI pursues Gorgeous&Perfect "DATA FLOWER(DATA의꽃)! Find @YOONMISEO on Youtube.com, will ya?
《U R MY DATA의 꽃👌🌈》

뉴 미디어 아티스트, **YOONMI SEO (서윤미)** 작가는 [TECH RAINBOW: DATA의 꽃🌈] 이라는 전시 타이틀로 설치, 음향, 페인팅, 라이트 등 융복합 Audio-Visual 작품을 제작하는 Smart PHONE APP- Friendly 예술가입니다. 중앙대학교 예술대학을 졸업한 작가는 예술과학융복합 방법론으로 21C "TECH CULTURE"의 일상 속에서 SNS상 가상현실에 주목하며, 다음 프로젝트 [SELFIE VENUS:셀카 아프로디테]를 기획중인데 셀카Art Party에 놀러오실 거죠? Meet YOONMI on YOUTUBE,will ya?

Carolyn Stockbridge

"Shifting Pyramid on the Timeline of the Mind" (2020)

This video titled, "Shifting Pyramid on the Timeline of the Mind" is being introduced to the audience for the very first time. This short experimental moving image work explores ideas of transcendence while offering space for deep contemplation. Similar to Stockbridge's contemplative Monochrome Paintings, "Shifting Pyramid on the Timeline of the Mind" is a video in monochromatic white with sublime shimmering lines disappearing and reappearing into and out of a misty environment, silent and built on slowly shifting transitions.

C.A.Stockbridge was born in Canterbury, Kent UK in 1965 and moved to Canada in 1979. They have studied at schools and universities in British Columbia, New York and California. Stockbridge has exhibited work internationally since 1994 in museums, galleries, artist run centres and on screen. Influenced by american abstraction and minimalism, they began exploring the grid, monochrome painting and related media in the early 2000's. Stockbridge currently teaches as a sessional lecturer at the University of British Columbia | Vancouver |Unceded xwməθkwəy̓ə m (Musqueam) Territory.

Dirk Springmann
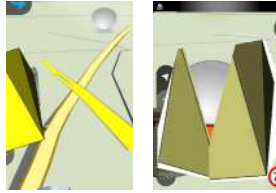
"untitled (crossroads)" (2023), "It's getting late" (2023)

Dirk Springmann's work encompasses notions of reality and virtuality. His work examines beliefs and wishes, their transformations and how they may or may not come true. He is interested in ancient (architectural) forms that appear and are still present in the virtual world.

The Artist uses collage as a medium to convey his thoughts. Reflecting on the wide range of associations and loose ends of meaning that come with every single fragment, collage can expose the absurdity behind a surface that seems all too familiar. Moving between abstraction and representativeness underlines the unclarity even of these categories.

Dirk Springmann's latest collages are composed of forms and elements drawn from realms of the virtual – games, navigation systems and architectural visualisations. They are inspired by the collage novels of Max Ernst, and can be related to "Neue Landschaft", an artist movement of the 70s and 80s with strong ties to the city of Hamburg (the artist's home of choice).

Dirk Springmann (b. 1979, Hanau, Germany) is a visual artist based in Hamburg, Germany. He has established an artistic practice of creating small-scale collages, along with installations, objects and programming. His studies included architecture ("That was a size too big") and electroacoustic music. He graduated in fine arts from HFBK Hamburg in 2016 and is working as an independent artist and programmer since then.

Shanzhe Zhang (장선철)

"The Tube" (2021)

관, 영어로 튜브(tube)라고 한다. 생명에게 튜브가 없다면 못 살며 공동체에게 튜브가 없다면 소통이 끊겨 돌아갈 수가 없다. 이 버려진 배기관은 마치 이 공장의 끊긴 목숨 같다. 인간에게는 튜브라는 매개체는 우리의 외연과 내포를 장악하고 있다. 2021년 12월, 작가는 경기도 남양주시 협동산업단지에서 필름카메라로 이 사진을 촬영했다.

장선철**(Shanzhe Zhang)**, 국민대학교 영화방송학 석사. 필름카메라로 보이는 순간을 정중히 기록하는 일을 좋아하는 사람이다. 사용하는 카메라는 Mamiya 645m과 Contax IIIa다.