

**Form 2024**  
**CICA Museum**  
**October 2 - 20, 2024**  
**2024.10.02 - 20**

**Featured Artists** 참여작가: **Stella Arion, Syl Arena, Bela Balog, Abbey Behan, Johnny Boy (조니보이), Maureen Catbagan, Daura Campos, Hugh Choi (최근암), Gregory Deddo, Ramiro Diaz, Carla Forte, Leo Hainzl, Heather Coker Hawkins, HWANG HYUN SOOK (황현숙), Jang sung-suk (장성숙), Anais Kim, EUNSUNG KIM (김은성), Olena Kishkurno, Song Yeon (송연), Gumi G. Lu, Lee hye won (이혜원), Yunbo Ma, Leslie Streit & Robin McCain, Michael N. Meyer, Joonhee Myung (명준희, aka JUNOS), Yoonsik Chico Park (박윤식), Antoine Plainfossé, Ashley Quast, Elif Sezen, Shim Yun Joo (심윤주), Hyogeun Song (송효근), Song GaHee (송가희), Joseph Tigert, Mikala Valeur, Maximilian Vermilye, Stef Will**

"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 인터랙트 아트, 조각, 설치 작업 등을 소개합니다.

### **Stella Arion**



#### **"Enceinte with dreams" (2023)**

Stella Arion's "Fluidity" series emerges as a testament to her exploration of clay's vulnerability and the complexities of self-identity. Inspired by the theme of recycling and deconstruction, these works resonate with the artist's overarching themes of connection and disconnection. Drawing parallels to collage art and the beatnik generation's fragmentary free verse texts, Arion employs a diverse array of materials and techniques in her process.

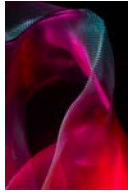
The work on the series started with central structures crafted from porcelain, augmented with patinated copper elements. Some ceramics, which later on was incorporated in the series, was deliberately broken by the artist, while the other was salvaged from a "ceramics cemetery," where discarded or damaged products find new life. These disparate components were subsequently assembled into sculptural forms, with layers of resin and borosilicate glass adding depth and texture.

Arion's "Fluidity" pieces speak to the contemporary human experience, reflecting a world in flux. As consciousness fractures into large blocks and stability becomes illusory, the artist's creations serve as a poignant commentary on our collective struggle to reconcile fragmented realities. Yet, amidst the chaos, the artist seeks to weave together disparate elements, offering a glimpse of unity amid disarray.

Embedded within the series is Arion's profound connection to nature, a recurring motif in her work. Just as cracks symbolise both breakdown and transformation, so does nature serve as a source of reconnection and inspiration. Through her immersive engagement with the natural world, Arion finds solace and purpose, informing her artistic process and imbuing her creations with a sense of vitality and resilience.

London-based artist **Stella Arion**, specialising in sculpture and ceramics, delves into the vulnerability of clay as a medium for self-exploration and self-identification. Her artistic aspirations delve into the human condition, examining the interplay of traumas, transformations, ties, and disjunctions with nature and our own identities. Arion's creations defy traditional ceramic norms, embodying her unrestrained and dynamic methodology in manipulating clay. Integral to Stella Arion's artistic practice is the commitment to pushing the boundaries of material exploration.

### Syl Arena



“Saph” (2023)

Through his Constructed Voids, Arena merges the world of traditional view camera mechanics with early digital technology. These photographs originate in his studio as twisted constructs of paper, plastic, and metal surrounded by primary-colored lights. Uniquely, these photographs are captured with a circa-1997 digital scanning back that requires 16 minutes to complete 8,000 micro-steps across the film plane.

Visual truth falters when reflections collude with shadows, causing seemingly random shifts in color and spatial structure. When merged through the cycloptic view of Arena’s contorted 4x5 camera, the resulting photograph, while true to the lens’ mechanical vision, contradicts the reality of what one sees before the camera. Conceptually, Arena positions the Constructed Voids as ethereal landscapes—sublime, yet otherworldly—and embrace the idea that their visual ambiguity invites meditative interpretation.

**Syl Arena** is a California-based artist known for his wide-ranging explorations of light-based media. He is intensely interested in capturing scenes that lie beyond the realm of human vision. Through his studio and location photography, Arena explores unexpected visions of the world through his camera’s lens. *Saph*, the work presented in the Form 2024 exhibition, is from Arena’s Constructed Voids series.

### Bela Balog



“Contemporary Relationships” (2024)

One of the biggest challenges of our time is whether we can find real communication among the many information channels. Are we able to make the real connections that we desperately need?

**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, Brasil, Hungary, etc.).

### Abbey Behan



“Fun to Get Lost ” (2023)

*Fun to Get Lost* is a mixed media collage that explores the idea of inner turmoil as a catalyst for transformation. The controlled chaos embedded in fragmented figures yearns for a harmonious resolution, creating a visual interplay of struggle and revelation.

**Abbey Behan** is a collage artist and painter from Essexville, Michigan. She holds a Bachelor of Fine Arts in Studio Art and a Bachelor of Science in Packaging Engineering from Michigan State University. Her most recent body of work explores the idea of inner violence as a form of renewal. She has shown work throughout the United States in Michigan, New York, Maryland, and Colorado. Since January of 2022 Behan has been a gallery assistant for the AAHD galleries - Scene Metrospace and the Union

Gallery in East Lansing, Michigan. Most recently, she has completed a painting and printmaking internship at Anderson Ranch Arts Center in Snowmass Village, Colorado. She has won awards such as Second Best in Show and Honorable Mention at the MSU Undergraduate exhibitions, a Jens Plum Award for drawing proficiency, a Ralf Henricksen Award for painting excellence, and a Create! Microgrant.

### Johnny Boy (조니보이)



“Candle” (2024)

*Candle*은 희망을 표현한 작품으로, 마음의 불씨가 사라지지 않는 이상 어두운 공간은 밝게 비춰지며, 다른 사람에게도 그 불씨를 전달 할수 있다는 것을 일러스트적으로 표현한 작품 입니다.

조니보이의 작품의 주제는 "Love and be loved"로서, 사랑을 주고 받는 감정을 캐릭터와 세계관을 통해 표현하고있다.

작가의 그림은 기존에 있던 유명한 대중문화 이미지를 "사랑화" 하여 팝아트적으로 유머러스하게 재해석한다.

사랑을 긍정적 펜데믹이라고 생각하여 본인의 긍정적인 에너지를 전하면 그 긍정적 에너지가 2차, 3차, 혹은 무한정으로 뻗어나갈 수 있다는 힘을 표현하고있다.

### Maureen Catbagan



“Lafayette Tower Lobby, Detroit, Michigan” (2015)

The Light Tunnels photography series is a meditation on the question of representation and the perceptual conditions that enable us to see multiple forms of difference. I photograph staircases, ceilings, and elevators, essential components that are seldom considered. They occupy a complicated relationship to functionality and value, much like the conditions of labor within capital. The images transform mundane and peripheral spaces into sublime openings and metaphysical passageways as a way of presenting alternate forms of possibility.

**Maureen Catbagan** is a Filipinx-American, multi-media artist based in New York whose work engages social collectivity and explores the intersections of immigration, labor, and visibility. They have collaborated with Flux Factory, Yams Collective, and co-created Abang-guard with artist Jevijoe Vitug. Catbagan's individual and collaborative works have been exhibited, screened, and/or performed at The Center for Book Arts, 601 Artspace, PS122 Gallery, The Metropolitan Museum of Art, Abrons Art Center, Whitney Museum of American Art, and Socrates Park (all in New York City), Kunststituut Melly (Rotterdam, Netherlands), Art Quarter Budapest (Hungary), and The Contemporary Museum (Honolulu, Hawaii). Fellowships and grants include 2024-25 Queens Museum-Jerome Foundation Fellowship for Emerging Artists, 2021 NYFA-City Artists Corps Grant, and 2020 Critical Minded for Cultural Critics Grant.

### Daura Campos



“Cloud Watching (I)” (2024)

*Cloud Watching* is a photographic project that examines the assumed role of photography in representing reality and preserving memories through the transformation of donated negatives into abstract images. Since 2023, I have been collecting negatives

forgotten by their original owners in processing laboratories and receiving donations of negatives from people who no longer wish to associate with the images contained in them. Using household supplies, such as bleach, I am able to partially remove the photographic emulsion from these negatives, and create new artwork.

As how society engages with photography evolves, my investigation grows current. Nowadays, we are exposed to thousands of photographs daily through social media, entertainment, and advertising, AI imagery has become common and fake news more pervasive. We are encouraged to react first and reflect later. My project aims to hold space for reflection, at first, as to how we expect photography to look and the role it plays in our lives. Furthermore, how do we react when encountering an image that presumably has failed?

Additionally, *Cloud Watching* alludes to pareidolia, a psychological phenomenon that allows us to see shapes in clouds, among other visual stimuli. It is a natural brain tendency of the brain to identify patterns and classify them based on our memory references. The same applies to the images from my project, where, due to their abstract nature, we are led to seek meaning from our understanding of photography.

**Daura Campos** is a Brazilian lens-based artist based in Belo Horizonte. Beyond a medium of choice, her process allows for analog film to exist as a reactive being, and aims to facilitate discourse about our relationship with photography and the world around us. Daura has exhibited at Rotterdam Photo, Rotterdam, Netherlands; Gallery 44, Toronto, Canada; Pinakothek der Moderne, Munich, Germany; Museum of Art of Pereira, Pereira, Colombia; MK Gallery, Milton Keynes, England; Gallery Kannski, Reykjavik, Iceland; Open Eye Gallery, Liverpool, UK. Her awards include The Alternative Art School Brandy's Juried Fellowship, FORGE Fellowship, and a special mention by the Art Vue Foundation Yearly Prize. She received her Bachelor of Film and Media from PUC Minas in Belo Horizonte in 2024.

### Hugh Choi(최근암)



“Always” (2023)

제공한 이미지 “Always”는 이미지 자체로 어떠한 가치가 존재하지 않습니다.

나의 회화, 이미지는 개인적 용도로 보유할 수 있도록 다운로드하거나 인쇄법을 제공하는 것처럼 이미지를 보유하는 것에 대한 가능한 모든 방법을 함께 제공하는 것을 지향하는데,

즉, 제가 표현하는 회화들은 나의 존재와 마찬가지로 현금화 가능성이 없고 오히려 상업적 가치를 비워내는 것을 유도합니다.

왜냐하면, 이미지(가상)는 그 자체가 가진 허상에 집중할수록 그 자체가 무용하기에, 어디에 담아도, 무엇으로 약속해도,협박해도, 구매해도, 애원하고 구걸해도 사람이 그 존재함을 거부할 수록 그 누구도 가질 수 없는 절대성이 도드라지기 때문입니다.

나의 실천은 언제나 불완전하고 도달 할 수 없는 지점을 지향하는데, 이러한 무가치함은 지금 시대의 공리인 상품화, 현금화에 종속되어가는, 모두를 일컬어 대중들로 묶이는 이들 스스로의 모습을 직시할 수 있도록 유도하고자 합니다.

사실, 제 의도대로 자신이 사는 세계의 구조를 직시하지 못하더라도 상관없고, 이미지 그 자체를 즐기고 향유하는 것도 전혀 상관없습니다.

왜냐면, 저의 목적은 어떠한 대상을 교육하거나 고발하는 것이 아닌, 우리가 사는 세계 그 자체의 모습을 그리는 것에 있기 때문입니다.

단지 저는 세계의 어떠한 맥락에 대하여 참과 거짓을 나타낼 수 없고, 그러한 능력을 가지지 않았으나, 그 전체를 바라볼 수 있는, 직시하는 것의 중요성을 알고 있을 뿐입니다.

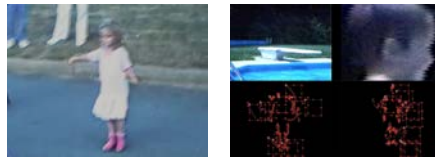
**Hugh Choi** (born 1997) is a Korean born in Shanghai, China.

I reflect on the questions about existence and ownership in their artistic practice, emphasizing that art should be accessible to all and not commoditized.

1997년에 태어난 예술가 최근암은 중국 상하이 출생의 한국인입니다.

예술은 누구나 접근할 수 있어야 하고 상품화될 수 없는 영역이 존재한다는 점을 강조하며 존재와 소유에 대한 고민을 주제로 예술 작품에 반영합니다.

## Gregory Deddo



### “Little Girl Dancing” (2023), “I Think You Appear in This Video” (2021)

Working with a thirty second clip from a family video, *I Think You Appear in This Video* explores the complexity of mediated memory and the idea of an authentic self. The video and audio were carefully recreated before being edited together with the original using a variety of software and processes. Involving painstaking frame by frame manipulation and motion tracking, the piece reveals the often hidden processes of video analytics. The simultaneous unity and disconnection between the four channels speaks to the mutability of memory and the divided self.

The video *Little Girl Dancing* is derived from a six second clip of the artist's younger sister dancing in the street in front of their childhood home in New Jersey. The original clip was cropped, stabilized, and slowed down to half a minute. The figure was then erased and replaced in each frame with an AI generated image using the prompt “little girl dancing.” The resulting video has almost two-thousand unique AI generated figures. It is an exploration of how, increasingly, data and imaging technologies shape our understanding of reality and truth. How do these tools threaten to replace narrative, relational, and transcendent epistemologies as absolute models for representation, meaning-making, remembering, and consciousness?

**Gregory Deddo** is an interdisciplinary artist working primarily in painting, photography, and video. He graduated with a BA in studio art from Judson University (IL) and holds an MFA from the Rhode Island School of Design. His work explores how images and digital media shape history, memory, and identity. Deddo has exhibited in group and solo exhibitions across the United States. He has also received several grants and scholarships in support of his work and is a Harvey Fellow of the former Mustard Seed Foundation. Deddo has served as Assistant Professor in the Art Department at Gordon College (MA) since 2021. He lives in Massachusetts with his wife and three children.

## Ramiro Diaz



### “CATCH ME IF YOU CAN” (2024)

This piece is about the goals we have and are chasing in life. As time progresses, our goals evolve and transform. Sometimes, they slowly die if we do not exert the proper amount of effort in our attempts to reach them. Fulfilling our dreams is not always easy but we are capable of meeting our goals if we are willing to do the work. Will you catch yours?

Born in Cuba but currently residing in the United States, **Ramiro Diaz** is a lifelong visual artist, working in both 2D and 3D art forms during his career. His artwork is about the connections that bring seemingly disparate worlds and ideas joyfully together. Animals and animalian humanoids appear frequently as whimsical characters. He feels a great connection to and influence from the world of dreams. Dreams are the mind's way of processing and expressing intense emotions and experiences. These raw emotional connections seek to bring the viewer back to a place in childhood where the heart understood the world before the eye and mind did.

### Carla Forte



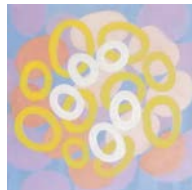
#### “CARMEN” (2024)

**Carla Forte** was born in Caracas, Venezuela, and currently resides and works in Miami, Florida. Initially trained as a contemporary dancer, Forte has seamlessly integrated dance, film, and performance into her practice, with a particular focus on the Latin-American community. In 2023, she was honored by the Dance Miami Choreographers' - DMC - Program (2023) in Miami, Florida, and recognized as the Best Film Director by the Miami New Times in 2023. Forte is also the co-founder of the Bistoury Physical Theatre and Film.

Forte has received commissions, awards, and artistic residencies from renowned dance and film programs, including the National Performance Network Documentation & Storytelling Fund award (2023); PAM CUT's Sustainability Labs (2022); South Florida Cultural Consortium, Miami - Florida (2021); Artist Access award recipients (Spring 2021); Dance Miami Choreographers (2020); Certificate of Artistic Achievement Luxembourg Art Prize (2020); Knight Arts Challenge Miami - Florida (2019); En Residencia Koubek Center Miami - Florida (2019); FONLAD Residency Program Coimbra - Portugal (2018); Berlinale Talent Berlin-Germany (2017); Cucalorus Dance-makers Retreat Wilmington, North Carolina (2017); Artistic Residence, Dance-Tech AIR @ Lake Studios Berlin, Germany (2014).

Her films and performances have been showcased at prestigious festivals and galleries, including: Miami Film Festival, Cucalorus Film Festival, The University Galleries of Florida Atlantic University; CICA Museum; Santiago Festival Internacional de Cine Chile; Icaro Festival Internacional de cine de Centroamerica; Rochester International Film Festival; Atlanta Film Festival; Athens Digital Art Festival; Cube Art Project; ScreenDance Miami; Les Instants Video, among others.

### Leo Hainzl



#### “Lumin” (2024)

Starting from a square format, the painting questions essential aspects of an aesthetic process in relation to 20th century art history. In the sky blue background, delicate outlines of black bands disappear at the bottom right. In the foreground there are oval-like fields in violet, above others in oil paint mixtures of medium and a very light scarlet red. Loops in lemon yellow and titanium white encircle the static composition. The contribution “*Lumin*” (2024) puts multidimensionality into perspective through a two-dimensional work.

**Leo Hainzl:** 1968 born in Bruck/Mur, Austria. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition “Interregional Aspects and Visual References” at the Kunsthaus Muerz Gallery. Since 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, Switzerland, United Kingdom, South Korea and the United States of America. Works can be found in the collections of the City of Vienna, the Universalmuseum Joanneum in Graz (Austria) and in the Ruse Art Gallery (Bulgaria). Since 2002 lecturer at the Institute for Art and its mediation at the Leuphana University of Lueneburg (Germany) in the module "Aesthetic-Artistic Practice". In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogs "Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist.

## Heather Coker Hawkins



### “Quest for Resolve” (2024)

*Quest for Resolve* is a work of video art thirteen years in the making. A different video occupies each quadrant of the frame. All but one is edited linearly preserving the progression of actions in the sequence. The outlier is the first video filmed, the catalyst for the performance ritual. It begins with full-bodied movement and ends in retreat. In the other videos, the primary movement vocabulary is deconstructed transforming into restorative, meditative motion reflecting the texture of the natural environment. Working with notions of collage, montage, duplication, and juxtaposition, the audience is invited into the process of meaning making as an active participant. They are given structural clues to perceive narrative while each repeating loop invites a re-frame of their experience. Extended viewing of the installation allows the visitor to collect clues and unearth details of an experience uniquely built by their own attention and commitment of time. The audience becomes the real-time editor of their own experience.

**Heather Coker Hawkins** is a multi-disciplinary artist who combines the vocabularies of dance and cinema to translate ideas into action. The works take the shape of screendance, live performance, and installation. She uses personal experience focusing on relationships and the experience of living in a human body that feels pain, does not fit, and is searching for something just out of reach. All works are a confrontation of self and embodied histories conjuring a contemporary feminist gaze while decolonizing the dance history living in her rigidly trained body.

This work of video art marks the first collaboration with Hedy Hurban, composer of electronic/electroacoustic music and designer of costumes. Hedy designs costumes for opera and composes music for short and feature-length films and television. Her interest in interlacing sonic and digital art with traditional folk performance practices led her to create a prototype body instrument inspired by the Whirling Dervishes of Turkey called Dervish Sound Dress (2018) that combines music, wearable body technology and live performance.

## HWANG HYUN SOOK (황현숙)



### “A dark purple duck keyring” (2022)

일상에서 마주하는 사물에서 발견하게 되는 잠재성을 회화의 언어로 시각화하여 작업하고 있다. 나의 시간, 타인의 시간, 친숙한 공간, 낯선 공간의 경계가 모호해지는 어떤 계기를 사물에 투영한다. 영화, 음악, 여행, 소설, 시는 끊임없이 짙은 현실과 미지의 세계로 이끌어 사고의 확장과 전환을 가능하게 하고 이것을 작업에 반영하기도 한다.

**HWANG HYUN SOOK (황현숙):** 이화여자대학교 미술대학에서 동양화 전공으로 학사, 석사, 박사학위를 취득하고 개인전 15회, 단체전 50여 회 및 다수의 수상으로 작품을 발표하였다. 국립현대미술관, 성남문화재단 외 작품이 소장되어 있으며 이화여자대학교, 울산대학교, 강남대학교에서 강의, 현재 수원대학교 객원교수로 재직하고 있다.

## Jang sung-suk (장성숙)



### “Handmade” (2018-2024)

치매인 엄마의 신체를 통해 사라지는 삶이 아니라 실체의 흔적을 표현하고 싶었습니다. 이러한 작업은 보여지는 몸 이상은 살아온 역사의 기록, 흔적으로 주체성을 표현하고자 하였는데.

<Handmade> 작업은 판화의 드라이포인트 기법으로 아크릴판에 니들로 새겨진 신체입니다. 빛에 의해서만 아크릴판에 새겨진 니들의 가는 선과 면의 그림자가 액자에 보여집니다. 빛이 없을 때는 주의를 기울이지 않으면 잘 보이지 않습니다. 조명에 의한 빛이 들어올 때에만 그림자가 드러나며 그림이 보이게 됩니다. <Handmade>에는 엄마가 썼던 실물치를 함께 배치하였습니다. 엄마는 기억을 잃어가지만 뜨개질을 하는 행위는 기억합니다. 몸에 남겨진 기억-흔적-은 잊혀지지 않음을 나타내고자 하였습니다.

**Jang sung-suk (장성숙):** 치매인 엄마와 8년간 함께 살고 있습니다. 끝이 나지 않을 것 같은 병간호와 가족과의 갈등, 삶에서 오는 실패와 좌절감, 믿었던 관계 속에서 온 배신감과 죽음 등을 연이어 경험하며 스스로 정체성의 혼란을 겪었습니다. 그리고 우울증을 심하게 앓았습니다. 사는 것이 무의미하다고 생각할 때마다 살아갈 수 있었던 것은 그림을 그릴 수 있는 경험들이었습니다. 미적 경험은 미처 알지 못한 삶에서 다가왔습니다. 점점 희미해져 가는 엄마라는 존재와 지칠 때마다 살기 위해 산책하는 길에서 만나는 흔하고 작은 생명들에 대해 생각하게 되었습니다. 또한 집 근처에는 무덤들이 많았는데, 타인의 죽음과 마주하면서 삶에 대한 생각들이 변하고 깨닫게 되면서 삶을 회복하는 시간들을 가지게 되었습니다. 이러한 회복의 과정들을 예술로 표현하고자 하는 의지가 생겨났고, 처음 표현한 소재가 나이가 들고 병든 엄마의 몸이었습니다.

## Anais Kim (김은경)



### “HC0” (2024)

In Hatofkk stool's motif, design reflects nonlinear autonomous system, Anais's Solo Exhibition. Designed by Anais Kim. Made to order. Material: Stainless steel Moduled and integrated. Dimensions : Ø 44cm, H: 42CM

비선형적 자율 시스템, 김은경 개인전 작품. 특별하게 구성되어 있는 이 구조는 전체를 섞으면 사라진다.

Having participated in numerous international exhibitions across prominent cities such as Paris, Brussels, Berlin, New York, London, Athens, Amsterdam, and Rome, Anais has established a noteworthy presence at XIV biennale in the global art scene.

Her inaugural solo exhibition transpired in 2021, marking a significant milestone in design studio process. Subsequently, **Anais** held a second solo exhibition in 2023, further solidifying position as an emerging and accomplished artist on the international stage. **Anais Kim's** new work presented in this project expresses the principle of space that is never linear. Artist motif as a Hatofkk stool is characterized by realizing spatial phenomena in the 'present'.

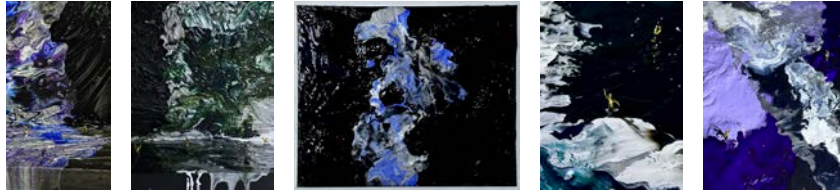
다수의 전시, 파리, 브뤼셀, 베를린, 뉴욕, 런던, 아테네, 암스테르담, 로마 등 주요 도시의 국제 전시회를 가진 결과,

**Anais**는 XIV 비엔날레를 통해 전 세계 미술계에서 주목할만한 입지를 구축했습니다.

그녀의 첫 개인전은 2021년에 열렸으며 디자인에 중요한 이정표를 세웠습니다. 이후 김은경 작가는 2023년 두 번째 개인전을 개최하며 국제무대에서 신흥 예술가로서의 입지를 더욱 공고히 했다. 이번 프로젝트에서 선보인 김은경 작가의 신작은 결코 선형적이지 않은 공간의 원리를 표현하고 있다. **Hatofkk** 스툴은 작가의 모티브, '현재'의 공간적 현상을 구현한 것이 특징이다.



## EUNSUNG KIM (김은성)



“나의 아리움, 기록한 고통 01” (2024), “나의 아리움, 기록한 고통 02” (2024), “나의 아리움, 기록한 고통 03” (2024), “나의 아리움, 기록한 고통 04” (2024), “나의 아리움, 기록한 고통 05” (2024)

My artwork begins from my diary, a private record of my innermost emotions.

I take a shard of my words and start from there.

After I earned my bachelor's degree in the U.K., I put art behind me and returned to my native country, South Korea. My life since was unsatisfactory, unfulfilling. Finally, the pent-up thirst for a 'creative life' pushed me back into art. Hence, the immaturity in my works.

My fellow artists were making progress, leaving one mark after another, while I stayed a would-be artist, a nobody, without a single mark to show to the world.

I floundered, so easily tossed swallowed by the unapologetic waves of life that came in all shapes and sizes. Gradually, I drifted away from my goal of becoming an artist, begun to sink deep into the swamp of time of my own making, until I realized the last gleam of light inside me was dying out.

'All the while I foolishly believed that the life given to me as an artist was infinite, the finiteness of time had been slowly melting my life into nothingness. The time of an artist who forgot to do proper art. The time that lost its meaning. Into that swamp of time, I was slowly sinking, down towards its dark bottom. - 2023.12.14

This is a paragraph taken from my diary, the record of my innermost feelings. The last sentence, "Into that swamp of time, I was slowly sinking, down towards its dark bottom." is what inspired this work.

To materialize the texture of the 'swamp', I layered putty over the canvas. Various colours of paints were used to symbolize the 'time that lost its meaning'.

Additionally, to express the phrase 'slowly sinking', I attached a human figure to the putty, visualizing myself falling into the 'swamp of time'.

Everyone gets lost at least once on the winding, lengthy paths of life.

We give in to despair, we collapse, we fear the unforeseeable future.

We feel weak.

To those who are going through that patch of life,

I convey this message through this piece of my work:

"You're not alone in it. I am there with you. So do not worry. Persevere."

나의 작업은 사적인 기록물로부터 비롯된다. 그 기록의 조각으로부터 나의 작업은 시작된다.

영국에서 학부 졸업 후 귀국해, 지지부진한 삶을 살다 '창작하는 삶'에 대한 갈증으로 다시 작가로 되돌아왔다. 그렇게 만들어진 덜 자란 작업물들. 주위 작가 동료들이 의미 있는 발자취를 하나 둘 남기고 있을 때, 어떤 발자국조차 남기지 못했던 초라한 작가 지망생이었다. 그렇게 불품없이 허우적거리다 인생의 다양한 파도에 휩쓸려 무력하게 가라앉기도 했다. 나도 모르는 사이에 '작가'라는 목표로부터 멀어지고 스스로 만든 시간의 늪에 잠겨 서서히 꺼지고 있었다.

'나는 멍청하게도 나에게 주어진 작가로서의 삶이 무한하다 믿었기에, 유한했던 시간에 천천히 녹아들고 있었다. 제대로 된 작품을 생산하지 않았던, 창작자로서의 무의미한 시간들. 그 늪과도 같은 시간에 휘감겨 천천히 침몰하였다.' -2023.12.14

나의 사적인 기록물, 일기장에 기록된 글의 한 부분이다. '늪과도 같은 시간에 휘감겨 천천히 침몰하였다.'는 문장으로 이 작업을 구상했다.

시간이라는 늪을 표현하기 위해 캔버스 위에 핸드코트를 두껍게 발랐고, 다양한 물감을 사용하여 '무의미한 늪의 시간'을 형상화했다. 또한, 부조 위에 사람 조형물을 부착해 늪에 빠지는 나를 시각화했다.

누구나 한번쯤 인생이란 긴 시간 속에 길을 잃고 헤맨다. 때로는 절망하고 주저앉기도 하고, 보이지 않는 미래에 두려울 때가 있다. 내 작업을 보는 이들로 하여금 '당신뿐만이 아니라 나 또한 그러하다고, 그러니 걱정하지 말라'는 우리 모두가 겪는 나약한 순간에 대한 공감을 전하고 싶다.

**EUNSUNG KIM (김은성):** I studied fine art in South Korea and jewellery and silversmithing in the U.K.

The core theme of my work is visualization of 'intangible' human emotions.

I take fragments of shapeless, invisible human emotions and give them shape, using objects, colors, and textures – in a way that aligns with my aesthetic art style.

Through the medium of my work, I aspire to communicate with my viewers, to elicit the personal emotional experience I have infused it with.

And when I see it happen, I feel the deepest sense of achievement as an artist.

Inevitably, my work begins from a sentence tucked inside my private records of emotions – a diary, I have been keeping from my teenage days.

I never miss a day of writing in it. My desperate obsession, so to speak.

First step of my work is to sit down and open that diary.

In the sea of sentences from my past, I spot the one that pierces my heart of the present.

From there begins the planning of my next concept.

한국에서는 서양화를, 영국에서는 금속공예를 전공했다.

나의 작업은 형체가 없는 인간의 감정을 핵심 주제로 상징적이거나 감성적으로 풀어나가는 작업이 주를 이뤘다.

명확한 형태가 없는 감정을 시각적인 물체로 구현함과 동시에 미학적 요소를 가미했다.

관객과 소통하며 나와 같은 경험과 감정에 대한 공감을 끌어낼 때 작가로서 가장 큰 성취감을 느꼈다.

필연적으로 나의 작업은 감정이 기록된 사적 기록물 속 한 문장에서 시작된다.

나는 매일 지독하게 일기를 쓴다. 고등학생 시절부터 이어온 오랜 습관이다.

작업을 구상하기 전, 그해 기록한 다이어리를 펼쳐 빠르게 적힌 글귀 중, 현재의 나를 관통하는 문장을 찾는다.

그 문장에 추상적인 상징을 더해 재구성하여 작품화 한다.

어찌보면 나에게 있어 창작이란, 지난 날 내가 어떤 삶을 살았는가에 대한 사적 고찰일지도 모른다.

작가의 사명이란 본인의 가치관, 생각, 삶 등을 작품으로 풀어 관객의 공감을 끌어내는 것이라 생각한다. 나는 나의 삶을 작업으로 표현한다.

금속 오브제와 다양한 재료를 안에 살아가는 동안 내가 느낀 우울, 불안, 고독 등을 담는다.

사람들이 내 작품을 보고 공감했으면 한다. 과거의 나를 돌아보는 여정을 함께 하고 싶다.

거기서 그치지 않고 관객들 또한 스스로의 삶을 되돌아보기를 바란다.

### Olena Kishkurno



#### “Daffodies for Victory” (2022)

In *“Daffodies for Victory,”* a striking contrast emerges between the delicate beauty of yellow daffodils and the blue background. The daffodils, bathed in a soft golden hue, cascade downwards as if tears gently streaming down. Yet, within their graceful descent, there is a palpable strength, an inner resilience that transcends their apparent fragility.

Each petal seems to whisper tales of endurance and perseverance, as if bearing witness to the trials of life's journey. Despite the weight of adversity, they refuse to wither or fade, their vibrant color symbolizing hope and renewal.

Against the backdrop of the azure canvas, the daffodils stand out in poignant contrast, their sorrowful descent juxtaposed against the vastness of the blue expanse. Yet, within this melancholic setting, there lies a profound sense of resilience, a quiet determination to endure and overcome.

**Olena Kishkurno** was born in Ukraine in 1976.

She graduated from Kharkiv State academy of design and arts with a master's degree as a restorer of easel and monumental painting. Since 2022 lives in Germany.

The artistic interests lie in the contemplation of nature and man as a part of nature and the study of their intersections. The difficult times that humanity is experiencing in the context of its relationship with nature and its technologizing are reflected in the artist's works.

Olena is an artist who explores the changes in humans resulting from the clash with the digital world, their integration into this realm, and subsequently, the loss of connection with their original essence.

The main mediums are painting and graphics. Works with oil painting, watercolor, acrylic, mixed media.

### Song Yeon (송연)



#### “Land where the Sun rises and sets” (2023), “Sun No.5” (2023), “Sun No.3” (2023)

We are fragments of a star orbiting our own orbit.

Rising and setting sun and blooming flowers and people. Everything disappears and everything exists again in various shapes.

The sun sits on top of things and creates new shapes. Nature is still alive, breathing, and moving constantly every moment.

That you and I are here, that we exist here. All we actually face is this moment.

우리는 각자의 궤도를 도는 별의 파편이다.

떠오르고 지는 해와 피고 지는 꽃과 사람들. 모든 것은 사라지고 모든 것은 다양한 모양으로 다시 존재한다.

태양은 사물 위에 내려 앉아 새로운 모양을 만들어낸다. 대지는 태동하고 숨을 쉬고 생생히 살아있다. 매순간 끊임없이 움직인다.

너와 내가 여기 있다는 것, 우리가 여기 존재한다는 것. 우리가 실제로 마주하는 것은 이 순간 뿐이다.

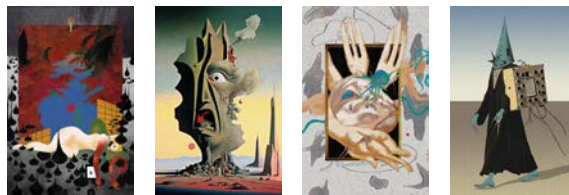
Artist **Song Yeon** studied painting at Hongik University's graduate school, studied Contemporary Art at Konkuk University.

Inspired by the Cosmos, Nature's mysterious and dynamic beauty and senses, the cycle of life and death, moments are expressed in various media.

The overall composition leads to an insight into humanity, nature and existence. I express them through simplified forms that evoke moments and through vibrant colors, floating and free screen compositions. It is active in various fields such as exhibition, publication, and performance through painting and installation work.

작가 송연은 홍익대학교 대학원에서 회화를, 건국대학교에서 현대미술을 공부했습니다. 우주, 삶과 죽음의 순환, 생의 찰나와 자연의 신비롭고 역동적인 아름다움과 감각에서 영감을 받아 다양한 매체로 표현합니다. 총체적 연출은 인간과 자연, 존재에 대한 통찰로 이어집니다. 찰나의 순간을 일깨우는 단순화된 형태, 생명력 있는 색감과 부유하고 자유로운 화면 구성으로 표현합니다. 페인팅과 설치 작업으로 전시, 출판, 공연 등 다양한 분야에서 활동하고 있습니다

**Gumi G. Lu**



“Lifeboats” (2022), “Beneath the Face” (2022), “Eroding” (2020), “Loner” (2021)

This series of works reflects the fears the artist faced at different stages of life. These fears include the paralysis of half the face unable to express emotions after being injured by fireworks; the pain of feeling betrayed and isolated by friends, with only a radio to connect to the outside world. Fear reveals human vulnerability and the inevitability of death. When people are forced to confront these extreme situations, their instinctual survival desires are awakened, thus opening up new possibilities.

**Gumi G. Lu** is an interdisciplinary artist living in New York. Her expertise spans a variety of mediums, including but not limited to interactive installations, wearable devices, 3D art, as well as glass, ceramic, creative coding, and projection mapping. She focuses on cultural semiotics, employing an inverted pyramidal topological approach in her art to distill core symbolic structures from broad cultural phenomena, subsequently unraveling how these structures manifest within specific cultural practices. In her art, Gumi intertwines natural phenomena with psychological schemas, creating a narrative on how to measure life in the context of future survival mechanisms.

**Lee hye won (이혜원)**



“maybe i / 어쩌면 나는” (2023)

살아가는 공간, 자연,동물, 사람 그리고 삶과 시간, 생명에 대한 고찰을 그림으로 그리고 있습니다. 우리가 매일 머무르는 개인의 공간, 스치듯 지나가다 마주친 낯선 공간에서의 감각, 모두에게 공평한 시간이라는 흔적을 알려주는 이차원의 벽면, 그 벽면에 드리우는 그림자와 빛의 희망, 매일 달라지는 계절과 그 모습을 담은 자연의 풍요와 고요함 또는 생명력을 일깨워주는 자연의 위대함. 그 자체로도 눈부시게 빛나고 아름다울 장면을 사람의 감정을 담은듯한 동물들의 시선과 움직임을 통해 낯선 공간의 이질감과 풍요롭지만 유한한 자연을 연결하여 새롭고 낯선 분위기 연출을 통해 신선한 자극을 주는 작업을 진행하고 있습니다. 익숙한 공간이지만 엉뚱한 상상으로 이야기를 그림으로 만들어 봅니다.자연스럽게 흐르는 풍경보다는 그 이면의 다른 세상을 꿈꾸듯 그림으로 이야기 해봅니다. 사람과 다른 언어와 시간의 흐름을 가지고 있지만 그래서 더 자유로울 생명들의 모습에서

다른 답을 찾고도 싶습니다. 아름답지만 유한하고 화사하지만 고요한 적막의 그 순간, 생명은 피어나고 삶은 흐르고 작은 동물들은 예민하게 녹아듭니다.

### Yunbo Ma



**“When We Die” (2023), “Don’t be deceived by the TRUTH” (2023)**

**Yunbo Ma** was born in China. She is studying photography at New York University’s Tisch School of the Arts. She is a photographer and image artist.

Yunbo mostly works on images, and her creative forms include film photography, digital photography, collage, and painting. In the series of works "The Dream before Sleep", she attempts to use the dispersion and reorganization of different images to construct a state portrait and self-awareness in the author's mind, exploring the boundary relationship between thinking and individuals. The author's spiritual code can be explored in humorous and nonsensical images with a touch of surrealism.

As a photographer, Yunbo also thinking about more possibilities and opportunities for photographic art in the post-photography era through dazzling "new" pictures - what is photography? Where are the boundaries of photography? The answer lies in the indefinable "virtual" and "real", "good" and "bad". As she continues to edit photography, she has participated in the "post-photography" moment and become a controversial part of it.

### Leslie Streit & Robin McCain



**"When I Become a Ghost (Journey)" (2023), "When I Become a Ghost (Haunting)" (2023), "When I Become a Ghost (Regeneration)" (2023)**

*“When I Become a Ghost”* is a different kind of ghost story presented as a triptych of 3 short videos that explore one woman's experience as she wanders into the Afterlife. All 3 videos are meant to be projected in close proximity and each played on a loop with a single soundtrack of 4 pieces of music played separately on an external audio system. The videos and audio are not synchronized creating the possibility of being seen in any random order and enabling viewers to have a different experience each time they are seen.

The 3 narratives are *Journey, Haunting and Regeneration*. The stories are told in visual sequences of composite images performed by a dancer and layered into ever changing landscapes across time and space. The soundtrack consists of 4 selections of music including 2 tracks by the group Nanotopia who use bio-waves from Mycelium mushrooms to synthesize intriguing sounds that evoke nature. All 4 pieces of music will compliment any one of the videos so that each viewing will be a unique experience of music and moods and can be enjoyed in any random order that the viewer selects.

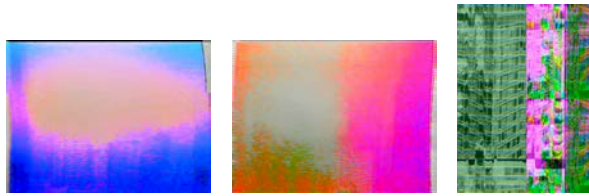
The project was influenced by the work of Maya Deren, a mid-20th century filmmaker and surrealist artist, as well as the experiments with chance by John Cage and Marcel Duchamp.

The Woman is performed by Susan Marvin an international actress and dancer.

Beautiful, evocative, surreal and creepy...everyone loves a good ghost story.

**Leslie Streit**, a film director, writer, choreographer and visual artist and **Robin McCain** an electronics whiz kid, lighting designer, editor and VFX creator form a 2-woman team known as Cinematiks LLC, a multiple award winning production company. Together they have produced dozens of projects including experimental and documentary films, web series, live performances, and art installations. They are best known for *Vampires in Cyberspace*, one of the first serial dramas on the Internet, *God Wears My Underwear*, a hybrid narrative/documentary about the Holocaust and past lives, *Elly and Henry* currently distributed by Espresso Media International. *An American Ballet Story* distributed by Random Media Films, *95 Days* an experimental short which toured to festivals worldwide. Most recently their immersive video installation *When I Become a Ghost* premiered at Pastine Projects in San Francisco California and is currently included in CICA Museum’s Form 2024. Basically Leslie has crazy ideas and Robin figures out how to make them work.

## Michael N. Meyer



“Color Field #30d01398” (2023), “Color Field #1979731c’ (2023), “Personal Copy #91630fe5” (2023)

Michael N. Meyer stretches, tweaks and bends the base functioning of his creative tools to examine the ways in which the design and use of devices, platforms for, and processes of technological observation affect the social structures in which they operate. Though abstract in form, his work originates out of an attentiveness to the concrete impacts these systems have on our shared social, political, and cultural experiences.

His works in this exhibition are from a series of related projects that begin with landscapes of New York City shot from elevated vantage points with an obsolete still video camera. The images are then processed with a variety of glitch and broadcast video hardware to transform them into images that speak to the City as image, the image as signal, and the signal as cipher. In *City Incandescent* and *Color Fields* New York City shimmers at the edge of dissolution. Through the playfully glitched signal processing, the low-resolution, low fidelity images’ electrical forms accrue unforeseeable, improbable information arising from a vibrating, entropic, decay. The City lays ghost-like beneath layered neo-retro-futuristic possibility, at once a glowing wonderland and a noise strewn ruin.

**Michael** is a 2023 NYSCA/NYFA Artist Fellow in Digital/Electronic Art from NYFA. His work has been exhibited throughout the United States as well as in Europe and Asia, most recently at The Photography Show hosted by AIPAD, treat gallery, Soft Machine Gallery, Klompching Gallery, Datz Museum, \_Floor, Well Well Projects and the /Fu:bar/ Glitch Art Festival. In 2021 he participated in the Experimental Media Residency program at the Institute for Electronic Arts. Alongside his own projects, Michael is a co-founder of Spectacle Box, a curatorial and publishing collective; a keen collector of Korean photography books; a corporate portrait photographer; and an adjunct professor at LIM College. He received a BFA from NYU’s Tisch School of the Arts. He lives in Brooklyn, NY with his wife and daughter.

## Joonhee Myung(명준희, aka JUNOS)

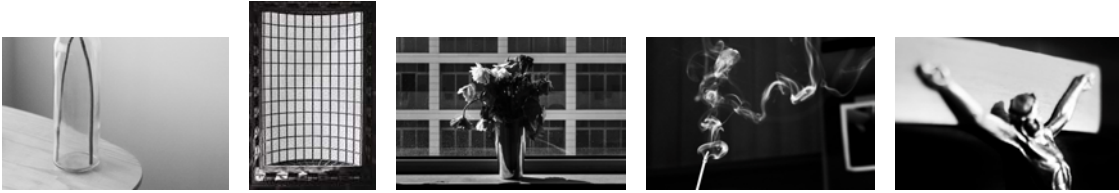


“NomAdic SURge 1” (2024)

Beyond the faint holes, rainwater slowly seeps in. Beyond the wolf’s eyes, a voice is heard. When faced with the wolf’s eyes as dark and muddy as clay, resonance sparks the contemplation of self. "In your blood, traces of imperialism float in your veins. With your lack of language and stumbling speech due to the weight of the sacred yet chain-like sins that connect you and me, you are given the weight of having to live in that cave for the rest of your life." With a hammer in hand, I strike the cave relentlessly, but there is no reaction.

**Joonhee Myung** (b.1982) is a multi-disciplinary artist working primarily in the medium of photography, video and illustration. Having lived a nomadic life since three, wandering from the Americas to Europe and Asia, she is interested in issues of identity, existence and post-diasporic phenomena. Artistically she tries to experiment and expand the possibilities of visual language and metaphorically document lives and minds of the socially unknown.

## Yoonsik Chico Park (박윤식)



“심표 (Rest)” (2022), “Looking Up (위를 보니)” (2022), “Ennui (권태)” (2022), “향연” (2023), “Do you love the body or the soul?” (2023)

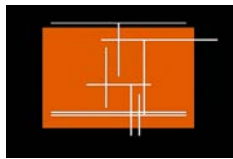
These photographs contain a condensed record of the memories and emotions from a period of about a year. ‘Looking Up’ was a film photograph taken outside, while the rest were taken in the artist’s room with a digital camera. The artist prefers black-and-white photography because it allows for more poetic expressions, which is why he continues to shoot in black-and-white even after transitioning into digital.

이번 전시 작품들은 1년여간에 느꼈던 감정과 기억들이 응축된 사진입니다. ‘위를 보니’는 야외에서 찍은 필름 사진이고 나머지는 방 안에서 찍은 디지털 작업입니다. 하얀 종이에 시를 읽고 쓰는 것 같아 흑백 작업을 더 선호하는데 그래서인지 필름이 비싸 디지털을 쓰기 시작한 이후에도 카메라는 흑백으로 계속 작업하고 있습니다.

**Yoonsik Chico Park** (b. 1998) works with photography and performance art to explore and document the more intimate histories of places, people, and objects. This often involves questions into the relationship between the tangibility and intangibility of these subjects, and recurring themes in his work are temporariness, memory, and identity. He currently lives and works in Abu Dhabi.

박윤식은 사진과 행위예술을 통해 장소, 사람, 물건들의 좀 더 친밀한 역사를 탐구하고 기록하고자 한다. 주제의 유형-무형 간의 관계에 대한 궁금증이 중요한 질문이 되며 자주 등장하는 테마들은 일시성, 기억, 그리고 정체성이다.

## Antoine Plainfossé



“Terrain Chamboulé” (2014)

The lines of the tennis field move in space, creating random geometric shapes.

**Antoine Plainfossé’s** interdisciplinary practice involves film, photography, painting and installation.

He creates artworks around the themes of identity, movement, the beyond, and skateboarding culture.

In his work on identity, he explores the concepts of duality and shadow self. This serves as an introspection.

In the same way that artists like Louise Bourgeois have done before, he wants to talk to the viewer about the unconscious.

This is why some of his work looks abstract. To highlight this idea, his first solo show was named "Hidden Views".

Furthermore, Plainfossé uses the concept of sublimation to show that art can be a way to turn what we carry inside into something beautiful.

Antoine Plainfossé grew up in Paris where he started skateboarding in his teens.

He studied at a Parisian public art school and then in Berlin, at the studio of an established artist, Angelika Margull.

It was during that time that he developed his first paintings, installations, photographs and art videos.

Then, he wrote and co-directed the short film UNWORDABLE.

This short film was awarded at the 2019 SHOWStudio Film Awards by Nick Knight and was distinguished by local media and TV as an innovative way of shooting skateboarding in Paris.

In recent years, he participated in a few group shows with his photography, videos and painting and in September 2023, he presented his first solo exhibition « Hidden Views » in Paris.

In April 2024, he was featured as Artist of the Month by the PAI\_32 platform, and he is now working on new films and art projects. "

## Ashley Quast

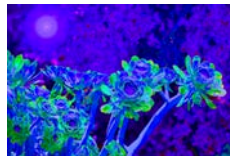


“Translucence” (2024)

*Translucence* is the continued exploration between objects, materiality, and site specificity. Agates gathered from the Agate Desert ecological region are encased within cast glycerin. The agates and glycerin, both clear and translucent, create a striking reflection of each other, showcasing the contrast between solid and liquid states. Through this interaction, the passage of time is made visible, prompting reflection on the dynamic nature of materials, form, and temporarily

**Ashley "Qarthian" Quast** is an interdisciplinary artist who currently works and resides in Southern Oregon, USA. As a born and raised Oregonian, she feels a strong kinship to the local flora and topography. Her works demonstrate an acute understanding of materiality, the proximity of objects, and emphasizes austere moments found within the landscape. These observations are pulled into the studio, or gallery, where she examines them in order to produce specific combinations, working with poetic elements. Works manifest as sculptural objects, rituals, performance, prints, or drawings. Quast's work is the result of embodied experience, documentation, and replication of outdoor encounters with a restrained sensibility. Quast received her MFA from Washington State University in 2020. She is currently faculty at Southern Oregon University and Rogue Community College where she instructs printmaking and sculpture. In addition to teaching, she is a board member for the Jackson County Cultural Coalition, and Community Engagement Coordinator for the Rogue Valley Food System Network. Quast has exhibited her work throughout the USA. Quast has additionally presented her studio based research in puppetry and performance art at the College Arts Association, and has completed artist residencies at Anderson Ranch, Snowmass CO, and The Oslo National Academy of Art, Oslo Norway.

## Elif Sezen

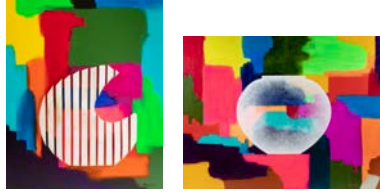


“Presence #5” (2024)

This work is part of my project titled ‘*Presence*’ which is an ongoing series of landscapes speculating upon the concept of light and its relation to perception and memory. These images seek to expand the intangible experience of entering a new space that is reminiscent of familiar places of nature: I aim to poeticise nature with almost otherworldly and surreal visions. Orbs of light bursting with vibrant colours are gateways to facilitate the initiation of this sphere of awareness. I’m interested in exploring how memory and experience of place can be transformed by our observation of light as symbolic portals leading to renewal, and how this dialogue can unwrap layers of internal psychological landscapes. This series can be seen as an experimental continuation of my landscape project series ‘The Second Homecoming’ (which speculate upon the concept of an outsider, physically and spiritually). ‘*Presence*’ takes it a step further, inviting the audience to be part of a nurturing experience of homecoming by allowing them to connect to landscapes of gateways and subtle spaces by observing the imagery the way they choose to and the way it is relevant to them at that point in time. As with all of my works, this series too reconceptualises memory-traces in the context of a renewed sense of time, place and self, encouraging many-layered healing and integration of human experience.

**Elif Sezen** is an Australian/Turkish multidisciplinary artist, bilingual poet/writer, translator. She holds a PhD in Fine Art from Monash University; she lives and works in Melbourne. Elif's practice evolves through various media including painting, drawing, sculpture, photography, print media, installation, performance, digital media, music, artist's books and poetry. In her work she speculates upon reconceptualising memory traces emerging from familial/personal/collective trauma and loss. This explorative process leads her to rather a restorative and a celebrative notion of self-construction, desire, longing and a sense of homecoming. Her work has been exhibited widely nationally and internationally. Elif is the author of several books including *Universal Mother* (GloriaSMH Press, 2016) and *A Little Book of Unspoken History* (Puncher & Wattmann, 2018). She was also part of the *Dangerous Women Project* (The University of Edinburgh) and her contribution was published in *The Art of Being Dangerous: Exploring Women and Danger through Creative Expression*, edited by Jo Shaw and Ben Fletcher-Watson (Leuven University Press, 2021).

심윤주



“Good Fortune” (2022), “달항아리” (2022)

*good fortune*

This theme began with the desire to express the warm energy felt in the color of folk painting and to like the message of fortune, desire and luck given by folk painting.

These works are creative folktales that free form and color from traditional techniques, adding fairytale imagination. It also enlarges and transforms parts of traditional folk paintings to contain a lucky message.

It conveys a lucky message that all the materials in folk paintings symbolize and the interesting elements of the material are reborn as ceramic sculptures to become a three-dimensional folk painting. I am working on the series with this theme, and the creative expression of each object is attractive.

민화의 모든 사물중에서 닭은 공명의 뜻으로 이름을 널리 알린다 라는 뜻을 가지고 있다. 또한 어둠을 몰아내고 새벽을 밝히는 긍정의 메시지를 가지고 있다.

배경의 다양한 색들은 살아오면서의 여러 에피소드, 여러 감정, 추억일수 있고 그 위에 차근히, 차곡히 긍정의 메시지를 나열하다.

닭의 형태를 단순하게 나누고 긍정의 메시지를 나열하다.

달항아리로 위로와혜안을 받다.

달항아리가 가지는 풍요와 복을 느끼고 그 안에서 위로와 혜안을 받다. 사람들이 뿜어내는 서로 다른 다양함이 여러가지 색으로 표현되었고 우리는 서로 이야기하며 이해하려고 애쓰고 치유받는다.

민화가 주는 발복,염원,행운의 메시지를 좋아하여 민화색에서 느껴지는 따뜻한 기운을 그리기 시작하였고 전통적 기법에서 벗어나 창작민화로 동화적 상상력을 부가 하고자 한다.

민화의 모든 사물, 소재들이 가지고 있는 의미를 전달하고 작가의 창의적 상상력을 담아 확대, 변형하여 행운의 메시지를 담다.

함께 만나 의미가 부가되는 사물들의 확대, 변형으로 도자와 민화의 새로운 콜라보 작업을 함으로써 주제가 시작되었다. 이 시리즈를 연속적으로 작업하고 있다.

그림과 도자 셋트가 되기도 하고 그림의 일부가 되기도 하고 사물이 하나의 조형이 되기도 한다.

**Hyogeun Song (송효근)**



“묵독” (2023)

한 권의 책은 내지에 인쇄된 수많은 활자 또는 이미지의 조합으로 구성되며, 특정 문자 언어에 대한 이해를 바탕으로 독자에게 선형적으로 읽히게 될 때 비로소 그 내용이 재현될 수 있는 매체이다. 기술의 발달과 함께 이러한 인쇄활자는 디지털 텍스트로, 그리고 또 기계 음성에 의해 낭독되는 전자책으로 진화해 책이라는 올드 미디어의 물리적 한계를 극복해 보다 효율적으로 독자에게 내용을 전달할 수 있게 되었다. 디지털화로 인해 책 본연의 물리적 특성이 해체되고, 책이라는 개념이 인쇄 출판물이라는 '형식'보다 안에 담고 있는 '콘텐츠' 그 자체와 동일시되어 인식되는 시점에서 본 작품은 책이라는 매체 본연의 물리적 특성 자체에 주목해 책을 접하는 경험에 대한 새로운 시각과 경험을 제시하고 나아가 종이의 물성을 활용한 미학적 탐구의 가능성을 마련하고자 한다.

송효근은 School of the Art Institute of Chicago에서 Art and Technology Studies 석사를 취득하였으며 소프트웨어, 로보틱스와 같은 디지털 기반의 뉴미디어를 활용해 실험적인 창작을 하는 교육자이자 아티스트이다. 그는 작품을 통해 첨단 기술이 사물과 우리 인식이 맺는 관계, 나아가 인간의 정체성 그 자체에 영향을 주는 순간을 드러내고자 한다. 이를 통해 관객으로 하여금 테크놀로지에 의해 변화하는 대상의 본질과 새롭게 부여되는 정체성에 대해 사유하고 궁극적으로 첨단기술 시대 속 사회와 개인 그리고 스스로의 삶을 더 면밀히 관조할 수 있는 계기를 제시하고자 한다.



## Song GaHee (송가희)



### “나를 들어올리지 마세요\_순응1” (2022), “사라지지 마세요\_순응2” (2023)

‘순응’ 시리즈는 세월에 따른 변화를 인지하면서부터 시작되었다. 시간에 대한 부정과 순응이 뒤죽박죽 뒤엉킨 것이 마치 생의 과도기에 들어선 것만 같았다. 세월의 무상함에서 비롯된 번뇌는 서글픔과 당당함 사이를 수시로 오가게 한다. 흘러가는 시간을 할 수만 있다면 부정하고 또 저항하고 싶지만 그 무엇도 예외는 없으며 절대 벗어날 수 없는 자연의 섭리인 것을 인정하는 것이 결코 쉽지않은 않다. 그래도 어찌할 수 없기에 잘 받아들이고 다독이며 감내하자는 마음을 작품은 담고 있다.

<나를 들어올리지 마세요> 우리는 한때 자신이 세상의 중심이라 생각하며 살아오다 어느새인가 전혀 그렇지 않다는 사실에 직면한다. 나는 언제나 그 자리 그대로 있어왔고 또 그럴 것이라 믿고 있지만 그런 의지와 상관없이 세월은 나를 들어올린다. 마치 그것은 아무리 버텨봐도 버텨질 수 없는, 그저 힘없이 옮겨지는 작은 동물의 모습과도 같다. 이 작품의 진정한 의미는 누군가에 의해 들어올려졌을 때에 있다.

<사라지지 마세요> 시간이 흐른다는 건 그만큼 사라지는 것들도 많아지게 한다. 과거에 경험했던 사람, 장소, 생각, 감정, 이 모든 것들이 쌓여서 현재의 나로 존재하나 소중한 무언가가 없어질 때마다 나를 이루고 있는 조각들 역시 사라진다고 느껴졌다. 물질적인 형태로 실재하던 것이 사라지면 그것은 기억으로만 남게 된다. 그렇게 다 사라지다 보면 나 역시도 그 언젠가 사라질 테고 내 기억 속에 존재하던 것들도 다 같이 사라지겠지. 작품의 외형은 매끈하면서 온전한 형태로 제작되지 않았다. 어느 조각은 소실되고, 또 어떤 조각들은 서로가 제대로 붙어 있지 못해 들쭉날쭉하고 또 어딘가는 서서히 틈이 생기기 시작한다.

오래도록 이어져 온 정체성에 대한 질문과 그 답을 찾아가는 과정을 자아 성찰하듯 조형작품으로 기록하고 있다. 연기(smoke)의 이미지로 표현한 생명의 유한함과 보는 시각에 따라 여러 층위로 해석될 수 있는 모호한 조형성은 익숙하고도 기이한 생명체 형상이 되어 나 또는 우리를 대변한다. 작품의 외형은 무엇을 표현하고 싶은가에 중점을 둔 순수 조형물인 동시에 그 내부는 향을 피울 수 있도록 모든 것을 고려하여 제작한 몸시 구체적이고 기능적인 사물이기도 하다. 이러한 특징은 작품을 특정 장르로 국한시킬 수 없는 경계에 위치하게 하며 나아가서는 어떤 모습이 진정한 자신인지 규정하기 어려운 불분명함과도 달아있다. 이렇게 제작된 작품을 바라봄으로써 나 자신이 아닌 다른 대상, 즉 내가 타자가 되어 나를 투영시킨 작품에게 위로와 위안을 건네어 본다.

2017년 국민대학교 금속공예학과 대학원을 졸업하여, <The Creature>, <유한한 여정> 두 번의 개인전을 열었고 그 밖에 여러 그룹전과 국내외 공모전에서 수상한 바 있다.

## Joseph Tigert



### “Eclipse” (2023)

My creative practice examines the interaction between two environments: the natural and the virtual. As the influence of technology increases exponentially and possibly infinitely, it is evident that we are evolving with it. Science and science fiction have theorized this relationship’s effect in both near and distant futures. Although I take these interpretations into account, I am more concerned with the present, coplanar relationship between mankind and its changing environment.

My work presents this intersection as a perceivable environment, one that is subtly recognizable but also distinct from both interpretations of reality. Whether material or mathematical, line forms the core of our understanding and perception of our reality. Delineative line work and a neutral palette are used to construct imagery that avoids signifiers dictating familiarity. My aim is to subdue cognizable imagery in order to expand the viewer’s associative faculties, creating a platform for personal contemplation.

I use process to literally capture a fragment of the digital realm. This is initiated with the transformation of what begins as logically ordered grids of wire mesh. These structures are sculpted into chaotic yet connective organic forms. Through a strict process involving both digital and analog means, I convert these three-dimensional forms into drawings, creating a place where subtle variation evolves as my hand is separated from the process. This reciprocal interaction creates confusion between what is digitally oriented and that which is handcrafted.

Our ability to identify and predict patterns has granted humanity the survival of natural selection, evolution as a species and the development of an advantageous form of consciousness. We have reached a place of rapid technological maturation, requiring

accelerated physical and cognitive acclimation, and we have come to the point where the future contains boundless opportunities as well as immeasurable consequences. We each enter this collinear environment at definable points of reference, but we reach outward into the entanglement of virtual reality.

**Joseph Tigert** was born in Grapevine, Texas in 1978, but he has lived the majority of his life in Nashville, Tennessee. He received a BFA in Painting with a minor in Graphic Design from Middle Tennessee State University in 2004, and he earned his MFA in 2D Studio Art from Southern Illinois University in 2015. His work has been exhibited and published both nationally and internationally, and he teaches as a Visiting Assistant Professor of Graphic Design at Auburn University.

### Mikala Valeur

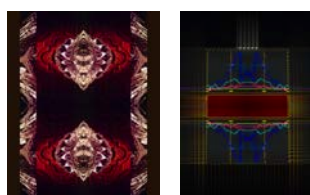


“Sleeping beauty no 1” (2023), “Sleeping beauty no 2” (2023)

*Sleeping beauties*, a depiction of 2 sleeping robots. They both symbolize the state of "sleeping", understood as a neglect of everyday troubles. Sleeping through the day to avoid reality, a view on the problems of today. The works are categorized by the artist as "wall construction". Which can be interpreted as a framed sculpture which hangs on a wall. The materials/objet trouvés include metal, paper, brass, cobber, textile, string and driftwood, all nailed on wooden plate.

**Mikala Valeur**, born 1972, was raised in an artistic family which means that art, for her is as natural as breathing air. Her works commonly have a twisted humor with a serious backdrop, all inspired by the specific materials used in the works. Valeur's works generally consist of: Art Brut, Objet Trouvés, Cobra, Cubism, Navisme and abstractions. Her artworks can be consumed in different ways, some by viewing and others by interactive participation. Her works have been experienced at biennales and museums. These include Sculpture by the sea, Denmark, and Australia, solo and Group exhibitions in London, Paris, Holland, New York, Athens, Barcelona, Venice, and installations at Copenhagen town hall square, Culture harbor, etc... Where many of her works have received various prizes. In 2016 Valeur moved to Vavasgaard, a yard in the countryside. This was done to work in silence. On Vavasgaard she's built her biggest installation yet, Galleri Valeur, a gallery housing 200 out of the 1.300 of Valeur's works.

### Maximilian Vermilye



"A Vampires Heart" (2024), " Synth Heartbeat" (2024)

The composition depicts an abstract and poetic representation of a heartbeat. To create this piece, the artist used the results of an echocardiogram, which he manipulated in post-processing software. Using a black background and layered yellow lines generates a sense of depth. The *Synth Heartbeat* piece is a visual poem that invites the viewer to reflect on the beautiful space of immaterial geometry.

**Maximilian Vermilye** (b.1993), also known under the artist name Max PhV, is a Switzerland-based artist whose art practice revolves around a conceptual approach to digital images which he coins under the name of psychodynamic photography. Vermilye emerges as a digital artist educated in liberal arts (holding a Bachelor's Degree in Photography from Webster University) as well as multiple other disciplines that enhance his unique eye for color and beauty in capturing and transforming the moment - Vermilye is a certified stylist with degrees in General Styling from the London College of Style (2015) and a Degree in Men's styling from Condé Nast College of Fashion & Design (2017).

## Stef Will



### “UNTITLED (MEDICINE CORRUPTED 2)” (2024)

*Untitled (Medicine Corrupted 2)* investigates occasions when in our collective history, public health, medicine, or big pharma have been corrupted or abused for autocratic purposes, control, or plain financial gain. The work originally came out of a research visit to the former prison hospital Hohenschönhausen in Berlin, which was run by Communist East Germany's Ministry of State Security, the Stasi. Hohenschönhausen housed political prisoners and those who had tried to leave the country. The prison hospital was a crucial instrument in the state's system of oppression, abusing medicine to further its autocratic goals. However, in this work, photographs taken in Hohenschönhausen are layered with contemporary images, referencing that this was by no means the only time in history when medicine or public health were abused by the authorities. The work ultimately examines structures of power and control, and also aptly encourages the viewer to examine the suppression of people with dissenting opinions.

London-based mixed media artist **Stef Will** works at the interface of art and science to investigate the unseen. Her interdisciplinary background with a master's degree in Fine Art and a bachelor's in Medicine is influencing the work, creating a unique perspective and opportunity for uncovering concepts that may otherwise remain hidden. Connected to a deep interest in perception, the work often layers visible light and far-infrared photography, encouraging the viewer to question what they see and understand to be true, ultimately questioning the nature of reality and also challenging authority as a gatekeeper to the truth.