

NEWBODIES/NOBODIES

CICA Museum + Montgomery College's Department of Visual and Performing Arts

CICA미술관 + 몽고메리 대학 미술 퍼포밍 학부 국제 교류전

CICA Museum

March 13 - 31, 2024

2024.03.13 - 31

Featured Artists 참여작가: Michael Booker, Pablo Callejo, Miriam E Ewers & Tim DeVoe, Mieke Gentis, Brandon Geurts, Alzira Lena Ruano, Megan Van Wagoner

King Street Gallery, Montgomery College

March 18 - April 19, 2024

2024.3.18 - 4.19

Featured Artists 참여작가: HYEMIN AN (안혜민), Soeun Bae (배소은), Taylor Moon Castagnari, Sori Choi (최소리), Dho Yee Chung 정도이 & Kim Jin Kwang (김진광), Joomi Chung (정주미), iamhay (전하윤), Blond Jenny & Elijah Blond (박성윤, 빌로타 엘라이자), Ariel Urim Chung (정유림 '아리엘'), Phidia Kang (강다은), Chaeyun Kim (김채윤), Laura Hyunjhee Kim & Chris Corrente (김 로라 현지), Sumin Kim (김수민), Lee Eul (이을), Maddy Lee (이연우), Lee Hoon Suk (이훈석), Insun You (유인선)

Curated by Drs. Leejin Kim (김리진) & Norberto Gomez, Jr.

Even prior to the pandemic of 2020, human civilization had become increasingly and intimately tethered to the Network, a condition of perpetual digital/remote/virtual connection, carrying smartphones on bodies in a form of latent cyborgism, and immersing in representations and performativity of self via social media networks and other technologies. While day to day sociality, business, and politics blurred the boundaries between an offline and online experience (postinternet), creating a global, extended telepresence, the media also proliferated video clips, captured by smartphone users, of the murder of POC, including Eric Garner, whose agonizing final moments, pleas of "I can't breathe," were heard throughout the world. Meanwhile, later, during the early wave of the pandemic, throughout the world nurses held up smart phones so one could say a final goodbye to their ventilated, sick loved ones who were unable to breathe and forced to die "alone-together".

Both are instances of the complex interaction and relationship between the body, presence, tech, and mortality. Is the body disappearing or reappearing; is it something in between or wholly new? This tension is palpable. In the Age of Pandemic and Network, the body is potentially resurrected, reconsidered, and/or reconstructed. NEWBODIES/NOBODIES features work that attempts to explore, imagine and critique a new figuration, a new-body (virtual, cyborg, queer), body-politic, or a no-body (nobody), COVID-body, body-horror, cyberspace, and transhumanism, as well as animal bodies and the natural/unnatural world(s) from the perspective of Korean and U.S. artists.

2020년 팬데믹 이전에도 인류 문명은 점차 밀접하게 네트워크에 연결된 상태로 변해왔습니다. 사람들은 영원히 디지털/원격/가상과 연결된 상태로 사이보그와 같이 스마트폰을 항상 몸에 지니고 다니며 소셜 미디어 네트워크와 기술을 통한 자기의 표현에 탐닉합니다. 사회, 비즈니스, 정치는 오프라인과 온라인 경험 사이의 경계를 모호하게 만들었고, 세계적인 확장된 원격 존재를 만들어냈습니다. 또한 미국 뉴욕 경찰에 의해서 숨진 에릭 가너 (Eric Garner)의 "숨을 쉴 수 없다"는 그의 고통스러운 마지막 외침을 담은 영상들을 비롯, 많은 유색 인종들의 죽음을 촬영한 스마트폰 영상들이 전세계 미디어를 통해 퍼져나갔습니다. 한편, 대유행 초기에는 세계 곳곳에서 간호사들이 스마트폰을 들어 "함께- 홀로" 죽음을 맞이하는 환자들이 가족에게 마지막 작별 인사를 할 수 있도록 했습니다.

위 두 경우 모두 신체, 존재, 기술 및 죽음 간의 복잡한 상호 관계를 보여주고 있습니다. 신체는 사라지고 있는 것인지, 재현되고 있는 것인지, 또는 그 중간에 있는 것인지 아니면 완전히 새로운 것인지 - 이러한 혼란 속 긴장감을 선명히 느낄 수 있습니다. 팬데믹과 네트워크의 시대에서 신체는 잠재적으로 부활되고, 회상되며 재구축될 수 있습니다. 국제전 NEWBODIES/NOBODIES는 한국과 미국 아티스트들의 관점에서 가상, 사이보그, 쿼어 신체, 정치 통일체, 익명성, 코로나 신체, 신체 공포, 사이버 스페이스 및 트랜스휴머니즘, 그리고 동물의 신체와 자연/비자연적인 세계들을 탐험, 상상 및 비평하고있는 작업을 소개합니다.

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Michael Booker

"Featherweight" (2024)

"*Featherweight*" is a single channel video performance that shows the artist in his studio creating and erasing himself from a large fineliner pen drawing. As the figure stares out onto the horizon, the passage of time is highlighted by the erasure. A realization of the inevitability of getting older is now confronted by the ocean, who is ever changing and yet unphased by this newfound awareness. What was once thought to be a distant future is now at present, as infallible as the waves that crash to the shore.

Michael Booker is a mixed media artist originally from Jackson, Mississippi that currently resides in Maryland. He received his BFA in Studio Art – Painting from Mississippi State University in 2008, and received his MFA in Studio Art from University of Maryland in 2012. He has exhibited in various galleries across Mississippi, Alabama, North Carolina, Maine, Maryland, Virginia, and Washington DC. His work has been acquired by the David C. Driskell Center in College Park, MD. Currently, he is an Associate Professor of Art at Montgomery College Takoma Park/Silver Springs. He is represented by Morton Fine Art in Washington DC.

Pablo Callejo



"Gallery of Memories" (2023)

My work is a collection of my memories of my life experiences.

Pablo Callejo, b. 1971 in Tandil, Argentina, is an artist pursuing his degree at the Maryland Institute College of Art in Baltimore, MD. Concentrating in Printmaking, Callejo's work focuses on Colorgraphs, Intaglio, Linocuts, Lithography, Monoprints, and Woodcuts. Pablo also has significant experience in painting and drawing and creating works in mixed media. Always wanting to grow as an artist, Callejo often employs new art techniques and materials in his works. Having moved to the United States in 2000, he first was interested in nursing, but through his exposure to art at Montgomery College, found his true passion. Pablo Callejo received a Bachelor of Fine Arts, with a concentration in printmaking, in Spring of 2017.

Miriam E Ewers & Tim DeVoe

"Autoscopy Study" (2023)

Tim DeVoe, holds degrees from the Maryland Institute College of Art (BFA) and Virginia Commonwealth University (MFA). His works have been shown at Keith Talent, London, England, Kim Foster, NYC, The Virginia Museum of Contemporary Art, Virginia Beach, VA, and K Space Contemporary, Corpus Christi, TX.

Miriam Ellen Ewers, received her MFA in Sculpture from Virginia Commonwealth University and a BFA in Printmaking from the Rhode Island School of Design. Her works have been shown at ADA Gallery, Richmond, VA, Kim Foster Gallery, NYC, Monte Vista Gallery, Los Angeles, California, The Washington Project for the Arts Corcoran Flashpoint Gallery, Washington, DC, The Contemporary Art Center of Virginia, Virginia Beach, VA, and was Texas Biennial at the Blue Star Contemporary Arts Museum.

Miriam and Tim have collaborated on five exhibitions. The most recent collaboration is an animation of data collected from the artist's bodies. The title *Autoscopy Study*, refers to the phenomena of seeing oneself from a perspective outside of one's own body. The word *autoscopy* comes from the ancient Greek *autós* (αὐτός, "self") and *skopós* (σκοπός, "watcher").

<https://en.m.wikipedia.org/wiki/Autoscopy>

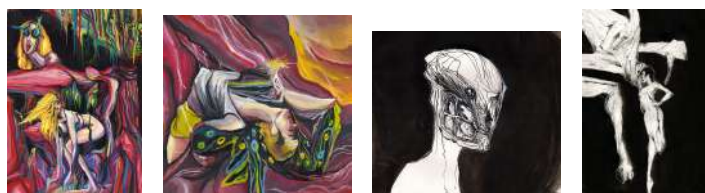
Mieke Gentis

"I miss you; I miss you, I miss you" (2024)

"I miss you; I miss you, I miss you" is a single-channel video that explores longing, desire, and missing something—an experience often associated with grief. The loosely scripted video explores missing an elusive something, intertwined with the influence of communicating through a screen.

Mieke Gentis is an artist working in photography, video, performance, and installation. She is longing for collaboration. She currently resides in Maryland with her partner, daughter and dog.

Brandon Geurts



"Chorus of Wounds (Cass)" (2022), "Mirror Spawning (Kate)" (2023), "Got "The Funnies" Implant" (2023), "Big Flex" (2023)

My work uses the genre of body horror as a means of exploring the psychology of the human figure and the anxiety that comes with being in a body. The figures in my work deal with a central conflict: their bodies have decided to reshape themselves and seek out its own path, whether or not the mind wants to follow. How each figure deals with that conflict reveals something about their internal state and what they value: some embrace the change and try to push the limits of their bodies or fashion new tools for themselves. Others are in a constant state of war with themselves, trying to cling on to the remnants of what they perceive as normal. By letting the conflict unfold and seeing what crawls out, we begin to ask questions about how we relate to our own bodies. Though my figures are in an exaggerated state of bodily transformation, we may see some small tics and urges we deal with every day within these grand reconfigurations of flesh and bone.

Brandon Geurts is an artist who lives and works in Washington DC. He graduated with a BFA from University of Central Florida in 2013 and with an MFA from University of Central Florida in 2017. He currently teaches drawing at Montgomery College and is also a freelance illustrator who has worked with such artists as Pig Destroyer, Yautja, Marissa Nadler, and Melt-Banana.

Alzira Lena Ruano

"Tide" (2023)

"Tide" is a mesmerizing video that unfolds over an hour, revealing a poignant and ephemeral artwork by Alzira Lena Ruano. The camera captures the artist, dedicated and unyielding, as she delicately sketches a singular portrait into the sandy canvas.

As the sun descends on the horizon, the relentless tide draws in nearer, creating a subtle tension. The viewer is drawn in by the methodic rendering, line by line a face emerges in the sand. Unbeknownst to the viewer, there is no auditory cue to signal the impending arrival of the waves that will inevitably wash away the intricate lines of the portrait. The artist persists with this Sisyphean redrawing of a portrait utilizing a found bird feather as an instrument of expression.

The portrait Ruano meticulously recreates after each wave is a poignant homage to her father, who grapples with Alzheimer's. Each stroke in the sand becomes a symbolic attempt to preserve memories, etching a moment of connection that transcends the transience of both art and memory. The vulnerability of the drawing in the sand becomes a symbolic parallel to the fragility of her father's recollections. The absence of sound furthers a contemplative tone, allowing the audience to immerse themselves in the rhythmic dance between creation and erasure.

The artist's futile tenacity is a testament to the resilience of love and the human spirit. The tide, a relentless force of nature, becomes a metaphor for the inescapable passage of time and the challenges posed by Alzheimer's. The video unfolds as a meditation on impermanence, memory, and the profound beauty found in the fleeting moments of creation, even in the face of inextricable loss.

Alzira Lena Ruano, a native of Washington, D.C., is a distinguished interdisciplinary artist, scholar, and educator. With a journey deeply rooted in artistic exploration, Ruano's evolution as an artist showcases a rich blend of academic pursuits and creative ingenuity delving into the complex interplay of gender, body, heritage, relationships, memory, socioeconomic structures, and domesticity. These themes reveal her profound insights into the human experience and societal narratives. Beyond her artistic accomplishments, Ruano's role as an educator and scholar empowers emerging artists, fostering meaningful dialogues that transcend traditional boundaries. Her diverse background and contributions make her a significant presence in both the artistic and academic realms.

Megan Van Wagoner



"Crest Fallen" (2022), "Perpetual Dusk" (2022), "Hatched Whispers Lay Sleeping" (2023), "In Mourning" (2023), "I No Longer Need Breath" (2023)

This body of photographic work came about as a response to the COVID pandemic but I realize now that I had been thinking about death long before. I first began documenting death in 2018 when my father passed away at home with me. A few months later I was present for the death of a close family friend. These were my first up close experiences with the process. I observed a peace I had not previously known.

When the pandemic began, it was not just the deaths caused by the virus that struck me, but also the death I began to notice in the time of quiet isolation that came with the pandemic. It was the deaths of wild birds, recently hatched chicks, insects, and small mammals. These events might have previously gone unnoticed, but I was keenly aware that nothing lives forever and that is as it should be. To hold on tight to life is not productive. Rather we should embrace the energy released back into the world by death. I hope the beauty of these images harnesses that energy and opens viewers to contemplation.

At her heart **Megan Van Wagoner** is an object maker, finely crafting tactile artifacts and building narrative in physical form. Even the photographs she presents are tactile in nature, printed on soft papers and exhibited without the constraints of a glass filled frame. She is a visual artist working in many media. Megan earned a BFA in Ceramics from the Cleveland Institute of Art and an MFA in fine art from the Maryland Institute College of Art. She has been the recipient of a Maryland Arts Council Individual Artist Grant, a Vermont Studio Fellowship, and other awards. She has participated in residencies and workshops at ArtFarm, Penland Center for Crafts, and the Vermont Studio Center. Megan currently teaches at Montgomery College in Takoma Park, Maryland and runs IceBox Studios in Hyattsville, Maryland with her husband.

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HYEMIN AN (안혜민)



"Leave your tiredness on Line 4", "Old vs New", "Unwavering comfort", "giant mask", "Grandmother of Line 2", "Metro Project 2022_record of space_Croquis (1)", "Metro Project 2022_record of space_Croquis (2)", "Metro Project 2022_record of space_Croquis (3)", "Metro Project 2022_record of space_Croquis (4)", "Metro Project 2022_record of space_Croquis (5)", "Metro Project 2022_record of space_Croquis (6)"

<Metro Project 2022: Record of Space> is a project work that records social phenomena from 2019, when COVID-19 began, to 2023, when it led to the coronavirus pandemic. Viewing the subway as a “virtual link” connected to a small society, we created momentary images of various aspects of life on each line. The desire to return to the past was expressed through overlapping layers, giving meaning to the temporality confined in space.

<메트로프로젝트2022:공간의 기록> 은 코로나19가 시작된 2019년부터 코로나 앤대믹으로 이어진 2023년까지의 사회적 현상을 기록한 프로젝트 작품입니다. 지하철을 작은 사회로 연결된 "가상의 링크"로 보고, 각 호선의 다양하 삶의 모습을 순간의 이미지로 크로키하였습니다. 과거로 돌아가고 싶은 마음을 공간에 가둬진 시간성에 의미를 두고 겹쳐진 레이어를 통해 중첩된 감정을 표현하였습니다.

HYEMIN AN (안혜민): A Korean painter, printmaker, and experimental artist, She is a rising artist receiving attention in Korea who visualizes invisible senses in various forms that combine analog and digital art.

한국의 화가, 판화가, 실험 미술가 로 보이지 않는 감각을 아날로그와 디지털아트가 융합된 다양한 형태로 시각화 하는 한국에서 주목하는 신진 예술가입니다.

Soeun Bae (배소은)



"Four-Way CPR for a Hybrid Limb" (2023), "half submerged anatomical glass ear" (2023)

Four-Way CPR for a Hybrid Limb

The four data inputs (2 performers' heartbeats, jellyfish movement, and environmental wave pattern data) are in co-existence with each other, causing the hybrid organism to go through patterns of inflating/deflating, inhaling/exhaling. They are linked by technological connections with a desire to maintain the hybrid organism in a breathing state, resembling a four-way CPR procedure for a detached viscera.

half submerged anatomical glass ear

Can you hear yourself in the liquid?

I use sculpture, technology and performance to question what it is to be living inside of a body. I explore the dissection, mechanization, and objectification of the body to birth a new hybrid body that holds potential for optimization as it becomes altered, tested, and used. Combining implied parts of the human body and elements drawn from the natural environment, I make a series of performative objects whose body implicates viscera and primordial imprints. I draw from natural systems that are necessary for sustenance and regeneration: self-amputation, parasitic relationships, and dependency for circulation. The systems get translated into objects that present a reductive and depersonalized way of relating to our bodies- bodies in need of regeneration and transformation in a world of consumption and utilization. The machinic body of the sculptures lives on its own, becoming autonomous in the mechanized movement. The objects' plastic flesh needs human assistance for survival; I provide care for the supposedly living machines. These objects operate within pseudo-systems for performative gestures, assisted by instructions and mechanics. My work becomes a starting point for a series of movements that reconfigures a body outside of itself within a network of exchange between fluids, vitalities, and functions.

Soeun Bae is a multidisciplinary artist working with sculpture, technology, and performance. She holds a BFA in Sculpture at the Rhode Island School of Design. She is the 2023 recipient of the T&W Contemporary Visual Art Award from the AHL Foundation. Her work has been exhibited in the AHL Foundation in New York, the Gelman Gallery, Red Eye Gallery, Woods-Gerry Gallery, and Memorial Hall Gallery in Providence, RI, and L.A.D., Geunwonji, and Projectspacewip in Seoul, South Korea. In 2024, She will be attending the residency at Anderson Ranch Arts Center in Colorado and participating in Wave Hill's Sunroom Project.

Taylor Moon Castagnari



"COVID-19 - A Digital Virus" (2020), "Computer Screens vs Face Shield Screens" (2020), "The Body in Algorithms" (2020), "Class of 2020" (2020)

I created an animated film that metaphorically contemplates the shared characteristics of computer viruses and the COVID-19 pandemic. I imagined a narrative in which diseases were not only transmitted between animals and people, but also between technology and people. I imagined what the world would look like if people were forced to socially distance from their social media and technology. Humanity would revert to a Neanderthal state, shrinking a global internet network down to complete isolation. In reality, the Internet has pervaded every aspect of quarantine, and digital alternatives have been suggested for nearly every face-to-face interaction. I considered how the pandemic has forced individuals to hide behind face shield screens and computer screens alike. I reflected upon the rites of passage and milestones that were postponed or canceled entirely due to the pandemic. Both of my sisters had graduations in 2020 that were directly impacted. Debates surrounding body politics and one's rights surrounding vaccination rose to the forefront. My animation conflates the physical and digital aspects of the pandemic, fusing the visible and the unseen.

컴퓨터 바이러스와 코로나19의 공통된 특성을 은유적으로 고찰하는 애니메이션 영화를 만들었습니다. 질병이 동물과 사람 사이뿐만 아니라 기술과 사람 사이에서도 전염된다는 서사를 상상했습니다. 나는 사람들이 소셜 미디어와 기술로부터 사회적 거리를 두어야 한다면 세상이 어떤 모습일지 상상했습니다. 인류는 네안데르탈인 상태로 돌아가 글로벌 인터넷 네트워크를 축소하여 완전히 격리될 것입니다. 실제로 인터넷은 격리의 모든 측면에 널리 퍼져 있으며 거의 모든 대면 상호 작용에 대해 디지털 대안이 제안되었습니다. 나는 전염병으로 인해 개인이 어떻게 안면 보호막과 컴퓨터 화면 뒤에 숨게 되었는지 생각해 보았습니다. 팬데믹으로 인해 전면 연기되거나 취소된 통과 의례와 이정표에 대해 반성했습니다. 두 자매 모두 2020년에 졸업식을 했는데 직접적인 영향을 받았습니다. 백신 접종을 둘러싼 신체 정치와 개인의 권리를 둘러싼 논쟁이 전면에서 떠올랐습니다. 내 애니메이션은 팬데믹의 물리적 측면과 디지털 측면을 융합하여 눈에 보이는 것과 보이지 않는 것을 융합합니다.

Taylor Moon Castagnari is a contemporary, American artist and professor of design at California State University, San Bernardino. Her primary mediums are animation and digital illustration. Her animations are divided into poetically-narrated, metaphoric animations and documentary style animations. She prints & exhibits the illustrations from these animated films alongside the videos. Her metaphoric animations connect unlike ideas in order to encourage others to rethink everyday constructs and biases. Her documentary animations share the personal histories of individuals who display strength amidst hardship. Moon received a double major in Studio Art, BA, and Art History, BA at the University of California, Santa Barbara. She received a Master of Fine Arts in Art from the University of Oxford. In August 2022, her solo-exhibition, "The Drive-Thru Nation – Symbolic Representations of Flags in Everyday Life," was exhibited at the Robert and Frances Fullerton Museum of Art. In this exhibit, she features artist Samson Kambalu in a combined interview and animation. In February 2023, she garnered another solo-exhibition at the Sasse Museum of Art for her show, "The Balancing Act – Art, Psychology, and Technique in American Cheerleading." Moon was the subject of Samson Kambalu's "artist pick" in Frieze, December 2020. In this article, her

work "The Nomad" is highlighted. Her animation, "The Faces of Each Generation," was displayed by Las Laguna Art Gallery's exhibition, Icons (September, 2021). Her work, "Lost and De-Colonial," was exhibited in 2020 by Next Museum, a virtual museum in partnership with Museum Ulm and NRW Forum. Moon took part in the exhibition, "Living-Room: In Between Realms" at Open-Walls, a virtual museum based out of Southeast Los Angeles (2020). She displayed her animated film, "The Quarantine from a Digital Virus" at the Spiva Art Gallery in Joplin, Missouri (August, 2020). Her work, "Wake and Review" was displayed within the Santa Barbara Maritime Museum in June, 2017. The American Medical Association's Journal of Ethics published Moon's animation, "Walk with Me," in an article entitled, "An Animated Portrait of Inaccessibly High-Cost Care" (August, 2021). Her work, "The Greatest Show – Parallels Between Museums and Circuses" was exhibited in the 2023 GAMMA International Invited Art Exhibition in Seoul, South Korea. This work was also featured in Decagon Gallery's FLASH #5 exhibition. Her work, "Playing with Toy Cards on the 710 Freeway" was shown in Stay Gallery, Los Angeles (October 2023). In 2024, she will be exhibiting her series of work, "Artificial Modernity" at the Grange Insurance Audubon Center. She will also be exhibiting "The Balancing Act" yet again at Riverside Art Museum in March, 2024.

Taylor Moon Castagnari는 현대 미국 예술가이자 샌버나디노 캘리포니아 주립대학교 디자인 교수입니다. 그녀의 주요 매체는 애니메이션과 디지털 일러스트레이션입니다. 그녀의 애니메이션은 시적으로 서술하는 애니메이션과 은유적인 애니메이션, 다큐멘터리 스타일의 애니메이션으로 나누어진다. 그녀는 비디오와 함께 이러한 애니메이션 영화의 일러스트레이션을 인쇄하고 전시합니다. 그녀의 은유적 애니메이션은 다른 사람들이 일상적인 구성과 편견을 다시 생각하도록 장려하기 위해 서로 다른 아이디어를 연결합니다. 그녀의 다큐멘터리 애니메이션은 고난 속에서도 힘을 발휘한 개인의 개인사를 공유합니다. 문씨는 캘리포니아 대학교 산타바바라 캠퍼스에서 스튜디오 아트 학사와 미술사 학사를 복수 전공했습니다. 그녀는 옥스퍼드 대학교에서 미술 석사 학위를 받았습니다. 2022년 8월, 그녀의 개인전 "드라이브 스루 국가 - 일상 생활의 깃발의 상징적 표현"이 로버트 앤 프랜시스 폴러턴 미술관에서 전시되었습니다. 이번 전시에서 그녀는 인터뷰와 애니메이션을 결합한 아티스트 Samson Kambalu를 선보입니다. 2023년 2월, 그녀는 Sasse Museum of Art에서 "The Balancing Act – Art, Psychology, and Technique in American Cheerleading"이라는 쇼를 위해 또 다른 개인전을 열었습니다. 문은 2020년 12월 프리즈(Frieze)에서 삼손 캄발루(Samson Kambalu)의 "아티스트 픽"의 주제가 되었습니다. 이 기사에서는 그녀의 작품 "The Nomad"를 조명합니다. 그녀의 애니메이션 '각 세대의 얼굴'은 라스 라구나 아트 갤러리의 전시회 아이콘(2021년 9월)에 전시되었습니다. 그녀의 작품 "Lost and De-Colonial"은 Museum Ulm 및 NRW Forum과 협력하여 가상 박물관인 Next Museum에서 2020년에 전시되었습니다. 문 작가는 로스앤젤레스 남동부에 위치한 가상 박물관 오픈월스(Open-Walls)에서 열린 '거실: 영역 사이(Living-Room: In Between Realms)' 전시(2020)에 참여했다. 그녀는 미주리주 조플린의 스피바 아트 갤러리(2020년 8월)에서 애니메이션 영화 "디지털 바이러스로부터의 격리"를 전시했습니다. 문 작가의 작품 'Wake and Review'는 2017년 6월 산타바바라 해양박물관에 전시됐다. 미국 의학협회 윤리저널은 문 작가의 애니메이션 'Walk with Me'를 '접근할 수 없는 높이의 애니메이션 초상'이라는 제목의 기사로 게재했다. - 코스트 케어'(2021년 8월). 그녀의 작품 '가장 위대한 쇼 - 박물관과 서커스의 유사성'은 대한민국 서울에서 열린 2023 감마 국제초대전에 전시되었습니다. 이 작품은 데카곤 갤러리의 FLASH #5 전시회에도 출품되었습니다. 그녀의 작품 "710번 고속도로에서 장난감 카드 놀이"가 로스앤젤레스 스테이 갤러리(2023년 10월)에 전시되었습니다. 2024년에는 Grange Insurance Audubon Center에서 그녀의 작품 "Artificial Modernity" 시리즈를 전시할 예정입니다. 그녀는 또한 2024년 3월 리버사이드 미술관에서 "The Balancing Act"를 다시 한 번 전시할 예정입니다.

Sori Choi (최소리)



"Visible Sound (Percussion Notation)" (2019), "Visible Sound (The Day of Snow)" (2019)

All objects and energies in this world have their own sounds. I want to be a messenger to send such sounds to all of you. I am crushed on such sounds.

My work consists of drumming, and is completed through dance-like movements, combined with humming, to join my body with a strong spiritual energy. Each time I start, I release my current(spiritual) self and meet another version of my spiritual being.

Sori Choi, he is one of the greatest solo percussionists and visual artists in Korea. He has played his performances in over 200 cities around the world, and then he acquired a reputation as a world renowned solo percussionist. Also, Sori Choi is an artist who approached objects based on the idea that "every object and energy has their own sound." Understanding the indentation, scratches, and holes themselves as traces of sound, they are focusing on making works by tapping, coloring, and grinding aluminum plates, copper plates, paper, and canvas, not drums.

Sori Choi's work is a piece of music, dance, and song beyond a single painting.



"Cacophony" (2024) & "Things You and I Met" (2023)

An unexpected encounter with objects being kept on hold on shelves in a charity shop served as the motivation for our projects. These items on hold were waiting to participate again in the social narratives of people and their lives. The moments of shelf life temporarily emancipated these objects from the inert backdrop of human experience without the mediation of human-centered perceptions of the world. The sentient existence of ordinary artifacts is often overlooked in our immediate environment, in which human subjects objectify things within their realm of thoughts. According to Benjamin, things are never just inert or passive objects, but carry aura, tension, force, and autonomy in social relations. Our conception of work is to speculate on mundane objects in the autonomous mode of cultural and social output. Once desired and privatized objects become active participants in the network they become the subjects of shared stories as communication passes on through time and space. Our encounter with things entails a collision with their previous or past experience twisted grotesquely into endless desires for commodities. Our projects liberate things by inviting them to an ethereal and immaterial sphere of digital culture. Our digital images collapse and disembodiment material structures by manipulating digitalized objects. They are digitally cut, morphed, and rendered with the incorporation of 3D modeling and virtual reality technologies. The aesthetic of extreme artificiality and virtuality signifies our resistance against objects' status as capitalist commodities. If a digital image is another form of a thing, our work is an immortal site in which sentient beings are ceaselessly infused with materialization.

Dho Yee Chung is a media artist and educator originally from South Korea. Her research and work examine how visual media has been shaped historically and how its related culture has proliferated in response to the evolution of technology. In recent years, she has delved into how cultural and social inequality is inherent in emerging visual media and technology. She has observed injustice related to identity, race, and social status in the digital space, and analyzed it through the lens of visual design. She had group exhibitions and screenings at UCLA New Wight Gallery and MIT Museum, among others. She holds an MFA in Graphic Design from Yale University. Currently, she serves as an assistant professor at Oakland University in Michigan.

Jin Kwang Kim is a graphic designer and educator based in Michigan. His work explores the historical and cultural contexts of visual communications, creating alternate narratives to problematize the relationship between commercial images and capitalism. His work embodies new values of everyday objects by resurrecting them with a fictional and nonfictional interpretation into a new form, medium, and context. He documented his various artwork and experimentations in a monograph, *Shelf Life*, published by the ArtEZ University of Art in the Netherlands. He graduated from the School of Visual Arts, New York with a B.F.A. and later from Werkplaats Typografie, the Netherlands with an M.F.A. Currently, he teaches at Lawrence Technological University in Michigan.

Joomi Chung (정주미)

"Waterdog" (2022), "Interstate" (2019)

"Interstate (2019) explores memory-space through recording of ambient noises, repeated deep listening, and visualization of sounds into animated abstract forms. Approaching each recording as a petri dish of sounds, noises are transformed into soundscapes through amplification, speed and pitch shift, reverb, repetition, and other distortions. In this work, fragments of memories are suspended in a continuously expanding and contracting mind space. Some images are recognizable; others are disintegrated like particles and dusts. Tracing, fragmentation, juxtaposition and superimposition of images and sounds as well as compression, stretching, warping, and repetition of time are some of the processes employed to explore plasticity of time and memory.

"Waterdog (2022)" explores perception of the surrounding through the body of a dog. The film starts with an MRI view of the dog's head and gradually transitions into a liquid space, under and above the water. As he moves throughout the day, visual and aural experiences are woven together and interlaced with dreamlike visions. As the audiovisual materials are layered, altered, and combined, they become malleable, porous, and abstract.

정주미 작가는 믹스미디어 드로잉, 설치미술, 실험적 애니메이션 작업을 통해 시공간의 주관적 경험으로써의 기억과 이미지, 그리고 소리를 통해 체형되는 환경을 시각화하는 작업을 해왔습니다. "Interstate (2019)"과 "Waterdog (2022)"는 다양한 소리들을 녹음하고 수차례의 변조와 구성작업을 통해 친근하면서도 낯선 소음의 공간을 형성하고 시각화 하는 작업입니다. GoPro 카메라와

여러 종류의 녹음기들을 사용하여 일상의 소음들과 이미지들을 수집하고 실험적 편집과정을 통해 소음속에 내재 되어있는 다양한 소리들을 확대하고 이미지들을 추상화하였습니다. 궁극적으로 감각을 통해 체험된 외부환경과 심리적/감성적 반응으로 이루어진 풍경이 겹쳐진 친근하면서도 모호한 시정각의 공간을 만들어보고자 하였습니다.

Joomi Chung is a Korean-American artist based in Oxford, Ohio where she is currently an Associate Professor of Art at Miami University. Her work has been exhibited at national and international venues including Alice F. and Harris K. Weston Art Gallery in the Aronoff Center for the Arts, Cincinnati, OH; Urban Arts Space, Ohio State University, Columbus, OH; Urban Institute of Contemporary Art, Grand Rapids, MI; Colorado State University, Fort Collins, CO; and Seoul Art Center at Hangaram Museum, SOMA Drawing Center, and CICA Museum, South Korea.

작가 정주미는 1999년 홍익대학교 회화과 졸업 후 동 대학에서 일년간 국고지원 연구과정 수료하였습니다. 2001-2004년에 미국 엠허스트 메사추세츠 주립대에서 석사학위를 마쳤으며 현재 미국 오하이오주의 마이애미 대학교에서 회화과 부교수(Associate Professor of Art)로 재직중이며 주로 미국에서 활동중입니다.

iamhay (전하윤)



"Pigeon Phobia"

Project Pigeon Phobia is a photographic work which started from the artist's personal phobia. As the title shows, the subjects are pigeons, and the subject matter is phobia. The artist(or she) have been collected photographs and texts about city pigeons and modern peoples' phobia. The contents are mostly created by herself, but partly collected from online. She actively applied open sources to her artwork when it helps to express her opinion better. It finally became a pile of fake newspapers. Each newspapers contains 20 pages and its template is a homage of The New York Times as the author thought the City is the most appropriate place to explain how pigeons and city animals have been survived and evolved in cities.

프로젝트 "피죠포비아(이하 Pigeon Phobia)"는 작가의 개인적인 공포증에서부터 출발한 사진 기반의 작업입니다. 제목에서부터 알 수 있듯이, 이 작업은 비둘기를 피사체로 비둘기 공포증에 관하여 이야기합니다. 작가가 직접, 그리고 온라인에서 수집한 이미지와 글, 그리고 새와 비둘기와 공포증에 대한 개인적인 견해를 한 데 엮어 총 20 페이지 분량의 가짜 신문을 만들었습니다. 신문은 비둘기를 포함하여 도시에서 생존한 동물들을 설명하기에 가장 적합한 도시인 뉴욕의 <뉴욕 타임즈>의 형식을 오마주하여 빌려왔습니다.

Hayun Chun(b.1998) majored Product Design and graduated BFA at Hongik University in 2021. During the college life, she has devoted passion and time to photography by combining with her major and continuing personal work. Based on various lens-based media and creative thinking process at design major, she has no limit in using every different media and diversely connecting these field of study in her oeuvre. Links between 3Ps — People, Products, and Photographs — is her first and foremost interest, and it penetrates into her subject matters. She participated in the Seoul Art Book Fair Unlimited Edition(2020) and published her first photography book good goods independently. It was the first attempt to combine photography with physical products. Started with this opportunity, she has been continued her own works such as tutti frutti, Birthday Brothers, and Pigeon Phobia. The recent work (and also first Ai image project) /i imagine prompt: a swimming pool for artist has received portfolio review at VOSTOK PRESS and whatreallymatters(Mapogu design-publish center) through the program <2023 docking!>. The same project was displayed at CICA Museum in 2024.

전하윤(B.1998)은 2016년 홍익대학교 미술자율전공 학부로 입학하여 산업디자인학과에서 제품디자인을 공부하였다. 대학생활 동안 사진에 전공보다도 많은 열정과 시간을 쏟게 되면서, 사진을 언어로 줄곧 개인작업을 이어왔다. 2020년 서울 아트북 페어 《언리미티드 에디션》에 개인으로 참여하여 "good goods"를 독립출판했으며, 이를 시작으로 사람·사물·사진 간의 관계를 중심으로 탐구하며 "tutti frutti", "birthday brothers", "pigeon phobia" 등의 다양한 작업을 이어나갔다. 또한 올해 인공지능 프로그램을 사진을 창작하는 매체로서 활용하여 만든 프로젝트 "/i imagine prompt: a swimmig pool for artist"를 통해 보스토크 프레스와 마포디자인·출판지원센터에서 주관하는 <2023 docking!> 프로그램에서 프로젝트에 관한 리뷰를 받았고, 같은 프로젝트로 CICA에서 주관하는 인공지능을 주제로한 국제전 "Fake is Real"에 2024년 참여하였다.

Blond Jenny & Elijah Blond (박성윤, 빌로타 엘라이자)

"They Are There" (2020)

If you don't pay attention, you won't see it. Nature exists and is there for us. It dances with the wind and tells us a story but we are often too distracted to notice or care. Whenever you look back, they will be there.

주의깊게 보지않으면 그들을 볼수없다. 자연은 존재하고 우리를 위해 존재한다. 자연은 바람과 함께춤을 추며 우리에게 이야기를 들려주지만 우리는 종종 너무산만해서 알아차리거나 신경쓰지 못한다. 뒤돌아 보면 그들은 당신의 뒤에 있을것이다.

Blond Jenny & Elijah Blond collaborate as performance artists. They oscillate between mutual musings as they are often the subject of one another's work. They share ideas and support each other on either side of the lens. They are passionate about exploring and observing nature. They cement this passion in their work to bring continuity to their experiences through art.

Blond Jenny와 Elijah Blond는 퍼포먼스 콜라보레이터 아티스트들이다 . 그들은 서로의 작품 주제가 되어 상호간의 고민을 오고가며 창작한다. 그들은 아이디어를 나누고 서로의 피사체가 되기도 하고 제작자가 되기도 한다. 자연을 탐험하고 관찰하는데 주력하며 그 열정을 토대로 지속적으로 창작활동에 주력한다.

Ariel Urim Chung (정유림 '아리엘')

"Am I an Invasive Species"

"Am I an Invasive Species" is an autobiographical experimental film, stemming from a question posed from our lands—am I invasive to this land? The language for foreign objects, plants, and humans is rooted in alienation, erasing the long history of immigration. In this short visual poem, an alien to this country questions her connection to this indigenous land as an immigrant and longing for her mother water, while asking the deep rooted trees to teach her the local ways of belonging, connection, and displacement.

"나는 침입종인가?"는 자서전적인 실험 동영상으로, 우리 땅으로부터 제기된 질문으로부터 비롯됩니다—나는 이 땅의 침입종일까? 외래의 대상, 식물, 인간에 대한 언어는 소외에 뿌리를 두고 있으며, 이민의 오랜 역사를 지웁니다. 이 짧은 시각적 시에서, 이 나라의 한 외계인은 이민으로서의 도착 땅과의 연관성과 어머니의 물에 대한 갈망에 의문을 제기하고, 뿌리 깊은 나무들에게 그녀에게 소속, 연결, 변위의 지역적 방식을 가르쳐달라고 요청합니다.

Ariel Urim Chung (she/her) is a scholar and artist working across performance, technology, and oral history with an aesthetic constructed through trauma studies, embodied research, and her identity as a Korean woman in diaspora. She interrogates the visceral connection between consumption, aesthetics, and race. How are racialized bodies consumed? How do senses inform the perception of race? How do structures of care turn into those of violence towards racialized bodies? Currently she is a Visiting Scholar at NYU's Asian/Pacific/American Institute and MAGIC Grantee at the Columbia University's Brown Institute for Media Innovation.

정 유림 아리엘 (그녀)는 공연, 기술, 오랄 히스토리를 넘나들며 활동하는 학자이자 예술가입니다. 그녀의 미학은 트라우마, 체화적 인지론, 그리고 한국 디아스포라 여성으로서의 정체성을 통해 구성 돼 있으며 소비, 미학, 인종 간의 연관성을 의문시합니다. 인종화된 신체는 어떻게 소비 되는가? 미학적 가치는 인종에 대한 인식을 어떻게 알려 줍니까? 돌봄의 구조는 어떻게 인종화된 신체에 대한 폭력의 구조로 변할까요? 현재 그녀는 뉴욕 대학교 아시아/태평양/미국 연구소의 방문 학자이자 컬럼비아 j브라운 미디어 혁신 연구소의 매직 그랜트 수여자입니다.

Phidia Kang (강다운)



"Day Dreamer"

Phidia Kang is a Detroit-based sculptor who grew up in rural Korea and the Southern United States. Coming from diasporic communities, Kang is interested in the tension inherent in selfhood; in the ways we negotiate and structure trust, belief, and boundaries. Primarily working with wood fibers and casting methods, her practice revolves around a material ecosystem built through her making process, often resulting in appendage-like studio artifacts that explore material translation and tactility.

Kang has received an MFA in Sculpture from Cranbrook Academy of Art. She has exhibited nationally and internationally, with recent group exhibitions at Czong Institute of Contemporary Art Museum in South Korea, Woolf-Day Collective: A Day of One's in Australia, The Museum of Contemporary Art of Georgia in the United States, and Nevven Gallery in Sweden. She also received Gene Alcott Scholarship, Seoul National Fine Art Merit Fellowship, International Academic Merit, and Achievement Scholarships for the academic years. Several of her ceramics and paintings are collected by SCAD Collections and featured in Savannah Art Informer Magazine and Portcity Review.

Chaeyun Kim (김채윤)

"hOw i GOt MY boYFrieNd" (2022)

'hOw i GOt MY boYFrieNd' stands as a technological critique of consumerism. It centers on the pivotal notion that consumer addiction to online shopping stems from the decision-making process, where individuals choose to purchase a product solely based on its virtual presentation. This factor fosters a heightened sense of fantasy compared to experiencing the product in real life. Within 'hOw i GOt MY boYFrieNd,' a fictitious advertisement for the 'love pill' is showcased on social media, presented in the form of virtual influencers' PR content. The language and context embedded in the script are derived from Korean beauty YouTube channels, recognized for their substantial impact on sales. The conversation crafted by the counterfeit influencers lacks meaningful or practical substance. Instead, it exudes a professional demeanor aimed at captivating a broad female viewership.

'hOw i GOt MY boYFrieNd'는 소비주의에 대한 기술적 비평으로 존재한다. 이 작품은 소비자가 온라인 쇼핑에 중독되는 근본적인 개념에 중점을 두고 있으며, 개인들이 제품을 가상 프레젠테이션만을 기반으로 구매 결정을 내리는 결정 과정에서 소비자 중독이 비롯된다는 가설에 기초하고 있다. 이러한 요인은 제품을 실제로 체험하는 것보다 상상 속에서 높아진 기대감을 유발한다. 'hOw i GOt MY boYFrieNd' 안에서는 '사랑보조제'라는 가공의 상품에 대한 광고가 소셜 미디어에 가상 인플루언서들의 PR 콘텐츠 형태로 나타난다. 스크립트에 내포된 언어와 맥락은 한국의 뷰티 유튜브 채널에서 파생되었으며, 이는 그 채널들이 화장품 등 각종 상품의 판매에 상당한 영향을 미치고 있다는 것에 기인한다. 가상의 인플루언서들이 만들어낸 대화는 의미 있는 내용이나 실용적인 가치가 으나 대신에 광범위한 여성 시청자층을 매혹하기 위해 전문적인 태도를 내비친다.

Chaeyun Kim is a multi-media artist based in Stuttgart, Germany. Through years of practice in painting, video-making, and web development she developed an interest in observing and visualizing the absurd impulses, fantasies, and beliefs induced by the rapidly evolving media. Her primary focus is on working with videos, along with drawing, illustration, and graphic visualization. Additionally, through her work that distorts and reinterprets specific contexts and histories, she aims to question the boundaries between fact and speculation, history, and belief. Through her artwork, she aims to transform personal experiences into critical reflections of the younger generation in contemporary society. The appearance of her work is primarily inspired by animation, internet memes, 3D images, and everyday advertisements. She believes that the content people face every day tends to incline them toward absurd impulses related to excessive consumption. Ordinary visual materials with a twist contribute to the unique depth of her artworks.

김채윤은 독일 슈투트가르트를 기반으로 하는 멀티미디어 아티스트이다. 홍익대학교 회화과를 졸업한 후, 슈투트가르트에서 미디어 아트 석사 학위를 취득했다. 이 과정에서 그녀는 급격히 발전하는 미디어에 의해 유발된 황당한 충동, 환상 및 신념을 관찰하고 시각화하는 데 흥미를 가졌다. 그녀의 주요 관심사는 비디오 작업을 중심으로 드로잉, 일러스트레이션 및 그래픽 시각화와 함께한다. 또한 그녀의 작품을 통해 특정 맥락과 역사를 왜곡하고 재해석함으로써 사실과 추측, 역사와 신념의 경계를 의문하고자 한다. 그녀의 작품을 통해 개인적 경험을 현대 사회의 젊은 세대에 대한 비판적인 반영으로 바꾸고자 한다. 그녀의 작품의 모습은 주로 애니메이션, 인터넷 밈, 3D 이미지 및 일상 광고에서 영감을 받으며, 사람들이 매일 직면하는 콘텐츠가 과도한 소비와 관련된 황당한 충동으로 기울도록 만든다고 믿는다. 일상적인 시각 자료에 독특한 반전이 그녀의 작품에 독특한 입체감을 준다.

Laura Hyunjhee Kim & Chris Corrente (김 로라 현지)



"Blink" (2023), Sky's Edge" (2023)

Blink

"Blink" examines Human/AI collaboration as a breakpoint in concepts of creativity and artistic identity. To 'blink' creates a point of convergence and entanglement; a transitory event that holds the power to fix or unfix reality. Each 'blink' creates a subspace beyond what the retina registers, fracturing space-time experiences. 'Blink-by-blink,' the artist duo unveils an indeterminate destination illuminated with imperceptible happenings. AI generated images narrate speculative futures unlocked in kinship with

software based co-dreamers. 'Neither here nor there,' an oscillating push and pull between the human-performers and their diffractive aura creates an unresolved cyborgian-world. Contention and flux are deliberate and persistent. In a high-velocity moment of cultural creation, 'blink' and you might miss it, whatever 'it' may be. Rooted in the pop-sensibilities of contemporary techno-cultural vernacular and poetics, the resulting experiment is a series of kaleidoscopic artifacts and complex culmination of moving images—purposely and immediately outdated itself—provoking human/AI creative collaboration.

"Blink"은 인간과 AI의 협업을 창의성과 예술적 정체성의 개념에서의 중단점으로 조망합니다. '깜빡임'은 수렴과 얽힘의 지점을 만들어내며 현실이 고정되지 않은 순간입니다. 각 '깜빡임'은 망막이 등록하는 것 이상의 부분공간을 만들어내어 공간-시간 경험을 파편화합니다. '깜빡임마다,' 아티스트 듀오는 애매모호한 목적지를 드러내며 불분명한 가능성의 공간으로 연출합니다. AI 생성 이미지는 소프트웨어 기반 공동 꿈꾸는 자들과의 유대감에서 풀어나가는 사양적 미래를 서술합니다. '여기도 아니고 저기도 아닌,' 인간 퍼포머들과 그들의 굴절된 aura 사이의 진동적인 밀어당김과 끌어당김은 미해결된 cyborgian 세계를 창조합니다. 현대 테크노-문화의 대중적 감각과 시적인 뿌리를 갖고 있는 "Blink"는 갈등과 흐름의 복합체며 인간과 AI의 창의적 협업을 다룬 실험적인 영상작품입니다.

Sky's Edge

"Sky's Edge" explores the multidimensionality of screen space, teasing a near-future world where 'screens without edges' augment everyday experience; where humans and more-than-humans alike act as participant subjects in a digital cabinet of curiosities; where ephemera is glitch, and glitch becomes kitsch. In an increasingly rootless and placeless world, "Sky's Edge" longs to restore narrative agency, connection, and belonging as an antidote to displacement, anxiety, and grief. Mixed fidelities and methodologies, from 'handmade,' 'readymade,' to 'generative,' cohere into the artist duo's signature visual ethos and reflect how myths and knowledge bases influence individuals and create hybrid cultures. Inspired by the Korean literary tradition of "Gasa" travelogues, a poetry genre that touches on nature, beauty, virtues, and play popularized by women since the 15th century, the performance dramatizes the theatricality of natural and synthetic inseparability.

"Sky's Edge"는 화면 공간의 다차원성을 탐구하며, '가장자리 없는 화면'이 일상 경험을 증폭시키는 근미래 세계를 시사합니다. 인간과 그 이상의 존재가 만나 곳이며, 유동적인 것이 일시적 glitch가 되고 glitch가 kitsch가 되는 세계입니다. 점차적으로 뿌리 없는, 공간적으로도 어디에나 속할 곳이 없어진 세계에서 "Sky's Edge"는 이질감, 불안 및 슬픔에 대한 해독제로서 서술 기관, 연결 및 소속감을 회복하고자 합니다. 본 영상작품은 한국 전통 문학인 기행가사에서 영감을 받아 자연, 아름다움, 미덕, 흥 및 놀이를 시적으로 다루며, 'handmade', 'readymade', 'generative' 비주얼을 반영한 아티스트 듀오의 독특한 에스테틱은 새로운 hybrid 문화가 창조되는 과정을 연출합니다.

Laura Hyunjhee Kim (lauraonsale.com) is a Korean-American multimedia artist who creates post-disciplinary performances to reimagine on/offline (non)human interactions. Kim received multiple awards, including the Judson-Morrissey Excellence in New Media Award and the Black Cube Video Art Award. She is the author of "Entering the Blobosphere: A Musing on Blobs" (The Accomplices) and coauthor of "Remixing Persona: An Imaginary Digital Media Object from the Onto-Tales of the Digital Afterlife" (Open Humanities Press). Kim is an Assistant Professor of Visual and Performing Arts in Global Performance Studies at The University of Texas at Dallas. **Chris Corrente** (chriscorrente.com) works across video, performance, image generation, research, and music. His work is absurdist and discordant, filtering tropes of academia, high art, pop, and corporate culture through an irreverent lens. Corrente holds a BFA and MFA in New Genres from the San Francisco Art Institute. Currently living and working in New York City, he has performed and shown at dozens of galleries, music venues, theaters, and museums (ex. SFMOMA, YBCA, CBGB).

김 로라 현지 (lauraonsale.com)는 한국계 미국인 멀티미디어 아티스트로, 포스트 디시플린 퍼포먼스를 만들어 온/오프라인 (비)인간 상호작용을 재상상합니다. 작가는 Judson-Morrissey Excellence in New Media Award와 Black Cube Video Art Award 포함 여러 상을 수상 했으며, "Entering the Blobosphere: A Musing on Blobs" (The Accomplices)와 "Remixing Persona: An Imaginary Digital Media Object from the Onto-Tales of the Digital Afterlife" (Open Humanities Press)의 저자이기도 합니다. 김작가는 현재 The University of Texas at Dallas에서 School of Arts, Humanities, and Technology의 Visual and Performing Arts과에서 Assistant Professor 로 재직 중 입니다. 크리스 코렌테(chriscorrente.com)는 비디오, 퍼포먼스, 이미지 생성, 연구 및 음악 분야에서 활동하는 예술가로, 그의 작업은 풍자적이고 불협화음적이며, 학문, 고아트, 팝 및 기업 문화의 트로프들을 재해석 합니다. 콘텐테는 San Francisco Art Institute 에서 New Genres 학사 및 석사 학위를 받았습니다. 현재는 뉴욕 시티에서 생활하며 수십 개의 갤러리, 음악 장소, 극장 및 박물관에서 공연하고 전시를 했습니다 (예: SFMOMA, YBCA, CBGB 등).

Sumin Kim (김수민)



"TO US" (2022)

* 익명의 대중과 만나는 소셜 퍼포먼스 비디오

관객 참여형 퍼포먼스, [우리에게]의 참여자들은 호스트의 말들로 ZOOM의 모임에서 쉽게 배제된다. 자의로 ZOOM에서 벗어나지만, 결국 타인이 세운 기준에 의해 ZOOM을 나가야 하는 사람들은 '우리'에게서 배제당하는 경험을 겪는다. 사람들은 물리적 공간을 합치지 않아도 인터넷을 통해 쉽게 '우리'가 되고, '나가기' 버튼을 터치하는 일 하나로 다시 쉽게 혼자가 된다. [우리에게]는 비대면 소통을 위해 만들어진 대중적인 통신 수단 ZOOM을 이용하여 '우리'의 관계를 재조명한다.

함께한다는 것은 합일의 의미가 아니라 차이를 존중하고 인정하며, 공존하는 것을 의미한다. 너무 쉽게 개인화되는 사회, 그로 인해 좁아지는 소통의 폭. 타인을 생각하지 않는 사회는 서로 '다름'을 존중하지 않는다. 그리고 그런 의미에서, 폭력적이며 고립되어 있다. 이 세계를 복원하기 위해, 우리는 포함의 의미로서의 '우리'를 계속해서 사유해야 하는 책임이 있다.

* Social performance video with an anonymous public

Audience-participating performance, [TO US]'s participants will easily be excluded in the "ZOOM" meeting through the host words. People will voluntarily get out of ZOOM, but will eventually have to leave "ZOOM" according to the standards set by others and will experience getting excluded from 'us'.

Without the requirements of a physical space, people can easily become in to 'us' through internet, and easily press the 'exit' button to become alone again. [TO US] re-examines 'our' relationships through "ZOOM" which is a popular communicating program that is meant for non-face-to-face communication.

Being together does not mean unity, but respecting and acknowledging differences and coexistence. A society that is too easily personalized, therefore leading the width of communication narrow. A society that doesn't think about others does not respect each others' 'difference'. In that sense, it's violent and isolated. In order to restore this world, we have a responsibility to continue to think of 'us' in the sense of inclusion.

Sumin Kim (김수민): '인간다움'을 고민하고, 그 안에서 발견되는 모순에서 오는 각성들을 작업하여, 살아가는 세계에 대해 담론을 형성하고자 합니다. 또한 현대 예술에서 '관객 참여'가 갖는 의미와 형태를 다양하게 고민하며, '참여'로써 생성되는 세계와 '관계성'을 탐구합니다. 관객과 함께 문제 해결을 도모하는 과정을 통해 예술의 힘을 실험합니다.

I want to form a discourse about the world we live in by contemplating 'humanity' and working on the awakenings that come from the contradictions found in it. Also, by thinking about the meaning and form of 'audience participation' in contemporary art in various ways, we explore the world created by 'participation' and 'relationship'. Experimenting with the power of art through the process of awakening the audiences consciousness and helping them solve problems together.

Lee Eul (이을)



"너 되기 (Becoming You)" (2022) / "I Am I Am I" (2023)

'너 되기'

내 눈을 너에게로 떼어내, 너의 시선에서 나를 바라볼 수 있다면 무슨 일이 벌어지는가?

Becoming You에서는 '나'라는 개체를 정의 지어왔던 육체의 경계에서 탈출해 보는 신비로운 체험이 펼쳐진다.

마치 나의 영혼이 너에게로 넘어가버린 것만 같은 그 순간 과연 어디까지가 나이고 어디서부터 너라고 불러야 하는가?

'Becoming You'

How far does my identity extend, and from which point should I begin calling it you?

What would happen if I could transplant my eyes into you and look at myself through your perspective?

In 'Becoming You,' a mystical encounter unfolds—an escape from the confines of the body that traditionally defines the entity known as 'me.'

In that mysterious moment, where it seems as though my soul has traversed into your realm, determining the boundary between 'me' and 'you' becomes a contemplative challenge.

'I Am I Am I'

나는 나다.

나는 (나는 나)다.

나는 (나는 (나는 나))다.

나는 (나는 (나는 (나는 나)))다.

나는 (나는 (나는 (나는 (나는 나))))다.

나는 나 자신에만 기대어서는 도저히 정의 내려지지 않는 것인가?

'I Am I Am I'

I am I.

I am (I am I).

I am (I am (I am I)).

I am (I am (I am (I am I))).

I am (I am (I am (I am (I am I)))).

Is it really impossible to define me relying solely on myself?

존재하지 않는 단어 사전의 저자 이을은 오직 이름으로만 존재하는 예술가다. 이을이라는 이름만 같을 뿐 사람들 앞에 나타나는 그의 모습은 매번 다르다. 어떤 때에는 멕시코에 사는 시골 소년으로, 어떤 때에는 베니스로 여행 온 동양인 여자로, 또 어떤 때에는 책상 위에 놓인 무생물의 컵으로 등장한다. 언어와 존재를 주제로 하는 이을의 작업은 그의 대학 시절에서 기인한다.

어릴 적 이율은 프로그래밍에 깊은 흥미를 느꼈다. 이 과정에서 그는 일상의 언어가 아닌 수학과 논리의 언어로 세상을 바라보는 훈련을 거듭했다. 그러한 경험은 세상의 본질을 포착하는 데 있어 인간의 언어가 가진 한계에 대해 인지하게 만들었다. 이후 이율은 소쉬르와 쇠타르타에 대해 공부하면서 언어에 대한 그의 생각을 심화해 나갔다. 쇠타르타가 남긴 원형의 가르침을 찾아가면서 그는 다람살라의 사찰에서부터 **Tenzin Tsoejor**라는 법명을 받기도 했다. 이와 같은 일련의 경험 이후로 이율은 언어 너머에 존재하는 우리가 인지할 수 없는 세상에 깊은 관심을 가지게 되었다. 그렇게 그는 존재하지 않는 단어들의 사전을 만드는 예술가가 되었다.

Lee Eul, the author of nonexistent words dictionary, is an enigmatic artist who defies conventional notions of self. They maintain a constant name while embodying ever-changing physical manifestations. They can appear as a young man in Mexico, an Asian woman in Venice, or even transform into an inanimate cup. Lee Eul's artistic exploration centers around the intricate themes of language and existence.

During their undergraduate years, Lee Eul's deep immersion in programming led to a profound realization regarding the limitations of human language in capturing the essence of our world. This revelation prompted further exploration, studying the teachings of Saussure and Siddhartha. Along this journey, Lee Eul even received the Dharma name Tenzin Tsoejor from Dharamshala.

Immersed in a series of such experiences, Lee Eul's fascination with the uncharted territories beyond language grew deeper. Driven by this inquisitiveness, they transformed into an artist embarking on the extraordinary endeavor of crafting a dictionary containing non-existent words.

Maddy Lee (이연우)

"Artemis" (2023), "Dionysus" (2023), "Eternal Flux" (2023)

Artemis: 'Artemis' is a 3D artwork that brings the Greek Goddess of the moon to life. It explores uncharted artistic territory, seeking to reveal new possibilities and the romantic side of Artemis. The artwork encourages viewers to consider their desires and ambitions, reminding us of the importance of dreaming big and striving for greatness, like the deep-seated need to reach for the moon. Ultimately, 'Artemis' is a tribute to the power of the moon and the beauty of our ambitions.

'Artemis'는 달의 여신 아르테미스에서 영감을 받아 제작한 3D 예술 작품입니다. 작가는 이 작품을 통해 미개척된 영역을 탐구하고자 하는 인간의 욕망, 아르테미스의 낭만적인 면모와 새로운 가능성을 드러내고자 합니다. 'Artemis'는 우리 모두의 마음 속 깊이 자리한 열망과 도전성을 담고 있으며 우리의 야망의 아름다움에 대한 작품입니다.

Dionysus: 'Dionysus' is a 3D artwork exploring the Greek god of madness, pleasure, and festivity. It encourages viewers to embrace their basic human instincts, even the negative aspects, and look into the abyss to emerge stronger. The artwork challenges negative views of Dionysus and invites viewers to see his positive aspects as a source of vitality and inspiration. Overall, 'Dionysus' is a reminder of the power and beauty of our basic instincts.

'Dionysus'는 광기, 즐거움, 축제의 신 디오니소스에서 영감을 받아 제작한 3D 예술 작품입니다. 인간의 욕망과 본능은 때로는 부정적으로 해석되지만 가능성을 가져다주는 무궁무진한 힘이지 않을까 하는 생각에서 비롯된 작품입니다. 이 작품은 디오니소스에 대한 부정적인 시각을 달리하여 그의 긍정적인 면들인 활력과 영감의 원천을 강조합니다. 'Dionysus'는 우리 자신의 원초적인 본능의 힘과 아름다움을 상징하는 작품입니다.

Eternal Flux: 'Eternal Flux' is a 3D artwork that explores the Greek God Chaos. Within a scene bathed in the opulence of gold and chrome materials, a central figure model is gracefully embraced by intricate chrome lines, symbolizing the emergence of order from primordial Chaos. Surrounding the figure, black flowers bloom, representing both the beauty and impermanence of life, while golden patterns shimmer, signifying the creative energy that perpetually arises from chaos. This mesmerizing artwork invites contemplation of the eternal interplay between chaos and order, darkness and light, and the ceaseless cycle of creation and extinction that shapes the universe.

'Eternal Flux'는 그리스 신 카오스에서 영감을 받아 제작한 3D 예술 작품입니다. 황금과 크롬 소재에 휩싸인 흉상은 혼돈 속의 질서를 상징합니다. 흉상 위에 피어나는 흑색 장미는 삶의 아름다움과 덧없음을 나타냅니다. 금빛 무늬는 창조적인 에너지를 상징하여 혼란 속에서 끊임없이 피어나는 에너지를 나타냅니다. 'Eternal Flux'는 혼란과 질서, 어둠과 빛, 그리고 우주를 형성하는 창조와 소멸의 끊임없는 상호작용을 상징하는 작품입니다.

Lee Hoon Suk (이훈석)



"Confirmation Bias ; The Synthetic Landscape" (2022)

Deep Neural Network(DNN), better known to us under the name 'Deep Learning,' is an artificial intelligence that performs given tasks such as regression analysis, classification, and prediction by stacking artificial neural networks that mimic the structure of human neurons. DNN are frequently used in content recommendation algorithms on various Internet platforms. Artificial

intelligence, which has learned the user's tendencies, teaches humans in reverse by recommending contents. It encourages users to strengthen their existing worldview, systems of value, and prejudices through continuous repetitive learning. Content that goes against the user's preferences is intentionally pushed to the bottom of the list and hidden as if it never existed. As a result, each individual becomes trapped in a world of digital confirmation bias, where they see only what they want to see and believe only what they want to believe, amidst the barrier of content that extracts only a small portion of the diversity and multifaceted reality.

The artist used DNN to build artificial intelligence and trained it on data related to Korean politicians, who are typical targets of confirmation bias and prejudice. By twisting the learning mechanism of artificial intelligence, DNN was stimulated in the direction of increasing errors rather than decreasing them. This causes the image to be distorted "as the artificial intelligence wants to see".

Distortion occurs gradually. At first, the screen is decorated with patterns that feel soft, sometimes even beautiful, but as the bias becomes more severe, the image turns into something like a monster that does not exist in this world. The final result of this 500-step process shows abstract forms that are scary and enchanting at the same time. This is like a scene from hell where the confirmation-biased thinking prevalent among contemporary people has been visually reproduced by artificial intelligence.

흔히 '딥러닝'이라는 이름으로 우리에게 더 잘 알려진 심층 신경망(Deep Neural Network)은 인간의 뉴런 구조를 모방한 인공신경망을 적층하여 회귀분석과 분류, 예측 등 주어진 과제를 수행하는 인공지능이다. 사용자의 성향을 학습한 인공지능은 콘텐츠 추천을 통해 인간을 역으로 학습시키며 사용자가 기존에 지니고 있던 세계관과 가치관, 선입견을 끊임없는 반복학습을 통해 강화하도록 만든다. 사용자의 성향에 반하는 콘텐츠는 의도적으로 후순위로 밀려나 마치 처음부터 존재하지 않는 것처럼 은폐된다. 결과적으로 각 개인은 다양성과 다면성을 지닌 현실계의 극히 일부만을 발췌한 콘텐츠의 장벽 속에서 자신이 보고 싶은 것만 보고 믿고 싶은 것만 믿는 디지털 확증편향의 세계에 갇혀 살아가게 된다.

작가는 심층신경망을 활용하여 직접 구축한 인공지능에게 확증편향적 선입견의 전형적 대상인 정치인들과 연관된 데이터들을 학습시키고 인공지능의 학습 매커니즘을 비틀어 오차가 줄어드는 방향이 아닌 반대로 높아지는 방향으로 심층신경망을 자극한다. 이는 인공지능에게 제시된 이미지를 인공지능이 '보고 싶은 대로' 왜곡하게 만든다.

왜곡은 점진적으로 이루어진다. 처음에는 부드러운, 때로는 아름답게까지 느껴지는 패턴들로 화면을 장식하다가 편향이 점점 심화하여 갈수록 이미지는 마치 이 세상에 존재하지 않는 괴물과도 같은 모습으로 바뀌어 버린다. 500단계를 거친 이러한 과정의 최종 결과물은 현대인들에게 팽배한 확증편향적 사고가 인공지능에 의하여 시각적으로 재현된 지옥도와도 같은 공포스러운, 그러나 동시에 황홀한 추상적 형태들을 보여준다.

Lee Hoon Suk majored in Russian language and literature at Sungkyunkwan University in Seoul, Korea, and earned a master's degree in arts and humanities from St. Petersburg State University and a doctorate in arts from Moscow State University. He studied the convergence of art and IT at Sungkyunkwan University's IT Convergence Research Center and also worked as a curator for various international exhibitions. His work focuses on the distortion of reality caused by the development of digital technology.

이훈석은 성균관대학교에서 러시아어문학을 전공하였으며 상트-페테르부르크 국립대학교에서 인문예술학 석사, 모스크바 국립대학교에서 예술학 박사 학위를 취득하였다. 성균관대학교 IT융합연구원에서 예술과 기술의 융합을 연구하였으며 다양한 국제 전시의 큐레이터로도 활동하였다. 디지털 기술의 발전으로 인하여 나타나는 현실의 뒤틀림에 중점을 둔 작품활동을 진행중이다.

Insun You (유인선)



"Travel" (2022), "Jaesik's" (2021), "Rest Room_My Room" (2021)

'A room of one's own', which is the subject of my work, is not something like a big studio, a library full of books, or a fancy dressing room. It is a small space that you and I also have. However, making the room your own entirely is a different matter. In my work, I get to have my own space with a little chance, and I explore the subject who becomes the true 'me' there, and represents the one's daily life, thoughts, and senses into fiction documentary videos, installation works and drawings.

Lee Jae-sik, who was wandering in search of his own space after retirement, and Ahn Seon-gyeong, who had to wrap up her 57-year-old life in a six months.

The daily life they share is not as grand or challenging as you might think. Decorating a toilet bowl with flowers that picked on a walk and making unidentified fried rice with ingredients left in the refrigerator is a small and simple daily life. However, it may seem a bit odd.

A small bathroom that others wouldn't even look at, a seat in the farthest corner of the sofa is the best place to spend time as 'me' to them. I collect precious moments as 'me' and simple days, and expand the moment into space and space into 'my' world. I would like to send warm support to 'you' who will be looking back at our daily lives, which are still changing through such an expanded world.

작업의 주제가 되는 '자신만의 방'은 거창한 작업실, 책이 뽁뽁한 서재, 화려한 드레스 룸 같은 것들이 아니다. 나도, 당신도 가지고 있는 작은 공간이다. 하지만, 그곳을 온전히 자신의 것으로 만드는 것은 다른 문제이다. 나의 작품은 약간의 계기로 자신의 공간을

갖게 되고 그 곳에서 진정한 '나'가 되어가는 대상을 탐구하고 그의 일상, 생각, 감각 등을 픽션 다큐멘터리 영상으로, 또는 설치작품과 드로잉으로 형상화 한다.

은퇴 후 자신만의 공간을 찾아 방황하던 이재식, 길지 않은 57세 인생을 짧디 짧은 6개월 동안 정리해야 했던 안선경.

이들이 나눈 일상은 생각하는 것만큼 거창하지도, 도전적이지도 않다. 산책길에 꺾은 꽃송이로 번기를 꾸미고, 냉장고에 남아있는 재료만으로 정체불명의 볶음밥을 해보는 그야말로 작고 소박한 일상.

다만, 조금 이상해 보일 수는 있다. 다른 사람들은 쳐다보지도 않을 작은 화장실, 소파 가장 구석진 자리 한 칸이 그들에게는 온전히 '나'로서 시간을 보낼 수 있는 최고의 장소이다. 나는 '나'로서의 소중한 순간과 소박한 나날을 하나씩 수집하여 그 순간을 공간으로, 공간을 '나'만의 세계로 확장시킨다.

그렇게 확장된 세계를 통해 지금도 변화해 가는 중인, 살아 움직이는 우리의 일상을 다시금 돌아보고 있을 '당신'들에게 따뜻한 응원을 보내려 한다.

Insun You (유인선): My work is that 'individuals' are people who live around me.

As a result, in the process of working, they listen to their daily stories and pay attention to them. I think that this gaze is conveyed intact to the viewer of the work so that they can naturally look back on themselves beyond the viewer's surroundings, and in that way, overlap with themselves or our stories.

나의 작업은 '개인'은 작가 본인의 주변에 살고있는 사람들입니다.

그러다 보니 작업 과정에서 그들의 일상적인 이야기에 귀 기울이고, 마음을 쓰이게 됩니다. 이러한 시선은 고스란히 작품을 감상하는 이에게도 전달되어 자연스럽게 보는 이의 주변을 넘어 자신을 돌아보게 되고, 그렇게 자신 또는 우리의 이야기와도 오버랩 될 수 있다고 생각합니다.