

Monologues

CICA Museum

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Featured Artists 참여작가: Seungjoo Bae 배승주, Barry Olusegun-Noble Despenza, Atefeh Farajolahzadeh, Carrie Fonder, 임형섭 Hyung-sup Lim, Giselle Mira-Diaz, REDGRITS, Djurdjija Vucinic

1. Seungjoo Bae 배승주

“Chagrin” (2019)

« Chagrin » is a work that started in my diary, where I tried to write down a sadness over a romantic relationship. The pain of the broken heart became fear of the future, I couldn't handle these feelings, so started writing it down by hand. It is not the first time I've been in tears because of love, and it's experience that everyone has, but I asked myself why felt like the saddest person in the world : are other people sad like me ?

I wanted to know if other people are experiencing these feelings and how to accept them. So, I asked people of different sex, gender, and ages to read my diary.

I would like to start this work with the artist's private life, but developing into a universal story that the audiences can project their personal experiences. I wanted to find mediums to connect the two different concepts with the spectrum between individuals and groups. The transition from personal monologues to the voice of others created an emotional connection between them and me. After recording their voices, some sympathized and made tears, and for others it became a tool to understand each other's lives. As a result of this work, monologue is a medium for connecting to each other.

Chagrin은 실연을 아픔을 겪고 써내려간 제 일기장에서 시작된 작업입니다. 실연의 아픔은 뒤이어 미래에 대한 두려움이 되었으며, 소용돌이처럼 몰아치는 감정을 감당할 수 없어 손으로 써내려가기 시작했습니다. 사랑 때문에 눈물 흘리는게 이번이 처음도 아니고, 심지어 모든 사람이 겪는 일인데 세상에서 내가 제일 슬픈 것 같은 느낌에 의문을 품게 되었습니다 : 다른 사람들도 나처럼 슬플까?

저는 다른 사람들도 이런 감정을 겪는지, 그렇다면 어떻게 받아들이는지 알고 싶었습니다. 그리하여, 저는 서로 다른 성별, 성정체성, 나잇대를 가진 이들에게 제 일기를 읽도록 부탁했습니다.

작가의 사적인 삶을 서술하는 행위로 시작하지만, 곧 보편적인 이야기로 발전되어 관객 또한 자신의 개인적 경험을 투영할 수 있는 작업을 만들고 싶었습니다. 개인과 집단, 그 사이의 스펙트럼과 서로 다른 두 개념을 연결할 도구를 찾고자 했습니다.

개인적 독백에서 타인의 목소리로의 전이는 저와 그들 사이에 감정적 커넥션을 만들어냈습니다. 목소리를 녹음한 후, 어떤 이들은 공감하며 눈물을 보이기도 했고, 다른 이들과는 서로의 삶을 알아갈 도구가 되기도 하였습니다. 제 작업에서 모놀로그는 개인과 개인을 연결해 주는 도구로써 존재합니다.

Born in Seoul in 1995. I studied fine arts at Le Mans Art School in France and am currently active in Paris. I explore the body as a tool for social identification, but also as a medium for experimenting with physical sensations. I focus on experimentation in order to understand the various ways of seeing, and thinking about the human body. I would like to give an artistic value to the experience evoking a meaning by itself, and then share it with the public.

1995년 서울 출생, 프랑스 르망 미술대학교에서 순수미술을 전공하였으며 현재 파리에서 활발한 작업 활동 중입니다. 사회적 식별을 위한 외적 기능과, 직접 경험하고, 느끼기 위한 감각적 기능을 가진 몸에 대해 탐구합니다.

인간의 몸과 그를 둘러싼 시선, 관념들을 이해하기 위해 저는 개인적 경험에 중요성을 둡니다. 행동 자체로 의미를 이끌어낼 경험, 그리고 그 사이에 일어나는 갈등, 고민들에 예술적 가치를 부여하고 관객들과 나누려 합니다.

2. Barry Olusegun-Noble Despenza

“Fractured Dialogue” (2020)

Fractured Dialogue is an audiovisual piece centered on power structures that underlie the perception of what it means to be visually stimulated. By removing all formal aesthetic differences by exposing the viewer I was able to create a spectacle curated by subconscious human experiences. Fractured Dialogue expands further on my auditory lens to include samples, found footage and original compositions through the use of moving images.

Barry O. Despenza is an interdisciplinary artist from Chicago, Illinois. Barry received his BFA in Film from San Francisco Art Institute and is a MFA candidate at Simon Fraser University. Barry's work has been exhibited internationally in Sweden and England and most recently in Times Square, NY

3. Atefeh Farajolahzadeh

“ Things Remain” (2019)

Divided into four segments and fragmentary narration, Things Remain visually expresses the experience of being elsewhere. Motivated by personal experiences as an immigrant, this video explores the psychological struggle to cope with loss, the complexity of journey, and political uncertainty through a diaristic narration.

Atefeh Farajolahzadeh is an Iranian immigrant artist based in Chicago. She employs photography, video, and writing to fulfill her current project that is to explore the idea of being elsewhere and the psychology of being in-between (the place of origin and her new place). Her work oscillates between abstraction and representation, fiction, and non-fiction.

She received her MFA in photography from Columbia College Chicago. Her work has been selected for a variety of shows, such as Ground Floor 2020, Hyde Park Art Center's biennial exhibition, Chicago; Filter Space, Chicago; and she's published a story in Golestaneh, one of the most prestigious Iranian literary magazines.

4. Carrie Fonder

“Jerry/Carrie is up to the Task (or How to be an Art Critic)” (2020)

In Jerry/Carrie is up to the Task (or How to be an Art Critic) Fonder reimagines a failed drag version of Jerry/Carrie from an earlier performance, Saltz for Kelley. Originally featured as part of an experimental performance/panel, the piece embodies contemporary American artist Mike Kelley's notion of incomplete drag to point to failures of critical authority in the arts. For Kelley, the "incomplete pose" that he writes about in his 1996 essay "Cross Gender/Cross Genre," evokes an intentionally failed version of drag. Fonder points to her own failed drag performance to examine the critical apparatus at function within the system of art.

This work was made on the occasion of the publishing of Jerry Saltz's recent book, *How to be an Artist*.

Carrie Fonder is an American sculptor, installation, and video artist whose work uses humor to play with issues of power. Fonder earned her MFA in sculpture at Cranbrook Academy of Art and her BFA in sculpture at Milwaukee Institute of Art and Design. In 2010 she was awarded a Fulbright Nehru Award to explore the influence of culture on gender identity via depictions of the feminine in India. Currently, a member of Good

Children Gallery in New Orleans, Louisiana, she has exhibited her work nationally and internationally from Detroit to New Delhi. Fonder is an Assistant Professor of Art at the University of West Florida.

5. Hyungsup Lim 임형섭

“Woodenman” (2017)

말에는 소리의 욕구와 이미지의 욕구가 동시에 들어 있다. 그런 점에서 말은 소리이며 동시에 이미지다. 이 작품에서 화자들은 외형적으로, 감정적으로, 혹은 언어적으로 경직되어 있다. 그들의 말은 서로 단절되어 있으나 때에 따라 의미가 이어져 보이기도 한다.

임형섭은 추계예술대학교에서 작곡, 전자음악(박인호, 문성준 사사)을, 한국예술종합학교 음악원 음악테크놀로지과에서 컴퓨터음악작곡(이병무, 장재호 사사)을 전공하였다. 아이오와 주립대학교 전자음악 워크샵, 존케이지 탄생 100주년 X-Sound 퍼포먼스(백남준 아트센터), 한국전자음악협회(KEAMS) 주최 fest-m, 국제무용협회(CID-UNESCO) 주최 서울세계무용축제(SIDance 2016), 국립아시아문화전당(ACC) 개관1주년 페스티벌 <아시아를 위한 심포니>, ICMC 2018(대구콘서트하우스), 공동체의 소리(군포책마을), 2019 프린지페스티벌 프린지영화관(문화비축기지), 과천축제2019, 수상한 툴tool전(수리산상상마을), 한국콘텐츠진흥원 주최 콘텐츠임팩트 Impact-X 등등 작품 연주 및 전시에 참여하였다. 또한, 수리산상상마을 문화예술창작촌 레지던시 2기 작가를 지냈다.

6. REDGRITS

“Eye Consume Eye” (2019)

The remastered version of the original 'Eye Consume Eye (2018)' by Redgrits. “Eye Consume Eye”, translating to “I Consume I”. Where the objective eye is a metaphor to a person’s subjective self. This is a short metaphorical film about Life, Survival, and Growth through Pain and Emotion in the perspective of an eye, where the eye is not seen just as an organ of sight, but as a sensitive and vulnerable being in itself. The film is shot in the first-person perspective, indicating and urging the idea of the viewer devouring the eye that’s looking back at them, the eye being a reflection of themselves. And that being an act of consuming their self-awareness. It is a reflection of the audience, the consumer: eating one’s awareness to become more alert and to thrive by the cycle of self consumption. The concepts of this film emerge from my personal experiences with association to objective external interactions and experiences. The film is based on the concept of self-distortion – confusion of one’s own identity, hence the repeated obsessive text motif “Imposter” below the plate. “Imposter” (in the context of this film with slight association and distortion to the original meaning) being, when one begins to feel as an object and less of a human because of isolation and loneliness in the materialistically advancing world. The ‘provoking’ of the eye is a desperate act to “wake” the self up from a state of shock and numbness. “Opening” the eye of the self. To bring the “Self” back to the state of aliveness – recognizing and understanding oneself before it’s too late. Notes: EYE CONSUME EYE 2019 is a remastered/updated version of the EYE CONSUME EYE 2018. The 2019 version is an amalgamation of the original 2018 film + additional new scenes (2019) that were influenced from the original EYE CONSUME EYE (2018) and one of my earlier video work “1 Paper Cut – Mass Damage” from 2017.

Redgrits is a 20 year old artist from India, based in United Arab Emirates. Her practice includes the exploration of organic identity, subjectivity, objectivity and materialism through multidisciplinary mediums such as video, animation, photography, 3D, intersecting analog and digital mediums.

7. Giselle Mira-Diaz

“10 Years” (2017)

10 Years is an experimental video, photo, and live performance installation that examines issues of immigration and family histories from an autobiographical perspective. The piece is divided into ten segments that echo the number of years I have lived in Canada. However, the narrative covers a larger time period and even intergenerational experiences and histories, such as the fifty-year chapter of violence in Colombia that resulted in the displacement and migration of thousands of families including my own. Source material draws from personal archives, video portraits, voice-over narration, and live performance.

This is my family's story which was affected by a hateful, xenophobic political rhetoric in the United States that over the years has caused the persecution and deportation of immigrants the division of families. As a Latina woman, an immigrant, refugee, Canadian, Colombian, I am documenting my experiences through photography, video, and performance. In my attempt to validate my existence despite being silenced and displaced.

Giselle Mira-Diaz is a first-generation American-Canadian visual artist born to Colombian parents. Giselle's work explores women's representation in the media, the complexity of immigration, hybrid cultures, heritage, and Latinx identity. Her passion is to promote equality and social justice through her collaborative art practice.

8. Đurđija Vucinic

"E Blues" (2016)
"B-side Prayer" (2019)

Caught in the midst of reappearing questions and doubts as a newly become immigrant living in New York, I was "tuning" into the stories and sounds of the city, shaping a narrative accompanied by the music as its counterpoint. One of these stories was revived by the woman I encountered on the subway, only few days after the conversation with a cab driver about faith and belief following his question: "Do you believe in God?". Time and stories unwind, and by signaling their beginning and end, we are assigning a narrative, in this case a soundtrack for their stories and the moment in time. Melodic line is manifestation of their prayers, a fluctuating loop.

Đurđija Vucinic is a musicologist, composer and media artist based in New York City. Integrating love towards soundscapes and music for moving images, Vucinic began creating sound compositions and short videos in which originally composed music becomes a part of a dialogue with the city/moment. Fuse of a "radio drama" in real time, recordings of people, stories and sounds of daily life.

In video and sound installations, she is exploring a role of time and duration in the natural impulse of a spectator and listener to create a pattern from "chaos" and complete the action. Recent projects include a solo sound exhibition in Austria in Fall.