

Lines of Thought 2020

CICA Museum

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Featured Artists 참여작가: Clarisse Abray and Theodore Pistiolas, Maria Cabral, Ahla Chun 천아라, Doug Dabbs, Danielle Feldhaker, Diogo Gonçalves, Aleksandr Gordeev, Sam Kelly, Sangheon Kim, Yujin Kim 김유진, Ah Yong Lee 이아영, Nicole Lenzi, Max Manning, Daniel Moraes, Hyunho Park 박현호, Joohyun Park 박주현, Manu Romeiro, Rachel Rosell, Kwangrok Ryoo 류광록, Kaoru Shibuta, Jessica Simorte

1. Clarisse Abray and Theodore Pistiolas

“Life Curves” (2020)

“Life curves”

Clarisse Abray and Theodore Pistiolas The installation consists of drawing surface mounted on a frame, surrounded by sensors attached that transcribe motion into sound. The drawing surface is paper and the drawing material ink. The gesture of the drawing motion is simultaneously triggering a sound-scape or the melody of the particular drawing.

video with sound, 20':42", 2020

Clarisse Abray was born in Paris. She is currently a student in the first year of the Master of Mediation of Contemporary Art in Paris 8 University. Back from a semester in university exchange with the University of Quebec in Chicoutimi, Canada, she had the chance to participate in the opening of an exhibition by presenting an immer-sive installation. This experience enabled her to revive her per-sonal artistic practice, while allowing her to link to issues such as interaction and public participation. These subjects fascinate her, the installation thus becomes for her a form artistic meeting interesting and open to an experience that is built together with the public. The idea of accessibility is also a problematic at the heart of her reflection, these works and workshops attach to it with particular importance, thus inviting those who wish to participate, without preconception.

Theodore Pistiolas was born in Greece. He obtained his license and his Master in Fine Arts from the Greek School of Fine Arts, then his Master in digital arts on the collaborative program Art, virtu-al reality and multiuser interfaces of artistic expression in the “Arts et technologies de l’image” faculty of Paris 8 University and the School of Fine Arts of Greece. He also studied composition and cello. His work aims to bridge the gap between music and visual elements by performance and interactive sound installations fo- cused on aspects that enable the public to experience the artwork as their “own”. He has also solo exhibitions at the Vorres Museum (Athens 2019), at the Flux Laboratory (Athens 2019) and participat-ed in various group exhibitions. He also gave a workshop on sound art at the Research Centre of Contemporary Music of Greece (Athens 2019).

2. Maria Cabral

“Fold and Unfold” (2020)

Represents how in order to see something we have to do more then just one step or give one simple look and thru this drawing show that this process can be as easy as child’s play.

Art is also a process of seeing through, seeing more then what is seen, and also showing others how to see thru what is given.

Between several drawings in the same paper there is one painting part that leaves the question of what is the front or the back of the image, but this drawing is suppose to be interactive, therefore has no preferential side.

It's by unfolding the drawing that we can understand its dynamics.

Maria Cabral, Portuguese painter and currently PHD student at Lisbon Fine Arts Faculty (FBAUL) on the subject of painting and portraits.

Born in Porto in 1988, Portugal main land, and raised in Azores Islands since 1990.

Moved to Lisbon in 2008 to start a bachelor in painting concluded in 2012, then studied a masters also in painting concluded in 2015 entitled Retrato Expressivo: Encenação e Suspense (Expressive Portrait: Staging and Suspense).

At the same time did painting exhibitions in Portugal around cities as Porto, Braga, S. Miguel Island in Azores, Cartaxo and Lisbon and been involved in projects as book illustrations, live music and painting and painting workshops for children.

3. Ahla Chun 천아라

“구름 사이” (2019)

“바위 사이” (2019)

차가운 공기는 바람이 되어 수평선 위에서 춤을 추고 가느다란 수평선은 어느새 강이 되어 바다를 찾아간다..
이토록 자연 속에서 발견하는 신비함의 조각들은 나에게 새로운 우주로 다가온다.

선을 사랑하여 종이 위에 청렴함이 담기기를 꿈꾸다.

4. Doug Dabbs

“The Hunter” (2019)

Blowing Smoke” (2019)

Doug Dabbs' artwork focuses on visual storytelling through the exploration of the human figure and environments. His mark-making isn't about perfecting each mark individually, but instead, using collective mark-making to communicate themes, emotions, and narratives. He investigates how positive and negative space affect compositions, storytelling, and mood, and he uses black and white media to challenge traditional illustrative rendering methods that typically rely on color to accomplish those elements.

Blowing Smoke and The Hunter explore the complexities of line-based artwork and discard the notion of using the medium solely for drafting purposes; instead these pieces employ line to fully communicate story and atmosphere. Utilizing arguably one of the most vulnerable art mediums ink on paper—marks cannot be hidden by additional media applications. The result is an intimate view of the artist's hand and vision, unobscured by further rendering.

Doug Dabbs is an illustrator, comic book artist, and university professor living in the United States. He has taught in higher education for over a decade, serving currently as Associate Professor of Illustration at Middle Tennessee State University in Tennessee, and previously as Professor of Sequential Art at Savannah College of Art and Design in Georgia. Doug's comic books and graphic novels have been published by Image Comics, Oni Press, 12 Gauge Comics, Artisanal Media, and Desperado Publishing, and he has created illustrations for Discovery Science Channel, Ghost, and Troy-Bilt, to name a few. Doug exhibits work internationally, most recently at the National Gallery of North Macedonia, and has had work displayed in over 20 exhibitions in the

United States. His work has been recognized and featured in international illustration competitions and art journals including American Illustration, Creative Quarterly, 3x3, ArtAscent, and Communication Arts.

5. Danielle Feldhaker

“Eyes Wide Shut II” (2020)

Eyes Wide Shut

The work imitates a veil covered face with only two eyes left bare in the center. The outer "bark" is a laborious and delicate texture that imitates lace. A pair of eyes that open and close alternately is projected, while every time the eyes open their color changes. And thus symbolically the eyes look through the cover, a stereotypical representation of female craft work, provoking a thought of discrimination and the exclusion of women.

I was born in New York, USA in 1982. I live and work in Tel Aviv, Israel. I studied in the personal program of HaMidrasha School of Arts at Beit Berl College (2014-2016). I studied at "Hatahana-Studio of figurative arts", Tel Aviv, Israel (2010-2011). Before that I obtained an L.L.B in Law and B.A. in Business Management, Financing Minor at the IDC (Inter Disciplinary Center), Herzeliya, Israel (2003-2007).

My works consist of paintings, objects, videos and installations. I'm motivated by motifs from the street art scene, cubism and pop culture. I integrate them into compositions on plexiglass, bubble wrap sheets and other industrial materials. My works have been exhibited in various solo and group shows in Israel and around the world such as Haifa Museum for contemporary art, JannKossen Gallery New York, Jaffa Museum of art and more.

6. Diogo Gonçalves

“Line up in Space” (2020)

The line crosses space. Crosses the sheet. At the same time it is grouped in the space of the sheet. To create a line we need two points. To form a space we need several lines. The “line up in space” design inhabits / develops in the dimension of the sheet, that is, in space.

Diogo Gonçalves (1990) lives and works in Lisbon. Graduated in Visual Arts - Multimedia - Sculpture Variant by the University of Évora (2010/2014), Masters Degree in Sculpture Studies by the Faculty of Fine Arts of the University of Lisbon (2014/2018), finishing with the thesis *The Spatiality in Sculpture the 20th Century's: From the Closed Space to the Negative Space*.

Participated in exhibitions in Portugal, Slovenia and Netherlands.

7. Aleksandr Gordeev

“an investment in my appearance” (2020)

If you'll try to visualize your thinking process eventually you'll see all thoughts are consecutive. They are the result of each other. Longer you live, further the line goes. You meet people, places, make decisions, mistakes and achieve success. You want to embody some of these thoughts through art, clothes or even tattoo, to feel them real, to see the line of your thoughts that led you to this place and state of mind.

Aleksandr Gordeev, a self-taught artist, born and raised in Russia (1994). Based in Moscow. As for my formal education, I graduated from Veterinary Academy in 2015. In the same year I started working as a model and continue doing it now. In my artistic practices I focus on rediscovering and redefining the meaning and beauty of poetry. To do so, I draw with both hands using various mediums and techniques. My art strives for achieving

naivety and capturing the accidental nature of the creation process. It takes inspiration from Dada and anti-fashion movements.

8. Sam Kelly

“My Father IV” (2019)

This drawing is from a series that I have made using my father as the subject. Lines, forms, and shapes are added and removed in a repeated cycle until something emerges from the materials that embodies and evokes a particular presence. Thus, improvisation plays a major role in my process.

Sam Kelly is an artist currently residing in Dayton, Ohio. He earned a BFA in painting from Wright State University and an MFA in painting from the University of Massachusetts Dartmouth. He also attended the Chautauqua School of Art summer program. He has exhibited his work both nationally and internationally. Sam has taught at many institutions including the University of Massachusetts Dartmouth, University of Cincinnati, Wright State University, University of Dayton, and Indiana University East. He received a 2019-2020 Artist Opportunity Grant from the Montgomery County Arts & Cultural District in Dayton, Ohio to attend a Drawing Marathon at the New York Studio School in New York, NY. He will also be a Visiting Critic at the Mount Gretna School of Art during the summer of 2020.

9. Sangheon Kim

“Untitled” (2020)

Kim's works recount memories of everyday encounters such as sceneries, movies, and books. With ordinary scenes and popular images as his source, the artist constructs a subjective archive.

Work, the result of a 2 year-long project, is the artist's record of contemporary culture. Each work is an interpretation of a popular image, such as the famous dancing scene in the Academy-winning film *La La Land*, the scene in Haruki Murakami's novel *1Q84* in which the protagonist looks up at the moon, and the lamppost in the C. S. Lewis series *The Chronicles of Narnia*.

This work shows how contemporary film and literature with distinct characteristics are reduced down to uniform colors when processed through a consumer.

S.H.Kim was born in Seoul, South Korea in 1992. He got a B.F.A. and a B.A. degree from Hongik University in South Korea, and now he's a MFA student at SAIC. He lives in Chicago.

10. Yujin Kim 김유진

“The Piano” (2020)

“The Rhythm” (2020)

“Untitled” (2020)

“Untitled” (2020)

“Untitled” (2020)

“소리의 전제조건”

짙은 어둠이 깔린 관객석에, 혹은 매일같이 연습하는 칠혹 같은 검은색 피아노 앞에 앉아 떠오른 음악적 심상에서 비롯된 연필 드로잉이다. 공연장의 객석을 감싸는 어둠과 음악적 심상의 원천이 되는 소리의 전제조건인 정적을 흑연의 어둠으로 종이 위에 나타내었다. 종이 위에 흑연이 나타내는 어둠의 스펙트럼은 암흑 같은 혹은 안개처럼

피어나는 어둠이 되어 소리의 파동을 전하는 공기와 분위기를 시각적으로 전달하는데 효과적이라고 생각한다. 또한 시간예술인 음악에서 가장 중요한 요소라고 할 수 있는 다양한 길이의 호흡을 공간과 여백을 통해 나타내고자 했다.

작곡가가 남긴 곡을 해석하는 연주자와 같이 나에게 닿은 음악적 심상을 나만의 위트와 뉘앙스를 담은 시각언어로 해석하는 작업을 한다. 음악의 반향과 그것이 나에게 전해오는 공감각적 잔상에서 떠오르는 시각적 이미지를 그려내며 음악을 최대한 능동적으로 나의 삶에 끌어들이고자 한다.

11. Ahyong Lee 이아영

“Blank and Grid” (2019)

Blank and Grid 2019

Performance Video / 7'27" Continuous loop

A performer covering his/her body with white canvas clothes moves along the grid drawn on the floor. Some images from a projector remain on performer's position and the rest are scattered in the air. The performer tries hard not to stray from the lines while he/she tries hard to capture the images with his/her body. A variety of poses and movements are made from this process while avoiding invasion to the blanks where emerges the numerous possibilities in between the rules and deviations.

Blank and Grid 2019

퍼포먼스 비디오 / 7'27" 반복재생

서로 연계성이 없는, 지극히 일상적 푸티지가 어두운 공간에 연속적으로 흐르고 바닥엔 격자무늬가 있다. 흰 옷을 입은 퍼포머는 바닥에 그려진 격자를 통해서만 움직일 수 있다. 격자 사이의 빈 공간은 최대한 밟지 않는다. 격자무늬 사이에서 몸을 사용해 영상 속 바뀌어가는 주체를 주관적으로 판단하여 최대한 캐치한다. 모호한 곳에서 적당한 위치를 찾고 균형을 조율한다. 몇몇 이미지는 퍼포머의 움직임 안에 고정되고 나머지는 어둠 속에 흩어진다. 빈칸을 피해 격자무늬 위로 움직이는 과정 속에서 발생하는 다양한 포즈와 움직임은 규칙과 탈피 사이에 존재하는 무수한 가능성을 보여준다.

Ahyong Lee studied Fine Arts at Chelsea College of Art, London and currently lives and works in Seoul, Korea. Dealing with the idea of expanded cinema, she have mainly worked on multi-screen installation to create an unifying spatial narrative with existing elements of video: images with time axis, sound and music, theatrical performance, texts, spatial elements, etc. Most of her works deal with 'things that disappear', 'things that do not have a clear boundary or existence', and 'frames and rules' that reveal emotions like depression, ambiguity, mysticism and sometimes dystopianism. These ideas are often reproduced in short spatial narratives in conjunction with active application of the positive (featured image), and the negative (cut-off image/empty space). Her recent show and project include 'Naming a Banana on the Table(2018)' at Space One, Korea, and 'Vital Sounding Festival 2019' in Chengdu, China.

이아영은 주로 다중 영상/음악 설치 작품을 만들며 현대적 Expanded Cinema를 구상하는 것에 관심을 두고있다. 전시 공간의 특성, 부분적으로 존재하는 영상과 소리, 음악, 텍스트 등을 조합하여 하나의 통일된 공간적 서사를 구성하는 작업을 하고있다. 영상의 연속성을 나누며 존재하는 '틀' 과 그 틀 사이의 비어있는 공간들은 서사를 구성함에 있어 중요한 역할을 하고 있으며 영상 속의 움직임들은 결속성을 만들어낸다. 작업의 주된 주제인 '존재하지 않는 것', '명확한 경계가 없는 것', '규칙과 틀'에 관한 내용은 때때로 모호함과 우울감, 신비감, 그리고 디스토피안적 감상을 발생시킨다. 런던예술대학교 첼시예술대학에서 2017년 순수미술 우수학사학위를 받았으며 최근 참여한 전시로는 중국 청두에서의 'Vital Sounding Festival 2019', 2018년 서울 스페이스 원에서 열린 3인전 'Naming a Banana on the Table' 등이 있다.

12. Nicole Lenzi

“Waggle Dance (1)” (2019)

“Waggle Dance (No. 2)” (2019)

“A Break in the Clouds” (2020)

The Waggle Dance series explores the link between mark making, thinking, and the quantum world. My works are composed of marks that, referencing artist Avis Newman, are "signs of thought". The Waggle Dance drawings are inspired by the quantum movement of bees in the hive. The background grid creates a hive like structure. Marks, like bees, accumulate in the cells and become metaphors of the fragmented and overlapping of thoughts experienced when drawing. A Break in the Clouds expands these ideas into an installation, as taped lines denote shadows moving across a wall.

Nicole Lenzi's work questions what a drawing is and its link to thinking. She takes a multi-media approach to expand the concept of drawing that includes installations, photography, and works on paper. She has exhibited in numerous galleries, museums, and non-profit art spaces including District of Columbia Arts Center, The Delaware Contemporary, The Delaware Art Museum, Vox Populi, VisArts, Czong Institute for Contemporary Art, Midwest Center for Photography, and Northern Illinois University Art Museum. She has maintained a blog on contemporary drawing, Expanded, since 2015 and is based in Baltimore, MD.

13. Max Manning

“Untitled (DIGI 5)” (2020)

My work is a culmination of stolen ideas, isms, and a great appreciation for the history of painting. Combinations of starkly contrasting visual elements melt together to form images of imperfection. This anarchic visual dialect that I have chosen to adopt speaks to the disorientation one can experience from today's constant flood of technological over-stimulation.

Bearing in mind the privilege and miracle of this highly developed technological age in which we exist, I am interested in the thinning line between the artificial and the real. The plastic pictures I create are expressions of my own interpretation of the struggle that exists between the visceral, the primal and the artificiality of contemporary human experience.

Max Manning is an artist and educator who currently lives and works in Houston, Texas. He earned his Bachelor of Fine Arts in Two Dimensional Studies from Bowling Green State University in 2011 and his Master of Fine Arts from the University of Cincinnati in 2014. Max has exhibited work nationally and internationally and is currently represented by TW Fine Art in Brisbane, Australia.

14. Daniel Moraes

“Hand in hand with my sister” (2020)

The work presented for the Lines of Thought 2020 exhibition is part of the set of works whose central pillar is my body's personal experience with the artistic process. Within this perspective, the theoretical investigation and the practical part are the result of a very autobiographical investigation of the formal, functional and symbolic reflexes of the anatomy of the disabled body.

Generally, video productions are made as deformation diaries that I do periodically and that are taken for the development of charcoal and graphite drawings. This relationship between video, photography and drawing takes place in a symbiotic and organic way, which often depends on the other to necessarily exist.

The video selected for exhibition (Title: Hand in hand with my sister, 38:10 sec. Brazil, 2020) is created as an event, recorded without rehearsals or without pre and post editions. The production is usually done inside my studio and they subjectively reveal the relationship between my body and the tools that surround me in a perspective of latent conflict between form, function and me.

Daniel Moraes (1981, Brasil)

Graduated in Design at the Campinas University and is currently studying for a Master's Degree in Painting at the Fine Arts of the University of Lisbon (PT), since the beginning of his career Daniel Moraes developed his research through the conflict of his body with artistic practices. Drawing, painting and video-performance are the means that the artist uses to open dialogues in his production. The artist's production corresponds to an individualization process: assimilating his own questions, related to the experiences lived as a handicap body in the way of coping and social voice. From these autobiographical reflections, the questioning extends to a sociological dimension: socio-cultural distortions before the disabled body, study on the history of the disability and its relationship with the artistic field, and cathartic processes of creation by means of limitations and expressions of the non-normative body.

15. Hyunho Park 박현호

“Time Crystals: R.022” (2020)

Time Crystals is an attempt to study and visualize the creation and changes of space in an artistic context when it is faced with the repeated act of filling and emptying. The rhythm of action through constant installation and dismantlement leads to an evolution of space. I want to appropriate this space-process(Raumprozess) as a sociopolitical space where the relation between production and power is revealed and a place where affect of artistic labor can be explored. The images produced in the process are traces and sediments of affect, and function as a stratum and map of a 'strange geography' – the complexity and strata of space transformed into a two-dimensional, merely flat image or digital dimension.

The tools, myself, and line elements roam across the space and constantly discover and reproduce the space in a new way during the space-process. My body becomes an extension of the tools (i.e. stapler and plier), and my performance working in connection with the tools can be understood as a form of work-oreography(a compound word of work and choreography). Using my body as a boundary, the space is reproduced. The installation inside the space is converted flat through a fixed Other (the camera) positioned outside. It is a deliberate constraint and structure put in place to consciously 'flatten' the numerous layers of information(truth) that constitute the space and is also an analogy to the manufacturing and circulation of truth. This is where the audience experiences an alternate reality(post-truth) created by the media.

타임 크리스탈은 공간을 채우고 비우는 행위의 반복이 공간의 변화와 생성에 어떤 영향을 미치고 또 차이를 만들어 내는지를 예술적인 맥락에서 시각화하기 위해 기획한 프로젝트이다.
설치와 해체 행위를 반복하는 리듬 속에서 공간은 진화한다.

나는 이 '공간-프로세스 Raumprozess'를 생산과 권력의 관계가 드러나는 사회정치적 공간, 예술-노동의 '정동'에 대해 탐구하기 위한 공간으로서 전유하고자 한다. 그 과정에서 생산된 이미지들은 정동의 흔적이자 퇴적물로서, 어떤 '낯선 지리학'을 위한 지도이자 지층—단순한 이차원의 그림 평면, 혹은 디지털 영역으로 전환된 공간의 복잡성과 중층성—으로 기능한다.

'공간-프로세스'에서 나와 도구 그리고 선들은 공간 구석구석을 가로지르며 공간을 끊임없이 발견하고 또 재현한다. 이때 나의 신체는 도구(스태이플러, 펜치)와의 연결을 통해 확장되며, 도구와 연계하여 노동하는 나의 퍼포먼스는 일종의 노동-코레오그래피 work-oreography (work와 choreography의 합성어)로 이해할 수 있다. 공간은 이러한 나의 신체를 경계 삼아 재생산된다.

공간 속 설치 작업은 공간 밖에 고정된 타자(카메라)를 통해 평면 이미지로 전환되는데, 이는 공간을 이루는 수많은 레이어의 정보(진실)들을 의도적으로 '납작하게 만들기'위해 의도된 제약과 구조이다. 이 제약과 구조는 진실의 가공과 유통 과정을 유비하며, 바로 이 지점에서 관객은 미디어가 창조하는 또 다른 현실(탈-진실)을 경험하게 된다.

Hyunho Park is a conceptual artist living and working in Berlin, Germany. After his study of fine art photography in South Korea, Hyunho Park came to Germany and studied public art and sculpture at HBK Saar under Prof. Georg Winter starting 2012. In 2019 finished Park his "Meisterstudierende-Studium", following his Diploma degree in 2017. Distinguishing marks of his art practice are temporary experimental labs and projects embodying artistic and other academic disciplines, where contemporary formulations of plasticity are developed.

16. Joohyun Park 박주현

"Micro Dimension 03" (2020)

Micro Dimension is a generative texture of the microscopic world lying behind our perception. As a potentially unlimited series, each composition is algorithmically determined, computer generated, and totally unique.

Joohyun Park is a Seoul born, New York based media artist working at the intersection of art and technology. The relationship between space and human, how the one reflects and refracts the other, is something that he has been exploring. He believes in technology as a creative medium and the elegant way it translates ideas into a wide spectrum of emotions.

17. Manu Romeiro

"The big seed I (Sementona I)" (2020)

"The big seed II (Sementona II)" (2020)

"I have been drawing for more than ten years. For me, drawing is having the time and space to observe. With my notebook I create space and time in myself and in my daily life, for observation. Something catches my eye. Usually a person. Their expressions and gestures call me a lot more than their form. So, I start at the center. And the expression is extended by a line that discovers its shape in the path. Sometimes the discovery is satisfied ... sometimes the discovery stumbles. But neither is anything. Everything is discovered - A drawing or a black line on the paper. The line is usually black.

I watch. It's a party and I surrender. I experience the party by drawing. I celebrate. Encounters. An experience like any other. But the line I draw on the white paper makes me look at the experience of drawing. The line walks. The line finds out. There is a simultaneity of my being in this action. I draw while I see myself drawing. I am in experience and I find myself experiencing. I become someone else and I am myself. And beyond. It's a gesture. And another. And another."

"The big seed" is a series of works that arose from the artist's experience of total integration with nature, with the environment, with daily life, with the other. This mysterious process of dissolving the persona through the look developed by the drawing, led the artist to no longer see any separation between beings, between internal or external environment, micro or macro universes. From then on, her drawings wanted to inhabit not only the intimacy of the notebook, but also wanted to expand and return to the world!

And then the artist turned to her origins. "The big seed" are expanded drawings of small and delicate apparitions of nature, such as seeds, buds, leaves, pine cones, shells, stones, branches, which, through the gesture in black ink lines, spread across the world as substance - on dancing fabrics in the breeze of a tree and the sound of the universe.

Manu Romeiro is a Brazilian visual artist born in São Paulo, graduated in Fine Arts from the State University of Campinas (UNICAMP) in 2009. Actually, develop her master's degree in painting at the Fine Arts of the University of Lisbon, is an artist member of educating artists Araponga Collective and the Cultural Association We Are Thinking. She developed her research in metal engraving for six years in SESC Pompeia's engraving studio, studied Scenography and Costume Design in SP School of Theater. She participates exhibitions and

artistic residency since 2005 in Brazil, Portugal, Italy and Cambodia and do the "Portrait Talked" artistic intervention in festivals, libraries and other public spaces in several regions of Brazil and Portugal, since 2014.

18. Rachel Rosell

"Dance" (2020)

The works displayed catalogue the artists emotional stages of attachment, and the consequential grief that comes with the separation. The first piece, Dance, is the representation of the artists comfort with the attachment prior to the grief over the separation, which is then seen in LOSS with the arrangement bold colors and marks. The final piece, with/without, serves as a reflection of the artist, with the simple question displayed in black calligraphy ink over a smeared handprint.

Rachel Rosell is an artist that is based in St. Paul, Minnesota, where she attends school at Bethel University to receive her BA in Art and Art History. Her work is heavily inspired by the Abstract Expressionism movement, and she works primarily with acrylic, oil, and digital media. Seen in her works are concepts of identity, current events, emotional exploration/expression, and/or story-representation.

19. Kwangrok Ryou 류광록

"Journey of Zinc" (2020)

A bag is a medium that accompanies you when you move from one place to another and when you go on a trip, as well as a 'SPACE' that holds your present. A bag is a space that contains something, but it is a very private, 'MY OWN SPACE' that cuts out numerous relationships and enfolds only myself. From hard metal to liquid and then to vapor, in contrast from vapor to liquid and to hard metal... Zinc's journey would never stop in company with bag.

아연 여행

가방은, 다른 공간으로의, 여기에서 거기로, 이곳에서 다른 곳으로 이동할 때, 여행을 떠날 때 함께하는 매개체이면서 동시에, 나의 현재를 담은 하나의 '공간'이다. 가방은, 무언가를 담아내는 공간이지만, 주변의 수많은 관계들을 잘라내고 오롯이 나 혼자만을 담아내는, 아주 사적이고 은밀한, '나만의 공간'이다. 고체에서 액체로 그리고 기체로... 다시 기체에서 액체, 고체로 영원히 끝나지 않을 여행을 하는 아연과 가방.

Kwang-rok RYOO studied art plastique in the Ecole National des beaux-arts de Bourges and scenography in the Ecole Superier des Art Decoratif de Strasbourg in France. Then she finished the coursework in space design from Hongik University in Korea. In 2001, she was elected to the Jeune Creation 2001 for her zipper work, and she has continued to work on installation, video, and performance with keywords that lead to repetition, connection, change, action, relationship, and communication. Since 2013, she has been working on photo and object with the ever-changing zinc at a factory that produces tungsten recycled powder.

류광록은 프랑스 부루주 국립미술학교에서 조형미술을, 스트라스부르크 장식미술학 교에서 무대미술을 공부하였고, 한국 홍익대학교에서 공간디자인으로 박사과정을 수료하였다. 2001년 지퍼작업으로 준크레아시옹 국제공모전에 당선되었었고 계속하여 반복, 연결, 변화, 행위, 관계, 그리고 소통으로 연결되는 키워드로 설치, 비디오, 퍼포먼스 작업을 하였다. 2013년부터 텅스텐 재생파우더를 생산하는 공장에서 변화무쌍한 아연을 사진으로 기록하며 오브제 작업을 진행중이다.

20. Kaoru Shibuta

"Variations" (2020)

Kaoru Shibuta translate musical notes into images and contemporary installations. In addition, through local culture and energy of atmosphere, he create a poetic symphony composed of images, colours and harmony, which is a perfect fusion between nature, music and art.

The world connected by sound.

"If Mozart is the one who composes music to link the terrestrial world to the celestial world, I am the one who undertakes him to propagate it with my painting. If Beethoven composed to surpass philosophy, then I undertake to give them a shape with my paintings. J · S · Bach is the old testament Bible of the classical music."

Kaoru Shibuta (born 1980 / from Hokkaido / based in Kyoto) 2003 Kanebo Make-up Institute, 2000 Graduated from Pan Make-up School. He grew up freely with the nature in local town. He has made presentations at artist-in-residence locations around the world such as Elisabeth Jones Art Center, Santa Monica Museum of Art, NCCA of the Russian National Center for Contemporary Art and Barcelona Center for Arts and Culture Espronceda.

http://instagram.com/shibuta_arts

<https://www.artelagunaprize.com/archive/2019-2020/winners>

21. Jessica Simorte

“New Spring Strain” (2020)

Description of work: These small digital drawings investigate what I see as one of many universal cultural connections, the pull of place that operates on all of us. Through painting and drawing I am able to create spatial environments that interest me in a manner that is suggestive but not specific— these works are meditations on the infinite power of psychical and psychological space.

Abstraction is the framework in which I investigate ideas of place dependence and the psychological need to belong somewhere; approaching abstraction as an allegorical language is ideal for connecting the nonconcrete value of belonging within space. I intend for the work to have a transparency regarding its prioritization of formal investigation and process, and strive for the outcome to be indicative of an environment that is intangible and peculiar.

Making this digital work with a strong sense of urgency and intuition allows for a sort of call-and- response for unexpected outcomes, resulting in layered works that feel both highly considered, and largely instinctual.

Jessica Simorte completed her MFA with an emphasis in painting at the University of Cincinnati's College of Design, Architecture, Art, and Planning in 2014. She is currently living in Texas where she leads Sam Houston State University's WASH program. She has shown regionally, nationally and internationally and has been included in numerous publications including New American Paintings and Maake Magazine. Recently, she has held a solo exhibition in Houston, been in many national exhibitions, had works purchased for an international public collection, and co-curated exhibitions. Her upcoming opportunities include a solo exhibition in Kansas. When she is not teaching or painting, she's probably dreaming of adopting another dog.