

Mass 2021

CICA Museum

August 11- August 29, 2021

2021. 8.11 - 8. 29

Featured Artists 참여작가: **Isabelle Arnone, Cho Sung Chin(조성진), Travis Donovan, Cecilia Del Gatto, Marcia Haffmans, Jang Eunhui (장은희), Junha Kim(김준하), Yumi Kinoshita, Kwon Hyunjo(권현조), Josephine Morrison Lans, Diego Orihuela, Dhanny 'danot' Sanjaya, Zuyva Sevilla, Camille Silverman, Krzysztof Strzelecki, Apeiron theatre, Andrija Večenaj, Hyeyoung YUN (윤혜영)**

1. Isabelle Arnone

“Skin I”(2019)

Skin I investigates the remnants of trauma. The performance shows pomegranates strained through four yards of embroidered cheesecloth. The cloth includes written accounts of trauma, to serve as an intimate portrayal of memory and the navigation of post-traumatic stress disorder. The red stain of the pomegranate depicts trauma as a wound: consistently present. The intense push of the fruit through the cloth is a ritual that attempts to relieve and reference these experiences. Through the domestic utilization of cheesecloth, when unwrapped, the pearls of pomegranate are collected, counted, and stored. *Skin I* explores the difficult but inevitable lifelong relationship we create with our experiences, and their influence on identity.

Shot by Olivia Arnone

Directed by Isabelle Arnone

Isabelle Arnone is a fiber artist based out of the New York City area. Isabelle acquired her Bachelor of Fine Arts in Fibers & Material Studies from Temple University in 2020, and specializes in garment construction, art direction, and design.

Using laborious detail and aesthetics of intimacy, Isabelle's work offers a moment for contemplation of identity. To exhibit a devotion to concept and material, she is engaged in processes that allow her to explore the tactile components of the medium through time-extensive intricacy. By utilizing sheer fabrics, handling fruits and dyes, maneuvering loosely woven structures, and intricate stitching, Isabelle creates garments, accessories, and other fiber-based objects like weavings and sculptures, that explore the relationship between transparency and vulnerability. Through a heightened personification of identity, she explores many expressions of worth. In her work, these themes are presented as both universal, and shaped by Isabelle's subjective experience.

2. Cho Sung Chin (조성진)

“좋아요 버튼을 눌러주세요!”(2021)

물리적 버튼을 이용해 관객들이 소셜 미디어에서뿐만 아니라 실제 세계에서도 전시가 얼마나 좋은지를 표현할 수 있으면 좋겠다는 생각에서 만들게 되었습니다. 발판을 누르시면 좋아요 버튼을 누른 숫자가 올라갑니다. 또 웹사이트에 들어가시면 전시 기간 동안 얼마나 눌렀는지 온라인으로 확인하실 수 있습니다. 꼭 눌러보세요!

With this artwork, you can now express how much you like the exhibition by pressing the physical like button, just like in any other social media website. When you step on that button, the counter will go up. Also, you can check out how many likes it got through online.

Press it!

서울에 살고 있는 조성진 입니다. 예술과 게임, 만화, 프로그래밍을 좋아하고, 재밌는 것을 더 많이 만들고 싶습니다.

Hello, my name is Cho Sung Chin and I'm currently living in Seoul, Korea. I love art, video games, comics, and programming, and I wish to make more cool things.

3. Travis Donovan

“Overmark” (2018)

Part of a series critiquing stereotypical masculine objects of status, and confronting the toxic practices of masculinity embedded in them. The objects in the video are typically glorified in American Pop Culture/Mass Culture and represent stereotypical masculine qualities of strength and power. Overmark is a term used to describe the ritual of male animals claiming territory or establishing dominance through urination. I'm interested in the discussion of the value and futility of this act, and comic aspects as it relates to various rituals that define notions of masculinity in the southern United States. The invisible objects in this work are objects of status utilized in rituals that defined stereotypical masculinity. They are slowly revealed as the gold liquid dribbles over them. Juxtaposing criticism and pride, I utilize humor and an acerbic look at materials, objects, and actions to challenge notions of social standards and to complicate and generate new discussions around masculinity, privilege, status, and identity.

Travis Donovan is a North Carolina interdisciplinary artist and educator. Born in Banner Elk, North Carolina, Donovan received a BFA in Sculpture from Appalachian State University in 2004. Employing a range of techniques from traditional casting and fabrication practices to studies in kinetics and new media, Donovan explores the relationships between objects, exaggeration, and identity. His current research investigates poetics and utilitarian materials of the South and their links to gender and class.

Donovan became a North Carolina Artists Fellow after receiving his MFA from the University of North Carolina in 2011. He has exhibited nationally and internationally including solo shows at The William King Museum of Art and Neil Britton Gallery and has work in the permanent collection at The Yingge Ceramics Museum in New Taipei City, Taiwan. Donovan is Assistant Professor of Sculpture and Area Coordinator at Appalachian State University in Boone, North Carolina.

4. Cecilia Del Gatto

“Can't help falling in love”(2020)

The video "Can't Help Falling In Love" features identities that are conditioned and persuaded. While Elvis Presley plays in the background the attention is set on the voracious power of advertisement through the act of chewing. Whether we are aware or not of its influence and the way it spurs us to consume, we can't escape the brainwashing of advertisement and how it shapes our opinions through mental contents: we can't help but falling in love with it.

Cecilia Del Gatto, born in 1995 in Italy. After graduating in Graphic Design at 'Accademia di Belle Arti' in Macerata, she enrolls at the Master's Degree of Photography at the Fine Arts Academy at Brera in Milan. Currently, she is working at the final experimental thesis in Visual Arts. She starts her artistic experience through the use of photography, which is used as a means of expression to investigate human relationships with an eye on the manifestation of the individual memory to which stratification contributes to the collective memory of the present moment..

5. Marcia Haffmans

“Script from Within”(2018)

‘Script from Within’, still film, (Beethoven piano sonata no. 29 in b flat major, op. 106, Wilhelm Kempff; photos Tim Rummelhoff; partially funded by the Minnesota State Arts Board.)

‘Script from Within’ is an art dialogue with women experiencing incarceration. It incorporates authentic handwritten reflections of women behind bars, traced by principal artist through hand-stitching.

Haffmans has been able to gain access to four different jails in Minnesota and has engaged in art dialogues with over 300 women jail residents from 2017-2020. Results have been published in 2020 Women’s Health Reports (Mary Ann Liebert, Inc. publishers).

While 4% of the world’s women live in the US, the country accounts for 30% of the entire world population of incarcerated women. Covid continues to have a devastating effect on people behind bars.

Marcia Haffmans currently lives and works in Richmond, VA and - occasionally – in her native country the Netherlands. Her conceptual multi-media installation art incorporates script recounting oppression with varying degrees of legibility. A former public defender of The Hague, Haffmans became an artist and attorney in the US advocating for women who experience marginalization. Haffmans’ art has been shown in many solo and group shows throughout the US, including a 2-year traveling exhibit organized by Norman Rockwell Museum. Her work has also been exhibited in the Netherlands, Italy and Spain, and is part of several private collections.

6. Diego Orihuela Ibañez

“Terraformation 1”(2020)

Starting from the notion of panorama as the total vision, the project tries to find the principles of virtual navigation in video games that have no other goal than the exploration of the territory itself. Faced with the ongoing confinement conditions originated by the Covid19 emergency, the creation of realities that seek to satisfy the nostalgic consumption of the physical world opens diverse narratives about the formation of the panorama in cyberspace as the ultimate colonization of the cloud. Terraforming ceases to be a concept of survival in the face of the catastrophe of the future but it rather becomes a way of denial in the face of the crisis of the present. The limits of the territory built for our delight and escapism are visible, the properties of simulation and navigation allow us, at least for a few minutes, to please a world where the creator is only the total eye, the panoramic eye.

Diego Orihuela Ibañez is a Peruvian artist and researcher who lives and works in Lima, Peru. He holds a Bachelor and Licence degree in Visual Arts - Painting from the Pontificia Universidad Católica del Perú (PUCP), Master CCC degree (Critical Curatorial Cybermedia) sponsored by the Hans Wildorf (Rolex) bourse d’étude with congratulations from the jury and winner of the Excellence Prize awarded by the Haute École d’Art et Design (HEAD) in Geneva, Switzerland. He is currently a PhD student at the Cergy-Paris University in Paris, France. He is interested in issues around cultural studies, identity politics, queer ecologies, cybermedia territorialities and critical methodologies for artistic praxis.

7. Jang Eunhui 장은희

“Flexible”(2021)

최근 작품에서 도시 안에서 유기적으로 움직이는 강과 새들의 움직임을 관찰하는 작업을 진행 중입니다. 도시의 건축적이고 격자화된 풍경이 주는 심리적 안정감과 함께 관찰되는 강의 노마드적인 끝없는 흐름, 그리고 그 곳을 자유롭게 비행하는 새들의 움직임 이러한 풍경(세계)이 우리의 삶과 많이 닮아 있는듯 했다. 삶에서 갈망하는 안정적인 일상과 동시에 잃어버리지 않는 자유로움, 이 것들을 일생에서 한번에 느낄 수 있는 경험은 많지 않을

것이다. 하지만 우리가 보고 있는 세계의 풍경에서는 위와같이 쉽게 관찰된다. 이러한 세계의 풍경을 시각예술작품으로 형상화하여 보여주려한다.

조소를 전공하여 입체를 기반으로 이미지를 형태화 시키는 것으로 작업을 시작합니다. 현재는 작품에서 동시대의 노마드적 특징과 흐름, 세대의 감각들을 섞어 고정된 사상과 가치체계에서 벗어나 자유로운 상태를 보여주고자 합니다. 그 중 현대사회에서 보여지는 노마드적 공간의 특징을 이미지화 시키는 것에 집중합니다. 건축적인 형태와 공간에 대한 개념을 받아들이면서 고정적인 조각의 특징이 강했던 이전의 작품들에서 설치의 방식을 더해 자유롭고 유동적으로 발전시켜보고자 합니다.

8. Junha Kim(김준하)

“Holo-Metabolous”(2021)

When we connect to the Internet, we each are reborn as data. Given IP addresses define our identities in the virtual space. Here your voice undergoes complete metamorphosis into electrical signals through input devices. It seems that we Interact with each other as newly born creatures called data in this digital terrain.

Holo-Metabolous is a defamiliarization of our daily lives communicating with digital technology as interactions between mysterious organisms in the virtual ecosystem. Shapes of the creatures (length, color, the turbulence of branches) interact with the pitches of each voice. It tries to question the meaning of the physical body and relationship in digital communication. The main topic of the voice chat is time and place: time difference, recent curfew in L.A, quarantine, where to settle in after graduation, and separation by distance. This conversation between two data creatures that defy time and distance is a paradox itself.

Lastly, the artist reminds us of the 3rd subject who is watching this scene. Because we in the virtual world, as data, are never free from this suspicious gaze.

Junha Kim is a digital media artist based in Seoul, Korea. He had his BAS in Art&Technology at Sogang University. From 2020, he is currently pursuing his MFA in Art&Technology, School of Art, at California Institute of the Arts.

With surrealistic 3D Images Integrated with Immersive media, he produces works that raise questions about ordinary Images and experience, seeking to expand our senses. His storytelling with emerging technology consists of video, AR/VR, simulations, data-driven animation, projection mapping. He is skeptical of any concrete ideology and loves to create mysteries and fantasies with experimental digital images. His 3D graphics with media technology, which can distort form, material, context while producing realistic scenes, are great tools for achieving his artistic goals. Junha's digital art practices blur the boundaries between art genres such as sculpture, painting, video, performance, installation, trying to confuse the audience, and challenge their senses. His computer graphic works have been selected by many qualified shows such as SIGGRAPH ASIA and SICAF. Also, he has exhibited his media Installations at Lotte World Tower, theaters, and many galleries.

9. Yumi Kinoshita

“Forest Walk Snow”(2021)

Forest Snow Walk is a short digital video piece consisting of photographs and videos that were taken in Tokyo, Japan and Santa Barbara, California between 2012 and 2018. Re-edited in 2021, the work explores the concept of "mass" in implied space and time.

Yumi Kinoshita, originally from Japan, currently lives and works in Los Angeles, California. Yumi received her MFA from University of California, Santa Barbara, and currently teaches as an Associate Professor at Marymount California University. Her work explores globalization and cultural identity through the use of various mediums including photography, digital video, and mixed media installation.

10. Kwon Hyunjo 권현조

“Some kind of villiage”(2020)

이 영상은 강원도의 어떤 마을에 대한 이야기입니다. 정확히는 그 마을에서 6.25한국전쟁 이전에 태어난 마을 주민들의 이야기입니다. 그래서 이 지역의 주민들 중 일부는 1950년 이전 공산주의 체제를 경험했고 이후 민주주의 체제에서 살아가고 있습니다. 작가는 이 지역에서 머물면서 당시를 기억하는 마을주민들을 만났고 두 가지 상반된 체제를 경험하고 한국 전쟁까지 겪은 그들의 이야기들을 듣고 아카이브하고 이미지화 하는데 집중했습니다

특별하거나 기괴한 현상, 또는 감정들보다는 누구나 알고 있고 느낄 수 있는 보편적인 가치에 귀 기울이며, 보편적이고 어디에서나 볼 수 있는 것들이 예술의 범주에 들어왔을 때 얼마나 중요한 가치를 지니는가에 대한 탐구과정에 있다고 생각한다.

11. Josephine Morrison Lans

“Compulsive Perfection as an Antidote to Anxiety, Blowing Bubbles in the Face of god” (2020)

This piece, like many of the others, includes a lot of metallic pigment in the encaustic; the godhead is gold, the teeth and fish dreams are pearlescent white. I integrate the colored pencil and gouache by creating those elements below a first layer of clear encaustic.

I made this work during the first heavy hit of Covid19, I'm still not sure what it is about, I was trying to find an outlet for a great deal of anxiety and anger. The figure blowing the bubble at the godhead has a trapped fish for a brain. Their jawbone is encaustic pigmented with Ochre I collected from my husband's childhood home in Australia. That wasn't supposed to be an avocado, but in times like these I accept the avocado, because the color is comforting and feels correct.

Josephine Morrison Lans' figurative work has earned her nine solo exhibitions over her 20 year career. She received her BFA from the Kansas City Arts Institute in 2007. During her time in Kansas City she also co-owned the Grothaus+Pearl Gallery. JP moved to Australia in 2012, and subsequently her work was acquired for the permanent collection of the Bundaberg Regional Gallery, Queensland Australia. Morrison Lans returned to her hometown of Tulsa, Oklahoma, in 2015, to create the installation “Wundrian” for the New-Genre Festival. She became a mother in 2017 & premiered her second large scale interactive installation for “The Experience” at Ahha Tulsa in 2018. JP's recent encaustic and colored pencil artworks have earned her two residencies thus far in 2021, one at the School of Visual Art, and another at the Truro Art Center in Cape Cod.

13. Dhanny 'danot' Sanjaya

"Imprisoned by Faith"(2020)

"Imprisoned by Faith" is about us, as humans getting hooked on our own beliefs. Do we dare to take off our 'mask'? Can we open up and accept other thought and beliefs?

Belief fanaticism according to Nietzsche is not only a matter of religion, but also can cover all aspects of life, religion, science, philosophy, patriotism and even atheism. The important thing is not the content of a belief, but the believer himself, there is something in him that makes him need to believe fanatically and desperately. People are afraid of openness because these things threaten the certainty of identity that he has held so tightly. So that when the world gets more complicated and sophisticated, he is even more narrow and afraid of the openness of the world. Diversity seems to threaten the certainty of identity.

Dhanny Sanjaya 'danot' (born in Banjarmasin, Indonesia) completed his study of Visual Communication Design at Tangerang, Indonesia. His long-term art project, Ichthyhumanology Institute, is a fictional institution that presents studies on the natural relationship between humans, fish and the sea; and offers research methods as a medium to re-examine how we position ourselves within the environment and with other organisms. Danot chose the fish not only as a metaphor, but as the object of research that would lead him to the context of environmental sustainability, and the aspects of political-economy surrounding it. Danot lives and works in Tangerang.

14. Zuyva Sevilla

"3 balancing systems"(2020)

"photoncast 8"(2021)

Attempts at universe-building with original forces, the forces that usually remain unseen, the forces that rule our perception, that we can try to study and hope to understand, forces that are revealed after being dusted with raw matter. Like wind through tree branches, it is only when particulates are introduced that we can see emergent properties within seemingly simple rules of attraction and repulsion.

Zuyva Sevilla is a semi-sentient collection of atoms feebly trying to explain and interpret the other atoms around them. As an inter-disciplinary artist, his work aims to compose, collect and culminate in an interpretation for the inherent chaos of the universe, inspired by everything from the proto-scientific to the metaphysical. Myriad methods within digital fabrication, sculpture, projection, creative coding and light are key as ways of creating more combinations of infinity. While varied, his work focuses on the systems and forces that exist around and between us, trying to bring light to energies that let the world reside within our perception.

15. Camille Silverman

"new year...new you"(2020)

"flora port"(2021)

"forever painting"(2018-2021)

This daily meditation work was built by a collection of neighborhood and household debris on a small canvas. After a chaotic surface of "stuffs" was built, line squiggles were made with an adhesive gun and these lines were decorated with ink sections during daily meditations. Each inked section of the squiggles being a breath. The story of the Buddha maintaining peace through the calamity of worldly desires and abundant worries inspired this decorative joyful surface.

This portrait seems to transport the nose to the back of the head hoping to hide it as a possible hairdo or elfin ear. This is a decorative play with beauty, camouflage and magical thinking of a young girl with a large nose.

Forever painting grows from the abundance of materials and marks. This constant collecting and consuming gives way to a bellowing all-overness of surface. There will never be enough texture, form, mark, or physicality to satisfy it. If one looks closely, the icon of the video character Pac-man will appear, forever collecting and eating.

Camille Silverman's artistic processes have focused on mixed media assemblage and large installation works using what are often found and observed near her home in the city of Chicago located in the United States of America. This series builds upon multiple ideas using patterned mark, ephemeral materials while applying shifting surfaces to construct a body of work that often relaxes set positions and seeks to explore unknowingness as a possibility for acceptance and change. Her works pin together humor, symbols in mass culture, the draw of risk, the possibility of play, and an openness for the wish of a "me + you".

16. Song solmin 송솔민

“꽃뱀과의 무면허 드라이브”(2020)

“본능에 충실한 남자의 식사”(2020)

“성폭행의 느낌”(2020)

“이제 깨어날 시간이야 아가”(2020)

“희귀한 대가”(2020)

아동학대와 성폭력으로 인한 고통을 그립니다.

저는 제가 직접 겪은 아동학대와 성폭력으로 인한 고통과 해당 폭력의 피해자로 세상을 살아가면서 느끼는 저의 감정들을 그립니다. 제가 겪은 아동학대와 성폭력 모두 우리 사회의 큰 문제이지만 많은 사람이 그 문제들의 심각성을 인지하지 못하고 살아갑니다. 뉴스에서 소식이 나오면 탄식을 하고 지나칠 뿐이죠. 그래서 저는 제 그림을 통해 그 폭력들의 고통을 간접 체험하고, 우리가 과소평가하고 있었던 아동학대와 성폭력의 심각성을 일깨워 그 뉴스들이 사람들의 머릿속을 스쳐가지 않고 뇌의 한쪽 끝자락을 붙들고 있길 바랍니다. 그리고 저는 제 그림을 통해 저와 같은 아픔이 있는 사람들에게 그대들은 혼자가 아니라는 것을, 그대들의 고통은 부끄러운 것이 아니니 더 이상 숨기지 않아도 된다는 사실을, 그러니 당당히 내보여도 된다는 사실을 알려줄 수 있기를 감히 소망합니다.

고통, 미화될 수도, 미화되어서도 안되는

적나라한 제 그림을 몇몇 분들께서는 불편하게 느끼실 수도 있습니다. 하지만, 생각해보면 모든 고통은 불편하지 않나요? 저는 이런 의문이 들었습니다. 전쟁의 고통을 알려주는 피튀기는 전쟁 영화는 이해하면서, 어째서 성폭행의 고통을 알려주는 피해자의 그림을 이해하지 못하는 걸까. 성폭행의 피해자들은 자신의 고통을 내보일 때조차 사람들의 시선을 의식해야 하는 걸까? 그렇게 미화되어 표현된 고통은 진정한 성폭행의 고통이 아닙니다. 그건 보기 좋게 보여주기 위해 가공된 고통입니다. 보기 좋은 고통은 거짓입니다. 한 사람의 영혼과 몸을 돌이킬 수 없게 망치는 범죄의 고통을 편하게 보기 원한다면 그것은 그 고통을 겪은 사람들에게 대한 예의가 아닙니다. 제 그림 속의 고통은 진실한 고통입니다.

날 것이며 신선한 고통!

저는 제가 겪은 고통과 느낀 점을 최대한 날 것 그대로 표현하려고 노력합니다. 제 기억과 상처 속에서 갓 꺼낸 그 신선하고 생생한 기억과 감정 그대로 담아내려 최선을 다합니다. 하지만 매번 부족하다고 느낍니다. 그럼에도 불구하고 저는 제 그림에서 많은 분들이 피해자들의 비명 소리를 듣고, 눈물 자국의 축축함을 느끼고, 망가지고 무너져내린 피해자들의 삶의 조각 위를 걸어보기를 바랍니다. 그러면 피해자들의 고통을 조금이라도 길게 기억하지 않을까요? 뉴스에서 성폭행 관련 기사를 접하면 자극적인 정보만 이 아니라 피해자들이 겪었을 고통도 떠올리게 되지 않을까요? 그렇게 떠올려주는 사람들이 한둘씩 늘다 보면 세상이 조금씩 바뀌지 않을까요? 저는 그날이 올 때까지 끊임없이 소리치는 그림을 그릴 것입니다. 그날이 올 때까지 제 그림은 여전히 적나라할 입니다.

페인터(Painter)가 아닌, 페이너(Pain□er)

작가 송솔민은 어릴 적부터 받은 아동학대와 성인이 되어 겪은 수 차례의 성폭력으로 인한 외상후스트레스장애를 진단받은 후 이를 치료하기 위해 미술치료를 시작하며 처음으로 미술을 접하게 된다. 단순한 만화에서 시작하여 본인만의 미술관을 구축해가는 과정에서 작가는 자신의 정체성을 그림을 그리는 페인터(Painter)가 아닌, 고통을 그리는 페이너(Painer)로 정의하였다. 이후 그림을 SNS에 업로드하기 시작하며 자신의 그림이 사람들에게 자신

의 고통을 되돌아 볼 용기와 때로는 말로 표현할 수 없는 위로를 줄 수 있다는 사실을 깨달은 작가는 더욱 많은 사람들이 자신의 그림을 통해 이때까지 외면해왔던 과거의 상처와 마주하고 그것을 숨김없이 내보일 수 있게 되기를, 또한 이러한 아픔의 존재를 몰랐던 사람들은 일상 생활 속에 숨어있는 각종 폭력에 대한 경각심을 갖게되기를 희망하게 된다. 이를 위해 작가는 본인의 고통스러운 사건들과 그 사건들로 갖게된 지울 수 없는 상처들을 '고통은 미화될 수도, 미화 되어서도 안되는 것이다. 고통을 미화하는 것은 피해자들에 대한 예의가 아니다.'라는 철학을 갖고 더욱 열정적이고 직설적으로 과감없이 고통의 다양한 면모를 표현한다.

17. Krzysztof Strzelecki

“Hampstead Heath”(2021)

'Hampstead Heath' 56.5x51x15cm ceramic vase is a part of my main lockdown project which has been to explore the idea of 'cruising fantasies'. Many artists have visited parks and lakes to watch people and sketch them at play, but gay men used parks, forests and abandoned parts of the city as venues for illicit sexual encounters. Cruising sites have now lost their 'aura' and today most gay 'cruising' happens online, privately behind their phone screens. Following this shift to online life, I have focused on sourcing images from the web to conjure up new scenarios, new encounters.

Krzysztof Strzelecki was born in 1993 in Świdnica, South West Poland. He studied BA (Hons) in Fine Art Photography at the University of the Arts London (UAL), Camberwell, 2016-2019. Strzelecki's influences encompass Christian iconography and ancient mythology; he explores the differences (and similarities) between man and the environment, contrasting the wilds of nature with the fragility of the human form. His work often engages with queer culture and considers how different societies relate to LGBT+ issues of acceptance and prejudice. His practice examines the contrasts between the contemporary body and the body in history, for example; when elevated to an effigy of a god.

18. Apeiron theatre

“ESCAPE”(2020)

The verbal narrative of “Escape” is expressed in a monologue, which in recent times represents a state close to many - a feeling of exclusion and loneliness. Human being (un)consciously tries to escape from these feelings by looking for an alternative being.

As the outside world moves away, the main character of the monologue is immersed in the processes that take place in the (subconscious). “The monologue ‘Escape’ is an atmosphere rather than a plot action. Conflicts of existential anxiety and unknown peace, anger and reconciliation, frustration and discovery conflict in this atmosphere. The image is projected on their own hands, from a plasticine molded room model, in which an individual imprisoned by circumstances experiences a sense of isolation, loneliness, confrontation with himself. Through inner experiences and reflections, the character of the monologue unconsciously begins to create a world of imagination rich in associations, metaphors and symbols, which leads the main character to the transformation of the perception of freedom and fullness,” says Greta Gudelytė, playwright of the Escape.

The primitive montage used in the video monologue “Escape” is reminiscent of the style of “Bad painting”. This style developed as an opposition to conceptual art and minimalism. Like the works of this style, the video monologue “Escape” is characterized by exceptionally personal, self-ironic content, provoking unexpected feelings, revealing the negative sides of reality. The resolution of the film deliberately uses ironic, cliché, flat images, editing disturbances. It's like an ironic provocation to “good” art.

Apeiron Theater was founded in 2012 by two young artists Eglė Kazickaitė and Greta Gudelytė. The concept of “apeiron” although difficult to understand, can, for many, become the key point entering the world of Apeiron's theatrical performances. These performances include elements of post-dramatic, surreal, absurd,

social grotesque, other theatrical styles and open up a wide field of interpretations (as intertextual dramaturgy practically does not set any boundaries for perception). Apeiron is an indefinite limitless being. According to the Greek philosopher Anaksimander, the apeiron is an eternal, all-encompassing, all- controlling origin that has no beginning and is endless, which itself does not change, only its forms varies. The Apeiron Theater avoids monotony, consistency of time and action, too many contexts, links with philosophical concepts, poetry, but always gives priority to thought. The audience plays very important role and is understood as the co-author of the performance, which is also encouraged to see, interpret or understand the performance in its own way. Creators of the Apeiron Theater analyzing society in psychological, sociological aspects, observing the reactions of the spectator, the prevailing theatrical forms and the possibilities of their variations, experimenting with the language and the theatrical expression of dramaturgy, develop the idea of discursive theater. During a short lifetime, Apeiron Theater became one of the most intriguing theaters in Lithuania.

19. Andrija Večenaj - Tischlarov

“Kefa 01”(2020)

“Kefa 02”(2020)

“Kefa 05”(2020)

Kefa 01, Kefa 02 and Kefa 05 are objects from the series in which the author questions the aesthetic values of cast paper packaging for consumer electronics. Made of paper pulp, the packaging is reduced in form and construction to the most important ones; protection of the primary industrial product. Its lifespan is short, and its aesthetics are neglected due to its subordinate function and cheap consumables. In this artwork, the author, pouring plaster into the packaging, creates its matrix - a copy of the mold from which the packaging itself is made. In this way, he turns the trivial form of packaging into a unique one, puts it in the foreground, in the exhibition space and rises above the primary industrial product he protected. In the revived archetypal mass he implants raw, organic, plant material - sorghum stalks. Now full volumes and spatial lines permeate the space around them. They also grow and melt, melt, harden, penetrate, merge, connect and break.

Tischlarov is an artist from Varaždin, Croatia, born in 1986, who intertwines the principles of design and visual arts, planned and random, artificial and natural.

The main focus of the creation of his works is the relationship of archetypal forms and raw materials, such as sorghum and equisetum, jute, wood, wax, and plaster. Compositions consisting of full volumes, flat and linear-thin masses permeate the space around them. Tischlarov allows the sunlight, air flow, lightbulb heat, and gravity to smoothly change the shape, transparency, position, and relationships of his works. They grow and change, melt, harden, penetrate, merge, join, and break.

He exhibits his artistic work in both solo and group exhibitions across Croatia. With regard to international exhibitions, the author would like to highlight the exhibition held in London in SCIN Gallery in 2013. Furthermore, he was awarded the first award at the Artwood festival in 2016. held on the island of Pag for a public sculpture titled 'Monolimit'. He is a member of the Croatian Designer Association (HDD) and the Croatian Association of Artists of Međimurje (HDLUM).

In his future artistic endeavours, he strives to explore the potential of other local natural materials and processes, to enrich human living and working spaces with his art, and to furthermore develop his sculptural signature.

20. Hyeyoung YUN 윤혜영

“패닉 룸(Panic room)”(2014)

패닉룸(*Panic Room*)은 가상 현실 속의 아이디어와 이미지들이 점차 하나의 부피를 이루며 아크릴 박스에 반사된다. 이 공간은 우리를 서서히 장악하고 질식시킨다. 이 이미지들은 점차 볼륨을 이루며 우리를 둘러싸고 넘쳐나는 가상 속에서 우리는 서서히 인간의 부재와 폐소 공포의 위기를 느낀다.

Panic Room is reflected the accumulated virtual identities and pictures in the acrylic walls. The virtual images become a mass encompassing us up to the feeling of suffocation. Slowly we feel the absence of human beings and claustrophobic danger in the middle of virtual reality.

윤혜영은 1983년 대전에서 태어나 독일과 프랑스에서 유학을 하고 현재는 창원에서 큐레이터로 활동 중이다. 2012년부터 전후 50년대와 60년대 일어난 '유토피아 건축운동' 과 도시화 문제에 관심을 가지며 연구해왔다. 작가는 공간과 장소에 대한 개인과 공동체적 내러티브를 찾고 공간의 변화에 관심을 두고 있다.

Hyeyoung YUN is an artist/ curator. Born in Daejeon, South Korea in 1983 she has studied in Germany and France. Currently she lives in Changwon, South Korea. Since 2012, she has started researches on urban architecture from 1950s and 60s *Utopian architecture*. With her current researches on modern and postmodern architecture in the context of local stories and histories, she is looking for the narrative stories in places, spaces based on spatial changes in time.