

Perspectives 2022

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Featured Artists 참여작가: Ahn Hyun Ju (안현주), AN DA EUN (안다은), Syl Arena, Diana Butucariu, Erik Deerly, Thomas Frontini, Helga Greku, Dilara Balci Gülpınar, Maja Skjøth Hegelund, Hong Shu-ying, CheongA Kang (강청아), Jieun Kim (김지은), Phoebe Kim, Rayden Lawrence, Chris Leaver, Lee Eun-ji (이은지), Stephen Marc, Sally Boon Matthews, Edmund J Merricle II, Lee Miller, Takeshi Moro, Paul O'Leary, Park Sung Rim (박성림), Susanne Layla Petersen, RYU HYE DU (류혜두), Yehun Shin (신예훈), Kaitlyn Jo Smith, Annett Stenzel, Thanos Tsiousis, Ani Tung, Unyon Yang (양은연), Yu Yea Rin (유예린)

1. Ahn Hyun Ju (안현주)

“불일치_ 자개장”(2021)

“불일치_ 가구”(2021)

대부분의 사물들은 쓰임과 목적이 있어서 어떠한 장소에 어떠한 모습으로 존재한다는 게 우리의 인식 속에 학습되어 있다. 그러나 작가는 그런 균형에서 벗어난 대상에 주목하며, “공간과 사물의 불일치”한 장면을 담았다.

서울예술대학교에서 사진을 전공하고 있으며, 우리의 인식에서 벗어난 모습으로 존재하는 대상을 담는 작업을 한다.

2. AN DA EUN (안다은)

“뉴욕 모건라이브러리뮤지엄을 나와서”(2021)

“뒤셀도르프역 스타벅스”(2021)

“베를린 네셔널갤러리의 마당”(2021)

#뉴욕 모건라이브러리뮤지엄을 나와서

어느 여름 난 미국행 여행을 떠났다. 당시 미 동부의 이곳저곳을 돌아다녔는데 단연 뉴욕에 가장 오래 머물렀다. 워싱턴에서 뉴욕으로 이동했고, 이날은 뉴욕에서의 첫째 날 아침이었다. 뉴욕은 이전에도 연수와 여행 등의 이유로 꽤 많이 방문했었는데, 모건라이브러리 뮤지엄은 처음 가봤다. 그때 웨인티보의 전시를 하고 있었다. 전시를 보고 나오니 뮤지엄 출입구엔 비교적 이른 시간대 여서인지 노인들이 많이 앉아 계셨다. 밖에 마당에도 할아버지 한 분이 앉아 계셨고, 젊은 흑인 남성이 개 두 마리와 같이 서있었다.

#베를린 네셔널갤러리의 마당 유럽여행을 떠났다.

8월 중순 여름에 샌들을 신고 떠났고, 9월 쌀쌀한 가을에 돌아왔다. 독일, 뵘겐에, 네덜란 드를 중심으로 도시 이곳저곳을 다녔다. 가장 오래 머물렀던 곳은 독일의 베를린이었다. 박물관이 많고 여행의 중간쯤은 여유도 느끼고 싶어서였다. 베를린 네셔널갤러리 박물관 앞에는 잔디 깎는 사람들이 많이 있었다. 한편에는 트럭에 짊어 나무 가지들과 잎들이 잔뜩 실려있었고, 박물관 옆쪽엔 잔디와 나무를 다듬고 있는 사람들이 눈에 보였다. 나는 이곳에서 스치는 낯선 여행객에 불과하다. 그래서일까 여행책에 나오는 맛집과 쇼핑리스트가 아닌, 지극히 그들의 일상적인 모습이 내 눈길을 더 끌었다.

#뒤셀도르프역 스타벅스

퀵으로 이동하기 위해 이른 아침 짐을 싸서 뒤셀도르프 역으로 갔다. 도시를 이동하는 날은 언제나 불안하다. 타야 할 열차의 플랫폼을 확인하고 그제서야 안심했다. 유럽에선 항상 스타벅스를 찾아갔다. 아이스 음료가 너무 귀했다. 뒤셀도르프 중앙역 스타벅스에는 나를 포함해 혼자 앉아 있는 사람들이 대부분이었다. 캐리어나 큰 배낭을 다들 옆에 하나씩은 두고 있었다. 벽 상단에 붙은 메뉴 칠판이 또렷이 보이지 않아 눈을 살짝 찡그렸다. 계산대 직원은 그런 날 보고 벽 메뉴판을 떼어내 내 앞에 가져다 놓는 짧은 마임을 보여줬다. 나는 높은 테이블과 의자를 선호한다. 그곳에서도 높고 큰 테이블에 앉아서 열차를 기다렸다. 옆에는 여행객이지 않을 것만 같은 할아버지가 앉아 신문과 패드를 보기 시작했다.

안다은 작가는 계원예술대학교에서 전시디자인을 전공하고, 국민대학교 대학원에서 미술학과 회화전공 석사 학위를 받았다. 일상과 여행에서 포착되는 장면이 그림의 주요 소재가 되며, 작업은 작가의 가방 속 사물을 일기와 같이 사 실적으로 그려나가는 것으로부터 시작했다. 여행 중 바라본 장면들을 통해 그림을 그리는 에너지와

영감을 얻기에 그곳에선 늘 드로잉을 위한 스케치북이 함께했다. 그렇게 그려진 드로잉은 일련의 에스키스 과정이 되어 현재는 여 행에서 바라본 장면을 캔버스에 그려내며 작업의 영역을 확장시키고 있다.

3. Syl Arena

“Amus” (2021)

“Jern” (2021)

“Maru” (2021)

During this time of global disconnection, my ‘Constructed Voids’ step into the spaces of my in-between. I gaze and wonder if their metaphor represents spaces inside of me or if the metaphor points to my presence inside of an infinite multiverse.

I position the ‘Voids’ as ethereal landscapes—sublime, yet otherworldly. I embrace the idea that their visual ambiguity invites interpretation. Their titles are fabricated words intended to strip away narrative connotation, thereby encouraging meditative consideration.

Many mistakenly see these photographs as computer-generated. Certainly, they present non-photographic qualities—luminescent colors, shifting figure-ground relationships, shadows that randomly change hue, and zigzags that suggest glitches in digital code.

The physical truth is that the ‘Voids’ originate as tabletop constructs of paper, plastic, glass, and metal illuminated with stage lights. When hues merge, shifts in perception occur where the construct casts shadows onto itself that reveal just one of the parent colors. In more recent works, substrates create mystery by absorbing light internally and radiating it elsewhere.

Revealing the specificity of assembled materials provides no satisfaction. Rather, the vision of my contorted 4x5 view camera intentionally belies the scene before the lens. I strive to create photographs as anti-documents that offer connections to unseeable spaces.

Syl Arena is a California-based artist known for his use of energetic color and his explorations of how the camera’s mechanical vision captures scenes that lie beyond the horizon of human vision. In a manner that echoes the work of Bauhaus artists, Arena admits an obsession with the interaction of surface, color, and shadow in his studio work.

Arena’s photography has been exhibited throughout the US and internationally. Among the most noteworthy are: ‘Photography Is Magic’ at the Aperture Foundation (New York), ‘Rewrite Reality’ at the Independent & Image Art Space (China), ‘Thirty Over Fifty’ at the Center for Fine Art Photography (Colorado), and ‘Visions of Cuba’ at Fototeca de Cuba in Havana.

Arena earned his MFA from Lesley University (Cambridge, Massachusetts) and his BFA from the University of Arizona (Tucson, Arizona). He serves as a professor of photography at College of the Canyons, Santa Clarita, California.

4. Diana Butucariu

“Together”(2021)

We live our lives at ever-increasing velocity, where time to reflect and create comes at high cost.

To stay on an idea and develop it to its artistic conclusion is a rare luxury.

Instead, I often find myself rushing to at least outline the pieces inhabiting my fantasy.

My current work *Together* is part of the project Modular Concept, an attempt to rethink some creative habits within my own practice.

In the creative process, I have taken to assembling art works by combining already crafted modules. The goal is to be able to experiment more with shapes and materials, while also producing interesting and large-scale works.

The modularity allows for an iterative design process, and enables works that would be difficult or impossible to create in one piece.

Each new module enables new combinations.

Over time the assemblies become more unpredictable, as the number of configurations grows exponentially with each addition.

Diana Butucariu, born February 5th 1990, is a ceramic artist from Bucharest currently living in Stockholm. After taking her Master exam at Konstfack University of Arts, Crafts and Design she works as a ceramic artist both in Romania and Sweden and participates in projects and exhibitions around Europe and beyond.

5. Erik Deerly

“Apophenia”(2021)

Apophenia is an artistic exploitation of the human propensity to seek patterns in random information. The post-truth era of "alternative facts" has brought on mass delusion, lying, and wild conspiracy theories. I believe this coordinated effort was made possible by *apophenia*—where people find meaningful connections in unrelated and often fictional events. UFO cover-ups, Bigfoot sightings, and QAnon assertions are all examples. Reminiscent of work by Olafur Eliasson, the purpose of this project is to stimulate the viewer's subconsciousness, encouraging contemplation and open interpretation. This work presents aesthetic experiences that are central vehicles for heightened consciousness.

Erik Deerly's range of work includes audio, film, installation, and expanded photography. His projects have exhibited across the Americas and in Asia and Europe. Awards include a New Frontiers of Creativity Grant, multiple film festival honors, a SXSW Interactive prize, a Lumen Prize selection, and an Aesthetica Art Prize. Erik is professor of new media at Indiana University Kokomo.

6. Thomas Frontini

“Paint Mountain #2”(2021)

“Paint Mountain #3”(2021)

“Promenade Dream's End”(2021)

“The Fool #2”(2021)

Frontini's palette and technique are directly influenced by his Italian heritage and interest in Italian art history. With his incorporation of historical research into the modern day, he creates a dialogue across time, from the past, present and future. His reference material is sourced from current topical issues that humans face, using metaphors to portray an intangible potential of the future. Immense landscapes stretch out around intricately painted flora and fauna. Thickly painted cliff faces and clouds are dotted with tiny details of futuristic habitats. Expressive abstract orbs are enwrapped in a volume of light and distance. In a carefully measured vagueness, Frontini's paintings address not only the seen world, but a world of puzzling fantasies.

Thomas Frontini (b. 1967) combines surrealist techniques of painting detailed foreground images with atmospheric backgrounds. The dreamlike imagery balances contemporary objects with historical scenes. His paintings explore magic in the mundane and draw from the transformative power of the subconscious. Frontini received a BFA at the Cleveland Institute of Art and an MFA from Ohio State University, Columbus, Ohio, USA. He has exhibited throughout Canada, the United States, London, China, Turkey, including a solo show in Venice, Italy, combined with the launch of his monograph. Frontini is a part of various collections both private and public including the National Museum of Modern and Contemporary Art, in Seoul, Korea, and the Cleveland Clinic Collection, in Cleveland Ohio, USA. Born and raised in Canada, Frontini currently lives and works in Cleveland, Ohio, USA.

7. Helga Greku

“The Underwater Animal”(2021)

The process of creating this photography is based on fixing a specific set of objects for the further possibility of finding and seeing hidden images in the objects being shot. The whole process is based on the perception of light, shapes and lines, which are transformed into recognizable objects. In this case, it is an image of a large, strong and beautiful underwater animal.

Helga Greku is a Russian photographer, based in Moscow. She was born in 1986 on Sakhalin. She graduated from School of Contemporary Photography Photoplay (Moscow, Russia). In her works she explores the features and variability of recognition in the image of objects hidden at first glance. Her process of creating a photograph with the further opportunity to see hidden animate or inanimate objects is the greatest interest to her.

8. Dilara Balcı Gülpınar

“The End”(2021)

In the video art work "The End", The Golden Age of Turkish cinema known as Yeşilçam is reminded to the audience by referencing parts of 55 films that were shot more than 50 years ago. The Turkish word "Son", repeated in the video, means "the end" refers to an era of cinema left behind.

She was born in 1985 in İzmir, Turkey. She graduated from Mimar Sinan Fine Arts University, department of Cinema-TV. During her education, she worked as an assistant director and editor on television productions and directed short films that were screened at various festivals. In 2016 she graduated from Marmara University, Department of Cinema with a PhD degree. She is currently working as a lecturer at Yaşar University. She is the author of two books that are about the history of Turkish cinema. She is also interested in watercolor paintings and video art. Her last work, "Texture", has been featured in group exhibitions in many art centers.

9. Maja Skjøth Hegelund

“Home Studio Life”(2021)

Home Studio Life interrogates the collective automatization and mind control upheld by consumerism and egocentrism in a dystopian efficiency-focused society. A masked artist presents her day-to-day life and presents the values, relations, and activities that make up her life.

Maja Skjøth Hegelund is a Danish artist working with video and sound. Her work explores the highs and lows of online lives, mass media, and commercial culture through performative dystopian entertainment and poetic consumerism.

10. Hong Shu-ying

“national flower”(2021)

Singapore as “garden city” is a vision that has been ongoing for more than half a century since 1967. This was another of MM Lee Kuan Yew's legacy - to manicure our island-state into a neat tapestry of flora of low maintenance and high visual impact.

The photobook, national flower takes an affectionate look at the bougainvillea plant and how things are in Singapore's landscape. With all its qualities and prominence, can the bougainvillea be our "national flower"?

Hong Shu-ying 方舒颖 (b.1997) is a Singaporean Chinese artist. Shu engages in process-led projects to clarify and negotiate notions of home and familiarity. She is fascinated by the creative potential of nostalgia, both as a narrative tool and source of enquiry. Informed by her lived experiences and Chinese culture, she is a keen observer of the traces people leave on and for each other.

11. CheongA Kang (강청아)

“I See You 01”(2021)

"I See You"는 작가의 정체성에 대한 고민을 이야기한다. 이미지에 붙잡히고, 종속된 세계에서 과연 개개인의 정체성 또한 이미지의 가공, 혹은 의도적인 조작에도 불구하고 '식별가능한' 것이 가능한 것인가.

The works "I See You" declare the question about identity. In a world that is captured and subordinate to images, is it possible for an individual's identity to be "distinguishable" despite the processing or intentional manipulation of the images?

작가는 '이미지 크리에이터'로써 사진, 드로잉, 설치, 무빙 이미지등을 이용한 작업을 한다. 작업들은 주로 사회와 개인의 관계성과 그에 따른 순응성을 탐구한다. 작업의 이미지 모티베이션은 주로 단순히 현실세계를 기록하는 것이 아닌, 작가의 개인적 기억과 감정에 기반한 초현실적인 가상의 이미지와 냉소적이고 어두운 것들에서 생성된다.

I am an 'Image creator' who works between drawing, installation, and moving images. My works explore ideas of conformity and the relationships between individuals and society. Rather than just recording the world, I interpret it using surreal imaginative imagery that often includes sinister elements and dark humor. My work is often inspired by invisible personal feelings and my own memories.

12. Jieun Kim (김지은)

"Balance of mind"(2021)

<Balance of mind>는 마음의 균형을 찾아나가는 과정을 인간의 몸짓과 기하학적 도형을 통해 시적으로 표현한 드로잉이다. 좌우로 지나간 붓질은 사람의 형상을 뿌옇게 만들어 현재의 상황이 흐르는 시간 속에 있음을 나타낸다. 과거부터 현재까지의 시간이 한 사람 안에 담겨 있다. 서로 다른 색을 가진 사람들은 각자의 위치에서 균형을 맞추어 나가기 위해 움직인다. 아슬아슬한 선 위에서 균형을 잡으려 애쓰는 몸짓, 틀에서 벗어나려는 몸짓, 첩바퀴처럼 움직이지만 변화를 추구하는 몸짓들은 평범한 일상의 움직임이다. 일상의 몸짓이 모여 리듬을 만들어낸다.

김지은은 '사람과 사람 사이의 관계맺음'을 춤추는 사람 그림을 통해 표현해왔다. 개인과 집단의 관계성과 사람에게 초점을 맞춘 이야기를 주변의 사람들을 대상화시켜 흐릿하게 표현하면서 흘러가는 시간의 순간을 포착하고 새로운 시선의 움직임을 만들어 내는 것에 관심이 많다.

13. Phoebe Kim

"The obscure nature of pandemic"(2021)

The obscure nature of a pandemic reflects upon the situation of Covid-19 in Berlin, Germany. The pandemic that hit Germany early 2020 left many in isolation and confusion. Residing in Berlin, Phoebe Kim observed the many changes of the regulations during this period. The work documents the behaviour of society and its approach to the mandatory wearing of masks. Kim intertwines her humour in this observation as each individual in the artwork wears their mask differently, some getting away with their mouth covered by their clothing. The dark long winter is depicted through her use of colours. Additionally, in the background reveals businesses closing down, posters indicating a pickup and delivery service with discounts when ordered in store. Shutters rolled down along with a travel center thanking the community for being together the last 21 years. The signature orange trash can of Berlin overflows with take-away boxes. This references the lockdown that closed all restaurants and cafes with only take-out options available, leading to an increased number of trash on the streets of Berlin.

Phoebe Kim is a Korean-Australian Artist based in Berlin. Her works respond to day to day conversations and situations and shed light onto the surrounding issues within her society. Her figures reflect self-identity through painting as a process and practice. She intertwines a sarcastic sense of humour in her works and invites the audience to question and reflect on the stereotypes and prejudice that may have unconsciously shaped our identity.

14. Rayden Lawrence

"Rio 2016: Unranked"(2021)

Rio 2016: Unranked is a series of 306 paintings of Olympic Athletes who competed in the 2016 Summer Games in Rio de Janeiro. This series aims to reject the hierarchy of winners and losers in the Olympic Games and reduce it to what it is at its core; a celebration of athleticism and diversity. To do this, I used a random number generator to select one athlete from every event, with no preference for placement. I spent 30 to 40 minutes on each portrait, avoiding giving extra attention or special treatment to a particular individual. The portraits have been labelled in such a way that shows their points or time achieved, while omitting the placement. I was very intentional in selecting only one athlete from each event, to ensure that it would be impossible to compare one to another. The work displays all participants together in a grid; the group of individuals are seen as a whole, not a ranked system of bodies separated by race and sport. Every choice that is made in this work is made to emphasize the importance of equal treatment and unbiased representation.

This work asks the question, "What do you have when you remove the competition from the biggest competition in the world?" My answer to this is that you are left with a diverse group of passionate and talented individuals. This series was inspired by my dedication to the topic of representation, and the desire to learn and improve upon the weaknesses I had as an artist. I aimed to improve my skill in portraiture, and my understanding of facial features, skin tones, and bone structures of people from different racial backgrounds. This work is an opportunity for self improvement, as well as a means to represent the under-represented.

In preparation for this project, I asked myself "Who deserves to be painted? How can I select my subjects in a meaningful way?". I settled on Olympic athletes because they are a racially diverse group who deserve to be recognized; not only those who placed, but all athletes who participated. Generally, the media focuses on the stories of the winning athletes. Also, given the nature of the Olympic Games, there is a much greater focus on bodies than faces. This series is by no means a criticism of the Olympic Games and their media team, it is simply meant to be a refreshing new perspective. It is a shift in focus. A focus on face rather than body. A focus on participants rather than medalists.

This series addresses themes of growth, representation, equal treatment, and labour. This work encourages the viewer to think about why representation matters, and reminds the viewer that someone notices your hard work. You deserve to have your efforts recognized.

리오 2016: 순위의 바깥에서 는 2016년 리우데자네이루의 여름 올림픽 경기에서 겨룬 306명의 올림픽 선수들을 그린 일련의 작업이다. 작업에 그려질 선수는 숫자 생성기를 통해 각 올림픽 경기마다 무작위로 선택되었다. 나는 특정한 그림에 더 많은 관심을 쏟거나 특별 취급하는 것을 피하기 위해, 30분에서 40분의 시간을 두어 각각의 초상화를 그렸다. 이 일련의 작업은 경쟁이라는 요소를 없애는 동시에, 참여자들에 대한 편향되지 않은 표현을 만들어낸다. 작업의 과정에서, 우리는 평가 체제 속에서 인종과 종족으로 나누어지는 몸들이 아닌, 하나의 전체로서의 개인들, 정열적으로 최선을 다하는 개인의 군상을 발견하게 된다. 리오 2016: 순위의 바깥에서 는 나에게 의미 있는 성장의 기회가 되어 주었다; 감사하게도 나는 다른 인종의 사람들을 그릴 때 필요한 기술과 기법을 더 잘 이해하게 되었다. 이 작업은 관람객에게 하여금 표현의 중요성을 생각해 보는 기회를 주고, 그들의 노력을 누군가는 알아주고 있다는 것을 상기시킨다. 당신은 당신의 노력을 인정받을 자격이 있다. (Translated by Angie Kim)

Rayden Lawrence is an lgbt+, 22 year old emerging artist. Rayden is from Canso, Nova Scotia and he graduated with a BFA in Visual Arts from Memorial University in May 2021. Rayden periodically addresses lgbt+ identity and racism in his work, inspired by challenges he has faced in his interracial same-sex relationship. Rayden's artwork has been published in zines, art magazines and exhibited in 8 countries and 12 provinces/states. Rayden has experience teaching visual art to youth, and volunteer experience curating for the Little House Gallery. Rayden has also received over 25,000\$ in scholarships, grants, and awards.

15. Chris Leaver

"Hot Doggie"(2021)

Perspectives of life in the world now. Given in a slightly humorous pose, the figure here (the oft seen hotdog man usually pouring on his own sauce, outside store fronts) is fallen and aggrieved. He's lost his sauce and temptation has given in to despair; His reality has been up-ended and the world for him, is falling apart. Metaphorically this covers a lot of ground from politics to consumerism. With the use of a familiar point-of-sale character I hope to question not just the character of the image, but the greater influences that pervade our current decision making.

Leaver's practice draws upon an array of historical influences from 18th century porcelain to contemporary consumer and pop culture. Combined with an uneasy sense of nostalgia, the examines politics, consumerism

and the complexities of the dystopian aspects of contemporary life; all the while acknowledging the tropes that colour these archetypes. Chris completed his undergrad and Masters Degrees at Sydney College of the Arts and a Postgraduate Diploma at University of Technology, Sydney.

16. Lee Eun-ji (이은지)

“Gram_깊게, 무겁게”(2021)

“Gram_깊게, 무겁게”(2021)

아침에 눈을 뜨면 나는 제일 먼저 스마트폰을 켜다. 날씨를 확인하고, 오늘의 일정을 확인한 후 밤새 쏟아져 나온 기사들 중 관심분야만 선택해 읽는다. 이 많은 기사들이 어디서 매일 솟아나는지 경이로우면서도 한편, 나는 수많은 시선들로 얽혀 있는 이 정보들이 버겁고 무겁게 느껴지기도 한다.

나는 많은 기사들을 읽다가 초점을 잃어버리고 그만 나의 시선을 놓쳐버릴 때가 있다. 그 순간 나열되어 있던 글자들은 그 의미가 지워지고 단순하고 작은 단위들의 조합으로 변모하는데, 나는 이 텅 빈 글자들이 응집되어 형성되어 있는 모호한 덩어리에서 무겁고 거대한 힘을 느낀다. 그것은 무한한 시간과 공간을 담고 가능할 수 없는 무게와 깊이로 한없이 나를 압도하는데, 그 압력은 응집된 덩어리로 하여금 도망칠 수 없게 나를 굴복 시킨다. 그러다 그 좌절은 나에게 보이지 않는 힘에 묶였다 한없이 터져 나오는 듯한 어떤 안도로 돌변하는데, 모순적이지만 그때의 덩어리는 내게 그 어떤 것 보다 가볍다. 작은 파편들이 집적되고 응집되어 만들어진 무거우면서도 가벼운 덩어리. 글자들에 담긴 의미를 지워내고 까만 덩어리로 뭉쳐내어 그것을 가볍다 말하는 나의 모순 덩어리.

나의 시선은 이렇듯 모순을 가지고 있고, 그것을 벗어날 수 없다고 생각한다. 눈앞에 있는 대상이 가진 의미에 우리는 얼마나 다가갈 수 있을까? 의미를 비워낸 자리에 나의 주관에 의해 다시 채워진 의미는 나만의 규칙으로 배열되며 새로운 문양을 만든다.

나는 이러한 모순 속에서 시선이 어떻게 무게를 획득해내는지 혹은 대상의 의미가 어떻게 변형되고 증식되는지 작업에 담아내고 있다. 이처럼 나는 무겁게 느껴졌던 시선을 그램이라는 단위 안에 가둠으로써 그 실체가 어떤 상태로 드러나면서 떠돌고 있는지 대면하고 있다.

※ 그램 gram- 글을 쓸 때 어휘의 한 단위. 정보의 최소 단위라 할 수 있다.

인스타그램의 그램도 동일의미. 흔히 무게단위는 이 의미가 변경, 확대된 것.

-자동화 사회1_베르나르 스티글러_새물결-

이 은지는 홍익 대학교 일반 대학원 회화과에서 공부하며, 개인이 가지는 시선에 관심을 가지고 작업하고 있다. 2020년 <<X : 보고 = seeing : report>>, 2021년 <<gram_깊게, 무겁게>> 두 번의 개인전을 열었고, 20여회의 단체전에 참여 하였다. 첫 번째 개인전은 사진과 영상, 설치로 이루어진 전시로 코로나 초기에 확진자 동선을 추적하고, 추적당하는 역학 관계에 흥미를 느꼈고, 관심을 가지고 관찰하다가 그에 따른 생각과 시선을 보고서형식으로 보고한다는 컨셉으로 이루어졌다. 두 번째 개인전은 설치와 드로잉, 평면으로 이루어진 전시로 보이지 않는 시선이 만들어내는 무거운 무게가 공간을 표류하며, 대상의 표면을 변형시키고 또 다른 의미를 파생시키는 아이러니를 가시적으로 드러내고자 하였다.

17. Stephen Marc

“Untitled (San Francisco, CA)”(2017)

“Untitled (Tempe, AZ)”(2017)

For over a decade, I have been documenting who we are as Americans; exploring the diversity of American culture and sense of place through public space gatherings. From protests, celebrations, and other special events to everyday life, I am interested in the ways we perform for, and interact with each other, while navigating

the joys and conundrums of coexistence in a divided nation. Within the high energy, fast moving, and chaotic, I often discover cultural details, individual style, and in-between moments that are worth observing, including non-traditional portraits where hair is an important signifier.

Stephen Marc is a Professor of Art in the Herberger Institute for Design and the Arts at Arizona State University. Marc joined the faculty at ASU in 1998, following 20 years in the Photography Department at Columbia College Chicago. Raised on the Southside of Chicago, he refers to himself as a documentary/street photographer and digital montage artist. Marc has published four photographic books: *American/True Colors* (2020); *Passage on the Underground Railroad* (2009), *The Black Trans-Atlantic Experience: Street Life and Culture in Ghana, Jamaica, England, and the United States* (1992); and *Urban Notions* (1983), that explored the three Illinois communities where he has family roots.

18. Sally Boon Matthews

“Light Chime #1”(2019)

Our minds are constantly being distracted; pushed and pulled between opposite energies like wind blowing through chimes while simultaneously attempting to negotiate a balance between the two. The Light Chime series brings attention to that natural inclination, and invites the viewer to take a moment to find an internal space for meditation.

The videos in themselves are not the meditation. They offer an invitation, a call, to slow down, and transition into silent breath meditation. This meditative process helps to work towards a mentally clear and emotionally calm stable state that enables us to relate to our experiences with equanimity and serenity.

Sally Boon Matthews is a British born and educated multi-disciplinary visual artist, educator, and yogini living in New York City. Her work has been exhibited and published in Europe, the United States, and Latin America.

19. Edmund J Merricle II

“Lugubrious”(2020)

The recent paintings are a series of bleak, dark places, where we see the left behind. Images and marks that have more than one meaning continue to interest me, the figure (animal, heads, etc.) in the paintings are connected to me, but I don't consider any of these paintings to be self portraits. In the end, what drives my work is my desire to understand more about the language of painting and drawing and to fully realize the forces within painting.

Edmund J Merricle II received BFA in Wright State University in 2009 and MFA in 2013 in the University of Massachusetts, Dartmouth.

20. Lee Miller

“High Pitched”(2020)

A compelling idea overrides everything else. At least that's the credo that has guided Lee Miller's work for the past several decades. It has become central to his practice as an artist now—in addition to his ongoing exploration of how the immense power of ideas manifest themselves in the diminutive art object.

The current pandemic and resulting lockdown have given Lee the time and space for greater creative introspection—resulting in a dynamic new series that explores the intimate nuances possible in smaller-scale works. Part of the pursuit of this intersection of form and meaning is out of practicality: his hectic travel schedule in previous years has limited his materials to those which are portable, lending themselves to a traveling studio space. What these limitations have paradoxically opened up to him is a new avenue for creative exploration, in which he combines drawing and painting with endless experimentation with various materials, shapes, and textures. In other words, having a traveling studio and working on this type of art allows Miller to live a creative life, stay focused, and continuously come up with new ideas to explore.

Some of his works are based on obsessive mark-making and the act of creating them becomes a form of daily meditation. In these works, Miller dives into the minutiae of the very matter of our being. In some of his art, small hatches become the grid-like striations one would expect to see through the lens of a microscope examining amoebae. In others, he creates texture and patterns on painted surfaces to echo topography, whether it alludes to the sweeping landscape, or the intricate and delicate patterns found in each facet of a crystal or geode. Within these explorations, it is the idea that reigns supreme. Art becomes a vehicle for an idea to come forth, and he follows that inspiration by channeling its monumentality into each individual mark made.

Lee Miller earned a BA in Graphic Design from Penn State University before launching his career. He climbed the ranks of the design world to become a creative director and to eventually run his own post-production company. Beyond his primary focus in the realm of motion graphics design, Lee has held a parallel passion for painting and drawing— having studied painting at both the New School and the Art Students League in New York City. Lee lives and works in New York City, the place he has called home for more than 25 years.

21. Takeshi Moro

“Manzanar Kids”(2021)

Takeshi Moro has been interviewing community members in San Jose, California, who were incarcerated in Japanese-American camps during WWII. Moro visited Tule Lake War Relocation Center and Manzanar War Relocation Center, where Japanese-Americans were held during the war, in the company of his wife and two young daughters. In a series of photographs and videos, the experience of a Japanese family negotiating the remnants of the camps can be seen.

Takeshi Moro was born in Fukaya, Japan and spent most of his childhood in the UK. Moro attended Brown University, where he double majored in Economics and Visual Arts. He is currently an Associate Professor at Santa Clara University. He has participated in fellowships and residencies in Finland, Germany, Iceland, Japan, and South Korea. Moro's work has been exhibited internationally, including solo exhibitions at the Museum of Contemporary Art in Chicago and Serlachius Museot, Finland.

22. Paul O'Leary

“Aldo Gallone”(2019)

“Ayo Popoola”(2019)

“Ellie Robinson”(2019)

Northampton is a town in England's East Midlands region. The town was/is known for its shoe industry. The 'We are Northampton' project celebrates the town's rich heritage through a sense of identity and place. The dynamics of industrial sectors in our towns and cities contribute hugely in our sense of self. This work explores personal, cultural and civic identity. Civic identity is a particularly important factor in civic engagement and participation. The existence of the shoe factories weaves the Northampton community together but there's more to this place than just shoes.

The series includes Paralympic swimmer and gold medal winner Ellie Robinson. Her portrait was taken at 6am on a Saturday morning during Ellie's training session for the 2020 Paralympic games that were postponed due to Covid-19. The project was not just about the iconic faces or well-known characters, the exhibition objective is to represent the everyday folk who contribute to the town on a daily basis. Born into an Italian ice-cream producing family, Aldo Gallone runs Gallone's Ice Cream which his grandparents started in Northampton in 1938. Initially their ice cream was sold from three ice cream vans. After inheriting the company, Aldo has developed the business to include six parlours and over thirty ice cream vans, which he is keen to preserve for future generations. In another of the portraits we're introduced to Ayo Popoola is a great example of the uncelebrated individuals amongst us and represents the future of the town. There's plenty of media stories of disengaged youths in the UK. Ayo is a member of his town's Youth Forum, made up of representatives aged 13-19. Their aims are to speak up for, and on behalf of young people and take an active part in decision making.

Photography is one of the greatest mediums to enable people to make sense of themselves and their environment. The work seeks to conjure up the presence of people who live and work in this town whilst at the same time recording an active fragment of a town's history. Understanding our place (or not) within post-industrial towns is an ongoing part of my research and practice.

As a photographer Paul O’Leary records the time in which we live, the lives of others and in an indirect way charts his own time on this planet. He’s exhibited extensively in solo and group shows and his photographs reside in public and private collections. His work is mostly shot using medium and large-format film cameras. It is a process that requires time and allows the subject to drift off into his or her own thoughts during the shoot. His images merge the control and structure of Portraiture with Social Documentary’s ability to depict and reflect daily routine.

23. Park Sung Rim (박성림)

“Between A and A”(2021)

작품 **Unpredictable Space 4**은 섬유가 지닌 감각적인 특질, 유연성, 변형 그리고 특유의 가벼운 질량감과 확장성을 바탕으로 예측 불가능한 우주공간을 구현한 것이다. 여기서 사용된 반복된 매듭 맺기는 작품의 물리적 형태와 스케일을 결정하는 표현 수단으로 작용한다. 견고하게 묶은 매듭으로 점을 생성하고 매듭으로 이어진 선, 이들의 반복적인 축조를 통해 공간적 매트릭스를 형성한다. 실을 매듭지어 생성된 점과 선, 그리고 부정형들의 조형 요소들이 공간 속에서 얽히고설켜 풍부한 시각적 경험과 함께 시적 상상력을 불러일으키는 것이 조형 작업의 목적이다.

The **Unpredictable Space 4** presents the unpredictable outer space by using fibrous material. This artwork is characterized by its fortuity, modification, lightness and scalability. The repetitive knots used for The **Unpredictable Space 4** expresses the physical form and the scale of this artwork. The tightly formed knots form dots and the lines. These repetitive dots and lines form a spatial matrix. The objective is to allow the dots and lines, and the indefinite formative elements to come together and induce numerous visual experiences and imaginations.

박성림은 신당창작아카데미 12기 입주작가로, 자연의 대상에 내재한 구조와 질서를 탐구하여 섬유의 물성으로 구현하고 있다. 2010년 첫 번째 개인전 ‘Construction’을 시작으로 현재까지 국내외에서 7번의 개인전과 다수의 단체전에 참여하며 심상으로 느낄 수 있는 독특한 지점의 작품 세계를 구축·확장하고 있다.

Park, Sung Rim’s main theme is examining the structures and rules of nature and expressing them by using fiber. Starting off with her first solo exhibit ‘Construction’, she has participated in seven solo exhibits and also took part in group exhibitions and continues to expand upon her unique perspective of art.

24. Susanne Layla Petersen

“outside”(2021)

1 minute video created 2021, b/w 16:9 4K

Susanne Layla Petersen is a digital artist based in Frederiksberg, Denmark

25. RYU HYE DU (류혜두)

“The Unpredictable Formula to go through the Path of Surpassing”(2019)

인간의 정신적 진화는 해-체(De-Construction)이면서 탈-구조(Hyper-Construction)이다. ‘인간 Humanity’ - ‘균열한 인간 Cracked Human’ - ‘유영하는 정신 Floating Mind’의 단계로 인간은 진화하며 존재한다. “The unpredictable formula to go through the path of surpassing. 초월의 통로를 위한 예측 불가능한 공식”은 인간 진화 과정 중의 하나인 ‘균열한 인간’의 지하세계의 이야기다. 균열한 인간은 초월의 통로 경계에 서 있는 자이다. 그 경계를 넘어서는 자는 ‘탈바꿈 이 Metamorphosed Human’이 되고, 그 경계에 갇혀 헤매는 자는 ‘몬스터 Monster’가 된다. 몸의 균열은 각기 다른 깊이와 폭으로 하나의 흐름의 지형을 완성한다. 균열의 공간성과 시간성 그리고 깊이와 속도는 주체마다 다르다. 굴곡과 균열은 우리를 기형으로 간주하며, 왜곡된 형태는 기이한 공포로 이 세계의 이질적인 불구로 존재한다. 그리고 그 세계 너머에는 모든 것들이 존재한다. 정신들의 형태로 존재한다. 질문한다. 우리는 무엇으로 삶의 재난 공포에서 빠져나올 수 있는가? 삶의 붕괴에 갇힌 인간은 왜 그곳에서 영원히 헤매는가? 인간의 삶을 운용하는 최종적 구동 원리는 무엇인가? - 존재를 증명하는 것, 그것은 “사유”이다.

류혜두는 1978년 서울에서 태어났다. 서울 한성대학교에서 미술 학사 학위를 받은 후 더 많은 예술적 경험을 위해 독일에서 수학하며 예술 활동을 하였다. 2011년 윈스터미술대학의 마이스터쉴러 Masterstudent-Meisterschülerin 과정을 졸업 후 현재 서울을 기반으로 작업하고 있다. 작가는 인간 존재를 향한 근본적인 물음을 던지며, 사유하고 탐구하는 작업을 하고 있다. 진화된 인간의 형태에 대한 사유와 인간의 심리, 정신이 삶의 구동 원리와 어떻게 맞물려 작동하는지 질문하고, 서로 조우 하며 공존하고 있는 인간 정신세계의 탐구를 영상, 설치, 평면 작업으로 현현하고 있다.

26. Yehun Shin (신예훈)

“풍경 no. 5”(2021)

처마나 문 밑에 바람과 손님을 알리는 작은 종에서 모티브를 가져온 <풍경>시리즈의 다섯번째 작품이다. 이 시리즈는 코로나바이러스로 판데믹시기가 일어난 2020년부터 제작되었다. 이 작품은 기존 <풍경 no.2>의 프로세스와 구조를 전시대대에 맞추어 구성하였다.

그는 코로나바이러스감염증-19와 관련된 데이터에 대한 해석과 풍경소리 스펙트럼 분석데이터를 기반으로 서로 상호작용하는 비주얼과 사운드를 제작하였다. 작품의 주요 메타포인 풍경(風景)의 종소리는 판데믹 시기에서 희망에 대한 이야기를 엿볼 수 있다.

신예훈은 작곡가, 사운드아티스트, 미디어아티스트로 활동하고있다. 사운드를 기반으로 클래식, 국악, 전자음악, 오디오비주얼 등의 작품들을 발표하고 있다.

21세기 한국음악프로젝트 금상, 펜타포트뮤직페스티벌 유스타 은상, 청년미술대전 입선, 부천문화재단 청년예술가S 등에 선정되었고, The New York City Electroacoustic Music Festival, 서울국제컴퓨터음악제, 대한민국실내악곡제전 등에서 작품이 발표되었다. 예술의전당, 대구콘서트하우스, 부천아트벙커 B39, 플랫폼엘, 일신홀, 남산국악당, 수성아트피아, 연주소극장 등에서 작품이 발표되었다.

27. Kaitlyn Jo Smith

“Lights Out”(2020)

In *Lights Out*, I utilize machine learning to render visible the intangible state of America's labor force. The term lights out manufacturing refers to a fully automated factory that requires no human presence on site, operating without heating, air conditioning, lunch breaks or unions. Similarly, the portraits in *Lights Out* are not real people, rather, they are deep fakes created by artificial intelligence utilizing a neural network. This neural network was trained using a dataset of 50,000 pictures of factory workers that I sourced through facebook. I empower the machine to visualize those it has replaced by employing these found identities to teach the algorithm to see, interpret and render out its own assembly of laborers. As the neural network is fed more portraits to analyze, its deep fakes become more believable, resulting in a new labor force of 60,000 - one worker for each factory shuttered since 2000. The AI generated faces have been meticulously organized into columns that slowly shift up and down the gallery wall. The monotonous, machine-like rhythm created by this vertical assembly line mimics that of a conveyor belt, symbolically placing the portraits in dialog with capitalist commodities.

Kaitlyn Jo Smith is an interdisciplinary artist focused on the present and future trajectories of America's working class. Raised by skilled laborers in rural Ohio, Smith was thirteen when the housing market crashed and nearly every adult she knew was suddenly out of work. Her artworks render visible the intangible realities of unemployment by utilizing automation, machine learning and 3D scanning and printing. These technologies are directly linked to the loss of over 4 million US manufacturing jobs since 2000.

28. Annett Stenzel

“oh Crystals (Untitled II)”(2019)

As a form of reflection of our nowadays and future „hybridized reality of the wild" I was fascinated by the variety and geometry of crystals to work experimental in 3D-design modeling to create my modified models of crystals as 3D pictures out of associative creation of playing with the technical program to develop them. The models of crystals. The pictures out of the technique directed me in a further step putting different developed pictures -

digital prints of crystals and 3D created pictures together in one line as a thesis of equality in the formation of the wild. The human has a universal power of creation within the power.

Annett Stenzel is an award-winning international working in Germany-based film artist with a focus on music and feminism. She has a diverse education in arts having studied Picture Room Object Glass at the Burg Giebichenstein in Halle, Painting at the KHB Weißensee in Berlin, and Film at the HFBK in Hamburg as well as at the Beaux-Arts in Paris and Media Art at the Royal Art School in Copenhagen with a high interest in gender, language, culture, and philosophy. She had fellowships by Erasmus, Hamburger Kulturstiftung, and Promos, 2021 the Cine Fine award and 2011 the award of ZOB. Exhibited Artworks in Bosnia-Herzegovina, Denmark, France, Germany, Korea, Poland, USA and showed additional her films at Film Festivals in Italy, Spain, and Portugal. Actually, she works and lives in Hamburg, Germany.

29. Thanos Tsiousis

“Bread & Butter (to breathe)”(2021)

Bread and Butter is a project that explores the value of food through the products of society. A loaf of Bread and a piece of Butter were chosen for their aesthetic and conceptual possibility, creating a “choreography” between human action, objects, and process. The element of respiration shapes the movement of the image, which connects the process of the first with that of food through a poetic gaze. Bread becomes an “object,” a source of inspiration for wide-ranging and focused dialogues about exploring the world. Being a staple food for most of the people of the earth, it symbolizes comfort and security. It is essential in the daily diet that it is often referred to as “the essence of life.” On the other hand, wheat is already being affected by climate change, with heatwaves, drought, and disease being significant risks in many areas in the coming decades. In the present work, the dough is shaped into a face that emphasizes the process of breathing. In addition, it reflects the environmental hardship, as long as a piece of butter “decomposes”.

Thanos Tsiousis is an interdisciplinary Visual Artist, currently lives in Athens, Greece. In his practice, he builds on analog and digital works through different mediums of expression to explore subjects about the environment, science, technology, and ultimately ourselves, embedded in the tools we create. At the same time, he is concerned with past cultural heritage practices and how they affect human psychology. He is interested in the value of Ritual and Design as an event and contribution to human interpretation. Storytelling plays a vital role in his work, based on the study of inheritance, critical thinking, and practice towards imagination and visions of possible scenarios.

30. Ani Tung

“Untitled (Snow White)”(2016)

My photographic work, “Untitled” (Snow White) from the Metropolis Mirage series embodies the everyday magical, and suspended dream-like state. I am interested in blurring the lines between reality and fantasy, while exploring the concepts of beauty and body image, “fountain of youths”, friendship, and the “happily ever after” that are represented in the layers of popular culture. As a street photographer, I anticipate the implied narrative connections. I am focusing on how culture is defined through our social interactions, and entertained by how much is revealed within found situations and the element of chance.

Ani Tung is an Asian American, multidisciplinary visual artist living and working in Phoenix, Arizona. She received her MFA in Interior Design, and a BA in Art; both degrees are from Columbia College Chicago. Her creative interest is a synthesis of photography, digital imaging, design, drawing and painting. Tung’s photography has been exhibited throughout the United States and featured on multiple online platforms such as: Lenscratch, Photo Review, YouTube, Scottsdale Museum of Contemporary Art, and Tucson Museum of Art’s social media sites. Ani Tung’s current photographic work explores time, place, and social encounters within the overwhelming presence of imagery and messages of popular culture that surround us. Tung’s ongoing projects are: Metropolis Mirage that fuses perception and reality, and Political Circus where she documents the polarized political activism in the American Southwest.

31. Unyon Yang (양은연)

“The other side”(2020)

I think that the purity of painting as an intention to exclude "objecthood" and "symbolism," leaves only the most fundamental and natural elements such as lines and colors, light and shadows, time and space. For this I actively use the restrained expression and the immaterial materials such as the time and space in a single image, light, and shadow as a part of my work

I'm Unyon Yang, an artist, live and work in Seoul and in Hamburg. I studied fine art at the University of Arts in Bremen in Germany.

32. Yu Yea Rin (유예린)

“녹색이거나 자주색인 억센 털”(2020)

“녹색이거나 자주색인 억센 털”(2020)

“녹색이거나 자주색인 억센 털”(2020)

'별은 먼지에서 시작되었다.' 작고 연약한, 사소한 것으로 보일지 모르나 그 이면에는 거대한 천체라는 본질이 숨어있다. 나는 이 관점으로 감추어져 있거나 무관심한 것들을 노출하는 작업을 하고 있다. 잡초와 쌀알 역시 이러한 것들로 우리 주변에 흔히 있으나 우리가 눈여겨보지 않는 것들이다. 나는 이것들을 현미경으로 관찰한다. 현미경을 통해 보여지는 개체는 평소의 작은 모습이 아닌 거대하고 예상치 못한 모습을 보인다. 이 과정은 그들의 본질을 찾기 위한 나의 노력이자 새로운 시각적 경험을 위한 실험이다. 그 결과는 확장된 세계를 보여준다. 거대한 개체의 모습은 그것이 단순히 사소한 것이 아닌 우리와 마찬가지로 함께하는 존재임을 암시한다.

유예린은 판화와 회화를 통해 우리 주변에 있으나 우리가 무관심한 것들을 노출한다. 우리가 인식하지 못한 것을 찾아 직접 관찰하고 제3의 매체를 사용하여 대상에 대한 자료를 얻는다. 이 과정을 통해 얻게 된 자료를 근거로 화면을 구성한다. 한남대학교 회화과를 졸업하고, 공주문화예술촌 3, 4기 입주작가로 선정되어 <해체: 불협음의 기록>, <생명체 거주 가능 영역> 두 번의 개인전을 가졌다.