

In Touch 2021

CICA Museum

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Featured Artists 참여작가: **Daniel Bilodeau, Claudia Bläsi, Jia-Rey Chang, Choi Youngjin (최영진), Joe Cimino, Jeremy Diamond, J.Dunseath & K.Squires, Javiera González Zarzar, Frie J. Jacobs, JAE(양재은), Jang Mingyeong (장민경), Raina Seung Eun Jung (정승은), Anneke Klein, Graham Lister, JEE OH (오지현), Sana Owais, Janice Sloane, Allison Spence, Stacey Stormes, Dalena Tran, Filip Wierzbicki-Nowak, Chansong Woo (우찬송), YOON KYUNHA (윤균하), YOON YUSEONG (윤여성), Emiliano Zucchini**

1. Daniel Bilodeau

“She Dreams of Being Awake”(2019)

“She Dreams of Being Awake” is an oil painting executed on a wooden artist’s palette which alludes to physical touch as a creative act. When physical touch from another is missing for a sustained period, a majority of people are diminished by this and a sense of touch as something that’s nearly a necessity comes into focus. Daniel Bilodeau's painting and mixed media works bring abstraction and detailed realism together in a fresh and unified whole. Art historical references are paired with image deconstruction and occasional collaged material such as textiles or string. Individual works touch on post-modern life, consumerism and identity. Producing monumental scale works as well as tiny miniatures, Bilodeau blends passages both smooth and textured, graphic and naturalistic in his dynamic painting style.

Born in Montréal, Canada, Daniel Bilodeau received his BFA from the Ringling College of Art and Design and his MFA from the New York Academy of Art in 2013. He also studied at Studio Art Centers International in Florence, Italy. His work has been exhibited in five continents in galleries and museums such as the Fort Wayne Museum of Art, the CICA Museum in Gyeonggi-do, South Korea and the Mesa Contemporary Arts Museum. He is the recipient of several honors, including the George Sugarman Foundation Grant, the Leslie T. and Frances U Posey Foundation Scholarship, and the Terra Foundation of American Art summer residency in Giverny, France. His work is also to be found in *The Figure: Painting, Drawing and Sculpture*, a survey of the use of the figure in contemporary art, published by Rizzoli Press and *Disrupted Realism: Paintings for a Distracted World*, published by Schiffer Publishing.

2. Claudia Bläsi

“little Joy I/IV”(2020)

“little Joy II/IV”(2020)

“little Joy III/IV”(2020)

“little Joy IV/IV”(2020)

Little joy is a series of four paintings in oil on canvas. This series expresses joy, lightness and love in different shapes and bright colors. A tribute to a positive attitude to life.

Claudia Bläsi is a self taught visual artist and photographer. After finishing her studies in economy, she decided to pursue her passion in the art what she has been doing very successfully for the last 25 years. She is a member of the German artists association BBK and her work is part of private and public collections around the world.

3. Jia-Rey Chang

“Living Wonderland”(2020)

Living Wonderland is a piece trying to see through our inner vision as an abstract expression during the time in quarantine with creative coding. “Living Wonderland” not only metaphorically reveals our lust for freedom but also

illustrates the kindness embedded in everyone during this COVID-19 epidemic/quarantine period. No matter if it represents the lust or the kindness of every human being, that Wonderland deep in everyone's awareness is just like a "living thing" eager to break through the "frame" of any pre(post)-set constraints, illness, and boundary to look for hope. However, we all know that keeping a distance at the time will benefit the entire world. Our inner nature is drastically swinging between the furious thoughts(fears) and the peaceful mind, just like the heartbeat, just like this living wonderland.

Jia-Rey (Gary) Chang is an artist, designer and researcher focused on 'space as a living being' and immersive spatial Interaction Design. He received his PhD from the Department of Architectural Engineering and Technology (Hyperbody Lab) at TU Delft, the Netherlands in 2018. Currently, he is teaching at the Art & Design department, the University of Delaware as an assistant professor. Throughout all his work, he continues active research in the trans-disciplinary topics of fashion design, creative coding, parametric design, Artificial Intelligence, generative art/sound, AR/VR/MR, projection-based immersive environment, interactive design.

4. Choi Youngjin (최영진)

“Empty horns”(2021)

“Empty horns”(2021)

“Empty horns”(2021)

“Empty horns”(2021)

‘Empty horns’ 작업은 형상 안에 무언가를 갖고, 채우고, 지우고, 덮어버린 자국이 드러난다. 완전히 자유로워 질 수 없는 사회 구조 속에서 느껴지는 불안과 외로운 감정의 잔해는 뾰족한 형상으로 상징화 되었다. 뾰족함은 걸림돌이 될 수도 있지만 나를 보호할 수 있는 무기가 될 수도 있다. 우리는 끊임없이 삼질을 한다고 느끼지만, 언젠가 그 행위가 새로운 가능성이 뿌리 내릴 공간을 만들어 줄 것을 바라며 무언가를 채우고 지우는 행위를 반복한다.

같은 대상도 시간의 흐름과 경험의 축적에 따라 다의적으로 해석될 수 있다고 생각한다. ‘삼질’하는 것은 쓸모없는 행동을 의미하지만, 새로운 나무를 심을 수 있는 구덩이를 만들어내는 것 일 수 있으며, ‘뾰’는 걸림돌 일 수도지만, 자신을 방어하는 무기가 될 수 있고, ‘편견’은 제약적이지만, 나를 보호할 수 있는 울타리가 될 수도 있다. 성숙의 과정을 걷고 있는 우리들은 항상 각성하며, 과거 어리석었다고 생각하여 목과했던 감정들이 다시 생성되기도 한다. 감정의 잔해를 철부식 페인트와 잿빛의 색으로 표현하며, 찰나의 행복보다 그 행복을 위해 견뎌낸 외롭고 우울했던 단상들에 집중한다.

5. Joe Cimino

“The Dinner” (2020)

Set in the context of Florence, Italy, my roommates and I would arrive at our dining room table at different times, with different meals, all while enduring a forced period of isolation. This performance captured on video centers around the setting of this dining room table and its connection to community while exploring the feeling of being both together and alone. This table was transformed into an area for conversation, a studio, a place to enjoy a meal, or simply to relax and watch a show. It holds memories of countless conversations with new friends and old ones, yet now, it remains solely for the three of us: Separated from the world during a time of crisis. The table is something more than just a functional object, it is a place for gathering and holding conversations during a meal. It is reminiscent of the family structure often portrayed through time and one that is so integral to the Italian way of life.

Originating from our arrival to eat our meals, The Dinner explores what family structure and community means during a time of isolation.

Featuring Xan Peters, David Neal, and Joe Cimino

Joe Cimino is an Italian-American time-based media artist, musician, producer, and podcaster, currently based in the United States. He has exhibited work in the United States and Internationally, with solo and group exhibitions located in Florence, Italy. Growing up traveling back and forth from the United States to Italy, he holds on to his dual cultural Identity and is present in his artistic practice. Cimino holds a BFA in studio art from Rowan University and an MFA in studio art from Studio Arts College International, Located in Florence, Italy.

6. Jeremy Diamond

“Autonomous Companions: Little and Big” (2021)

“Barrier I ” (2021)

Autonomous Companions: Little and Big Spoons investigates the dual roles of dolls in material culture as comfort objects and as social models. Two life-size body pillows, which exist only to provide companionship, abandon the viewer in favor of one another and exist instead as a perfectly matched pair. The work serves to make the viewer more aware of their own lack of companionship: the pillows exist in a perpetual embrace with a perfectly fit companion, a sensation a viewer in a gallery viewer does not presently, and perhaps may never, experience.

Barrier I makes material the sensation of an “insurmountable barrier” that sometimes arises when one is disconnected from their community. In this work, the artist’s body is presented in an intimate and vulnerable manner which is then made inaccessible to onlookers by a literal barrier. Through the establishment of this barrier as part of material reality, the work seeks to reconsider physical and emotional isolation as self-perpetuating conditions.

Jeremy Diamond is an interdisciplinary artist, educator, and curator based in Athens, Georgia where he is pursuing his MFA in studio art at the University of Georgia after earning his BFA from the University of North Texas. Diamond's work investigates the intersection of comfort, isolation, intimacy, and the body as understood through the lens of his lived experience as an individual on the autism spectrum.

7. J.Dunseath & K.Squires

“As Seen”(2020)

‘As seen’ is a collaborative work by London UK based artists Dunseath & Squires, exploring encounters between subject and object within the mediated ‘real’. The film sets out to disrupt these encounters, highlighting and disturbing material qualities of objects in perception. Ungraspable physical objects form a background in which an inoperable screen sits both within and on the surface. Taxonomy and the hierarchy of materials and objects are explored alongside notions of allure and use.

Credits: Editor: C. Churcher. Instagram: @joe_ryba @Ironscavenger @Kokimaekochi @muntaserbusafi @3drealflow @appleby3d (previously 3d.blog)

Dunseath and Squires share practice-based research in the domain of sculpture with research outputs spanning social and education platforms. Dunseath is an artist, Senior Lecturer and Reader in Fine Art Sculpture. She has exhibited throughout the UK and internationally including; Gig Munich, KCC London and The Royal Academy of Art, London. Squires is an artist, Lecturer and Curator. She works as an education consultant (Tate Learning, Whitstable Biennial, The British Library) and is undertaking a Practice-based PhD at UCA, Canterbury. She has exhibited in the UK and internationally including the Herbert Read Gallery and Tintype, London.

8. Javiera González Zarzar

“Blue Window” (2021)

Javiera’s work is distinguished by material combination and is based first on embroidery. Her technique is methodical and repetitive so that the wool and thread’s changing colors are displayed. She consciously selects a gridded background surface so that the supportive canvas becomes the organizing layout for the stitches.

Javiera’s current practice is based on the use of different types of plastic mesh which are used as construction or protective elements. Therefore, her work treats embroidery more explicitly as a systematic construction technique. Her works come to life with lines of thread that create soft gradients across the colored semitransparent net surfaces. She creates a tridimensional canvas by overlapping several mesh layers and then intersecting the plastic and radiant lines in contrast with the tactile opaque surfaces.

The work displayed here corresponds to a piece specially made for the exhibition “In Touch.” This work belongs to the series “Windows,” which was created for an exhibition in Berlin that took place in the gallery’s windows. The work reflects on the window as a physical space where one can counteract the sense of isolation during COVID lockdowns and get in touch with a sense of reality beyond the digital world.

For this piece, the reference to a window became literal since the frontal layer is an actual insect protection window net. The work’s color composition builds a relationship between the brightness of the yellow, the transparency of the colored blueish net, and the density and saturation of the metallic blue thread.

Javiera González Zarzar was born in 1984 in Santiago, Chile. Javiera is an architect with a Masters degree in Architecture from the Pontifical Catholic University of Chile. She is currently pursuing her doctorate at the Technical University of Berlin with a scholarship from the German Academic Exchange Service. Javiera has been based in Berlin since 2016 developing her artistic career, in which she seeks to create links between art and architecture by relating construction issues to embroidery craft

9. Frie J. Jacobs

“Colophonium (etude for strings)”(2014)

Colophonium (etude for strings) is a visual music score to guide the string player how to edit the bow with colophonium or rosin. Preparing the bow with colophonium is necessary because otherwise the hairs of the bow will slide over the strings and it is impossible to make sound or music. As you can read at the end of the video, the score is made with seeds from Scots pine. Colophonium is made of resin of these trees. The video is a recording of a performance by myself and shows how the score might be interpreted.

Frie J. Jacobs is a Belgian interdisciplinary visual artist. His oeuvre includes painting, drawings, three-dimensional and digital works, in-situ interventions, visual music scores, handmade artist's books,... For that he uses just about everything that occurs in nature: plants, seeds, flowers, roots, a mushroom, charcoal, beeswax, rain, fire, ... but also acrylic and oil paint, photography, video. He also composes soundscapes for videos as first prize winner of the Slovak Press Photo Strangers in Motion.

10. JAE(양재은)

“CLOSE_D_1”(2020)

“CLOSE_D_2”(2020)

“CLOSE_D_3”(2020)

“CLOSE_D_4”(2020)

우리 모두 거리가 필요하다. 아주 가깝지도 멀지도 않은 거리. 상황적거리든 심리적거리이든 간에, 적절한 순간에 필요한 만큼으로 각자가 설정해 놓은 거리가 필요하다.

WE NEED A DISTANCE AND DISTANCE. THIS NOT TOO CLOSE, NOT TOO FAR.

일상의 흔한 감정에 관심이 많습니다. 누구나 가질 수 있는 생각과 감정을 이야기하기 위해 노력합니다. 매일 일어나는 감정 중 기록하고 싶은 순간을 기록하고 덮어두고 다시 꺼내 봅니다. 그리고 어떤 식으로든 형태 언어로 표현하기 위해 노력합니다. 주로 아크릴페인팅과 실크스크린 프린팅을 합니다.

I'M INTERESTED IN COMMON EMOTIONS IN MY DAILY LIFE. I'M RECORD THAT EMOTIONS IN ANY FORM - AND BRING IT UP AGAIN AND AGAIN. AND I TRY TO EXPRESS IT IN MY OWN FORM OF LANGUAGE.

11. Jang Mingyeong (장민경)

“식물연결 Plants Connecting”(2021)

“밀봉된봄 Sealed Spring”(2021)

식물연결 Plants Connecting

통조림 식품처럼 공간에 담겨 그대로 보존되는 사람들. 실내 식물을 키워 창 밖으로 내보낸다. 자라난 식물들은 잎사귀를 부딪히고, 서로 연결되어 새로운 소통 감각을 인간에게 전한다. 2020년부터 집에 머무는 시간이 길어지고, 생활 환경은 급격하게 줄어들었다. 이 작업은 지금처럼 외출을 자제하는 수준을 넘어서 만약 모든 사람이 바깥과 완전히 차단된 채 살아야 한다면, 아무리 온라인 환경이 있더라도 결국에는 “생명체와의 접촉,

연결”을 원하게 되지 않을까 라는 생각에서 시작했다. 그 가상의 세계에서 나는 최소한의 접촉 가능 생명체를 ‘실내 식물’로 설정했다. 작품에서, 자라나고 엮히는 식물들은 사람들이 서로 접촉하고, 소통하고, 연결되고 싶은 욕구를 상징한다. 결국 이 세계는 많은 식물이 자라나 전 지구를 덮고 우주까지 꽉 채우는, 다소 허무할수 있는 결말을 맞는다.

People who are kept in space like canned food. They grow indoor plants and send them out the window. Growing plants are connected to each other by rubbing their leaves, delivering a new sense of communication to humans. From 2020, the time spent at home has increased, and the radius of life has drastically decreased. This work started with the thought that if everyone had to live in complete isolation from the outside, beyond the current level of restraining themselves from going out, they would eventually want “contact and connection with living things” no matter how online they were. In that virtual world, I set the least contactable living thing as an 'indoor plant'. In the work, plants growing and intertwined symbolize the desire of people to touch /communicate / connect with each other. In the end, this world meets a somewhat futile ending, in which many plants grow, covering the entire earth and filling the universe.

- 밀봉된 봄 Sealed Spring

작년부터 보존, 밀봉, 포장된 상태라는 생각을 많이 한다. 스스로가 그렇게나 외부 세계가 그렇다고 느낀다. 보존, 밀봉, 포장된 상태는 시점에 따라 나 스스로가 되기도 하고 외부 세계가 되기도 한다. 항상 과거일 수 밖에 없는 촬영된 영상은 때로는 밀봉된 시료를 꺼내보는 느낌도 든다. 이런 생각들을 에세이처럼 풀어내어 본 작업이다.

Since last year, I've been thinking people are preserved, sealed and packaged. I feel that way, either myself or the outside world. Preserved, sealed and packaged conditions depend on the point of view - either me or the world. Filmed images, which are always in the past, sometimes feel like taking out a sealed sample. It is a work to write these thoughts like an essay. “The relationship between people who wear masks and the world is strange. Just like moving the camera position to change the viewpoint, from the human point of view, there are dangerous viruses in the world, so I block it from myself and only let in the necessary oxygen. From the point of view of the world, a new species has been added and it is mutating and increasing, and one of the most active species has been gently isolated. It seems that the original owners are returning to the vacant place, but seeing a new contaminant with a pair of round rings is reassuring this species' persistence. Anyway, our spring was sealed for the second year. can't be touched directly.”

살아가는 동안 누군가에게 아티스트로 인식되길 바라며 작업하고 있다. 환경과 생물에 관심이 많고, 우주도 좋아한다. 그 모든 좋아하는 것들과 인간 사이의 관계를 많이 생각한다. 작업에서는 결국 인간의 사고, 감정, 태도에 대한 이야기를 많이 하는 것 같다. 그리고 설명하긴 애매하지만 작업에 자신만의 블랙유머나 조크를 녹여 넣으려고 한다. 그래서 내 창작물을 만나는 사람들이 불편해하고 기묘하다고 해주길 바라고, 그런 작업을 지향한다.

I am working in the hope that someone will recognize me as an artist during my lifetime. She is very interested in the environment and living things, and also loves space. I think a lot about the relationship between all those likes and humans. In the end, my work seems to talk a lot about human thoughts, emotions, and attitudes. And although it's vague to explain, I try to incorporate my own black humor and jokes into my work. So, I hope that people who see my creations will find it uncomfortable and bizarre, and I aim for that kind of work.

12. Raina Seung Eun Jung (정승은)

“East London to Seodaemun-gu”(2020)

“Lisbon to Seoul”(2020)

“Taiwan to Seodaemun-gu”(2020)

“Walthamstow to Gangnam”(2020)

“West London to Seodaemun-gu”(2020)

This is the work of moving the captured screen after recording a total of 6 video calls. Seung Eun Jung, who had previously lived in England, suddenly returns to Korea after the pandemic, which was after the start of the lockdown in London. Inevitably, they had a life separate from the people who were closest to them, and communication became possible only through the most prevalent video call media. As the lockdown did not show signs of ending, it became natural in London to substitute group video calls for having a tea or even partying.

Thus, we have become a new landscape where all of us are on the screen and looking at other people's screens. All the existences in the six screens are the ones Jung spent the most time in the past year. Not only the characters in them, but the scenery surrounding them is also a space where the artist shared time with them with memories.

The text written on the wall is an excerpt of the content during the call and is recommended for appreciation along with the work.

Seung Eun Jung, who continued his work while exploring the coexistence of heterogeneous things, feels that we sitting in front of the screen, seem to be so close even when we are on the other side of the earth during a call with a nostalgic person. They feel the illusion of being in one space, but at the same time, when the call is disconnected, they sit alone in front of the screen again. The pixels that make up the screen express and deliver non-living materials or living things. The pixel that connects us whose physical distance is far from the vitality delivered by the lack of vitality is the coexistence of another heterogeneous thing found by the artist Seung Eun Jung. The space in the screen reflects beyond itself and to the surroundings, which makes you think that it is a small screen that can be easily controlled, while at the same time putting unpredictable situations. Puppies jump in front of the screen, children move, and cats she wants to see but don't even look back no matter how much she calls them. Perhaps, in a world that we believe is controllable, we are struck by coincidence and inevitability, and day by day is passing anew.

The artist's call screen is displayed in the upper right corner of the screen, showing the artist's multiple faces. Little by little, different touches of thickness and speed are found, and each moment expresses a different quality of calls and the appearance of a different artist in the situation. If Additional information for works nothing can be the same, it is assumed that the artist is also expressed differently.

Many parts unintentionally represent the caller. The location of the small vases, the off part of the sofa, and the old paintings on the wall also contain the caller living in the space. So indirectly and at the same time inevitably space and the caller become one. Moving the space and object back to the paintings, the artist remembers the space and recaptures the emotions of the moment of conversation. For her, this process is the result of an act reminiscent of longing, and it is meant to remember the space that was together with intensive emotions.

총 6번의 영상통화를 녹화 후 캡처 된 화면을 옮긴 작업이다. 이전에 영국에서 생활하던 정승은 작가는 팬데믹 이후 급작스럽게 한국으로 귀국하게 되는데 이 시점은 이미 런던 에서 렉다운이 시작된 이후였다. 그리하여 부득이하게 가장 가까웠던 사람들과 생이별 을 하게 되었고 그 속에서 가장 만연하던 영상통화 매체를 통해서만 소통 가능하게 되어 버렸다. 렉다운이 점차 끝날 기미를 보이지 않자 런던에서는 영상통화로 근무 용도 이후 에도 개인적인 티를 마시거나 파티를 하는 것마저 단체 영상통화로 대체하는 일이 당연 해졌다. 그렇게 우리는 모두 화면 속에 있는 것, 다른 사람의 화면을 바라보는 것이 일상 화된 새로운 풍경으로 자리하게 되었다. 6개의 화면 속 존재는 모두 정승은 작가가 지난 1년간 가장 시간을 많이 보낸 존재들이다. 그 속의 인물뿐만 아니라 그들을 둘러싼 풍경 또한 작가가 추억을 가지고 그들과 시간을 나눈 공간이기도 하다.

벽에 쓰여진 텍스트는 통화중 내용을 발췌한 것으로 작업과 함께 감상을 권한다.

이질적인 것의 공존을 탐구하며 작업을 이어가던 정승은 작가는 그리운 사람과의 통화 도중 지구 반대편에 있어도 화면 앞에 앉은 우리는 이렇게 가까운 것만 같다는 것을 느낀 다. 마치 한 공간에 있었던 것과 같은 착각을 느끼지만 동시에 통화가 끊어지면 다시 화 면 앞에 혼자 앉아있다. 화면을 구성하는 픽셀은 살아있지 않은 물질이나 그것들이 모여 살아있는 것들을 표현하며 전달한다. 생명력이 없는 것이 전달하는 생명력과 물리적 거리가 떨어진 우리를 이어주는 픽셀은 정승은 작가가 찾아낸 또 하나의 이질적인 것의 공 존이다. 화면 속 비치는 공간은 자신을 넘어 주변까지 비추는데, 이는 또한 쉽게 통제 할 수 있는 작은 화면이라고 생각하게 만드는 동시에 예측 불가능 한 상황들이 놓인다. 강아 지가 화면 앞에 뛰어들고, 아이들이 움직이며, 아무리 불러도 눈길 주지 않는 보고싶은 고양이도 있다. 어쩌면 우리는 통제 가능하다고 믿는 세계 속에서 우연과 필연에 치이며 하루하루를 새롭게 지나고 있지 않나 싶다. 화면에 작게 오른쪽 상단에 작가의 통화 화면이 비치는데, 이는 작가의 여러 얼굴을 보여 준다. 조금씩 다른 두께감과 속도의 터치가 발견되는데 매 순간 다른 통화품질과 그 상 황 속에 다른 작가의 모습을 표현한다. 그 어떤 것도 같을 수 없다면 작가 역시도 다르게 표현되는 것이 당연하다고 생각된다.

많은 부분들이 의도치 않게 통화자를 대변한다. 사소한 화병의 위치나 소파의 꺼진 부분 도 벽에 걸린 오래된 그림도 그 공간에 생활하는 통화자를 담는다. 그렇게 간접적이며 동 시에 필연적으로 공간과 통화자는 하나가 된다. 그 공간과 대상을 다시 평면으로 옮기며 작가는 공간을 기억하며 통화의 순간의 감정을 다시 담아낸다. 그에게는 이 과정이 사무 치고 안타까운 그리움을 해소하며 다시 그리워하는 행위의 결과물이며 함께였던 공간을 뜨거운 감정으로 기억해 내는 것에 의미를 둔다.

Raina Seung Eun Jung (b.1995, Seoul, Korea) is a Seoul-based artist who works with diverse mediums, such as Korean traditional silk or fabrics for surface, and uses gouache, ink, and oil.

Jung is interested in discovering the coexistence of heterogeneous things while pursuing what she wanted to record. Ultimately, she aims to communicate her observations of the beauty of natural coexistence in the world, refocus it in her language, and communicate it to the audience.

Recently, she has focused on discovering new combinations; exploring the contemporary landscape where technology has become frequent in our lives and expressing it through primitive action.

By recording the development of modern life through traditional Korean materials with history, and drawing the latest scenery that occurs every moment, she's hoping to engage society in her vision, which is easily relatable.

정승은의 작업은 공존을 구상하면서 보낸 시간의 증거를 구축하여 한국전통 재료와 안 채,과슈, 유화 등의 다양한 재료를 통해 결과물로 구성된다. 작가는 삶에 녹아든 이질적인 것들의 공존을 발견하려 하며, 공존의 아름다움을 관찰하고 자신의 언어로 다시 집중 하면서 청중과 소통하는 것을 목표로 한다. 현재, 익숙한 듯 녹아있는 새로운 조합을 찾는 데 주력하고 있으며, 기술이 우리 삶에서 빈번하게 된 현대적 풍경을 탐구하고 가장 원시적인 행동의 결과라고 판단한 회화를 통해 표현한다. 현대의 모습을 전통 재료를 가지고 기록하며, 매 순간 발생하는 새로운 풍경을 담아내며 소통하고자 한다.

13. Anneke Klein

“White Noise”, born of silence and emptiness. (2020)

“Connection” (2017)

White Noise, born of silence and emptiness.

The current COVID-19 measures, the social distancing and the lock-down, weighs heavily on us. However, separating ourselves from others is now the best we can do for each other.

For several years I have been working on the series “Small Talks”, it is precisely in this period of lock-down that our small talk interactions disappear. You are alone and above all communicate primarily inside your head. And it gets quieter and quieter as thoughts grow. A process arises, it can no longer be stopped any more. It is not about silence but it is precisely through silence and emptiness that I become the more and more aware of – the White Noise, what used to be there - the inspiration for the next “Small Talk”.

My work “White Noise”, born of silence and emptiness, a hubbub as a background sound of many of the group's voices that are mixed together, the individual is not the decision maker but contributes to the whole. What swells and fades with the wind, monotonous without recognizable meaning, buzzing like a swarm of bees. It will satisfy the craving of sensory input and help to wind down the mind and find a state of calm and inspiration. So this Small Talk will be made up of lots of small elements; like a super-spreading event of sound.

Connection

There is a connection between people when you are seen, heard and appreciated. There is mutual contact that can only exist in dependence on each other.

My installation “Connection”, a hand-woven portrait and video, is about the similarities in the bond between warp and weft during weaving and the interaction between people.

A relationship can be under too much tension such as the threads with the risk of breakage. What space do I give, such as the space that the weft needs to conform to the warp, the harder the threading of the threads, the less flexible. The repetition reveals a pattern that depends on the type of connection being made.

Anneke Klein, lives and works in Zaltbommel, the Netherlands, as a textile artist. Her passion to express herself through weaving was born from the struggle of the hard cold materials during her education as a goldsmith. She soon learned to weave because her heart chooses the warmth and security of yarns. After a period of designing and manufacturing clothing, she has worked on commission for the American minimalist Richard Tuttle for his exhibition in the Vleeshal of the Frans Hals Museum Haarlem and for Alexis Gautier at the Bozar Museum Brussels. After that she developed a completely own style for her textile(wall)objects and has received a lot of appreciation all over the world.

14. Graham Lister

“Blue and Silver”(2021)

“Maybe Some Blue Sky Back There?”(2020-2021)

Blue and Silver

Motivated by the beautiful simplicity which painting can have, and by the maddening difficulty which is equally present, Graham Lister's paintings seeks to showcase ‘thinking through making’. Blue and Silver is an example of a ‘weave painting’ which is part of ongoing research into surface materialities. The repetitive action of pushing and pulling paint builds up a structured surface which is intended to draw a viewer toward it, to bring them in close proximity to the painted lines, in an effort to see beyond them.

Maybe Some Blue Sky Back There?

When presented with a loosely woven surface, it is human nature to try to spread the warp and weft lines apart with our hands. This painting offers up a sense that such an activity may be possible; that a viewer could touch

the woven barrier fabric and make a hole, large enough to see properly through. There is something pleasant, just on the other side of the weave, but it is something that we cannot quite see; it is always just beyond touching distance.

Graham Lister (b.1982) is a painter and researcher based in Glasgow, Scotland. In 2016, he completed a Practice-based PhD at the Glasgow School of Art. His work focuses on barrier materials, paintings-as-barriers and ways to split up or comment upon encounters with, and in, space. Questions regarding existing inside or outside a space, of being part of something or not, and relating to distance and proximity within expanded painting practices regularly feature in his work. He also studied at the University of Glasgow, gaining an MA (Hons) (Art History), and at Gray's School of Art, where he completed an MFA. Since 2008 he has been a Lecturer at the Glasgow School of Art, in the Painting and Printmaking Department. His work is part of numerous national and international collections and he exhibits his work and research widely.

15. JEE OH (오지현)

“CIRCLE01” (2018)

작가는 In Touch 전시에서 크고작은 나사받이들을 배열한 CIRCLE01을 소개합니다.

JEE OH presents CIRCLE01 which arranges different sizes of steel washers during the exhibition 'In Touch' .

JEE OH (오지현)은 영국에 거주하는 시각 예술가입니다. 그녀가 작품을 통해 탐구하고 재해석하고자하는 주제는 우리 현대 삶의 일부인 hybridity입니다. (www.jeeoh.net)

JEE OH is a mixed media artist who was born in South Korea and is based in Epsom, UK. Her main theme that she explores and reinterprets through her works is hybridity, a part of our contemporary life. She constructs her ideas and designs in tangible forms often using industrial materials. Her sculptures and assemblages were exhibited in various art venues including Linz Austria, Boston USA, London UK, Seoul and Singapore.

16. Sana Owais

“five is a fibbonaci number”(2020)

Seeking the sun, I embody the sunflower's spirit. Its head isn't a result of mere coincidence but nature's design of intricate detailing. My art is about the deconstruction and study of the anatomy of the head, like the Fibonacci sequence of the seeds and the florets at the peripheries.

Born in 1997 Rawalpindi, I graduated in Fine Arts (Miniature Painting) from National College of Arts Rawalpindi, in 2020 where I had Art Administration and Curating, Social Media for Artists and Portfolio Building, Paper Making as my elective subjects. I received a Distinction in my thesis project at NCA.

17. Janice Sloane

“Labios”(2021)

“Creamhead1”(2019)

“Eyeland”(2021)

Labios is an HD video zoom live recording done during the Coronavirus lockdown of a performative meeting in which I invited some very close friends from various parts of the world to participate in a time-based action that consisted of applying lipstick freely as an act of shared intimacy. I am hereby questioning loneliness, vanity and impermanence.

Creamhead 1(with Julie Spodek) is a durational private performance video documentation with no edits. A woman has her head completely covered with shaving cream. She manipulates the cream over her head for as long as she can, before taking a breath. Under the cream she cannot see or breathe. A form of sensory deprivation. She becomes highly sensitive to the nature, feeling and consistency of the cream, as she moves it around creating living sculptures in sequence. The breath bursts through. Violently. A light soft confinement with an easy escape. This work references beauty, impermanence, confinement, struggle and transformation.

Eyeland - is one of my works that deals with repurposing materials on the one end and looking into the way “perfect beauty” is portrayed in magazines on the other. This collage making and resulting photo works were

made during quarantine isolation, when I subjected myself to daily scrutiny. By the physical act of cutting the hair off the models first, and then looking at the remains, I grab and rip off the heads of these faux beauty faces as a gesture of anger towards the representation of beauty and produce a distorted or abstracted face.

Janice Sloane is a mixed media artist who lives and works in New York City. Her work explores themes of the body and its impermanence, transgression and transformation. She has exhibited at the Czong Institute of Contemporary Art in Gimpo, South Korea, Oolite Arts, Miami, Performances de Encierro, Buenos Aires, MH ProjectNYC, SPRING/BREAK ART SHOW, NYC, The Parlour Bushwick ,NYC, The Last Brucennial, NYC, The Nightclub, Miami, Newman Popiashvilli Gallery, NYC, Galeria La Refaccionaria, Mexico DF, X Teresa Actual, Mexico DF, El Centro de La Imagen, Mexico DF, White Box and Annex NYC, Neue Galerie Graz, Austria, Garash Galerie, Mexico DF, ZKM Center for Art and Media Technology, Karlsruhe, Germany, Tel Aviv Artist Studio Gallery, Tel Aviv, Israel, DESTE Foundation, Athens, Greece, Art Resources Transfer ,NYC, Ronald Feldman Fine Arts, NYC Museo de Arte Carillo Gil Mexico DF, Museo Universitario del Chopo Mexico DF, Brooklyn Museum, NY among other spaces. Her work has been reviewed in selected publications such as Sensitive Skin Magazine, Beautiful Decay, Milenio Suplemento Cultural, Mexico DF, The Herald, Mexico DF, Art New England, NY Times, Ethik & Unterrich, El Periodico del Arte and Harper's Bazaar, Mexico. Her works are in several private collections in New York and Mexico, the CCollection in Vaduz, Lichtenstein, and the Neue Galerie Graz, Austria

18. Allison Spence

“Eversion 1 and 2” (2014-21)

Eversion 1 & 2 is a video that was created out of contemplation of the early American Painting, *Watson and the Shark* (1778), by John Singleton Copley and its concepts of loss and absence. Originally created in 2014 during the artist's residence in the nation's capital, Washington, DC, the video was reworked in 2021 while the artist was in isolation during the global pandemic. Eversion is the act of turning inside-out. It refers to the movement of the Tiger Shark when it needs to remove what cannot be digested from its stomach. Manipulating paper, sound, and the English language as objects, the work juxtaposes Copley's painting with dismemberment, anatomical uncertainty, threats real and imagined, and the gaping specter of a shark's mouth.

Allison Spence is an artist based in the United States. She received an MFA in Visual Arts at the University of California, San Diego, a BFA in Painting and a BA in Art History at the University of Florida and her work has been included in national publications such as *The Washington Post* and *New American Paintings*. Spence is drawn to incidents in nature and culture that seem to actively defy, or intentionally confuse our human inclinations towards definition. Following this, her work frequently branches into different fields including biology, horror comics, botany, digital translation, and experimental poetry. Spence lives and works in Florida, and is currently an Assistant Professor of Art at Florida State University.

19. Stacey Stormes

“Stacey Stormes” (2020)

“Cake” (2020)

Cake

Cake explores the performative aspects of celebrations and family relationships. While gatherings of loved ones are a time of joy, there is also much anxiety and pressure for everything to be perfect, a performance of familial bonds.

Cake (video) began as part of a collaborative installation with Kate Woodliff O'Donnell. Our process started with sharing stories and discussing the identity frames we all slip in and out of in our daily life and the stresses around performing those roles. We settled quickly on a shared inspirational image: a slice of birthday cake. This food item is one that holds so much psychological weight, especially when homemade. Wrapped up in this one piece of confection is: the pressure to make the perfect cake, the parties started with the cake still not done, the crowd gathered singing, someone whispering, “Birthday wishes don't come true,” right as the candles are blown out.

The cake in our imagery is a homemade cake, one crafted with the help of Stacey's young daughter, Griffon. We styled and photographed the cake together to create reference photos for Kate's drawing, and Stacey used the cake to shoot video, adding additional shots inspired by the imagery of the birthday cake and the dysfunctional birthday party we envisioned. Our imagery teeters between highly glossed perfection and ruin, using glitch techniques including camera whacking to reveal warps in perception. Everyone wants the perfect day, the perfect memory, and in striving for that we create tensions that push that perfection further out of reach.

Being isolated during Covid-19 has highlighted the complexities of relationships and need for human interaction. As we watch celebrations move from IRL to virtual, the performative nature of these gatherings and longing for "normalcy" is striking. Suddenly a trip to the grocery store is scary. Making a cake for your little one's birthday is even more emotional and challenging. The celebration gone wrong or delayed is something most of us are experiencing right now, and that image of the missing slice of things not being quite right, it resonates more now than when we first were compelled to work with it. While we struggle daily towards the most beautifully rendered outcome possible, we seek to find beauty in the imperfections and give ourselves space to be human, breakable, and flawed. If art is a story of time and survival, this shared visual story is one for all of us finding imperfect ways to celebrate in this dark time.

Chrysalis

Chrysalis shows the empty chrysalis after a monarch butterfly has emerged. During our time of covid isolation, we turn inward and also try to connect with nature. We plant food to nourish both ourselves and the bees, butterflies, and birds we share our land with. We plant milkweed for the monarchs to grow.

Stacey Stormes (they/she) is an American interdisciplinary artist creating visual metaphors in a variety of mediums including lens-based, new media, and installation. She enjoys work that simultaneously seduces and repels. Their work explores body, consciousness, and connection to the environment. Their art and research have been presented nationally and internationally, including in Rio De Janeiro, Brazil; Paris, France; Chicago, IL; Miami, FL; Denver, CO; San Palo Alto, CA. Stacey enjoys spending time making art, gardening, and soap-making. They live in Tampa, Florida with their 2 children and partner.

20. Dalena Tran

"Incomplete"(2021)

The year is 2021. The future has already happened.

This may be a reverie of our increasingly virtualized world that is submerged into a directional flow of information and disparate impressions that takes shape as a slow-burning anxiety; a rupture in linear time.

Composed of a single take, "Incomplete" invites us to traverse an endless choreography of bodies in perpetual free-fall and updating images that reflect a world in constant change.

This work is an ode to what artist and media theorist Hito Steyerl coins the "poor image." The image which is collected, copied, and processed to the point of disorientation and anonymity. The image which is not one but consists of many while presenting a different perception of coherency.

Dalena Tran (b. West Valley City, UT 1992) is a media artist, creative director, and educator living and working in Los Angeles, CA. Her research-based practice reinterprets applications of traditional art forms with emerging digital technologies through hybrid mediations. Engaging various media forms as semiotic storytelling, she investigates the everyday confluences of language and expression; presence and immateriality; voyeurism and surveillance; urbanism and hegemony; play and pause

21. Filip Wierzbicki-Nowak

“Memory filters”(2013)

My work refers to a time that calms me down, where nature and human become one.

Filip Wierzbicki-Nowak was born in 1985 in Poznań, Poland. He graduated and defended his doctoral thesis at the Faculty of Painting and Drawing at the University of the Arts in Poznań - currently an assistant professor at that university.

22. Chansong Woo (우찬송)

“Ordinary but not ordinary” (2021)

COVID-19 pandemic has changed our ordinary lives and concluded new normal lives. Wearing a face mask has become an ordinary rule for living and skipping handshakes as well. COVID-19 again brings the word ‘New normal’ back—an unfamiliar situation has become standard due to a catastrophic historical event. The purpose of this video work is to define and wrap up the year 2020. Ovals in the video mean never-ending situations which resemble the shape of a face mask. Although situations have been drastically changed because of the global disease outbreak, the drawing in the video displays ordinary people who never stop but keep their lives going on by adapting to the new normal lifestyle. They never give up but strive for getting back to normal.

코로나는 우리의 일상적인 삶을 바꾸어 놓고 새로운 일상을 만들어냈다. 새로운 일상이란 마스크를 쓰거나 악수를 생략하는 것을 뜻한다. 코로나는 ‘뉴 노멀(new normal)’이라는 단어를 우리에게 다시 상기시키는데, 이는 친숙하지 않은 상황이 비극적인 역사적 사건으로 인해 일반적인 상황이 됨을 뜻하는 단어이다. 이 비디오 작업의 목적은 2020년을 정의하고 마무리 하는 것이다. 비디오에서 등장하는 타원 형태는 코로나로 인해 쓰게된 마스크의 형상을 닮은, 끝이나지 않은 현재의 상황을 의미한다. 코로나 발생으로 인해 우리 일상의 전반적인 상황이 바뀌었음에도 불구하고, 이 영상 내의 드로잉은 그들의 일상을 멈추지 않고 ‘뉴 노멀(new normal)’ 생활 방식에 적응하며 삶을 영위해가는 보통의 평범한 사람들을 나타낸다. 그들/우리는 포기하지 않고 보통의 평범한 일상으로 돌아가기 위해 노력한다.

Chansong Woo is an MFA student in the Department of Art at Florida State University. Chansong has exhibited her works in Florida, U.S. and Seoul, South Korea including several solo exhibitions at Gallery Palais de Seoul, Renaissance Plaza Cheongpa Gallery, and Artinsun Gallery. With various artistic practices such as video, installation, performance, and painting, her interest lies in blurring various boundaries: between actuality and ideal, kitsch and high art, among art disciplines. To break down the boundaries causing tension and uneasiness, she has attempted various approaches so that a grey area as an independent area can be acknowledged. Also, she strives for being a good artist because she believes a good artist throws a fundamental question of our lives and gives people consolations through artworks. She was born and raised in South Korea and now lives in Florida. Previously, she received her BFA and MFA degrees in Painting from Sookmyung Women’s University in Seoul, South Korea.

작가 우찬송은 현재 미국의 플로리다 주립 대학교 MFA 학생이다. 작가는 국내외에서 전시했으며 팔레드 서울, 르네상스 플라자 갤러리 등에서 개인전을 열었다. 비디오, 설치, 퍼포먼스, 회화와 같이 다양한 예술적 실천을 하는 작가의 관심은 예술 안에서 현실과 이상, 저급예술과 고급예술 사이에 존재하는 다양한 경계들을 희미하게 만드는 데 있다. 긴장과 불안감을 야기하는 경계를 허물기 위해, 작가는 그 ‘애매하고 어중간한 부분’을 독립적인 영역으로 만들기 위해 노력해왔다. 또한 작가는 예술을 통해 사람들에게 위로를 주고 우리의 삶에 근본적인 질문을 던지는 좋은 예술가가 되기 위해 노력한다. 학부와 석사를 숙명여자대학교에서 마친 작가는 현재 플로리다에 거주하고 있다.

23. YOON KYUNHA (윤균하)

“Heroes make” (2020)

“Children eat vanilla ice cream” (2020)

“Window cleaner(Twinkle)” (2020)

“Heroes make” and “Children eat vanilla ice cream”

우리는 흔히 영웅은 특별한 힘을 가지고 극적인 상황에서만 소임을 다한다고 생각한다. 만화와 영화에서 등장하는 슈퍼히어로가 주는 쾌감과 동경은 우리에게 유희적 요소로 자리 잡았다. 하지만 나는 우리들의 일상에 존재하는

영웅들이 많다고 생각한다. 10달의 고된 기간을 인내하며 소중한 생명을 출산하는 어머니들과 가족을 지키기 위해 전쟁 같은 하루를 사는 아버지들이 내가 생각하는 영웅의 이상적인 모습이다. 이처럼 영웅은 특별한 탄생 배경과 힘으로 만들어지는 피조물이 아니다.

이와 같은 이유로 소방관은 우리들의 소중한 일상을 지켜주는 영웅이다. 하지만 아이러니하게도 우리는 익숙하다는 이유로 그들의 존재를 당연하게 여기기도 한다. 나는 이런 생각을 바탕으로 그들의 가치를 표현하였다. 두 개의 작품으로 나누어 개별적으로 감상을 할 때는 소방관의 화재 진압 작업과 아이가 바닐라 아이스크림을 먹는 상황을 표현하여 연관성이 없이 볼 수 있지만, 두 작품이 만났을 때는 우리들의 일상을 지켜주는 진정한 영웅들의 모습을 감상할 수 있다.

“히어로들은 아이들이 바닐라 아이스크림을 먹게 한다.”

We often think that heroes have super powers and do their job only in dramatic situations. The pleasure and longing about superheroes appearing in cartoons and movies has established itself as an amusing element for us. But I think there are many heroes in our daily life. Mothers who bear the hardships of 10 months to give birth to precious lives and fathers who live a day like war to protect their families are the ideal figure of a hero in my opinion. As such, a hero is not a creature created with a special birth background and power.

For this reason, firefighters are heroes who protect our precious daily lives. But ironically, we also take their existence for granted because they are always by our side. I expressed their values based on these thoughts. When viewing two works individually, the firefighter's work and the child eating vanilla ice cream can be seen without any relationship, but when the two works are combined, you can see the real heroes who protect our daily lives.

(Heroes make children eat vanilla ice cream.)

“Window cleaner(Twinkle)”

나의 작품의 소재는 주로 현장직 노동자들의 특징과 상황에서 영감을 받는다. 이 작품은 고층 빌딩 창문 닦이로부터 영감을 받았다. 그들은 별에 달을 만큼 높은 빌딩을 반짝이는 별처럼 아름답게 가꾸는 일을 한다. 그들의 업무는 아주 빠르고 정확하게 진행이 되고 그만큼 업무 강도가 높다. 빌딩의 가장 높은 곳에서 가장 낮은 곳까지 이동하면서 진행되는 업무가 마치 빈부의 격차를 보여주는 듯한 인상이 들기도 했다. 형태적 영감은 ‘Twinings’ 패키지와 티백의 형태를 연관시켜 표현하고자 하였다. 그 이유는 물을 더욱 향기롭게 만드는 티와 빌딩의 외관을 아름답게 유지 보수하는 창문 닦이의 상징적 유사성이 있기 때문이다.

The subject matter of my works is mainly inspired by the characteristics and situations of blue collar workers. This piece was inspired by the window cleaners of the skyscraper. They make buildings that are tall enough to reach the stars in the sky beautiful like twinkling stars. Their work is carried out very quickly and accurately, and the intensity of the work is hard. Moving from the highest point of the building to the lowest, I felt as if the work was showing the gap between the rich and the poor. The morphological inspiration was expressed by associating the "Twinings" package and the shape of the tea bag. The reason is that there is a symbolic similarity between tea, which makes water more fragrant, and window cleaner, which beautifully maintains the exterior of a building.

저는 "Important but easy, easy but important#" 라는 주제로 작품을 표현합니다. 우리들의 사회와 삶에 정말 중요한 것이지만 다소 가볍게 여기는 것들을 아주 쉬운 표현 방식과 도구들을 이용하여 그들의 중요성을 강조하고자 합니다.

빨강, 초록, 파랑은 여러 가지 색깔을 만들어 낼 수 있는 3원색입니다. 이와 더불어 일상에 가장 많이 쓰는 검은색이 있습니다. 그렇지만 이 색들은 모든 색의 근원이 되지만 그 자체로의 가치는 익숙함으로 인해 평가절하 되는 경향이 있습니다. 저는 3원색과 검은색을 사용하여 단순함을 바탕으로 관객에게 쉽게 다가가고자 합니다. 이를 바탕으로 저만의 예술적 정체성을 확고히 하려고 합니다.

작품의 소재는 다양하나 앞서 말한것과 같이 우리가 중요한 것들임에도 불구하고 가볍게 여기는 것들입니다. 이처럼 저는 예술적 소재와 표현 방식 등을 하나의 큰 주제로 일관성 있게 진행하고자 하였고 또한 그를 바탕으로 다양한 문제의식을 가볍게 표현하고자 하였습니다.

I express my work under the theme of "Important but easy, easy but important#. I want to emphasize the importance of things that are really important to our society and life, but that we treat lightly, using very easy expressions and tools.

Red, green, and blue are the three primary colors that can create all colors. In addition, there is the black color that is used the most in everyday life. However, while these colors are the source of all colors, their value tends to be devalued because of familiarity. I want to approach the appreciators easily based on simplicity by using the three primary colors and black. Based on this, I am trying to solidify my own artistic identity.

The subject matter of the work is diverse, but as I said before, these are things that we treat lightly despite the important things. In this way, I tried to consistently proceed with one big theme, such as artistic materials and expression methods, and also tried to express various problems lightly based on that.

24. YOON YUSEONG (윤여성)

“물의 결” (2021)

이미지나 현상을 표현한다는 것은 자신의 주관적인 생각 혹은 감정들의 폭발이라 생각한다. wave_물결/파도는 어떻게 생겼는지 자세히 보려고 집중하면 수많은 움직임 속에서 어디부터가 시작인지 끝인지, 결국 내가 무엇을 보려고 했는지 행방이 묘연해져 버리곤 한다. 이미지의 시작점은 아주 어렸을 적부터 시작된다. 고등학생이 되어 이사를 간 곳은 마침 한강대교와 가까웠다. 걷다가 걸으면 한강이 보이고, 다리 위에서 멈추고 아래를 내려 보면 빛을 받아 넘실거리는 검은 물들이 있었다. 그 물들을 계속 보고 있자니 어느 시 구절처럼 물들이 움직이는지 내가 움직여 그렇게 보이는 것인지 그도 아니면 한 몸이 되어버린 것인지 아득해져버린다. 그리고 언젠가 바다에 갔었다. 돌 위에 앉아 오래도록 부서지는 파도를 보았다. 모아지고 흩어졌다가를 반복하다가 어디로 갔는지 모르는 사이에 다시 모아지는 물결들을. 아무리 봐도 물결들이 어떠한 형태인지를 모른다면 나의 기억 혹은 상상, 꿈속에서 본 이미지들을 이용하기로 했다. 태양이 떠올랐을 때의 노랑, 붉음 그리고 먼 바다의 검음, 꿈꾸던 하늘빛의 바다, 투명한 빛은 하양, 분홍색 물고기 주변의 물결은 분홍의 순간들을 종이 위에 또는 캔버스 혹은 벽 위에도다가도 넣어보며 상상에 가깝게 실제 내가 상상하는 물결/파도를 구현하길 바랐다. 생각의 생각을 하다 보니 색을 지워버리고 좀 더 원초적인 물결/파도를 그리고 싶었다. 물이 흐르며 부딪히며 부서지는 물결들 혹은 깊은 바다에서의 움직임, 동시에 모아져서 다시 흩어질 준비를 하는 물결/파도의 강하고 유연함을 드러내기를 바랐다. 흙이란 소재를 사용하면서 텍스처를 주는 것에 한계 없음을, 거둬되는 작업 안에서 경험했다. 흙 자체에서도 질감을 낼 수 있지만 흙과 전혀 상관없는 물질들, 예를 들어 아보카도 껍질이나 겨울이 되어 말라죽은 바질 잎과 줄기들 그리고 내가 사용한 휴지들이다. 작업 도중에 나오는 모든 것들이 다 다른 질감을 가지고 있고, 이를 흙과 섞으면 정말 흥미로운 혹은 내가 원하는 질감을 가질 수도 있을 것이란 상상으로 작업을 진행하였다. 수면 위에 물결/파도는 바람이 불면 바람의 방향대로 자연스럽게 혹은 자동적인 움직임이 있다. 상상은 작업한 이 도판들이 물결/파도 더하기 깊은 바다의 움직임을 가지길 바라서, 수동의 움직임을 조금 넣어보았다. 처음 작업을 시작할 때부터 고민을 하다가 최종 선택을 한 재료는 네오디움 자석이다. 이 자석은 유연하지는 않지만 강하다. 그래서 움직임에 용이했다. 상상을 해보았다. 관객이 도판 하나를 만지면 전체의 흐름이 바뀌게 되며, 시간이 변할수록 작품의 움직임이 다르게 변할 수 있다라고. 머릿속 상상이 현실로 나왔다.

상명대 애니메이션학과를 3학년에 자퇴를 하고서 순수회화를 하고자 프랑스로 건너가 작업 활동을 해왔다. 프랑스에서 회화, 판화, 설치 등의 작업을 하고서 한국으로 들어와 목공을 하시는 지인 옆에서 일했다. 그러면서 자연스럽게 나의 공간을 어떻게 꾸릴 것인가에 대해 계획을 세웠다. 그러던 중 도자기를 하는 언니와 같이 공방을 시작하였고 그때부터 도자기를 접하게 되었다. 그림을 그리던 사람인지라 도자에 회화를 입히는 작업을 주로 하고 있다. 그림도 그리면서 최근에는 설치에도 흥미가 있어 도자설치를 작업구상하고 있다.

25. Emiliano Zucchini

“Void Form #b3-19”(2019)

The digital void continues the research in the affirmation and experimentation of itself as a form. This intent, already shown and investigated in the previous video artwork “Void Form”, is here emphasized and diluted in a more fluid and invasive expansion. The checkered pattern, which in computer jargon represents emptiness, stretches and distorts itself, expands and contracts, driven by the search for another dimension.

Emiliano Zucchini (b. 1982) lives and works in Rome. His work is represented by the Valmore Studio of Art in Vicenza. His works are present in private collections and museums as Tate Gallery Archive in London and MART Museum in Rovereto. He has exhibited at MACRO Museum of Rome; Triennale Museum, Milan; FILE Electronic Language International Festival, Sao Paulo (Brazil); The Wrong Digital Biennale, Digital Art Biennale.