

Nature 2024

CICA Museum

February 21 - March 10, 2024

2024.02.21 - 03.10

Featured Artists 참여작가: **Thaddaeus Andreades, Emily Au, Emily Berens, Gina Bolle, Heather Brand, Candace Caston, Choi Minsoo (최민수), Joomi Chung (정주미), Giorgio Gerardi, Jialin Hong, Noah Hook, Hwang, Je Hwee (황제휘), Mihyun Im (임미현), HANNAH.K (해나케이), Kateryna Kryvolap, Kayleigh Lang, Bimbi Larraburu, Danut Adrian Chidon Frunzä, leekichen (리키첸), LEE JEONG MIN (이정민), Yony Oh (오연우), Wren Petrichor Ossman, Chanbyul Park (박찬별), Shin-Young Park, Thomas Pickarski, Anna Salenko, Dahye Son (손다혜), spider z (장순만), LAM Cheung Ha Tommy, Durdija Vucinic, Yean Munhee (연문희)**

"Nature" features photography, painting, sculpture, installation, new media art, and video works dealing nature, environmental issues, human versus nature, and/or human nature.

자연, 환경 문제, 자연과 인간, 인간 본성 등을 주제로 한 사진, 회화, 조각, 설치, 뉴 미디어 아트, 영상 작품 전시합니다.

Thaddaeus Andreades

"Breadth" (2020)

The inception of the short film "Breadth" coincided with a profoundly claustrophobic period during the COVID-19 lockdown of 2020. Amid the confinement of a compact studio apartment in the heart of New York City, Thaddaeus found himself grappling with an abundance of fear and uncertainty. These emotions were accompanied by an overwhelming yearning for boundless open spaces—a desire to experience the vastness of height, depth, and breadth. It was within this juxtaposition of confinement and aspiration that the concept for "Breadth" took root.

Initially conceived as a means of constructing an expansive virtual realm, a sanctuary of sorts to escape the confines of reality, "Breadth" evolved organically over time. What began as a simple project to indulge Thaddaeus's longing for boundless dimensions gradually blossomed into a multifaceted narrative, fueled by the artist's emotional journey.

Within the canvas of the virtual world, a story began to unfurl—a tale that traversed the boundaries of a violent storm, symbolizing the turbulence and upheaval experienced during those uncertain times. As the narrative progressed, it led to a transformative rebirth—a metaphorical dawn after the tempest. The storm became a catalyst for change, paving the way for a new day and fresh beginnings. Through the lens of "Breadth," Thaddaeus managed to capture not only the intricacies of his personal emotions but also the universal human experience of confronting adversity and embracing renewal. The film's layers of meaning and symbolism mirror the complex interplay between confinement and liberation, fear and hope, chaos and renewal—themes that resonated deeply with Thaddaeus and countless others navigating the challenges of the pandemic era.

Thaddaeus Andreades is a digital and mixed media artist who thrives at the intersection of art and technology. His creations most often manifest as still images, 3D animation, and interactive media with a particular interest in environmental storytelling.

His work has one foot planted firmly in a tactile world of sand, space, and the ocean depths, while the other is planted in concepts such as the cyclical properties of time, the hubris of human striving, and the beauty of powerlessness. He is drawn to the mystery and majesty of the natural world, and to things that feel unexplainable. He wants people to look at his work and feel wonder and also discomfort at the prospect that we may not be as in control as they believe themselves to be. Thaddaeus' practice exists in the digital world but crosses over from time to time in drawing, sculpture and photography. He intertwines physical and digital forms to birth new combinations and better reflect our own way of existing in both spaces. He is motivated by the possibility of each new project being an opportunity to learn a new technique or tool. Thaddaeus applies and mixes computer animation and sound techniques that he learned working on films, commercials, VR and games.

In March 2023, driven by his desire to cultivate a community around digital art, Thaddaeus founded Aziel Arts, an Art Studio and Academy with a mission to equip both novice and experienced digital artists with practical skills to achieve their creative and professional aspirations. Aziel Arts seeks to instill a profound appreciation for the art form, on par with traditional painting and sculpture, fostering a supportive ecosystem for digital artists to thrive.

Emily Au



"Maple Wood Smoked Bacon Vessel" (2023), "Stewing Beef Vessel" (2023)

Maple Wood Smoked Bacon Vessel and Stewing Beef Vessel are a part of Au's thesis project *Of Earth and Flesh*, that plays with the idea of the abject, which is concerned with the disruption of the distinct categories between self and other, of life and death. As Kristeva notes the abject is a threat to the perception of a clean and moral reality, viewers react accordingly to the abject subjects through discomfort. My vessels exist in a space between life and death since unlike real meat, their ceramic nature is permanently imperishable, never given the capability to rot. Through removing meat's capacity to decompose, my work defies death and asserts itself as unnatural, as abject. Yet, the vessels are not truly part of the living either as they directly mimic something dead: the animal corpse. The flesh my vessels emulate have never known life and yet, they perform as a direct simulation of the butchered animal body. Thus, the vessels *Of Earth and Flesh* reside in between human concepts of life and death, while simultaneously defying both. They challenge the preconceived notion of the binary of alive and dead, separating themselves from convention, cleanliness and comprehensibility.

Emily Au is a Canadian emerging artist who recently received a Bachelor of Fine Arts with a Minor in Women and Gender Studies (with First-Class Standing) from Brock University. Specializing in ceramics, Au's work wrestles with abjection, meat-centric social cultures, mixed-race cultural identity, the racial binary and the human and nonhuman body. In her final year at Brock, Au was accepted into an Honours studio course where she created her esteemed *Of Earth and Flesh* project, which was met with success and recognition. The attention Au's projects (*Halved*, *Of Earth and Flesh*) have gathered enables her to make virtual connections around the world, fostering many relationships with like-minded creatives. With her work, Au has been accepted into several juried shows throughout Niagara and the Greater Toronto Area. Through creating everyday, Au bonds to an authentic self which aches for artistic and intellectual exploration and stimulation. Recently, she is interested in linking the material of clay with the flesh of animals as she continually finds new parallels and comparisons. Her artistic practice has been reliant on discomfort as she goes against human nature which wishes to seek ease. Rather, she does not deny herself feelings of anxiety as her practice involves examining and recreating slaughtered animal flesh to relate it back to the human body. She believes meat and the animal exist as liminal as their bodies go through transitions, first holding life then into flesh for the nourishment of human bodies. The nature of raw meat is fleeting as it either gets cooked for consumption, or must perish and return back to the earth. The human and nonhuman bodies' destiny to return to the earth through becoming soil gives permission to Au's practice due to soil's ability to transform into clay. Thus creating an infinite resource created through and by life, the body, flesh and decay. Au's work consequently finishes the cycle by turning clay back into "flesh", immortalizing it as such.

Emily Berens



"Nature 01" (2022), "Nature 01" (2022)

My work centers around the textures, pigments, and organic forms found within nature. In the *Nature 01-02* series of work featured here, I start by mark making with acrylic paint, handmade brushes, and found natural materials, with a focus on objects that emphasize layering and texture. I digitally scan these systems of marks and combine them with digital painting processes to generate dynamic image composites intended to comment upon the collision between the technical and the natural world.

I'm fascinated with repurposing tools, and what it means to do so from both a technical and conceptual perspective. I chart the manipulation of marks in order to build a heightened understanding of a routine by tracing the same path repeatedly, and observing resulting growth. I study how new iterations of marks evolve over time through slight variation, similar to how evolution progresses within nature.

I embed natural ephemera, analog maps, and blueprints into my work as a means of contrasting where we come from to where we are. My work draws comparison between the natural and the technical world; both can be regulated, but have the capacity to grow independently into a role other than that which was intended. This work also explores the possibility of what happens when conventional tools are removed; the natural world takes over and we find new ways to substitute what we have. Evolution takes improvisation into hand.

I believe enmeshing analog and digital elements provides a unique opportunity for storytelling and celebrating materiality. The disruption of both natural and tech-based workflows helps us understand further what they are and what they can be.

Emily Scheider Berens is an artist and educator living in Milwaukee, Wisconsin, USA. Her studio practice meshes traditional drawing and printmaking techniques with an array of digital imaging and collage processes. She received her MA in Interdisciplinary Arts and Media from Columbia College-Chicago, and her MFA in Intermedia Art from the University of

Wisconsin-Milwaukee. Emily has exhibited her work and lectured both regionally and internationally, at the Hubei University of Technology in Wuhan, China and the CIEE Annual Study Abroad Conference in Barcelona, Spain. She currently serves as an Associate Professor of 2D and 4D media at the Milwaukee Institute of Art and Design (MIAD).

Gina Bolle

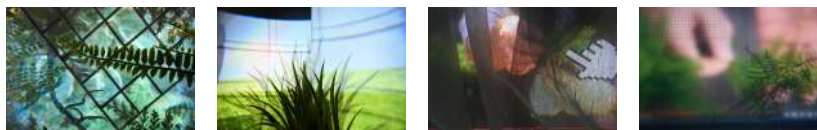


"Out Of Skin" (2023)

This photo, which shows the peeled skin of a snake, was taken during a trip to Italy. During this trip and after a long period of intense study with a heavy workload, I reflected on my relationship with my body, which has often changed over time. I was always trapped in thoughts of body norms while fighting for my inner freedom and peace, instead of devoting all the energy to something else. Ultimately, I relate to the snakeskin in the sense that it's always okay to shed, accept and grow out of old beliefs.

Gina Bolle is a German artist and photographer. Her work deals with the dynamics of control and systematic oppression in intimate and public spaces. She is particularly interested in the impact that collective memory has on our society today. In her images, multimedia installations and assemblages, she questions the influence of modern visual image culture. She holds a Master of Arts from ECAL/Ecole cantonale d'art de Lausanne in Switzerland.

Heather Brand



"Close Enough, image 1" (2021), "Close Enough, image 2" (2021), "Close Enough, image 3" (2021), "Close Enough, image 4" (2021)

Heather Brand is an artist living and working in Meadville Pennsylvania. She has an MFA in Visual Studies from the University of Buffalo and is an Assistant Professor of Art at Allegheny College. My series Close Enough, of which 4 images are featured in Nature 2024, contemplates how digital modes of mediation and decorative imitation support a gendered labor distribution of care for domestic plant life. This disruption falls along the clean roles of inner and outer maintenance. The subject of this series is screens playing lawn care videos and offering advice for decorative plant propagation for housewives. This series of photographs utilizes dramatic scale shifts to make visible the physical presence of layers of mediation. Visually this shift in scale shows the tattered edges of artificial plants lit by the blue glow from a backdrop of digital screens. In many of my photographs, you can see an impression of plant life, or what might be botanical forms but none of them are actual. In this way, an extreme closeness illuminates the compounding of errors in imitations of imitations over time. As the title suggests, the series Close Enough is about approximating a connection to an ideal standard. It is also about the resignation that an ideal is out of reach.

Candace Caston

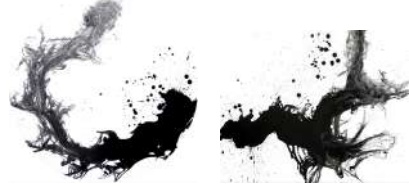


"Bedroom Window" (2022)

Each night I'd lay in my bed, the bright street light shown through the blinds kept me awake. I'd watch the palm tree outside the window blow in the wind, until the vision of the breeze lulled me to sleep.

Candace Caston is a collagist originating from New Orleans, Louisiana. In her work, she uses primarily paper, and water-based media to explore the memory of place. In 2015 she earned her BFA from the Savannah College of Art and Design in Atlanta, Georgia with a focus in painting. She was an artistic contributor to the "Kitti Sparks" novel published in 2021. Her work has been featured in multiple group shows, installations, and public art projects throughout the Southeast.

Choi Minsoo (최민수)



"무제 7" (2019), "무제 21" (2019)

나의 작업은 고통을 시각화하고 그것을 이미지로 나타낸다. 이는 살아있는 낙지에 먹물을 묻히고 캔버스 위에서 그 움직임을 기록하는 일종의 여탁 방식으로, 대상의 신체적 경험인 고통을 시각적 정보로 환원하고자 한 것이다. 원초적이면서도 직접적인 작업 방식은, 정제되지 않은 고통을 날 것 그 자체로 기록하고자 했다. 실재하지만 실체 없는 고통은 감각이자 감정으로써 경험하는 대상의 주관적인 표현으로 나타나기 마련이지만 본능에 의한 신체의 즉발적 반응은 꾸밈이 없기 때문이다. 응축되어 폭발하는 듯한 이미지는 캔버스의 틀 안에서 꿈틀거리며 생동한다.

낙지는 여러 가지 면에서 작업의 재료로 쓰기에 적합했다. 움직임을 기록하기 위한 생물의 외형적 구조라든지 나에게 있어 낙지가 가지는 의미라 할 것들이 조금은 특별했기 때문이다. 낙지가 특산물인 목포에서 나고 자라 어린 시절부터 길거리 수족관에서 흔히 볼 수 있는 식재료였으며 주변 지인들에게 낙지라는 별명으로 불렸던 영향이 컸던 탓이기도 했다. 그래서 줄곧, 작품에서 나를 투영하는 생물로 낙지가 사용되곤 한다.

작업에서 낙지는 인간 사회가 규정한 수족관이라는 틀 속에서 식재료로써 살아내는 생물이다. 살아내기 위해 하루하루 버터내는 낙지의 모습은 사회가 필요로 하는 나의 모습으로, 아니 어쩌면 스스로가 만들어낸 틀 속에서 고통받는 나 자신을 낙지를 통해 바라보고 있었는지도 모르겠다. 학교와 직장 혹은 가정이라는 사회의 틀 안에서 생존이라는 대의를 쫓아 현실과 타협하며 많은 것들을 포기하고 인내하여 버터내는 과정이 나에게 말 못할 고통이었다. 생존과 직결되는 문제 앞에서 항상 다른 선택지들은 우선순위에 밀려날 수밖에 없었기 때문이다. 내게 있어 이러한 '고통'은 '생존'과 같은 의미를 가지고 두 단어를 서로 수식하는 것으로 이해된다. 생존하는 것, 현재를 버터내고 살아내는 것, 그것이 지금의 나를 바라보고 이해하는 자화상이 될 수 있을 것이라 생각했다.

최민수 작가는 2014년도부터 감정과 감각을 시각적 정보로 환원하는 작업을 해왔으며, 2016년부터는 고통을 주제로 재료와 기법 등등 다양한 실험적 방법과 연구를 통해 작업을 이어나가고 있다. 작업 초기에는 유화를 바탕으로 한 구상화 작업이 많았지만 최근에는 오브제와 먹을 통해 다양한 표현적 방법을 연구하고 있다. 조선대학교에서 서양화를 전공하고 중앙대학교 일반대학원에서 조형예술학과 서양화전공을 졸업했으며, 국내 여러 단체전에 참여했다.

Joomi Chung (정주미)

"Waterdog" (2022)

Waterdog (2022)는 다양한 소리들을 녹음하고 수차례의 변조와 구성작업을 통해 친근하면서도 낯선 소음의 공간을 형성하고 시각화 하는 작업으로써 개의 감각을 통해 접하는 일상을 소재로 다룬 작품입니다.

GoPro 카메라와 여러 종류의 녹음기들을 통해 개의* 시/청각 에서 가장 근접한 거리에서 체험되는 환경을 포착하였으며 마누의 신체 내부를 찍은 MRI 이미지들을 함께 실험적으로 구성하여 보았습니다.

작업과정을 통해 이미지들은 추상화되고 명확하던 소리들은 외부와 내부의 소리들이 겹쳐짐으로써 싱글소닉에서 폴리소닉으로 확대되고 모호한 울림의 공간으로 변화하였습니다. 그리하여 감각을 통해 체험된 외부환경과 심리적/감성적 반응으로 이루어진 풍경이 겹쳐진 친근하면서도 모호한 공간을 만들어보고자 하였습니다.

*본인의 애완견인 마누 (2013-2023)가 이 작품의 주연으로 2022 년 9 월에 구강암 진단을 받고 수술과 투병생활 끝에 2023 년 4 월에 생을 마쳤습니다

Joomi Chung is a Korean-American ar5st based in Ohio, US. Her work has been exhibited at na5onal and interna5onal venues including Urban Ins5tute of Contemporary Art, Grand Rapids, MI; Alice F. and Harris K. Weston Art Gallery in the Aronoff Center for the Arts, Cincinna5, OH; Urban Arts Space, Ohio State University, Columbus, OH; Colorado State University, Fort Collins, CO; Cloyde Snook & HaPield Gallery, Adams State University, Alamosa, CO; The Carnegie Gallery, Covington, KY; Seoul Art Center Hangaram Museum, Seoul, South Korea; SOMA Drawing Center, Seoul, South Korea; University of West Bohemia,

Pilsen, Czech Republic; and SÍM Gallery, Reykjavik, Iceland. Currently she is an Associate Professor of Art at Miami University in Oxford, Ohio.

작가 정주미는 1975 년에 김천에서 태어나 1999 년 홍익대학교 회화과 졸업 후 동대학에서 일년간 국고지원 연구과정 수료하였다. 2001-2004 년에 미국 엠허스트 메사추세츠 주립대에서 석사학위를 마쳤으며 현재 미국 오하이오주의 마이애미 대학교에서 회화과 부교수(Associate Professor of Art)로 재직중이다. 혼합재료 드로잉, 설치미술, 실험적 애니메이션작업을 통해 시공간의 주관적 경험으로써 기억, 시각과 물질의 경계로써 이미지, 소리를 통해 체험되는 시공간과 이러한 체험의 시각화 등의 개념을 탐구해 왔다.

Giorgio Gerardi

"Clouds (from video 2650, s.2, v.26)" (2023)

I filmed clouds and edited the video using graphic software.

Clouds are a subject that has always fascinated me. They are something that constantly changes, reminding us of the continuous evolution of reality, in which nothing is immobile. Today has already become yesterday and tomorrow is now today, and everything is in ongoing transformation, continuous change.

Clouds are something that has no shape of their own, but change moment by moment, in ways that are always different and unrepeatable. They are light and elusive. They cannot be grasped, they cannot be touched, and they remain something indefinite.

The project "Clouds" was born in December 2019; in these years I have been working on many series of this project, both in colour and b/w, and lately, I have also produced some videos, which have been projected in various video mapping festivals.

Giorgio Gerardi: I live in Italy, in Favaro Veneto (Venice). Around the age of twenty, I approached the study of the History of Art, as an autodidact, and I began my personal photographic research. I got fascinated by the artistic Avant-garde of the late Nineteenth and early Twentieth centuries, and also the artistic currents of Minimalism and Conceptual Art.

All these artistic phenomena attracted me mostly because they focused on the analysis of the visual medium, than to the staging of reality and its representation, as the history of Art and Photography had instead accustomed us.

In recent years, I have focused on some details of the environment around me: clouds, leaves and details of everyday objects. Lately, I have also produced some videos, which have been screened at video mapping festivals and participated in film festivals.

Jialin Hong

"Dependent Origination" (2023)

Dependent Origination is a video essay combining 3D modelling and live action footage that examines the impact of non-organic technology on nature and explores the need for balance and harmony between these two realms. Through conceptualising original terms of "meta-body" and "meta-self", inspired from Buddhist practices including mindfulness and meditation, the artwork invites viewers to reflect on the formative process of perception and consciousness, leading to a deeper understanding of the ever-evolving "self" shaped by the interplay of mind and body.

The camera constructs a fictional space, inviting viewers to transcend their preconceived notions and enter an otherworldly dimension. This immersive experience encourages the exploration and reconciliation of opposing positions. The rhythmic composition of the film, characterised by irregular patterns and accentuated temporal intervals, evokes a palpable sense of time. As viewers navigate this virtual ritual, their identities are transcended, guided by the interplay of drumbeat and editing, allowing for a profound transformation within this liminal space.

Jialin Hong (IG: @feverfewjl) is a filmmaker, producer, and film programmer specialising in artists' moving image. Her work delves into the intersection of spirituality, technology, and nature, resulting in research-driven video artwork projects. Her contributions as producer include collaborations with D-Fuse. Jialin's expertise extends to curating and programming engaging screening events for Fringe Film Fest and Queer East in London. She holds an MPhil in Film and Screen Studies from the University of Cambridge and a BS in Radio-Television-Film from the University of Texas at Austin.

Noah Hook



"You May Not See Me" (2023)

Hook's photography series *You May Not See Me* captures a performance he conducted at Government Lake in Baldwin, Michigan. Donning a green morph suit and a handmade rubber mask and gloves, Hook traversed the shoreline in order to explore the interconnectedness of his body, the landscape, and the body of water.

Noah Hook is an interdisciplinary artist from White Stone, Virginia. He currently lives and works in Chicago, Illinois, where he is pursuing an MFA in Painting + Drawing at the School of the Art Institute of Chicago. He was previously based in Richmond, Virginia; where he received his BFA in Painting + Printmaking from Virginia Commonwealth University. His work has been exhibited at the Anderson Gallery, Workhouse Arts Center, and Eden Airlines in Virginia, Feral Galleries in Georgia, Moisturizer Gallery in Florida, and Stasias Gallery in Illinois. He is also the director of Rump Gallery, a roaming venue switching between virtual and physical spaces, where he has hosted and curated exhibitions by artists from around the country. Bouncing between painting, sculpture, costume, performance, and video; Hook's practice is driven by a need to understand and articulate his feelings around ruralness, whiteness, sexuality, poverty, heritage, and violence.

Hwang, Je Hwee (황제휘)



"참을 수 없는 존재의 가벼움" (2023)

식물은 지구상에서 가장 오랜 시간 생존한 생물이다. 고요하면서도 강인하고, 유연하면서도 창조적인 방법으로 살아남은 생명력의 상징이다. 나는 고요하고 정적인 그들에게서 정서적 안정감을 얻고, 역동적이고 강인한 생명력에서 에너지를 얻는다. 이를 표현하는 작업은 과거와 미래, 나라는 개인과 인간이라는 동물에 대한 사유이자 그 사유를 시각화 한 내면의 공간일 것이다. 지금의 모습으로 진화하기까지의 아득히 먼 과거를 상상한다. 그 세월을 살아남은 생명력을 느낀다. 그 고요하면서도 강인한 점은 어쩌면 내가 닮고 싶은 것이다. 식물의 이미지를 빌려 자아성찰을 하고 있는 것도 같다. 나라는 인간이 미래에 나아갈 지점을 생각한다.

식물과 함께 등장하는 거미와 거미줄 이미지는 아이와 놀이터에 갔다가 발견한 거미에 대한 개인적인 경험에서 출발한다. 최소한의 움직임, 흐트러지지 않는 정자세 같은 것들이 강렬한 인상으로 다가왔고, 내가 사랑한 그 완벽함은 허무하게도 다음날 바로 스러졌다. 아이들은 악의 없는 즐거움으로 거미를 죽였고, 한날 어린 아이의 호기심과 장난에도 하루아침에 무너져 생명이 끊어지는 것이었다.

작품 제목과 동명의 소설 <참을 수 없는 존재의 가벼움>에서 밀란 쿤데라는, 우리의 인생이란 한 번 사라지면 두 번 다시 돌아오지 않기 때문에 한낱 그림자 같은 것이고, 그래서 산다는 것에는 아무런 무게도 없다고 말한다. 잔혹함도 찬란함도 곧 사라지고 말 덧없는 것이며 그래서 무의미하다고 하지만, 우리는 어쩌서 이렇게 열심히 살아내는 것일까. 무엇을 위해서? 라는 회의감은 끊임없이 찾아오고, 자문하면서도 왜인지 사람들은 삶과 욕망을 포기하지 못한다.

나의 작업은 시각적 유희의 차원에서 시작되지만, 그를 넘어 의식 저변에 인간 존재에 대한 궁금증과 애정이 깔려있다. 인간은 왜 자연에서 편안함을 느끼는가. 인간은 왜 식물의 싱그러움에서 에너지를 얻는가. 인간은 왜 식물의 형태를 아름답다 느끼는가. 그 중에서도 유독 내가 그 형태에 매료된 이유는 무엇인가. 수없이 생겨나는 질문들에 대한 답을 찾아가는 과정과 같은 것이다. 식물을 매개로 한 인간과 예술에 대한 근원적 사유이자, 자아성찰로 가득 찬 나의 내면의 공간이다. 물감선들이 모여 만든 요철들로 질감을 만들어 내고, 이것은 시각으로써 촉각을 자극하는 촉각적 회화로 완성된다. 편안하면서도 강렬하고, 정적인 듯 역동적이며, 고요하면서도 강인한 식물 그 자체와도 닮아있다. 하여, 고요한 화면 안에서 편안함과 휴식을 느끼고 사유할 수 있는 시간이 되기를, 그 안에 꿈틀대는 생명력과 활기를 얻기를 바라는 것이다.

황제휘: "정적이며 역동적인, 고요하지만 강인한" 식물의 생명력을 촉각적 회화로 표현합니다.

Mihyun Im (임미현)



“DL.2023011” (2023)

This work is to distance myself from distractions and find inner west. I've expressed my inner self, striving to simplify away from the entanglements of many things in reality we live in. The objects of projection are represented as things that bring me solace, and the extension of lines represents an extension of my emotions. Through process, Eliminate the wandering thoughts within me and shape myself into a form of emptiness.

Mi-hyunIm, born in South Korea in 1979, displayed exceptional aptitude for art from a young age, earning courage from people around her. However, she did not initially pursue a career in art, choosing a profession as an architect. It was approximately a decade ago when she embarked on a journey as a calligrapher. In this artistic endeavor, she predominantly focused on oriental pieces, utilizing traditional Korean Paper To Create Abstract Compositions. Her inspiration for her recent series of works, titled “Layers,” stemmed from the publication of “Resuscitation” in 2022. Today, Mi-hyunIm passionately serves as both an artist and a calligraphy educator. She describes her creative process as a source of inner tranquility and personal rejuvenation.

HANNAH.K (해나케이)



"Greeting" (2023)

I appreciate the moment when the sunlight comes on the leaves with some breeze, creating light and shadows. It's a moment that can be easily overlooked if not paid attention to, and the dancing shadows, which might become hard to see as the time of day changes.

I wanted to capture that warm movement on canvas. However, texture is somewhat rough and firm by using sand.

Have you ever walked on a beach with sand with large grain? It may feel a bit prickly underfoot, and you can distinctly feel the larger grains scattering between your toes.

Contrary to the soft intention of what it's started at first, I chose to use “rough texture” to make this moment more memorable. I wanted to imprint the feelings of those two opposite mood on myself, so that the moment of dancing shadows to stay in my memory longer.

Sometimes, to sustain softness and warmth, there needs to be a solid and rigid support in place.

햇살이 막 나뭇잎과 공기를 타고 빛과 그림자를 만들어내는 그 순간을 좋아합니다. 무심하면 놓칠 수 있고 자칫 시간대가 바뀌면 보기 힘든 춤 추는 그림자. 그 따뜻한 움직임을 캔버스에 담아내고 싶었습니다.

하지만 모래를 사용하여 촉감은 다소 거칠고 단단합니다. 고운 모래가 아닌 알갱이가 큰 모래사장을 걸어보신 적 있으신가요? 발바닥이 간혹 따끔거리기도 하고 발가락 사이로 큰 알갱이들이 흘러지는 느낌이 고스란히 피부로 느껴집니다.

부드럽게 시작했던 작품의도와는 정반대의 ‘거친 질감’을 사용하여 더 잊히지 않는, 머릿속에 조금 더 남는 순간의 장치로 이 작품을 사용하고 싶습니다. 그래서 춤 추는 그림자가 찾아오는 그 순간이 더 잊히지 않도록 저에게 각인 시키고 싶었습니다.

부드럽고 따뜻하게 존재하는 것도 때로는 단단하고 강직한 뒷받침이 있어야 그 부드러움을 지켜낼 수 있을 것입니다.

HANNAH.K (Kim Hannah) graduated with a bachelor's degree in fashion design from Kyung Hee University and immediately headed to New York to build a career in the fashion design field. However, she eventually found greater attraction in the joy derived from fine art rather than the pleasure given by fashion industry. She continued her career as a fashion illustrator while working as a fashion designer, then returned back to Korea to transition into a path as an illustrator, writer, and instructor. She has consistently strived to hold individual exhibitions in addition to participating in group exhibitions.

She has participated in group exhibitions at various venues such as Apgujeong Gallery Krande, Hongdae Art Arch sponsored by Hanhwa, and Euljiro Bincan. As for institutional exhibitions, she contributed six pieces to “Gyeongju Stroll” within the Gyeongju La Han select by La Han Hotel.

The artist's work is motivated by the "Moments when facing emotions" and "An extension of thoughts given by nature." Since humans are the only creatures capable of possessing and expressing emotions, the artist seeks to continually expand this primal starting point to facilitate communication of fundamental emotions among people.

The artwork from the exhibition is currently housed within the Gyeongju Walk, and she has been actively participating in various exhibition activities,

including solo exhibition in 2023, performing arts exhibitions, and international exhibitions.

해나케이(김한나)는 경희대학교 의류디자인 학사 졸업 후, 바로 뉴욕으로 건너가 패션디자인 분야로 커리어를 쌓았다. 이후 패션이 주는 즐거움 보다 순수미술이 주는 즐거움에 더 큰 매력을 느끼고 패션 부티크 디자이너의 패션일러스트레이터로 경업을 이어오다 한국으로 돌아와 일러스트레이터/작가/강사의 길로 방향을 전환하였다. 압구정 갤러리 크랑데, 한화생명 후원 흥대아트아치, 을지로 빈칸 등에서 단체전을 참여하였고, 기관 내 전시로는 경주 라한셀렉트 라한호텔 내 '경주산책'에 6점의 작품으로 참여하였다.

작가의 작품 모티브는 '감정을 마주하는 순간' 과 '자연이 주는 생각의 연장선' 이다. 사람은 창조물 중 유일하게 감정을 소유하고 표현할 줄 알기에, 그 원초적인 시작점을 계속해서 확장시켜 서로의 원초적인 감정이 소통으로 이어지게 하고자 하는 것이 작가가 추구하는 바이다.

현재 경주산책 내에 전시 당시 작품이 소장되어 있으며, 2023년 하반기 개인전을 시작으로 퍼포밍아트 전시, 국제전 참가 등 다양한 전시활동에 참여하고 있다.

Kateryna Kryvolap



"Flowering Blooms" (2023)

Just as flowers go through cycles of growth, bloom, and decay, our lives are marked by periods of change, challenge, and renewal. The way that flowers move and sway in the wind suggests a sense of fluidity and motion, reminding us that life is constantly in flux. These patterns of color and shape in flowers evoke a sense of harmony and balance, reflecting the ways in which different aspects of our lives must be integrated and coordinated.

By observing the rhythm of flowers, we can gain a deeper appreciation for the complexity and beauty of the natural world, and perhaps gain insights into the challenges and opportunities of our own lives.

Kateryna Kryvolap, a Ukrainian-born artist now based in Canada, draws inspiration from her artistic upbringing to create paintings that blend contemporary and traditional decorative styles. Her work is imbued with positive energy through symbolic decor elements, rooted in the rich tradition of Ukrainian decorative painting known for its protective and prosperous symbolism. Kateryna skillfully pushes the boundaries of these techniques, infusing them with modern trends and materials, resulting in vibrant, detail-oriented compositions that showcase her self-expression and creativity. Her art resonates with collectors worldwide, not just for decoration but as a unique heritage of decorative art..

As an Artist, I am interested in recording my perspective on the order of nature on two- or three-dimensional objects. Cubism and Impressionism are examples of ways how painters portrayed the world from their perspectives on drawings. In writing, such a portrayal is achieved through various types of literature, such as poems and novels. By researching these different ways of documenting the world, I established my unique way of recording how I interpret the world in my works. These works include paintings, objects, and graphic novels.

작가는 자연의 질서에 대한 자신의 관점을 2차원 또는 3차원 물체에 기록하는 데 관심이 있습니다. 일기, 시, 비즈니스 계약, 그림은 인간이 세계를 기록하는 2차원적 방법입니다. 과거의 화가들과 작가들은 모두 저마다의 방법으로 세상을 평면에 담아냈습니다. 입체파와 인상파 같은 사조는 화가가 어떻게 그림을 통해 자신의 세상을 묘사했는지 보여주는 예시입니다. 글에서 그러한 묘사는 시와 소설과 같은 다양한 유형의 문학을 통해 이루어집니다. 형식은 조금씩 달라도 모두 세상을 평면에 담아내는 활동입니다. 작가는 세계를 기록하는 다양한 방식을 연구함으로써, 세계를 기록하는 나만의 고유한 방식을 확립했습니다. 이러한 작품에는 그림, 오브제 및 그래픽 시나리오가 포함됩니다.

Kayleigh Lang

Bimbi Larraburu



"EL IMPACTO DEL PAISAJE"

Bimbi Larraburu lives and work in Buenos Aires, Argentina. The city has a fundamental place, thus architecture, landscape and urban space are a constant in her works, where she establishes a relationship between human beings and their environment, rescuing sensations and identities.

Danut Adrian Chidon Frunză



"UKRAINE" (2022)

Chidon-Frunză Dănuț Adrian Iași was born in Iași, Romania, in 1960. He has a master's degree in painting at the National University of Arts "George Enescu" Iași, Romania, 2022. In 2023 he became a trainee member of the U.A.P. Romania.

Participates in biennials, salons, exhibitions organized in the country and abroad.

His works, predominantly portraits, address social themes and are made in different techniques. His artistic approach focuses on real/false happiness, frequent pathologizing of natural emotional states, altered behavioral patterns, medical conditions incompatible with happiness, utopian happiness. The artist uses the portrait as a research tool and the bibliography, case study and interview as a working method.

The issue of happiness can also be found in the artist's statement: "Happiness - illusion, obligation, impossibility? Art can be the promise of happiness for me. Happiness? An adventure!".

The presented work, entitled "Ukraine", is inspired by the war drama in the neighboring country. The empty cradles, once full of children's joyous cries, signify the murdered childhood, the broken destinies of mothers and their children, some of them victims of the devastating bombing that took place on the Mariupol Dramatic Theater in March 2022. Traversing the mixture of horror and uncertainty, emerging from behind the destroyed houses, the light of hope signifies a new day, a new beginning, giving the survivors the strength to endure and move on...

leekichen (리키첸)

"Look at my booty (내 엉덩이를 봐)" (2022)

'Look at my booty' is about an existential crisis in the near future. The video shows the process and actions of agonizing through the monologue of an anxious being.

about those who only look at the provocative things in front of them and neglect them He's skeptical about the value of existence.

In the end, an anxious being who felt repulsed by them, to counter their lethargy It also shows the choice of doing what they want stimulating themselves.

Was his behavior toward freedom a structural phenomenon Was it an existential choice?

The choices and actions of anxious beings remind us of the reality we live in today.

'내 엉덩이를 봐 Look at my booty'는 근미래 실존적 위기에 대한 이야기입니다. 영상은 불안한 존재의 독백을 통해 고민하는 과정과 행동들을 보여줍니다.

그저 눈앞에 있는 자극적인 것만 바라보고 등한시하는 이들에 대해 회의적으로 바라보는 그는 존재의 가치에 대하여 갈등합니다. 결국 그들에게 반발심을 느낀 불안한 존재는 그들의 무기력함에 대항하기 위해 그들이 원하는 자극적인 것을 직접 실행하는 선택 또한 보여줍니다.

자유를 향한 그의 행동은 구조적 현상이었을까요 실존적 선택이었을까요?

불안한 존재의 선택과 행동들은 현재 우리들이 살고 있는 현실의 모습들을 상기시켜 줍니다.

리키첸: I was reading a book and there was this passage. "To articulate what is implicitly understood. To bridge what people know intuitively but cannot articulate." I also try to bridge various messages that can be seen in daily life or in the current society in my own way. Clearly, uncomfortably grotesquely. It's fun while doing it, and above all, I pursue something pleasant and fun. 책을 읽었는데 이런 구절이 있었습니다. "암묵적으로 이해하고 있는 것을 명료하게 표현하는 일. 사람들이 직감으로 알고 있으면서도 명확히 말할 수 없는 것에 다리를 놓아주는 일" 저 또한 일상 또는 현재 사회에서 볼 수 있는 다양한 메시지들을 저만의 방식으로 다리를 놓기 위해 노력합니다. 명료하게 그리고 불편하면서 기괴하게. 하다 보니 즐겁고 무엇보다 유쾌하고 재밌는 걸 추구합니다.

LEE JEONG MIN (이정민)

"열 두 로제트 (Twelve Rosettes)" (2023)

The artwork "Twelve Rosettes" features plants from the Rosette family, which lie flat on the ground to endure harsh winters. These plants exhibit the characteristic of growing deep roots into the soil and spreading radial leaves to receive maximum sunlight, showcasing a similarity to how humans overcome the instability and various changes in life with their unique strategies and wisdom. Furthermore, the artwork draws inspiration from the perspective of Eastern Philosophy (Our Pillars of Destiny) on human life, specifically the "12運性"("12 Characteristics of movement", that divide the flow of human life into 12 stages) -- 養 (grow in the womb), 長生(the newborn's coming to the world), 沐浴(bathing the newborn to separate it from the mother), 冠帶 (formally dressing up and starting activities), 建祿(have a job and social life), 帝旺(maturity and prosperity), 衰(a gradual decline in vigorous activity), 病(getting old and sick), 死(death), 墓(buried in a grave), 絕(Soul separates from body), 胎(a new fetus in the mother's body) This content is expressed through natural dyeing and eco-printing techniques, metaphorically symbolizing the trajectory of human life through plant ecology. The dyeing process employed to settle an unstable image introduces another layer of transmutation, which constant change is also reminiscent of the unpredictability of our lives.

‘열두 로제트’는 땅에 납작 붙어 혹독한 겨울을 나는 로제트 식물을 소재로 한다. 추운 겨울을 나기 위해 땅 속 깊이 뿌리를 내리고 최대한 빛을 받을 수 있도록 방사형 구조의 잎을 갖고 있는 특징이 있다. 이것은 인간 삶에서의 불안정성과 다양한 변화의 양상들을 자신만의 전략과 지혜로 극복해 가는 모습과 유사함을 보여준다. 또한 명리(Eastern Philosophy-‘four pillars of destiny’)적 관점에서 인간 삶의 흐름을 크게 열두 단계로 나눈 '12운성(절, 태, 양, 장생, 목욕, 관대, 건록, 제왕, 쇠, 병, 사)의 내용을 천연염색(Natural Dyed)과 판화적 이염기법(Eco-Printing)으로 작업하여 인간 삶의 궤적을 식물생태로 은유한다. 불안정한 이미지의 안착을 위한 염색과정은 또 다른 변질을 가져오기도 하는데, 이러한 끊임없는 변화는 우리 삶에서의 예측 불가능함을 연상시키기도 한다.

Jeongmin Lee primarily uses overlooked wild grasses, often dismissed based on human purposes and preferences, as the subject of the artwork. The ecology of these wild grasses that he observed closely in nature has formed the foundation of the work.

By combining painting and alternative photographic processes, he has been exploring the non-material attributes of time. The allegorical representation of plant ecology serves as a reflection of human life, and the microscopic movements captured in the artwork convey the essence of time.

이정민 작가는 주로 인간의 목적과 취향으로 분류되어 외면받는 들풀을 소재로 한다. 자연과 밀착되어 생활하며 보았던 들풀의 생태가 우리의 모습과 닮았다고 여겨졌던 것이 작업의 근간이 되었다. 회화와 대안사진과정을 혼용하여 비물질적인 시간의 속성을 탐구해 왔으며, 인간 삶을 반추해 볼 수 있는 식물 생태의 알레고리 작업으로 은유하고, 이들의 미시적 움직임을 통해 시간의 속성을 담아낸다.

Yony Oh (오연우)



"Plus Minus Zero_Projec001_Micro Macro" (2023), "Plus Minus Zero_Breathing In Breathing Out" (2023), "Biomorphism_#001" (2023), "Biomorphism_#002" (2023)

1. PlusMinus Zero_Project001_Micro Macro (Media)

This project is an experimental art series about the Revitalization of Artificial Waste Using Modern Technology and its Potential as a Sustainable Fashion Material. Through this artworks, the artist sought to gain insight of the unique aesthetics of the various discarded industrial waste beyond the original functional context and attribute new value and life to the discarded objects by utilizing the modern developed scientific technology to give birth to new products.

The Works express the 'breathing object' that mimics the rhythmic nature of a creature breathing. While each of the objects seem separate, they are connected closely to each other through a tubing hose. When air is injected to a specific object, each of the closely connected object receives air through tubing hose.

작품은 현대 기술을 이용한 인공 폐기물의 회생과 지속 가능한 패션 소재로써의 가능성에 대한 개념 미술 작품입니다. 작가는 작품을 통해 폐기되는 다양한 산업 재료를 본래의 기능적 맥락을 넘어 그 고유한 심미성을 직관하고 현대의 발전된 과학 기술을 빌려 폐기된 사물에 새로운 가치와 생명력을 부여하여 새로운 상품으로 재탄생 시키고자 하였습니다.

작품들은 생물이 호흡하는 리듬감을 모방한 '호흡하는 물체'를 표현한 작품입니다. 각각의 셀들은 분리되어 있는듯 보이지만 튜빙 호스를 통해 서로가 서로에게 긴밀하게 연결되어 있습니다. 특정 셀에 공기를 주입시키면 밀접하게 연결된 각 셀들은 튜빙호스를 통해 공기를 전달 받습니다. 즉, 생물의 세포 구조처럼 하나의 중심이 되는 셀이 전체와 연결되도록 설계 되었습니다.

Yony Oh is a South Korean Conceptual Fashion artist based in London. Yony focused on the revitalization of artificial waste using modern technology and its potential as a sustainable fashion material.

The primary aim of this project is to gain insight of the unique aesthetics of the various discarded industrial waste beyond their original functional context, and attribute new value and life to the discarded objects by utilizing the modern developed scientific technology to give birth to new products.

Through this artwork, She want to convey how artificial things created by humans, communicate with humans, not from the perspective of humans. And she want to convey her beliefs on sustainable fashion and ethical fashion as a performance to the audience.

디자이너 Yony(연우) Oh는 한국/런던을 기반으로 활동하는 **Conceptual fashion artist**입니다. 본 프로젝트는 현대 기술을 이용한 인공 폐기물의 회생과 지속 가능한 패션 소재로써의 가능성에 대한 실험 예술 시리즈입니다.

작가는 본 프로젝트를 통해 폐기되는 다양한 산업 재료를 본래의 기능적 맥락을 넘어 그 고유한 심미성을 직관하고 현대의 발전된 과학 기술을 빌려 폐기된 사물에 새로운 가치와 생명력을 부여하여 새로운 상품으로 재탄생 시키고자 하였습니다.

이 작품을 통해 작가는 '인간'의 입장이 아닌, 인간이 만들어 내는 '인공물'의 입장에서 인간과 소통하는 방법을 시각적으로 표현하려 하였으며, 작가가 가진 지속가능한 패션에 대한 신념과 윤리적 패션에 대한 생각을 전달 하고자 하였습니다.

Wren Petrichor Ossman

"Desolations of the Personal/Political" (2023)

To understand this project, one must first understand the Salton Sea. A mass of water in Southern California, just shy of 70 miles away from the border of Mexico. Originally an unsanctioned mistake, a split off from the Colorado River. Fish were put into the sea, in hope that it would become a tourist hot spot in the 1960s, but even at the time scientists knew there was erosion happening underneath - a large amount of silt was slowly becoming uncovered. And to those who put the fish in the sea, it was a success: a boom of tourism happened for a short while as a resort town, Bombay Beach, exploded in commercial acclaim with the likes of Frank Sinatra coming to sing at several of the hotels and yacht clubs there. The popularity was short lived. With the continued ignorance of local government regarding the warnings of scientists, salinity rose sharply, and the fish that couldn't handle the newly introduced salt content died immediately.

Those that could, would repeatedly release clutches of eggs, die, and repeat that cycle. Bombay Beach wilted in response. In addition to the saline in the water, there are two farms on both the eastern and western side of the sea that contribute to the constant death, by letting pesticides run off into the water. And thus every four years or so, there is a massive die off, a large cloud of putrid air born from the corpses of hundreds of fish carcasses on the shore. That cloud wafts its way into Los Angeles until the scent is displaced by smog produced by the freeways. Until it dissipates, it's a reminder of capitalist failure, that 163 miles away from the city, is a beach full of bones, pollutants, and failed dreams.

Originally a mix between installation, video, and photographs, as well as a book, simplifying this piece to the video was a tough decision for the artist - but an understandable one, as it kept the narrative of both the landscape's trauma and the artist's own. It feels important as well, to combine the monologues of both places into this homogenous poem seen in the short film. To highlight personal and environmental, to sew a dialogue of misery betwixt two subjects: artist and place. An understanding of violence imposed on both without choice, an assault of the senses. To show what was a place/person of beauty, marred by ignorance and destruction by those who were in control.

Wren Petrichor Ossman is a 26 year old, transfeminine nonbinary artist whose focus is on lens based art with an interest in performance and installation based works. The themes they explore are gender, environment, bodies and their traumas both physical and mental, and blasphemy. They are from Los Angeles, California, but are currently living in South London. They studied at the California Institute of the Arts and are currently enrolled in University of Arts London at the Camberwell Campus in the honours fine art photography program. Their recent exhibitions include an "tldr" for Midwest Nice, a show at the OXO Tower Wharf Bargehouse, "before then/after now" in which they first exhibited "Desolations of the Personal/Political."

Chanbyul Park (박찬별)



"Night in the midday 4:30pm, 13 May 2023" (2023)

그림자는 사물이 빛을 가로막아 생기는 어두운 영역을 말합니다. 이와 유사한 맥락에서, 우리가 밤이라고 부르는 것도 또한 어두운 영역입니다. 태양이 지구 반대편으로 제 몸을 옮기면 그 자리에 어둠이 드리웁니다. 우리가 '밤'이라고 부르는 것은 사실 지구라는 행성이 제 몸에 가지는 **self cast shadow**입니다.

이러한 맥락에서, 우리는 언제 어디서든 밤을 마주할 수 있습니다. 정오의 태양 아래 드리우는 모든 그림자는 한낮의 작은 밤입니다. 낮과 밤. 밝음과 어둠. 빛과 그림자. 이 모든 것은 서로가 서로에게 영향을 미치며 공존한다. 자연스러운 우주 안에서 서로가 서로의 존재의 원인이자 증거가 되어줍니다.

작가에게 그림자를 기록하는 행위는 세상의 이치를 평면에 담는 일입니다. 과거의 화가, 소설가, 시인들은 각자의 방식으로 세계를 기록했으며, 이러한 접근 방식은 인상주의와 모더니즘과 같은 예술 운동으로 나타났습니다. 그림자는 작가가 자신의 세계를 평면에 담는 방법입니다.

나무 그림자를 기록하며 그 순간 작가는 대상의 관찰자이자 목격자 역할을 합니다. 작가의 관찰과 기록을 통해 대상은 그 존재를 입증받습니다. 끊임없이 변화하는 해의 그림자를 기록하며, 작가는 우주 속에서 모든 대상과 함께 살아있는 '지금'을 감각합니다. 작가의 손에 의해 기록된 객체의 그림자는 그것이 그날, 그 시간, 그 자리에 실재한 하나의 증거의 됩니다.

Shadow refers to the dark area created when objects obstruct light. In a similar context, what we call 'night' is also the dark area. When the sun shifts its body to the opposite side of the Earth, darkness is cast in that place. What we label as 'night' is, in reality, the self-cast shadow that the planet Earth has upon itself.

In this context, we can encounter 'night' at any time, in any location. All the shadows cast under the noonday sun are miniature nights during midday. Day and night. Brightness and darkness. Light and shadow. All of these coexist and influence each other in the natural universe, serving as evidence and causes of each other's existence.

For the artist, the act of capturing shadows is an endeavor to encapsulate the essence of the world onto a canvas. Throughout history, painters, novelists, poets, and artists of various kinds have documented the world in their unique ways, giving rise to artistic movements like Impressionism and Modernism. Shadow serves as a means for the artist to transcribe her world onto a two-dimensional plane.

As an Artist, I am interested in recording my perspective on the order of nature on two- or three-dimensional objects. Cubism and Impressionism are examples of ways how painters portrayed the world from their perspectives on drawings. In writing, such a portrayal is achieved through various types of literature, such as poems and novels. By researching these different ways of documenting the world, I established my unique way of recording how I interpret the world in my works. These works include paintings, objects, and graphic novels.

박찬별 작가는 자연의 질서에 대한 자신의 관점을 2차원 또는 3차원 물체에 기록하는 데 관심이 있습니다. 일기, 시, 비즈니스 계약, 그림은 인간이 세계를 기록하는 2차원적 방법입니다. 과거의 화가들과 작가들은 모두 저마다의 방법으로 세상을 평면에 담아냈습니다. 입체파와 인상파 같은 사조는 화가가 어떻게 그림을 통해 자신의 세상을 묘사했는지 보여주는 예시입니다. 글에서 그러한 묘사는 시와 소설과 같은 다양한 유형의 문학을 통해 이루어집니다. 형식은 조금씩 달라도 모두 세상을 평면에 담아내는 활동입니다. 작가는 세계를 기록하는 다양한 방식을 연구함으로써, 세계를 기록하는 나만의 고유한 방식을 확립했습니다. 이러한 작품에는 그림, 오브제 및 그래픽 시나리오가 포함됩니다.

Shin-Young Park



"Table for Six" (2023)

"Table for Six" is a photograph created with a variety of disposable remnant products accumulated by the artist such as grocery packaging and food delivery packaging.

"Table for Six" represents a snapshot of what remains after each meal; the last time those single-use items served their function, and the moment they await disposal. It also represents those waste items then being resurrected within a pictorial frame. Most crucially, "Table for Six" is a sobering reminder that if the majority of us continue to disregard our own complicity in causing irreversible harm to the natural environment, our final meal may arrive sooner than we can anticipate.

Collective consciousness of our environment starts from individual agency towards more responsible consumption habits — and that can start from today's meals.

Shin-Young Park is a Korean-born New Zealander. She completed BFA and MFA at the University of Auckland, New Zealand and moved to Singapore in 2006. Park has won the "Iris Fisher Art Award" in 2005 in Auckland, nominated as a "Most Outstanding Emerging Artist" in Art Singapore 2009 and won the "BAZAAR Singapore Art Prize 2016". Her works were commissioned by the Mandarin Oriental Hotel and Fullerton Bay Hotel in Singapore. She represented Singapore at "The World Triennial of Printmaking" in Chamalieres, France in 2017. Her works represent a thought-provoking visual commentary on contemporary multicultural society.

Thomas Pickarski

"The Silken City" (2022)

An essay narration paired with old B&W found film footage, the story is set in an imagined future when the Gulf Stream having reversed directions fuels an atmospheric phenomenon known as Spider Rain.

After just the first few sporadic incidents of fuzzy 8-legged creatures dropping down on Manhattan, the elite relocate to the new beach-front plastic floating cities off the coast of Alaska.

The mass exodus leaves a setting ripe for creativity and equality, with its remaining residents absolutely certain it was the collective consciousness of interesting people that summoned the spider's assistance to co-create this utopian society in the first place.

Thomas Pickarski: I am a multimedia visual and performance artist. I have had solo exhibitions throughout the U.S. including at The Cultural Center of Cape Cod in MA.

In the fall of 2021, the Oakland International Film Festival premiered my short film, "Out My Window", which explores in a unique and beautiful way some of the ramifications that ensued as a result of the protests and uprising following the murder of George Floyd at the hands of Minneapolis police officers. The film was also included in the North Dakota Human Rights Film Festival where it screened at the historic Fargo Theatre, Fargo, ND, and later won Best Monologue Film at the Monologues & Poetry International Film Festival, Vallejo, CA.

I am currently promoting my new photographic solo exhibition, "Snow, Sand, Ice" as well as my new audio-visual performances "A Final Elegant Gesture", and "The Silken City". I live in New York City.

Anna Salenko



"Flower, Plastic Flower" (2023)

Flower Plastic Flower - Shares the ideas of replacing everything real that surrounds us with the same object. It may even have a scent, but it will never be real. Everything around us lacks a soul, it is emulated from real examples, just as real feelings and emotions become diminished. It may seem like such an insignificant detail, as flower, but all starts with one think, but it can reveal so much about this world of fakes and obscured reality of us.

Anna Salenko (b. 1990, Vladivostok, based in Hong Kong) shares her unique style is a fusion of cultures and captures the intersection of the visible world with our inner thoughts and perceptions. Anna's art is a reflection of a fleeting moment in the human mind. Obtaining a Certificate in Fine Art in Russia, a Diploma in Fashion from Italy, and a BA in Philosophy in 2023, her works have been exhibited globally such as in Italy, France, Netherlands, China, Japan, Russia, Hong Kong, Macau, and Singapore. Now based in Hong Kong, Anna has been featured in publications such as The Standard, HK01, SCMP, Tatler, Elle HK, MingPao, VIU tv, Singtao Daily, and China Daily.

Dahye Son (손다혜)

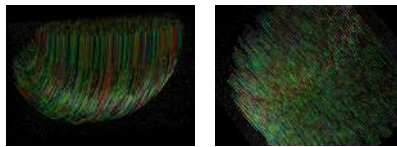


"익숙한 듯 익숙하지 않은 듯 1" (2023), "익숙한 듯 익숙하지 않은 듯 2" (2023), "노란 파도는 혼란스럽다" (2021)

시간은 그냥 흘러가는 것이 아니다. 많은 변화를 이끌며 가고 있다. 자연 풍경도 예외는 아니다. 되돌이킬 수 없도록 꾸준히 변모하고 있다. 자연이 변하는 가장 큰 요소는 인간의 흔적이며 그 흔적들이 모여 향하는 방향은 우리가 익숙하게 봐왔던 풍경들의 변형(變形)이다. 녹음이 푸르른 산이나 숲과 같은 자연은 점점 더 자연스럽게 못한 풍경이 되어갈 것이다. 환경오염으로 인해 파괴되고, 변형된 기형의 모습들이 더욱 낯익게 느껴질지도 모른다. 이처럼 현재는 비자연스러운 것들이 자연스러워질 미래의 모습들을 시각적으로 표현하고자 한다.

손다혜 작가는 일러스트 외주 작가로 일을 하다가 순수예술에 대한 관심으로 유학을 준비하게 되었으며 독일 뒤셀도르프 쿤스트 아카데미에서 순수예술을 전공하였다. 유학생할 때부터 익숙하지 않은 주변 환경과 자연에 대한 관심으로 작업을 시작해서 현재는 새로운 자연 풍경을 묘사하는데 집중을 하고 있다.

spider z (장순만)



"6 Eighteenths of a Big Apple 10" (2008), "6 Eighteenths of a Big Apple 19" (2008)

장순만: 본인은 판화가로서 1990년이후로 컴퓨터를 판화 매체로 도입하여 현재까지 작업을 이어 오고 있습니다. 물론 목판, 석판, 동판, 실크스크린 모든 기법(본인은 컴퓨터가 도입되기 이전의 이들 기법에의한 판화를 전통판화 또는 아날로그 판화로 부르고 있습니다)을 터득하고 그 다음은 뭐지 자문하고 자답하면서 다음 세대의 판화는 컴퓨터를 도입한 판화가 되어야 해 라고 결론을 내리게 되었습니다.

1991년 아날로그 판화를 정리하여《판화사전》을 자비로 출판하였고 2015년 30년간의 컴퓨터판화를 정리하여 《Computography》라는 책을 저술 자비로 출판하였습니다. 이제는 판화라는 매체를 넘어 디지털 미디어 아트로 그 영역을 넓혀 가고 있습니다.

LAM Cheung Ha Tommy



"20230715" (2023)

Lam creates abstract calligraphic and landscape oil paintings, depicting movement and spirituality. He is influenced by eastern art, particularly calligraphy, which leads to his gestural application of calligraphic brushstrokes in oil painting, conveying a sense of rhythm and spirituality. Also, Lam draws inspiration from the structure of Chinese characters in calligraphy to arrange brushstrokes. With Lam's architectural background, he emphasizes the use of space in composition, which is also a main element in traditional atmospheric Chinese ink painting. Lam believes that as a painter living in the contemporary, when globalization blurs the boundary of cultural characteristics, it is important to learn from our tradition in order to innovate, and Lam hopes to express the eastern aesthetics through western mediums, creating artwork that reflects the painter's identity.

LAM Cheung Ha Tommy is a Hong Kong-based painter, digital artist, and musician. He was born in Hong Kong in 1996 and obtained his BSSc in Architectural Studies at the Chinese University of Hong Kong in 2021, with a year of exchange study at the University of Tsukuba (Japan) majoring in western-style painting.

Durdija Vucinic

"Nebula" (2021)

Durdija Vucinic is a media artist, composer and musicologist based in New York City. She grew up in Belgrade (Serbia) and holds an MA in Musicology from the University of Arts in Belgrade, where she worked as a Music Editor on National Radio.

Integrating core interests towards soundscapes and music for moving images, Vucinic began creating sound compositions and short video in which originally written music becomes a part of a dialogue with the city/moment.

In video and sound work, she is exploring a role of time and duration in the national impulse of a spectator and listener to create a pattern from "chaos" and complete the action.

Her work has been featured across Europe, New York, Hong Kong and South Korea.

Yean Munhee (연문희)



"환기-Huacachina" (2023), "배회의 시간-Huacachina" (2023)

이번 작업은 페루 여행 중 와카치나(Huacachina) 사막에서 영감을 받았다. 대자연 앞에서 겸허하게 느껴지는 사사로운 감정의 소용돌이를 구름에 투영하고, 사람의 옆모습으로 형상화한 잔에 담아 감정의 '환기'를 표현했다. 하늘을 바라보는 시선은 동일한데, 늘 그 하늘은 다른 모양과 다른 색으로 무언가를 이야기하고 있다. 오늘의 저 하늘은 고요한 사막 위에서 폭풍이 휘몰아치는 혹은 파도가 출렁이는 움직임으로 일렁인다.

그러나 오늘이 어제가 되고 내일이 오늘이 되듯이 저 하늘의 밑바닥엔 다시 고요가 밀려오고, 사막과 맞닿은 구름의 끝자락엔 동이 트듯 새로운 시공간이 등장한다. 그렇게 변화되는 것, 그렇게 환기되는 것을 이야기하고 싶다. 화면 구성은 다층적인 구름을 유연한 선으로 레이어드하면서 현실과 비현실의 세계를 반복하고, 과거의 기억과 현재를 오가며 새롭게 변화하는 감정을 대기 속의 구름, 사막, 사람의 옆모습 그리고 잔의 이미지로 재구성하여 시각화하고 있다.

연문희는 시공간의 서로 다른 기억의 이미지와 또 다른 차원의 불확실한 미래를 한 화면에 반구상적으로 작업하는 화가이다. 그녀는 가시적인 것과 비가시적인 것, 현실적인 것과 비현실적인 것의 공존에 관심을 갖고 있다. 그녀는 그것을 무의식과 결부시켜, 인간의 내적 심상을 광활한 사막, 무한한 하늘 그리고 사람의 옆모습으로 표현한다.