

Over the Structures 2021

CICA Museum

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Featured Artists 참여작가: Ramón Bonilla, Wang Chen, Dongseock Han 한동석, Anlan Huang (Yasmine), Ricardo Jordán, Ed Kashi, Nathan Keeyes, Maria Kim & Pierre Cybulski, Seonghoon Kim 김성훈, Two Odd Knobs by Sabbah Sharma and Ishi Srivastava, Jechi Koo 구제치, Sohee Lee 이소희, Sunyoung Lee 이선영, Nicole Lenzi, Chenyu Lin, Francesca Miotti, Michele Monseau, David Mrugala, Youngsuk Noh 노영숙, Sumi Oh 오수미, Plassmann, Dominik, Anu Saari, Wonhyuk Son 손원혁, Aristo Vopěnka

1. Ramón Bonilla

“126” (2020)

“127” (2020)

“128” (2020)

The work of Ramón Bonilla derives from a particular view of physical and virtual locations. Asymmetrical shapes composed of intricate line work evoke a stoic remoteness while considering our relation to the world through the limitations of representation.

The trio of 4" x 4" pieces, titled 26, 27 and 28, included in this exhibition are part of an ongoing series made out of pencil and acrylic over wood board. In these pieces and throughout most of his work there is no here nor there. Each piece is produced through addition, juxtaposing and cancellation of painting material and visual elements as in the erosion or expansion process of an evolving site. In his work structures stand against an empty background acting as an infinite extension.

Ramón Bonilla has a BFA from Escuela de Artes Plásticas de San Juan, Puerto Rico and is also an alumni of Redline Contemporary Art Center in Denver. His work has been commissioned by Muros, Chicago and Meow Wolf Denver among other organizations. His work is currently represented by Space Gallery in Denver and Simon Breitbard Fine Arts in San Francisco. He is part of the international art collective *Direction/Instruction* and his work has been shown at the Denver Art Museum; Paradigm Gallery in Philadelphia, Pennsylvania; 516 Arts in Albuquerque, New Mexico and S16 Gallery in Montreal, Canada. Bonilla is currently developing a project titled *Illuminati DIA* which is currently funded through the Inside Fund and the Andy Warhol Foundation.

2. Wang Chen

“Romantic Dream in the Garden” (2020)

Inspired by *Romantic Dream in the Garden*, a scene of an outstanding traditional Chinese play *The Peony Pavilion*, Wang Chen's same-name video work *Romantic Dream in the Garden* shows the desire of sexuality from the female perspective.

Romantic Dream in the Garden is a famous scene of ancient Chinese opera, *The Peony Pavilion*. This scene narrates Du Liniang, a sixteen-year-old girl, who grows up in an extremely conservative, aristocratic family, was having a tour in a garden with her maid when she encountered the beautiful scene of spring. Du Liniang adores the prosperous spring scenery and empathises with the matured flowers, moreover feels the sexual drive for the first time. Although the lyrics of *Romantic Dream in the Garden* depicts purely the typical beauty of spring, it is full of the metaphors of female's desire for sexuality. Wang Chen interprets the strong desire with her performance, and with the aid of a balloon, which has the symbolic meaning with the shape of the female body.

Soundtrack Source: *Peony Pavilion*, Mei Lanfang & Yan Huizhu, 1959

Wang Chen builds up her unique mode of artistic creation by examining two major methods, found footage and original footage, in video art. She acquires her creating inspiration and power from the reflection of her past trauma and feeling of the present state of life. At the beginning of Wang Chen career in art practice, she regarded art more as a means of therapy to heal her early-life trauma. During the time of MFA study, the topic of Wang Chen's artworks were most related to the traumatic memory of her childhood, her parents and her family.

Alongside the exploration into her own view of the world, the theme of Wang Chen's art-making extended from her inner world to the external real world. The focus of her art-related topics and material then spread out like ripples. She gradually laid her eyes on the present context over the past. At present, Chen does not only aim to create emotionally resonant artworks, to introspect her internal emotion and memory; Her works also interpret her perception and understanding of the world: diversity voices showed in her recent works such as feminism, LGBT, and attention of science and technology.

3. Dongseock Han 한동석

“전망 좋은 방 A Room With A View” (2020)

“거울 명상 Mirror Meditation” (2018)

“Driverless” (2018)

전망 좋은 방 A Room With A View, Single-Channel Video, 6분 12초, 2020

창문과 모니터 스크린을 동일 선상에 두고 반복적으로 묘사하며 두 매체가 지닌 유사성에 집중하고자 했다. 그리고 현실 공간과 미디어 공간이라는 서로 다른 환경을 비추며 우리의 일상을 둘러싸고 있는 이들 투명한 물질들에 의해 개인의 활동과 표현들이 가로막혀 사라져가는 모습을 그려보고자 했다. 그리고 이들에 대한 관찰을 통해 각자의 방과 각자의 미디어 공간을 관통하며 사회가 개인에게 부여하는 시각화의 요청들을 환기시켜보고자 했다. 또한 사회 속에서 이미지로서 유통되는 하나의 단위로 남은, 현대의 개인에 대한 얼굴 없는 초상을 그려보고자 했다.

거울 명상 Mirror Meditation, Single-Channel Video, 9분 40초, 2018

개인은 어떤 모양의 테두리를 갖고 있을까? 혹은 어떤 그릇에, 포장에 담겨 있을까? 개인은 어떤 말과 몸짓으로 세상과 스스로를 구별할까?

이러한 물음에 대한 탐구의 연장선에서, 영상작업, 거울 명상 Mirror Meditation은 어느 유튜버의 음성파일을 번역하여 새로이 녹음하는 것으로 시작되었다. 그리고 그녀가 명상의 대상으로 바라보았을 거울을 연상하며 미러 박스에 관한 퍼포먼스 영상을, 메시지를 전할 대상으로 바라보았을 카메라를 연상하며 거리의 감시카메라에 관한 애니메이션 영상을 제작했다. 그리고 이렇게 모여든, 출처가 서로 다른, 1인 미디어 시대의 개인에 대한 초상의 단편들을, 이중의 피부조직들을 이식하 듯, 한 겹씩 덧대어보고자 했다.

Driverless, Archival Pigment Print, 120X150cm, 2018

사진 작업, Driverless를 통해 무인운전 시스템 속에서 운전자는 더 많은 자유를 누릴 수 있는 것인지에 대한 의문과 함께, 기획된 미래의 이미지에 의해 이끌리는 현실의 일면을 우화적으로 표현해보려 했다.

일상 속에서 개인을 향한 여러 시각적인 요구들에 관심을 기울이고 있다. 무엇보다 도시공간과 미디어공간을 가로지르며 개인을 사회적인 단위로 구조화하는 권력의 시각적인 전략에 집중하여 이야기를 풀어나가고 있다. 영상과 사진을 주요 매체로 삼아, 음악, 애니메이션, 글쓰기 등의 작업을 병행하며 이들이 새로운 서사의 구조 속에서 만날 수 있는 다양한 접점을 모색해 나가고 있다.

4. Anlan Huang (Yasmine)

“Her Love is a Bleeding Tank” (2020)

Her Love is a Bleeding Tank

An eye is a theater, in which I replay the life experience of the little Yasmine who could never be an idol, her endurance of unnecessary hardship, and the relationship between stoicism and love.

Born in Guangzhou, currently working and living between New York and Hong Kong, **Anlan Huang (Yasmine)** is an active cultural observer. Anlan gets her inspiration from poetry, philosophy, pop culture and any forms of life experiences that haven't been articulated. She plays with photography and all forms of found materials to challenge the physical-virtual, factual-fictional dichotomies, to reconstruct stories and reveal potential contradictions in mainstream narration.

5. Ricardo Jordán

“(un)diluted realities” (2015 – 2020)

This video is a re-edition of an earlier work that explored an abandoned architecture in the middle of an old quarry in Guayaquil, Ecuador. “(un)diluted realities” concentrates on the architecture itself and how it has been appropriated by the nature surrounding it, leaving vestiges behind and sometimes even literally going through the structure that was left. Using shot angles and sizes this work concentrates in an unstable relation between architecture and landscape and it doesn't leave clear what we're seeing, it rather makes the site more mysterious.

Ricardo Jordán / b. 1993 in Guayaquil, Ecuador

Audiovisual artist with a master's degree in Digital and Interactive Medias for Cinema and Audiovisual from the Rennes 2 University in France. He began his studies in Visual Arts at ITAE (Instituto Técnico de Artes del Ecuador), and then went on to get his bachelor's degree in Visual Arts, specialized in Audiovisual Research and Creation at the University of Arts.

His artistic work concentrates in the unstable relationship between reality and fiction, in order to create non-linear narratives that many times present quests with no apparent goal. The main element of his work is the landscape and the evident absence of human. He's also interested in the correlation between landscape and abandoned architecture which can be the mark/ghost of a human presence. He has participated in various collective exhibitions in Guayaquil; in 2017 on the exhibition *La Distancia*, where he also had the role of head coordinator. In April 2018 he had his first solo exhibition *Deriva* which took place on the public space of downtown Guayaquil.

6. Ed Kashi

“The Enigma Room” (2020)

In *The Enigma Room*, Kashi weighs truth against reality, searching for where they intersect and diverge. Kashi uses coding to translate and transform his archive, spanning the globe over four decades. This immersive experience challenges perception – the fact of the photograph versus the mystery of digital alchemy.

Kashi has often been at the forefront of experimentation with visual language, and in this installation he leverages coding as the new mode of creating and consuming photography. This work weaves photos, video, and audio, transporting the viewer to discover new planes of reality through digital translation.

With Michael Curry, Brenda Bingham and Rachel Dennis, Kashi deploys code as a tool on par with the camera. Abstract connections link images across time and place. This dreamlike reverie explores the physical and transcendent elements of life through cycles of chaos, calm, celebration, and rebirth.

Ed Kashi is a critically acclaimed photojournalist who uses photography, filmmaking and social media to explore geopolitical and social issues. A dedicated educator and mentor to photographers around the world, Kashi lectures frequently on visual storytelling, human rights and the world of media. A member of VII Photo Agency since 2010, Kashi has been recognized for his complex imagery and its compelling rendering of the human condition. His early adoption of hybrid visual storytelling has produced a number of influential short films and in 2015 he was named Multimedia Photographer of the Year. His work has appeared in National Geographic, Open Society Foundations, The New Yorker, MSNBC, GEO, Human Rights Watch, MediaStorm, New York Times Magazine, Oxfam, Robert Wood Johnson Foundation and TIME magazine. His work has been published and exhibited worldwide, receiving numerous awards and honors, and he has published nine books of photography.

Brenda Bingham, Ed's studio manager, is the curator and co-editor, along with Rachel Dennis, Producer with Talking Eyes Media. Michael Curry, a co-editor, created the custom code for *The Enigma Room*.

7. Nathan Keeys

“Noise Shift”(2020)

Noise Shift is a generative art piece created using the Javascript programming language. The art consists of a 3D object which is manipulated by the input of a Perlin Noise algorithm. The scene which holds the object loops indefinitely while generating a new shape for every loop.

This concept derived from the Deconstruction "school of thought" by Jacques Derrida. The idea that interpretation is dependent on context sparked the inspiration to create a piece that visually symbolizes different perspectives on a sole object. The perception of context changes based on experience, similar to the rotating 3d object which adapts based on the algorithmic input.

My name is **Nathan Keeys** and I'm a web developer and interactive artist currently residing in the Washington, DC metro area.

twitter: @nate_wav

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Portfolio: nate-wav.net

8. Maria Kim & Pierre Cybulski

“Interversion” (2020)

Interversion is an experimental artwork questioning the objectivity of our judgments and highlighting that every impression is subjective in its nature.

It is based on the monologue video kindly made for the purpose of this experiment by the Russian jeweler Maria Kochevasova who was then a complete stranger to both of the artists.

Pierre Cybulski was watching the video without hearing the monologue itself to create the musical portrait of the person he saw and Maria Kim, on her own, was listening to the monologue to blindfoldedly paint abstract images of the model recording it on camera. What was seen has become what is heard and what was heard has become what is seen.

By deconstructing a person into sounds and visuals and translating these stimuli into the opposed ones, Maria Kim and Pierre Cybulski are unveiling our personal judgments. The viewers are invited to reconstruct an identity, but whose? The identity of the artists? Of the model? Or their own?

Maria Kim (1990) artist from Tallinn, Estonia and student of Estonian Academy of Arts who experiments with blindfolded painting. Maria is exploring the idea of translating sounds into images to see how different forms of art correlate and coexist together.

Pierre Cybulski (1996) French musician who sees the sound as an absolute freedom of self expression. Going beyond the structure of musical grammar, Pierre likes to experiment exploring the capacities of the sound as a medium of art. Despite music playing a huge role in Pierre's life he is currently obtaining a Doctorate in the field of Bionanotechnology at KU Leuven, Belgium.

9. Seonghoon Kim 김성훈

“Interphase” (2020)

“Pixel” (2020)

According to modern brain science, dreams and thoughts are memories that express inner ringing and whispering in visual and language. It is a process of making a story out of memory, and a world of hallucinations immersed in primitive abyss as an inner drama in which the brain plays itself. The photosensitive material of memory, plus the developer of senses, allows the embodied image to look through the outside and imagine what is invisible through what is revealed.

These images are transferred from the space of memory to the space of reality, so they are largely indifferent when it comes to knowing whether the observer's actions are real or imaginary or coincidental with some images derived from different areas in different time periods. So, eventually, the smallest unit of the image, pixels, and the beginning and end of the world is not much different from the shadow conversion.

Work toward the dismantling of the target begins at a place where the subject's superficial properties are transferred through the lens to the virtual world, one by one, based on the photographer's intention: 'The subject's surface penetrates the skin, cuts the gut, breaks the bone, and tears the inside of the body.' And at the end of the day, the image stops changing at the point of contact with his meditation world. The real landscape leads to the writer's inner world.

현대 뇌과학에 따르면 꿈과 생각은 내면의 울림과 속삭임을 시각과 언어로 표현한 기억이다. 기억을 재료로 이야기를 만드는 과정이며 뇌가 스스로 상연하는 내면의 드라마로서 원초적 심연에 몰입된 환각 환상의 세계다. 기억이라는 감광성 재료에 감각이라는 현상액이 더해져 구현된 이미지는 바깥을 통해 자신의 내면을 살피고 드러난 것을 통해 보이지 않는 것을 상상할 수 있게 한다. 이러한 이미지는 기억의 공간으로부터 현실의 공간으로 이행하므로 관찰자의 행위가 현실의 것인지 상상의 것인지 혹은 다른 시간속에서 여러 영역으로부터 파생된 몇몇 이미지와의 우연한 일치인지를 아는 것과 관련하여서는 대체로 무관심하다. 그리하여 결국은 이미지의 최소단위인 픽셀로 전환하며 세계의 시작과 끝은 음영변환과 그다지 다르지 않게 된다.

대상의 해체를 지향한 작업은 '대상의 표면이 살갓을 뚫고, 내장을 가르고, 뼈를 부수고, 본체의 내면을 찢어낸다'라는 사진가의 의도를 바탕으로 대상의 피상적인 성질을 렌즈를 통해 가상세계로 옮겨내면서 디지털 코드를 구성요소로 하는 본체를 하나 둘씩 해체하는 곳에서 시작된다. 그리고 마지막에 이르러 그의 명상세계와 맞닿은 지점에서 이미지는 변화를 멈춘다. 실제의 풍경은 작가의 내적 세상으로 연결된다.

I traveled from Africa to South America, carrying out my childhood dream of "talk to art," reading books and feeling deeply in the body, including modern art, philosophy, and classical music. I want to be a hybrid culture lover, a sensuous urban walker that crosses the ocean of culture, and always have an image in mind that imagines what is invisible through the surface. Recently, I am interested in brain science image theory and digital surface aesthetics.

어릴 적 꿈이었던 '예술과의 대화'를 시도하여 현대미술 철학 클래식음악 등 인문학과 예술 전반에 걸친 관련 서적 읽기와 몸 속 깊이 느끼기를 수행하며 아프리카에서 남미까지 두루 여행하였다. 교양의 바다를 횡단하는 오감만족

도시산책자 하이브리드 문화향유자를 지향하며, 표면을 통해 보이지 않는 것을 상상하는 이미지를 늘 염두에 둔다 근래에는 뇌과학 이미지론 디지털 표면 미학에 관심을 두고 있다

10. Two Odd Knobs by Sabbah Sharma and Ishi Srivastava

“Mouse Trap” (2020)

“ Under My Umbrella” (2020)

Mouse Trap

Well, the nomenclature doesn't aim to bring any disgrace to a persevering species of mouse but on the other hand speaks highly about augmented vision of us - the humans. A highly intelligent and engineered kind, with sense of cerebral and cognitive skills. A kind who has the power to define rational and irrational, a kind who has defined good and evil. But how it has started manifesting traps for its own. But the question is why these traps are “Mouse Traps” – well that word goes, they are tiny, little ignorant facts which causes the damage. Like how nose is not seen being the closest to eye, happiness is often overlooked in spite of being near. Needs and wants, aim and achievement, validation and attention takes away the joy of being human. Well, the work mouse trap symbolizes to speak about the same.

Under My Umbrella

The word coincidental holds a great hidden value in the curation of this work. “And because of this, and because of that” are certain improve statements are often the gateways for lot of problems and misery's. Descending from the reigns and impressions of great emperor's, discoverers, innovators, philosopher's etc. did construct a translucent image of our past where we still take pride. Our regret, repent and seek purgation while in pain. We seek judgement, assistance, and compassion to feel collected and valued. But drawing back to the center, where has the pain originated from? The work “Under my Umbrella” serves a visual transcript for portraying that we grow our own pain, we are the core to raise it and resolve too. An extended shed of umbrella over the all Seeing Eye, stands of the protective aura we build around us, where neither judgement nor rationality can slip in. The aura is that sealed that soon it transmits into isolation, and isolation gives birth to regret, repent, disgrace and many brethren's of pain. Thus it goes without saying that “Under my Umbrella” whatever it might have, is me, by me and of me and pertains to me.

Two Odd Knobs

In the hustle and bustle of life, while humanity and conscious goes for a toss sometime, we the odd knobs lurk through subconscious. A state of mind that stores and reflects, a state of mind that relates and impacts also. The term “Twooddknobs” coins from the core of unreality in real life. The word “Unreality” if can been seen closely, actually rises from the core of thought and conditioning. A word with “Un” as a prefix and “reality” as suffix portrays the fact the fact that even surreal bases on reality. As a metaphor “A door knob” speaks about symmetry and arrangement. It speaks about our aesthetics and takes in real life. But question remains the same, “Who asked for symmetry?”, “Why it is a go to?” “Why it is a mandate?” A metaphor of door knob to real life perspective, the conscious of human brain seeks common factors in relationship, business, friendship, body shape and so on. Why there can't be odds? Why odds can't be common? Why there has to be same knobs to the door? Hence, we are the two odd knobs, similar with our dissimilarity.

With fact and believe to find uncommon in uncommon our digital visual narratives do speak about the existence of surreal in real.

11. Jechi Koo 구제치

“SPATIAL” (2019)

“SHARPNESS” (2020)

“CYLINDER” (2020)

“CONSTRUCTIONAL” (2020)

“CATHEDRAL” (2020)

At first sight, you can understand as a work in the genre of architectural photography surely, but my intentions don't stay there, Means are more than that. I am interested in typological photowork (such like Bernard and Hilla Becher in Germany), so I focused on a specific objects that several architectures and skyscrapers around us as you see.

These works have contemporary, typological and aesthetic properties. Objects of that (many architectures in downtown in many cities) gets to 'non-places' from each place-ness and erase its own functional things but gives only the role as a pictorial objet and find the possibilities as an independent image each other. And it contains an expression of an ambiguous category, neither real nor fiction. It means evaporations of reality, disappearances of photography and aspects of reinterpretation through a little editing.

일견 건축사진 장르의 작업으로 이해되기 쉽지만, 나의 의도는 이에 머무르지 않는다. 사진을 찾아보면서 나는 독일 유형학파적 표현에 흥미를 느끼게 되었고, 주변에서 가장 흔하게 볼 수 있는 유형적 피사체인 건축물을 소재로 한 이미지에 천착하게 되었다.

이러한 과정은 동시대적, 유형적 성격, 그리고 일체의 감정을 절제하거나 배제한 객관적인 정서를 추구하는 유미적 성격이 두드러진다. 대상들은 장소성(placeness)의 비장소(non-places)화 로부터 시작하여 본래의 기능성과 물성 등을 배제하고 오로지 회화적 오브제로서의 역할만을 부여, 실재를 벗어난 독자적인 이미지로서의 가능성을 가늠해봄과 동시에, 조금의 편집을 더해 실재도 허구도 아닌, 중의적 범주의 표현범위를 탐색하는 작업들로 구성되어 있다.

Jechi Koo (B.1983) is start to get interested in modern arts during the time attending Chugye University for the Arts (Seoul, Korea) and start photo later days. Has a passion for modern, patterned and abstractical images by architecture. The 12th ASYAAF ant The 24th Guangzhou International Art Fair in 2019, The 1st Young Korean Artists Festival and Solo Exhibition 'Beyond the Perspective. 1' in 2020.
(www.jechikoo.com)

1983년생. 추계예술대학교에 재학하면서 시각예술에 관심을 갖게 되었고 표현하는 수단으로 카메라를 택하게 되었다. 건축물을 소재로 한 추상적인 이미지에 흥미를 갖고 있다. 2019년 제12회 ASYAAF, 제24회 광주우국제아트페어, 2020년 제1회 청년미술대전, 개인전 'Beyond the Perspective. 1'을 참가, 개최하였다.

12. Sohee Lee 이소희

“superficial” (2020)

Her art practice focuses on a material experimenting to explore what we take for granted in everyday life. In one of her works, Superficial (2020) shows the functionless and reformulation of a fibre glass. In the work, the coloured fibre glass on a plastered canvas represents transformation of wall layering to come up what we called the boundary between inside and outside of building.

In the middle of the difference and boundary, there is a way of how we perceive and sense the object. Why we can sense and perceive an object is due to the qualities of an object which do not belong to the thing includes in relation to an object. The things outside an object, such as air, noise, light, smell and etc., can also be belonging in qualities of an object. This leads us to question the range to which an object can function.

작가는 일상생활 속 우리가 당연하게 생각하는 것들을 탐구하기 위해 재료를 변형하는 방식에 집중한다. Superficial (2020)은 익숙함을 시험하기 위해 방충망이 본래 기능을 할 수 없게 변형한 작품이다. 방충망을 찢거나 구멍을 내어 기능할 수 없음을 표현하는 동시에 건물의 외벽에서부터 내벽 사이의 레이어 순서를 변형하여 우리가 외부와 내부라 불리는 경계선에 관해 물음을 던지게끔 한다.

사물은 사물 자체로만 정의되기보다는 사물 주변 모든 것들과의 관계와 차이에 의해서 정의된다. 작가는 존재론적 관점에서 우리가 사물을 익숙하게 느끼며 인지하는 방식에 주목한다. 사물이 존재하고 인식할 수 있는 이유는

사물 그 자체보다는, 사물이 있는 공간 속을 차지하고 있는 모든 것들 -공기, 소음, 빛 등- 이 존재하기 때문이다. 그러므로 작가는 익숙함이 낯설게 느껴지는 이유는 인식하지 못한 공간 내의 감각적 경험 이 이뤄질 때라고 정의하면서 작품을 통해서 눈에 보이는 것 이상으로 감각적으로 느껴질 수 있는 무언가를 표현하기 위한 작업을 진행한다.

이 작업은 계속해서 uncanny (익숙한 듯 낯설) 의 정의에 도전하는 프로젝트의 작업 중 하나이다. 이 작업은 언캐니의 어원을 따라 심리적으로 안정감, 안전함을 느끼는 집이라는 공간에 대해 탐구하는 과정 중 파생된 작업으로 물리적인 공간을 만드는 재료가 어떻게 인간의 심리 감정에 영향을 끼치는지 시험하는 작업이다.

Sohee Lee (b.1995 Seoul, South Korea) is an artist who creates abstract works that explore the everydayness of materials to challenge the definition of an uncanny. Reformulating and assembling materials with mass-produced object, from building materials to household items, she notices the way of perception and sensation of familiarity to reach a neutral relationship between our familiarity and unfamiliarity. This results in thought-provoking sculpture that address what we take for granted in our everyday life.

작가는 일상성을 탐구하며 가정용품과 건축재료 등 재료 변형 방식을 통해 일상 속에서 사물의 익숙한 듯 낯선 감정의 정의에 주목한다. 대량생산된 오브젝트와 재료를 변형하고 재정의하면서 작가는 우리의 익숙함과 익숙하지 않음의 중립 점에 도달하기 위해 익숙함을 느끼는 인지와 감각에 주목한다. 이는 우리가 일상생활에서 당연하게 여기는 것들을 다시 한번 생각하게끔 만든다.

이소희는 1995년 한국 출생으로 2020년에 영국 골드스미스(Goldsmiths, University of London)에서 Fine Art로 학사를 졸업하고 현재 서울에서 작업을 하고 있다.

<http://www.sohee-lee.com>

13. Sunyoung Lee 이선영

“RED+BLUE” (2020)

This abstract film almost looks like an abstract painting in a stream of consciousness of colors. The meaning of “Red and Blue” is open to the viewers; while the experiences of colors are intuitive, but at the same time they can represent different values, political issues, and multiculturalism. By combining three different visual languages – text, image, sound-, the juxtaposition of the digital and analogue in this painterly film brings some sort of basic human emotions in this computer-generated art form.

Currently based in CA, USA, **Lee** was born in Korea. Lee has developed her cross-media, genre-crossing approaches with various visual forms of language. For synthesizing different disciplines from 2D to 3D and 4D art, Lee studied painting at Hongik University and has started to experiment painterly video art at Syracuse University under Tom Sherman. The personal emotion and experiences aroused by her abstract style are part of a broader social context and beyond the border. Through the over the structure, she conveys the art reflecting the disunited politics of today and how art can reconcile the split of people and affect their life.

14. Nicole Lenzi

“Conglomerates (Public) No.1” (2019)

“Conglomerates (Public) No.1 Detail” (2019)

“Conglomerates (Public) No.3” (2019)

Conglomerates (Public) are constructed in relation to urban architecture. Composed of the various materials found in and around a building, they are created along its edges and shadow lines. This forges a dialogue between the two different sized structures and male and female. Unlike the institutional buildings they stand by, Conglomerates (Public) are fragile, temporary works standing in delicate states of balance. Works are documented before falling over in the wind.

Nicole Lenzi's work questions what a drawing is and its link to thinking. She takes a multi-media approach to expand the concept of drawing that includes installations, photography, and works on paper. She has exhibited in numerous galleries, museums, and non-profit art spaces including *District of Columbia Arts Center*, *The Delaware Contemporary*, *The Delaware Art Museum*, *Vox Populi*, *VisArts*, *Czong Institute for Contemporary Art*, and *Northern Illinois University Art Museum*. She has maintained a blog on contemporary drawing, *Expanded*, since 2015 and is based in Baltimore, MD.

15. Chenyu Lin

"Browning Banana" (2020)

Since quarantine started, our community has been having a lighting party every night at 8 o'clock. I've been inspired by the atmosphere a lot and wish to join it in my way.

I usually saw some others' window post-it notes, such as LOVE, SUPPORT, and THANK U, and I can only feel solemn more than supportive. I usually posted some questions, and a normal conversation on our windows, such as CAT OR DOG, WHAT'S YOUR DINNER and MON. HATES ME. I hope to bring a sense of joy, rather than heaviness, to the audience through my work.

The latest project is: I posted a giant banana by yellow post- its. Then I've followed what has happened to a real banana, replacing these yellow post-its with black ones. My neighbors can see how the post-its banana turns to black and feel time passing during this isolation period.

During the current worldwide epidemic, Chenyu also hopes to bring a sense of joy, rather than heaviness, to the audience through his work.

Chenyu Lin is an artist from China. He received his BFA degree from Harbin, China, in 2017, and then his MFA from the School of Art Institute of Chicago during the 2020 global epidemic. There are two essential elements in his work, adaptability and humor. He often refers to himself as an artist who needs assignments, which is not to say that he needs external pressure to work, but that when the creative environment becomes very limited and concrete, he is more motivated to challenge the rules represented by "assignments". Humor, on the other hand, is his most potent weapon, able to get a broader audience to accept his work and understand his creative intentions in a relaxed way.

16. Francesca Miotti

"Shadow Finders n.1" (2019)

"Shadow Finders n.2" (2019)

"Shadow Finders n.3" (2019)

"Shadow Finders" is a series of handwoven pieces born from a study of the accidental interaction between materials and light. The pieces aim to create create a new dialogue between these elements through the use of woven structures and fibers' contrasts.

Translating materials' qualities into shadows, the combinations achieved through textile construction have been reworked in order to create a variety of visual and tactile effects within the same piece of cloth.

The outcome tried to bring together the restrictions given by the loom as well as ways of overcoming them through new unusual structural combinations.

Francesca Miotti is an Italian weaver, textile artist and designer based in London (UK) at the Cockpit Arts studios, who works primarily across hand-woven textiles and basketry techniques. She graduated from the BA Textile Design course at Central Saint Martins (2020), exhibiting work in London, New York and Udine, Italy.

She works with weaving as a medium which aim to be included in several contexts, moving away from the usual idea of cloth and using the technical restrictions of the process to allow a more conscious experience with materials and their qualities. By including interactive features in her work through the use of surface, structure and construction, she is interested in the involvement of people's senses with textiles.

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17. Michele Monseau

“Darling, Work (1)” (2020)

“Darling, Work (2)” (2020)

The two videos in *Over the Structures* are compilations of the series "Darling, Work" which strings together various deconstructions/reconstructions of identity and serializes them into a loose dialog with each other. This series was recently started on Instagram and is meant to work in the sphere of social media, online viewing, and in the context of exhibition. Since the outbreak of Covid19, I have utilized Instagram as my exhibition space to communicate directly in real time with my audience. Each video adopts a character who makes short sharp statements very quickly. This series comments on social issues, tech, relationships, gender equity, deconstruction/reconstruction of identity, fragmentation, and the worldwide insanity we're all experiencing. It attempts to deal with grief, incredulousness, disbelief, frustration and anxiety and finds a solution by embracing humor as a social sanction against inflexibility. Each video is a short vignette that utilizes the face of the artist, always altered in order to deconstruct identity, make the person in the video irrelevant, and the character she is portraying relevant--subverting the selfie and attempting to subvert facial recognition.

MICHELE MONSEAU is a professional working artist exhibiting nationally and internationally, an educator, and founder/director of Three Walls Gallery in San Antonio, Texas. She is also a musician, vocalist and songwriter, and combines video with original aural compositions, vocalizations and spoken word. She recently received a Rucka Artist Residency in Cesis, Latvia through the Latvian Center of Contemporary Art, a *Totaldobre Residency*, *Tallinas ielas Kvartals* in Riga, Latvia and was a finalist for the San Antonio Artist Foundation Tobin Prize in 2019. She also received an Idea Fund Grant, a re-granting program of the Andy Warhol Foundation for the Visual Arts, to realize an exchange project with the artist-run space Centro Cultural Border in Mexico City. Under her musical alias Von Economo, she recently released her debut album. She is currently a digital media professor at the University of Texas at San Antonio. Selected exhibitions include: *Occupy Museums at the Whitney Biennial*, Whitney Museum of American Art, New York, NY; *Fragmented Identities*, The Room, Palazzo Albrizzi-Capello at the *Borders Festival, Venice International Art Fair*, Venice, Italy; *New Media From San Antonio*, Luis Leu Gallery, Karlsruhe, Germany; *American Splendour*, Ilon Gallery, NY, NY; *Arising Project/Yoko Ono*, Reykjavik Art Museum, Reykjavik, Iceland (participant/exhibitor); *Common Currents*, San Antonio Tricentennial Celebration Exhibition, Artpace, San Antonio, TX; *Vignette Art Fair*, Women's Museum, Dallas, TX; *Nature, Nurture, Torture*, Sala Jesús Gallardo, Instituto de Cultura de León, León, Mexico; *Numinous Inscriptions*, MauMau Gallery in Barcelona, Spain; *Texas Contemporary Art Fair*, Fotofest International & Houston Center For Photography Booth, Houston, TX.

https://www.instagram.com/mi____mo____/

www.michelemonseau.com

www.voneconomo.com

18. David Mrugala

“Drawing Machine 06” (2020)

This time-lapse video shows the fabrication process from a digital drawing into a real artifact. The drawings in the video are made with the AxiDraw V3/A3 drawing machine and modulated in Rhino3D. The drawings show views of a 3D surface from the top and side with several hundred U and V lines. The drawings are a preparation for a series of architectural drawings on surface modulation and structural cohesion that attempt to take advantage of the unique properties and qualities of a pen plotter. Pen plotter drawings have a unique quality that no algorithm can recreate - it's the interaction of the pen with the surface of the paper that creates unique and unexpected outcomes.

The video and drawing are part of a research design on architectural drawings made with an algorithm (Processing), modified with Rhino3D/AutoCAD and fabricated by an AxiDraw V3/A3 drawing machine. The research design investigates the fabrication process of digital drawings through a drawing machine robot to enable the necessary abstraction and physicality that in turn re-informs the creation of digital drawings in architecture, art and design.

David Mrugala is a German architect, educator and an award winning artist who lives in Daegu/South Korea where he works at the Department of Architecture, Keimyung University. David's work is characterized by his multidisciplinary background and ranges from urban and architectural to visual and generative narratives. Besides his work in architecture, he launched thedotisblack, a widely known online platform for research design that aims on the development of design knowledge through (generative) drawings made with code with an emphasis on geometry, natural science studies, sound analysis and data visualization. David's architectural and artistic work ranges from video and digital images to small and large architectural installations. His work has been published worldwide, with exhibitions and screenings in Spain, Poland, Russia, USA, Thailand and Korea. Most notable achievements include the exhibition “Complexity (2018)” in Warsaw/Poland together with works by Manfred Mohr and Josef Albers. Additionally, his recent work “Hate In-Situ” has received the Best-In-Book in art, a Gold award in fine art and a Gold award in graphic design at the Fresh Future 2019 awards in London, UK.

Web: www.thedotisblack.com

Instagram: www.instagram.com/thedotiswhite

Youtube: www.youtube.com/thedotisblack

19. Youngsuk Noh 노영숙

“Ghost” (2019)

I started this work in 2014. After couple of trials, the actual work has been carried out since 2016. The first series is <Erase-Delete>. Nine ex-partners printed were erased til small parts remained. Each of photography and eraser powers are stored in individual frame. It is irony that I erased the photography to consign the memory to oblivion, but the image lasts in a certain form anyhow in the end.

Second series <Ghost> shows the opposite aspect. The question moves to “what to erase” from “what to remain” in the process of oblivion. The objects were erased and remained in the ordinary background. This background, however, cannot be fully understood in detail due to the erased place. Inconsistent information of the objects and background make them more disparate.

이 작업은 2014년 첫 테스트 이후 2016년 본격적으로 시작되었다. 첫 번째 시리즈는 <Erase-Delete>다. 지난 연인 9명의 사진을 프린트해 아주 작은 단서만 남기고 지웠다. 각 사진과 지우개 가루는 하나의 틀 속에 보관했다. 망각을 위한 적극적인 행위를 했지만, 어떤 형태로든 존재하는 이미지는 관계와 망각 사이에서 아이러니가 발생한다. 전시에서 선보이는 두 번째 시리즈 <Ghost>는 정 반대되는 양상을 보인다. 망각의 과정 중 ‘어떤 것을 남길 것인가’에서 ‘어떤 것을 지울 것인가’의 문제로 옮겨갔기 때문이다. 여기서 인물은 일반적인 풍경 속에 지워져

형태만 남았다. 때문에 풍경은 여전히 구체적이지만, 지워진 공간으로 인해 의미를 읽을 수 없다. 풍경과 인물 사이의 불균등한 정보는 서로를 더욱 이질적으로 만들어주는 장치가 된다.

Noh, Youngsuk is born in 1989 in Seoul, South Korea.

Her main theme comes from “problems” surrounding her daily business, family, friends and living environments. She defines it as “Relations”. In her early twenties, she addressed topics related to “Ego”. The focus turned to “My-self or Self-consciousness” and further developed to redefine “Relations” associating with her entire life. Photography is a starting point/basis in her every work, which is an expression of memory and record.

노영숙은 1989년 서울에서 태어나고 자랐다. 그의 작업은 그를 둘러싼 일상의 문제에서 시작한다. 관계에서 발생하는 문제를 다루고 있는 것이다. 작업 시작 단계에서는 자아의 문제에 집중했었다. 현재는 자기 자신을 넘어 자신과 주변 사람들이 이루는 관계에 대해 이야기한다. 그는 사진을 기반으로 이러한 기억과 기록을 진행하고 있다.

20. Sumi Oh 오수미

“방관자 (Bystander)” (2020)

“기대와 미래의 사이 (Between Expectation and Future)” (2020)

“수중 식물원의 정원사들 (Water Gardeners)” (2020)

주제: 그림 속 흰 선과 작품 테두리의 경계 (Boundary of edges and white lines in the artwork)

1. 방관자 (Bystander)

수채화, 색연필, 연필 (Watercolor, colored pencil, pencil on paper) / 10" x 13" / 2020. 7

People find injured giant fish underwater while swimming in the sea. They do not help but ignore the fish, thinking it will die with a big bloody scar. Waves create a border between in and out of the water with two different moods: the provision of nature and humans' double-sidedness. Heterogeneity in those spaces illustrates the image in three-dimensional.

바다에 보트를 타고 수영을 즐기는 여러 사람들이 해엄을 치다, 물 속의 물고기를 발견합니다. 큰 상처를 입고, 서서히 죽어가는 물고기. 사람들은 다친 물고기를 보고도 도와주지 않습니다. 이미 살이 뜯겨 곧 죽겠구나 생각해서 말이죠. 물 속의 자연의 섭리 그리고 물 밖의 인간의 양면성을 물결로 경계를 그려냅니다. 그 경계의 공간 속 이질감이 이 그림을 입체적으로 표현합니다.

2.기대와 미래의 사이 (Between Expectation and Future)

잉크, 색연필 (Ink, colored pencil on paper) / 13.9" x 18.9" / 2020.8

What will the red tangled fishing line bring in the future? People unwittingly expect their fortune in uncertain and abstract life. However, the future often brings a depressing and unsatisfying situation.

Nevertheless, people do not lose hope. They believe that happiness will follow after despair and sadness. Like going forward through the door, the white line divides future and present in panels.

붉은 실로 엉켜있는 운명의 낚시줄은 과연 미래에 무엇을 가져올까요? 불확실하고 추상적인 미래에 사람들은 알게 모르게 기대를 합니다. 좋은 일만 가득하길 바라고 말이죠. 하지만 미래는 쉽사리 희망찬 결과를 내주지 않습니다. 그래서 생각보다 기대했던 일들이 좋지 않게 다가올 때가 있지요. 그럼에도 사람들은 계속 희망을 저버리지 않습니다. 나쁜 미래도 있지만 좋은 일들이 뒤따라 나오기 마련이니까요.

마치 앞으로 나아갈때 문을 열듯, 흰선으로 보이지 않는 미래와 현재를 패널로 구분하였습니다.

3. 수중 식물원의 정원사들 (Water Gardeners)

수채화, 색연필, 연필 (Watercolor, colored pencil, pencil on paper) / 13" x 19" / 2020.7

In the underwater botanical garden, gardeners dive into the water by a rope ladder to collect and trim the aquatic plants at a particular time. An illusion of separated space by white line describes the garden in three dimensional.

수중 식물원에는 물 속 식물들을 돌보는 정원사들이 있습니다. 일정 시간이 되면 줄로 연결된 사다리를 타고 물 안에 들어가 몇몇 잎들을 채취하고 다듬습니다. 선을 이용한 공간의 분리로 만들어지는 착각이 그림 속 수중 식물원을 입체적으로 그렸습니다.

Sumi Oh is an illustrator based in Seoul, South Korea. She graduated from BFA Illustration from *School of Visual Arts* in New York City in 2020, participating in many art exhibitions and student competitions. She works with traditional mediums such as watercolor, colored pencil, silkscreen, and gouache. Attracted to the visualization and communication of infinite imagination, Sumi writes stories and draws memorable scenes based on her dreams and fantasies. Her goal is to create dynamic and delicate paintings to bring audiences into her imaginative world with vivid appreciation and sympathy for her dreamy stories.

일상 속 넘실거리는 상상을 그리는 아티스트 오수미 (Sumi Oh) 입니다. 뉴욕에 위치한 School of Visual Arts, BFA Illustration을 2020년에 졸업하고, 현재 서울에서 프리랜스 일러스트레이터로 활동하고 있습니다. 교내외 다양한 미술 전시와 공모전에 참가하였으며, 수채화, 과슈, 잉크, 색연필, 실크스크린, 캔버스, 타일 등 다양한 재료를 넘나들며 사용합니다. 무한한 상상의 시각화와 전달의 매력에 빠진 저는, 꿈과 상상을 기반으로 글을 쓰고, 이야기 속 기억에 남았던 장면과 감정을 그려내어 탄탄한 스토리텔링을 가진 그림을 그립니다. 작가와 관객 분들 모두 상상 속 세계의 일부분이 되어, 그림 속 이야기를 생생하게 감상하며 공감 할 수 있도록 다이나믹 하면서도 섬세한 일러스트레이션을 그리는 것을 목표로 하고 있습니다.

21. Plassmann, Dominik

“Schall und Rauch” (2020)

“Hercules” (2020)

“The Scream” (2020)

“Untitled” (2020)

At the same time fascinated by the human portrait I always questioned the function of norms and conventions in the society everyone has to face. Simone de Beauvoir wrote in her book *Le Deuxième Sexe* published in 1949 p. 72 (German edition) “The symbolism neither fell from heaven nor did it appear from the depth: it was the same as language created by human reality, what means at the same time being together and being apart.”

In my work I want to show that nothing is determined, everything is in transcendence and therefore can be changed. We are not forced to play the same role our entire life. There is a huge discrepancy between norms and freedom we are living in.

I was born in the small town of Bielefeld, Germany in 1987. In 2013 I acquired my Bachelor in Fashion Illustration. Continuing with Painting I acquired my Master’s Degree in 2018. I studied at the Fachhochschule Bielefeld and at the Academy of Arts, Architecture and Design in Prague.

22. Anu Saari

“Ontogenesis” (2020)

“Phenotype” (2020)

In Saari's works the complexity of life's phenomena is expressed through simplicity, by using the basic element of drawing, a line. Saari is interested in how life is structured and what is the core of life.

"Ontogenesis" piece refers to the development of an organism, both physical and psychological. What is the role of roots in one's development? And how do environmental issues affect to the what is.

An organism's phenotype results from two basic factors: the expression of an organism's genetic code, or its genotype, and the influence of environmental factors. In "Phenotype" piece Saari reflects the idea of how life forms itself, what is and what will be. Saari is also interested in the relationship between the ideal and real.

Anu Saari is an artist/designer living and working in Helsinki, Finland. She has been working in the fields of design and art since 2002. Her design work has been sold by various international and Finnish companys such as Uniqlo and Senshukai (Japan) and Finlayson, Jokipiin pellava and Luhta Home. (Finland). Her work has been awarded at the Red Dot design awards. (Reflective hands, Moiko 2017). As a designer she is specialized in textile design and visual communication.

Saari's artistic practice is founded in drawing. In her latest works she often combines ink drawing with paper cutting and sculpting. Her meditative drawing process explores mainly the essence of lines. She creates three dimentional drawings/paper sculptures where she plays with the controllable and uncontrollable deconstructing the idea of a line.

Saari's artistic work has been financially supported by Arts Promotion Center Finland, Finnish Illustration Association and Ornamo Art and Design Finland.

23. Wonhyuk Son 손원혁

“Composition 1-4 (Division – Unity)” (2020)

레고 블록이 입체적인 형태가 아닌 평면적인 회화로서 재구성되었을 때, 그 가능성과 근원성을 탐구한 작품에서 더 변주한 작품이다.

레고 블록의 한 조각이 평면회화로 재구성이 되고, 그 한 조각은 다시 규격화된 양식에서 벗어나 회화의 기본 요소인 점, 선, 면으로 해체되어 비구상적인(nonfigurative) 새로운 이상향을 도출해낸다. 각기 다른 모습과 성질을 내포하고 있지만 결국에는 한 맥락 속에서 하나의 움직임으로서 톱니바퀴처럼 맞물려 나아간다. 그렇기 때문에 어느 것이 먼저 탄생하여 분리(Division)가 되었는지 조합(Unity)이 되었는지 구분이 안 가는 초현실적인 구조가 내포되어 있다.

Variations on 'Block, 2020's experiment. A brick of Lego reconstructs as a flat painting and that brick again deconstruct as a basic component of a painting; point, line and face and creates new, non-figurative ideal form. Different shapes and characters eventually, within the same context, combines. Thus contains surreal structure, unidentifiable of its procedure and whether it is divided or united.

1999년 서울 출생. 예술가 및 타이포그래퍼.

대학에서 커뮤니케이션을 전공하고, 조형예술 작가로서 회화, 조각, 영상, 디자인 등 장르 구분 없이 작품 활동을 하고 있다. 그리고 한국타이포그래피학회의 정회원으로 실험적인 타이포그래피의 방향성과 가능성에 대해 탐구하고 있다.

Wonhyuk Son

Born in Seoul in 1999. He is a artist and typographer.

He majored in communication design at college. He works in paintings, sculpture, media and design as a formative artist. He is exploring the direction and potential of experimental typography as a regular member of Korean Society of Typography.

Homepage: <http://www.wonhyukson.com/>

Instagram: https://www.instagram.com/wonhyuk_son/

24. Aristo Vopěnka

“The pain of freedom” (2017)

Locked into a world of questioning, not knowing the influence of your presence, the inner search for comfort and safety. What am I looking for? Hidden from self doubt, finding comfort in the warmth of a loved one and yet feeling lost in the unknown. We're estranged from ourselves and frantically looking for inner strength to push forward and work for better times.

Born in the Netherlands (1992), experiential expressionism artist, working with film, photography, sculpture and -tech- installations. Educated as a film director but working with film as if it's the equivalent of a canvas. From a young age, the human behavior mesmerized him and during the master of art, one of the key elements was to transform the experience of watching film into an almost tangible feeling. Not only learned to technically master the skills of filmmaking but creating new and better experiences. How we experience art is among the most interesting questions an artist can ask and it's a constant quest for answers.