

Light

CICA Museum

April 21 - May 9, 2021

2021. 4. 21 - 5. 9

Featured Artists 참여작가: **Lilia Agathou, Anwulika Anigbo, Kristen Brown, Vismante Cai, Wu Cong, Michael DeLuca, Tori Foster, Elena Grossi, Rachel Hancey, Hillary Heckard, Paul Holmes, Minhee Hur** 허민희, **Jihyun Kang** 강지현, **Ann Kaplan, Sua Rose Kim** 김수아화, **Minkyung Kim** 김민경, **Gina Kukulski, Sarah Leahy**, 이병철, 이정환, **Nina Liu, Alexis McGrigg, Landon Newton, Jinah Pok** 복진아, **Jiyeon Shin** 신지연, **Paul Stapp, Josh Stein, TakT (Adèle Tilouine & Tyler Kaufman), Bumpy Wilson**

1. Lilia Agathou

“Green Line” (2020)

This film is created by using photographs that I shoot in the train in Athens. Transportation has always been intriguing my interest in my art. I have been working on this project for the last 4 years. It is called “green line” like the name of the train line. Moving inside the trains in Athens is a daily process for me. In the rush hours being inside the train line in Athens made me feel many times claustrophobia. This feeling made me take the decision to start this project. In cooperation with the music I express the light and the darkness of human existence in the underground routes of the train. People lose their own pace, they move by following the rhythm of the engine of the train. Human gazes and voices appear within the chaos of underground movement. The speed of the trains is creating a strong noise that produces a vibration from which music is coming into being. I transform the underground stimulus into pictures. A child is the observer.

Lilia Agathou is a street photographer and independent film maker living in Athens. Originally she was a dancer so movement is a quality that is connected with her photography. She has also experience in theatrical photography. She has done various studies in arts and photography in Greece, England and Spain. Recently She got involved in making videos of her photos.

She has done an Med in Bristol University with the subject art and education. In London she has done a course on the analysis of Laban system which has helped her to connect movement and theatre. At 2010-2011 she made studies on art photography with Platon Rivellis at Benaki museum. At 2012-2014 she attended the courses on photography with Vasilis Gerontakos. At 2018-2019 she attended personal tutoring on art photography with Michael Grieve (Tutor in Oskreurschule for photography)

2. Anwulika Anigbo

“untitled” (2019)

“untitled” (2020)

untitled (2019) and untitled (2020) freeze organic experiences of daily life in 35mm film as part of an ongoing investigation into how light interacts with human skin in the built environment and nature. What does it mean to bounce light or absorb shadow within a history of making spiritual and social meaning of the radiance attributed to the skin? This work challenges the viewer to reconsider the attributes of light, shadow, and illumination by framing a broader image.

anwulika anigbo (°1987, Nigeria) is a humanist photographer working in the spaces between life's demands. Her work invites the viewer to contemplate their relationship with what sits on the cusp of memory by examining everyday life. At the intersection of the past and future, the practice of everyday life forms an essential praxis for healing both.

3. Kristen Brown

“Last Time” (2020)

“Can’t Be” (2020)

“Quiet Weather” (2020)

“Continuous Movements” (2020)

While attempting to organize and regain association with particular memories, these works explore themes of dissociation, transience, memory, and truth. Blurred and slightly distorted images embody a disruption in the way certain events are processed, resembling the process of sorting through memories that feel fragmented or scattered. Memory is not always coherent or a continuous record of something that happened; every individual has different versions of past experiences, and moments can often become blurred or distant. My works express the slipperiness of questioned or manipulated memories, as well as the anxiety and altered perception of reality that occurs when a memory landmark cannot be secured or properly categorized.

Referencing unconventional photographic abstractions, such as soft focus, motion blurs, and multiple exposures, I aim to express feelings of depersonalization and nostalgia, which disrupt the ability to understand or identify time. These works create disorganized situations and dreamlike atmospheres that evoke mystery while maintaining a psychological sensitivity. Soft surfaces and thin layers of paint create blurring effects to portray enigmatic atmospheres referencing a breakdown of comprehensible time and awareness. In an effort to regain loses in fluidity, resilience, and the normal capacity to organize information, these works capture the transitory nature of our experiences, portraying the impact of past moments and people.

Kristen Brown is a San Francisco-based artist originally from Saskatchewan, Canada. Her work explores the themes of dissociation, transience, memory, and truth. She has exhibited at the de Young Museum, San Francisco Arts Commission, , Marin Museum of Contemporary Art, Joyce Gordon Gallery, Berkeley Art Center, Arizona State University, Richmond Art Center, Sanchez Art Center, Gearbox Gallery, Federation Gallery, and Mendel Art Gallery, among others. In 2015, Brown was awarded a prestigious painting grant from the Elizabeth Greenshields Foundation in Montreal and was a fellow of the Clark Hulings Fund in 2017-18. Kristen’s work has been featured in Fresh Paint Magazine (now Create Magazine), RELISH Magazine, Art Maze Magazine, and elsewhere. She holds a BFA in Studio Art from the University of Saskatchewan and an MFA in Painting from the Academy of Art University in San Francisco.

4. Vismante Cai

“Ad Infinitum - the Light” (2020)

Her works address notions of transition, fragmentation and impermanence. This work is an extension of her Ad Infinitum series, created using ink and water on Xuan paper. Presenting a nascent state, a moment in time as a still of endless movement and transformation, it echoes processes of nature and the universe, evoking macroscopic and microscopic realms. Captured within is a flash of light, an expression of force, energy and metamorphic potential.

Vismante Cai is a Lithuanian-born artist based in Melbourne, Australia. She completed a Master of Contemporary Art at Melbourne University, the Victorian College of the Arts, in 2018. She also holds degrees from the Vilnius Academy of Arts, Lithuania, and ENSAAMA, National Superior School of Art and Design, Paris, France.

5. Wu Cong

“Fancy a call later tonight ?”(2020)

Wu Cong is a visual artist from China whose recent works concentrate on the purely spiritual experience which leads the audiences to a point beyond the limit of their rational thinking. His single-channel video work Fancy a call later tonight? aims to explore how a dramatically shifted external world impacts one's internal world and thus evokes a sense of confusion, shock, hesitation, and awe beyond the realm of reason. It reflects the complex whilst subtle true experience of a Chinese lady living in Birmingham, UK under the effect of city lockdown. The text shown in the video is collected from her chat records with others (friends, strangers, relatives) on social media where the audience can view many kinds of opinions on her, even including sexual allusions and offensive messages.

6. Michael DeLuca

“Line-Tree” (2020)

Michael understands drawing as a medium unto itself. Working exclusively with pastel on paper, he uses 2-dimensional graphic shapes as subject matter to explore ideas of gesture, motion, and cause & effect. His shapes are flat, but malleable; minimal, but full. Sometimes they're observed, and sometimes they're invented. Either way, it's their ability to expand, stretch, slouch, or bend that interests Michael the most.

Michael was born in Philadelphia, PA (USA), and currently lives and works in Paoli, PA. He earned his BFA from Arcadia University and his MFA from Indiana University, both in Painting & Drawing. Michael's work has appeared in numerous gallery and university exhibitions across the United States, including “Drawing Resurfaced II” at Purdue University Galleries, “The Great Lakes Drawing Biennial” at Eastern Michigan University School of Art & Design, and “Drawn 4 th and 5 th Annual International Exhibition of Contemporary Drawing” at Manifest Gallery. Most recently he was the recipient of Working Artists Org's 2020 Working Artist Grant. He is a contributing artist to Art Gazette in London, and his work has been featured in New American Paintings and Manifest Gallery's INDA12 (International Drawing Annual) and INDA13. Michael is also an Associate Professor of Drawing at Arcadia University.

7. Tori Foster

“Dundas Square” (2016)

Dundas Square is the second in the Pulse Crowds series. Pulse Crowds are representations of urban spaces in which the movement of people and vehicles is influenced by an external mechanized event. These events produce an undulating effect on the spaces' inhabitants: activity in the space shifts from static to active in a repetitive rhythm, highlighting both the archetypes and the outliers of pedestrian and vehicular movement. In Dundas Square, traffic and pedestrians navigate an intersection while obeying (or disobeying) traffic signals.

Tori Foster's works extract the invisible from the visible. Her rigorous explorations of time, motion, movement and space eloquently reveal the patterns hidden beneath the surface of our everyday. Through video, photography, and installation, Foster unearths the emergent behavior (complex systems that arise from simple interactions) of vehicular traffic, pedestrian movement, and plant and animal activity within urban and natural environments. Treating her source material like data and subjecting it to algorithms that expose alternate information inherent to (but not visible in) the original imagery, her methods approach scientific precision while reaching for poetic and philosophical gains.

Foster earned an MFA and a BFA from Ryerson University and is currently at UNC Greensboro's College of Visual and Performing Arts as Professor of New Media and Design. Foster has received fifteen grants from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and the Social Sciences and Humanities Research Council of Canada. Her work has been presented in 16 countries world-wide and is held in numerous private and corporate collections. Foster is represented by Pari Nadimi Gallery, Toronto, Canada.

8. Elena Grossi

“firework” (2019)

To make holidays and celebrations spectacular, fireworks are used in many places around the world, which transform the night sky into an explosion of lights and colors. Fire has always been a symbol of purification and at the same time it has become light that dispels darkness and illuminates the path.

This shot, taken by extending the exposure time of the camera, has the still completely primordial and irresistible charm of a flower that seems to want to remind us not to run away from the things of the world, but to immerse ourselves in them and enjoy them. Like flowers, in fact, fireworks are characterized by a fleeting beauty. They invite us to fully experience true joys.

This is because life itself is short: it is often imagined as a firework that is launched into the sky, there it reaches its maximum glow and then declines. Inevitable is the combination with “carpe diem”, intended as an invitation to appreciate what you have.

<https://elenagrossi.weebly.com>

Elena Grossi (Italy, 1994) is graduated in Painting (BA) and subsequently in Visual Arts (MA) at the Academy of Fine Arts in Bologna. Interested in different representation systems with particular attention to photography and the poetic reuse of the latter, in her works she reflects on the concepts of illusion, memory and distance. She presents her art internationally since 2015.

9. Rachel Hancey

“Lumière Intérieure” (2020)

Lumière Intérieure is a series of screen prints exploring the dreamlike and transcendent state we may find ourselves in during solitude. Responding to the on-going pandemic, this work focuses on the intersection of interior and exterior light sources and seeks to find illumination within the gradients of our daily existence. These light moments play out on the walls of our homes throughout different times of the day. The colors provide a comforting space in which we can allow our minds to wander and dream, unveiling the “immensity within.”

Rachel is an artist, printmaker, and creative researcher based in Logan, Utah. Rachel has received creative research grants, awards, and high honors. She has exhibited her work in solo, group, and juried exhibitions nationally and internationally. Conceptually, she illuminates the aesthetically sublime. She is most inspired by moments when existence feels delicate; when she becomes astutely aware of the transitory, fleeting, and impermanent. Whether she photographs or abstracts the essences of these moments, she seeks to illuminate the ephemerality of light and time. Ultimately, she hopes to inspire a deeper sense of awareness and connectedness through our shared human experiences.

10. Hillary Heckard

“Impermanent Time” (2018)

“Capture” (2019)

“Portal” (2018)
“Wind Speaks” (2018)
“Supermoon” (2018)

The video titled Capture, is a reflection of the past and present colliding together to create a moment of awareness. Capture was initiated from the time I spent living in Hawai'i at a Korean Buddhist Temple named Mu rang Sa (Broken Ridge Buddhist temple), located on the island of Oahu. I utilize my breath as a form of narration mimicking the sound of the ocean, wind and a clock. The ocean symbolizes the tides of change much like the breath does when practicing mediation. The beginning of Capture is reminiscent of being in a subconscious state. As the film proceeds it cuts into old 35 mm footage I obtained of Oahu in 1972. The cross section of new and old film represents a storyline that focuses on the evolution of time in correlation with the environment. Thinking about the Hawaiian Islands as bodies and the ocean as a bloodline I envisioned the breath as energy that flows through these two elements bringing them together through a deepend state of conscious awakening.

As a mixed media artist, **Hillary Heckard** creates installations, sculpture and digital art centered on the idea of impermanence and how it relates to the contemporary human condition. Heckard was born and raised in Northern California. She attended the University of Oregon in 2004 and received her Bachelor of Art degree in Cultural Anthropology with a minor in Ethnomusicology in 2008. She went on to receive a second Bachelor of Fine Art degree with a focus in glass at the University of Hawaii at Manoa in 2012. In 2016 she was given a full tuition scholarship to attend Alfred University as an MFA student. Heckard received her Master of Fine Art degree in Sculpture Dimensional studies in 2018. She has exhibited in the US and internationally at the following institutions: the University of Hawai'i at Manoa Art Gallery, Commons Gallery, 'Iolani Gallery, The Arts at Marks Garage, The Glass Furnace, Chrysler Museum of Art Perry Glass Studio, Portsmouth Museum, D' Art Center, The Charles H. Taylor Art Center, Suffolk Art Gallery, Heller Gallery, The Belfry, Manifest Gallery, LACDA Los Angeles Center for Digital Arts, Turner Gallery, Gallery 1060, Switzer Gallery, CICA Museum, and the Las Laguna Gallery, in Laguna Beach California. Currently, Heckard works internationally in both the U.S. and Italy.

11. Paul Holmes

“Ballygunge Phari” (2017)

Named after one of South Kolkata's busiest intersections, this work captures the roaming inhabitants of the city, and its relentless streams of traffic, and creates a shadow play.

The men and women of Kolkata, India (formerly Calcutta), and its taxis, buses and auto-rickshaws, are briefly caught in the lights of the city's nightlife. They are little more than fleeting shapes, projected in silhouette for a moment onto a window, before melting away like ghosts into the darkness.

No sooner are they gone than more appear to take their place. Innumerable, anonymous imprints of the teeming metropolis, constantly on the move, repeatedly fading away and flickering back to life, condemned to haunt this decorative screen for a few seconds and in perpetuity.

After completing a physics degree, **Paul Holmes** spent two decades as a director in film and television before redirecting his practice towards visual art. He works with still and moving images, sound and light to harness and examine the gestures and actions of the human body, face and voice. This work seeks to investigate the essential aesthetic properties of these media, and develop new, non-narrative audio-visual grammars. Using video he manipulate time and space in order to capture the meaning of movements and expressions that go unseen in standard spatial and temporal frames. Paul Holmes has exhibited in galleries and other spaces in the UK, continental Europe and across Asia, and has spoken about his work at events around the world. He currently teaches at the School of Arts and Creative Industries, Edinburgh Napier University.

12. Minhee Hur 허민희

“Light drawing-north” (2018)

“Light drawing-east” (2020)

Light drawing은 빛의 모양을 그린 그림이다. 빛을 관찰하는 사람이나 빛이 맺히는 환경이 변화하면 빛의 모양이 바뀐다. 또한 빛은 스스로 변화하면서 매순간 흥미로운 모양을 만들어낸다. 나는 계속되는 변화 속에서 안정된 상태를 유지하려는 팽팽한 균형을 조형적으로 구성해보고 싶었고, 그 찰나의 구성을 빛의 모양을 소재로 한 시리즈 작품으로 만들었다.

허민희는 서울에서 태어나 성신여자대학교 서양화과를 졸업하고, 이탈리아의 Istituto per il restauro 에서 목재문화재 복원 디플로마를 취득했다.

2017년에 ‘transparent 1/2’이라는 제목으로, 선택된 것과 버려진 것 사이의 기준을 삭제하면 보이는것을 주제로 첫번째 개인전을 팔레드서울에서 개최했고, 2020년에 사이아트스페이스에서 개최한 두번째 개인전 ‘같다, 같지않다’로 인간관계의 미묘한 상황들을 시각적으로 구체화시키는 시도를 했다. 다수의 전시에 참여했고 2021년에는 Arte Laguna Prize15의 Finalist로 선정되었다. 현재 서울의 스튜디오에서 작업하고있다.

13. Jihyun Kang 강지현

“지산1길 58 대문” (2019)

세월의 흔적으로 때가 탄 건물은 푸른빛으로 덮여 있다. 온통 푸른 세상에 산과 나무, 집이 덩그러니 있다. 나와 마주하고 있는 노란 불빛은 하염없이 빛나고 있다. 빛의 온기는 내 가슴에 강하게 밀고 들어왔다. 아직도 그날의 모습은 마음 깊숙이 스며들어 있다. <지산1길 58 대문> 작품은 빛을 주목한다. 초저녁이 되면 창문에선 따스한 불빛이 하나둘씩 새어 나온다. 빛은 어두운 거리에 자리 잡은 실체들의 존재를 밝힌다. 동네는 피곤함과 긴장에서 벗어나고, 낯게만 보였던 낮의 건물들은 새로운 밤의 옷을 입는다. 빛으로 번진 세상은 나에게 가장 아름다운 예술적 심상을 선물한다. 그곳에서 한참을 보고 있으면 여러 불빛들은 나와 무언의 교감을 청한다. 푸른 어스름을 등에 업고 마침내 똑같은 창문으로부터 빛의 만찬이 시작된다. 강인함과 견고함 그리고 신비로움의 자태가.

밝은 에너지가 넘쳐흐르는 도시. 다양한 도시의 모습들이 동일한 시공간을 확보한다.

시간의 흐름을 보여주는 낯고 새로운 건물들은 배척하지 않은 채 서로를 향해 숨쉬고 있었다. 이러한 시간의 생명력이 어느새 일상적 공간에 고스란히 녹아 들어있었고, 나의 작업은 ‘장소성’으로부터 시작한다. 빌딩숲 사이 숨겨진 풍경에 대한 나의 감정을 담아내고자 한다. 바깥 풍경보다 나의 흔적이 묻어남 골목 속 세상에 강한 애착을 느꼈고, 곳곳에 스며든 추억들은 따뜻한 감정을 불러 일으켰다. 그래서 많은 사람들이 무심코 스쳐 지나가는 골목 풍경을 주인공으로 내세우고자 한다.

14. Ann Kaplan

“Jerusalem, Part I: Dome of the Rock” (2016)

Conversations & Confrontations follows my own autobiographical threads to explore modern day instances of oppression. From racial segregation embodied in a Southern transit car and prayers at disputed holy sites in the Middle East - my photography and videos address localized and specific places that encapsulate the always complex and often conflicting meeting points of identities and cultures. The people and places within this overall project illustrate moments from reality seemingly randomly captured, yet carefully composed, suggesting the many individual stories that intersect within them. These works enunciate humanity and difference. In my willingness to examine my own relationship to dominance, I invite viewers to consider these realities in the world, locally in paths they themselves travel, and within their own lives.

Holy Land juxtaposes the everyday and sacred in the most charged Israeli and Palestinian locales of the Middle East conflict. Through a contrast of perspectives with gently lulling scenery, these works visually explore the sharp division of the beauty of the region with painful realities of history and bloodshed.

Ann Kaplan is artist working in photography and video who ponders the points at which visual arts and documentary collide and confuse. Currently an assistant professor at Appalachian State University in the United States, Kaplan previously taught at Elon University and Philippines Women's University in Manila, Philippines. She has exhibited internationally and nationally, with solo exhibitions at venues including at the Institut für Politikwissenschaft, Universität Münster, Germany; Department of Digital Arts, University of Malta; tête gallery, Berlin, Germany; De La Salle University, Manila, Philippines and group exhibitions at Manchester School of Art, UK; Amos Eno Gallery, Brooklyn, NY; Academy of Visual Arts, Hong Kong Baptist University; Venice International University, Venice, Italy; and the Hillyer Art Space, Washington, DC, among others.

15. Sua Rose Kim 김수아화

“Bright agony” (2019)

“Still flower” (2019)

“Rose glow ” (2019)

Bright agony

가장 밝은 모습으로 가장 어두운 시절을 보냈습니다. 탈을 쓰기도 하고 모습을 덮기도 하면서 밝은 빛이 이끄는 대로 삶을 돌아보기도 했습니다. **Bright agony**는 빛나는 시절의 고통입니다.

Rose glow

개화의 빛 그리고 두개로 나뉘어진 저의 자아와 초자아의 결합

Still flower

저의 모습을 숨겨 놓음으로써 저를 나타내고 싶기도 하고 숨고싶기도 한 이중성을 담아놓았습니다.

저의 주요 작품인 자화상들은 저 자신의 다른 개체를 만듦으로서 존재의 의미를 탐구하고 있습니다. 작품으로서 존재하는 저의 모습과 예술가 자신의 모습 인간 자체로서의 모습에 스스로 자문하고 있습니다. 현대 사회에서 자아를 성찰 하는 것은 무엇인가를 표현 하고 싶습니다. 자아성찰 (自我省察) 스스로를 살피고 내면의 소리에 집중하여 또 다른 나를 만나고 그 자아와 함께 합니다. 통찰과 성찰은 자아의 실현을 도울 것 이라고 믿습니다.

김수아화는 디지털 아트와 영화를 기반으로 활동하고 있다.

그녀의 음과 양에 대한 연구는 두가지 극의 강렬한 대립으로서 표현된다. 블루와 레드, 물과 불, 낮과 밤, 해와 달, 삶과 죽음, 빛과 어둠. 다양한 모습으로 중복된 그녀의 자화상은 그녀의 또 다른 자아와 초자아의 연결과 분열 그리고 대비를 나타내며 화려한 색깔은 그 대비를 증폭 시킨다. 주요 작품인 자화상들은 작가 자신의 다른 개체를 만듦으로서 존재의 의미를 탐구하고 있다. 수아 로즈 김 자신의 음과 양은 돌고 도는 우주 만물의 대립적 순환을 표현한다.

16. Minkyung Kim 김민경

“now and here” (2019)

많은 생각이 일어나는 하루 속에서 지금 내 눈앞에 보이는 풍경을 음미하고 향유하는 것은 나에게 명상이 된다. 현재 여기, 여행자로서 영원하지 않은 이 순간을 집중한다.

현재 기후, 습도, 나무, 맺혀진 이슬에 관하여 어느 콘서트홀의 연주를 감상하듯 충만하게 느껴본다.

삶이 예술이, 예술이 삶이 될수 있도록 꿈꾸는 사람입니다.

17. Gina Kukulski

“She’s there, I say” (2020)
“Each Time We Part” (2020)

Her work starts with minimal materials: matte white paint, pigments, found objects and wood panels. She collects found objects, like recycled bottles, glasses, and test tubes, then gives them a new life with paint. The paint is tinted slightly with pigments, then used to paint each vessel and wood panel. The slight variations of paint allows for depth and contrast.

Vessel 52 is used in ‘She’s there, I say’ and Vessels 66 & 8 are photographed in ‘Each Time We Part’. Foregrounds and backgrounds are arranged in accordance of the size of the vessels, and where the natural light is. The light is then obstructed by the vessels.

Gina Kukulski (b. 1993) is a Michigan based still life photographer, who graduated from Aquinas College (Grand Rapids, Michigan) in 2015 with a Bachelor of Fine Arts in Photography. She draws inspiration from traditional Northern European still life painting, and the work of Paul Cézanne and Giorgio Morandi.

18. Sarah Leahy

“Charcoal” (2015)
“Noon Shadow” (2015)
“Overnight” (2015)

Sarah Leahy is a New York based artist who creates paintings and constructions that observe people and spaces encountered during daily activities that are usually unnoticed. Using black India ink painted onto the surface of plexiglass, she has developed a unique painting process. With this work she is creating the experience of light in a particular space, absent any imagery. The work invites attentiveness, while also a slowing down for the observer.

These works are made by painting black India ink washes onto the surface of sanded clear plexiglass. The darker tones are an accumulation of more washes while lighter tones are less, each tone is on the surface of a separate sheet of plexiglass. The pieces are attached together with steel screws. The varied translucency of each piece adds to the textured light and depth. The Plexiglass material itself holds and refracts light causing a luminous dimensionality and creating a concentrated presence.

Sarah Leahy has presented eight solo exhibitions at the Kim Foster Gallery in New York. She has participated in exhibitions at the Holden Gallery at The University of North Carolina, Piazza di Pietra Gallery in Rome, The Cello Gallery in London, The Mattatuck Museum in CT, The Katonah Museum of Art in NY, The Naples Art Association in FL, The Alexandria Museum of Art in LA, The Axis Gallery in CA, The University of North Carolina in DL, The Visual Arts Center in NJ, The Albright Knox Gallery in NY, The National Academy Museum in NY, Flowers East Gallery in London, The Bronx Museum of the Arts in NY, as well as Art Miami and Art Chicago. She has been the recipient of a grant from The New York State Foundation for the Arts, and is an ongoing studio recipient from The Elizabeth Foundation for the Arts. She received a Norfolk Fellowship from Yale University and a BA from Bennington College. Leahy’s work is in private collections in New York, Los Angeles, Chicago, Boston, Seattle, Dallas, Pittsburg, as well as Canada and the UK.

19. 이병철

“가려진 시선” (2019)

우리는 불투명한 사회 속에서 살아가고 있다. 확연하게 눈으로 보이지 않지만 과거보다 더욱 견고하게 나누어진 계급 아래에서 사람들은 저마다의 목표를 향해 상승의 꿈을 꾀다. 성공을 갈망하며 위를 올려다봄과 동시에 올려다 볼 때 느껴지는 투명하지 못한 상황 속에서 마음 한편엔 언제나 불안함이 자리한다. 불안함과 더불어 탁해져 버린 세상 속에서 느끼는 답답함은 시선이 막혀져 있는 화면과 닮아 있다. 그림 속에 표현된 창은 그다음에 나타날 듯한 이미지를 가리고 있는데, 이는 얼핏 보이는 틈 사이를 통해 추측을 가능케 하며 이것은 불안정한 미래를 이야기 하고자 함의 표현이다.

본인은 대학시절 금속조형디자인을 전공하며 입체작업을 해오다가 석사과정 중 평면 회화작업으로 변경하게 되면서 희망적인 상상을 화면 속에 담아내는 작업을 해왔다. 이처럼 새로운 환경에 노출된 개인은 개별적 선택 지표를 통해 이상적 세계에 대한 소망이나 내면의 욕구를 갖는다. 반면, 사회는 개인에게 자율적 선택 그리고 의지와 무관하게 심리적 변화를 겪게 하는데, 아직 확실하게 답이 내려지지 않은 채 20대에서 30대로, 학생에서 사회인으로 전환하는 시작점에 서있는 본인의 현실적 상황과 불투명한 미래에 대한 불안감에 대한 작업으로 변형되어 오게 되었다.

현대 사회 속에서는 회화뿐만 아니라, 영화와 같이 시각적인 메시지를 전달하는 전 분야에 걸쳐 앞 다투어 더욱 자극적인 소재들이 등장한다. 이는 그림이나 이미지를 통해 현실에서 느끼지 못하는 환상과 꿈을 추구한다는 것이고, 그만큼 사회가 현실도피의 충동을 일으키고 있다고 볼 수 있을 것이다. 이러한 현실 속에서 본인이 느끼는 불안함이라는 감정을 극적인 화면을 통해서가 아닌 다큐멘터리처럼 담담하게 화면 안에 서술하고 있다.

본인은 작품을 통해 사회 구성원으로써 우리가 속한 이 사회적 상황에 질문을 던지며 감상자로 하여금 작품 속에 감정을 이입하거나 경험을 대입해 볼 수 있는 기회를 제공하고자 한다.

20. 이정환

“운무(雲霧)” (2020)

“햇살 아래” (2021)

1. 운무(雲霧)

강원도 설악산의 끝인 대청봉을 향해 가족들과 1박 2일 기간 동안 등산을 하였다. 정상 종주를 마치고 하산을 하던 중에 내 눈 앞에 멋진 운무(雲霧)가 펼쳐져 있었다. 맑은 하늘 아래 산봉우리들 사이에 운무(雲霧)들이 있는데, 마치 부드러운 솜처럼 고요히 펼쳐져 있었고, 이를 바라보며 침대에 누워있는 것 같은 편안한 느낌을 받았다.

2. 햇살 아래

강원도 설악산의 끝인 대청봉을 향해 가족들과 1박 2일 기간 동안 등산을 하였다. 정상 종주를 마치고 하산을 하던 중에 내 눈 앞에 능산 아래로 햇살이 펼쳐져 있었다. 강한 조명이 나를 비추듯 맑은 하늘에서 따스한 햇살이 능산의 결 따라 비추어지는 모습이 너무나도 인상 깊게 남았다.

나는 청주대학교 예술대학 회화학과를 졸업하였고, 풍경을 대상으로 하여 ‘회상(回想)’이라는 주제로 작업을 이어나가고 있다.

풍경은 우리의 시야에 비추어지는 형태, 색채, 질감 등을 시각(視覺)적으로 통해 지각(知覺)하고, 이것을 자신에게 느껴지는 기억과 사상, 지식, 선호도, 감정(感情) 등에 초점을 두어 이미지로 인지(認知)하는 것이다.

이를 토대로 하여 풍경을 바라보는 우리는 형상을 보는 관점이 서로 다를 것이다.

나는 주로 풍경을 여행을 통하여 많이 바라보게 되는데 ‘감정(感情)’에 초점을 두고 바라본다.

이 때 느꼈던 감정을 잊지 않기 위해 사진 속에 담아둔다.

시간이 지난 후에 사진들을 다시 들여다 보았을 때, 그 때 느꼈던 감정들이 다시 떠오르기 시작한다.

잊지 못할 추억과 감정들을 반짝이(glitter) 가루를 이용하여 캔버스 위에 그려낸다.

사람들이 내 작품을 보면서 잠시나마 느껴보지 못했던 감정을 느끼고, 좋았던 일이든, 나빴던 일이든 지난 일들에 대해 회상해보았으면 한다.

21. Nina Liu

“Quarantine Diary (#1)” (2020)

“Quarantine Diary (#2)” (2020)

“Quarantine Diary (#3)” (2020)

These images are three of the thirteen images from my photographic series "Quarantine Diary." Due to the COVID-19 pandemic, I was obligated to quarantine in a single room for 14 days—from April 14 to April 28, 2020—after traveling by a plane to my cousin's home in Orlando, Florida. During these days, things felt like they had come to a complete standstill. There were many moments in the first couple of days where I would catch myself staring into space and, for a lack of better words, not knowing what to do with myself. I felt unmotivated, alone, and stressed out about the uncertain future.

To help myself process these sudden changes in my life and in the world, I decided to start documenting my living space during these 14 days in isolation. In a way, it allowed me to be present in the moment, and to slowly accept this new reality. Light plays a crucial part in my series. Even though I was physically stuck in this space, time is still moving. I decided to use light as a way to document the passage of time, by capturing how lighting—natural and artificial light—in my living space changed throughout the course of a day.

Nina Liu is an interdisciplinary artist and designer who was born in Hong Kong, with a background in both performing and visual arts. At age 14, she attended a boarding high school in New Jersey. She is currently a fourth-year undergraduate student at School of the Art Institute of Chicago, emphasizing in Photography and Visual Communication.

22. Alexis McGrigg

“Circles” (2017)

Alexis McGrigg focuses on using drawing, painting, and interdisciplinary media to explore the multiplicity of blackness through fictional, philosophical, and conceptual narratives. The term “blackness,” that she refers to often in her research, is a literal and abstracted term that connotes the investigation of the color black, and the examination of a metaphysical space that finds its roots and origin in the existence of black bodies. This query of the term serves as a means to alter and redefine notions of blackness and shift the authorship of that narrative back to its possessor.

In her own ontology, blackness has the ability to change its form, content, direction and position, and is not confined by any finite definition. She asserts that blackness within the black experience must constantly switch between modes of being, having to be one form of blackness and yet exist as multiple forms at once. Her artwork attempts to push the boundaries of a single notion of blackness, re-evaluate its agency from a stagnate, fixed term of ideology, and overturn it to reveal its dynamic nature.

Alexis McGrigg is an emerging contemporary artist who explores themes of blackness, space, spirituality, identity, and collective consciousness. Her artwork utilizes the mediums of painting, drawing, transmedia, and installation to create fictional and philosophical narratives of black existence that stem from historical and lived experiences. She integrates poetry, sound, and performance in her practice as major contributors of influence throughout her research.

Her artwork is included in several private collections and has been featured in exhibitions across the U.S. in New York, NY, New Orleans, LA, Chicago, IL, Las Vegas, NV, and Oakland, CA – most recently in the group exhibition, SAY IT LOUD, at Christie's Auction House, Seeing 20/20 at the Lauren Rogers Museum of Art, and the upcoming exhibition, Wealth Surrounds Me: God, Gold & Kinfolk, at Richard Beavers Gallery.

Alexis earned her Bachelor of Fine Art in Painting from Mississippi State University in 2012 and a Master of Fine Art with a concentration in Painting and secondary emphasis in Transmedia from Texas Tech University in 2017.

23. Landon Newton

“Sculpture Garden” (2019)

Landon Newton is an artist based in Brooklyn, NY. Her practice ranges from photography, site-specific installations, and participatory works. Her current body of work focuses on construction in New York City. She has participated in exhibitions As of Right, Maass Gallery, SUNY Purchase, NY; EcoFutures, Deep Trash and Queer-feminist Ecocriticism in Live Art & Visual Cultures, London, UK; and Open Engagement, SUSTAINABILITY at the Queens Museum, Queens, NY. In 2018 she was a visiting artist fellow at the Virginia Center for the Creative Arts and has held residencies at the Studios at MASS MoCA, North Adams, MA and Elsewhere Studios, Paonia, CO. She has a BA in History from Smith College and an MFA in Photography from the Massachusetts College of Art and Design.

24. Jinah Pok 복진아

“Untitled-1” (2019)

“Untitled-2” (2019)

“Untitled-3” (2019)

우리는 과학이 발달하고 상품을 대량생산하는 자본주의사회에서 자동화시스템으로 생활은 점점 더 편리해지고 원하는 물건을 클릭 한번으로 주문하면 24 시간 안에 혹은 더빠르게 집앞에 도착해 있는 삶을 살고 있다. 인간관계는 SNS의 팔로워 수로 기록되고 온라인에서는 대량의 인간관계를 자랑하고 이용한다. 지그문트 바우만이 고독을 잃어버린 시간에서 게오르그 짐멜은 사물들의 가치는 바로 그 사물을 획득하기 위해 요구되는 희생의 크기에 의해 측정될 수 있다고 말했다. 우리는 클릭 한번으로 원하는 것을 구매하고, 그보다 더 쉽게 가상의 공간에서 친구를 만든다. 가상의 공간에서 함께 시간을 공유하지만 현실에서 개인은 각자의 공간에 홀로 있다.

함께 있지만 동시에 철저히 혼자인 삶에서 우리가 보여주고 싶은 것과 보여주고 싶지 않은 모습 사이의 이중성을 인광안료와 유화물감을 사용해 추상화했다. 빛의 유무에 따라 색이 달라 보이도록 그려 우리가 평소에 무심코 지나쳐 인식하지 못했던 것을 의식하도록 했다. 또한 그림이 그려진 캔버스천을 틀에서 분리시켜 구긴 후 또 다시 틀에 고정하였다.

복진아는 1980년 서울에서 출생하여 2003년 홍익대학교 동양화과를 졸업하였고, 2011년에는 프랑스로롱보자르에서 조형예술을 전공, 졸업하였고, 2013년에는 동대학원에서 수료하였다.

25. Jiyeon Shin 신지연

“illusion 2020331” (2020)

무언가를 담아 마시는, 단 한 번의 용도를 다하면 폐기되고 마는 종이컵은 일상속에서 가장 많이 접하게 되면서도 가장 사소하게 여겨지는 것 중 하나이다. 그런 종이컵이 세로로 잘리는 순간 액체를 담아 놓는 종이컵의 일반적인 기능은 영원히 사라지고 만다. 하지만 그런 세로로 잘려진 종이컵이 캔버스에 부착되고 그 캔버스에 빛을 투과시킴으로써 빛을 담는 그릇의 기능을 다시 갖게 된다.

시간의 흐름에 따라 변하는 빛의 변화, 즉 빛의 역사는 캔버스에 투영된 컵의 형상과 색의 변화로 기록된다. 반쪽의 종이컵이 담고 있는 매 순간의 빛을 기록하고 그 변화를 인지하는 한 ‘시간’은 존재하고 빛의 역사는 기록된다. 그렇게 시간의 흐름 속에 모든 것들이 역사를 갖게 되며 작업을 통해 빛을 기록함으로써 나의 역사를 기록함이다

모든 실재한 세계는 미래의 헛것이라 했다. 곧 소멸하고 사지게 되는...작가 신지연은 시시각각 변화하고 바로 사라져버릴 '빛'을 '컵'이라는 매체를 통해 캠퍼스에 투영시켜 사진으로 기록하는 작업을 하고 있다. 단순히 기억되어지다 사라져버릴 환영이 아닌, 실재했던 환영을 기록하고 시각화하는 작업을 통해 존재를 인지하고 설명하고자한다.

26. Paul Stapp

“Deskscape” (2020)

“Winnipeg” (2019)

Winnipeg is from a project called “Downtown DeChirico,” named in homage of the early-20th century painter Giorgio DeChirico and his sun-drenched, unpopulated cityscapes. Deskscape is from a related project called “Vitrine.” It focuses on the intended or un-intended displays found behind windows. These interior arrangements are surrounded by and superimposed with often-discordant and fragmented images of their environments.

Paul Stapp is a photographer based in St. Paul, Minnesota. His work is very compositionally focused, taking mundane, everyday, often-overlooked scenes and turning them into striking, active visual presentations. Most recently he has been photographing small and medium-sized towns, mostly in the American Midwest. Paul has exhibited widely, and has a BFA in Photography from the Rhode Island School of Design and an MA in Art History from the University of Chicago.

27. Josh Stein

“#MA127 Wrent IV” (2020)

“#MA34 Falling Shards I” (2019)

My current work is driven by a key question: can Platonic ideals be made manifest in ink and acrylic on canvas? The rest is by turns pretty interesting, trippy, and weird visual speculation. The resulting “color-blocking” is a mischievous way to see the world, allowing a washing away of grim realities into a purer, more inherently positive realm. It’s an arrangement of return to childhood’s wisdom: delight in imagery itself. Equally, the repurposing of mediums intended for mass production--metallic inks and acrylic paints--into singular hand-drawn or -painted pieces gives me and brings to others joy, for metallics zing with a life force I have not found elsewhere in other mediums. As such, these are primal works focusing on vision, order, and patterning, the metallics creating a deliberate shimmering effect, necessitating multiple viewpoints to appreciate fully and requiring an active participation in the art’s presencing, which is why my most abstract of forms come alive on the canvas, imbued with an incomparable, unique energy.

Josh Stein is a lifelong multi-mode creative artist, musician, writer, professor, and adult beverage maker. With formal training in calligraphy, graphic design, and color work; more than two decades as a researcher, teacher, and writer in cultural analysis in the vein of the Birmingham and Frankfurt Schools; and a decade and a half as a commercial artist and designer for multiple winery clients; he brings his influences of Pop art, Tattoo flash and lining techniques, and Abstract Surrealism and Expressionism to the extreme edge where graphic design and calligraphy meet the Platonic theory of forms. The resulting metallic inks and acrylics on canvas delight and perplex, moving between the worlds of solidity and abstraction.

28. TakT (Adèle Tilouine & Tyler Kaufman)

“Scientific Emotions - Rage” (2019-2020)

“Scientific Emotions - Attraction” (2019-2020)

“Scientific Emotions - Fear” (2019-2020)

“Scientific Emotions - Stimulation” (2019-2020)

“Scientific Emotions - Attachment” (2019-2020)

Scientific Emotions: The virtual art installation “Scientific Emotions”, created by TakT, is conceived as a psychological and scientific art experience that is meant to invite its audience into an exploration of human emotions. Scientific Emotions brings forth a combination of scientifically created elements and the study and implementation of scientific theory on brainwave frequencies through the vehicle of an artistic audiovisual medium. TakT uses real data and video they get from Science labs so that the information curated are scientifically accurate. By using scientific imagery as the primary material to express feelings, Scientific Emotions reveals the scientific process of what occurs during different emotional states and the reactions that transpire during the changing of those states. Examples include attraction to fear or stimulation to rage, etc. Audience members get to experience an artistic evocation of what is physically and mentally happening inside them during the emotional rollercoaster we call life.

TakT is the name of the science art collaboration between **Adèle Tilouine** (visual director, France) and **Tyler Kaufman** (sound director, USA-France).

Together they aim to create philosophical artistic experiences with the help of new technologies and science. Their goal is to poeticize scientific theories and to highlight the beauty of scientific data by changing their context. TakT is the result of this interdisciplinary and international exploration.

29. Bumpy Wilson

“I hope you ruined this shit for a reason. I hope you're happy, igh” (2020)

I Hope You Ruined This Shit For A Reason, I Hope You're Happy, Igh, is a project influenced by the lack of action taken to help save the earth from potential crippling climate change. As you can see, it is too late and in this reality this is what we must live with. Our relationship with Earth has clearly been ruined, a feeling most people understand with a past significant other, Igh.

Bumpy Wilson is an abstract and landscape artist and a recent graduate from The University of Kansas. He now lives and works in Chicago, his passion is creative expression in all forms, and his basement studio is a testament to his diverse projects, from commissioned paintings to quirky and playful sculptures. Don't be blinded by his fun and colorful paintings; each project is started and painted from deep concern or pain intended to grab your attention.