

The International Exhibition "In Touch 2022"

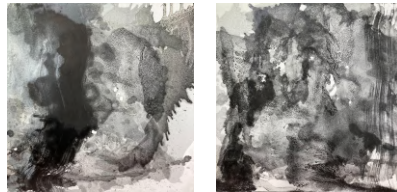
CICA Museum

November 16 - December 4, 2022

2022.11.16 - 12.04

Featured Artists 참여작가: **Case Baumgarten, Marcus Brown, Samantha M Connors, MOGI, Nicholas V. Elbakidze, Olivia Guarnieri, Xiao He, Hong Jiyoun (홍지연), Kai Gahyun Kim, Kimvi, Liz Koerner, Gyeongun Lee (이경은), Hansol Lee (이한솔), Júlia Mazzoni, Feixue Mei, Jung Hoon Park (박정훈), Yena Peace Park (박예나), Deborah Lawrence Schafer, Anna Sheriakova, Feifei Wang, Max Wolf, Yichen Zhou, Zhangliang Shuai**

Case Baumgarten



"DEEDS OF LIGHT" (2021), "SPATIAL DEFERENCE" (2021)

Through emotional depiction, I create work that shares our global human likenesses. It was the passing of my father, which led me to integrate the topic of self relations and connectivity on account of profound anguish into my work. This series of figurative abstractions called "Feet in the Garden," references something unattainable - a never-ending vexatious search for deceased loved ones. The work abstracts images of faith. In doing so, I can engage in experiences that come from deaths trials and tribulations. The pieces' limited presentation of color suspends moments of familiarity in helplessness. In that which is left behind, in spaces vacated indefinitely, is a tumultuous yearn for direction. Astray in spiritual territories, these figures wander, reflecting our personal affair in the river's current of trauma.

Case Baumgarten graduated with a BFA from the lauded Corcoran College of Art + Design in Washington, D.C. in 2018, and is currently a professional, emerging artist working in Charlotte, NC. In 2018 Case won a Sculpture Award during his senior thesis show at Corcoran and has had multiple exhibitions in Virginia, North Carolina, as well as internationally in Cologne and Berlin, Germany.

Case's current series presents the incessant search for lost loved ones. Through abstraction, figuration, and realism, the intention of each painting is to push the viewer to address all images of faith, with haunting emotional resonance for all those in search of loved ones lost.

Marcus Brown



"Marcus Brown slave No.1" (2022), "Machine Noire (AR slave for sale)" (2022)

Marcus Brown slave No.1

Marcus Brown slave No.1 is an Augmented reality (AR) sculpture self-portrait by Marcus Brown. The sculpture is experienced by using an Augmented reality (AR) app and tapping the sculpture on your smart device to play music. The music triggered is also created by the artist using his Alto-saxophone.

Machines Noires (AR slave for sale)

Machines Noires is a video showing an augmented reality (AR) sculpture trail created by Marcus Brown. Each of Brown's self-portrait sculptures will be presented and sold for the modern-day price of a domestic slave from the antebellum period. Brown will exhibit and sell these sculptures to the public on the Juneteenth holiday June 20th 2022.

A native of New Orleans, **Marcus Brown** is a sculptor, painter, inventor, musician, and educator. Brown holds a M.Ed. from Portland State University and BFA from Kansas City Art Institute (KCAI) in Missouri. His work is expansive and includes international exhibits and performances in New York City, Berlin, Germany, and Krakow, Poland, the Ogden Museum of Southern Art, The McKenna Museum of African-American Art, and at the Venice Biennale in Italy. Brown currently has public sculptures in Biloxi, Mississippi HUMS II and The New Leaf on St. Bernard Ave., St. Peter Claver and Henriette Delille at St. Peter Claver School in New Orleans. He also has sound installations at JAMNOLA and recently developed an interactive sound exhibit for the 2022 New Orleans French Quarter Festival.

Mentors like the late Lin Emery, John T. Scott, and Jim Leedy, collectively instilled in Brown the importance of always learning and experimenting to create your own path. In that vein, Brown developed a form of painting called Electro-sonic Painting in which the artist paints with sound/data producing instruments. In addition to his performance art, Brown has exhibited with artists such as Andy Warhol, Chris Burden, Hannah Wilke, and others around the world.

Samantha M Connors

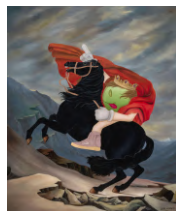


"Touched" (2019)

Touched is a woven sculpture created using repurposed cotton and headphones collected between 2015-2019. The object is both a representation of the planned obsolescence of commodification and the physical intimacy involved within objects we tactilely use each day. Each collected object had the same starting point, but the length of use is indicated by the discoloration or lack thereof within each length.

Philadelphia based artist, **Samantha M. Connors**, creates work examining capitalism's effect on the collective's mental and physical health and the condition of the world around us. They are a multi-disciplinary artist utilizing tactile fiber processes and materials as well as urban detritus to create sculptural forms and objects reflecting on issues surrounding gentrification, chronic illness and harm reduction. Over the past few years Samantha has completed residencies at Pink Noise Projects in Philadelphia, PA, Cassis Artist Residency in Cassis, France, Ora Lerman Trust in Laceyville PA, and The Sable Project in Stockbridge, VT. They recently had a two-person exhibition in Philadelphia with Cynthia Reynolds at AUTOMAT collective. Samantha holds a BFA in Fiber and Material Studies from Tyler School of Art at Temple University in Philadelphia. They are the Co-Director of the South Philly gallery, DVAA, and a member of Paradise Palase in Brooklyn, NY.

MOGI



"Triumphant!" (2020)

Through the use of color, line, and form, I strive to create timeless pieces of beauty that invoke our innate vulnerability. I want to engage my viewers and submerge them within the art, taking them on a powerful journey through their collective subconscious with pictorial language that shows how human emotion plays out in our daily lives. I want my audience to feel a broad range of emotion when viewing my paintings, and to share those experiences with the world around them. Utilizing broad strokes, thick lines, and bold shapes, I delve into the

human mind and create a landscape of limitless wonder and curiosity, coming out the other end with the desire for the audience to feel as though they are reborn in understanding of who they are within themselves.

I want to create a universal body of work that will unite my viewers in an experience that transcends their individual experiences and sparks intellectual debate of the universal effect of technological growth and globalization in the modern era. Language has changed as a result of humanity's evolution, and emojis have become a powerful and unifying language of their own when expressing human emotion. I enjoy using bright, saturated colors in conjunction with strong geometric shapes, drip method inspired by Jackson Pollock and classical techniques as a backdrop for the vivid emoji expressions we use on daily basis to communicate, in hopes of creating a sense of depth and wonder in my work. The artist has a powerful ability to influence the viewers' thoughts and feelings through a piece of work. I want to use that power in a positive way and inspire my viewers.

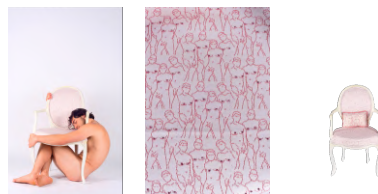
In this painting called "Triumphant!" I was inspired by the artist David's Napoleon Crossing the Alps painting where in his painting we see Napoleon on a horse leading his army to victory. Using my Emoji like figures I wanted to create a painting that shows the viewer no matter how hard or dangerous the situation can be, with determination and will you can achieve anything. Covid was a hard time for everyone and the only communication was through online and texting and because of that I created this emoji like figure to help talk about what I want as it is a icon that is universal. I want to use this form of language we now use today and inspire the next generation.

Gero Eaton decided that he wanted not only to become an artist, but to join the greats, the first time he laid eyes on the genius strokes of the old masters at the Metropolitan Museum of Art. Adopted from a Bulgarian orphanage and brought to live in Yonkers by an American couple at the age of seven, Gero overcame the obstacles of adapting to the American culture and learning English by expressing his feelings through art. The coping mechanism that guided Mr. Eaton through his childhood became a passion that he was able to pursue through numerous scholarships and art awards that allowed him to become the first person in his family to go to college.

As a BFA student with a concentration in painting at the University of Buffalo, Gero Eaton explored his strong emotional connection to the masterpieces he had admired as a child, the old masters' drawing and painting techniques. Mr. Eaton expanded on his knowledge and experience by taking classes at the Jacob Collins Water Street Atelier and Art Students League. With the help of teachers such as Geoffrey Barbey, James Childs, and Graydon Parrish, Gero was able to better develop and expand his vision of creating majestic pieces using nineteenth-century ideals.

Mr. Eaton has won numerous scholarships and grants from the NYC arts council which enabled him to continue his journey as an artist. Mr. Eaton has exhibited throughout the US and Europe and has also started to collaborate internationally with fashion designers in London and China. Mr. Eaton also works with major real estate companies such as Brown Harris Stevens, Compass, and Sotheby's to create paintings and sculptures for their spaces. Gero Eaton currently resides and maintains his studio in Queens, New York.

Nicholas V. Elbakidze



"Over the years George rehearsed coming out to his parents for what felt like a million times. Sitting in the living room mother and father standing before him. Nervously clutching the arms of the chair, his heartbeat pounding in his ears, the room began to violently spin. Biting his tongue, for the time being, he remained silent with his secret still on the tip of his tongue waiting to explode." (2021), "George" (2022), "Sit-On-It & Twist (George)" (2022)

I am an artist in an interior designer's body. I sculpt with domesticity while painting with humor. Prancing into rooms I absorb the objects around me, dragging these icons into crisis. My praxis stands on the shoulders of a formal Interior Design education and my objects exist on the edge of sculpture and decoration; toying with the material expression of the everyday.

My creations act as props for the manifestation of troubled mythical men inspired by deeply closeted childhood companions. Their darkest confessions and saddest denials serve as title. These playfully Queered objects allow for a wider discussion of Interior Design practice as a legitimate vocation worthy of study and most importantly scrutiny.

Nicholas V. Elbakidze (b. 2000) is an interdisciplinary artist from Red Bank (TN, USA). Nicholas received a BFA

in Interior Design from the Parsons School of Design (NY, USA) and is currently pursuing an MFA in Sculpture under Rebecca Ripple at the Cranbrook Academy of Art (MI, USA).

Olivia Guarnieri



“Lunch scene” (2022)

A guy takes his white dog with three black spots for a walk (no leash), and comes across an interesting place to have lunch.

My work, though taking place at a small size, is focused on scale only indirectly. I would like to use smallness as a strategy to achieve qualities of secrecy, specificity, and uncertainty—all attributes that I find become intensified by a heightened degree of smallness.

While the two- and three-dimensional elements in the scenes I construct may seem to have little in common with each other, relationships are created amongst them due to their proximities and visual similarities. The objects identify parts of themselves in parts of other objects—attempting to decipher what is unknown to them, while still confined to the stiffness of their own, singular identities. Uncertainty results from these inconclusive conversations; the extent to which these interactions clarify or confuse the content of the scenes remains unclear. “Things” seem to have a strong sense of themselves, while also appearing to be completely unaware of this. I find the greatest amount of indecipherability in the things that are the most familiar; it’s hard to tell if they are unreadable because they are complex, or because they are meaningless. I strive to preserve this indecipherable presence of “things” while putting them places, systematizing them, lining them up, and leaving them be.

Olivia Guarnieri graduated from Vassar College in 2020, where she studied English, media studies, and studio art. Now living in Philadelphia, she works for a publishing company and has shown work at Vox Populi (Philadelphia, PA), Creative York (York, PA), and Brouhaha Art (online exhibition).

Xiao He

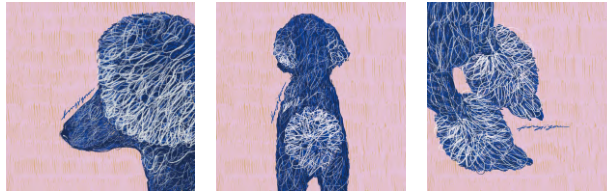


“Bouquet Opera” (2021)

Drawn in Fauvism-inspired color palette with colored pencil and Chinese watercolor, Bouquet Opera depicts an imaginary opera stage scene where music, movement and body all become fluid.

Originally from China and currently living and working in California, **Xiao He** is a multidisciplinary artist with focus on painting and visual communication design. Xiao He holds a Bachelor of Fine Arts degree from the School of the Art Institute of Chicago and a master's degree from Carnegie Mellon University. Xiao is a member of the Oil Painters of America association. Her artworks focus on feminism, body and garments, and the cultural conflicts between the East and the West. Xiao's works have been exhibited internationally, including Shanghai, Paris, Barcelona, and Genova. Her web design work On the Road has received GDUSA American Inhouse Design Award, and her mixed media artists' book A Collection of Random Thoughts is now part of the permanent collection of Joan Flasch Artists' Book collection in Chicago.

Hong Jiyoun (홍지연)

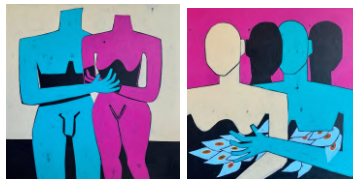


"blue mac 1" (2021), "blue mac 2" (2021), "blue mac 3" (2021)

양평 카포레에서 살아가고 있는 스탠다드 푸들, 덴디 '맥'이 이 그림의 주인공이다. 우아하며 인간과 감정 교류가 가능한 이 친구를 캔버스에 담았다. 은은한 파스텔 계열의 색감에 정형화 되어 있지 않은 자유로운 선을 이용해 푸들의 털을 묘사하고 선과 면의 만남을 통해 맥의 존재감을 표현했다. 이 그림을 통해 자유와 여유, 따뜻함을 느껴 볼 수 있기를 바래본다.

홍지연 작가는 본래 패션 필드 쪽에서 줄 곳 생활해 왔습니다. 학부 전공이 공예이긴 하지만, FIT in New York에서는 패션디자이너를, Istituto Marangoni 밀라노에서는 패션 악세사리를 전공하며 홍콩에서 핸드백 디자이너로 활동 했습니다. 성신여자대학교 의류학과에서 겸임교수로 9년간 아이들을 가르치면서, 의류학 박사 수료, 학업을 함께 했습니다. 현재는 양평에 위치한 복합문화공간의 이사로서 여러 작가님들을 만나면서 저 또한 그동안 저만의 힐링 타임을 그림으로 채우던 것을 타인과 같이하며 그 시간을 함께 나누고자 합니다. 2022년 경기청년작가로 선정됨을 계기로 작가의 세계로 정식 출발을 합니다.

Kai Gahyun Kim



"We Got Each Other" (2022), "Among the People" (2022)

'Among the People' and 'We Got Each Other' are the artworks from the 'Moving Forward' series which was my first Solo Exhibition. Moving Forward was a story of a difficult time in my life. When all the achievements were wasted, I felt empty, worried, and resentful. At that moment, I decided to stop all negative thoughts and move forward.

It is a story about what drives me forward or makes me hesitate. My family, friends, and my God are the ones who drive me forward but, at the same time, make me hesitate. The Texas lizard that my son found brought us a little joy during difficult times and was a symbol of hope, and the Florida peacock that we met at another place of opportunity was a symbol of a new beginning. God, who has always sent me a helping hand, covered my fears, made me see hope, and made me dream again.

'Among the People' is a scene of when you felt lost. When we think that we have no one, we must remember that there must be someone praying for us. Even if that person is not physically with us, we must not forget that someone is cheering for us in the crowd and reaching out their hand to comfort us. Not physically touched but heart to heart.

'We Got Each Other' is a portrait of my husband and me. Just as God gave Eve to Adam, I think that my husband and my family, who protect me during my most challenging and happiest moments, are the greatest gifts. Even if you don't say anything, the two hands holding each other comfort and give strength to each other. Is there anything more comforting than making eye contact or holding hands? Everyone must have experienced such a sense of peace that the body temperature transmitted from the hands holding each other rather than a hundred words conveys the temperature of love.

Kai was born in Korea and sent to the United States at the age of sixteen to study abroad. Without a language, everything becomes quite a challenge. When she was first introduced to a form of art in high school in Texas, possibly because of her lack of verbal ability, the art instead became a form of communication to the world. As a result of several rewards from Art competition, it was only natural for her to explore more Art, Kai decided to stay in America and entered Savannah College of Art and Design. For the first two years in college, she was educated

in various fields such as painting, drawing, and sculpture, and she chose fashion design as her major. Fashion was another form of art; Kai thought it expresses one's personality, ideals, and dreams through clothes using the body as a canvas. She quickly came to the realization of her deep connection and passion towards color Black. The language of color black that combine with the texture and tone from the fabric, it adds richness to the emotion she expresses through her work. In her graduation Fashion show, Kai successfully transitioned to the fashion field by presenting her work through only black and gray. For seven years, her passion and enthusiasm toward art were expressed through the fashion and jewelry field until recently in Korea, she moves back to America with her husband and children. Finally, Kai expanded her art scope to painting and presented her artworks at a few galleries in Dallas and Orlando. There is no specific facial expression in her paintings because she thinks it can be expressed through the shape of eyes or colors and textures. It seems she is bounded by her position or cultural inclinations, so she shouting as loudly as possible through the elements in the painting. "We all live in a restraint of many emotional expressions, and I recommend that the audience interpret the stories of my paintings from their own perspective and create their own stories." -Kai

Kimvi



"Quarantine | Underconstruction Xiamen. China" (2022)

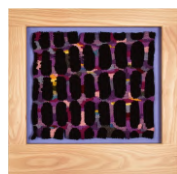
"INTRODUCTION TO CHINA: 21 DAYS IN QUARANTINE" Xiamen. China (December 26, 2021 - January 15, 2022)

What can you do to keep creatively active in confinement? Most artists would dream of this situation, the time to 'dwell', make and respond, artist-in-residence, with food and shelter in a foreign land, inside a Chinese government hotel? Quarantine means quarantine, cameras pointing down on my hotel front door, I was prohibited beyond the threshold until the twenty first day, the first time in my life where I would not be able to touch the soil beneath my feet or feel the breeze brush against my face for this length of time. To my good fortune, I had a huge window that took up most of my hotel room. I pulled back the curtains to expose the whole entity of the window and never closed them again. Spend days watching the night-time go into daylight, traffic, building constructions, scooters with deliveries, and people below.

KIMVI, British Visual Artist, graduated in Fine Art Sculpture from the University of Southampton-Winchester School of Art, England. Currently the Artist-in-Residence and Lecturer, in the Department of Architecture Design at Xi'an Jiaotong-Liverpool University, Suzhou. China. KIMVI's artistic disciplines focus on Performance Art, Site-Specific Installation, Sculpture, Printmaking, Drawing as Performance and Alternative Photography.

For the last ten years, KIMVI has worked as an artist and educator for several organisations and festivals; Territori Festival (Ibiza. Spain), Chisenhale Dance Studio (London. UK), loDeposito (Udine. Italy), In-ternational Theatre and art festival (Valladolid. Spain), Eugenio de Almeida Foundation (Evora. Portugal), National Centre For Contemporary Arts (St. Petersburg. Russia), la JUAN Gallery (Madrid. Spain), VSSL Studio (London. UK), Cervantes Institute (Manchester. UK),]performance space[(Folkestone. UK), Creative Den Foundation (Tamnougalt, Morocco).

Liz Koerner



"Net (Violet)" (2020)

My sculpture Net (Violet) was made using the technique of four-selvedge tapestry. It is one of three works in a series that explores the same design using different colors. In these pieces, I translated the mesh pattern of plastic construction fencing into bright multicolored yarn in order to contrast the manufactured nature of this

product. In each weaving, individual sections are separate and have been pushed and pulled beyond the plane of the cloth to create three-dimensional depth. I intend for this piece to offer the viewer a vibrant, tactile reinterpretation of this ubiquitous construction material and to serve as a visual exploration of order and entropy.

Liz Koerner grew up in Iowa City, Iowa. She earned a BFA from California College of the Arts in 2009 and an MFA from San Diego State University in 2019. Liz has been the recipient of many awards and residencies including a Penland School of Craft Core Fellowship and Haystack Mountain School of Crafts Open Studio Residency. She currently lives and works in Little Rock, AR.

Gyeongun Lee (이경은)



“무제” (2022)

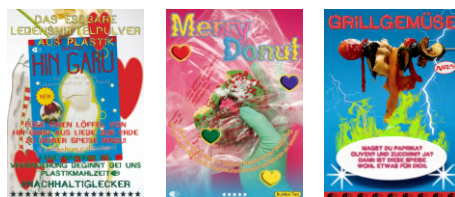
해방이란 구속이나 억압, 부담 따위에서 벗어나게 함이라는 뜻의 명사이다. 해방된다는 것은 무엇을 의미할까? 주변 환경에 압도될 때, 스스로가 작아 보일 때, 자력으로 바꿀 수 없는 것들이 나를 둘러쌀 때? 자연은 그 중에서도 가장 큰 힘으로 나를 자유롭게 했다. 방해받지 않는 기분이 들었다. 바람이 불고 파도가 치는 것은 당연한 일. 시간들이 쌓여 나무가 커진 것 역시 당연하다. 인간이 관여할 수 없는 자연의 힘을 느꼈다. 어차피 일어날 일은 일어나고 그 사이에 내가 있을 뿐이다. 자연과 나를 일치시키자, 묘한 편안함이 느껴졌다. 해방은 그렇게 시작된다. 불안, 고통, 슬픔, 행복과 같은 감정, 미래에 일어날 일들, 앞으로의 선택들, 이미 지나버린 과거의 일같이 내가 바꿀 수 없는 운명처럼 느껴지는 것들이 있었다. 자연에서 포착한 자연의 힘으로부터 나는 필연적인 감정과 일에 대한 깨달음을 얻었다. 이 경험을 '나로부터의 해방'이라고 이름 붙였다.

타지에서의 경험이 있었다. 후지산 아래로 떠난 여행에서 만난 원시림과 끝없는 초록, 호수, 그리고 발에 느껴지는 모래 위에서 어떤 쾌감을 느꼈다. 자연 속에서 느낀 감정은 해방과 자연과의 일체감이었다. 양립할 수 없다고 생각한 감정들이 소용돌이치며, 그 순간순간을 기록하려고 애썼다. 줄곧 찾던 이상향에 도달한 기분이었다. '해방의 공간'이라고 이름 붙인 그 곳을 회화를 통해 구현하고 있다. 이 곳은 실제로 존재하는 공간들이며, 나에게도 후지산 아래였지만 다른 이에게는 다른 공간일 수 있다. 해방의 감정을 불러일으키는 공간들을 찾아내 그 곳을 다시 그려낸다. 자연의 풍경은 계속해서 변화하고 우리는 그것을 느낄 수 있다. 피부에 스치는 바람, 눈으로 들어오는 빛, 움직이는 구름. 그 과정에서 오감으로 느낀 격동적인 감정이 맞물리며 캔버스 위에서는 다양한 변화와 시도가 일어난다. 순식간에 불어오는 바람과 휩쓸리는 나뭇가지 것들 사이에서 느껴지는 것을 회화로 구현하기 위해, 겹침과 지우기를 반복한다. 작품의 빠른 스트로크는 내가 자연물 속에서 느낀 감흥의 찰나를 나타내기 위한 수단이다. '찰나'가 중요하다. 감각들의 찰나에서 필연적인 힘을 느꼈기 때문이다.

산, 나무, 풀, 나뭇가지 등이 어지러이 뒤섞인 해방의 공간이 있다. 낯선 타지에 향수를 느낀다. 기억과 감각에 의존한 공간은 추상화되며 뭉개진 형태로 드러난다. 눈에 보이는 것을 그대로 전달하는 것은 더이상 중요하지 않다. 해방의 감각만이 중요할 뿐이다.

이경은은 해방감과 자유로움이라는 주제 하에 실존주의적 삶의 방식을 찾고자 한다. 작품은 반추상 풍경이며, 감각과 기억에 의존한 풍경이 주를 이룬다. 후지산 아래로 떠난 여행에서 사회가 정한 틀인 성별, 이름, 지위 등에서 벗어나 한 개인으로 존재함을 느꼈다. 사회가 정한 역할들이 마치 자신의 역할인 양 자기기만에 빠졌던 작가는 대자연 아래에서 해방감을 느끼며 실존주의적 삶을 살기로 다짐한다. 주체적인 삶에 대한 동경을 바탕으로 한 대자연 아래에서 느낀 해방감이 주된 모티프이며, 사람들의 공감을 이끌어내 삶의 방식에 변화를 주는 작업을 진행한다.

Hansol Lee (이한솔)



“HIN GARU” (2021), “HIN GARU” (2021), “HIN GARU” (2021)

HIN GARU presents a plastic food product made in Germany by a virtual brand PM(Plastikmahlzeit) as a sustainable and environmentally friendly product. Her advertisement consists of repetitive and exaggerated words with the colorful images that invite the shopper to consume and it emphasizes the visual decoration. This sarcasm comments not only on the environmental problems caused by human activities, but also on our contradictory and hypocritical attitude.

Hansol Lee a visual artist, graduated with a degree in Department of Korean Painting at Chung-Ang University, worked as an illustrator for children's books in Seoul, Korea and collaborated with numerous publishers. She currently lives and works in Germany, where she studies Freie Kunst Diploma at Bauhaus-University Weimar.

독일에 있는 어느 가상 브랜드 PM(Plastikmahlzeit)에 의해 생산된 HIN GARU는 플라스틱 식품 가루로 미래 친환경적 제품으로서 소개됩니다. HIN GARU의 광고 포스터는 반복적이고 과장된 단어들과 다채로운 사진들로 구성되어 소비자의 구매 의욕을 유발하고 시각적 장식을 강조합니다. 이 작업은 인간의 활동이 야기하는 환경 문제는 물론 인간의 모순적이고 위선적인 태도에 대한 근본적인 질문과 문제를 제기합니다.

시각 예술가 이한솔은 중앙대학교 동양화과를 졸업하고 아동도서 일러스트레이터로 일하며 많은 출판사들과 협업했습니다. 그녀는 현재 독일에서 거주하고 작업하며 바이마르 바우하우스 대학교에서 Freie Kunst를 전공하고 있습니다.

Júlia Mazzoni

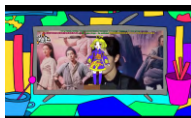


“Corpo sensível (Sensitive body)” (2021)

"Corpo sensível" (Sensitive body) is a photography series that contains proposals for small actions, aiming to experience sensations with all the body's senses: physical, sensorial and sentimental. Here, the artist shows one of the ten proposals in total. The actions were registered through self-portraits, which move between staging and realization. In addition to constituting a performative narrative by the artist herself, the photos can also function as a "step by step" of the propositions, finding themselves in a limbo between objectivity and subjectivity.

Júlia Mazzoni, born in 2000, is a visual artist based in Brasília, Brazil. In her work, she investigates the body and its sensitive possibilities through various media, especially drawing, embroidery and photography, based on personal and collective narratives. Since 2020, she has participated in publications and collective exhibitions, both physical and virtual. At the end of 2021, she was invited to hold her first solo exhibition, "Limiar", in Brasília.

Feixue Mei



“Otherness” (2019)

In Otherness, I use animation, language, and pop culture media, to capture the perspective of a cultural outsider in a hegemonic space. Through the piece, the intersections between assimilation, digital culture, and online identity are quickly revealed as I cultivate a simulation in which viewers can examine their own role in perpetuating otherness within digital culture.

Feixue Mei is an artist, illustrator, and designer from China and based in Missouri, US. Her creative practice and research have been recognized by Printed Matter's Art Book Fairs, Singapore Art Book Fair, American Illustration (AI-AP), JIA Illustration Award, International Design Awards (IDA), Graphis, Creative Quarterly, Indigo Design Awards, Popular Culture Association, Transformative Works and Cultures among others. She and her work have been featured on Creative Boom, Aesthetica, Art & Education, and other press. She has exhibited nationally and internationally, including Missouri Art Now: A Bicentennial Celebration, Palazzo Bembo in Italy, and NTU Centre for Contemporary Art in Singapore. She holds an MFA in Design with a concentration in Visual Communications from Virginia Commonwealth University, a BFA in Graphic Design from Colorado State University, and a BFA in Visual Communication Design from Central China Normal University.

Jung Hoon Park (박정훈)



“참 잘했어요 (nicejob)” (2022), “Korean Dream” (2022), “질투의 화신 (Zelos)” (2022), “past=present” (2022), “copycat” (2022)

“It seems like you are doing someone else’s art” – rod jones ii, my friend

You are right. You caught me. Yeah, I might have looked cool and nice but, actually, I’m a pathetic loser. I’ve been working hard to please others. I’ve been living fabricated life to get their attention and favor all the time. I’ve pretended to like them to like me. I don’t even remember the last time I truly had a deep and meaningful conversation. I personally don’t want to think that’s necessarily wrong because it’s pretty important what’s shown on the surface too. Who doesn’t want to be liked? You can’t just burst out what you think and how you feel. Sometimes, you need to get a hold on yourself. But the problem is, as you mentioned, it has eventually affected my art. Just like any artists, I’ve always wanted to be myself in my art. It’s been more like a psychological therapy for someone, especially, like me, living a lie. It has acted as a journal or a diary where I tell my own story. I’ve realized, though, the ‘story’ in my art started to wait for others to see. My ‘story’ was decorated and put together nicely to exhibit. I wanted them to read my ‘story’ so badly and bring back certain image about myself. It wasn’t my story anymore. I knew exactly what was happening but didn’t know where to start to fix it or I didn’t want to accept that my art was presenting the lies too.

They probably think I am cool, happy, and generous. No. Not at all. I’m jealous of them. I’m so jealous that I don’t want to congratulate them for their success and happiness. I wish I was in a position where they are at. There has been some time trying to copy them, thinking I could do better. But it never works that way. I know. I just can’t admit the fact that they appear to be way more talented and passionate than I am. I know it’s all because of my inferiority complex and I can’t do anything about it at the moment. I just don’t want to face it anymore. To be honest, I sometimes even wish for their failure. It’s really hard to see their success while I think I’m at the bottom, crawling on the ground, begging for the attention. I know. I’m a pathetic loser. But that’s just who I am. I’m not brave enough to tell them in person but as far as when it comes to my art, I’m not going to hold on to myself anymore.

It feels great to tell you the truth. But, is it just me?

“넌 다른 사람의 예술을 하는 것 같아” – rod jones ii, 친구

들켰다. 내 치부가 드러난 느낌이야. 멋있는 척, 쿨한 척, 여유로운 척하다가 걸렸네. 맞아, 난 사실 찌질하고 웅졸하고 예민한데, ‘척’이란 가면을 쓰고 다니느라 너무 답답했어. 난 그동안 다른 사람들의 관심과 호감을 얻으려고 꾸며진 삶을 살고 있었어. 내가 밝은 말과 보여준 행동은 나의 진심이 아닌 ‘척’을 하기 위한 수단이었어. 그게 나쁜 것만은 아니라고 생각해. 보이는 것도 중요하니까. 어느 정도는 감추고 살아야지. 근데 그렇게 살다 보니까 당연히 그 결과는 고스란히 내 작품에 영향을 끼치게 되더라. 작품 안에서는 ‘나’ 다음을 표현하고 솔직한 내 모습을 보여주려고 작품을 만들어왔어. 나의 유일한 진정성있는 소통 창구라고 생각하면서. 근데 그 솔직함마저 남들이 봤으면 하는 솔직함으로 꾸며낸 이야기였어. ‘솔직함’이란 표현조차 보여주기 위해 예쁘게 포장하고 만들어 낸 결과물이었던 거야. 나 자신까지 속여가면서.

언제나 기뻐하고 대범하고 편안한 줄 알았지. 아니야. 너무 부러워. 너무 질투나고 진심으로 다른 사람의 성공에 박수쳐주지 못 하겠어. 그 자리가 내 자리였으면 좋겠어서, 내가 더 잘 할 수 있을 것 같아서 어쭙잡게 따라한 적도 많아. 근데 뜻대로 안되니까 자격지심에 다른 사람들이 잘 되는 모습을 보면 너무 배가 아프고 질투나. 이제는 보고 싶지도 않아. 가끔은 그들의 실패를 바랄 때도 있어. 난 이렇게 바닥에 있는데 그들이 웃는 모습을 보면 분하고 화가 나거든. 너무 비겁하고 찌질하지. 근데 이게 나야. 더 이상 안 숨길래. 내 작품 안에서만큼은 내 밑바닥 모습 그대로 질투심에 사로잡히고, 부러워 미쳐버릴 것 같은 나를 보여줄게.

아, 속이 다 시원하네. 근데 나만 그래?

Jung (Jung Hoon Park) was born in Seoul, Korea in 1992 and started his life as an international student since 2005. He graduated from Brandeis University in Waltham, Massachusetts, where he first encountered art, with a Bachelor of Arts degree in Studio Art with high honors in 2015. In 2018, he received a Master of Fine Arts degree in Interdisciplinary Art from Pennsylvania Academy of the Fine Arts in Philadelphia, Pennsylvania. He began exhibiting in local schools, and communities in Philadelphia and gained more experience through Historic Landmark Building Museum, FMC Tower, and Inliquid Gallery. After the exhibition in 1969 gallery in New York

City in 2018, he was represented by Jedidiah Gallery in Philadelphia. Jung fulfilled his military service in 2021 and currently, is based in Seoul, Korea. With his skills and passion for installation art in his earlier stages of art career in the states and his experience and interest in drawing during his military service developed his unique mixed media drawings that show the aspects of object composition and space control from his installation art.

Jung(박정훈)은 1992년 대한민국 서울에서 태어나, 중학교 시절부터 미국에서 유학생생활을 시작했다. 그는 Brandeis University, Waltham, Massachusetts에서 예술을 접하고 2015년 순수미술 전공으로 학사 학위를 취득하고, 2018년 Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania 에서 융합 예술 전공으로 석사 학위를 취득했다. 그는 지역 학교 및 Historic Landmark Building 미술관, FMC tower 상업 빌딩, Inliquid Gallery와 같은 상업 갤러리를 통해 필라델피아에서 전시 활동을 시작했다. 졸업 후, 2018년 그는 뉴욕에 위치한 1969 Gallery에서의 전시를 마치고 필라델피아 아에 위치한 Jedidiah Gallery의 소속 작가로 들어가 작품 활동을 이어 나갔다. 2021년 군 복무를 마치고 현재 새로운 환경인 대한민국에서 활동을 시작하고 있다. 미국에서의 설치 예술 작품 활동과 군 복무 중 집중했던 드로잉의 영역을 넓혀 현재는 평면의 믹스드 미디어 드로잉 안에서 설치 예술의 오브제 구성과 공간감을 보여주고 있다.

Yena Peace Park (박예나)



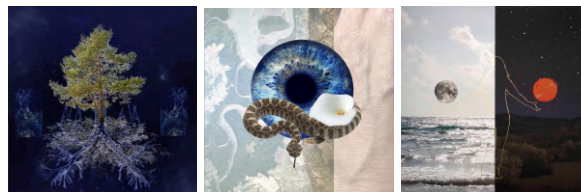
"The Root of the Power" (2020)

Park received her MFA from Cranbrook Academy of Art in Fiber and BFA from University of the Arts in Philadelphia. Park facilitated a workshop for the Free Library in Philadelphia, spotlighting sister city, Incheon through storytime and craft events. Park's works have been exhibited at Philadelphia Museum of the Art Craft Show, Philadelphia Invitational Furniture Show, Heaven Gallery in Chicago, the Mercedes-Benz office in Detroit and worldwide.

Yena Park is inspired by the traditional weaving system and constructed woven/surface processes working with industrial(non-traditional) materials. She deals with how humans are fragile, struggling step by step in our life as a woman, international status, a non-citizen in the United States, a Korean, and a worker through manipulated motion in her artwork.

The Root of the Power series has the tension felt between the West and the East. Around 2019-2020, she identify conflicts tied to her educational background in the United States and the surrounding circumstances she is immersed in politically, socially, and culturally. As strangers in the US, Park pursued both their presence and absence between Western influences and their Korean roots.

Deborah Lawrence Schafer



“Portal al corazón conectado/ Portal to the connected heart” (2021), “Portal al corazón raíz/ Portal to a rooted heart” (2021), “Portal al corazón cósmico/ Portal to a cosmic heart” (2021)

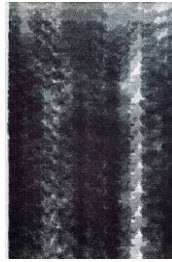
Schafer configures her own universe by articulating her beliefs through images organized in distinct series. Using diverse materials for her investigations, including writings from a range of sources, rituals, historical documents, and scientific data, Schafer gives new interpretations of the world mainly in the form of painting, digital collage, photography, and video. In much of her work, she questions the prevailing industrial worldview in which human

beings are placed separate and are disconnected from the natural world, which allows for exploitation and devastation.

In her latest series, "Reflexiones", she poses provocative questions about the encounter between Native Americans and Europeans which began as an exploration to understand her maternal "mestiza" ancestry. The pieces in this series explore the complex construction of identity and give rise to stories that have been silenced. In the final "Portal" works, Schafer explores indigenous beliefs lost to her lineage and nearly erased in her life through colonization and cultural assimilation that she seeks to reincorporate into her life.

Deborah Lawrence Schafer is a Mexican American multidisciplinary artist living in the San Francisco Bay Area. Her themes revolve around humans' relationship with nature and how we coexist today.

Anna Sheriakova



"Trace No. 4" (2021)

Part of the 'Trace' series, this large-scale work operates as a perpetual reflection, with varying degrees of symmetry and order. As I build up layers, a sense of reverberating movement and energy emerges within the expanding pattern. Through this process there is an engagement with visual and tactile experience, of formal and material things, about surface and tone, about thresholds and boundaries. Improvisation is at the centre of this work. It conveys the performative, almost ritualistic aspect of the making; it is about my behavior as an artist fully submerged in the process.

Anna Sheriakova is a print artist based in London. Her work explores a sense of overwhelm and how it collides with the realm of beauty.

Employing experimental printing processes, Anna turns her highly-detailed drawings into large-scale, monochromatic canvases with her patterns unfolding intuitively. Iteration is important in her practice as both tool and subject. Working across multiple mediums — from drawing to printmaking, Anna uses repetition as a way to investigate the visual transformations a single image may undertake. Her works sit within an abstract domain, yet their reflective nature alludes to objects found in the physical world, encouraging interpretation on both the micro and macro levels.

Anna Sheriakova holds a Master's degree in Print from the Royal College of Art and an Undergraduate Diploma in Graphic Communication Design from Central Saint Martins. Recent exhibitions include 'Through the Wave' at Studio 59 and 'After the High Tide' at Cromwell Place Gallery.

Feifei Wang



“untitled(Once I opened my Dad's Drawer)” (2021), “untitled(Once I opened my Dad's Drawer)” (2021), “untitled(Once I opened my Dad's Drawer)” (2021)

The series, "Once I opened my Dad's Drawer", focuses on the relationship between people, kinship, gender, and generational differences in east Asia. In order to accomplish this, I take my past experiences and recreate them for the camera. I explore the intergenerational conflict between myself, my parents, and their parents, and use photography to explore the interconnectivity between our lives to navigate the tangle of emotional complexity between three generations. The series emphasizes the contrast between traditional attire and cosplay to

visualize the awkwardness my parents must feel about their hidden desire in relation to the outward appearance they maintain. Furthermore, the disjunctive elements have a playful vibe and reveal my parents' secret personalities, and depict the joy associated with the release of repression.

feifei wang is a photography based artist currently living and working in Chicago. She received BFA fine art in School of the art Institute of Chicago and an MFA candidate. She recently received Endsley Fellowship in SAIC. Her experiences as a woman, living outside her culture as an outsider, and her identity as a rebel in relationship to her parent's traditional values were also in question after a discovery in her parents bedroom. Photographing the outward tear in her reality allowed her to gain new insight, and slowly recognize herself through her parents' act.

Max Wolf

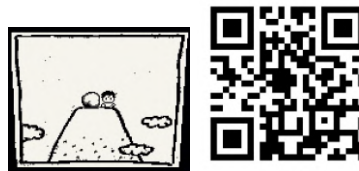


"Depersonal III" (2022)

Depersonal, specifically: on loss of contact, touch, permanence of loss of identity, loss of perceptive identity and loss of self with loss of memory, human social perception; the loss of a permanence which none of us truly may ascertain: "self presses, self grazes, self strokes, self resigns, self dissipates, self does not exist, self did not exist, has not existed, may exist one day, may be invented, assembled, honed, re-dissipated, forgotten again, ...")

Max Wolf has been acknowledged, exhibited and published internationally in presentations, publications, international group and domestic solo exhibitions out of an array of cities spanning four continents as an emerging purveyor of perspective on conceptual visual artistry. Wolf has been curated by the editorial team at Vogue Italia; Wolf had additionally recognized generously by the editorial staff at VSCO, one of their interviews on the platform detailing their artistic process having been published to their journals. Tutti noi, a project tackling the shrouded waves of grief and solidarity at the onset of the coronavirus pandemic received induction into several platforms tackling the subject, including those detailed in press for VICE, i-D Italy, Conde Nast Traveler, VICE UK, Vogue Italia, CBS, MSN, VICE Spain among an array of others. Max Wolf was inducted into the digital portfolio of Milan-based Iconic Artist platform in 2020 and 2021, demonstrating the imminence of their impact on the main stage of thought-provoking contemporary photography.

Yichen Zhou



"Uphill-2" (2020)

Uphill-2 is game art that can be manipulated by the audience. In the game, players need to constantly push stones on the mountain. This game has no ending until the audience loses interest and patience with this work. This seemingly meaningless work explores the artistic potential of games and the meaning of human existence.

Yichen Zhou was born in Wuhan, China in 1993. He graduated from the Hubei Institute of Fine Arts in 2017 with a BFA in oil painting. In 2020, he obtained a master's degree in oil painting from the Hubei Institute of Fine Arts. In 2019, Yichen Zhou went to New York to pursue his Master of Fine Arts degree at Pratt Institute and graduate in August 2021. He currently lives and works in Savannah, Georgia, USA.

Zhangliang Shuai



“Milan under the Covid-19” (2021)

On 18th March 2020, 93 people died in Bergamo in a single day, the video of the local government sending military vehicles to transport coffins from Bergamo cemetery to other cities shocked all of Italy and the world. Since then, the Italian Parliament passed a bill to designate 18th March of every year as the "Day of Remembrance for the Victims of the Covid-19". On 18th March 2021, the first anniversary of this day has come. Italy was still under blockade, and Milan was still in a red zone. I have been at Milan Duomo on the afternoon of this day to document the changes in this once most prosperous place under the impact of the epidemic. It made me reflect that this epidemic could be described as "World War III" - the first two world wars were between man and man, this one is between man and virus. And from the current results, the human impacted may be no less than World War II, for example, in the United States, the number of deaths of Covid-19 has exceeded the number of deaths in World War II. The epidemic has immediately disrupted the rapid development of the world. The world was well connected before the Covid-19, but now tourism has been disrupted, people have been interrupted, and in many countries the service industry has stopped and schools have been closed. The changes brought about by the epidemic are enormous and involve all aspects of our modern life. But I always believe that we will not be defeated and everything will be fine.

Shuai Zhangliang, born in 1997 in Guangdong Graduated from the Academy of Fine Arts in Bari Master's degree from the Academy of Fine Arts in Brera, Milan He specializes in painting, installation and digital art. 2021 Participated in the 4th Biennale di Genova "4 Biennale di Genova", selected as a finalist in the competition "Città di Romano di Lombardia", Biennale of Italian and Chinese Youth Art "Biennale sino-Italiana arte giovane", May, "Futuro", a charity auction by the Italian Oncology Foundation, participation in the Rodin Foundation for the Arts, USA He participated in the exhibition "East and West without Borders - International Young Artists' Exhibition", in the exhibition "Facade" in London 2021 Bronze Award in the Painting Category of the Hong Kong Contemporary Design Awards 2020 Award of Excellence in the competition for the celebration of the 50th anniversary of the establishment of diplomatic relations between Italy and China.