

Over the Structures 2022

CICA Museum

March 16 - April 3, 2022

2022. 3. 16 - 4. 3

Featured Artists 참여작가:

Panagiota Bakouti, Dustyn Bork, Tim Feeney, Andre Ianni, Kim Joung Kyeum 김중경, kim tae yeon 김태연, Jechi Koo 구제치, So Lee 이소, Ai Morikawa, Jiyeon Nam 남지연, Sean O'Connor, Sangbin Parc 박상빈, Sven Pfrommer, Franek Wardynski

Panagiota Bakouti



“O24” (2021)

It is a four-sided pyramid, a conceptual modular structure made of plastic play bricks. Trying to articulate archaic concepts into a contemporary language, I study the simplest elemental forms, into constructive compositions.

Panagiota Bakouti

Born in 1979 in Chalkis, Greece where lives and works. In 1997-2002 studied in the Academy of Fine Arts of Rome, Italy where got the Diploma of Painting with Professor Nunzio Solendo. In 2003-2004 attended the pedagogic art education in the Academy of Fine Arts of Athens, Greece. Has participated in Art symposium, national and international collective exhibitions such as: 2021 CICA Museum international exhibition 'Circle 2021', South Korea, 2016 'Dome' Ela Projects, Athens, 2014 mini apartment show, Paris, France, 2013 'Artists Wanted', digital art projection series within the Angel Orensanz foundation, New York, USA, 2013 international photo exhibition 1650 gallery Los Angeles, USA, 2011 Chelsea international fine art competition exhibition Agora gallery New York, USA, 2010 international art Biennale Kula gallery Split, Croatia, 2009 'Art Ambiente' anteprema, Palazzo dei Congressi Rome, Italy, 2008 personal exhibition 'Pas de deux' municipal art gallery of Mykonos, Greece. My expressive mediums are painting, mixed media, photographic and digital art.

Dustyn Bork



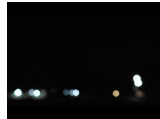
“Form no. 1” (2021), “Form no. 2” (2021) (left to right)

The work “form follows dysfunction” quotes the constructed environment and buildings in various layers of renewal and decay. This series of paintings uses color, form, and texture in a method akin to building. The title of the exhibition is a play on the architectural maxim, “form follows function”, quipped by Louis Sullivan at the turn of the twentieth century. He was championing a new approach to architecture with simplified and sleek design emphasizing the purpose of the building over its aesthetic ornamentation. This aesthetic was later made famous by Bauhaus practitioners Walter Gropius and Mies van der Rohe as they influenced the mid-century modern “International Style”. My goal is to show the end result of architecture in a fractured, abstracted way referencing the colors, textures, and patinas present in edifices as they age and become disused. The resulting abstracted forms quote sagging rooflines, building abutments, and various architectonic forms. In each work the materials of building construction are used such as rollers and wood make a physical and conceptual connection to the

subject matter. The primary goal is to reference enough of the built environment to appear familiar, these are spaces that could be in Detroit, Little Rock, or Memphis. The elements are conceptually used to reveal the versatility of paint as a material and exploit the beauty of the surface

Dustyn Bork is an artist working in printmaking, painting, and installation. Bork was born in Monroe, Michigan, USA and relocated to Batesville, Arkansas in 2010 to teach studio and art history courses at Lyon College, where he currently serves as Professor of Art. He earned his Master of Fine Arts from Indiana University and an undergraduate degree from the University of Michigan. His work has been exhibited at the Annual Delta Exhibition (Arkansas Arts Center), Delta National Small Prints (Arkansas State University), Los Angeles Print Society, International Print Biennial of Duoro (Portugal), and the Hunterdon Museum of Art (New Jersey). Recent solo exhibitions include the Arts and Science Center in Pine Bluff, Arkansas State University, Hendrix College, Material Art Space in Memphis, and Coe College in Cedar Rapids, Iowa. In 2016, Bork won the prestigious Visual Arts Fellowship for Painting awarded by the Arkansas Arts Council. He has participated in numerous artist residencies including at the Franz Masereel Centre in Kasterlee, Belgium, MIRA artist residency in Martignano, Italy, the Vermont Studio Center in Johnson City, Vermont, and at the Mark Rothko Art Center in Daugavpils, Latvia. His work was selected for the New American Painting: South issue number 148 in 2020. His work can be viewed online at www.dustynbork.com

Tim Feeney



“Caroline” (2020)

A moonrise over Newhall, California, in July 2020, with sound from a spring pond in Caroline, New York, from July 2011. A meditation on time, attention, memory, and reverie. Sound from the breaking of spring echoes into blurred and hypnotic summer evening lights, constructing a fantastical location built from both our perceptions and reminiscences. Its slow-moving image, generated by pushing a consumer camcorder to its limits of resolution and light sensitivity, abstracts the land- and life-scape of its subject, breaking with a narrative approach to allow a viewer to feel, hear, and see directly. Visiting Caroline, we sift through our memories for afterimages that help us make sense of the present moment.

Tim Feeney performs, composes, and improvises sounds and images in and for forests and waterfronts, investigating unstable sound and duration. He appears in bookstores and basements with Sarah Hennies and Greg Stuart as the trio Meridian; in galleries and libraries with Vic Rawlings and Annie Lewandowski; in living rooms and warehouses with Clay Chaplin and Davy Sumner; in tunnels and train stops with Cody Putman and Cassia Streb as the trio Tasting Menu; in colleges and museums with Andrew Raffo Dewar, Holland Hopson, and Jane Cassidy; on recordings for Intakt, Black Truffle, Rhizome.s, Caduc, Full Spectrum, Sedimental, and Marginal Frequency; and in the occasional festival or concert hall with Anthony Braxton and Ingrid Laubrock. He is a faculty member in percussion, improvisation, composition, and experimental sound practices at the California Institute of the Arts.

<http://timfeeney.com>

<https://music.calarts.edu/faculty-and-staff/tim-feeney>

Andre Ianni



“CHAIR #9 - FABULANTES” (2020)

“Chair #9” is part of the “Fabulante Project”, which is the artist’s research on meanings that objects can contain and reveal beyond the traditional binomial discourse of form and function. Each work presents itself as a body in terms of individuality, personality and will to expression, with a narrative that dialogues on themes such as relationship, hierarchy, power and identity.

André Ianni (Brazil, Sorocaba, SP, 1964) lives and works in São Paulo city, Brazil. His works address issues such as identity, power structures and existential matters through a provocative and restless point of view, using different media and languages. He has a Master degree in Arts and Technology from the Arts Institute / UNICAMP (2002), New media and computer graphics specialization by the Virtuoso Program / Brazilian Ministry of Culture (1998), undergraduation in Fine Arts from the School of Communications and Arts / USP (1991).

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Kim Joung Kyeum 김중겸



“things 2021.9.17” (2021), “things 2021.10.12” (2021), “things 2021.7.20” (2021), “things 2021.7.21” (2021), “things 2021.7.29” (2021) (left to right)

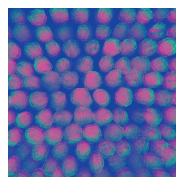
익숙해진 물건은 어쩌다 한번씩 의외성을 특 던진다. 재배치된 조합은 낯선 관계를 형성하며, 여기에 나타나는 의외성(질문. 성찰의 시작)은 일상에 진심을 갈구, 표현하게 한다.

object, 빛에 관한 사진작업중이다.

Familiar objects occasionally throw out surprises.

The rearranged union forms an unfamiliar relationship, and the unexpectedness (question, the beginning of reflection) in this union makes people long for and express sincerity in everyday life.

kim tae yeon 김태연



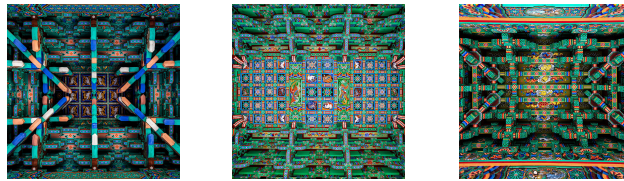
“colour meditation-001” (2020)

작품명을 보는 순간 생각과 감정이 제한될 수 있다고 생각했습니다. 작가의 의도와 달리 관람객이 작품을 보는 순간 그 모든 감정을 표현하고 상상할 수 있도록 작품명은 모두 colour meditation입니다. 작가가 순간의 감정을 색으로 표현하였듯이 관람객 또한 작품을 바라보며 느끼는 모든 감정에 대하여 조용한 전시장에서 명상을 할 수 있고, 자유롭게 표현할 수 있길 바라며, 전시장에서 만큼은 본인의 감정에 충실하고 치유되는 전시 감상이 되었으면 합니다.

"그림 앞에 서면 온전히 혼자가 되는 순간이 찾아오는데, 거기에서 오는 희열이 있다."

_김태연 작가노트

Jechi Koo 구제치



“GWANEUMSA TEMPLE (SQUARE)” (2019), “BULGAPSA TEMPLE (SQUARE)” (2021), “NAKSANSA TEMPLE (SQUARE)” (2021) (left to right)

「소재 : 일주문 (一柱門)

일주문은 사찰을 방문할 때 가장 먼저 만나는 문이다. 일주문은 기둥이 일직선으로 정렬되어 있다는 데에서 명명되었다. 이렇게 한 줄로 늘어놓은 이유는 일심(一心)을 상징하고자 함이다. 이 일심이란 사찰에 들어서기 전 흐트러진 마음을 하나로 모아 진리의 세계로 들어간다는 뜻이다. 이는 속세와 불계의 경계로 여겨지며 진리의 세계로 들어서는 최초의 관문이다.」

2021년부터 본격적으로 시작한 개인작업 시리즈 중 하나로, 전국의 대한불교조계종사찰의 일주문들을 정리해오고 있다. 각 사찰의 일주문 지붕 아래에서 펼쳐지는 고유한 문양과 패턴에서 선인들의 순결한 신앙심과 미의식을 느낄 수 있다. 더불어, 특별한 아름다움을 지닌 건축물을 평면이미지로 옮겨왔을 때 전해지는 느낌을 가능해보고자 한다. 올 1월에 전시를 한 이미지들이다.

「SUBJECT DESCRIPTION : The One Pillar Gate

The One Pillar Gate, which is called "Iljumun" or "Sanmun" in Korean, is the first gate one encounters when visiting mountain temples. The One Pillar Gate is named after the fact that its pillars are lined up in one straight line. It symbolizes entering the temple with a oneness of mind toward the world of truth while putting aside worldly desires. It is considered a boundary between the secular and the Dharma world, and is the first gateway which crosses from “this shore” to the “other shore.”」

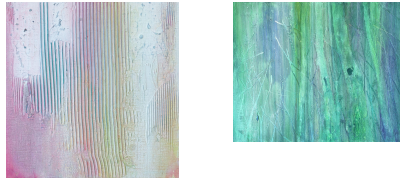
These photos are one of my own works that started in 2021 that picturing and organizing the Iljumun images of Korean Buddhism Jogye Order temples. You can feel the pure piety and sense of beauty of the ancestors in the unique patterns at Iljumun. And I would like to evaluate the feelings that come from moving buildings with special beauty into a photograph. These were shown in a solo exhibition in January this year.

구제치

1983년생. 추계예술대학교에 재학하면서 시각예술에 관심을 갖게 되었고 표현하는 수단으로 카메라를 택하게 되었다. 건축물을 소재로 한 추상적인 이미지에 흥미를 갖고 있다. 2020년 개인전 ‘Beyond the Perspective. 1’, 단체전 ‘Over the Structures 2021’, 2022년 개인전 ‘Over the Mundaneness. 1’ 등을 참가, 개최하였다.

Jechi Koo (B.1983) is start to get interested in modern arts during the time attending Chugye University for the Arts (Seoul, Korea) and started photography later. Has a passion for modern, patterned and abstractical imagery by architecture. Solo Exhibition ‘Beyond the Perspective. 1’ in 2020, ‘Over the Structures 2021’ and the Solo Exhibition ‘Over the Mundaneness. 1’ in 2022.

So Lee (이소)



“La forêt 200914” (2020), “La forêt 200602” (2020) (left to right)

현대문명은 화려하게 진화하는 반면 <나>자신의 실체는 점점 <無>의미해져가는 것만 같다. 그 상실감과 소외감으로 인해 현대인의 마음 속에 스며드는 옛 시간, 아름다운 시절에 대한 향수를, 나는 '나 無'와 '숲'에서 영감을 얻어 표현한다. 캔버스에 돌가루를 두껍게 바른 후, 단순화시킨 나뭇가지의 이미지를 음각으로 깎아 내고, 배경은 요철감을 살린다. 요철감으로 인해 빛의 방향에 따라 그림자가 여러가지 모습으로 나타난다. 흰색은 주변 환경에 따라 다양한 색과 빛을 가장 많이 품을 수 있는 색이기 때문에 나는 캔버스 전체를 흰색에 필을 섞어 채색하곤 한다. 최근 나뭇가지의 표현을 조금 더 단순화시키고 요철을 부분적으로 생략하여 비어 있는 공간을 드러내고 있다. 아무것도 그리지 않은 화면 공간은 사실상 더 많은 이미지를 생산하기 위함이다. 이 여백이 관람자의 상상력을 자극하고 각자의 시각에 따라 더 다양한 이미지로 그려지길 기대한다.

이 소 **So Lee** 는 대한민국 서울 출생으로 프랑스 국립 파리8대학교 조형예술학과에서 회화와 동대학원에서 뉴미디어아트를 공부하였다. 미니멀을 지향하는 추상미술 회화작업을 하고 있으며 근래에는 숲에서 영감을 얻어 아크릴과 돌가루를 싹고 갈아내는 과정을 반복하여 동적인 요소를 내재한 정적인 이미지를 구현하고 있다.

Ai Morikawa



“wisp 20, s2-12” (2020), “wisp 17, s2-7” (2017), “wisp 21, s2-8” (2021), “cairn 17, k4-4” (2017) (left to right)

Her works are composed of simple lines. She captures the striking aspects of her subjects in lines, etching them into memory as if she were sketching them. The accumulated lines come to unravel apart with time, and flow onto the paper through charcoal and brush. She combines them to create new landscapes. The unraveled lines lose their specific meaning, but retain the striking impressions they left when captured. These are the emotions of the lines themselves; she draws them with her body, taking care to never let them disappear or change. The works that appear as visible forms allow us to directly connect with and affirm impressions once felt.

Ai Morikawa is an artist in Japan. She graduated from Tama Art University, Department of Crafts in 2007. She have been a member of the contemporary art group "omnis" since 2017 as an initial management member. She hold exhibitions at Shibuya Hikarie every year.

website: <http://aimorikawa.com>

Instagram: @aimor_art_

Jiyeon Nam (남지연)



**“Four Lines and Four Vertices” (2021), “One Image and Five Different Stories and Another” (2020)
(left to right)**

<하나의 이미지, 다섯 개의 다른 이야기 그리고 또 하나(One Image and Five Different Stories and Another, 2019)>는 한 개의 이미지에서 나온 다섯 개의 다른 내용들이 재구성되는 과정을 전달한다. 다섯 명의 참여자들은 한 컷의 이미지를 보고 각자의 생각을 짧은 이야기로 구성하였고, 이 이야기는 작가를 통해 하나의 새로운 내용으로 재구성 된다.

<네 개의 선과 네 개의 꼭지점은 (Four Lines and Four Vertices), 2021>은 사각형의 사전적 의미를 주제로 제시한다. 한개의 사각형이 프레임 안에서 다양한 형태로 보여지고 이 이미지는 다시 축적되어 또 다른 이미지가 되지만 궁극적으로 우리는 모두 하나의 동일한 사각형, 즉 디지털 화면을 바라보고 있을 뿐이다. 이렇게 사각형은 우리가 살아가고 있는 거대한 세상 이자 동시에 사적인 공간이 된다.

실제로 마주 하지 않은 관계에서는 보이지 않는 것과 감추어진 이면들이 더 쉽게 존재한다. 현재 전 세계가 마주한 어려운 상황은 사회적 거리 두기를 강요하였고, 디지털 세상은 점차 더욱 견고 해진다. 이미지의 가장 기본이 되는 도형 하나조차도 얼마나 많은 의미의 조각들로 파생될 수 있는지를 보여주는 것은 우리가 물리성이 결여된 경험들을 대할 때의 자세에 대해서 생각하게 한다.

<One Image and Five Different Stories and Another , 2019> conveys the process of reconstructing five different contents from one image. Five participants looked at a single image and composed their thoughts into a short story, and this story is reconstructed into a new content through the artist.

<Four Lines and Four Vertices, 2021> presents the dictionary meaning of a rectangle as the subject. A single rectangle is shown in various forms within the frame, and this image is accumulated again to become another image, but ultimately we are all looking at one and the same rectangle, that is, a digital screen. In this way, the rectangle becomes a huge world in which we live and a private space at the same time.

In a relationship that is not actually facing each other, the invisible and hidden sides exist more easily. The difficult situation the world is currently facing has forced social distancing, and the digital world is becoming more and more robust. Showing how many pieces of meaning can be derived from even the most basic figure of an image makes us think about our posture when dealing with experiences lacking physicality.

Jiyeon Nam (남지연)

본인은 디지털로 연결된 사회에서의 상호관계성에 주목하고 이를 회화와 영상 등 다양한 방식을 사용하여 표현한다. 특히 작업에서는 반복과 변형을 적극적으로 제시하는데 이는 동시대의 이미지 생산에 있어서 재사용, 재구성 및 재목적화에 대한 생각을 전달하기 위해서이다.

I pay attention to the interrelationship in a digitally connected society and express it using various methods such as painting and video. In particular, the work actively suggests repetition and transformation in order to convey the ideas of reuse, reconstruction, and re-objectification in contemporary image production.

Sean O'Connor



“Sculpty” (2020)

I'm a digital artist born and raised in Pittsburgh, Pennsylvania, USA. My work is a mix of 3D modeling, photographs, and custom made textures with a focus on creating depth. I learned digital composition as a student at the University of Pittsburgh studying architecture and urbanism and refined my process while working in the service industry in my working class community outside Pittsburgh. I was able to continue my education and earned my M.Arch at Carnegie Mellon University where I honed my artistic focus around preserving memory through the built environment. Recently, I have been interested in how human civilization builds around weather and landscapes, and how our existence is at the absolute mercy of weather. With increasing weather related catastrophes as a result of climate change, my own personal and deeply rooted fear of disaster has been leaking into my artwork and visions.

This series is an homage to Southwestern Pennsylvania, a deteriorating but lush landscape hosting the ruins of a fargone industrial age. Referencing Pennsylvania's geography, history, and built environment, this series uses memory and nostalgia to distort familiar landscapes to capture childlike wonder, ethereal serenity, and haunting existentialism.

Sangbin Parc (박상빈)



“Plastic sculpture_Common and friendly series_Boston terrier” (2021)

- # 플라스틱의 단조, 멜팅 기법
- # 인공물과 자연물
- # 예술적 소생

플라스틱 견(犬)종 시리즈 작업을 하고 있습니다. 견종은 약400가지 이상이 존재하는데, 이는 생물학적 종의 의미보다 인위적으로 계량된 품(品)종을 의미 하고, 가장 많은 개량이 이루어진 동물이기도 합니다. 현대의 견종은 공장형 생산이 이뤄지기도 하고, 버려지기도 하죠. 입상으로 통일된 플라스틱 견종은 현대사회에서 변질된 자연물의 불편한 모습을 보여주고자 의도하였습니다.

재료로 사용 되는 진공성형된 플라스틱 용기(Ready made)는 영구적 보존이 가능한 기능적 장점이 있고, 획일화, 1회적 소모성 등 현대인과의 닮은 점은 많은 재미있는 재료입니다. 현대사회가 직면한 환경이슈를 예술적 방법으로 탐구하며 재료의 선택에 있어서도 새로운 문제를 제기하고자 하였습니다. 플라스틱이란 일견 평범한 물질은 짧게 쓰이고 버려지는데, 이는 다양한 이야기들(자본주의, 인간의 이기심과 욕심, 현대사회와 환경이슈 등) 파생 시키기도 합니다.

작업방식은 공장에서 탄소강 또는 라벨수정으로 인해 사용되지도 못하고 폐기된 진공 성형된 플라스틱 용기를 수집하고, 이를 형태를 알아볼 수 없게 해체시킨 후 철골조의 곡률에 따라 퍼즐조각을 맞추듯 또는 구부러 플라스틱을 단조기법처럼 사용하여 입체의 형상을 만들고 있습니다. 항상 전체 퍼즐이 맞춰지지 못할 것 같은 불안감을 갖고 시작하게 되는 우연성이 높은 작업입니다. 작품을 원경에서 바라보면 외곽 곡선으로 양감이 충실한 구상조각이지만, 근경에서 바라보면 본래의 기능이 제거된 비정형의 플라스틱조각을 바로 맞닥뜨리게 되는데 서로 엉겨 붙고 집적된 조각들은 매우 회화적인 선과 면으로 재생되며 추상성을 보이기도 합니다.

생각해 보면 완성된 작품과 플라스틱 용기는 형태만 달라졌을 뿐, 같은 물질에 불과하기도 합니다. 그러나 일회적으로 사용 되고 버려지느냐, 영구적으로 보존될 것이냐 의 문제는 달라지게 되는데 그 지점에서 여러 의미를 찾으며 대중예술(팝아트)과 반 예술의 미확화를 시도합니다.

Sangbin Parc (박상빈)

플라스틱과 비닐수지라는 통속적이고 키치(Kitsch)스러운 재료로 입체작업(조각, 설치, 부조)을 하고 있습니다. 끊임없이 가동되는 도시 생태 사이클에서, 생성되고 소모되고 버려지는 것들로부터 친근감과 불편함 등 다양한 감정을 느끼고 이를 주목합니다. 일상적이고 무감각했던 물질을 생명체 또는 더 나아가 사랑스러운 존재의 형상으로 만들기도 하고, 일회적으로 사용된 후 버려진 것들에 예술적 영속성을 부여하는 작업을 하고 있습니다.

Sven Pfrommer

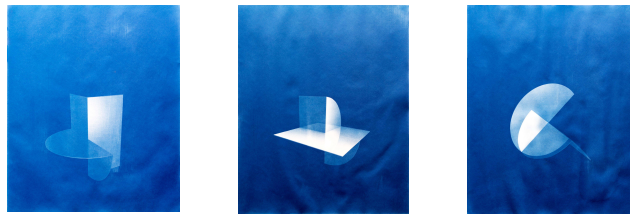


“URBN BGC I” (2021), “URBN BGC II” (2021), “URBN BGC III” (2021), “URBN BGC IV” (2021), “URBN BGC V” (2021) (left to right)

For his ongoing URBN ARCH series, Sven Pfrommer explores urban architectural structures developments in cities around the world with an abstract viewpoint.

Sven Pfrommer is a German fine art photographer and visual artist based between Berlin and Singapore. His multidisciplinary practice crosses the boundaries of photography, painting and printmaking; the works are created using acrylic, metal, wood panel or canvas. After he graduated with a degree in visual communication, he gained a scholarship by the British Council to study visual arts at the Royal College of Art, London. He gained a honourable mention at the International Photography Contest, has been awarded the Berlin Airlift Prize and the Walter Thiemann award, Leipzig. His series Tokyo Crossing has recently won a Prix Gold in the Architecture section of the 2021 PX3.

Franek Wardyński



“Digital Crystals #1” (2019), “Digital Crystals #2” (2019), “Digital Crystals #3” (2019) (left to right)

Digital Crystals is a cyanotype print triptych. Inspired by the forms of the 1920–30s Bauhaus, the prints feature digitally created crystal spatial compositions. The shapes are drawn and modelled using 3D software to be then transferred to paper and exposed on coated paper by the sun's UV rays.

Franek Wardyński (b. 1989) is a multidisciplinary artist and designer based between London, Warsaw and Stockholm. Wardyński's main focus is ways of narrating, through critical art explorations, field projects and research adventures. He explores concepts such as cannibalisation of culture, land art and matters of translation, through a diverse range of media as well as printmaking, sculpture and performance. Educated at Central Saint Martins and the Royal College of Art, Wardyński founded his studio in 2015. During the past years, Wardyński has engaged in multiple art residencies and field projects, such as the Alps Art Academy for Land and Environmental Art, Switzerland and the Land Arts of the American West program 2019, as well as the Land Arts Adaptation program 2020, Texas, USA. Specialising in visual experiences and new perspectives, his work incorporates multi-media creations and installations for museums, theatres and operas. His work has been exhibited worldwide in galleries such as the Edouard Malingue Gallery, Hong Kong, //Galerie 102, Berlin, Art Dubai at Madinat Jumeirah, Art Safiental Biennale, Switzerland, Convex Warehouse, Kyoto, SW1 Gallery,

London and TR Warszawa, Warsaw. Wardyński is also a visiting lecturer at the Royal College of Art London, Central Saint Martins and Chelsea College of Art, where he teaches Critical Practice, Visual Communication and Graphic Design.