

Masked 2023

CICA Museum

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Featured Artists 참여작가: **Choi Jaeyoung** (최재영), **Josepha Dumas**, **Han moon soon** (한문순), **Mons Jorgensen** (몬스 조게르센), **Minkyung Kang** (강민경), **Kang Seokmin** (강석민), **Kim Chae Yong** (김채용), **Jiwon Kim** (김지원), **Yerim Kim** (김예림), **Kate Kinder**, **Tammy Mike Laufer**, **Le Fool Collective (Jee Young Park & Ali Khan)**, **EUNSOOK LEE** (이은숙), **Caroline McAuliffe**, **Darlinam** (남달리), **Reid Nicholls**, **NotaflowerXJeonghun Lee** (홍석재X이정훈), **Susanne Layla Petersen**, **Claudi Piripippi**, **Natalie Preston**, **Stepan Ryabchenko**, **Zhexing Shang**, **YANG YI SHIANG**, **Mina Suh** (서민아), **Dafna Tal**, **Sahar Tarighi**, **Uzomah Ugwu**, **Angelica Verdan**, **Yan xinzhu** (안신주), **Zijun Zhao (MOSAZ)**, **Dorothee Zombronner**

Choi Jaeyoung (최재영)

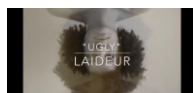


Umbrella A (2022), Umbrella B (2022)

나의 작업은 인간관계와 우산의 유사성에서 출발한다. 관계와 마음을 주고, 받고, 잃고, 다시 되찾기도 하는 모습이 사람들이 잃어버린, 잃어버릴 우산을 대하는 모습과 흡사하다고 생각하여 작업을 진행하게 되었다. 사물을 대하는 마음과 인간을 대하는 마음의 공존에서 드는 묘한 기시감을 감정적인 페인팅으로 포착하고자 했다.

최재영은 다양한 색채를 통해 풍경과 정물, 인물 등을 혼합하고 재구성한 대상을 회화로 옮긴다. 회화에서만 느낄 수 있는 색채와 페인팅 만의 마띠에르에 매력을 느끼고 작업에 임한다.

Josepha Dumas



"Laideur ("Ugly" - Beautiful)" (2020)

Laideur ("Ugly" - Beautiful) is a satirical portraiture in relation to the impact of colonization, slavery, colourism, chauvinism, femicide, and the role Media plays with it all, on a mixed-race identity and the search of belonging despite being told we cannot...

Sound, gestures, and language are important proof of places... Because they represent the ephemerality of actions within the permanence of a foundation... As much as the ephemeral action becoming permanent when it falls into a system of patterns within a chronological and historical point of view.

Directed/Produced/Edited by improVIE:

One of her experimental filmmaking aliases which symbolizes the complete freedom to explore and experiments with different mediums while embracing the echoes of the unknown.

Performed by Josepha Dumas

The video references Nina Simone "Everything Must Change", The Mexican Feminist March Song, Black Lives Matter, Food and Beauty commercials, and segregation/slavery/freedom commentary.

Josepha Dumas is a Haitian-French inter(multi)disciplinary artist currently based in Montreal, Qc. She obtained her bachelor's degree in Fine Arts at Concordia University, Montreal, Tiohtià:ke QC, Canada in 2018. Her work

focuses on the traces of her footsteps within the Haitian Diaspora as they move and grow through space and time. Overall Dumas explores the themes of displacement, the search for identity, immigration, the nuances of (de)colonization, the familiarity and unfamiliarity within foreign landscapes, and the dialogue between space and time.

Han moon soon (한문순)

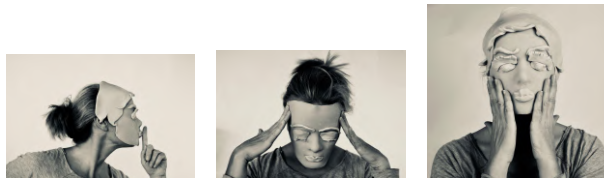


“MASK #1” (2022), “MASK #2” (2022)

체르노빌 원전폭발사고 수습을 위해 사람들이 사용했던 수천개의 방독면을 모아놓은 방은, 어떠한 설명이 없이도 끔찍했던 사고 현장을 상상하기에 충분하다. 그러나 현재 이 장소는 원전 사고의 참혹함을 기억하고 반성을 촉구하기 보다는 인간의 흑역사의 현장을 직접 즐기고자 하는 인간들에 의해 볼거리로 전락했다. 누군가 연출한 방독면 쓴 인형의 모습은 이 장소를 더욱 불안하게 만들고 공포영화의 한 장면처럼 연출함으로써 원전 사고를 단순한 해프닝 정도로 가볍게 생각하는 우리의 사고 수준을 반증한다. 방사능으로 오염된 쓰레기로 가득찬 이 방의 끔찍한 모습은 앞으로 우리가 마주할지 모르는 우리의 미래일수도 있다. 어떠한 생명도 자라고 있지 않은 이곳은 흑백 사진으로 표현하여 생명의 부재와 원전 문제를 대하는 우리 사고와 태도의 엄중함을 촉구한다.

한문순 작가는 학부에서 서양화를, 대학원에서 사진을 전공하였고, 5회의 개인전과 30여회의 단체전에 참여하였다. 자연환경에서 영감을 받아 식물, 동물 등의 자연 생명체가 지니는 고유하고 독특한 색채를 포착하고, 평면의 공간에서 입체적 표현을 구현하기 위한 노력을 지속하고 있다. 또한, 인간의 관점 뿐만 아니라 오브제 자체 관점이 통일된 시점으로 표현될 수 있는 작품을 창작하고, 이를 통해 감상자들이 인간과 자연이 분리되지 않음을 다시 한번 깨닫기를 희망한다.

Mons Jorgensen (몬스 조게르센)



“Static” (2018), “Stop” (2018), “By Jove!” (2018)

These works explore the mysterious power of the mask. The wearer is as much unsure of their masked identity as the viewer. Internal turmoil and expressive gestures break through the barrier of the mask, but are they genuine or is it all theatre?

Mons Jorgensen (몬스 조게르센) is a multidisciplinary image maker. She bounces her ideas between the different media and develops in this way her idiosyncratic visual language. The Northern European fairy tales of childhood with all their charm, dark corners and winding woodland paths are present in her work. Amongst the humour, vibrant colour and metaphorical themes, the work pursues a vivid dream - dancing hand in hand with the Fool, only to be confronted by a mirror. Myth, wit and subversiveness are some of her many tools, alongside wit and warmth and authenticity.

Mons Jorgensen lives and works in between London & Athens. She was awarded her Master Fine Art at Central Saint Martin's in 2019.

Minkyung Kang (강민경)



“고요” (2022), “고요” (2022)

보이는 것들이 아무리 앞을 가려도 나는 호흡함으로 여기 존재함으로 눈을 감고 보이지 않는 고독을 지키려 한다. 이는 우아한 생의 낭비이며 비범함을 이길 평범함이다.

강민경은 사색을 통하여 얻은 내면적 결과물을 주제로 삼아 작업을 하고있으며 전통적 재료인 먹을 이용해 가장 단순하지만 세련된 형태를 찾고자 하는 작가입니다.

Kang Seokmin (강석민)



“Cinamon” (2022), “The rest of the people” (2022)

Cinamon

평소 즐기는 음료가 있는가. 그 음료를 자세히 들여다본 적이 있는가. 나는 평소 시나몬 라떼를 즐기는 편이다. 갓 나온 시나몬 라떼를 어느 순간 가만히 들여다보고는 우유 거품 위로 자유로이 움직이는 시나몬 가루들에 대해 생각하게 되었다. 뭉치거나 마실 때마다 흩어지거나 다시 모여서 뭉치거나 혹은 입속으로 빨려 들어가거나 하는 움직임들을 보고 프레임 애니메이션으로 영상화 시켰다. 피아노 선율 위에 가볍게 부딪치는 현악기 효과들이 움직임을 더 돋보이게 한다.

The rest of the people

버스를 기다리는 정류장에 버스가 오고. 버스 번호를 확인하고. 지체 없이 나는 그 자리를 떠난다. 내가 떠나간 자리, 아직 그 자리에 머무르고 있는 사람들에게 대해 생각해 본 적이 있는가. 짧은 순간 남겨진 사람들의 얼굴을 보며 여러 감정들을 상상해 보았다. 각자 나름의 사정, 그들 인생 이야기 등 평범한 일상을 재료로 콜라주 기법을 통해 이미지화하여 나열해 보았다. 피아노를 중심으로 신디사이저와 현악기의 선율이 묻고 답하기를 통해 이야기를 이끌고 있다. 즉흥적 피아노 연주로 긴장을 느슨히 하다가 비트와 단단한 베이스가 긴장의 끝을 쥐고는 끝을 향해간다. 마지막으로 애초에 아무래도 관심 없던 척 조용하게 피아노 연주로 마무리된다.

강석민 작가는 상상력과 소통하며 그 상상을 시각과 청각을 매개로 표현하고자 한다. 상상력의 원동력은 평범한 일상 이야기다. 평범한 일상을 다양한 시선으로 바라보는 것은 표현의 원동력이다. 일상적이고 단순한 소재들을 재료로 하여 전자음악과 디지털 콜라주, 프레임 애니메이션으로 구현한다. 영감을 얻기 위해 소리를 영상으로 해석하거나 영상을 소리로 재구성하는 방식의 작업을 하고 있다. 즉흥음악, 전자음악, 사운드 디자인, 디지털 아트, VJing 등 음악과 영상이 혼합된 다양한 방식의 라이브 공연으로 작품을 발표하고 있다.

Le Fool Collective (Jee Young Park & Ali Khan)



“No regrets” (2020), “Nature’s Hook” (2020), “Two Mirrrors, An Ending” (2020), “Recommended Distancing” (2020)

During the pandemic, face masks became a common sight and its ubiquity paved the way for polarizing opinions about its effectiveness, availability, and what it meant for how we would live. People began to see it as a symbol of political allegiance, freedom, science—for us, it simply transcended its practical function and became an object of art. We explore masks, off the human face – where it naturally belongs, to transform them fully from a tool into a placeholder for “the pandemic.” In the wind and on the ground, the masks twisted, easily fell out of place, and creased. This highlighted the amorphous and turbulent ways we experienced time, relationships, who we are, really...everything, our entire way of life.

When fashion brands turned masks into a product for consumption and status, the mask lost some of its functional value. Perhaps more importantly, we lost our understanding of the gravity of what was at risk.

As artists, we tried to reinvigorate masks with its initial complexity and depth through this series. The images allow us to continue to discuss the pandemic and reconcile the lessons, feelings, and regrets we may have. We hope the photographs prompt further discussion amongst the audience.

Le Fool's mission is to create and promote art and media that inspires the public to think critically. In doing so, we embrace the limitations of an individual's perspective while acknowledging its power when placed in the context of other, equally powerful, personal perspectives. We hope to inspire thought, action, and creative work that does not thwart the truth but reveals it. We want to exist with integrity in a pluralistic world.

Kim Chae Yong (김채용)



"1+1>2" (2023)

[1+1>2]

코로나바이러스로 인해 언택트 시대를 경험하면서 외향적인 저는 외로움을 극심하게 느꼈고 '인간은 사회적 동물이다.'라는 격언을 뼈저리게 공감하였다. 이를 작품으로 승화시키고 싶었다. 평소에 지향하고 있는 가치관이자 시너지 효과를 뜻하는 '1+1>2'라는 수식에서 시작되어 '한 사람 한 사람이 힘을 더해 어려운 현재 상황을 극복하여 잃어버린 일상을 되찾고 살아가는 이상적인 사회'를 표현하고자 하였다. 초과라는 부등호 '>(사회)'를 입체로 형상화하고 이 속에서 사람의 모습을 닮은 단추 인형들이 보이지 않는 끈, 인연을 맺는 모습을 담아내었다.

셔츠를 입을 때 '단추'가 옷의 끝과 끝을 연결해 주는 것을 보고 '연결'과 '맺음'의 의미를 지니고 있다고 생각하였다. 이를 가지고 사람을 형상화하고 세상에 똑같은 사람이 없듯이 각자 개성을 담아내고자 하였다. 단추의 95% 정도는 버려지는 옷의 단추를 떼거나 상품 가치가 떨어져 일반적으로 판매하기 어려운 '폐단추'를 구해 업사이클링 하여 '단추 인형'을 탄생시켰다.

매년 만들어지는 많은 조소 전공의 졸업작품이 판매가 어렵고 보관하기 까다로워 폐기된다. 이 일회성이라는 문제를 해결하기 위해 작품 전체가 분해, 조립이 가능하도록 제작하였다. 더불어 작품 내 단추 인형의 판매를 통해 연속성이라는 의미를 대중들과 함께 나누고 싶었다. 많은 사람이 예술작품을 쉽게 소비하였으면 하는 바람으로 작품 내의 단추 인형을 'Edition'으로 구성해 판매하고자 한다. 작품 내의 약 250개의 단추 인형은 각각 고유한 Edition No. 와 함께 Identity 및 Personality가 부여되어 있다.

[단추극장 : 1+1>2]

2년이 지나 단계 적으로 일상을 회복하고 있는 현시점에서 '1+1>2' 사회의 한 장면들을 디오라마 식으로 표현하는 '단추극장'을 기획하였다. '단추극장'은 Edition 한 명 한 명의 각자의 삶, 탄생 비화, 단생스토리 등을 조명하여 '1+1>2'라는 사회에서 어떻게 살아가는지 보여줄 것이다.

[1+1>2]

As I experienced the untact era due to the coronavirus, I felt extremely loneliness and sympathized with the adage "Human is a social animal." I wanted to sublimate this into a work. Beginning with the formula of "1+1>2",

which means the values and synergies that I usually aim for, I wanted to express “an ideal society in which each person adds strength to overcome difficult current situations and recover lost daily lives.” The inequality sign “>”(society), which is called excess, is embodied in a three-dimensional shape, and in it, button dolls that resemble humans are depicted living in a invisible strings(relationship).

When I put on a shirt, I saw that the “button” connects the ends of the clothes to the ends, so I thought it had the meaning of “connection” and “relation”. With this, I tried to embody people and express their individuality as if there were no identical people in the world. About 95% of the buttons were taken off the discarded clothes or obtained “waste buttons”, which are generally difficult to sell due to their low product value, and upcycled to create “button dolls”.

Many graduation works of major in sculpture are discarded because they are difficult to sell and difficult to store. To solve this one-off problem, the entire of work was made to be dismantled and assembled. In addition, I wanted to share the meaning of continuity with the public through the sale of button dolls in the work. In the hope that many people would easily consume the artwork, I wanted to sell button dolls in the work as “Edition”. Approximately 250 button dolls consisting of Edition are each given “Identity” and “Personality” with their own edition numbers.

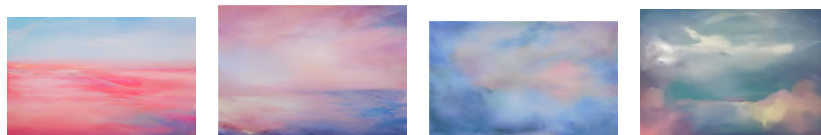
[The Button Theater : 1+1>2]

At the present time when we are gradually recovering from our daily lives after two years, I planned a "The Button Theater" that expresses scenes from "1+1>2" society in a diorama way. The Button Theater will show how to live in a society called "1+1>2" by highlighting each edition's life, birth story, and life story.

현재 부산에서 작가와 기획자, 연출가 등 다양한 방면으로 예술 및 창작 활동을 하고 있는 김채용입니다. 저는 코로나바이러스로 인해 겪었던 언택트 시대에서 ‘인간은 사회적 동물이다.’라는 격언을 뼈저리게 느꼈습니다. 이를 작품으로 승화하기 위해 ‘한 사람 한 사람이 힘을 합쳐 이상적인 사회를 만든다.’라는 주제의 작품 ‘1+1>2’를 작업하고 있습니다. ‘단추’가 옷의 끝과 끝을 연결하는 모습을 보고 ‘연결’과 ‘맺음’의 의미를 지니고 있다고 생각하였고 이를 가지고 제각기 개성이 다른 사람을 형상화하고 보이지 않는 끈, 인연을 맺고 살아가는 모습을 연출하고 있습니다.

I am Kim Chae-yong, who is currently engaged in artistic and creative activities in various fields such as artists, planners, and directors in Busan. In the untact era that I experienced due to the coronavirus, I felt the maxim, 'Human beings are social animals.' In order to sublimate this into a work, I am working on "1+1>2," which is the theme of "Each and every one work together to create an ideal society." Seeing the way "Button" connects the ends of the clothes, I thought it had the meaning of "connection" and "binding," and with this, I directed a scene that a person of different personalities living with a connection of invisible string(relationship).

Jiwon Kim (김지원)



"선선한 바람" (2021), "저물지 않는 바다" (2021), "수많은 바람 속에서" (2021), "가을은 구름의 계절" (2022)

상상력은 제한과 확장을 반복해 나가며, 항상 우리의 삶 속에서 존재하는 본질적 사유라고 할 수 있다. 무한한 변화를 경험하는 속에서 우리는 서로 다른 감정과 사고를 연상하며, 심리적 느낌을 표현한다. 하늘은 초월과 자유의 이미지를 연상하게 하고 상상력을 제공한다. 그러므로 하늘의 이미지는 한정된 틀에 갇혀 있는 통제된 이미지가 아니라 무한히 자유로운 사색의 공간인 것이다.

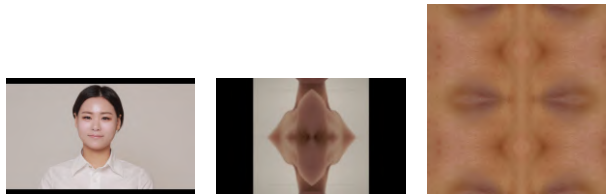
'보이는 것을 보이게 하는 것이 아니라 보이지 않는 것을 보이게 한다.' 감각의 논리로서 하늘의 이미지와 인간의 심상이 결합하여 표출된 것이 이미지로 나타났음을 의미한다. 이는 이미 존재하는 것의 재현이 아닌, 아직 존재하지 않는 것의 현시라 할 수 있다. 현실과 비현실을 넘나들며, 심리상태에 따라 변화되는 하늘의 이미지를 추구하는 상상 속 세계를 바탕으로 작품화 시켰다. 인간의 감각으로 만져지지 않는 자연이라도, 생각에 따라 다르게 표현될 수 있는 추상적 대상이 되기도 한다.

하늘의 변화하는 이미지를 임의적 재료의 선택으로 작품을 표현하려 하였으며, 하늘의 다채로운 색감과 예측할 수 없는 찰나의 장면들을 관찰하면서 얻은 감정들과 색감들을 충첩시켜 표현하는 것을 중점으로 두었다. 상상력의 재발견을 통해 자연의 세계 안에서 또 다른 세계를 형성하는 것이다. 본질적 인간의 감수성으로 심층적 사고의 다양성을 표현하고자 하였다.

김지원 작가는 현실과 비현실을 넘나들며, 심리 상태에 따라 변화되는 현실과 이상의 이미지를 추구하는 상상 속 세계를 바탕으로 작품화 시켰다. 인간은 자연의 섭리 안에서 존재하며, 자연은 질서에 의해 원초적인 미를 갖추고, 조화된 미는 예술을 낳게 하는 모태가 된다. 이러한 모티브는 예술가로 하여금 끊임없이 자기 자신을 바라보고 예술을 통해 성찰하게 한다. 즉, 인간과 자연은 공생하고 있으며, 자연의 변화 속에서 인간의 삶도 다양하게 변화하고 있다.

인간의 감각으로 느껴지는 자연이라도, 생각에 따라 다르게 표현될 수 있는 추상적 대상이 되기도 한다. 자연 속에서 예술가는 독창적인 내면 세계와 환상을 추구하면서 꿈을 꾸며 영감을 얻는다고 보았다. 작가는 이상향의 재발견을 통해 자연의 세계 안에서 또 다른 자신의 이상적 세계를 표현하였다.

Yerim Kim (김예림)

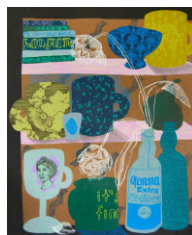


“AI를 위한 학습자료” (2022), “Fluidum” (2020), “Untitled” (2022)

- 1) AI를 위한 학습자료 : AI의 학습을 위해 인터넷 상에서 오픈소스로 공개되는 영상이다. AI가 인간의 표정을 학습하기 위해서는 인간이 제공하는 데이터가 필요할 것이다. 현 시점에는 아시아인의 데이터가 부족함에 데이터 세계에서 AI 프로그램이 아시아인을 인식함에 어려움을 겪고 있다.
- 2) Fluidum : 대칭을 활용한 퍼포먼스 비디오이다. '유체' 라는 제목을 가진 이 영상은 작가의 춤과 함께 '인간의 춤'을 주제로 만들어졌으며 편집된 단발적인 이미지들이 춤에 대한 상상력을 일으킨다.
- 3) Untitled : 낯익은 낯설음(Uncanny)를 테마로 한 작가의 시리즈 중의 한 작업이다. 얼굴의 구조를 가지고 있으나 상호작용을 할 수 있는 기관이 모두 닫혀있는 모습이다. 대칭을 활용하여 우연적으로 만들어진 이 이미지는 우연히 벌어지는 사람들의 사회적 모습의 한 단면을 보여준다.

Yerim Kim (김예림)은 인간의 신체와 미디어에 관심을 가지고 작업하는 작가이다.

Kate Kinder



“Perils of Uncertainty” (2021)

My paintings and drawings are a translation of life perceived optically and internally. Interested in how reality fluctuates between internal consciousness and external decoration, I make paintings by reacting to a visually saturated world. The perception of reality through the lens of a single person's vision is the premise of my first-person point-of-view compositions in which I harvest moments of my life by photographing and remembering them onto two-dimensional surfaces. Behaving as metaphors, I consider the objects in my works as beings without utilitarian function, much like the paintings themselves. I situate figures in spaces that are real and remembered, inhabiting the interiority of a decorated home while elaborating on each subject's decorativeness individually.

As a millennial engulfed by the endlessness of Netflix and the internet, I find the dissonance of the performative realities in “reality” TV a major symptom of our time. I use “still life” image grabs from the original seasons of the Bachelor and the Real Housewives of Orange County in my works to help me engage with contemporary culture by questioning economic reality shifts; beauty and social habits; and popular normative value structures. By including these images from reality shows I open windows to nonlinear timelines and duplicity. Blurring the boundary between personal experience and shared experience creates a pulse of humanness. Posing as an atmosphere of inquiry, my work scrapes the surface of object philosophies while I maintain awareness and excitement for formal play. While I consider the limitations of linear and polarized value structures, through a wide

context of plants, vessels, figures, stills from reality TV shows, and interiors, I resist applying a conceptual glaze to each work and can appreciate them as paintings. I engage the viewer with loose art environments ranging in scale from inches to yards and bathe my paintings in plastic light.

By incorporating honest translations of my own experiences my work can effectively reach the universal impulses of feeling and being alive as a human in 2022. Spooning out these moments from reality TV shows and inviting them to interact with my imagery creates a space for me to critically engage and perhaps criticize perceptions of reality that class structures are inherently built upon. I find new relevancy in the painting as a way of seeing while my work bears witness to the weight of the reality of being, expressing minute moments otherwise ignored.

With a Master of Fine Arts degree from the University of South Florida, a Bachelor of Fine Arts in studio art and Bachelor of Arts in graphic design and minor in art history from Western Kentucky University, **Kate Kinder** currently lives and paints in central Oklahoma. With a culmination of work centered on interiority and object philosophies, Kinder has exhibited work internationally. Growing up in south-central Kentucky rewarded Kinder with an ever-lasting appreciation for slow-made objects, glittering southern light, and nurtured her love of art. After growing up in rural America with an artistic family, Kinder found the effervescent Florida landscape crept into her work after relocating in 2014. Her work has developed with gratitude to neon lights, palms, and of course, beaches.

From the land of kitsch to northern snowy forests, Kinder has lived and taught in Florida, central Michigan as well as Stillwater, Oklahoma. Her work has been exhibited at the Tampa Museum of Art in Tampa Florida; the Holy Art Gallery's digital space in London; 621 Gallery in Tallahassee, Florida and others. Kinder's work has been curated into several private collections as well as the Carolyn M. Wilson collection of whom she received a Fellowship at the University of South Florida in 2014.

Tammy Mike Laufer



“Covid 19 virus attack” (2022)

When the theme of the exhibition is “a mask”, it was completely clear to me that I will refer to the epidemic that has hit the whole world in the last two years.

There is no doubt that wearing a mask has become the hallmark of the epidemic.

My work is surreal, because you can't actually see the virus

And I turned the piece into his visual attack...

This period was very difficult for all of us, and some people chose to wear a colorful mask for a better feeling.

Tammy Mike Laufer is a contemporary digital artist living and working in Israel.

She has been engaged with digital media art more than two decades.

Tammy Mike Laufer's digital media works and video arts have been exhibited in museums, art projects in places such as Italy (53 Venice Biennale), Russia, India, Poland, Greece, Japan, the US (Solo exhibition in NYC), Portugal, Latvia and Israel. Her works are in private and public collections.

Laufer comes from the world of computer games development and learning software. She has developed 3D characters and user interfaces in the past, and this is also reflected in her art, the uniqueness of which is the technique of creatively imaging the three-dimensional digital painting.

Le Fool Collective (Jee Young Park & Ali Khan)



“No regrets” (2020), “Nature’s Hook” (2020), “Two Mirrors, An Ending” (2020), “Recommended Distancing” (2020)

During the pandemic, face masks became a common sight and its ubiquity paved the way for polarizing opinions about its effectiveness, availability, and what it meant for how we would live. People began to see it as a symbol of political allegiance, freedom, science—for us, it simply transcended its practical function and became an object of art. We explore masks, off the human face – where it naturally belongs, to transform them fully from a tool into a placeholder for “the pandemic.” In the wind and on the ground, the masks twisted, easily fell out of place, and creased. This highlighted the amorphous and turbulent ways we experienced time, relationships, who we are, really...everything, our entire way of life.

When fashion brands turned masks into a product for consumption and status, the mask lost some of its functional value. Perhaps more importantly, we lost our understanding of the gravity of what was at risk.

As artists, we tried to reinvigorate masks with its initial complexity and depth through this series. The images allow us to continue to discuss the pandemic and reconcile the lessons, feelings, and regrets we may have. We hope the photographs prompt further discussion amongst the audience.

Le Fool’s mission is to create and promote art and media that inspires the public to think critically. In doing so, we embrace the limitations of an individual’s perspective while acknowledging its power when placed in the context of other, equally powerful, personal perspectives. We hope to inspire thought, action, and creative work that does not thwart the truth but reveals it. We want to exist with integrity in a pluralistic world.

EUNSOOK LEE (이은숙)



“얼굴 인식 Face Recognition” (2017)

EUNSOOK LEE focuses primarily on liberal expressions by changing the accent, speed, and amount of ink on brush rather than making expressions with brush movements. This technique is similar to abstract painting in Western painting.

Her work creates bright figures with gold powder on a dark background.

These are not just ‘objects’ that exist, but are the ‘subjects’ that are already perceived by the artist. She uses ink and brush to express the introverted sceneries (perceptual sceneries) that she perceives from the ‘subjects.’

In other words, it is not unbiased introversion, but it is a reflection of her emotions in relation to the subjects.

She focuses on recovering humanity to have wisdom and insights and to understand the laws of nature in today’s rapid development of technology and science.

‘Face recognition’ is a face pattern that an anonymous person uses like a fingerprint because of the different shape of the face.

EUNSOOK LEE is a painter in Seoul, Korea.

She earned BFA and MFA from School of Fine Arts in Seoul National University. Then she earned her second MFA in painting from University of Pennsylvania with Board of Overseers Scholarship in the United State.

She has exhibited nationally and internationally 21 Solo shows and more than 200 Group shows. She was the 1st Residency Artist of Goyang National Art Studio in Korea.

Her work is collected in the Samsung Museum of Art.

Caroline McAuliffe



“Green Hetta with Fur” (2022)

I am interested in the idea of *sielunmaisema*, a Finnish word meaning the soul's landscape. My photographic work chases this soul-scape as it explores the concept of power and myth through textiles and masks.

The *Invisible Mõdir* series exemplifies the concept of being hidden and completely present in plain sight. I am a myth in the making while chasing the myth of the mother.

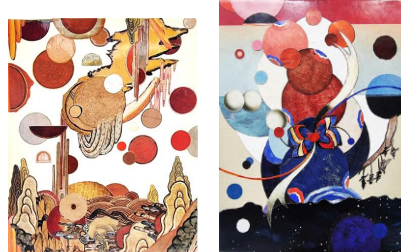
The invisible or hidden mothers were an invention of necessity. Early pioneering photographers had to wait hours for camera exposures. Even though exposure times had been drastically cut down to about 30 seconds by Victorian times, mothers still had to go to very strange and creepy-looking measures to get their children to sit still for baby photos. Babies had to be held by their mothers who, with the best of intentions, hid themselves in peculiar ways so they could calm their babies and also stay out of their children's pictures.

-*The Hidden Mothers, Linda Fregni Nagler*

For me, the *Mõdir* series references the Victorian images, while also referencing the invisible mother within. I feel mother non-conforming, unsure of how I am a part of and embody the role. There is an invisible mother in me that I cannot yet make a part of my identity, and yet it can feel that mother may be the only visible aspect of myself. Many former selves are now in the shadows of this bigger thing that muscled in—mother.

Caroline is a fiber artist. She spends her time creating woven wearables and narrative scenes that explore folkloric familial nostalgia. She blends life and art through costume and play. Caroline holds an M.F.A. from Pratt Institute and currently works as an arts educator in New York City. Her work has appeared in group shows both nationally and internationally. She currently lives and creates in Brooklyn with her wife, Karen, and kid, Sal.

Darlinam (남달리)



“U&iverse” (2022), “R&B effect” (2022)

너와 나의 우주 *The U&iVerse*

‘둘과 둘 이상의 합’으로 이루어진 ‘U&iverse 너와 나의 우주’는 작가가 자신의 작품에 대한 생각을 가장 잘 나타내는 단어이다. 작가는 한·서양화를 전공하며 예술, 또는 회화라는 영역 안에서 동서양의 다른 표현 방식에 대한 이분법적인 관점에 대해 고민하게 된다. 작가로서의 정체성을 확립하고 세계관을 정립해 나아가며 동서양의 회화적 표현들에 대해 깊이 들여다 보게 되고 이를 본격적인 작품 세계에 반영하여 ‘새롭게 하나되어 조화롭게 어우러짐’의 가치를 제시한다.

남달리 작가의 유일한 조형적 가치는 다양한 모습의 단편들이 모여 사적인 의미를 뛰어넘고 화면 안에서 축적되고 연결됨과 동시에 ‘둘과 둘 그 이상의 합’이 지닌 가치와 의미의 새로운 힘이다. 콜라주를 통한 화면 구성의 고민에서 표현의 연구로 넘어오는 과정을 통해 작가는 자신의 회화적 정체성을 완결한다. 이를 위한 최종 과정으로 콜라주의 연속적인 재현을 추구하기도 하며 드로잉, 바느질 등 추가적인 감각을 더해 시각적 확장을 이루고 있다.

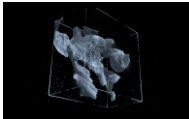
Reid Nicholls



“Repose: Head With Extrusion” (2022)

Reid Nicholls is a ceramic artist and sculptor whose body of work uses symbolic imagery paired with figurative elements to create abstract forms that are handbuilt and wheel thrown. Born and raised in Ohio, Reid studied and received his BA in Visual Communications Technology at Bowling Green State University. He studied studio art at Hunter College in New York City where he also worked with prominent ceramic artists Simone Leigh, Peter Lane, and Arnie Zimmerman. He received his MFA in ceramics from Indiana University Bloomington’s School of Art & Design and moved to New Orleans shortly afterwards to pursue his love of art and art education. Reid is the recipient of numerous awards and fellowships, including the Apex Art International Fellowship and an invited artist at the annual Terra Arte Ceramics Symposium, in Hudiburg, Germany. His work is currently part of the permanent collection at the Museo de Arte Moderno in the Dominican Republic and numerous private collections. He has exhibited nationally and internationally, most recently in the “No Dead Artist” Group Exhibition at Jonathan Ferrara Gallery in New Orleans and "Horizon Americana: International Anniversary of Bauhaus" in Madaburg, Germany.

NotaflowerXJeonghun Lee (홍석재X이정훈)



“Zenobia in Chains” (2022)

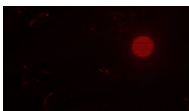
불교의 무아 사상, 근대철학의 번들 이론에 따르면 모든 존재는 연기적 자연현상일 뿐 고정불변의 실체는 없다. 시시각각으로 변화되는 사물들은 '나의 실체'에 대한 혼란을 표현한다.

According to Buddhism's Anatta (self-effacement) and Bundle theory of modern philosophy, all beings are only acting as natural phenomena and there is no immutable reality. In the work of video, objects that change from time to time express confusion in relation to one's consciousness and reality.

notaflower: 컨템포러리 뮤직에서의 작가주의적인 발상과 어린시절부터 사랑하던 디지털 게임의 공감각적 경험을 토대로 작가본인 내면의 심상을 음악적으로 혹은 비주얼이나 무용, 다양한 매체들을 결합한 종합예술(Gesamtkunstwerk)로 제작하는 것을 목표로 활동 중이다.

Lee Jeong Hun: 자신만의 세계관을 사운드, 오디오 비주얼 등 다양한 형식의 미디어아트로 표현하는 것을 목표로 디지털 아트를 전공했다. 주로 내면의 상상을 기반으로 작업하며, 음악과 영상, 프로그래밍 등 다양한 분야에서 경험한 것을 자신의 작업에 녹여낸다.

Susanne Layla Petersen



“untitled” (2021)

untitled video including mask, concrete, mosque, fountain, sheet music, sound, hashtags, light and glass.

Susanne Layla Petersen is an interdisciplinary artist based in Frederiksberg, Denmark.

Claudi Piripippi



“Rooting” (2022)

Is identity defined by our roots? Do roots reveal or mask our true identity? Do roots and identity provide us with a sense of belonging? Rooting is part of a series of performative situations that attempt to explore what it means and how it feels to be rooted. This inevitably brings up its contrary of “un” and “up” rootedness, as well as alternative rooting “routes” and routing roots.

Claudi(a) Piripippi (Borgna) were born in Germany and raised in Italy. Their cultural formation developed at the University of Genoa in Italy, at the London Metropolitan University in the UK, and at Otis College of Art and Design in Los Angeles. Their latest works explore their feminist, gender fluid, eco-glitch-femininity. By setting it in relation to the environment, they re-articulate their senses to creatively disrupt and reprogram their body away from patriarchal inculcations.

Natalie Preston

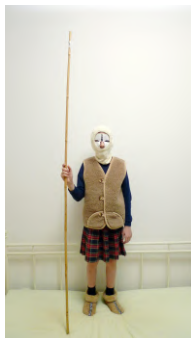


“Four Headed” (2022)

Through playful interpretations of body image and isembodiment, her soft sculptures explore how we fabricate our identities as individuals in contemporary society. She seeks to expose how boundaries between natural and technological, organic and architectural are malleable and unstable. Using groups of figures assembled in various ways, her work examines the tensions between individuality and collectivity, and the universal reality of living as one among many.

Natalie Preston is a New York City-based artist with an MFA from Ohio University and BFA from Pratt Institute. She has exhibited in California, New Jersey, New York, Ohio, and Pennsylvania. She currently lives and maintains a studio in Jersey City, NJ.

Stepan Ryabchenko



“Hero” (2011)

Historically, heroism is an integral part of life. After all, the hero gathers that best and valuable that we strive for ourselves. And by what kind of heroes we have, one can judge about ourselves, about those values that are important and dear to us. One of the reasons for the absence of obvious heroes today is the blurring of values, the vagueness of where and why we are going. Creativity gives rise to a dialogue between the work and the viewer, and gives everyone the opportunity to answer the question "Who is the Hero?". -Stepan Ryabchenko

Stepan Ryabchenko is a leading Ukrainian new media artist. His work spans digital art, conceptual architecture, sculpture, graphics, photographic art and light installations. In his artwork, the artist creates his own digital universe with its heroes and mythology. Stepan Ryabchenko's works have been widely exhibited internationally, including the exhibition in Ludwig Museum in Budapest, Art & History Museum in Brussels, MAXXI – National Museum of 21st Century Art in Rome, Saatchi Gallery in London, Krolikarnia in Warsaw, Museum of Contemporary Art in Zagreb, Danubiana Meulensteen Art Museum in Bratislava, Silkeborg Bad Art Centre in Silkeborg, Ars Electronica Center in Linz, etc. In 2020, Stepan Ryabchenko was selected to represent Ukraine at the International Changwon Sculpture Biennale in South Korea. In 2021, he was included in the list of the best digital artists from the British publication, Electric Artefacts. In the same year represented Ukraine at the Expo 2020 in Dubai.

Zhexing Shang

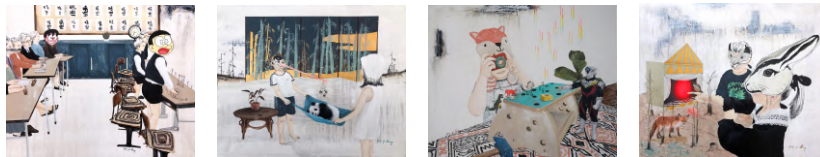


“Untitled” (2021)

Zhexing Shang is an artist based in New York, born in China in 2000, graduated from School of Visual Arts in BFA Fine Arts in 2022.

His working process is more of a pursuit to find the known but unnoticed sides of the world through the subconscious valve. The choice of the medium—graphite, for him, can better trigger the randomness of an image. The creation full of improvisations is like a filter, which makes him realize more clearly what attracts him more in reality. As a carrier of his memory, his artistic creation enables him to analyze and helps him to find the various factors that make up the real world from his perspective.

YANG YI SHIANG



“Life in Cartoon. Parents day” (2022), “cousin” (2022), “boy in fox hat” (2022), “caretaker” (2022)

Yang Yi-Shiang (b. 1981) Lives and works in Taipei. Yang Yi-Shiang graduated from the Faculty of Fine Arts at Tunghai University in 2006. After graduation, she worked briefly as a painting teacher until her debut exhibition, ‘Spirit of Travel,’ at Espace Louis Vuitton, Taipei in 2013. She has shown her work in group exhibitions at institutions including Kaohsiung Museum of Fine Arts, Taiwan (2014); Keelung Cultural Center, Taiwan; and National Taiwan Museum of Fine Arts, where her work was included her work in the Young Artist Collection (2013). She won the Keelung Art Prize from Kaohsiung Museum of Fine Arts, Taiwan, and the first prize at Da-Dun Fine Arts Exhibition, Taichung, Taiwan.

Yang Yi-Shiang’s paintings are largely nostalgic and personal, recording fragments of her life and feelings. They strike the audience with their concepts and sharp sensitivity expressed upon the unsettlements, disappointments, and entanglements of contemporary living.

Mina Suh (서민아)



“Sealed 1” (2022), “Sealed 2” (2022)

Identity 혼돈의 시대. 드러내고 싶지 않는 나의 치부와 부족함을 봉인(Sealed)함으로써 사람들은 자신을 지킨다. 그러면서 동시에 사회적 관계에서 내가 취해야 할 이미지를 고르고 나의 진짜 모습과는 상관없는 주위의 다양한 마스크를 빠르게 나에게 복제시킨다. 나 자신을 감싸고 있는 멀티 페르소나로 깊숙한 내 자신의 정체성은 점점 뒤덮혀간다. 내가 무엇을 원하는지, 나는 무엇에 정말 행복해하는지, 나는 무엇을 추구해야 하는지 점점 희미하게 묻혀져간다. 나를 방어하기 위한 사회적 봉인행위가 나의 정체성을 희미하게 만들고 있다. 이번 작품 시리즈는 자신을 지키기 위해 봉인하는 행위가 누적되어 결국 나의 **identity**를 깊숙한 밑으로 깔려 잘 알아볼 수가 없게된 우리의 상태를 표현한다. 간절하게 진정한 우리의 자신을 찾기를 바라는 마음으로.

Mina Suh (서민아)는 삶을 쟁취하는 사람들로부터 느껴지는 에너지와 역동성에 대한 관심을 바탕으로 석판화와 드로잉 작업을 함께 진행하고 있다. 소재는 주로 인물과 인물을 둘러싼 상황, 스토리에 집중하고있다.

Dafna Tal



“You’re Gorgeous, You’re Mad” (2019)

In this documentary experiment I invited an international group of artists to reveal their thoughts and feelings about their private selves and their public image. We focused first on the points that they and their environment value in their character, and then on the points that they and their environment perceive as their weaknesses.

I recorded their confessions on audio, and later invited them to stand in front of themselves in the mirror, and listen to a continuous version of the same reports from an external speaker: first to group definitions of strengths, and then to group descriptions of weaknesses. While listening, I filmed their body language from the other side of the mirror they were looking at.

The final work presents an internal dialogue between the two types of self-perception of each participant: the strengths (on the right) and the weaknesses (on the left), and at the same time demonstrates, through body language, the way in which each participant is influenced by their inner ideas and self-perception.

Dafna Tal's artistic practice incorporates photography, video and sound. Her work explores emotional and mental perceptions as expressed in various communities and environments.

Tal started her artistic exploration with theatre and sculpture. She later studied at New York's International Center of Photography (ICP), and continued her studies in cultural project management, where she received an European Diploma from the Association Marcel Hicter, Belgium.

Tal's works have been exhibited internationally including at the Casula Powerhouse Arts Center in Sydney Australia, Museum On The Seam in Jerusalem, and Visa pour L'Image, Perpignan, France.

Tal is currently based by the Red Sea in Eilat, Israel, where she works on underwater projects.

Sahar Tarighi



“Black & Red” (2014)

Sahar Tarighi was born in Oshnavieh, Iranian Kurdistan. Having grown up both in Kurdistan, a land of wonderful nature, dance, music, crafts and in a family with a great interest in art, her love of the art grew. The interest was cultivated during her formative years and further developed when she opted to pursue her academic education in the realm of art. She received her Associate's Degree in Visual Arts, BA in crafts and also MA in Painting in Tehran, Iran. She is a multidisciplinary artist and has exhibited in some group exhibitions in the UK, Iran, Russia, Turkey and the US. Sahar is currently a core ceramics instructor and an MFA candidate in Studio Art at the University of Delaware and is a recipient of TCN Fellowship to Arrowmont School of Arts and Crafts, the Competitive Counter Offer Award, Full Tuition Scholarship, Center for Material culture Studies Graduate Research Grant Award (CMCS) and DELPHI fellowship from this University.

Uzomah Ugwu



“A man within” (2020), “The mask of the truth” (2020), “Private worship” (2020)

A man within

According to article 9 presented by the UN.

Article 9 – Accessibility

1. To enable persons with disabilities to live independently and participate fully in all aspects of life, States Parties shall take appropriate measures to ensure to persons with disabilities have access, on an equal basis with others, to the physical environment, to transportation, to information and communications, including information and communications technologies and systems, and to other facilities and services open or provided to the public, both in urban and in rural areas. These measures, which shall include the identification and elimination of obstacles and barriers to accessibility, shall apply to, inter alia:

- a) Buildings, roads, transportation, and other indoor and outdoor facilities, including schools, housing, medical facilities, and workplaces;
- b) Information, communications, and other services, including electronic services and emergency services.

However, it is harder than ever to be a person with a disability, whether your disabilities are physical or mental, or both. Buildings are made without consideration for aids that those who are disabled use even to walk. Mentally the disabled are left out of classrooms, workspaces, and even doing everyday things like going to the grocery store and having the same equal access.

The mask of the truth

The truth is often masked why someone resorts to asking for money and the reason why they are homeless and in that position. Too often are formed stereotypes and narratives that are the cause for why someone has to beg for money, food, and clothes. The reality is one that no one wants to face, which is masked too often from what really is. Homelessness is a huge problem throughout the world, but if it was gotten right, what makes someone homeless and not place a assumption on why someone is homeless and find out why? Maybe we can help our fellow humans with more than a few dollars but with respect for their situation.

Private worship

What we say in the shadows of confessions comes to light with what we do against the norm. There is no greater norm or legion to follow and code to obey than with religion. However, as much as the laws and words say to accept all, some divisions and a lot separate those for beliefs, their sexual orientations, or everyday situations and how they face them. So who is to say who is not allowed in the church? Daily there is many.

Angelica Verdan



“To Be Fully Seen” (2022)

To Be Fully Seen is an introspective self-portrait that grapples with identity online and in real life. Video games and online communities were a source of comfort that eventually became pure escapism. As my escapism grew, I found it harder and harder to separate my two selves. Where exactly did "Angelica" end? Where does "Lynn#1536" begin? Do others see what I want them to see? Can I trust others with my IRL identity and other parts of myself? Pixels can only hide so much — we leave traces of ourselves everywhere. To Be Fully Seen explores this constant balancing act through the frame of a smartphone. I invite the viewer to reflect on their own identities and define, or redefine, who they are in all spaces.

Angelica Verdan is a Filipino American video artist deconstructing the idea of digital presence and how it manifests and functions differently than physical identity. Inspired by video games and online communities, she uses video, projection, and other digital media as methods to study how people interact and express themselves in all spaces. Angelica has exhibited her work in several countries including Japan, Singapore, England, Italy, and Austria. She is currently based in Virginia, USA.

Yan xinzhū (안신주)



“Me in the box5” (2022), “Me in the box6” (2022)

코로나가 발생한 날부터 지금까지 우리는 사람과 거리는 두는 생활을 시작하게 됐다. 혼자 있는 시간이 점점 길어 집에 따라, 나는 다시 정상적인 생활로 돌아가기 어렵다는 것을 알게 되었다. 나는 사람들과 교류하는 것이 점점 두려워졌다. 새로운 사람을 만나는 것을 싫어졌다. 그저 나만의 공간에서, 친한 사람들과만 교류하게 되었다. 내 공간 밖의 다채로운 세상을 동경도, 나는 밖으로 나가기가 힘들어졌다. 폐쇄되고 한정돼있는 익숙한 공간에서 더 안정감을 느끼기에, 바깥세상은 두려운 곳이자 영원의 세상이 되었다. 이 시리즈는 코로나 이후의 나의 내면 세계를 표현했다. 내작품은 사회, 인간관계, 환경이 주는 압박감과 속박감이 나를 꼼짝 못하게 하고 상자 속에 혼자 웅크리고 있는 듯한 느낌을 표현한다.

Yan xinzhū (안신주): 나는 중국에서 온 유학생이다. 학부에서 애니메이션을 전공했고 회화를 좋아했기 때문에 회화과를 선택했다. 글씨 보다 그림으로 자신의 생각을 전달하는 것을 더 좋아했다. 나의 회화의 영감은 대부분 생활과 사회 뉴스에서 비롯되었다. 나는 생활이 주는 느낌에 중점을 두었다. 이 감정들을 작품으로 바꾸어 관람객들도 내 감정을 느낄 수 있으면 좋겠다.

Zijun Zhao (MOSAZ)



“Placenta God 2” (2022)

Maternity: This work is my interpretation of the union of human and nature, showing a pregnant woman with a human embryo but giving birth to beetles at the same time. Many people hate and fear insects, but I love the combination of the sacred and what most people fear, which is the real ‘nature’ to me.

Erysichthon: Combined with the story of the Erysichthon from Greek mythology, it expresses the swallowing of self-consciousness.

Nature: Combing human and nature.

Placenta God 1-2: Humans, animals and insects are the hatching Placenta Gods.

Mosa is an artist based in NYC, graduated from School of Visual Arts. Almost all her drawings are based on the recognition and pride of her Asian identity. Also, conflict between real life and illusional world. Including her point of views on life and death, value and self-cognition, losing herself and finding it back. Every drawing is a process of quarreling with herself that she is creating a world without logic but with order.

Dorothee Zombronner



"Venus Triumphans" (2022)

Dorothee Zombronner prefers to work with overpaintings of art prints (mainly works of Western art history), like here a painting by the French rococo painter Francois Boucher.

It is mainly pictures that cater to the male gaze that the artist paints over. Through the overpaintings and additions, the mostly naked and defenceless women in the prints mutate into warriors and superheroes. Their masks and attributes oscillate somewhere between Catwoman, fetish and Pussy Riot.