

Perspectives 2021

CICA Museum

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Featured Artists 참여작가: Pierre Ajavon, Elodie Bachelier, Hyeyoung Baek 백혜영, Becky Beamer, Elsa Charalampous, Lili Chin, Youngjin Choo 추영진, Hugues Clément, Deni Corsino, Camila Curriel, Michael Dawson, Erik Deerly, Sabina Donnelly, Lina Dovydenaite, Sanjay Gupta, Lynette K. Henderson, Jieyuan Huang, Sinta Jimenez, Jiseung Kang 강지승, Ronit Keret, Jihye Kim 김지혜, Seunghwan Kim 김승환, Kim Mushroom 김머쉬룸, Sooyeon Kim 김수연, TK Kuk, Jaehoon Lee 이재훈, Andrew Leventis, Tiger Ling, Jessica S. Mohl, None Z 넌지, Tristan Onek, HYEPAK 박혜진, Michelangelo Penso, Patrick Pearse, Zoran POPOSKI, Tea Popovic, Kelly Reilly, Ruth Schreiber, SIG 식작가, Art Sokoloff, Heather Stivison, Laura Vasyutynska, Tara Vatanpour, Wang Hejun, Saebom Yang 양새봄, Qianwen Yu, ZEEN 이현진, Rinat Zemach Levi and Mali Aroesti, Yinglin Zhou, Malgorzata Zurada

1. Pierre Ajavon

“The Awakening Dream” (2020)

Like a moving painting where the water movement would be a brush, "The Awakening Dream" is an abstract, colorful & musical journey between the world of dream and reality.

Pierre Ajavon is a visual artist, composer, musician, and a sociologist whose main area of research was a psychedelic movement and its cultural impact, Pierre Ajavon moved into video art when he saw the possibility of bringing the sound and moving image together. He produced many experimental short films which he filmed, edited, and provided with a musical production. Pierre Ajavon speaks his language of sounds and images that is understood without translation into words. He lives in Paris and exhibits internationally.

2. Elodie Bachelier

"If The Moon Smiled" (2020)

"If The Moon Smiled" is a reflection on the extensive isolation period most of us are living and the expectations about the future, how to find new ways of being, reinventing ourselves and our relation to nature.

The title is an echo of the poem written by Sylvia Plath.

"If the moon smiled, she would resemble you.

You leave the same impression

Of something beautiful, but annihilating."

It is a quest for survival.

Elodie Bachelier is a French female artist. She developed her own technique of painting using movement, gravity and a knife to trace the shapes of what she sees. She literally draws in the air.

The painting becomes visible to others when it falls on the ground. She never touches the canvas with her tool, she never corrects anything. This is her way of capturing an instant, an emotion coming from the depths.

Fragments of life.

3. Hyeyoung Baek 백혜영

“(Dé) Voilé!” (2019)

“(Dé) VoiléI” (2019)

“(Dé) VoiléV” (2019)

(Dé)Voilé:숨김과 드러남

내 작업들은 새롭게 인식되어가는 과정을 시작으로 다르지만 같은, 떨어져 있지만 속해있는 항상 공존하는 것을 주제로 탐구한다. 다른 환경을 통해 발견된 자신의 새로운 모습은 별개의 것이 아닌 항상 공존했지만 숨겨져 있던 부분들이다. 해외 유학 시절 작가에 관한 모든 정보들은 종이 앞면에 기재되었지만 고유한 존재로서의 나는 종이 뒷면에 자리하는 느낌이었다. 그 종이의 가려진 틈새로 보이는 특별한 이면을 이 작품을 통해 표현한다.

숨김과 드러남 시리즈는 종이 뒷면을 활용한 방식으로, 투과되는 색의 누앙스와 추상적이고 기하학적인 형태들이 한 화면에 중첩된 작업이다. 부분적으로 얇게 잘린 종이들은 공기 중에 움직일 때마다 틈 사이로 내부의 기하학 형태와 색이 일부분 드러난다. 그러나 완전히 드러나거나 가려지지 않는다. 종이의 틈새는 통로와 같이 안쪽과 바깥쪽을 인식하는 도구로 안쪽은 경험했던 것, 바깥쪽은 아직 인식되지 않은 것들을 의미한다. 우리는 임의로 경계를 만들고 방어벽을 세울 수 있으며 그 것들은 사방으로 계속 만들어진다. 변화에 의해 우리는 인식하지 못한 곳으로 통로를 뚫고 다시 새로운 경계 안에서 살게 된다.

프랑스 베르사유 보자르에서 조형미술학위 취득 후, 파리의 한국 청년 작가 협회 일원으로 파리에서 전시 활동을 하고 있습니다. 현재는 서울에서 평범한 소재를 탐색하고 조형적 구성을 탐구하고 있습니다.

4. Becky Beamer

“PSYCAP SERIES: WINDOW” (2020)

“PSYCAP” (2019)

PSYCAP SERIES: WINDOW

Zaatari Camp, Jordan

Aug. 2019

This photograph is part of a series captured during the field research for the project "PSYCAP" in which Dr. Kim Gleason and Assistant Professor Becky Beamer embed themselves into the Zaatari Camp community in order to spend time with refugee entrepreneurs who fled crisis and then decided to start a new business. The refugees displayed high levels of psychological capital: hope, efficacy, resilience, and optimism despite their situation. The refugees are building something from nothing. This is a superb example of bricolage: where entrepreneurs transform their environment into a sustainable refugee community.

PSYCAP (Film)

Film, Documentary // Aug. 2019 // 11 min

English & Arabic / English Subtitles

Zaatari Camp, Jordan

This project received a Faculty Research Grant from the American University of Sharjah to complete the research and it was also highlighted by the Migration Studies and Migrant Integration Lab- Sustainable Solutions

The Syrian conflict caused a rapid and intense human migration. In early 2016, the Jordanian government announced that it would pursue a unique refugee hosting model in hopes of transforming its largest refugee camp, Zaatari, into a self-sufficient and sustainable semi-permanent city. Exposure to sustained conflict impacts the psychological capital and long term performance of entrepreneurial ventures. The investigators embed themselves into the Zaatari community to spend time with entrepreneurs who fled crisis and decided to start a new business. Through the collection of personal narratives and field surveys, the PI, Dr. Gleason, and the

Co-PI, Ms. Beamer investigated the impact of the psychological capital of refugees in the camp on the performance of entrepreneurial ventures that indicated a process of transformation from aid-dependence towards self-sufficiency. The goal of highlighting "transformative entrepreneuring" is to benefit the camp residents, the host community, and the nation. Interviews and surveys with these refugees expose narratives that indicate the influence of policy, aid, and outsiders on the specialized refugee Zaatari camp.

Becky Beamer is an award-winning documentary filmmaker, book artist, and Fulbright Fellow. Her specialty is international humanitarian storytelling encourages public discourse on personal identity and cultural preservation. For over 15 years Ms. Beamer worked on documentary television for companies including National Geographic, Smithsonian, Discovery, and PBS. She received her BFA from Pratt Institute and an MFA from the The University of Alabama. Currently, she is an Assistant Professor at the American University of Sharjah in the Department of Art & Design. "Every adventure supplies new inspiration for artistic expression, content and process. With so many stories to tell, there's no reason to stay in one place." You can find out more at:

www.beckybeamer.com or on Instagram [@BeckyBeamer](https://www.instagram.com/BeckyBeamer).

5. Elsa Charalampous

"Learning to fly" (2017)

"Most of the times, like in my artwork "Learning to fly ", I feel like an Acrobat hovering over the ambiguity of things. Art for me is a way of traveling in space, either material or intangible, and in time, observing... As a visual artist, observation is my second nature and begins with immersing myself in listening and looking more carefully in the textures and tones of life. The experiences I choose to focus on, are a way of rationalizing, organizing, understanding and illustrating the difference between seeing, knowing and telling. I move through these experiences from the inner self to the outer world proposing different perspectives of the art of being"

Elsa Charalampous is a Greek visual artist, born in Syros.

Graduated with excellence from the School of Fine Arts in Athens where she studied painting and mosaic and holds an Integrated Master's degree in Painting.

Held many personal exhibitions and participated in several group exhibitions in Greece and worldwide i.e. United Kingdom (UK), China, Spain, The Netherlands, Bulgaria, Poland, Belgium, France. Her work is dominated mainly by anthropocentric themes and includes painting, mosaic, constructions, installations, computer art and mixed media. The human form-figure as storyteller itself inspires her mostly.

She is teaching "Color and Drawing" at the Department of Product & Systems Design Engineering, University of the Aegean, since 2002.

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Facebook Page: <https://www.facebook.com/ElsaCharalampousART/>

6. Lili Chin

"Jona Dove"(2020)

"Classroom Time" (2014)

Jona Dove

Jona Dove is a short film depicting the inter-relationship between man and animal. Submerged underwater, this film transforms pastoral images of the Pacific Ocean into a dream like experience inspired by Moby Dick and Jonah and the whale.

Classroom Time

Originally a site-specific installation in a remote Southern Chinese village of Meizhou, "Classroom Time" is a brief meditation on the passage of time, nostalgia and distant memories of an abandoned schoolhouse where my grandmother taught. A contemplative gaze awakens an old heritage building inhabited by rocks and candles that now occupy the space where students once studied and socialized.

Lili Chin is a visual artist based in New York City. Her interdisciplinary art practice incorporates natural materials, film, video, ceramics, weaving and mixed media to mine historical and personal narratives. She has exhibited at the Abraço Interno Gallery (NYC) and her films have screened at Microscope Gallery (Queens, NY) as well as several other art organizations in the US, Scotland, Latin America, Europe, and China. Her work has been commissioned by the He Xiangning Museum in Shenzhen (2014) and the Ely Center of Contemporary Art, CT (2018). She has participated in several residencies, including the MacDowell Colony, Mass MoCA, Swatch Art Peace Hotel and the Skowhegan School of Painting and Sculpture.

7. Youngjin Choo 추영진

"Lick My Wounds" (2020)

"Bloody Cake" (2020)

"Melancholia" (2020)

본인은 다양한 모습의 포상을 그리기 위해 조각, 그림, 사진 등 여러 매체를 사용하는 작업을 하고 있다. 기억을 통해 현존하는 개인과 그를 둘러싼 상황에 대한 상상으로부터 시작되는 작업은 그에서 비롯된 감정을 추출하는 과정을 거치며 진행되고, 각각의 작품은 그 연장선에서 소품으로서 존재한다. 분산되었다가 합쳐지기를 반복하는 물리적 매체들은 인물에 대해 퍼즐 맞추기를 하는 것과 같이, 더듬기 식의 초상을 가능하게 한다. 기억은 사회나 역사로부터 떨어져 나온 사적인 것들로 타인과 함께일 때에는 완전히 잠재되어 드러나지 않는 것들이며, 그것들을 꺼내어 물질로 치환함으로써 우리가 감추어 온 것들과 감추어 가는 것들에 대한 질문을 던진다.

8. Hugues Clément

"a u r o r a" (2019)

a u r o r a (2019) Inspired by aurora borealis and glitches. a u r o r a proposes a duality between nature/digital, and error/beauty. Visual poetry, the project is based on my personal experience of seeing landscapes and aurora borealis in Iceland, after a loss in my family: Can we make something beautiful with something terrible? "Memory" in an essential part of this project, trying to render, in an abstract way, my memory of realities, while trying to understand and portray the abstract beauty of nature and loss. This creation incorporates remix versions of some of my earlier visual experimentation, imposing a theme of revitalization.

Hugues Clément/ Canada-Québec: Melding digital with organic and manipulated sound with abstract images, Hugues Clément deploys glitch, 3D modelling and graphic interventions in playful, poetic and sometimes brightly kitschy ways. Clément's works include av performances, videomapping, design, VJ sets and visual installations. Since winning the Société des arts technologiques's Bourse Euterke for emerging VJs in 2011 in Montreal, he's pushed the limits of audiovisual art and digital manipulation to pose the question: What is real? His GLEAM project won first prize at MUTEK Montreal's The Crystal Interface competition in 2014, while in 2017 he received the bronze medal for Digital Creation at international cultural event Jeux de la Francophonie in Abidjan (IC). His work have notably been presented at MUTEK (CA), MUTEK Dubai (AE), Igloofest (CA), Made in NY Media

Center (US), Palais des Paris (JP), Paris Transient festival (FR), MADATAC (ES), Files (BR) and Circle of light (RU).

9. DeniCorsino

“Unilateral” (2016)

DeniCorsino. Unilateral, 2016. Photoperformance. Photoshooting assistant: Aline Corsino. Location: Mauá Wall at Mauá Avenue, Porto Alegre, Brazil.

UNILATERAL. The Subject-WALL interaction attempts the one – sided intention. As a subject I observe the impartiality of the object. The body as a moving surface confronts the WALL, a static surface, and seeks to understand it from the approach and contact. I dive in the object attending to the limitations imposed by the same, traveling it sensorially and inscribing in each gesture the memory of the city suggesting a dance abundant in perceptions and messages. This relationship allows us to understand the 'city as an environment where the body exists.' It also allows us to think about the body in relation to the WALL, rescuing the notion of scale, which will always be measured from our bodies as reference.

The WALL is not a door that opens in front of us offering the option to aim to cross it. Instead it suspends our intention to do so. We remain without invitation, without the chance to perform certain physical movements - an invitation, in fact, to not be enjoyable or welcoming. If it were a door, maybe there would be a guardian to give an order as a possibility to guide ourselves to the unknown. Even if our body is close to the object/body “WALL” nobody can pass 'through' it. While 'seeing' requires distance, absorbing it requires a straight contact. Upon realizing such dimension 'the human body enters the continuum of dimensions and is comprehended as a constant on the scale.'

THE WALL becomes truly relevant for those who intend to experience the urban space on a daily basis. This body - object interaction does not lie in its existence. An object that goes beyond the idea of just being a surface or geometric composition of lines, as per Rancière (2009), this surface would be a way of sharing the sensitive. It lends itself as a 'body' and at the same time remains in its individuality, occupying its place, time and space. The three-dimensional object WALL leans towards the side of non-interaction. Subject and WALL, each one in its selfish one-sidedness.

What space is there between me and the object? Is it enough space for someone to feel safe? What distance delimitates the invasion area of each part: body and object? Each one alone represents the limit, the non-densifying territory, differentiates its materiality that does not mix, does not dilute, but just juxtaposes and coexists. The body as an agent in the city is inserted in it and generates visual interferences, trying to adhere as a layer worthy of belonging to this tangle of the city. This, in turn, seems to communicate when we are accepted and added to it as its indissoluble part.

The photoperformance entitled Unilateral focuses on the body-object relationship within the urban context. Unilateral was performed next to the Mauá Wall located in Porto Alegre, Brazil. Unilateral is an artwork developed within the Research Project called Three-dimensional Object: Transversalities and Shares - WALL. The research was coordinated and curated by the Visual Artist Tete Barachini with the OM-LAB Art Collective which the artist DeniCorsino was a member from 2015 until 2018. The methodology applied to the project forecasts the production of three-dimensional artworks prioritizing artistic practice as a form of poetic research, and of this practice in relation to the activities of other artists and theoretical reflections through interdisciplinary approaches about the object and its conceptual interrelations.

DeniCorsino (Porto Alegre, 1981) is a Brazilian visual artist based in Milan, Italy. Her poetic artwork is characterized by a multidisciplinary approach exploring the relationship between body and urban space. The creative process applied in her multimedia artistic production seeks transversality and reflects a restless artist who lives in continuous transformation deeping in the daily life issues in order to create and re-create

contemporary art. The presence of the artist as an agent of changing, interaction or even as an observer who is transformed by the experiences lived with/on the space and objects has become a recurrent subject in her artworks.

denicorsino.com

10. Camila Curiel

“Arctic_Guaste” (2020) **“There is a Hole on planet earth_Guaste” (2020)**

Guaste, the project that englobes both pictures presented, is the mark that the Venezuelan crisis left in my DNA. Everything serves a purpose, and everything can be useful (perhaps later). Acquire means to give life, an inanimate life that we must take responsibility for, and that will definitely have an impact. GUASTE seeks to give meaning to the “useless”, to the waste (guas/te if read in spanish) and to guasto (which means broken in Italian). GUASTE is a portrait of the beauty of death, and a tribute to the microscopic that leads us to the macro, and that makes us understand that we live in the petal of a flower.

Through decomposed organic matter a statement about global warming is made, "Arctic" shows violence, blood, the poles melting and the beginning of the end, by the other hand "There is a hole on planet earth" illustrates the broken ozone layer of our planet. A reflection of a reflection.

(Caracas, Venezuela 1994) Visual artist and designer, graduated from Scuola Politecnica di Design (Milano). Informed by her background in illustration, photography, and visual design, Curielis' work evidences the effect of the venezuelan precariousness. Decadence is present in her speech, a speech that embraces death (waste), but as well life, and beauty, a paradox about existence. She mostly works with photography and drawings, using decomposed organic matter as the physical subject of interpretation. Through her work she studies the effect of time, life, nature and the degeneracy of the human condition, always with a fascination for the unknown and what is to be discovered. She works as an artist & designer in the city of Milan. Curielis is Camila Curiel's artistic name.

Website: <https://curielis.com/>

11. Michael Dawson

“Guernica - Mare Island” (2020)

Michael Dawson (born 1968) lives in Lafayette, California and won first and second place in the 2018 Berkeley Labs photowalk contest. "Guernica - Mare Island" was taken in an abandoned WWI and WWII shipyard that built numerous destroyers and submarines for the US Navy and is now being gentrified. My image represents memories of past horrors brought by the machines of war, and nature's ongoing climate change threats from industrialization and modernization.

12. Erik Deerly

“Power Will Fall” (2020)

"Power Will Fall" is as much a digital choreography as it is a statement on the use of excessive and unnecessary force by law enforcement. This independent film project has or soon will be screened at Blacksphere International Film Festival in the Czech Republic; Reece Museum of East Tennessee State University; and in the Orange County Center for Contemporary Art.

Erik Deerly is a visual and sound artist, composer, and Associate Professor of New Media at Indiana University Kokomo. His range of work includes sound, installation, video, and extended photography. His work has exhibited across the US and in Asia and Europe. Awards include a SXSW 1st Place National Interactive Design Award, a Webby nomination, a Lumen Prize longlist selection, an Aesthetica Art Prize shortlist selection, and a 2016 New Frontiers of Creativity and Scholarship Grant from Indiana University. Recent or forthcoming exhibitions include Aesthetica Art Prize Exhibition 2020 in York, United Kingdom, The Wrong Biennale (global simulcast event), Millepiani Exhibition Space in Naples, Italy, PH21 Gallery in Budapest, Hungary, Casoria Contemporary Art Museum in Naples, Italy, and Aesthetica Art Prize Anthology: Future Now, in York, UK.

13. Sabina Donnelly

“Postcard” (2016)

The piece is a glass plate photograph on mirror based on Walter Benjamin’s collection of postcards at the Benjamin archive in Berlin. The original image went through a series of processes before being photographed, using the collodion photography technique and appears as a thin film on the surface. The work deals with the central relationship of the body to Benjamin’s aura.

Sabina Donnelly is an artist working in London. She studied Fine Art Media at Chelsea College of Art and Fine Art Painting at the RCA. Working across diverse mediums, she explores opaque histories as filtered through the body. The work is a form of collage between body, research, time and space.

14. Lina Dovydenaite

“Democratopia. A speculative future scenario” (2020)

“It is not possible to “predict” the future, it is possible to forecast alternative futures, and then to envision, design and move towards preferred futures.”

Joseph N. Pelton

The film thinks beyond the given context of society, and speculates on a future alternative reality that is neither right nor wrong. Within one of the futuristic cities where data-driven democracy prevails, the film speculates future public virtual space where people meet to shape how their city/city architecture is developing, using AI architecture agents and other technologies.

The video work itself can be a good seed for collective imagination of alternative narratives. Too much of today’s political discourse is focused on small changes to what is, and we seem to be running short on the grand visions. The work is far-reaching and a timely response in this global time of re-imagining. The project intends to create a vehicle for public debate. It brings good ideas concerning AI. AI can provide very good features and also horrible drawbacks. As all tools of power, AI ethics is one of the important issues to discuss, especially if AI is used to govern people’s lives.

The video piece tries to solve problems and also invents new ones:

What kind of architecture might this generate? How new technologies – and Artificial Intelligence in particular – might impact architecture and urban life? How would these technologies deal with context, such as localised climatic conditions, or cultural information, and what opportunities might this create? The project also looks into architectural visions for public spaces in virtual reality, the spatial future of the flat internet of today. One of the goals of the project is to raise awareness and inspire positive action before we appear into another digital trap.

Lina Dovydenaite is an architect and speculative artist who was born in Lithuania in 1991, just after the Soviet Union collapsed. Lina uses architecture and fiction as analytical and critical tools to emphasize future issues and

possible future narratives. By bringing new ideas and giving shape to possible future scenarios she wants to give the viewer the possibility to anticipate new developments and inspire positive action. Currently she is finishing her masters degree in architecture in Norway.

15. Sanjay Gupta

“Floating leaves” (2020)

“Abstract 1” (2020)

“Abstract 2” (2020)

“Seabed” (2020)

“SeaFace” (2020)

Sanjay Gupta put a pause on his passion for art to pursue banking, and a few years back, returned to his craft full time.

“Over time, the memory of an object or an experience morphs into an image in my mind. And if the image remains strong and vivid over time, I try to transpose it on to a canvas. I do not take photos, nor do I go back to look at the objects again. I prefer to paint the image that is in my mind. Consequently, the elements that leave a stronger impression are more enhanced than others in my works.”

Sanjay’s works have been exhibited at the South West Academy of Fine & Applied Arts (UK), Royal West of England Academy (UK), Society of Scottish Artists (UK), Agora Art Gallery Competition (NY, USA), Monmouth Museum (USA), Royal Glasgow Institute of Fine Arts (UK) and at the Hong Kong Visual Arts Centre.

A contemporary artist, Sanjay lives in Hong Kong.

16. Lynette K. Henderson

“Three Birds (Mourning Dove, Raven and Condor)” (2020)

My artwork presents images of individual animals, in relationship to each other and within the context of various types of environments. The animals are presented in an iconic framed space with items that represent the detritus of humanity, creating polluted environments in which the animals are forced to move around, as their designated living space grows ever smaller.

In this triptych of paintings are three birds: a mourning dove, a raven and a tagged and numbered California condor. The placement and pose of each refer to ancient iconic artworks of saints and deities found in European cathedrals, whose primary function at the time was to educate the public in specific religious beliefs and values. These birds might be alive today, they could become something to venerate as images of the past.

Lynette K. Henderson is a working artist in drawing and painting, with a BFA from the Minneapolis College of Art and Design (1986), MFA from the University of Minnesota (1989), and a Ph.D. in Art Education from Arizona State University (2006). Henderson currently teaches at California State University, Northridge, and resides in southern California, U.S.A. Artist Website: lynetkehendersonart.com.

17. Jieyuan Huang

“Reassembling Painting - Black Box” (2019)

This project is the result of cross-disciplinary research by artists in the fields of painting and technology. This work uses 3D scenes generated by CG to construct a virtual ruin scene. The artist deconstructs many painting-related elements and presents them in a dramatic way.

The artist places the painting in the post-human context, combined with the visual technology system of the post-human society, the painting elements are reshaped, the painting object is reconstructed into a digital visual element at this time, and the entire visual system is constructed in virtual in the 3D world. The intervention of the painting context makes the work not only confined to virtual vision. Different images in the video broaden the extended meaning of the picture. The work also refers to the authority of art, the global impact of the Internet, image archiving, and mysticism in technology.

The structure of the video represents the artist's Image Field concept to create an open image viewing field in the image. The image and image form an organic connection, and the historical material in the painting context is placed in the strong tension between virtual and reality. Based on this concept, the artist created a dual-screen version for this project. Multiple screens don't just mean more pixels. It's an expendable field. In order to hold more images, it can even become endless.

Following previous research projects in the field of digital media-production and consumption of images in digital media (Image Recycling Service 2017), structural virtualization of painting and images (Reassembling Painting-Black Box, 2019), the artist explores the present Alienated Viewing Behavior in Visual Technology.

A bird's eye view is the perspective obtained by humans after acquiring the flight ability like birds. By the concept of bird's eye view, the difference between (Ro) bird and Raw Bird is described as a microcosm of the conflict between the high dimension of scientific and technological viewing and the primitiveness of biological eye viewing. Compared with the traditional bird view (Raw Bird's-Eye View), the drone ((Ro)bird's-Eye View) deprives us of privileges in flight and viewing, it knocked our bodies back on the ground. In this type of viewing behavior, the human eye is taken out of the body by the drone, and the moving viewing is replaced by the viewing movement.

In the video, the artist uses a structured narrative to integrate key technologies of the visual part of the drone, such as connection, movement, virtuality, control, supervision, etc., into several chapters. Throughout the video is the artist's special treatment of the image. While artists use images to sort out concepts, through the extensive borrowing of found image materials, the richness of multiple fields is introduced into narrative coding.

Hidden Flow-Cement Plant is the first experimental video of the artist's virtual series. The virtual state refers to things that are completely destroyed or damaged at the physical level and then rebuilt at the virtual level. The virtual state includes avatars composed of specific images in the real world, as well as model reconstruction of things in the virtual three-dimensional world.

The artist thinks about how material exists in the digital environment, so this series is produced. The material virtual state series attempts to combine two research directions, namely digital archaeology and image archiving. The artist attempts to collect images from the Internet through archaeological excavation and archive a digital image of the residue. Archived images in reality are also introduced as another form of images. In addition, the virtual model is another kind of image avatar, which looks tangible, but it is actually another form of image. The existence of the image is established and becomes a virtual state parallel to things, more like a hidden image flow.

As the first work, Hidden Flow-Cement Plant examines the historical pictures of the Heidelberg Cement Plant in Germany. Based on a picture of a factory site that has been demolished, the virtual state of the cement plant is reconstructed. The cement plant has been given the meaning of construction, so this video is also a metaphor for the existence and circulation of things.

Jieyuan Huang (1992, China) is a visual artist who currently lives and works in Berlin, Germany. His works involve media such as video, photography, painting and installation. Currently the artist is studying at the

University of Arts Berlin (MFA). The major exhibitions he participated in include the 13th National Art Exhibition, Experimental Art Exhibition Area, Langfang/Beijing (2019); Future Is Today, Al-Tiba9, virtual online/Algiers (2020); VAF, Video Arte Faenza, Bogota, (2020). He was selected into the shortlist of the program Future Artist, InArt x Today Art Museum, Beijing (2019).

18. Sinta Jimenez

“The High Priestess” (2020)

The High Priestess is the first piece created by Sinta Jimenez as part of a reimagining of the Tarot by consciously re-creating the esoteric divination tool with racially and culturally diverse figures and post modern imagery. Diverse imagery is at the forefront of this series, with representation and inclusion as one of its central themes. As the world tries to navigate global unrest while still under threat of a pandemic and climate change, a tarot-inspired series created during the most uncertain times would be a compelling update to the mystic arts of fortune telling.

Sinta Jimenez is a Los Angeles-based multidisciplinary artist.

As an actor and model she is represented by Luxe in the United States, and Creative Talents and Merge Models in the Philippines.

Her short stories, poetry, and mixed media fine art have been published in literary magazines and anthologies including Abundant Grace, The Sheepshead Review, and the TJ Eckleburg Review. She has contributed to national and international fashion magazines and was the senior fashion editor for Meets Obsession. She received a National Foundation for the Arts Award in Writing in 2000.

As a fine artist she has most recently focused on mixed media projects involving ink illustrations, watercolor and collage. She has also worked in ceramics, linocut, letterpress, and bookmaking. She has exhibited in group shows and galleries in LA and DC. She received a Center for Cultural Innovation Grant in 2020.

Born in Manila, raised in Washington, DC, she received her Masters in Fine Arts from the Otis College of Art and Design in Los Angeles.

19. Jiseung Kang 강지승

“불나방(초상)” (2020)

“Untitled_1” (2020)

“Untitled_2” (2019)

“Eaten by Silence” (2019)

“Take Back the Night” (2019)

Tiger Moth(self- portrait)- Piece depicts a moth that is chasing the light whether it burns the moth itself.

Untitled_1- Untitled_1 is a piece drawn on traditional Korean paper(Hanji) with brush pen that resembles Korean traditional paintings. The subject matter itself is 21 century Korean white collar with fish heads suggests more of a social satire.

Untitled_2- Untitled_2 is a piece drawn on traditional Korean paper(Hanji) with a brush pen that resembles Korean traditional paintings. The subject matter itself is 21-century Korean white collar with fish heads suggests more of a social satire.

Eaten by Silence- The video capture a life of the artist as an American immigrant.

Take Back the Night- This piece was participated in “Take Back the Night.” Which is an event that was raised at the School of Arts Institute of Chicago to raise an awareness of sexual harassment. Artist question if herself as a performer can be a blank canvas.

불나방(초상)- 위 작품의 불나방은 온기(빛)에 이끌려 불에 타는 것을 비유한 것으로 작가 자신을 표현하고 있습니다.

무제_1- 이 작품은 붓펜을 이용하여 조선시대의 그림과 같은 묘사를 한다. 이를 통해 21세기 한국 직장인을 물고기에 빗대어 풍자한다.

무제_2- 이 작품은 붓펜을 이용하여 조선시대의 그림과 같이 묘사 하였지만 21세기 한국 직장인을 물고기로 묘사한 모습은 풍자와 비슷 합니다.

Eaten by Silence- 영상은 작가의 미국 이민자로써의 삶을 묘사한다.

Take Back the Night- 이 작품은 School of Arts Institute of Chicago 에서 진행된 “Take Back the Night” 라는 성희롱에 대해 얘기하는 이벤트에서 소개 된 바 있다. 작가는 작품을 통해 퍼포머인 자신이 흰 백지, 즉 무에서 시작 할 수 있는지 질문 한다.

Ji-Seung Kang is a performer and painter, whose practice mainly focuses on Asian Female Identity through the lens of a Korean immigrant woman. The artist utilizes her own body as a canvas that embraces her own racial and gender identity. Ji-Seung was born in South Korea, Seoul, and came to the United States at the age of 15. Ji-Seung completed her BFA degree at the School of Art Institute of Chicago.

작가의 작품은 미국에 있는 한국인 이민자, 한국적으로 묘사한 본인의 초상 그리고 한국 사회를 묘사한 작품들로. 작품들은 작가의 이민자이자 한국인으로서의 정체성과 시각을 보여준다.

20. Ronit Keret

“Teas” (2019)

Her work deals with the ecological crisis, such as the melting glaciers that have been changing due to the nature of human activity that abuse earth’s natural resources. The nature of the material used varies and Keret focuses on industrial waste such as packaging (Styrofoam, cardboard etc) and other industrial compounds. In her works, Keret describes the transitions between good and evil in looking at human and nature relations and the gap between childhood dreams and catastrophic reality.

Ronit Keret, Born in Jerusalem, Lives and works in Haifa and Tel Aviv.

Graduated from Hamidrasha Beit-Berl College of Art (2005-2009) and has a MA in Arts Education, at Leeds University, England (1998-2001).

In recent years, Keret, which is a multidisciplinary artist, is mainly engaged in site specific installations and video-art.

21. Jihye Kim 김지혜

“가든한 가든1 이순신 장군_안전한 대한민국” (2015)

“가든한 가든2 제2 롯데월드_대한민국만세” (2015)

“가든한 가든4 청계광장_소라탑” (2016)

“걸표지로 세상을 판단하지 말라1_나의 라임 오렌지나무” (2017)

“걸표지로 세상을 판단하지 말라2_육아비법” (2019)

가든-한 [ˈgɑːdn-hɑːn]

1. (물건이나 차림새가) 다루거나 움직이기에 가볍고 간편한
(stuff, attire) tractable, simple and easy to manage or to move

예 1. 가든한 옷차림

ex1. simple attire

예 2. 보따리 하나만 달랑 들고 가든하게 집을 나섰다.

ex2. (I) hit the road simply only with a small pack.

2. (마음이) 가볍고 상쾌한

(mind) light and refreshing

예. 힘든 작업을 겨우 마치고 나니 마음이 한결 가든했다.

ex. (I) felt refreshed after the hard work.

가든 [ˈgɑːdn]

정원을 뜻하는 영어 'garden'의 한국어 발음 표기

phonetic transcription in Korean of 'garden'

People easily believe the scenes taken by camera are 'facts'. Although the scenes are distorted by some software programs these days, the original role of the camera is recording our real life honestly. Some industries such as newspapers or magazines require truth and not allow any manipulations.

Then, do the undistorted images tell the truth? We explain photography as the "concept of minus". In other words, it only shows the part that the photographer wants to tell the audience through each frame. How many people can imagine the situation outside of the frame? Even if they imagine it, can they distinguish the truth vs. untruth?

The image that comes through the lens is originally round shape (Image circle), but we only get the rectangle shaped image that is recorded in film or sensor. I think the edge part of the Image circle (not recorded part) is similar to the intentionally or unconsciously hidden part (by press, prejudice, generality and education). History records the winners. Losers are unselected and excluded, and finally they are forgotten; even the fact that they exist. We should remember the edge part that is not recorded.

Existing cameras use much smaller film or sensor compare to Image circle. I used bigger films than Image circle in order to record the whole form of Image circle. By separating the recorded part in existing and the unrecorded part, I intend to visualize the part that we recognize and the part that we cannot recognize.

사람들은 카메라에 찍힌 장면을 쉽게 '진실'이라 믿는다. 요즘에는 포토샵과 같은 소프트웨어 프로그램들에 의해 상이 변형되기도 하지만 본래카메라의 역할은 우리 실제 삶의 있는 그대로를 정직하게 기록하는 것이다. 그래서 신문이나 잡지 등 '진실'이 중요한 분야에서는 이러한 변형을금지하기도 한다.

그렇다면 변형되지 않은 이미지는 과연 진실인가. 우리는 사진을 흔히 '마이너스의 미학'이라는 말로 설명한다. 프레임의 통해 말하고자 하는 부분만을 보여주는 것이다. 프레임 밖의 이미지를 떠올릴 수 있는 사람이 얼마나 되는가, 떠올린다 하더라도 그것이 진실인지 아닌지를 구별해 낼수 있겠는가.

렌즈를 통해 들어온 이미지는 원래 둥글다(이미지 씨클). 하지만 우리는 필름이나 센서에 기록된 네모난 이미지만을 얻는다. 나는 이미지 씨클의기록되지 않은 귀퉁이 부분이 (언론, 편견, 보편, 교육 등에 의해) 의도적으로, 혹은 무의식적으로 가려진 부분과 비슷하다고 생각한다. 역사는 승자의 기록이라 했다. 패자는 그들이 존재했다는 사실에도 불구하고 선택되지 않고 배제되며, 결국 잊혀 진다. 우리는 필름이나 센서에 기록되지 않는 귀퉁이 부분이 존재한다는 것을 기억해야 하지 않을까?

기존의 카메라들은 이미지 씨클의 크기와 비교해 훨씬 작은 필름이나 센서를 사용한다. 나는 이미지 씨클의 온전한 형태를 기록하기 위해 렌즈가 만드는 이미지 씨클보다 더 큰 필름을 사용했다. 촬영된 이미지 씨클을 기존의 카메라들에서 기록되는 부분과 기록되지 않는 부분으로 분리하여, 우리가 의식하는 부분과 의식하지 못하는 부분을 가시화하고자 한다.

She obtained BFA in Photography and Motion Picture. Yet, she tends to focus on visualising her idea not putting much meaning on what media to use. By seeking the essential role of, <Tractable Garden> starts in 2015. She is interested in visible and invisible things, recorded and unrecorded things. She also enjoys the interactions between an artist and artworks, artworks and viewers, and viewers and an artist. She uses a signature called '제가든' (pronounced as [ʒə'gɑ:dn]), and it means 'containing Jihye' and 'Jihye(her name) garden'.

사진과 영상을 공부했지만, 매체 간의 경계에 크게 의미를 부여하지 않고 아이디어를 시각화하는데에 집중한다. 2015년, 사진매체의 본질 탐구로부터 <가든한 가든>이 시작된다. 보이는 것과 보이지 않는 것, 기록되는 것과 기록되지 않는 것에 관심이 있다. 작가와 작품사이에, 작품과 관객 사이에, 관객과 작가 사이에 오고가는 이야기가 재미있다. '제가든'이라는 시그니처를 사용하며 제가 든, 제 가든을 표현한다.

22. Seunghwan Kim 김승환

“계슈탈트 연구 20-15” (2020)

“계슈탈트 연구 20-17” (2020)

“형태의 세계에서 인간은 진정으로 소통할 수 있는가?”

계슈탈트 심리학에서 영감을 얻어 이미지의 명확함과 불명확함 이면에 그려지는 인간의 공통심상을 탐구하는 작업을 진행 중입니다.

기법적으로는 다양한 텍스처를 가진 종이위에 먹과 오일스틱 등의 혼합재료로 작업하고 있으며 형태 이전의 심상에 그려지는 이미지가 가진 불명확함 속의 명확함을 그려내고 있습니다.

중첩된 이미지를 관찰자가 감지할 때 기존의 문화적 코드에 해당하는 이미지를 찾아내고 받아들이는 작업과 개인적이고 추상적인 코드로 받아들이는 작업이 동시에 이뤄집니다.

따라서 전시자가 명확한 형태를 만들어도 관측자는 폰크툼으로 받아들이기도하며 불명확한 형태에서 스타디움을 체험했다고 주장하기도 합니다.

전시자의 의도와 관측자의 감상 사이에 존재하는 명확함과 불명확함의 경계는 무엇인지, 이미지의 일체성은 공통심상, 개별심상과 소통할 수 있는 것인지에 대한 실험입니다.

78년 출생

2016년 부터 초상화와 풍경, 팝아트 등의 회화작업과 일러스트, 광고작업 등의 커머셜 활동을 병행해 왔다. 2019년 부터 먹작업을 시작하여 심상 이미지에 접근하는 “계슈탈트 연구”연작을 작업 중이다.

23. Kim Mushroom 김머쉬룸

“XX속으로” (2019)

“Behinds” (2020)

<To the XX>

Hatred is what I mainly draw about. My artworks focus on otherizing self-hatred. I otherize my younger self to comfort myself. I push away the painfulness that tries to come inside of me. Hatred is actually a form of love. This 'love' rises into a disgusting but addictive smell. Hatred creates a deep hole, just like the scab on my body that has become sore, because I've rubbed too much. For some reason, I felt like the deep hole is somewhat similar to uterus, the root of life. Therefore, I sent the baby to the deep uterus, because I wanted to torment the baby to the extreme. However, it seems like I've screwed up. I have no idea whether the baby is suffering or not. Self-hatred is growing deeper and deeper inside of me. I'm in pain because the baby, is actually me.

<XX속으로>

나는 혐오에 대해서 그린다. 자기혐오의 ‘타자화’에 대해서 집중 하고 있다. 나를 위로하기 위해서 아기였던 나를 타자화하고 혐오하는 것이다. 내면으로 들어오는 괴로운 타자를 밀어낸다. 자기혐오는 일종의 사랑이다. 이 사랑은 스물스물 피어오르는 역겹고 냄새나는 사랑이다. 그러나 이 냄새나는 사랑은 중독성이 있다. 몸에 난 상처의 딱지를 계속 만지다가 상처가 곪아버리듯, 혐오는 깊은 구멍을 만들어낸다. 나는 그 깊은 구멍이 마치 생명의 근원지 자궁 같았다. 그래서 아기를 극 단적으로 괴롭히고 싶어 깊고 검은 자궁에 들여보냈다. 하지만 실패한 것 같다. 아기가 괴로워하는지 안하는지 잘 모르겠다. 그래서 자기혐오는 더 커진다. 그 아기는 나다. 나는 괴롭다.

She strives to express ‘hatred’ by connecting and reassembling insects, babies, and motions. She works with pen and white-out over animations and paintings.

Kim majored in painting at Sejong University.

곤충과 아기, 파동을 재조립 하여 혐오를 그리고 있다. 애니메이션과 회화를 넘나들며 펜과 수정액으로 선 자국을 남긴다. 현재 세종대학교 회화과에 재학 중이다.

24. Sooyeon Kim 김수연

“디스토피아, 그 경계에 서다” (2020)

작가 본인에게 가장 이상적이라고 생각한 세상, 그 곳을 <아우어토피아 (Ourtopia)>라고 이름지었다.

너와 나, 우리들의 유토피아라는 뜻으로 기존의 이상적인 세계인 유토피아에 ‘관계(Relationship)’의 의미를 부여하였다. 인간, 자연, 그리고 일상 속 ‘관계’에서 생겨나는 소소한 안정감이 일상을 그 어느 공간보다 포근한 안식처로 만들어준다. 유토피아를 허상의 공간이 아닌 사랑하는 사람에게 안겨서 느낀 따듯함, 바닷가에 앉아 온몸으로 느꼈던 바다냄새, 어릴적 소풍에서 주었던 꽃잎 색과 같은 모든 소소한 기억들과 감각으로 불러 일으킬 수 있는 정신적인 세계로 생각하였다. 언제든 온전히 그것들을 꺼내어 느끼면 그 곳은 어떠한 형태로든 이상향의 모습으로 다가와 준다. 누구나 몽글몽글 피어오르는 기억들 위에 누워서 자신을 감싸는 부드러움을 느낄 수 있으면 좋겠다. 그 기억들은 가끔은 나를 간지럽혀 웃음짓게 하고, 한 때는 가만히 다독이며 위로가 되어준다.

하지만 이번 작품은 그런 유토피아에 대한 의문에서 시작 되었다. 과연 내가 항상 꿈꾸어 왔던 유토피아는 아름다운 곳이고, 유토피아의 반대라고 불리우는 ‘디스토피아’는 불행만이 가득한 곳인 것일까 하는 질문이었다.

가장 완벽하다고 느꼈던 공간이 어느 순간 나를 덮칠 듯한 공포로 밀려 온 적이 없는가. 고요함으로 그 어느 곳보다 편했던 곳이, 그 정적이 갑자기 나를 집어 삼킬 듯한 덩어리로 다가온다고느낀 적이 없는가. 어쩌면 이상향과 지옥이라고 느끼는 곳은 한 끝 차이 일지도 모른다. 눈을 희미하게 뜨고 바라본 그 곳은 화려하고 알록달록하여 나를 유혹하고 있을지도 모르지만, 가까이 다가가면 가늠하지 못 할 깊이의 숲이 함정처럼 가득할지도 모르고, 본적 없는 생명체가 나를 집어 삼키려고 도사리고 있는 공간일 지도 모른다. 그 화려함이 그래서 더 그로테스크하여 보일지도 모르겠다.

홍익대학교에서 금속조형디자인을 전공 하였으며, 동 대학원에서 섬유미술 석사 학위 중에 있다. 현대 섬유미술 50인전 등 다수의 단체전과 프로젝트에 참여하며 섬유작가 겸 디자이너로 활동 중에 있다.

25. TK Kuk

“Day Care Center” (2016)

“Honeymoon Island” (2013)

Day Care Center; 2016; Oil on wood panel

Wanting to push the male hierarchy aside, initially as a form of self fulfillment within the asian immigrant domestic landscape, “Day Care Center” is a portrait of a young woman in her preadolescent youth. She grew up in a similar environment of the Korean diaspora experienced by most 1st generations. Riffing off of the unspoken tradition of photographing first born males naked, this is a fantasy painting referenced from a family photograph.

“Day Care Center” came about with the realization that these paintings are a series of biographies of amazing yet flawed women around me. This painting is a part of the immigrant canon with intentions of empowering the female identity. After all, what’s bigger than a painting?

Honeymoon Island; 2013; oil on wood panel

Like the majority of my paintings, “Honeymoon Island” references old photographs. This is the first painting in the body of works, Mom Series, that explores the character and role of the mother in a traditional family. Once again, the use of photographs is a means to break down the original context of the image with the knowledge of knowing what transpired after the photograph was taken. In “Honeymoon Island” the mother figure is depicted as a young woman, a side of her that is unknown to her family and children. The other figure in the painting is removed and is instead left with a white negative, the gesso layer. In this case, the figure of a man is removed to put a spotlight on the woman. She is no longer just known as a mother or a wife, but as an individual who is left with all future avenues and potentials laid bare before her.

TK Kuk is an LA artist with a love hate relationship with colors. She portrays young east asian adolescents via oil painting and through portraiture her subjects are defined in a new set of terms that were once only reserved for and by the patriarchy. Heavily influenced from photographic materials, her oil paintings demand an audience and at times have generated surreal experiences from spectators. Having started this body of work from her undergraduate days at Art Center College of Design, Kuk has continued to grow her collection of portraits that push against the definition of portraiture.

26. Jaehoon Lee 이재훈

“한 발자국 떨어져 바라보다” (2020)

본인은 사회적 관계를 관조적인 태도를 가지고 작품을 표현하고 있다. 본인은 작품을 통해 관계가 지닌 속박과 자유와 같은 서로 상충되는 이중적 태도에 대해 이야기하며 관계가 가지는 의미에 대해 이야기하고 있다.

본인은 사회적 관계를 미시적 관점인 개인과 타자와의 관계뿐만 아니라 개인과 사회 간의 관계 등을 큰 개념으로 정의한다. 즉, 개인과 그 개인이 둘러싸고 있는 관계들에 대해 주목했다. 인간은 사회적 동물이라는 말이 있듯이 우린 누구나 태어나면서부터 타인과의 관계를 맺으며 타인의 시선과 기대감으로부터 자유로울 수 없다. 이는 곧 속박처럼 느껴지며 관계 맺음으로부터 자유로워지고 싶지만, 사람은 혼자 살 수 없는 존재이기에 관계 맺음을 포기해 자유로울 수 없다. 우리는 누구나 이러한 이중적인 태도를 가지며 살아간다. 사회관 계속 속박은 아이러니하게도 사회 구성원이라는 소속감을 부여하게 되며 소속감은 안정감을 불러일으킨다. 안정감을 우리는 다시금 속박이라 여기며 자유를 갈망한다. 이런 이중적 태도에 대해 작가는 관심을 갖게 되었고 작업을 진행하고 있다.

<한 발자국 떨어져 바라보다>는 관계의 이중적 속성을 작품명처럼 한 발자국 떨어져 세상을 보여주고 있다. 본인은 속박을 상징화할 수 있는 사슬이라는 다소 차가운 느낌의 매체에 실이라는 부드러운 매체를 하나하나를 감싸 시각적으로 따뜻하게 보이며 사슬 하나하나가 독립된 존재로 보일 수 있게 하며 동시에 전체가 하나의 조화를 이룰 수 있는 모습을 띤 작품으로 제작되어 있다. 또한 사슬이 무너지지 않게 잡아주는 실들은 속박을 통한 안정감을 상징한다.

저는 한국 국민대학교 입체미술 전공을 학사 졸업 후 중국 동북사범대학교에서 Fine-art 석사 졸업을 했습니다. 저는 개인과 개인을 둘러싼 사회적 관계들에 대해 관심을 갖고 조각 작품을 통해 창작활동을 진행 중에 있습니다. 본인 개인적인 경험, 두 번의 일반적이지 않은 사회생활(군대, 유학) 속에서 한 개인이 가지게 된 관계 속 이중적 태도에 대해 관심을 갖게 되어 작품 활동을 진행 중에 있습니다. 작품에 주된 재료는 실이며 실의 중첩된 이미지를 활용하여 작업을 진행하고 있습니다.

27. Andrew Leventis

“”(-)

My work consists of figurative still-life paintings that consider the historical and contemporary significance of how we relate to objects within our daily lives. Typically, they focus on domestic interiors and collections of objects that people have acquired. Subjects range from display shelves and room corners to doll houses, mantelpieces, and cabinets of curiosities. Objects on these surfaces generally include handmade items, plastic consumer goods, souvenirs, artwork, locket, toys, and photographs. Most recently, my work has led me in the direction of thing theory and object-oriented ontology as fields of study.

My newest works consider vanitas in a modern conceit, reflecting on the Covid-19 pandemic.

In a traditional sense, vanitas alludes to themes of plague, desperation, dehumanization, and loss. Although I have previously looked in this direction for inspiration, these historical paintings of the fleeting world feel more immediate to me than ever. I now see them as compassionate pictures rather than merely ones of dark, glittering glamour. I am also finding vanitas in my everyday surroundings, from the foods I wash in my sink to the items I stock in my freezer box. For this series, I have accumulated photos that colleagues, friends, and family have been asked to snap of foods and items they have stocked, including their domestic and refrigerator interiors.

28. Tiger Ling

“It’s leaving” (2019)

“Feasting I” (2019)

“Subdued” (2019)

“Red ribbons” (2019)

“Feasting II” (2019)

Nest is an ongoing performance series that questions the idea of what it means to be a human, a functioning being in today’s society. In this series I transform, putting myself into a trance to experience the world through a new set of eyes, a primal view of how living beings exist. This creature that I become, is a being completely separate from my own consciousness, one that feeds off of my own insecurities, fears and desires.

By studying the existence of reptiles, arachnids and avian species, I create a nest for this creature to thrive out of manmade materials such as plastic and twine to ground myself in reality, a man made item for a barbaric creature. The use of ‘blood’ throughout the performance is crucial, as it is a symbol of the idea of myself being eaten from the inside out. Not dissimilar to an exorcism, the release of blood is almost like the release of a demon, the idea that this creature must be given time to explore the free world. The original purpose of the photographs were to serve as documentation alongside the performance but they quickly evolved past that. I found that I ‘blackout’ during these performances, giving full control of my consciousness to this creature during that time. The photographs soon turned into portraits of the creature in its nest and surrounding environments.

Tiger Ling is an artist working within the fields of photography and performance, investigating the symbiotic relationship that has come about between the two mediums while interested in the way that art can be used to find oneself. Raised in the Adirondack Mountains of upstate New York, Tiger fell in love with the arts in high school - specifically photography. After graduating, he left the small town of Queensbury and moved to New York City where he received a Bachelor’s of Fine Arts in photography and video from the School of Visual Arts.

29. Jessica S. Mohl

“Hiddenness” (2019)

Plants are quiet, slow-moving metaphors of existence. I am captivated by the poignant analogies between plant life and humanity. The botanical world is teeming with exquisite and aesthetic examples of the relationship between form and function. Behind the thorns and untouchable leaves of plants such as thistles and prickly poppies is softness and nectar, symbolic of the most vulnerable part protected at the core. Hiddenness is a botanically inspired metal sculpture; it is a portrait reflecting the many layers that evolve to shelter our innermost depths of being.

Jessica S. Mohl is a metalsmith artist who works primarily in silver and copper. Her work explores the beauty and mystery of growth and cycles in the natural world. She received her BFA in the Fine Arts and Crafts from Edinboro University of Pennsylvania and earned her MFA in Metalsmithing from the University of North Texas. Her work has been included in national and international exhibitions and has been published in the Lark Books series 500 Metal Vessels. She currently lives in the United States and teaches metalsmithing and jewelry classes at Purdue University.

30. None Z 년지

“Window of Time” (2020)

이 작업의 이름은 ‘시간의 창(Window of Time)’이다. 시간의 창은 시간이라는 것이 가진 유동성과 반복성, 그리고 생명의 유한함을 내포하는 요소들을 한 화면에 배치한 시간의 콜라주라고 볼 수 있다. 우리가 살아가며 느끼고 경험하는 시간의 흐름들이 화면 안에 구성되어 있다. 마치 창외의 형태로 생긴 어두운 프레임은 밤의 시간을 뜻한다. 별이 이동하는 모습은 등근 원의 형태자체로 시간의 움직임을 보여준다. 그리고 안에는 노을빛의 하늘이 있다. 밤이 되기 전, 태양이 세상을 비추고 저물 때의 가슴이 저릿해지는 색감을 담았다. 그 외에 창을 넘나들며 자리 잡은 요소들 또한 생명력과 인체의 특성을 비유한 매개체들이다. 이로써 시간의 창은 우리 존재들이 이미 가지고, 누리고, 지키고 싶은 소중한 시간들의 기록이 된다.

In the process of healing the pain that I felt through epilepsy, I became interested in human brain waves and electric signals. The light bulb and neon are expressed in comparison to life force, and further visualizes the fact that all life and space have light and shade. We also pay attention to the meaning of the flow of time. Each moment's brilliance and finiteness is captured in the painting. This makes room for light and darkness, living and dying, and continuity of time within my screen.

뇌전증을 겪으며 느꼈던 고통을 치유하는 과정 속에서, 인간이 지닌 뇌파와 전기신호에 관심을 가지게 되었다. 전구와 네온을 생명력에 빗대어 표현하며, 더 나아가 모든 생명과 공간이 명암을 가지고 있다는 사실을 시각화한다. 또한 시간의 흐름이 우리에게 주는 의미에 주목하며, 매 순간의 찬란함과 유한함을 그림 속에 녹여 담아내고 있다. 이로써 빛과 어둠, 살아있는 것과 죽어가는 것 그리고 시간의 연속성은 내 화면 안에 여과되어 공간을 만들게 된다.

31. Tristan Onek

“Conscious” (2020)

“Unconscious” (2020)

Tristan Onek is a computer scientist and digital artist. Tristan's research has recently focused on using computational methods to turn textual media like poetry, musical lyrics, books, and more into digital art. His software takes a varied range of text-based media as input and analyzes that content to create artwork by merging images scraped from the Internet which best represent that media's key topics. One of the objectives in this research is to consider how art generated from machines is perceived by people. Tristan's work submitted

for CICA's Perspectives 2021 was generated with the AI Aesthete system specifically using Hegel's "Phenomenology of Spirit" as the source material. Tristan hopes to bring an essential philosopher's complicated work into a new and abstract perspective for modern audiences.

32. HYEPAK 박혜진

“”(-)

Questioning and doubting everything that exists. Observing both the visible and the invisible. If you trust that there is no more to the visible than can be seen, you will be likely to be fooled. Thus, the artist imagines and conducts the endless process of questioning, scrutinizing every minute detail, and looking into herself.

Presence can be easily distorted in the hands of others. Difficult as it may be to maintain its original form, all try to maintain its essence. Countless hands reach out threateningly from all around. Nevertheless, it struggles to endure the aggression and keep its balance.

Individual beings coexist without knowing whether they perceive each other or not.

As the artist was immersed in her own thoughts, she became curious about the thoughts of others. Now, the artist wishes to see through not only herself but all entities transparently. All subjects she sought to comprehend we're not completely transparent for some reason. Some may have wanted to protect themselves from getting hurt, and some may simply not have wanted to reveal its whole self. The artist felt a sense of discomfort at the thought of how people may be different from how they seem, how this may be distorted in prejudiced eyes, and how this can be projected and defined as it were true. It's impossible to grasp if I am being observed by others, or if I am on the observing end. Hence, the artist constantly asks the question of 'Is it possible to live life without being glimpsed and peeped into?'. Equipped with such questions, the artist views objects as clumps. There is a possibility that it may be interpreted as an inner ironic sentiment that does not want to live in harmony with others or be left alone. In this wise, the artist seeks to find the ultimate cause of why one hurts because of others but still tries to narrow the physical and psychological distance with others. Through this, the subject of recognition, suppression, control, and surveillance of the gaze of others is being resolved.

존재하는 모든 것에 물음을 던지고 의심한다. 보이는 것이 과연 존재하는 그대로가 맞는지, 보이지 않는 곳 또한 의문을 갖고 관찰한다. 존재 그 자체를 보이는 그대로 믿는다면 친절하게 속아 넘어가기 십상이다. 그래서 다시 질문을 던지고 구석구석을 들여다 보다가, 다시 나를 비춰보는 끝없는 행위를 상상하고 반복한다.

타인의 손에 휘둘리며 존재가 뒤틀린다. 본래의 형태가 무엇이었던지 기억해내기 어렵지만 그 본질을 유지하려 애써본다. 하지만 곳곳에서 뻗쳐대는 수많은 손들이 위협적이다. 그럼에도 중심을 잃지 않으려 버티고 있다.

각각의 존재들은 서로를 인지 하는지 여부는 알 수 없는 채로 공존한다.

작가 본인에 대한 생각에 몰두하다 보니 타인의 생각이 궁금해지고 물음이 많아졌다. 이 물음에서부터 파생된 본인은 물론 모든 개체들을 투명하게 꿰뚫어 보고 싶다는 생각. 투명하게 투영해서 보고 싶었던 대상들은 항상 무언가에 의해 또는 어떤 이유에서 인지 투명하지 못했다. 스스로 상처주지 않으려 했거나, 자신을 다 드러내고 싶지 않았을 것이다. 실제로는 보이는 것과 다를 수 있는 인간들의 모습이 시선이나 편견에 의해 왜곡되어 비틀어져 보이고, 그것이 정답인듯 전시되고 박제된다고 생각하니 불편해졌다. 내가 타인을 관찰하는 것인지, 타인이 나를 관찰하는 것인지. '훑쳐보기를 당하지 않는 삶이 가능할까?'에 대한 물음을 반복한다. 이런 작가의 시선을 따라 보이는 개체들은 덩어리들로 뭉쳐있다. 타인들과의 공생도 홀로 외톨이가 되기도 원하지 않는 내면의 아이러니한 감정으로 해석 될 여지가 있다. 이 과정에서 작가는 사람들이 타인에게 받는 긍정적 혹은 부정적 영향을 수용하는 한편, 물리적거리를 좁히려 하고 더 나아가 심리적거리까지 좁히고자 하는 욕구의 궁극적인 원인을 찾는 과정을 겪으며 이를 통해 타인의 시선에 대한 인식과 억압, 통제 그리고 감시에 대한 주제를 풀어내고 있다.

33. Michelangelo Penso

“Human vibe” (2020)

Human vibe is an interactive work of art, a sculpture extending the interaction between human beings and mechanical and computer systems (HMI).

The artwork's appearance is somehow similar to a meteorite. The title "Human vibe" suggests a reflection on the modalities of our organism, where cells communicate with each other through resonance and vibration. The main purpose of this artwork is to translate the hidden complexity of these biological interactions into a perceptible form or language.

By interacting with *Human vibe*, we can “tune in” to a flow of information emitted by our body but normally undetectable for us. Interaction develops by touching both sides of the sculpture, which are coated with tin to enable capturing the electrical response from the skin (GSR). The enclosed technology (microcomputer, sensors, miniature audio system) process these signals continuously and make the sculpture react with sound and vibrations

Michelangelo Penso was born in 1964 in Venice, where he presently lives and works. Since 1981 he has been exhibiting his works in private galleries and public institutions. Amongst his main shows we can mention: the 61st Venice Biennale, Punti cardinali, in 1993; the group shows at the Galleria Continua of San Gimignano and the Galleria L'Attico in Rome, in 1997; the Nuit Blanche in Paris where he was invited to participate, in 2004, with an installation for the Université Pierre et Marie Curie, curated by Hou Hanru and, the same year, a collective show by Hans Ulrich Olbrist at the Via Farini gallery in Milan. He held personal shows at Espace Vieillard & Fasciani in Lyon in 2005, at the Galerie Alberta Pane in Paris in 2008, and in 2010, again at Alberta Pane's and the The Flat – Massimo Carasi in Milan, in 2015, at the Nutrimentum, Galleria d'Arte Moderna Achille Forti, Verona, Italy, at the 2016 Choices, group exhibition, Palais De Tokyo, Paris, France, at the 2017 Optogenetics, solo show: Museo Civico di Bassano del Grappa, Italy, at the 2018 Organismi Estremofili, solo show: Reggia di Caserta, Italy, 2019 Corridoi del tempo, solo show, Macro museum Rome, Italy, and his last ones in 2020 Dimensioni infinite, solo show, CAMEC museo, La Spezia, Italy.

34. Patrick Pearse

“Stage Five” (2020)

An abstract portrayal of Elisabeth Kübler-Ross's five stages of grief through an audio and visual installation designed to catalytically provoke the audience through an immersive state of self-reflection. Abstract, underwater footage is coupled with the transcendental sound design of my long-time collaborator and music composer, Thomas Pringle. A forty-meter deep diving pool in Paris was prepared and shot with a team of divers and water housed cameras over a two-day period of time. The divers operated cameras while mic'd up to Patrick who directed the imagery from the surface.

Australian filmmaker **Patrick Pearse** weaves symbolic and metaphorical representations of human interaction through emotionally raw and heavily visual narratives. He combines his passions for both writing and directing by applying provocative and abstract storytelling within strong photographically-inspired compositions backed by continuous sound design and experimental music scores. Now based between in the Basque Country, Patrick's most recent surrealist feature film, *Francois Jane*, was celebrated at the Palais de Tokyo (Paris) and the Solomon R. Guggenheim Museum (New York).

35. Zoran POPOSKI

“Rain” (2020)

Rain by award-winning contemporary artist Zoran Poposki FRSA juxtaposes footage of a rainstorm in a tropical forest landscape with a cut-up poem created out of a positive psychology article. Championed by the beat writer William S. Burroughs and the Dadaists, the cut-up method mixes up the words in the text, thus creating new and often surprising juxtapositions of words and images that can inspire a whole new set of connotative meanings.

Zoran Poposki (MFA, PhD, FRSA) is award-winning transdisciplinary artist, curator, and art educator in Hong Kong. Poposki explores cultural translation, liminality, identity, and public space through painting, drawing, photography, printmaking, performance, video, and publishing.

His work has been shown in 70+ exhibitions, screenings and festivals in museums, galleries, and biennials worldwide.

Website: www.poposki.art

36. Téa Popovic

“3 Graces” (2017)

“Carousel” (2017)

Tea Popovic, 1972, visual artist (RS/NL) born in Belgrade, Serbia. She graduated from the Academy of Fine Arts in Belgrade in 1999. In 2002 she received an MFA (painting) from the same Academy. Currently lives and works in Heerhugowaard, the Netherlands.

37. Kelly Reilly

“Untitled (Remains, Blue)” (2020)

Untitled (Remains, Blue) is a photogram created in the darkroom. I use a fraction of a second's worth of light to expose an image on photosensitive material. The absence of light when working in the dark reveals a mysterious world of shadows that we cannot normally see. All of my work investigates this very spiritual theme of the unseen.

Kelly Reilly was born in the United States of America in 1993. Her intrigue with myth, metaphor, and the unseen is apparent in all of her work, which often deals with themes of birth, transformation, and death. She is known for her sophisticated vocabulary in camera-less photography: Discarding the use of a camera altogether, Reilly creates each photogram using only chemistry and light sensitive photographic materials. Because Reilly often works in complete darkness, there is an element of mystery and chance to each of her pictures. She is a graduate of Parsons School of Design, and her work has been shown in solo and group exhibitions internationally. She has lived and worked in New York, NY since 2011.

38. Ruth Schreiber

“Pregnancy Triptych” (2010)

Pregnancy and childbirth are such commonplace events, yet a pregnant belly is unfamiliar. When exposed and studied, focused on, it resembles an alien creature, as if it were an independent living organism, breathing and moving, with visible blood vessels riddling the surface of the taut skin. In my video, I mean to force the focus onto the actual belly housing the growing fetus, the belly which is of course connected to, but identifiably separate from, the adjacent parts of the woman's body.

I have produced the work as a triptych, both to offer 3 viewpoints at one time, but also to imply, in line with traditional Western iconography associated with triptychs, that bearing and raising children is holy and admirable work.

I am a multi-disciplinary artist, living and working in Jerusalem, Israel. My subjects tend to relate to life cycle issues, along with heritage, memory and place. I work in a variety of media: I paint and draw, create sculptures and installation art, and recently am focussing more on photography and video art.

I studied at Bezalel Academy of Art and Museum Studies (MA) at Leicester University. I also hold a Diploma from the University of London in the History of Art. I volunteer in all departments as a guide at the Israel Museum, Jerusalem (www.imj.org.il).

I have exhibited in numerous group and solo shows in Israel, N. America and Europe and my works are held in public and private collections.

39. SIG 식작가

“진해” (2020)

정체성 고민은 나를 돌아보게 했고, 내 주변을 둘러보게 했다. 피할 수 없는 과거가 있었다. 가까이 두고 싶은 현재도 있었다. 과거는 내 고향이고, 현재는 나의 친구들이었다. 둘을 미래에 붙여두면 상쇄가 될까. 이 질문을 안고 고향 진해의 빈집으로 여행을 갔다.

계획은 성공이었고, 현재는 과거를 씻어내렸다. 잘 꾸며놓은 새장뿐이었던 집은 무릉도원으로 바뀌었다. 햇살 아래 누워서 미지근한 맥주를 마시며 웃고 노래하는 우리는 과거가 아니라 지금을 살고 있었다.

40. Art Sokoloff

“Deprivation” (2020)

«Deprivation», Digital print, 10x10 inch

The series of photos speculates on the experience of deprivation that occurred to the author during quarantine isolation.

« Being in a quarantined situation changes a lot.

Space shrinks, inevitably leaving you in the room alone with powerlessness.

When there is a mirror in the room, there is more than one person in the room.

When a person looks in the mirror 10x10 inch above the sink-the person is not looking at himself, he is looking at the state of things.

In a state of deprivation, a person begins to reflect events, feelings, and at some point, the reflection is replaced by attempts to evoke a response. The warmth of skin contact. Characteristic sounds. Brightness of a ripe Apple. The color that is calling and active. Something is there.. not quite right though.»

Art Sokoloff (b.1996, Moscow) is a multidisciplinary artist living and working in London, UK. He has been persistently interested in the visual composition of a geometric abstraction, which has its roots in his architectural training. This enabled him to approach the making of a piece from a position of reasoned and thoughtful planning and creation.

His current work investigates the influence of rules applied to the creation of geometric systems and systems of feelings and experiences. Taking on both the role of the customer and the performer, Art is involved in the process of creating "situations" (strict conditions with clear rules) and their subsequent resolution.

Art completed his BA in Architecture at the Moscow Architectural Institute, the Russian Federation (2018), and two additional courses in Higher School of Economics in Moscow, the Russian Federation (2017, 2018). Currently, he is doing his MA in Print at The Royal College of Art in London, UK.

41. Heather Stivison

“Washed Away” (2020)

“Washed Away” is a hand-drawn video utilizing very limited materials: two sheets of paper, charcoal, eraser, and a cell-phone. Its vertical format suggests a looking through a window, offering a hint of voyeurism. It speaks of human life, desires, and intertwines the many meanings of water— especially its life giving and life-taking qualities. With 60% of our bodies composed of water, humans are water-based creatures. 70% of our planet’s surface is covered water, and it is essential to our very existence. We develop into human form protected by the water in our mother’s womb. Each night, we exhale water into the air around us. When we are overwhelmed by emotion, salty wet tears overflow our eyes. Water is used in our cleansing rituals and sacred ceremonies. And yet it also has the power to destroy our lives, and to wipe out villages and entire cities.

The drawings in this video recognize the small scale of a human life in comparison to the eternal power of water. The immeasurable forces of water existed long before humans ever walked the face of the earth. And the throbbing pulsing cycles of tides and waves will continue long after we are gone. The drawings speak of transitions to the eternal. We live for a moment, and then are gone, changed, and consumed to be formed anew.

Heather Stivison is a contemporary American artist whose work has been exhibited in universities, galleries, and museums. Her work spans several disciplines including painting, drawing, and fiber. Stivison spent nearly two decades as a museum professional, where among other titles, she served as executive director of the Stickley Museum at Craftsman Farms and the president of both the New Jersey Association of Museums and the Mid-Atlantic Association of Museums. She was awarded a research grant from the Art & Crafts Research Fund, and writes and speaks on her independent research on topics in the museum field. She is a published author and occasional poet. She holds a Master of Fine Arts from the University of Massachusetts Dartmouth.

42. Laura Vasyutynska

“Ukrainian Parliament III” (2018)

The Ukrainian Parliament series represents a satirical commentary on the political climate in Ukraine within the ongoing conflict between Ukraine and Russia without a solution for peace. The Ukrainian phrase, “behaving like a pig,” echoes throughout the Ukrainian Parliament series as a comment on how politicians act. The paintings juxtapose real and false events with distorted perspective in a fractured space.

Laura Vasyutynska is a visual artist who has been pursuing a career as a professional artist since her youth, beginning formal training in her hometown of Zhytomyr, Ukraine. Laura moved to the United States in early 2001 and continued her career in Seattle, Washington. Recently graduated from the University of North Texas with a Master of Fine Arts in Drawing & Painting, she works primarily with oils on canvas, but also uses other media such as watercolors and graphite. Much of her work is imaginative, and ventures from realistic subject matter to abstract. Her color sense is rich and vibrant, influenced by the folk patterns and decoration of her native country.

43. Tara Vatanpour

“Flashback” (2020)

“Flashback”, has been the result of hard work and many fails. I was intending to represent a traumatic flashback in a physical space, to raise awareness and identification of PTSD effects and how the body and capacity for existing and doing normal life for those affected by it is difficult. I wanted to give the people seeing the installation, the opportunity to explore the installation, touch the objects, look at them, wonder, and get lost in their own narrative. I have wanted to create an installation that visually impacts and creates a choc long enough so that the public stops for a little while when seeing it.

Tara Vatanpour is an artist and a luxury fashion designer, founder of Tara Vatanpour. Persian, Azari, French, American, and influenced by the Brazilian culture, she focuses her artistic research around immigration trauma, loss and separation, chaos of emotions as a result, and the search for healing.

From a solid educational background in the study field of Fine Arts, she uses installation art and performance art to express and deeper her artistic research, but is not limited to these two disciplines. Since 2019, she has been exhibited at the Venice Biennale, in London, InParis, and has had multiple online residencies, publications, and exhibitions. Her luxury Fashion Company Tara Vatanpour, focuses on the same artistic research, using fashion, creating a bridge between fine arts and fashion.

44. Wang Hejun

“Urban Blank” (2019)

The city is not only a spatial concept, but also a form of human gathering. The artist deliberately walks in the streets of the city in a non-human form, forming a blank of the city to explores the original face and form of the city free from human subjective concepts.

Wang Hejun was born in Harbin, China in 1998. He studied dance in Beijing from 2004 to 2016. He went to South Korea in 2016 and studied filmmaking at Dongguk University. He uses the body as a medium to explore the connection and cognition between humans and citys.

45. Saebom Yang 양새봄

“About snow” (2020)

This work is a video about snow. The artist walks on snow in a snowy winter in Johnson, a small city in the northeastern United States. She boils snow to brew her coffee and talks about snow with a friend who is also in another snowy city.

이 작업은 눈에 대한 영상이다. 작가는 눈이 많이 오는 겨울, 미국 북동부의 한 작은 도시 Johnson에서 내린 눈을 밟으며 산책을 하며 눈을 끓여 커피를 내리고, 또 다른 눈이 많이 오는 도시에 있는 친구와 눈에 대해 이야기를 나눈다.

Saebom Yang is an interdisciplinary artist based in Chicago/Seoul. Through a space-oriented methodology, her practice is toward the relationship between the changing surroundings/environment and her everyday world as an artist, a citizen, and a living being. Yang earned an MFA in Designed Objects from the School of the Art Institute of Chicago in 2019. Yang has exhibited past work at Wanted Design and as a part of New York Design Week.

양새봄은 서울과 시카고를 기반으로 활동하는 작가이다. 그는 공간이라는 개념을 기반으로 하여 예술가 이자 도시에 사는 사람, 그리고 하나의 생명체로서 자신과 변화하는 주변 환경의 관계에 대해 다양한 방식으로 접근하고 질문한다. 그는 홍익대학교 동양화과에서 학사를, School of the Art Institute of Chicago에서 MFA를 받았다.

46. Qianwen Yu

“The Symphony Behind the Fabric” (2020)

The Symphony Behind the Fabric, 2020

Media: woven fabric, digital synthesized image, video

This project explores the woven fabric as a map, and as a score; linking it through time, labor and sound to space. The music is created entirely by the structure of woven fabric. The structure includes different numbers of harnesses, tie-ups and orders to hit the treadle. To create different patterns of the fabric, a weaver must need to set up the warp for the loom, design the tie-up box, and confirm the order that their feet hit the treadle. And this form of structure can be written in numbers, translated into a musical score, and then “weaved” into a piece of music. The music hidden in the cloth represents the labor performed by the weavers, so the score here is the evidence of intense labor.

The intention of this project is about to explore the relationship of sound and weaving, virtual/abstract and physical, technology and tradition, new and old. It is about how fabric provides a new way to manipulate sound and how to expand our listening ability. It developed a new composition technique and open a doorway for listening to the wider community.

Behind the project

As I spent more time in the weaving studio, I noticed that there is both visible and invisible labor involved in the process. In order for a weaver to create a piece of fabric on the floor loom, they need to step on the treadle with their feet, and also shuttle back and forth with their hands. The process is very similar to create music with a piano. This led me to start thinking about the transition between labor and music, and the transition between weaving and music. How does music get visualized with fabric? If labor is invisible, do we imply that it does not exist? How can we represent time-consuming labor into music?

Murray Schafer talked about ‘flat line’ in his book Tuning the World. The flat continuous line in sound has been everywhere in our world since the industrial revolution. The ‘flat line’ represents continuous sounds whereas the majority of sounds were interrupted in our early society. The flat line was extended to give the pitched tone after the electric revolution as well. Moreover, I also became fascinated by the visualized paper score, which was developed in the Polish Experimental Sound Studio. The score became visualized by drawing and lines, with the lines representing standardized, continuous time. Meanwhile, the woven fabric was woven thread by thread, line by line, and this included countless hours and labor, so the thread here also became the evidence of time. Thus, to me the concept of ‘flat line’ is pretty similar to the yarn used to weave, they both represent continuous time.

Qianwen Yu (b. Guilin, China) is an interdisciplinary artist and animator based in Chicago, IL. She graduated with a Master of Fine Arts degree in Film, Video, New media, and Animation at the School of the Art Institute of Chicago in 2020. Her artwork and animation has been shown internationally in the United States, France, South Korea, China, the United Kingdom and Mexico.

Combining traditional techniques, such as weaving and hand-drawing with modern ones, Qianwen takes experiments from 20th century Modernism in animation, weaving, sound, and architecture and reimagines them in the contemporary moving-image arena. Her artwork combines different human sensory dimensions, such as touch, vision, and acoustics, and tries to blur the boundaries between different fields of weaving art, animation, film, sound, and space.

47. ZEEN 이현진

“Eternal Desire” (2020)

'Eternal Desire / 60x74cm / Giclee print / 2020'

이번 Perspectives 2021 에 출품한 'Eternal Desire'는 이러한 생각을 바탕으로 작업한 작품이다. 배경에는 큐반체인(쿠바에서 유래한 체인형 목걸이 명칭)과, 다양한 형태들이 부유하며, 중앙에 위치한 주인공은 의미를 알 수 없는 익살스런 표정을 짓고 있다. 모두 3D프로그램으로 모델링(Sculpting), 재질, 라이팅을 마무리 한 뒤, 초고해상도 (최대인화150cm~)로 렌더링을 마친 뒤 베니어판넬/화인아트고급용지(에코매트 : 총 10종의 인화지를 엄선하여 선택한 용지) 에 인화를 마쳤다.

나는 힙합 특유의 음악적, 문화적 표현 방법에 많은 흥미가 있다. 힙합의 근원은 미국 흑인들이 형성한 자유와 즉흥성을 중시하는 문화에서 비롯되었다. 그들은 초기에 주변 사물을 이용하여 일정한 박자를 만들고, 자신의 생각이나 삶에 대한 이야기를 읊으며 '랩'이라는 도구를 탄생시켰다. 사회적으로 소외된 흑인 젊은 층이 느끼는 박탈감과 인종차별에 대한 분노를 특유의 박자와 가사로 내뿜으면서 시작된 것이다. 그것은 단순한 음악 장르가 아닌 그들의 삶의 방식이자 특유의 정신세계를 대변해주는 창구 역할을 했다. 힙합은 긴 역사와 많은 발전을 거치며 현대에는 대중적인 음악이 되었다. 사회적 박탈감에 대한 표현은 여전히 존재하지만 세계적으로 인기 있는 장르로 거듭나며 아티스트의 외모, 패션, 태도, 스토리 그리고 음악스타일이 매우 다양해졌다. 힙합은 타 장르와 비교해 화법이 직설적이며 적나라하다. 나는 그러한 힙합의 표현방식에서 우러나오는 아우라를 인상 깊게 바라보며 그곳에서 창작 영감을 얻는다. 작가는 자신의 작품을 적극적으로 세상에 알리고자 인스타그램(zeen_3d)으로 열심히 대중들과 소통하고 있으며 작가로서 성장하고자 매일같이 정진하고 있다.

48. Rinat Zemach Levi and Mali Aroesti

“Birth”(2019)

“Family Quality Time” (2019)

“Night Date” (2019)

“The Lost Bride at The Broken Dream” - A series of photographs express the distance between the legendary image of the bride at her wedding day as opposed to real life as a wife and mother, life which are complex and complicated. The gap between the white and the magnificent dress and the daily actions during the day create stress and dissonance which raises the conflict between the dream of marriage and the life of the marriage itself.

“Birth” - The Photography embodies life and death within it. On one hand the mother gives life but on the others that life she gave has a price, and devastated influence on her. The blood of the mother becomes in a transformative process a source of creation for the daughters. They themselves are the creation of the mother and at the same time her blood becomes a creative material - for coloring, for creating art - for her daughters.

“Family Quality Time” - A shared time of the whole family where everyone looks at the other side and experiences the moment in a different feeling. The parents are exhausted and just want to sleep, the big boy is practicing breathing and the little one is scratching his nose. The gap between the parents and the children emphasizes that they can be in the moment compared to the adults who miss the present.

“Night Date” - The bride who was the princess on her wedding night becomes a lonely and frustrated woman, who is waiting for some sympathy from her husband. but as a matter of fact, he prefers football games on TV and having beer. The picture tells the distance that was created over the years between couples as a result of dealing with day-to-day life.

Rinat Zemach- Israeli Multidisciplinary artist and art therapist. her work, mixed media pieces, known as activist and influence from feminine social issues. Rinat graduated New York studio School and Visual Communication in F.I.T.- Fashion Institute of Technology in NY. a master's degree in art therapy - University of Haifa, Israel.

Mali Aroesti- Mali Aroesti - Portrait Photographer, has a desire to find the insight of a person. have a wide vision and creativity sense, loves to break and construct together different ideas and fields to one piece. was assistant at Moti Fishbain Photography Studio. Graduated Studio Gavra for Studio Photography.

49. Yinglin Zhou

“Verbuchstabieren” (2019)

The name of the work is "One World , One Dream", which is the slogan of the Beijing 2008 Olympic Games. The background used to refer to this work is unifying the world.

I built the "Mondo" (meaning: world) of various places of interest in the world. In the "Mondo" city, "Civitano" (meaning in English: world citizens) can live in any place of interest, even the pyramids, Tiananmen, Eiffel Tower, Taj Mahal, etc. You can also communicate with other "Civitano" from all over the world. "Civitano" represent their country of origin, as well as cultural labels such as history, culture, language, etc. of the original country. But in the "Mondo" city, the first task of all "Civitano" is to build the "Babel Tower." Therefore, in order to build efficiently, all "Civitano" can only use one language, which is "Esperanto".

I chose "Esperanto" as the main language of my work because I needed a language that could represent the world's mainstream languages. The translation of "Esperanto" in Chinese is: the language of the world. But ironically, a lot of references in "Esperanto" refer to Indo-European languages. In "Esperanto", there is no shadow of Asian languages, let alone Chinese.

In the works, I also use my native language, Chinese, and the language that now I use most, German, and English, the mainstream language in the world. These three languages plus Esperanto form a "frame" on the four sides of the screen, and also imply that the differences in language restrict the cross-cultural communication. Here, the work "One World , One Dream" also serves as the first part of the "Language Series", which also provides context for the second and third works.

My work is called "verbuchstabieren", which is the German word I created. In the Chinese context, my name "Ying Lin" is two words, which means: crystally clear and grove. Together my name makes up a picture of a grove of light. Therefore, in my works, I use the identity of "Yinglin" as a container of possibility and explore the use of "I" in a locale that uses "symbol" languages such as Chinese, and the use of "letter" languages, For example, the "I" in the locale of English and German. The two "I" are a state of identity in cross-cultural communication in the context of globalization. In addition, some issues and phenomena related to language and culture are also discussed, for example, the influence of the power of language on the intercultural communication of culture, and the neglect and forced sacrifice of subcultures by mainstream culture.

In my work, I use four languages as a kind of "frame" placed on the four sides of the screen. They are English, German, Chinese and Esperanto. I mainly use Chinese and Esperanto. The use and switching also implied the change and conversion of the cultural identity of "Yinglin", and the appearance of these four languages also gave people a sense of oppression and formed restraints.

I use the Tower of Babel as a signifier in my work, implying a broad background of linguistic unity, and it also appears in the "social contract" as a logo.

In the "social contract", there are five clauses, which correspond to the alphabetization of cultural identity, the obscuration of cultural identity, the loss of Chinese graphic characteristics, the deprivation of use right of language, and the loss of social and cultural retention rights. When "Ying Lin" wrote her name, it represented obedience to these terms. During the signing process, "Ying Lin" 's name completed three conversions and finally presented a new alphabetized identity. She obeyed the cultural language clause in such an alphabetized status.

My work is called Square Deception. The square here refers to the way it happens in games and any 3d. In my work, I used video games. Discussed the game and the square scam in 3d.

For games, the rules and mechanics of the game do not allow or expect players to cross the boundaries of the game map. But in fact, like the picture presented in my work, no matter how real the game world looks, it is built on an infinitely large square plane.

No matter when building the game or running the game, this huge square plane has no boundaries.

No matter how big the map of this game is, it is just a square point compared to the square plane supporting them. And the "realistic" deception of these games happens at this tiny square. This is the first Square Deception in my work.

The second relates to the constituent elements of matter. In real life, people are composed of cells, and different things are composed of different elements. But in the game, or in the 3d model, no matter how real the thing is, whether it is a beautiful horse or a cute deer, it is composed of square planes. They are all empty shells, except for the empty shells composed of square faces, and the behavior of the data code, there is nothing inside them. This is the second Square Deception in my work.

With the development of technology, video games are becoming more and more realistic, but in this increasingly real world, everything is still composed of squares. The square element, while constructing a more real world, is also deconstructing the so-called authenticity of the world. Before playing the game, we have the psychological preparation in advance to autonomously connect ourselves with the characters. We believe that what we see is also questioned subconsciously. In these Square Deception, belief and doubt, construction and structure, cognition and escape happen at the same time.

The concept of square also exists in the way video games are displayed. For video games, the most popular display medium is the screen. And no matter what the resolution of the screen is, how big the screen is, the elements that make up the picture in the screen are also "squares", which are "squares" that are pixels. For me, this work is not just about thinking about games. Because I started to learn 3d software, after I have a concept of these 3d models, this is also a reflection on 3d

50. Malgorzata Zurada

“Topography of the body” (2019)

“The topography of the body” is a hypnotic audio-visual narrative about the human body as a wireless transceiver. The video is based on the theories of dr. Giuseppe Calligaris (1876 – 1944), an Italian neurologist, whose main research interest was the body-mind reflex chains. He discovered that human skin is covered with a network of lines that have less electrical resistance, are hyperaesthetic, and form geometrical patterns. These invisible lines – when stimulated with specific tools or a low electrical current – produce changes in the perception of a person and lead to psychic abilities. A person may for example see (in their mind's eye) the images from distant lands, see the microscopic world of bacteria, communicate telepathically or re-experience – with a great amount of detail – any event from their childhood. Each body-mind unit is a part of a vast circuit of information, where everyone and everything is interconnected. All knowledge that has ever existed is anchored in this non-physical network, as well as it is anchored in each physical body. To complement Calligaris' theory, other references are weaved into the video's narrative: e.g. holomovement of David Bohm, excerpts from the works of Karen Barad, or the theory of acupuncture.

The video deals with the idea that information permeates everything; everything – in its essence – is information. According to Calligaris' theory, the human body is a receiver and transmitter of information, and a part of the vast network spanning across the entire universe. Everything is connected with everything else and each body modulates the expression of other bodies within the network. All phenomena across time and space are stored in a boundless etheric library which can be accessed by anyone, given they know the entry coordinates. By activating certain lines on the skin a person can for example learn about their ancestors' heritage or remotely see across any distance. This etheric library is the database of the universe where all experiences, images and sounds are stored and ready to be displayed on the screen of anyone's mind. This way any image, any sensation is real and unreal at the same time, it exists in a potential and in an experiential form simultaneously, belongs to the past, present and future alike. Every individual is a creator and a perceiver, he/she broadcasts a certain

signal and can tune in to the signals from others. In this worldview there is no difference between the image and the information, or the dream and the waking state. All boundaries between bodies are illusory, because there is no separateness per se, just expressions of information. We are all surfing on these waves of data, picking up certain inputs and experiencing them through our minds and our physical senses.

Malgorzata Zurada (PL) is an interdisciplinary artist currently based in Zurich (CH). A graduate from the Academy of Fine Arts in Warsaw (MFA 2002), she develops her works from esoteric theories and rituals of past and present. The main areas of her research are visual languages connected to various belief systems and means of coding secret knowledge. Currently her practice includes sculptural installation, drawing, video, photography, new media art and sound. Recent exhibitions include Athens Digital Arts Festival (GR), Galleri Image (DK), Nida Art Colony (LT). She's a recipient of many grants and awards, including the scholarship from the Ministry of Culture and National Heritage of the Republic of Poland in 2016.