

Nature 2023

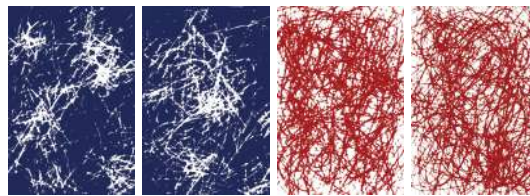
CICA Museum

February 22 - March 12, 2023

2023.2.22 - 3.12

Featured Artists 참여작가: **Andrea Amadei, Ezra Asohan, Kate Balsley, Banbishn, Marcie Begleiter, Laurene Bois-Mariage, Bowyi (보위), Mary P. Breiter, Vinitte Chen, Marika Arellano Christofides, Dobkin Elena, Elisa Galelli, Richard Gessert, Inguna Gremzde, Xingzi Gu, Hanna Gudjonson, Hong Yeonsoo (홍연서), Suji JUNG (정수지), KU IHN SEONG (구인성), Axl Le, Chae Yeon Lee (이채연), Lee, Eunji (이은지), HYEWON LEE (이혜원), Yearan Lee (이예란), Nicole Lenzi, Qiuwen Li, Vince Lovecchio, Mikhail Mansion, MICUŁA, Ina Moana, Rosie Park (로지 박), P  pin Juliette P  n  lope, Vianney P  tr  , Stepan Ryabchenko, Eunsun Ryu (류은선), Martina Shenal, SHIN JI HAE (신지혜), Jason Sobottka, Solarpunk Surf Club, Sarah Umles, Jojin Van Winkle, Inna Vasilyeva, Lars Vilhelmsen, Fintan Whelan, Filip Wierzbicki-Nowak**

Andrea Amadei



“Phenomenology of the surf of the sea - 001/002” (2022), “Phenomenology of the surf of the sea - 002/002” (2022), “Phenomenology of a forest in backlight - 001/002” (2022), “Phenomenology of a forest in backlight - 002/002” (2022)

The two exhibited diptychs are the result of a specific digital abstraction process developed by the artist. The starting point is a traditional photograph of a forest. Working with a post-processing software, the pictures are considered and manipulated as pure bi-dimensional images, disregarding their representational content: a variable series of new layers is then drawn by hand, using a graphic pen, to identify the fundamental aesthetic matrix of each image.

Once this de-construction process is completed, these new layers are considered and manipulated as independent elements, in order to create an original flat image: during this phase, the initial representations become irrelevant, and the artist follows his pure imagination towards the creation of a new picture.

By investigating the purely aesthetic aspect of an image and neglecting its representational content, the artist aims to reconnect with a deeper layer of existence, unrelated to a commercial, communicative and productive attitude towards life: where the pre-rational threshold of our conscience stands, here is the silence that determines our lives - and its rules are aesthetical, not logical.

This process symbolizes our metaphysical essence, our spiritual need to aim for something further: a futile impulse, a “playfulness” - unrelated to any usefulness - elevating all individuals above our singularity and connecting us to something bigger and unite in space and time. The figurative aspect of each photo, in fact, obliterated along the abstraction process, re-emerges nevertheless, uncontrolled, in the completion of each piece, linking it to the emotional consideration of the artist.

Andrea Amadei is a visual artist from Milan, Italy. After earning a Masters' degree in Theoretical Philosophy with Professor Carlo Sini, he worked several years in the documentary field, writing and producing award-winning films and series in collaboration with major international broadcasters.

Over the last years, he progressively started to use his visual skills to perpetuate his philosophical research in the art field, focusing mainly on the theoretical perception of the images, through photography, video installation and digital painting. Aesthetics has become, for Amadei, a follow-up for Theoretics, considering imagination and creativity as the leading forces of human existence.

His work, both as an artist and a director, has been displayed in various festivals, fairs and exhibitions around the world (REA art fair, Milan - 2021; Guerriglia Semiologica, Perugia - 2021; Lecce film Festival, Lecce - 2022; Lisbon Film Rendezvous, Lisbon - 2022; The Glasgow Gallery of Photography, Scotland - 2022; Trinidad and Tobago Film Festival, 2022; GOA SHORT FILM FESTIVAL, 2022).

Ezra Asohan



“Elephant Collage” (2022)

Elephant collage is a combination of video sources that were captured, pulled from archives, and appropriated from popular culture. Together, these moving images form a kind of playscape that allude to personal memory and identity.

Ezra Asohan has been working with photography, video, and sculpture as a means to investigate the way in which popular culture has been exported transnationally and how that informs our understanding of place and culture. Asohan is interested in the different kinds of realms that reveal themselves when you blend fictional and nonfictional elements together.

Kate Balsley



“Ad Meliora” (2021)

A filmic collage that combines familiar shapes and textures of the natural world with the artifice of animation, enveloping the viewer in a beautiful melange of sound and color. Ad meliora, or “towards better things” combines hundreds of separate images that create a deep meditation on being, creativity and nature; mandala of forms that becomes highly symbolic of life, death, yesterday, now, and the next moment.

Flowers, plants and textures were photographed in places such as nature conservatories, cultivated gardens, vacant properties and parking lots. The familiar landscape appears molten, luminous and renewed. Ad meliora is suggestive of adaptation, resilience and transformation.

Kate Balsley was born into a family of artists and had an interest in cinema from a young age. After graduating with a BFA in film production and studies from the University of Wisconsin-Milwaukee in 2003, she lived briefly in New York City before earning an MFA in mass communication and media arts from Southern Illinois University-Carbondale in 2009. Her narrative, documentary, experimental and animated films have been exhibited throughout the world in venues such as the Museum of the Moving Image, the Anthology Film Archives, the Milwaukee Art Museum and the Institute of Contemporary Art in Boston. She is also a screenwriter, and her short script LAIKA was a finalist in the 2020 Atlanta Film Festival Screenplay Competition. Among her awards include the Best Experimental Award from the Athens International Film and Video Festival and a Jury Award from the Black Maria Film and Video Festival. She is currently an associate professor of film at Georgia Gwinnett College near Atlanta.

Banbishn



“Emerald” (2022)

Amerdad is the Avestan language name of the Zoroastrian divinity/divine concept of immortality. Amerdad is the Amesha Spenta of long life on earth and perpetuity in the hereafter. Throughout Zoroastrian scripture and tradition, these three principles are most consistently identified with the creations that they represent: respectively plant life, water, and earth.

Bānbishn was the Middle Persian title of the Sasanian Queens of Iran. The full version of the title was bānbishnān bānbishn ("Queen of Queens"). I believe any woman can become the Bānbishn of her life. The first step towards becoming Banbishn is knowing the woman's rights and position in the society. A woman without this knowledge will lose her respect in the family, the society and the whole world. Banbishn is a cultural project focusing on women's rights and gender inequality.

Marcie Begleiter



"Roll the Dice" (2022), "Liminal Being", "Predatory Oak"

Our world is undergoing dramatic changes, many of them triggered by the actions of our species. The work in this exhibit is part of an ongoing series titled "What Will Remain" (2021-22) a meditation on the vibrancy of nature and its shape-shifting ability to evolve and survive. Large mammals may have their days numbered, but lichen and fungi should be just fine.

Working in and around the boundaries of Contemporary Surrealism, Eco-Feminism, and Biomorphism, these photos explore hidden systems, secret codes, and fantastic micro-organisms; it's an intellectual as well as instinctual response to the complexity of what we call 'nature'.

Marcie Begleiter is a California-based artist working photography, drawing, painting, ceramics and film. Her work has been supported by grants from the NEA, LACES, the Foundation for Art Resources and Germany's Hamburger Kunsthalle. Her work has been included in exhibits at Praxis Center of Art in Minneapolis, University of Santa Barbara, The Miossi Galley at Cuesta College and the Orange County Center for Contemporary Art. She has an upcoming solo show at the Cambria Center for the Arts opening in November of 2022. Begleiter directed the feature documentary "Eva Hesse" which premiered at the Whitney Museum in 2015. Formerly Founding Director of the Integrated Learning Program at Otis College of Art, Associate Professor of in the Graduate Department Film at Art Center College of Design and on the faculty of the International Filmschule in Köln, Germany. She has lived in Los Osos since 2017.

Laurene Bois-Mariage



"Little Ecological Fable #1" (2022)

Grounded in appropriation, Little Ecological Fable is about image-making and ecology. It browses representations of nature, looks on what is to work in the creative field and in this of the land, and scans agrarian metaphors used within the former such as compression, grain, broadcasting, mine, extract, farm...

Laurene Bois-Mariage: I am Finland-based visual artist originating from France. I develop a protean artistic practice through photography-, digital-, and installation arts.

My main inclinations lie in how historical and media-driven changes in image-making affect our understanding of

the relationship between image and reality. With a particular interest in photography, I am often to point both the medium's specificity and hybridity out, as well as to observe where digital and analog spheres overlap. My practice draws exclusively upon material from external sources such as stock photos, art reproductions, ads, archives or found objects; while investigating the boundaries between amateur, art and professional productions. Thus my works playfully cite, borrow, sample, mix and blend from here and there.

Bowyi (보위)



“Stubborn Beauty” (2022), “Conviction of reality” (2022), “Curiosity about” (2022)

<Conviction of reality>

If you're too happy, "Is this really real?" Don't you think that? That's what I thought. When I think that I don't want this happiness to end, Something pours cold water. After experiencing something, Oh, this was reality, not a dream. and come to one's senses. Should I feel grateful or hateful towards something..... Have you ever experienced such a situation?

왜, 너무 행복하면 '이것이 정말 현실일까?' 라는 생각을 하지 않는가?? 그런 생각을 하고, 이 행복함이 끝나지 않았으면 좋겠다는 생각을 할 때쯤, 무언가가 찬 물을 끼얹는다. 그 무언가를 경험하고 나면 아, 이게 현실이었지, 꿈이 아니었구나. 하고 정신을 차리게 된다. 그 무언가에게 고마움을 느껴야 할지, 미운 감정을 느껴야 할지..... 당신은 이러한 상황을 경험한 적이 있는가??

<Curiosity about _____>

Have you ever been unable to sleep because of your curiosity about anything? 어떠한 것에 대한 호기심 때문에 잠을 못 이룬 적이 있는가??

<Stubborn Beauty>

Is there a beauty that doesn't change even if times change? The beauty that people think is beautiful even after centuries. I think it's love. Do you think such beauty exists?

시대가 바뀌어도 변하지 않는 아름다움이 존재할까? 몇 세기가 지나도, 사람들이 아름답다고 생각하는 그런 아름다움 말이다. 나는 그것이 사랑이라고 생각한다. 당신은 그런 아름다움이 존재한다고 생각하는가?

Bowyi (보위): "I'm inspired by people. In my painting, I think communicating with the audience with the world I experienced is the completion of my painting." She shares what she realizes by showing her painting style to people who are in the same situation as her in the past. She begins to complete her work little by little by showing her experience to others and sharing what they feel when they see the painting. She wants you to join her world, and she wants to join your world.

"저는 사람들에게 영감을 받습니다. 제 그림에서 제가 경험한 세상과 관객과 소통하는 것이 제 작품의 완성이라고 생각합니다." 그녀는 과거 자신과 같은 상황에 처한 사람들에게 자신의 화풍을 보여주며 깨달은 것을 공유한다. 그녀는 자신의 경험을 다른 사람들에게 보여주고 그들이 그림을 보았을 때 느끼는 것을 공유하는 것으로 조금씩 작품을 완성하기 시작한다. 그녀는 당신이 그녀의 세계에 합류하기를 원하고, 그녀는 당신의 세계에 합류하기를 원한다.

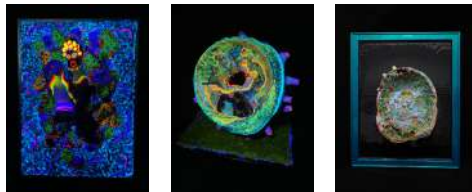
Mary P. Breiter



"the Vitruvian Virus" (2022)

Mary is an international illustrator and fine-art artist with vast worldwide experience. During her career she has been living and working from different countries around the world including Dubai, Cyprus, Israel and Italy. Mary has participated in various solo and group exhibitions in Europe, middle east and Asia. She focuses on universal themes and ideals that promote human connection, fraternity, solidarity and brotherhood among human beings. Her artworks convey profound emotional stories which frequently use symbols and clues, they move through anonymity, despair and powerlessness towards resistance, strength, power and control. She explores the boundary between the figurative and the abstract After completing her B.A studies in art Mary decided to focus her M.A in Sociology and Anthropology in order to explore social processes and obtain scientific tools in different cultures in the global community, which she wished to promote via her artworks.

Vinitte Chen



"Ms. Bobo" (2021), "Breathe-03" (2022), "Breathe - the earth" (2022)

Vinitte Chen is a young artist whose main works break away from common art forms such as painting and installation art. Instead, she opts to create unique interactive and multidimensional pieces as to generate an impactful experience for the viewer. Looking back on her upbringing, Vinitte has lived in both the East and the West. As a result of her experiences in different environments, she has been exposed to various natural landscapes, cultural products, and artistic edification. This has inspired her to express our multifaceted world in her own way.

Starting with painting, Vinitte eventually became fixated on experimental art. In her process, she uses various materials such as clay and glue to present different visual effects in various environments of natural light, purple light and no light. Additionally, through controlling the interactions between the light and her pieces through viewer involvement, those who interact with her art are able to perceive her works in their own unique way, allowing them to break through the artists intended interpretation and find their own meaning

Vinitte's work combines the spiritual core of the East with the free expression of the West. It is her hope that through her works, people can begin to notice the actions of those who are not mainstream, and that not being mainstream does not make you ostracizable, every style and every voice needs enough respect and tolerance, and hopefully they can be accommodated by this world.

Marika Arellano Christofides



"Symbiote God 1" (2021)

Marika is Visiting Assistant Professor of Drawing at Oklahoma State University. She collects illustrations from feminine-coded midcentury print ephemera, which she translates into digital collage and print-based works that depict a feminist bio scientific imaginary. Her prints, installations, and artist books are characterized by a graphic sense of color and design. She holds a B.A. in Philosophy from Carleton College, and she earned her M.F.A in Studio Art from the University of Kentucky School of Art and Visual Studies in May 2022. From 2013-2019, she worked as an associate acquisitions editor at the University of Illinois Press, where she acquired scholarly manuscripts in anthropology and science fiction studies. Her work has most recently been exhibited at Skylab Gallery in Columbus, Ohio and The Parachute Factory in Lexington, Kentucky.

"Symbiote Gods" is a triptych of digital collages, composed primarily of vintage floral imagery from greeting cards and seed packets, that depict abstracted, imaginary biological organisms. Through a process of repetitive mirroring, these images of flowers acquire an otherworldly quality and become removed from their original context. Hung and presented in the same manner as vintage taxonomic charts, these works represent an anti-taxonomy; where the distinction between the figure and its smaller components is blurred, and the framing device of the canvas fails to contain the full image. "Symbiote Gods" references the feminist art movement's historical concern with the domestic sphere, while asking what can happen when we apply its tools to more abstract bio-philosophical questions of identity and change.

Dobkin Elena



"Interitus" (2021), "Koyo" (2021)

The idea to create a series of paintings "Photosynthesis" arose precisely because Elena Dobkin has always been concerned about environmental issues. An increasing number of people are combining their activities with the restoration of the environmental situation around the world. This is one of the biggest problems of our time.

The call for a series of paintings "Photosynthesis" is for people to broaden their horizons, go beyond their consumption and stop thinking only about themselves. In this, Elena is helped by acrylic, gold leaf, and permanent marker, and her style - is modern, conceptual, and abstract.

In the paintings, the artist made acrylic paint splatter, which gives a feeling of space. Thus, as if hinting: at a problem of enormous scale. Some works depict the process of rot on the leaves. This suggests that Mother Nature can no longer cope with the pressure of humanity, and the use of its resources, which inevitably affect the normalization of the environment. The geometry present in the paintings symbolizes the awareness of each individual, understanding, and perception of the environment.

The shades of gold and silver symbolize what is most important for humanity. Silver is associated with innocence and wisdom. Gold - the color of justice, honor, greatness.

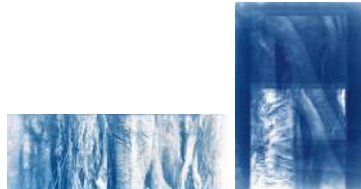
How much do you appreciate Mother Nature and realize that just throwing away garbage and not disposing of it properly is harmful?

ELENA DOBKIN was born in Dnipro (Ukraine), where she grew up, studied, and dreamed. A creative atmosphere has always reigned in the family. But the parents were preparing their daughter for the more practical skills of the modern world. At the age of 26, Elena decided to change her life radically. In 2018 the artist studied

in private art school in the Dnipro Art-L". And in 2020 received a diploma of completion of the course in Art & Fashion School Fantasy Room (Kyiv). Participant in group and personal art exhibitions. The first painting was created in August 2018. "Mountain Sunset", which was sent to a private collection in Arlington, USA.

To be an artist is to make sense of any touch of a palette knife/ brush to a canvas. Make it possible to live the moment depicted in the painting. There are beautiful things everywhere and always, and most importantly, it is hidden in simple things. In my opinion: easy about the main thing. All my paintings are a mirror of the soul».

Elisa Galelli



“Trees.Sequences,Frequencies_#Ficus Macrophylla1” (2022), “Trees.Sequences,Frequencies_#Ficus Macrophylla 2” (2022)

These two artworks are part of an on-going project of mine which started with the encounter with a beautiful tree, a centuries old Ficus Macrophylla in the Garden “Jardim do Principe real” in Lisbon.

The dimension of the tree impedes to glance it all at once: I started to walk around it, to walk its surface with my hands, following its root and branches, every small inquiries of the bark.

The sensuality of its surface captured me, brought me to feel its vitality, its biological awareness. I wanted to “experience the tree, to explore it, and this is what I did with my camera.

The pictures are intended to reproduce the feeling we experience when our gaze is suddenly captured from something which attracts us, find a way to represent the moment in which our gaze take awareness of the presence of something magnificent, something terrific.

The use of multiple negatives for every image came from this need to express that feeling, that emotion which interfere in the routine and normal life of our soul: something is suddenly there, a small interference in our life, a little thrill under the skin..something which come trough and take our minds-and our souls away..just for the moment, away from the present into the eternity of an esthetic moment.

Elisa Galelli, born in Italy in 1979, based in Berlin since 2009. Dealing with photography, especially analog photography, since 2006. Educated in Italy as a professional restorer of wall paintings and stone material, she blended her passion for ancient techniques and traditional visual art with photography through the very pictorial technique of the Cyanotype.

After completing her Bachelor in Art History at the University of Parma, Elisa moved to Berlin working in early age art education and at the same time developing different projects connected with analog photography, in collaboration with international visual/video artists.

Since 2020 she focuses on the historical alternative photographic process of the Cyanotype creating numerous variation of the classic monochrome blue-toned pictures for which the technique is well known.

Richard Gessert



"Bleeding Heart Flowers" (2021)

Bleeding Heart Flowers considers the memory of the Vietnam War (the Second Indochina War) and its affective registers. The photo depicts flowers known as bleeding hearts (*Lamprocapnos spectabilis*), a plant native to

North and East Asia. The plant blooms in the cool of spring with heart-shaped blossoms. When creating this piece, I was inspired by the multivalent meanings of the Vietnamese word *thương*. *Thương* can refer to either romantic or platonic love, but *thương* can also generally be used to describe wounds or feeling sorry for someone. In wartime, wounded soldiers were called *thương binh*. By chance, I took this photo in Chicago on the anniversary of the end of the Vietnam War.

Richard Gessert is an interdisciplinary artist based in Chicago, Illinois, USA. Richard's artwork is informed by his interests in visual culture and design, particularly their cultural and historical milieux. Richard's work has been exhibited by the Chicago Public Library, the Chicago Art Department, Co-Prosperity Sphere (Chicago), Terrain Exhibitions (Chicago), The Art Center Highland Park, the Evanston Art Center, the Rockford Art Museum, the Rockford University Art Gallery, the MINI Museum (Philadelphia), the Critical Mixed Race Studies Association, the Northern Illinois University Art Museum, the University of Chicago, and Northwestern University's Dittmar Memorial Gallery, among others. Richard is a graduate of the School of the Art Institute of Chicago. Currently, Richard is a 2022–23 Fulbright U.S. Student Researcher in art history in Vietnam. Instagram: @richard.gessert.

Inguna Gremzde



"Opposing Worldviews" (2022)

"Opposing Worldviews" consisting of 2 digital images attempts to squeeze the miracle of nature's delicate beauty in a circle as a symbol of wholeness. The work references the attention developing game of spotting the differences in 2 subtly transformed images. In mathematics transformation is a process by which one figure, expression, or function is converted into another one of similar value. Thus the work illustrates the change and transition being the core essence of nature.

Although differently manipulated it is essentially the same image commenting on us sharing the same fundamental beliefs, core values and despite different world views the ability to distinguish and choose good over evil.

Inguna Gremzde is a multidisciplinary artist, who explores environmental and social issues through painting and mixed media installations, often upcycling discarded plastic. The works have been featured in exhibitions regionally, nationally and internationally and shortlisted for prizes including 6th International Arte Laguna Art Prize (Arsenale; Venice, Italy), Threadneedle Prize (Mall Galleries; London, UK), awarded Honorable Mentions at Turgut Pura Prize (Izmir Art and Sculpture Museum; Turkey), 53rd International Show (San Diego Art Institute, CA, US) and 30th September Competition (Alexandria Museum of Art; LA, US). Gremzde is recipient of Axis MAAstar 2011 graduate award (WW Gallery; London, UK) for MFA thesis exhibition at Wimbledon College of Art (London, UK). Gremzde's solo shows were presented at the View Arts Center (NY, US) in 2020, the Louise Hopkins Underwood Center for the Arts (TX, US), the 621 Gallery (FL, US) in 2019, Adirondack Lakes Center for the Arts (NY, US) in 2012 and duo show with Susie Hamilton - at WW Gallery (London, UK) in 2012.

Xingzi Gu



"Deer in Whidbey" (2017)

This moment was captured on my winter Christmas trip to Whidbey Island, Washington, as I saw a deer appear in a residential neighborhood.

Xingzi is a New York based artist who works with the foreign melancholic subjects that reside in fluctuating and poetic stories. They earned a BFA from the School of the Art Institute Chicago in 2018. Currently, they are pursuing an MFA at New York University. They have exhibited at Gallery Lvs and Craft, Seoul, Korea; Zhou B Art Center, Chicago, US; 80 WSE Gallery, New York, US; Keyi Art Museum, Nanjing, China; George Fraser Gallery, Auckland, New Zealand.

Hanna Gudjonson

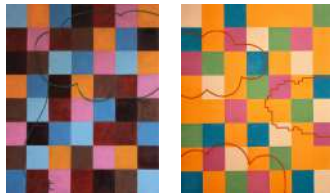


“Seeing” (2022)

Seeing is a self-portrait taken with color-tinted 35mm film. The photo was taken in front of Fjallsárlón in Iceland, where the artist’s family is from. In Seeing, there is a contemplation between humans watching nature and nature watching them back. Though humans and nature might seem to be different subjects, in the end, they are actually the same.

Hanna Gudjonson is a New York-based artist who works with painting and film photography. She holds a bachelor’s degree in fine arts from the School of the Art Institute of Chicago (2017). Her work is inspired by the subconscious, dreams, and symbols.

Hong Yeonsoo (홍연서)



“Day Off” (2022), “Let’s Be a Friend_02” (2022)

‘Day Off’ and ‘Let’s Be a Friend’ series는 ‘현대사회라는 혼합된 집’이라는 주제로 작업하는 최근 프로젝트의 작업이다. 자연물인 동시에 인공물로서의 ‘존재’를 이야기하고 있으며 이것은 자연물과 인공물의 구분이 흐려지고 있는 혼합된 정체성을 가진 현대사회의 개인에 대한 자화상이기도 하다.

‘Day Off’ and ‘Let’s Be a Friend’ series are from one of the artist’s recent projects, ‘Home as a hybrid of natural and artificial qualities in modern society’. In the project, ‘Home’ reveals its existence as both a natural object and an artificial object. This is a self-portrait of an individual in contemporary society where the distinction between natural and artificial objects is blurring.

홍연서작가는 편안하고 친숙한 집이라는 공간으로 부드럽게 이끈다. ‘집은 모든 것이 성취되는 축복받은 장소이다.’라고 작가는 말한다. ‘가장 많은 꿈을 꿀 수 있는 가장 작은 장소’. 집을 찾는 것은 처음부터 작가의 삶과 예술을 특징짓고 있다. 대가족에서 태어난 작가는 어린 아이였을 때 할머니와 함께 살기 위해 할머니댁으로 보내졌다. 그녀는 어린 시절 동안 자신이 형성했던 행복한 기억들을 소중히 간직하고 있으며, 그녀의 그림을 통해 그 순간들을 재현하고 있다. 작가의 작업은 그녀의 할머니의 조각보에서 온 바탕 위에 풍선, 보우, 구름, 새싹처럼 단순하고, 보편적으로 알아볼 수 있는 물체들로 이루어진다. 작가는 인간의 존엄성에 관심을 가지며 현시대에서 ‘집’을 그리고 있다.

Yeonsoo Hong guides us gently to the comforting and familiar space of home. ‘Home is a blessed place where everything is fulfilled,’ she says. ‘A small place where one can dream the most.’ The search for the home has characterized Hong’s life and art from the very beginning. Born into a large family, Hong was sent to live with her grandmother as a small child. She cherishes the happy memories she formed in those years and recreates these moments for us through her paintings. Hong’s work is a journey to the ‘Home’ with simply shaped, universally recognizable objects like a balloon, bow, sprout and clouds which are representing the images of ‘Home’ in artist’s abstract world. Hong is painting ‘Home’ concerning with ‘human dignity’ as an individual in contemporary society.

Suji JUNG (정수지)



“Eolienne Fluo” (2022)

우리 주변에는 늘 움직임이 함께 합니다. 자연의 움직임, 기계의 움직임, 생명체의 움직임, 자의에 의한 움직임, 타의에 의한 움직임 등 물 흐르듯 함께 살아가더라도 한 번쯤은 인지하게 되는 순간이 생깁니다. 그 순간 우리는 그 에너지에 홀린듯 빠져듭니다. 저는 이렇게 홀어져 존재하는 움직임들을 모았습니다. 영상에서 저는 에너지를 생산하는 기계일 뿐입니다. 블랙라이트와 형광물질을 이용해 형태를 지우고, 에너지 그 자체로서 동력을 나타냈습니다.

Suji JUNG (정수지) 작가의 작업은 일상 생활의 다양한 측면에 집중합니다. 저는 형태, 언어, 그리고 움직임이 서로 대면하는 현실 세계 속 인간 존재를 탐구하는 탐구자입니다.

KU IHN SEONG (구인성)



“증식하는 질서” (2022)

빛의 산란은 매끈한 표면과 패인 공간을 끊임없이 충돌질하며 또 다른 사유의 이미지로 미끄러지는 동시에 연속적 심상(心象)을 만들어낸다. 모든 것들에 대한 사유의 의미는 마치 거울의 표면에 반영(反影)되고 투영(投影)하는 연속적이며 해체적 사유를 획득하면서 또 다른 방향으로의 전환을 위한 미적 체계를 준비한다.

구인성 작가는 12번의 개인전 및 국내외 예술프로그램 기획 및 참여 작가로 활동 중에 있으며, 전체적 부분(혹은 부분 속 전체)을 의미하는 홀론(holon)의 점층(漸層)적 서사구조를 통해 객관대상에 대한 연속적이고 반복적인 운동체계를 표현으로 사물인식 및 인지심리에 관한 연구과정 중에 있다.

Axl Le



“The Journey” (2020)

The Journey (2020) is about a planet where some mysterious experiments are being carried out in order to restore its nature. The inspiration for this work came from his first trip to Norway in 2017. The short film consists of three parts: Awakening, sleep, and rebirth. Each part uses a different perspective to tell the story of the forest.

Awakening: Records and observations of an astronaut.

Sleep: Talks about the transformation of the astronaut. The planet transformed him, and he became a key part of the planet's recovery.

Rebirth: The revival of the god of life changes the entire planet.

I hope that after watching this, people will be more willing to protect nature and cherish everything that nature gives, rather than destroy her repeatedly.

Axl Le (Chinese name: Yi Le 乐毅) was born in 1989 in Shanghai, China and is currently living in Oslo, Norway. After graduating with a BA in Architecture from Shanghai University in 2013, he worked as an architect for a short

period before deciding to follow his dream of becoming an artist. In 2016, intrigued by its possibilities of creation, he decided to teach himself 3D software and started to use computer graphics to create art. Since 2019 he has devoted most of his energy to the creation of CG video work.

Through using 3D software as his main tool of creation, Axl explores the relationship between nature and technology, society and individuals, present and future. Since 2017, he has exhibited his work in Museum of Contemporary Art Shanghai, Tank Shanghai, Liu Haisu Art Museum, Himalayan Center Shanghai, to mention some.

Chae Yeon Lee (이채연)



“Stall” (2019)

시스템 속 도구화된 인간과 돼지의 삶에 의문을 던진 설치작품이다. 공장식 축산 시스템 속에서 무력한 돼지와 무한경쟁 사회 속의 나는 의지와 상관없이 도구가 되었다는 점에서 동병상련의 마음을 느꼈다. 육식사회 속 일상 오브제인 바비큐 그릴의 철을 공장식 축산 시스템 속 stall의 철과 결합해 낯설게 보도록 했다.

이채연은 다매체를 융합하여 낯선 경험을 주는 미디어 아티스트이다. 인지적 낯섬을 통해 실존적 물음을 던지며, 인간과 비인간을 위한 생태학적 전환에 대해 고민하고 있다.

Lee Eunji (이은지)



“확실한 불확실한, 그렇게” (2019)

This. 이것은 확실하지만 확실하지 않다. 상황의 맥락 속에 있는 자에게는 확실한 단어이지만 맥락 밖에 존재하는 자에게는 이만큼 불확실한 단어도 없다. 나는 확실과 불확실의 경계를 넘나드는 이 단어를 가상과 현실을 자연스럽게 넘나드는 현 시대의 상황과 그리고 그러한 시대를 살아가는 불안한 존재의 모습을 대변하는 단어로 제시하고자 한다. 표피적이고 스펙타클한 가상의 세계와 그 뒷면을 채우고 있는 현실의 무게가 공존하는 세상에 대한 나의 이해를 **This**라는 한 글자에 담고자 하였다.

작품은 불안한 내면을 반영한 의미의 한글로 엮어진 작은 조각들이 **This**라는 큰 구조의 영문조각을 구성하고 있다. 보여 지는 의미와 보여 지지 않는 의미들의 조합. 그것은 사각 경계를 넘어 흘러내리는 가죽위에 놓여있다. **This**의 단단한 구조는 ‘확실한 한 가지는 불확실하다’는 **text**와 함께 놓여, 그 존재를 더욱 의심받고 있다.

Lee, Eunji (이은지): 저는 홍익대학교 일반대학원 회화과에서 공부하고 있는 이은지입니다. 3번의 개인전과 20여 차례 단체전을 하였습니다. 저는 ‘무슨 일이 일어날 것 같은 불안’과 ‘아무 일도 일어나지 않을지도 모른다’는 모순된 불안 속에서 작업을 해나가고 있습니다. 제가 느끼는 이 양가적 불안이 단지 인간의 근원적인 감정인 것일까 아니면, 사회의 흐름과 구조의 영향 때문일까 생각해 봅니다. 저는 이러지도 저러지도 못할 내적 갈등을 일으키며 삶의 방향성을 흐드는 이 불안과 대면하면서 두 감정을 엮어 작업으로 풀어내고 있습니다.

HYEWON LEE (이혜원)



“노을” (2020)

해 지는 순간 하늘은 매일 상상하지 못했던 색상을 선사한다. 그런 것들을 나는 자연이 들려주는 순간의 이야기라 말하고 싶다. 자연은 때론 말하지 않고 우리가 눈에 볼 수 있는 것들로 우리에게 이야기를 하기 때문이다. 차를 타고 가다 하늘이 내게 구름이 내게 말한다. 아주 바쁜 모양으로 움직이기도 하고 황홀한 그 전에 보지 못했던 색상들로 하늘을 장식하기도 한다. 날마다 새로울 수 있는 건 그것이 들려줄 수 있는 이야기가 많기 때문이다. 내 눈과 마음을 사로잡는 이런 빛과 색은 내 작품의 소재가 된다. 색이 그림에서 혼합되고 때로는 물감과 물이 남아서 그림을 그린다. 언제 그림을 끝내느냐가 중요하다. 비우고 기다리고 절제할 때 그림은 완성된다.

HYEWON LEE (이혜원):

나는 대구 출신의 작가이며 현재는 충남 천안에서 작업하고 있다. 영남대에서 조소과를 졸업하였고 영국 캔터베리 KIAD에서 순수예술 석사를 졸업하였고 현재는 동양화와 서양화 사이의 그림을 그리고 있다. 학부시절 동양화 서양화 디자인 조소를 다룬적이 있으며 영국으로 떠나기전 한국을 알리기 위해 한국화를 조금더 공부했다. 석사에서는 설치작업으로 한지에 염색해 작업을 했다.

내 작품을 굳이 동양화 서양화 입체로 구분짓지 않으려 한다. 재료는 한국화물감 그리고 물을 흡수하기 좋은 수채화지를 사용한다. 이 두 재료를 사용해서 표현하고 싶었던 것이 지금 내 작품의 출발점이 되었다. 현재는 자연과 가까운 곳에 살면서 자연을 표현하는 데 집중한다. 자연 중 나무, 노을, 하늘, 최근에는 물을 포함하며 점을 찍는 방식으로 표현한다.

I'm an artist who was born in Daegu and is now living in Cheonan in Korea. I graduated with a Bachelor of Arts in Sculpture at Yeungnam University in Korea and MA in Fine Art at KIAD in Canterbury in the UK. In my paintings I am influenced by both Eastern and Western paintings. I explored Oriental painting, Oil painting, Design, and Sculpture in my BA. Before going to the UK, I studied Korean painting in more depth to introduce Korean art elsewhere. During my MA, I made installation works using Korean paper(Hanji), which I dyed myself. I don't want to categorize my work as Eastern or Western or three-dimensional sculptures. I am using Korean paints as a medium and watercolour paper which absorbs water well. This combination became the starting point of my present work which I express what I want. I concentrate on expressing nature living near nature. Among the nature, I express what I see making dots of trees, sunset, sky, and more recently, water.

Yearan Lee (이예란)



"Fish in Farm#_1, 2" (2022)

같이 산다는 것은 무엇일까.

지구를 빌려 살면서, 같은 땅에 존재하면서, 누구는 관상용으로 살아가기도 누구는 식용으로 길러지기도 한다. 나는 지나가다 보이는 횡집의 어항을 보면 꼭 영상을 찍는다. 어쩌면 가볍게 하나의 유희거리로 생각하면서 기록하는 것 일 수도 있지만, 조금의 미안한 마음을 가지고 기억하고 싶다. 알량한 마음가짐으로 그들을 양식으로 삼으면서 살아있는 모습에 경이로워하기도 한다. 살아있다는 것은 정말 미세하고 섬세한 과정 속에 있다. 물고기는 수온이 조금이라도 맞지 않으면 죽고, 물 맛때미가 필요하다.

Fish in Farm#_1,2는 바다, 혹은 민물에서 살아가던 어류가 인간의 문명으로 물든 땅에서 살아가는 모습을 포착한 작업이다. 전체 화면은 2분할 되어있고, 왼쪽 화면은 식용, 관상용으로 길러지는 물고기의 모습, 일상에서 어렵지 않게 볼 수 있지만 주의 깊게 바라보지 않는 장면들이 나열된다. 그리고 오른쪽 화면에는 물고기가 바다에서 수조까지 이주하는 과정에서 도출될 수 있는 단어들이 나타난다.

이에란은 자신을 둘러싸고 있는 환경에 집중한다. 그 속에서 일어나는 일련의 사건과 인물들에게 시선을 둔다. 이전의 영상 작품에서는 둘러싼 사건에 어떻게 반응하고 대답하여 해결할 수 있는가에 대한 질문들을 다뤘다면, 현재 자신을 3인칭으로 설정하여 관찰하며, 미술 노동자인 자신과 그 역할을 지키기 위해 노력하는 시간들을 표현했다.

Nicole Lenzi



“Desert Demarcation No. 7” (2022)

Desert Demarcations were created in the Arizona and Nevada deserts. By definition, a demarcation is the act of fixing a boundary or limit on something. In these installations, small scale materials were arranged or “drawn” in the landscape to establish thresholds from which to view and experience the natural surroundings.

Nicole Lenzi’s work questions what a drawing is and its link to thinking. She takes an interdisciplinary approach to expand the concept of drawing that includes installation, photography, and works on paper. She has exhibited in galleries and museums in the United States and internationally. Lenzi has a B.F.A. from Carnegie Mellon University, an M.F.A. from Maryland Institute College of Art, and is based in Baltimore, MD, United States.

Qiuwen Li



“Biophilia” (2020)

The poster series design explores the relationship between nature and the living, built-world through design and celebrates the impact of Biophilia. Biophilia is an idea that humans have an innate connection to nature. This connection helps our physical and mental wellbeing. Good biophilic design synthesizes the complexities of modern structures and spaces with design elements that support our health.

Qiuwen Li is an assistant professor of graphic design in the Department of Art and Art History at Santa Clara University in CA, U.S. She also is the co-founder of emotionlab, a progressive research lab to create positive emotional experiences for people through innovative design approaches to human problems. Born in China, Qiuwen received her B.F.A. in Graphic Design from St. Cloud State University and received her MFA in Visual Studies from the Minneapolis College of Art and Design. As a Chinese woman living in the U.S., Qiuwen is in an in-between position, which also brings a distinctive perspective for her thinking, being and making. In Qiuwen’s designs, graphic elements (shapes, color, pattern, type) are constructed, deconstructed and then reconstructed in order to create a richer experience and extend their meaning.

Vince Lovecchio



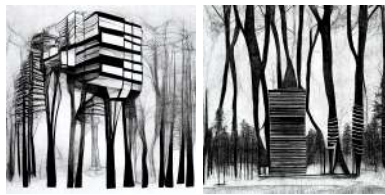
“The Overflow” (2022)

The Overflow

The movement of water is seen as a symbolic depiction of life's inevitable ebbs and flows. The film presents viewers with a visual contemplation of that old saying - whatever comes, let it come; what stays, let it stay; what goes, let it go. And like a constant flow of water over a spillway, hopefully they too may feel that life's conflicts and challenges will inevitably flow over them, especially during these most difficult of times.

Vince Lovecchio is an Australian photographer and filmmaker. He has won a variety of national and international awards including the Prix de la Photographie Paris (2007), the International B&W Spider Awards (2005), International Photography Awards (USA 2003), Australian Nikon/Panorama Photographer of the Year (1998) and the AGFA Trans-Tasman Award (1997). His work has been widely exhibited, published and represented internationally at major art conventions.

Mikhail Mansion



"Forest Series: mj-s-017" (2022), "Forest Series: mj-s-018" (2022)

Mikhail Mansion is a computational artist and designer who combines natural and mechanical forms in order to explore speculative ecological narratives. In this series he is exploring futures where machines intertwine with nature to form new types of imaginative places. Using a combination of evolving techniques, including hand-sketching, 3D-modeling and AI-processing, the artist digitally constructs his compositions.

MICUŁA



"What a Nice End" (2021)

directed by KATARZYNA BORELOWSKA
cinematography by AGATA GRZYBOWSKA
edited by KATARZYNA BORELOWSKA
colour correction by MAGDALENA KULAK
production: MOMO Prodakszyn
executive producer: MICUŁA
costumes: Katarzyna Borelowska & MICUŁA
makeup: Katarzyna Borelowska
choreography: MICUŁA
skauting: Katarzyna Borelowska & MICUŁA
stills: Agata Grzybowska, Katarzyna Borelowska
typo: Katarzyna Borelowska
very special help: ALEKSANDRA SZYMCZYK

The collapse of the world as we know it is inevitable. In the face of climate change, the humanitarian crisis and deepening social inequalities, we expect the end of patriarchy and the rise of ecofeminist, social and anti-capitalist narratives.

Music video for the song "What a Nice End" was made only by women. Director and visual artist Katarzyna Borelowska and photographer and documentary artist Agata Grzybowska accepted MICUŁA's invitation to a journey through the end of the world. With this video, the Artists ask questions about the necessity of an end, and its vision is not tragic nor post-apocalyptic. The end of the anthropocene, human patriarchal and capitalist domination will be a deep breath for other Beings. Maybe the end is near, or maybe it has already come a long time ago and everything around us is an illusion, a simulacrum? As in Czeslaw Milosz's poem, "there will be no other end of the world". What will be left of us when we go extinct?

Ina Moana



"Dying Paradise" (2022)

Ina Moana is a Freelance Creative based in Germany who brings fever dreams to life. By merging different textures and elements, rooted in a mixed media approach, she sculpts dynamic realities. With her work, she aims to break generic rules in society and art, to contribute to a new standard of diversity and awareness. This artwork is part of her efforts and is a response to the recent and current happenings around the world related to climate change. Incorporating elements such as scientific photos of different parts of the world and using graphics to shape a post-apocalyptic environment, she wants to point at how paradise is dying.

Rosie Park (로지 박)



"PHELOLOPSIS ORCHID" (2020), "ECHEVERIA PULVINATA" (2020)

1. *Pheloenlopsis Orchid* / 20cm x 20cm / Digital drawing/ 2022

꽃식물중 약 2만 8000종에 이르는 가장 큰 규모로 희귀한 모양과 독특한 색감등은 다른 꽃들과 비할수 없을 정도이다. 마치 진한 펜으로 얼룩무늬를 그려넣은듯한 패턴이 인상적이며 이를 디지털화하여 꽃의 특성과 아름다움을 도드라져보이게 표현한 작품이다.

2. *Echieveria Pulvitnata* / 2cm x 20cm / Colouring pencil on paper / 2020

우리에게 익숙한 다육식물로 작고 귀여운 모습을 하고 있지만 반사막 지역에서 자생하는 다과성으로 평생 여러번의 꽃을 피우고 씨를 뿌리는 강한 생명력을 지니고 있다. 벨벳처럼 부드럽고 물을 머금어 통통한 줄기의 모습을 색연필로 섬세하게 표현한 작품이다.

Rosie Park is a Korean, self-taught artist currently based in Nelson. Although she was raised in Seoul, she moved to New Zealand in her early 20s. Living overseas with a highly stressful job for many years left her unhealthy and with a mind full of anxiety. She made the decision to finish her old career and began searching for what she really wanted to do in the creative space. Art came back to her during this time in her life and she started painting full time in 2021. For Rosie, art is both a process of healing and a source of energy that keeps her going. She considers her work a record of her time spent in the most "me-like" way she can and feels at home with a brush in hand.

작가는 서울에서 자랐고 20대부터 뉴질랜드에서 이민생활을 시작하여 꽤 오랜시간을 그 곳에서 보냈다. 그녀는 바쁜 직장생활과 스트레스 그리고 마음의 불안으로 힘든시기를 겪은후 2019년에 과감히 하던일을 그만두었다. 그

후 작가는 인생에서 진정으로 원하는 것에 대해 고민했고 평소 하고싶었던 것들을 하나둘씩 해보기 시작했다. 그때 즈음 그녀의 인생에 그림이 찾아왔고 2021년부터 꾸준히 작품활동을 해오고 있다. 그녀에게 예술은 치유의 과정이자 앞으로 나아갈수 있게하는 에너지의 원천이다. 그녀의 작업물은 자신이 할수있는 가장 '나다운' 방식으로 보낸 시간의 기록이라고 할 수 있다. 현재 그녀는 서울과 해외를 오가며 작업하고 있다.

Pépin Juliette Pénélope



“Life in a Circle” (2022)

"Life in a circle" is a moving image stemming from artist Juliette Pénélope Pépin's current research on frogs as part of her "Biocœnose" project. Through images of real frogs from social networks and synthetic images generated by an artificial intelligence, the project explores the mechanisms at work in the visual representation of frogs. Thus, the artist proposes an image of the frog as seen by her, by a machine and by humans on social networks.

Juliette Pénélope Pépin's practice investigates human and non-human perceptions: their phenomenology, mythology, and technological frameworks. Through installations, videos, images and speculative narratives, Juliette Pénélope examines the meanings of «seeing» and «being seen».

Through participatory, collective, and interdisciplinary approaches, Pépin inquires what it means to make art in time of catastrophes. Reflecting on the multiple paradigms that shape our time, she values and develops artistic, ambiguous and negotiable research projects.

She is currently taking part in an art and research fellowship at ICA Kyoto (Japan). Recent exhibitions include the group shows 'BEING - The earth as event' at instituto terra e memoria (PT), 'Hydrographism' with LIMB at Brighton CCA Dorset Place (UK), 'Quand, soudainement with University Plurality at Espace Voltaire (FR) and 'working conditions' commissioned for BLINDSIDE Gallery (AUS).

Vianney Pétré



"Wildlife surveillance" (2022)

Wildlife surveillance is a fictional surveillance footage of real non-humans inhabiting a 3D world. The scenes are set in two distinct biotopes. The shots were speculatively taken in March (Sheep) and August (Lady Bug) 2022.

Vianney Pétré is a French artist currently working and living in Paris. His practice is articulated around the poetic creation of worlds populated by plants and animals, real and imaginary. Trained in fine arts and biology, his works operate in both virtual and scientific realms while testifying a strong sense of what nature might be when seen from different perspectives.

Stepan Ryabchenko



“Fiolent Crystal Baby. From the Virtual Garden series” (2016-2020)

The goal of Stepan Ryabchenko's art practice is to develop a sustainable digital world with its own laws, forms of life, and mythology. Each new work represents a new topos or character in this virtual universe. Ryabchenko's series Virtual Garden is composed of anthropomorphic characters inhabiting minimalist virtual landscapes. They are not just objects but full-blown characters with their own personalities and author's descriptions. The garden's existence is not limited by climatic factors or any physical parameters. Its views, biodiversity, area and lifespan are limited by nothing but the potential of our minds.

Fiolent Crystal Baby, one of the residents of the virtual habitat soars above the water surface in a light mist, emanating peace and tranquility. Elegant, semi-translucent and gentle, it resembles a zoomorphic inhabitant of oceanic depths rather than a plant. Therefore, Ryabchenko is playing demiurge, facing no external canons or limitations in his own world. This fantastical flower, “brought to life” with animation, slowly moves its tentacle leaves to atmospheric ambient soundtrack, developed by the artist's brother Sergey Ryabchenko specifically for the purpose.

Creating his digital “nature,” Stepan Ryabchenko espouses the idea of harmony between humankind and its environment, with each side being seen as a subject endowed with equal rights and consciousness. Instead of making nature a mere reflection of human feelings and associations, the artist confers it with feelings of its own, re-mythologizing it and making humankind just one element of the myth. The issue of humankind's interactions with nature is particularly pressing now, when the threat of ecological disaster looms permanently over the world because of humankind's consumerist approach to the environment. By using one product of humankind's technological development as his instrument, Stepan Ryabchenko considers how this relationship could be reframed.

Natalia Matsenko, art critic

Stepan Ryabchenko is a Ukrainian artist, one of the prominent representatives of new media art. 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.

Eunsun Ryu (류은선)



“쌍쌍” (2022)

인생은 멀리서 보면 희극이다. 제 3자, 어른으로서 멀리서 바라본 자연, 그리고 자연과 어우러지는 아이의 모습이 예술 그 자체로 느껴졌다. 내 현재의 삶도 먼 미래에 되돌아본다면 희극 아닐까. 그러한 자연 속 아이의 모습은, 내 현재의 삶을 감사해하고 더욱 즐겨야 하겠다는 의지를 다지게 하였다. 지금의 나도 먼 미래에는 내가 바라봤던

아름다운 자연 속 아이처럼 느껴지지 않겠느냐 말이다.

아이가 자연과 어우러짐을 보며 아이가 세상을 편견 없이 온전히 받아들일 수 있다는 존재라는 것을 다시금 깨달을 수 있었다. 이때 선입견 없는 아이의 열린 마음을 어른도 가진다면, 어른으로서 세상과 소통하며 살기에 수월할 것이라 생각했다. 현대인들이 아이처럼 열린 마음으로 세상을 살아가면 좋지 않을까?

Eunsun Ryu (류은선)은 서울대학교 동양화과를 졸업하고, 동대학원에서 작품연구를 진행하면서 꾸준히 작품 활동을 하고 있는 작가입니다. 주로 동양화 재료 기반의 작품 활동을 해왔지만 요즘에는 새로운 혼합 재료를 시도하고 있습니다. 아이라는 존재에 대한 호기심을 계기로 아이를 바라보는 어른의 시선, 세상을 바라보는 아이의 시선을 자연과 아이를 통해 표현하고 있습니다.

Martina Shenal



“Post burn, after the rain” (2020), “Devil's Chain (tree)” (2020), “Devil's Chain (rhyodacite flow)” (2020), “Smith Rock (collapsed crater)” (2020), “Smith Rock (smoke)” (2020)

Over the past decade, my photographic series Secondary Nature has examined human interaction with the landscape- including ways that we alter, mediate, and represent it. This recent series, titled 20/20, began in 2020, and bears witness to the effects of 2,027 raging wildfires that were burning in early September. The title references 'perfect' vision, though visibility dropped from 10 miles to 800 feet during a research trip to the Newberry National Volcanic Monument in central Oregon. The air quality in the high desert was deemed the most hazardous in the world at that time, as similar conditions were playing out across the West, fueled by a mega-drought, high temperatures, and strong winds.

Martina M. Shenal is a Professor of Art and Chair of the Photography, Video & Imaging area at the University of Arizona in Tucson. She earned her MFA from Arizona State University and BFA from The Ohio State University. For her professional work, she has received grants and fellowships including a Faculty Collaboration Grant for her interdisciplinary project Space + Place from the UA Confluence Center for Creative Inquiry, a WESTAF/NEA Regional Fellowship, a Visual Art Fellowship from the Tennessee Arts Commission, two Professional Development Grants from the Arizona Commission on the Arts, and a Contemporary Forum Material Grant from the Phoenix Art Museum.

Selected solo and group exhibitions have been held at Place M Gallery, Tokyo, JP; CICA Museum, Gimpo-si, Korea; Southeast Center for Photography; Scottsdale Museum of Contemporary Art; New Mexico Museum of Art; Fort Wayne Museum of Art; College of Southern Nevada; Whittier College; Rutgers University; and the University of Tennessee-Chattanooga.

SHIN JI HAE (신지혜)



“Memory 1“ (2020), “Memory 2“ (2020)

우리는 시절을 기억하는 것이 아니라 순간을 기억한다

어떤 순간을 고르거나 지울 것인가

우리는 시행착오를 거치면서 첫번째 시각의 오류를 깨달은 후에야 한 존재에 대한 정확한 인식에 도달한다. 그러나 정확한 인식은 사실 불가능하다. 왜냐하면 그 사람에 대한 우리 시각이 수정되는 동안, 그 사람 자신도

무기력한 대상이 아닌 이상 변하기 마련이므로, 그를 포착했다고 생각하는 순간 그는 다른 곳으로 이동하며, 마침내 그 모습을 보다 분명히 보았다는 생각이 들 때도 우리가 규명하는 데 성공했다고 믿은 그 이미지는 단지 예전에 포착했던 옛 이미지들에 지나지 않으므로 더 이상 그를 나타내 주지 못한다.

신지혜 / **Shin Ji Hae**는 이탈리아 해외 재외국민으로 로마국립미술원에서 장식학을 전공하고, **Università di Urbino Carlo Bo**에서 미술사 석사 과정중입니다. 미술원 졸업 후 전시회에 참여하며 미술 작업도 같이 병행하고 있습니다. 현재 재이탈리아 한국 미술가 협회 **ARCOI** 협회원으로 한지를 이용한 작업을 주로 하고 있습니다.

Jason Sobottka



“A Lesson About Murderous Mary” (2018)

The painting exhibited at CICA's Nature exhibition is from Jason's Adventures Through the Anthropocene series. The Nobel Prize winning meteorologist, Paul Crutzen, coined the term Anthropocene. This geological time period marks the conclusion of the Holocene epoch and the beginning of an era when humankind dramatically shapes the natural systems of the planet.

The series Adventures Through the Anthropocene focuses on a colorful surrealist fantasy where flora, fauna and even human beings adapt, evolve, mutate and merge in order to survive in a dramatically altered, anthropogenic ecosystem. These inhabitants are depicted moving in between dimensional space and are often rendered naturalistically in part of the composition, while dissolving into inter-dimensional space and abstraction in other areas of the image.

A sub-category of the Anthropocene series focuses on Interventions and Defense. These are the most overtly political and depict endangered animals protected by imagined animal rights or ecological defense groups. Kevlar vests, drones and disguises protect animals from poaching and the illicit trade of their tusks and horns. While aspects of this work evoke whimsy, cuteness, and (dark) humor, at its core should be the nobility and beauty of the endangered animals, and by extension, humanity's stewardship of the environment.

A Lesson About Murderous Mary depicts a wounded elephant in a tank-like mobility chair, holding a toy elephant and crane. The elephant is teaching a young elephant about Murderous Mary—an historical tale of an elephant who killed an American circus worker in 1916 and was subsequently executed by hanging from a crane.

Jason Sobottka is a printmaker and painter from Tacoma, Washington, USA. He exhibits internationally and has his work featured in many international private and public collections. Jason earned his Master of Fine Art degree from the University of Minnesota (Twin Cities) and a Bachelor of Fine Art from the University of Montana (Missoula). In 2008 Jason was hired to build the Visual Art Department at Lake Washington Institute of Technology (Kirkland, WA). He earned tenure in 2011 and serves as the Art Department Chairperson. He teaches a variety of art and design courses and developed both an Associate degree and Bachelor degree in Applied Art-Illustration.

Solarpunk Surf Club



“Solarpunk Futures” (2022)

Solarpunk Futures is an artist's game for collaborative utopian visioning, working in (and against) the conventions of tabletop role-playing whereby players use a deck of illustrated cards as prompts to envision pathways to a

desirable world. The game's visual language engages the iconographic traditions of Art Nouveau stained glass, German expressionist woodcuts, and Japanese karuta through a pastel palette informed by palliative design. Computer augmented printmaking techniques involving a robotic drawing arm and AI-image processing concretize a microcosmic example of technology integrated within democratic social processes and emancipatory goals. The game's social structure enables players to approach the seemingly insurmountable challenges of today's material world through serious play, interdependence, and radical possibility. This unity of means and ends in the game's design, production, practice, and distribution is intended to integrate its politics of utopia-as-process, in which every component forms a supportive aspect of the whole. Solarpunk Futures can therefore be conceived as a processual system—a dialectic between the printed matter, techniques, design, and illustration as well as the relational arts of gameplay, utopianpolitik futuring, and dialogue itself. Through this collaborative performance of memory, visionary narratives emerge of a free and ecological society—rooted in the limitless potentialities of our interrelations in the present.

Solarpunk Surf Club is an artist collective that creates and curates egalitarian platforms for surfing the waves of still-possible worlds. We elaborate on the aesthetics of solarpunk in order to bring forth the latent horizontalism and communalism inherent in its reconstructive vision. Our works politicize, historicize, and demystify a collective ecological, utopian future.

Sarah Umles



“Patch” (2021)

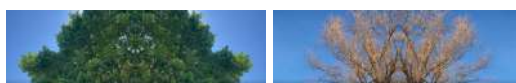
Patch (2021) is a lullaby to the child I will never have. Both peaceful and melancholy, Patch is a memorial "site" where personal and collective grieving takes place for anyone who has mourned the fact that they will never experience motherhood—either by choice or due to circumstances beyond their control.

In the video, our gaze is cast down upon a strange object embedded in the earth. The object is a Boon® Baby Bottle Drying Rack, designed to resemble grass. The rigid plastic, domestic object is re-contextualized into the environment it was designed to reference, but we are inevitably still left with what is clearly a foreign and unnatural thing that does not really belong. Throughout the video, weeping willow branches dance in and out of the frame, swept by a gentle breeze—a befitting and poetic gesture of mourning.

The physical work (only part of which you see in the video piece) was a site-specific installation at Franconia Sculpture Park in Shafer, Minnesota. The installation was activated by a month-long performance in May 2021.

Sarah Umles (b. 1986, Germany) is an interdisciplinary artist and independent curator currently living in Los Angeles, California. Sarah's practice spans photography, video, performance, installation, and social sculpture. Most notably, her work has been shown at the California Museum of Photography, Museum of Contemporary Art Chicago, California Institute of the Arts, Franconia Sculpture Park, and Stove Works. Sarah has curated numerous exhibitions in traditional and alternative contexts throughout Chicago, Los Angeles, and Minneapolis, and in 2018, she founded The Residency Project—an artist residency and project space based in Pasadena, California. Sarah holds an MA in Arts Administration & Policy from the School of the Art Institute of Chicago and a BA in Creative Writing with an emphasis in Film & Visual Culture from the University of California, Riverside.

Jojin Van Winkle



"karuna meditations 1" (2021), "karuna meditations 2" (2021)

During this pandemic, many artists sought ways to go beyond their “four studio walls”. There was a mass exodus to seek solace in exterior spaces as soon as shelter in place bans lifted. This shift from from interior to exterior had both psychological implications and artistic ramifications. My own moving image practice transformed to include performance. Sometimes I appear in the videos, performing for the camera as in “This is Mine...” (2020). Or I am performing with the camera like the twirling in “Center of Gravity” (2021). Or I utilize the camera’s POV articulating performative motion, as in “The Destruction Project” (2020). In the summer of 2021, I began venturing throughout my neighborhood shifting my daily walks from restorative fitness to meditative collection. I started documenting fragments of my daily walks: treetops blowing in the wind, shadows on streets, leaf patterns on grass, and lake horizons, spanning seasons. Peppered in the videos are simple scenes from spaces I inhabit (burning incense, windows) or outdoor sites I have briefly called home (campfire, waterfall). The “karuna meditations 1 & 2” (2021) exemplify a Rorschach technique. This doubling creates an elongated center-focused frame with either a kaleidoscope effect as the images bend and turn or an expansive open center with doubling at edges. The silent videos invite the viewer to experience their breath and ambient soundscape as the imagery jumpcuts from one scene to another. The actual walking is absent from the footage, yet there is a sense of traversing an inner landscape as seasons change. As a practicing artist I seek ways to bridge the diverse aspects of my life: image making, physical fitness and meditation practice. These recent videos, “karuna meditations 1 & 2” (2021) grew organically. It is through a lens of reflection that I understand my experimental video work is a hybrid form of art-walking. For me these artworks exemplifies how the simple, repetitive ritual of walking the same streets of a neighborhood and collecting digital fragments of seasons changing, can lead to unexpected fantastical dreamscapes when combined in post-production. What is left out of the videos, the walking, allows for a meandering ambulatory inner journey.

Jojin Van Winkle is a multimedia artist, screenwriter, cinematographer, producer, and educator based near Milwaukee, Wisconsin (USA). Her video, photography, film, and audio research centers around the practice of listening, focused on resilience and the human condition. Through multimedia projects she blends external experiences with internal reflections. Her art is experimental, grounded in the cinematic. She uses 16mm film cameras, high-definition video cameras, DSLRs, and smartphones to make moving and still images. She exhibits and screens nationally and internationally. Van Winkle recently received a prestigious 2022 RAM Fellowship from the Racine Art Museum (RAM), which will culminate in a solo exhibition. She participates in artist residencies globally, and exhibited large-scale installation art before pursuing lens-based media. In 2016-17 she was an artist-in-resident at the Madison Children’s Museum, collaborating with 500 children on a multi-media permanent installation. For the Liberian land rights documentary, “The Land Beneath Our Feet” (2016, 60 min.), she was an associate producer, with additional camerawork. She was the USA-based cinematographer for PBS/Independent Lens documentary, “In the Shadow of Ebola”, (2015, 27 min.). Both documentaries screened at international and national festivals, winning awards. As an assistant professor at Carthage College (Wisconsin/USA), Jojin Van Winkle teaches and directs the Photography and Film and New Media Program. She has a MFA and a MA from the University of Wisconsin-Madison and a BFA from the School of the Art Institute of Chicago.

Inna Vasilyeva



“0x0” (2022)

The name refers to an error code 0x0 which indicates a malfunction in the operating system while providing details of the incident and other information. This issue can be solved with repairing software and procedures that restore the system back to its stable condition. ‘0x0’ is a part of the ongoing series “Year Zero” that brings us to an alternative reality, set in a parallel timeline. In this world, our planet is severely damaged by pollution and conflicts. It is a warning about a plausible future, a future with just a few survivors who are scattered around all corners of the world and live an artificial lifestyle with the help of technology. Here people have to maintain the ecosystem viable despite the toxins while Nature is trying to find equilibrium back, and give humanity a second chance.

Inna Vasilyeva is a new media artist, also working in cyberspace as a hacker. She specializes in malware

analysis, reverse engineering, visual arts and coding. She focuses on the new media technology application in arts with emphasis on generative, code arts and technological interactive installations along with digital and video art. In her artistic practice, she explores cyber-information-human interactions, patterns and creatures found in nature, cyberspace and code; finding inspiration in mathematics, cryptography, robotics and outer space. She is a participant of the exhibitions: the Museum of Modern Malware, Las Vegas, USA; DEFCON 29, Las Vegas, USA; and Metaverse. Part of the art duo '2315' with Yana Vasilyeva. Based in New York, USA.

Lars Vilhelmsen



"Hymn" (2022)

The works revolve around the figure of mother nature. The mother can be a daughter as well as an untitled person. The works can be read as modern paraphrases and reinterpretations of the Madonna figure, mother nature thinking. The works are contemporary works interpreted in a different context.

Fintan Whelan



"Faces of Water I" (2022), "Faces of Water II" (2022)

Faces of Water I

Water is a characteristic element of my work. Its flow and rhythm fascinate me. It is a vital source and inspiration for my creativity. The nature of water is ubiquitous, comes in many forms, has an infinite variety of expression, altering every landscape (and every canvas) in a profound way. My paintings, including the Faces of Water series, have slowly developed in the direction of abstraction and transcend cultural boundaries.

Faces of Water II

We all experience and associate blue, no matter where in the world, to clear skies and clean water. Blue, in its almost infinite variations, connects us in a positive and consistent way. I embrace the use of blue pigments in many of my paintings to create something that is universal, pure and profound. This "constant companion" leads me on to versatile, symbolical transformations of blank canvases.

Fintan Whelan: I was born in Dublin and have spent my adult life in Ireland, Spain and Germany (my current home). After studying art in Dublin, I worked in publishing before finding my way back to pursuing a career in art. My work has been exhibited and acquired by numerous collectors across Asia, North America, Europe and Australia. I was a resident artist at Chelsea Harbour Design Centre (London) and am member of BBK (Federal Association of German Fine Artists).

I have participated in Personal Structures / Art Biennale Venice in 2022 and in numerous art fairs including Affordable Art Fair, Battersea; TOAF, NY; Red Dot, Miami; Design Shang Hai; Art Palm Beach. I've been featured in prominent residential and commercial projects worldwide. Marsa Arabia Resort / Fifa World Cup 2022 in Qatar was one on my latest projects.

I am represented by Kunsthaus Artes (Berlin), Whistlers Contemporary (Canada), AVI Gallery (Toronto), McKay & Williamson (London), Yudian Art (Hangzhou) and Caiger Contemporary (London).

Filip Wierzbicki-Nowak



“5.01.2013” (2013)

The video shows the captured situation, which transforms over time. It is an observation of nature and how it functions.

Filip Wierzbicki-Nowak is a visual artist. He works in different media such as: painting, drawing, graphic arts, video, installation, site-specific art, etc. In his works, he refers to digital image recording media that cannot keep up with the dynamically changing nature. He graduated University of the Arts Poznan in 2012. He has been associated with his Alma Mater since 2016. He received his doctorate in 2018. Currently an assistant professor at the 8th Drawing Studio at the Magdalena Abakanowicz University of the Arts Poznan. His works were presented at exhibitions in Poland, Germany, Japan, Spain, The Netherlands, England, Ireland, Belgium and many others.