

Perspectives 2023

CICA Museum

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Featured Artists 참여작가: **Kevin Bernstein, Marie Birkedal, Lemia Monet Bodden, Sonya Bogdanova, Paul Bojack, Douglas Breault, Zeus Corona, Galina Dimitrova, Dahye Seo (서다혜), Nicolei Buendia Gupit, Ben Herbert, Jang Mingyeong (장민경), Minyoung Kang (강민영), Sonja Keppler, Minjeong Ki (기민정), Clara (Eunkoung) Kim (김은경), Kelley Kim (케일리킴), Adrian Kiszka, Ling-lin Ku, Dorota Kuźniarska, Gabriel Lecup, Eunji Lee (이은지), Katrin Loy, Aimen Manzoor, Daniel McKleinfeld, Claudia Mullaney, Toban Nichols & Roman Udalov, Nêfta Poetry, REGEN, Joost Rutten, D0nn4, JuneSon (손주은), joy tirade, Tsai Chih-Fen, Diane Marie Uwase, Filip Wierzbicki-Nowak, XinHan Yú**

Kevin Bernstein



"Sinuous" (2020), "Fragrant" (2020)

Exploring macro and micro worlds and the interconnectedness of humankind, nature, and science, Kevin Bernstein's paintings and works on paper have been exhibited throughout the United States and in the United Kingdom and Japan at venues such as the Painting Center in NYC, Strohl Art Center in Chautauqua, New York, Katonah Museum of Art, New York, The Tokyo Metropolitan Art Museum, Japan, Yellow Stone Museum of Art, Montana, TARFEST in Los Angeles, and numerous exhibitions juried by leading, international curators and critics, including –Howard N. Fox (Los Angeles County Museum of Art); Samantha Rippner (Metropolitan Museum, NYC); Douglas Fogle (Hammer Museum, UCLA); Alma Ruiz (Museum Of Contemporary Art Los Angeles); and John Yau, Art Critic, and independent curator, Mika Yoshitake, independent curator, and Shana Nys Dambrot, Arts Editor, LA Weekly. Bernstein was a finalist for the "2012 Miami University Young Painters Competition and the recipient of the Ellie Wilder Award at the "54th Chautauqua Annual." His residencies include a National Parks Artist in Residence, Centrum Foundation, Brush Creek Foundation for the Arts, and a residency on Governor's Island in NYC. He is currently an Associate Professor of Art and Painting Area Coordinator and serves as Graduate Painting Faculty in the Department of Art at Kansas State University. Bernstein is included in the artist registry at The Painting Center in NYC and is a Los Angeles Artist Association member.

In my work, I attempt to create something that invokes an experience that is as powerful and felt as that which I may unexpectedly encounter in nature. The ephemeral and elemental experiences in nature serve as my spiritual guide to explore painting as a journey of discovery and invention. The resulting works are fictions, existing as other, synthetic, alien, imagined worlds. Through the lens of the natural—the bombardment of technological advances and scientific imagery in daily life—impacted my understanding of self and place in the natural world. What we know and question through science changes my perception of geologic time, the biological and organic. Understanding the natural process—phenomenon, science—conjures my imagination. Science, math, and technology have continually reshaped humankind's relationship to nature. While each gives a rationale to the other, nature serves as a way for deconstruction and as a mediator. The elements of nature, in flux and change, decay and growth, become a metaphor for the process of painting. I am drawn to these elements, which transcend time and place. I desire to reach a tipping point where the natural and artificiality of the made world are in symbiotic interplay, each consuming or subsuming the other.

Marie Birkedal



"Untitled" (2022)

Marie Birkedal thins her paints to the point where the binder breaks and only the pigment remains, which makes the paint so liquid it gives the painting a degree of autonomy. The paint develops through evaporation leaving dust-like traces, making the paintings seem evoked rather than made. The luminous washes and powerful brushstrokes radiate an ephemeral presence and the paintings appear to be breathing beings. This work is oil on canvas with diluted turpentine where the turpentine has evaporated and the blue oil pigment has settled on top of the baby-pink oil like snow.

Marie Birkedal (1976) is a Danish artist graduated from Funen Art Academy in 2010 and has lived and worked in Berlin since 2013. Marie Birkedal works with materiality, entropic processes, and the imperfect sublime. She makes visceral haptic works exploring the essence of painting in a praxis she defines as "empathy and alchemy". Marie Birkedal's work borrows from ancient and modern sources alike combining seeming contradictions; she is equally inspired by Fayum mummy portraits and John McCracken. Throughout her two-decade practice, she has treated painting with an On Kawara like investigative intensity and devotion.

Lemia Monet Bodden



"CLIMATE CHANGE" (2022)

"CLIMATE CHANGE"

CLIMATE CHANGE is a meditative look at the transient nature of the earth and the increasing vulnerability we experience from it. Taking stills from the iPhone temperature map, these abstract weather formations are isolated for us to see, freezing within their unique and fleeting existence. The stills are a mixture of different atmospheres, from the Antarctic to the equator, pulled from these two dates: March 24th and May 23rd. These dates are long past and can never be relived again and cannot be replicated, even if the same weather is exhibited within the same place. It's all different, day by day, and through that, it is precious.

This video art piece touches on the progression of how the earth expresses itself through its rising temperatures, giving us, through this vibrant and colorful interpretation, something ethereal and beautiful, but also fundamentally sad: the time when these stills were taken, the weather patterns and formations, will fade away and not be repeated.

Lemia Monét Bodden hails from the San Francisco Bay Area. She received her BFA, with honors, from New York University in Film Production. A photographer since she was 12 years old, Lemia has had her work in over 50 exhibitions, including The United Nations, Momenta Art, New York Photo Festival, DUMBO Arts Festival, MPLS Photo Center, Freies Museum Berlin, Vox Populi, Root Division, ACUD MACHT NEU Galerie, ARLES 2018, Altonaer Museum Hamburg, Ypsilon Art Center Thessaloniki, and Ferencvarosi Gallery in Budapest, Hungary.

Sonya Bogdanova



"Chug Piece" (2022)

Engrossed with materiality and bodily functions, Sonya Bogdanova works with sculpture and performance to show the subliminal realities our minds ignore but our bodies know. Broaching violence, architecture, and the unconscious, she is interested in how sinister histories leave imprints on people and objects. Indebted to Aby Warburg's concept of nachleben - the living afterlife of images - Bogdanova seeks to make work with a sense of archaic truth in contemporary life. Bogdanova is a Chicago-based artist and professor. Selected exhibitions include No Nation Art Lab (Chicago), Random Access Gallery (Syracuse, NY), the Chicago Cultural Center, Terrain Exhibitions (Chicago), Ignition Projects (Chicago), Flatland (Chicago), and Sylvia Rivera Law Project (New York). She was an artist-in-residence at Holly & the Neighbors in 2021 and at Jiwar Foundation in Barcelona in 2015. Bogdanova holds an MFA from the University of Illinois at Chicago (UIC). She teaches ceramics at the School of the Art Institute of Chicago and painting at UIC.

Chug Piece is an inquiry into sinister group behavior at parties, culminating in simulated waterboarding.

Paul Bojack



"Number 9 of 8" (2021)

Paul Bojack's Your Reflection/Change of Direction is a series of twenty participatory moving image art pieces that explore contemporary identity by integrating the viewer's image with text, graphics, video, voice, and music. These elements are edited together to create an intimate and intense experience around the viewer, evoking thoughts and emotions as they watch themselves on screen. YR/COD invites participants to step out of passivity into a more conscious, inquisitive zone that hovers between interpreting the artwork and understanding the self. In Perspectives 2023, three of the pieces from this series will be exhibited: Number 9 of 8; Last Night; and Being There.

Paul Bojack is a Los Angeles-based artist and writer who works in film, video, and new media. His first feature, Glass, Necktie, screened at venues in Los Angeles, New York and Dublin, and was praised in the LA Weekly, the Los Angeles Times and Film Threat. It was distributed by EI throughout the United States and Canada. Resilience, his second feature, had successful theatrical runs in New York and Los Angeles and garnered critical acclaim in The New York Times, Variety, Film Threat and various other publications. Reset, his third feature, also played in New York and Los Angeles and was praised in The New York Times and Variety, which said "arthouse enthusiasts will celebrate the return of a filmmaker who refuses to play it safe." Both Reset and Resilience are widely available online. In 2019-2020, his short film Wherever She May Be was selected for WorldFest Houston, Cutting Edge Film Festival, Marina Del Rey Film Festival, Solaris Film Festival, Stories Film Festival, Two Roads International Film Festival, and Directors Circle Festival of Shorts. Currently, he has a series of 20 participatory moving image art pieces called Your Reflection/Change of Direction which was recently featured in the LA Weekly.

Douglas Breault



“My Withering Window” (2022), “Small Swirl at the Edge of the Sea” (2022)

These photographs are from an ongoing series, titled A Shot in the Dark, which is an ongoing inquiry into spaces both real and imagined. These photographs are created using a long camera exposure, a technique in photography that blurs the moving parts of an image and manipulates the light recorded by the camera without the use of Photoshop. The physical process of assembling and manipulating mirrors, glass, fabric, photographs, and mundane objects is illuminated by candlelight and reflections. The fragmented landscapes are constructed with photographs from personal archives, often found on the internet, to build connections between memory and the precarious nature of truth and transformation. Unremarkable images connected to my father, like photographs of his hand or of his backyard I photographed as a child, are reassembled to coalesce objects, images, and allude to underlying narratives. Elements seen and unseen are entangled using mimicry and abstraction to test the limitations of the medium of photography itself.

Douglas Breault (b.1990) is an American interdisciplinary artist who frequently overlaps elements from photography, painting, sculpture, and video. His work has been included in exhibitions and screenings, both nationally and internationally, at various institutions including the Museum of Fine Arts Boston, the Czong Institute for Contemporary Art in South Korea, the Bristol Art Museum, the Rochester Museum of Fine Arts, Amos Eno Gallery in NY, and VSOP Projects in NY. Douglas is a professor of art at Babson College, the Rhode Island School of Design CE, and Bridgewater State University and he has been a guest critic at MassArt, Kansas City Art Institute, Clark University, and the Slade College of Art, among others. Douglas is the Exhibitions Director and Curator at Gallery 263 in Cambridge, MA and is represented by Nearby Gallery in Newton, MA. He received an MFA from the School of the Museum of Fine Arts at Tufts University and a BA in Studio Art from Bridgewater State University, and he currently divides his time between Boston, MA and Providence, RI.

Zeus Corona



"Passion III" (2022), "Passion V" (2022), "Passion" (2022)

Passion Photography Serie

Passion: because we all have a passion for one/some topics, even if people cannot see or understand it, because they see us with a cloak of stereotypes or we project ourselves diffuse, this series aims to communicate what we are and what we are not according to ourselves and how from the outside they can visualize us without delving completely. The lack of synderesis, the accumulation of criticism, the lack of tolerance, external influences, makes us see individuals and ourselves, without clarity.

Zeus Corona is a graphic designer, with a master's degree in photography and another master's degree in music production, and he is currently enrolled in to pursue his bachelor's degree in philosophy. Zeus is the founder of Lumos Dei productions. He has more than 30 years playing with different bands, and he plays different styles of music. His main focus is photography, video production and music production without letting go of his own music composition. Lately he has been experimenting with painting.

Galina Dimitrova



"Bang, bang baby" (2020), "The wrong way to think" (2020)

Galina Dimitrova was born in Sofia, Bulgaria. She finished in 2004 the national school of fine arts „Ilia Petrov“ in Sofia and after that she moved to Germany to studies at the art academy Düsseldorf. In 2014 she graduated degree and in the same year she became Master student degree from Tal R. In 2022 she has exhibited in Galerie im Körnerpark, Berlin and in 2021 in „Next Balkan- The Pric-ze is Right“, Vracar Municipal Gallery, Belgrade, Serbia and the exhibition „Let them draw III“, Sariev Gallery, Plovdiv, Bulgaria. In 2020 she was awarded artist in Osten Biennial, National Gallery of N. Macedonia Cifte Hamam, Skopje, North Macedonia. Other important exhibitions are „Avanti, 10 Jahre Jagla Ausstellungsraum“, Michael Horbach Stiftung, Köln; „Spring Exhibition 2018“, Kunsthalle Charlottenborg, Kopenhagen , Dänemark; „Tastin' Waters“, Galerie Priska Pasquer, Köln, Deutschland, „It is too good to be true“, CFA Galerie, Berlin, Deutschland and „Kickstart“, W139, Amsterdam, Niederlande. She live and work in Cologne.

I am interested in the fascination of drawing. Its beginnings can be traced far back in the history when the first people carved his world through lines on the walls of hell and that was the beginning of art. Today there are a wide range of art movements and techniques, and despite its widespread use, drawing still stands as a secondary technique that has often been viewed as sketch. Nevertheless, I find it charming from the well-known lines, which experience many metamorphoses, to create a work that gives the drawing a new life and steals it in a different light. The drawing migrates to different materials and promotes a different shape, adapts to the surface and still retains its own style and character. My works are two-columned and create two polar that cross the lines, find balance and unite. On the one hand the fine lines, which flow like music and bow in a naive and romantic way, contrast with the image and message that they produce, which is often frightening, sad or repulsive.

The pictures are my own inner knowledge, memories, quotes from books that left a scratch in my heart and in my memory, which I give shape to and thus escape from oblivion. The writing completes the drawing and is used as a title like a kind of tarot card to complete as in the entire picture.

Dahye Seo (서다혜)



'1+1 =1' (2022)

<1+1=1>은 물방울 속 미생물들의 움직임을 청각적으로 재현하는 인터랙티브 오디오 비주얼 설치 작업이다. 이 작업은 세 도시 안성(한국)과 영광(한국), 바이마르(독일)에 흐르는 강물을 다룬다. 안성과 바이마르는 작가가 현재 거주 중인 도시이고, 영광은 작가의 할머니가 생전에 거주하던 도시이다. 세 도시에 산재해 있던 강물들은 1+1=1이라는 물의 속성에 따라 하나의 물방울, 하나의 몸, '경계-없음'의 상태를 이룬다. 강물이 본래 흐르던 도시의 역사적, 정서적, 개인적 사건과 시간은 새끼 손톱 크기의 작은 물방울 하나로 통합된다.

< 1 + 1 = 1 >은 이렇게 하나로 합쳐진 물방울 속 세계를 관찰한다. 물방울 속 미시적 세계의 구성원(미생물, 광물, 허물 및 사체, 기포 등 모든 유기체들)의 움직임을 현미경과 프로그래밍 된 Max/Msp 패치를 통해 추적된다. 그들의 위치 데이터는 사운드 데이터로 전환되며, 작업을 위해 고안된 실험적 기보(music notation)에 따라 실시간으로 음계가 연주된다. (아래 * Music notation 참조).

이 프로젝트는 눈에 보이지는 않지만 미시적 차원으로 존재하는 세계에 대한 환기와 부정과 반류를 가능케 하는 '초-경계'로의 새로운 감각을 제안한다. 이 작업은 또한 장소와 존재 양식(살과 죽음)에 관계 없이 연결된 모든 마음에 대한 은유이기도 하다.

*Music notation

뮤직 노테이션은 총 27개의 번호와 27개의 수평선으로 이루어져 있다. 27개의 수평선 중 15개의 수평선은 3개의 오선지, 실선으로 표시되며 12개의 수평선은 오선지와 오선지 사이에 눈에 보이지 않는 형태로 존재한다. 세개의 오선지는 보통의 악보처럼 타임라인으로 기능하지 않으며 오직 음의 높낮이만을 구분한다.

즉, 가장 아래의 오선지는 1옥타브, 가장 위의 오선지는 3옥타브의 음을 의미한다. 수평선 옆에 적혀 있는 숫자는 Max/Msp 패치 상의 미디 넘버를 가리킨다. 모든 음은 물 속 미시적 존재들이 해당 수평선을 지나는 순간에 동시에 발생한다.

서다혜 작가는 바우하우스 대학에서 미디어 아트를 공부하고 있다. 삶과 분리되지 않는 예술을 지향한다.

Nicolei Buendia Gupit



"Typhoon Survivors" (2021)

Typhoon Survivors is a video piece of three Filipina women sharing their lived accounts of Typhoon Yolanda, one of the most devastating typhoons ever to hit land. The video invites viewers to meditate on the effects of climate change by contemplating the human impacts of the typhoon in the Philippines in November 2013.

As a whole, **Nicolei Buendia Gupit's** art practice touches upon issues related to the American Dream and US colonization in the Philippines. She has received accolades for her research through numerous fellowships, scholarships, and awards. In 2022, she received the Fulbright Grant for Open Study/Research and the Elizabeth Charles Fund Scholarship Award given to artists whose practice exemplifies human equity and diversity. As a Fulbright recipient, she is pursuing a creative research project in the Philippines titled "Using Art to Express the Human Toll of Climate Change in the Philippines." She has exhibited her work broadly across the United States and internationally including at the Minneapolis Institute of Art, Minneapolis, MN; The Painting Center, New York City, NY; and the We Are South Music & Arts Festival, Kaohsiung, Taiwan. She participated in a residency at Elsewhere Studios in rural Colorado. She completed a BA in Studio Art at Williams College and an MFA in Studio Art at Michigan State University.

Ben Herbert



"Three Fingers" (2022)

Made using alternative methods of photographic construction, both "Fleeing" and "Three Fingers" urge viewers to playfully re-contextualize their relationship to their bodies, themselves, and the world around them. Each image was made by combining various materials including printed cutouts, hot glue, string, colored pencil, and duct tape in front of the camera to assemble the final scene. Drawing upon themes of transience and visceral expression, each image acts as a window to shift perspective and ask questions of the viewer.

Ben Herbert is a fine artist currently based in Chicago, IL who works primarily in the intersection of photography and sculpture; exploring themes of sexuality, the body, and queerness. Herbert holds a BFA in New Studio Practice: Fine Arts from Milwaukee Institute of Art and Design (2022). In 2021, Herbert was awarded the Ellen Battell Stoeckel Fellowship through the Yale University School of Art. Herbert has also exhibited through the Green Gallery West, the Tom of Finland Foundation, and The Alice Wilds (Milwaukee, WI).

Jang Mingyeong (장민경)



"회색쿠키 (a gray cookie)" (2021)

언제부터가 관계가 이분법적, 상호배타적으로 변하고 있다고 느꼈다. 흔히 '흑백논리' 라고도 부르는 형태로. 그것은 흑과 백만이 존재하는 2차원의 세계이며, 우리가 사는 세계는 3차원인데 관점은 왜 2차원으로 역행하는 것인지 의문을 가지게 했다. 작가는 2차원의 관점이 갈등을 낳고, 다시 그로부터 생긴 관점이 또 다른 갈등을 낳는 무한대의 고리 안에 있다고 생각했다. 그래서 이것을 작품을 통해 질문함으로써 관람자가 스스로 자각하지 않고 지냈던 관점에 대해 재고해보기를 요청하고 있다.

관계의 기저에는 관점이 있고, 대화로 발현된다. 대화, 발화는 기본적으로 음성이지만 이미 대화가 꼭 음성일 필요가 없는 시대다. 텍스트가 있고, 이미지가 있다. 어쩌면 텍스트가 앞서고 음성이 뒤따라오는 것일 수도 있다. 타자를 치는 소리, 의미를 배제하고 '말하는 것'만을 담은 소리 (inaudible), 속삭이는 음절들의 소리로 대화를 대변한다.

대화의 본질은 언어의 의미 아래에 있는 무언가. 회색쿠키들은 대화하며 관계를 맺는다. 관점의 수용과 동조. 배척과 갈등. 이것을 점토의 물성으로 시각화한다. 점토는 우리의 모습과 닮았다. 흐르는 것과 고정되는 것 모두 가능하고, 잡아당겨도 연결을 유지하려는 점성이 있고, 계속 잡아당기면 결국 끊어지는 것이 닮았다. 화학성분처럼 한 번 섞이면 원래대로 돌아가기 힘든 것도 닮았다. 주어지는 환경에 따라 어떻게 변할지 모른다는 것도 그렇다. 우리는 모두 회색쿠키다.

At some point, I felt that the relationship was becoming dichotomous and mutually exclusive. It is often referred to as 'black and white logic'. It is a two-dimensional world in which black and white exist, and the world we live in is three-dimensional, which made me wonder why the perspective is backwards to two-dimensional. The artist thought that the two-dimensional perspective was in an infinity ring that creates conflict, and the viewpoint that arises from it again creates another conflict. So, by questioning this through the work, the viewer is asking to reconsider the point of view that they have lived without being aware of themselves.

The basis of a relationship is a point of view, which is expressed through dialogue. Conversation and utterance are basically voices, but it is already an era where conversations do not necessarily have to be voices. There is text and there are images. Perhaps text precedes and voice follows. Conversation is represented by the sound of typing, the sound of 'talking' without meaning (inaudible), and the sound of whispered syllables.

The essence of conversation is something under the meaning of language. Gray cookies communicate and establish relationships. Acceptance and conformity to perspectives. exclusion and conflict. Visualize this with the physical properties of clay. Clay resembles us. It can both flow and be fixed, and it has a viscosity that tries to keep the connection even when pulled, and it finally breaks if you keep pulling it. Like chemical components, once mixed, it is difficult to return to the original state. It is also the case that you do not know how it will change depending on the given environment. We are all gray cookies.

장민영 작가는 인간의 인식과 관계, 천문학과 생물학, 환경문제와 인류세를 탐구하고 이에 귀결되는 인간의 사고, 감정, 태도에 집중한다. 그리고 그것에 자신만의 블랙조크, 유머코드를 녹여 넣으려고 한다. 그래서 창작물을 만나는 사람들이 불편해하고 기묘하다고 해줬으면 좋겠다. 그런 작업을 지향한다. 주로 영상과 펜화 작업을 한다. 펜화가 줄 수 있는 오묘조묘하고 싸한 느낌을 좋아한다.

I explore human perceptions and relationships, astronomy and biology, environmental issues and the Anthropocene, and focus on the resulting human thoughts, emotions, and attitudes. And I try to melt my own black joke and humor code into it. So, I hope that people who meet my creations will tell me that my artworks are uncomfortable and weird. towards such a task. I mainly work with video and pen drawings. I like the compact and cheap feeling that a pen painting can give.

Minyoung Kang (강민영)



"Space IV" (2018)

이 작품은 새로운 관점 (New Perspective)이 컨셉이다. 우리 주변에서 쉽게 볼 수 있는 일상적인 물건을 관찰하고 새로운 관점에서 바라보고 빛과 공간으로 실험한 프로젝트이다. 작가는 평범한 물건으로 빛과 공간을 실험하면서 생성되는 시각적인 형태와 움직임에 매료되어 이를 사진으로 표현하였다. 작품은 평범한 물건과 생활 공간도 새로운 관점에서 바라보고 관찰한다면 새롭고 특별하다는 의미를 나타낸다. 작품 속 추상적인 형태는 관람객에게 다양한 상상과 해석의 자유를 제공할 것이다.

강민영은 국민대학교 실내디자인학과를 졸업하고, 미국 시카고 예술학교 대학원 (School of the Art Institute of Chicago)에서 미술 석사 학위를 받았다. 현재 구로문화재단에서 주최하는 <<메이크 구로 창작소>> 아티스트 레지던시 프로그램에 참여 중이다. 주로 사용하는 매체는 가상현실, 공간과 빛, 오브젝트, 순수 미술 등 다양한 매체를 융합하고 실험한다. 그리고 작가의 경험, 그리고 주변 환경의 관계를 연구하고 작품으로 표현한다. 단체전 <<부산 머니쇼 U-Space BIFC Zone AR/VR Exhibition>> (백스코, 2022), <<The Launch>> (School of the Art Institute of Chicago, USA, 2020), <<The Future of Our Plans>> (School of the Art Institute of Chicago, USA, 2020), <<Virtual Reality Exhibition>> (Video Game Art Gallery, Chicago, USA, 2019), <<Graduate Open Studios 'Climate Change'>> (School of the Art Institute of Chicago, 2019) 등의 전시에 참여하였다. <<MWU Unity Korea Awards>> (Unity Korea Technologies, 2021), <<The Arts, Science+Culture Initiative Collaboration Grants>> (The University of Chicago, USA, 2019) 등의 공모전에 수상하였다.

Sonja Keppler



"Helmet of resistance II" (2019), "Helmet of resistance III" (2021)

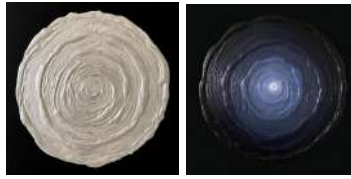
The title of the work contains a play on words. On the one hand, it stands for the materials used, the electrical resistors. On the other hand, the object stands for resistance against the destruction of nature and the last native people of this world. It is also intended to call for resistance to the ever-increasing digitization. Digitization itself is not denied, it is good and important for the future. Rather, manual work and craftsmanship should create a cultural antithesis to swiping across the display. Our hands create things, we desire to create things. This wonderful quality belongs to us and it is of enormous importance for our being human.

Art and cult objects have a long tradition in the Human history, the design of the objects points to the archaic cultures. The resistance helmets take up the traditional design methods of various archaic people, for example the ashanti work with shells or pearls that are pressed into clay or resin mixtures. They have an excellent understanding of the color and arrangement of the elements. Sonja Keppler takes up this technique in her work and uses modern materials such as electrical resistors and capacitors.

There are often women who maintain culture with their hands. This culture must be preserved for future generations. The work can be interpreted in many ways: on the one hand they stand as a metaphor for a changing culture and also the destruction of cultures through technical progress and capitalism, on the other hand the work honors the art and culture of existing and long-gone people. The sculptress wants to point to a positive future in which technology and culture are harmoniously combined.

After her graduation from high school, **Sonja Keppler** studied at Freie Kunsthochschule Stuttgart from 2009 to 2013. There she learned the basic artistic skills. From 2014 bis 2015 she absolved a pre-internship for the course Jewelry Design at Pforzheim university, in which she studied from from 2015 to 2020. Mostly she worked in the field of sculpture in the sculpture department of Pforzheim university led by Prof. Abraham David Christian. Since 2020 she is studying Master of Design and Future Making at Pforzheim university. Her work is about preserving ancient culture and traditions and making them available for our time and future.

Minjeong Ki (기민정)



"Blossoming in the Darkness/어둠에서 피어나다", "Good and Evil/선과 악" (2022)

당신은 선한 사람인가요? 악한 사람인가요? 아니면 둘 다 인가요?

모든 사람은 근본적인 순수성을 가지고 태어난다. 하지만, 머지않아 순수함과 함께 태어난 모든 이들은 환경, 사회 그리고 자연의 영향으로 각자의 모습이 변한다. 그렇게 변한 이들은 '선과 악'이라는 틀 안에서 각자의 방향이 정해진다. 하지만, 기민정 작가는 이 원칙에 동의 하지 않는다. 착하게 살면 선이고 나쁘게 살면 악이다? 이러한 틀은 인간 세계에서 존재할 수 없는 듯하다. 혹시 선과 악의 공존 속에서 이 세계가 진행할 수 있는 건 아닐까? 인간이라는 존재는 필요에 의해 생각하고 결정하고 행동한다. 상황에 따라 선이 되고 악이 된다면 이 사람은 어떤 사람인 것인가?

선인 것인가? 악인 것인가? 아니면 둘 다인 것인가?

Are you a good person? Are you a bad person? Or are you both?

All individuals are born with a fundamental purity. Sooner or later, all those born with innocence change their appearance under the influence of the environment, society, and nature. The altered people determine their own direction within the framework of 'good and evil.' However, artist Minjeong Ki disagrees with this principle. If you live with goodness, you are a good person? or if you live with badness, you are an evil person? It does not seem to exist in the human world. Could this world be possible in the coexistence of good and evil? Human beings consider, determine, and act out of necessity. If one becomes good and evil according to the situation, what kind of person is this?

Are you a good person? Are you a bad person? Or are you both?

기민정 작가는 1995년생으로 소년기를 미국에서 생활하였고 2021년 미국 퍼듀대학교에서 Studio Arts&Technology 학과로 졸업하였다. 그녀는 대한민국과 미국의 정서적 경계선에서 그녀 자신의 진정한 모습은 작품을 통해 보여준다. 두 나라의 차이점은 그녀 작품의 가장 근본적 원인이 된다. 이러한 이유로 평소 그녀의 작품은 추상화와 팝아트로 나뉘어 보인다. 기민정 작가의 팝아트 작품은 현대 사회의 문제점과 비판적 요인을 직설적으로 표현하고, 더 나아가 그녀의 추상화는 그녀 내면의 호기심과 진실함을 인간 세계를 통해 질문하고 재해석한다.

Minjeong Ki, born in 1995, lived in the United States from childhood and graduated from Purdue University with a Studio Arts & Technology major in 2021. She reveals her true self through her work on the emotional boundary between South Korea and the United States. The dissimilarity between the two countries is the most fundamental cause of her work. For this reason, her paintings are usually divided into abstract paintings and pop art. She expresses the problems and critical factors of modern society through pop art. Furthermore, her abstract paintings question and reinterpret her inner curiosity and sincerity through the human world.

Clara (Eunkoung) Kim (김은경)



"No Title No.2" (2022), "No Title No.3" (2022), "Pattern No.1" (2021)

"No Title No.2" (2022), "No Title No.3"

No Title series represents a symbolic recreation of women's transformation through life with paper. This piece attempts to reflect the sadness, pain, and wounds of women in a softer and more feminine manner. The creases and rumples of the final result expressed in three-dimensional formats result in beautiful shadows when exposed to light, a testimony of past experiences' capacity to result in excellent outcomes.

No Title 시리즈는 종이를 이용해 삶을 통한 여성의 변화를 상징적으로 재현 한다. 이 작품은 여성의 슬픔과 고통,

상처를 보다 부드럽고 여성스럽게 표현해 내고자 한다. 3D 형식으로 표현된 결과물의 구김은 빛에 노출 되었을때 아름다운 그림자를 만들어내며 이는 여성이 고통을 견뎌내온 그녀의 훌륭한 삶 자체를 의미한다.

"Pattern No.1" (2021)

One is lonely. You just find others. We have no choice but to lean on each other and live together. Expressing the individual in the imperfect white surface left by the softness of wax and the black marks from black oil paint.

하나는 외롭다. 다른 이들을 찾는다. 우리는 서로 기대어 모여 살 수밖에 없다. 왁스를 통한 부드러움과 검은 물감으로 인한 검은 자국들이 남은 완벽하지 않은 흰색 공간에 개인을 표현하다.

She is a Toronto-based artist, born and raised in Seoul, Korea, and graduated as a music major. Later accepted to a conservatory of music in Italy. But in order to make her long-hidden dream of art come true, she graduated from the bachelor of fine arts program at OCAD U in Toronto Canada. Her inspiration for her work is based on the emotional and psychological sufferings of women, the initial blow, the shattering of the known life, but also the resilience to place the pieces back together in a new way. Her medium of expression uses common materials such as paper and nails but focuses on arranging the pieces to create different colors or shadows depending on lighting, by tearing or crushing the materials to create individual shapes.. With this archetype, she creates collages and paintings in an abstract and conceptual manner, expressing the tender femininity which transforms trauma or pain into beauty and strength.

김은경(콜라라 김)은 토론토를 기반으로 활동 하는 아티스트로 한국 서울에서 태어나고 자랐으며 음악을 전공했다. 후에 이탈리아 음악원에서 공부 하였으나 오랫동안 품어왔던 미술의 꿈을 실현하려 캐나다 토론토의 ocau 예술대학 에서 순수미술 학사를 졸업한다. 그녀의 작업에 대한 영감은 여성으로서 느끼는 정서적, 심리적 고통, 그로인해 부서진 삶, 그리고 그 부서진 조각들을 새로운 방식으로 결합하는 회복력에 기반을 두고 있다. 그녀의 표현 매체는 종이나 못과 같은 일반적인 재료를 사용하지만 재료를 찢거나 부수어 제각각의 모양으로 부서진 조각들을 조명에 따라 다른 색감이나 그림자를 만들어 내도록 배열에 중점을 둔다. 이 원형을 통해 그녀는 추상적이고 개념적인 방식으로 콜라주 나 회화를 만들어 상처나 고통을 아름다움 과 힘으로 바꾸는 부드럽지만 강한 여성성을 표현 한다.

Kelley Kim (케일리킴)



"A winter tree" (2023)

니트라는 소재의 자연적인 따뜻함을 의미함과 동시에,자연 그 자체의 온화함을 뜻하기도 한다.마주하는 모든 것들에 애정 어린 시선을 견지하며 늘 선하고 긍정적인 영향력을 전달하고자 하는 작가는 이번 전시에서 스스로 애정이 필요한 순간 속 언제나 위로가 되어주었던 자연의 따스한 장면들을 복기,니트 작품으로 재구성한다.

다채롭게 변화하며 저물어가는 핑크빛 노을에 설레이거나,부드럽게 흘러가는 포근한 구름에 위안받거나,푸르름 짙은 숲을 산책하며 마음의 여유를 찾고는 했던 개인적 체험들을 작가는 서정적인 따뜻함과 포근함을 담은 니트 고유의 색과 감촉으로 엮어낸다.그리고 이러한 장면들이 다시금 누군가에게 애정 가득한 위로의 순간들로 경험되기를 마음 속 깊이 소망하고자 한다.

The natural warmth of the material of knit, while also the gentleness of nature itself. The artist, who wants to keep an affectionate eye on everything her faces and always convey good and positive influences, reconstructs the warm scenes of nature, which were always comforting in the moments when her or she needed affection, into a restructure and knitting work.

The artist weaves personal experiences that used to be healed by the soft and fading smooth sunset, comforted by the gentle flowing clouds, and relaxed the mind by taking a walk in the green forest, into a unique color and touch of knit containing the lyrical of natural warmth. And she hope to sincerely hope that these scenes and her works will be experienced again as affectionate moments of consolation to someone.

Kelley Kim (케일리킴) 작가는 선천적으로 애정이 참 많은 사람이다. 나의 이 천성은 대상이 사람과 사물, 유형과 무형, 그 구분에 경계없이 그 대상을 위하는 마음에서 시작된 나의 표현인 것 같다. 그 대상의 이로움과 행복이 곧 더불어 나의 즐거움이 되는 것, 이러한 애정 충만한 나 에게도 때로는 애정이 필요할 때가 있다.

따듯한 위로가, 기대어 쉴 수 있는, 은은한 토닥임이... 가끔씩 힘들다, 외롭다 생각이 드는 짧은 찰나에 항상 나는 습관적으로 하늘을 보고 있었다. 이렇게 어느 순간부터 었는지 내게 애정이 필요할 때 하늘을 보는 습관이 생겼다. '하늘, 세상 그 어느 곳에 있어도 나와 함께 할 나의 애정 충전소' 지평선, 수평선 아래는 모두 각기 다른 모습이지만 그 위에는 항상 나의 하늘이 존재해 있었다. 세계 여러 곳에서 살아오며 오랜 타지생활을 해왔었던 나는 이별을 사뭇 싫어했던 것 같다. 이 역시 나의 대상에 대한 애정에서 비롯된 것이 아닌가 싶다. 그래서인지 나와 언제나 함께 할 수 있는 하늘, 구름, 숲, 나무... 자연(Natural Warmth)이 나의 휴식이자 안식처가 되었던 것 같다. 나에게 언제나 따스하게 위로해 주며 '괜찮아 다 괜찮아' 라고 속삭이는 것만 같았던 나의 하늘, 이 전시를 통해 애정이 필요한 모든 이들에게 나의 애정 충전소를 선사해 주고 싶다. 나의 애정을 듬뿍 담아 :)

Adrian Kiszka



"Whisper of the Soul" (2021)

"Whisper of the Soul" is an original artwork made by Adrian Kiszka. It's a video & interactive art from 2021. The work was created after the death of the artist's mother. The inspiration for creating the video & interactive art was an oil painting - a portrait of a mother, which was like a body, and thanks to the new technologies the work gained a soul and came to life. In this way, Adrian Kiszka created an image that is longer lasting than memories, in order to save his mother from being forgotten.

Adrian Kiszka, born in 1991 in Poland. Adrian Kiszka was interested in art from an extremely young age. He made his debut at the age of 11 at a national drawing competition. He graduated with honors from the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń, Poland, obtaining the title of Master of Arts in the field of Painting. Since 2014, he has been creating characteristic paintings with duplicated eyes, for which he is famous. It is an original series of realistic, vibrating portraits, variations on the subject of body and soul. Vibrating, transcendent works are teeming with life, they pulsate and they are full of emotions. It is a specific attempt to take the viewer for a walk into the depths of the human soul. The style in which he creates can be called "figurative deconstructivism". As part of the latest series, the artist creates moving oil paintings combined with new technology. You can find out more about the artist on website www.adriankiszka.pl

Ling-lin Ku



"Daydreaming" (2017)

Ling-lin is a Taiwan born, US based multimedia artist. Ling-lin has been exhibited her work in cities ranging from Salzburg (Austria), Barcelona (Spain), New York, to Austin and Los Angeles, and is the recipient of Seebacher Prize in Fine Arts awarded by American Austria Foundation and the winner of Umlauf Extended Prize and Houston Artadia Fellow. She is awarded Honorable Mention of Innovative Award by International Sculpture Center.

Daydreaming is a sculpture fantasy from mundane everyday life, a multitasking morning scene. Through playing with scale, context, syntax, and materiality, I upend our relationship to the known. The work slips in and out of categorization, creating new contexts to understand objecthood.

Dorota Kuźniarska



"CGI 3" (2021)

The work shows three green objects in a green box. It is a contemporary digital media point of view that is described by surrealistic feeling. It touches upon such phenomena as post-production, remix, or digital collage. It is about computer-generated imagery and how it influences contemporary culture. The work is a part of the series "GREENRUM". It is an illusion of objects from a virtual environment. It is made to emphasize that people are entering more and more virtual reality and it penetrates our real world.

Dorota Kuźniarska is a visual artist, fashion and costume designer, researcher, and lecturer at the Abakanowicz University of the Arts and Fashion School in Poznan, Poland. She works mostly in costume, textile, 3D pen, upcycled objects, and painting. She gets her inspiration from everyday issues, virtual reality, the internet, and fashion.

Gabriel Lecup



"57039700Hz" (2019), "129551230Hz" (2019), "300001000Hz" (2019), "871462000Hz" (2019),
"1765586000Hz" (2019)

"It is a very sad thing that nowadays there is so little useless information" (Oscar Wilde)

What is information made of? In the digital era when it seems evermore dissociated from a tangible medium, and while clouds of content form and dissolve in an infinite nowhere escaping our perception, to relocate and to reclaim the physical substance of communication becomes an urgent necessity. Data surrounds and traverses us wherever we are: celular phones, computers, servers, routers, AM/FM radio, amateur radio, taxis, ambulances, police, marine and submarine traffic, air traffic, satellites, military, digital TV, Bluetooth, GPS, GSM, WiFi, smart objects and a long list of noise and fury. Data appears endless and harmless, intangible and innocuous, yet exposure to nonionizing radiation has risen by 1018 from its natural levels. "One person's data is another person's noise." (K.C. Cole).

I started sniffing for frequencies during the 2019 social uprising in Chile, using a cheap digital TV tuner and some hacking tricks. Locked in a flat in ground zero, surrounded by tear gas and gunshots, I dived into a dense cascade of crypted patterns and hertzian noise. Beyond the code and the message emerges the physicality of information, a constant overflow of colour fields and sonic textures. Data is man-made, serial, cartesian, oppressive, residual. I needed to print the anthropogenic electromagnetic fields captured during this brutal historical breakpoint, to ensure their existence.

The Electrosmog series exposes the origin of this necessity, the physical result of an epiphanic experience through which the vigilance (and the foucauldian punishment) of the repressive authorities of Chile is subverted by an artistic practice aimed to unveil and crystalize that which is silenced beyond the content of expression.

Gabriel Lecup: I am a sound and visual artist born in Nepal in 1984. I currently live and work in Barcelona, Spain. My work investigates the processes of individual and collective identity constructs: from the spirits and the rituals of my childhood in Asia to the recent riots in Latinamerica, my videos, installations and performances use technological bias as a method to reinterpret shared traumas, silenced myths and margined narratives. My works

have been presented in Barcelona (Hangar, Teatre Antic, Espai Niu, Apolo, Sala Barts, CC Sant Jordi, Fundacio Arranz Bravo, Galeria Mutuo, Palau Dalmasas), Brussels (Recycl'Art, Transonic, HS63, IMAL, Les Mariniers, a Maison de la Création), Valencia (CCCCV), Sabadell (Ac Belles Arts, l'Estruch), Mexico City (Lolita Pank), and London (Trinity Laban, Melia Rooms, Blacks Club). I collaborate regularly with artists such as Colin McCallum, Floy Krouchi, Chloe Despax, Felix Blume, Roberto Colio, Lluç Baños Aixala.

Eunji Lee (이은지)



"Mirror Drawing" (2022)

Mirror Drawing Series, 2023

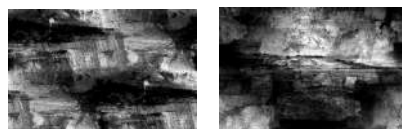
거울 드로잉 시리즈는 다양성과 혼종성 속에 공존하는 현대인의 삶을 평면 속에 무한히 교차되는 다양한 칼라의 선으로 표현하고 있다. 직각으로 교차되는 가로선과 세로선은 시간과 공간을 상징하며, 현재라는 시공 속에 존재하는 관람자를 포착하고자 하였다. 특히 보는 행위를 통한 관람자의 현존성을 강조하고자 비치는 재질의 거울을 사용하였다. 따라서 작품은 끊임없이 변화하는 주변과 관람자의 모습을 담아내며 작품이 설치되는 장소에 따라 변모하기 마련이다.

Diversity and syncretism describe the ways of our being in this contemporary era. Regardless of our ethnicity and geographic locations, we are all interconnected while living in this moment. My work captures this current state through multiple colors and an endless array of interlocking vertical and horizontal lines. The grid refers to a rectangular coordinate system, which symbolizes the symbiotic time and space, emphasizing the very moment of our presence through the act of viewing. The constantly changing surroundings reflected in the mirror-picture plane become the subject matter of the work, which shifts according to wherever the work travels to.

이은지 작가는 예술활동, 교육, 그리고 공공 영역의 교차 지점에서의 의미 만들기에 관심을 갖고 활동하는 예술교육가이자 연구자이다. 사람과 사람 사이의 상호 호혜적 관계와 교감에 기초해 실천 지향적인 예술 및 교육 활동을 진행해온 그는 작품 창작, 큐레이팅, 교수 활동을 통해 창의적 영감을 얻는다. 로드워क्स(Roadworks)라는 커뮤니티 기반 예술가 콜렉티브의 일원이며, 예술가로서 뉴욕의 페인팅 센터(Painting Center), 메이시 갤러리(Macy Gallery), 아큐멘 갤러리(Acumen LLC galleries); 아일랜드의 예이츠 소사이어티(Yeats Society); 한국의 예술의 전당과 세종문화회관 등에서 전시하였다. 서울디자인재단 도시갤러리 프로젝트의 공공미술 큐레이터, 전미 미술교육협회 커뮤니티아트 분과 회장을 역임하였고, 예술교육가로서 뉴욕시의 시립도서관, 교도소, 미술관 등에서 다양한 연령층의 참여자들과 만났다. 남부 커네티컷 주립대 겸임교수, 컬럼비아대 교육대학원 강사, 뉴욕현대미술관(MoMA)의 교육강사였으며, 현재 경남대학교 미술교육과에 조교수로 재직중이다.

Eunji Lee is an artist-educator and researcher interested in meaning-making experiences facilitated at the intersection of artistic practices, public engagement, and education. Her creative energy takes form in object-based artworks, curatorial projects, and teaching. Relationality and reciprocity are at the core of her artistic and teaching endeavors. She is a member of Roadworks, a community-based art collective, and has presented her work in New York City's Painting Center, Macy Gallery, Acumen LLC galleries; Yeats Society, Ireland; and the Seoul Arts Center, Sejong Arts Center, Korea. Lee has worked as a public art curator for the Seoul City Gallery Project, Seoul Design Foundation, and served as the former president of the Community Arts Caucus, National Art Education Association, U.S. She has taught at NYC public libraries, correction facilities, and MoMA, spanning from PK12 to higher education. She was an adjunct professor at Southern Connecticut State University and an instructor at Teachers College, Columbia University. Lee is currently an assistant professor in the Art Education Program at Kyungnam University, Korea.

Katrin Loy



“Without Title” (2021), “Without Title” (2022)

In my artistic work, the essence and soul of man is at centre, his struggle for a vision, his utopias and abysses, his confrontation with the self and the encounter with the other. It arises both from spontaneously emerging inner images as well as from ideas about the psychic and intuitive functions of man and about his archaic experiences. It also feeds on a state of mind and emotions, in which consciousness walks on the small degree between the conscious and the subconscious, revealing something like an inner myth that leaves its mark in the form of artistic work. This process takes place in the hope that these traces, which have become visible in this way, will also touch or even infect the other, ideally a form of infection that allows the viewer to immerse himself in his own inner myth.

I work photographically with the overlay of images and/or digital image editing. Both the superimposition and the digital alienation of the images play a decisive role in my photographic work, since I am not concerned with the depiction of the found reality, but with the new imagery created by associative overlay and alienation of the original photographic image.

One might ask: Does the form in which we perceive the world sensually, thinking, feeling and intuitively grasp a composition of a perception of reality and associative-projective imagination actually correspond? And what exactly corresponds to reality and what corresponds to fantasy?

And what exactly is reality and what is fantasy? Ultimately, everything is a matter of consciousness... therefore, it is probably both and neither of them, and at the same time it is neither both nor neither of them... a PARADOX... life is just a dream of a higher AWAKENING...

"What if seas could sink into seas?"

The images are part of my new series "Sunken Seas". The series is a work in progress and comprises 180 images up to now.

The sea as a central metaphor encompasses a pool of possible symbolic associations, fantasies and interpretations such as "the unconscious", "the hidden", "the mysterious", "the incomprehensible", "the origin", "the primordial ground", "the vessel", "the container", "the immersion in oneself and in the world" and others, the viewer may associate with the images.

Aimen Manzoor



“Man on the Rickshaw” (2022)

My work characterizes itself as mostly figurative by nature. I take inspiration from the everyday, the happenings and the mundane experiences. My work revolves around translating compositions I find interesting from my observation of the everyday.

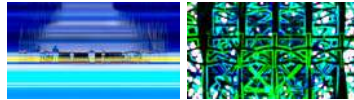
My professional practice was moulded during my thesis, I worked on a series of paintings titled, 'the Ordinary'. The need to make my work accessible and easily readable for all sorts of audiences motivated me to get into representational art. I started focusing on the everyday happenings we all are familiar with, in even simpler words, art for the layman.

The figurative nature of my work is complemented by a few odd characteristics such as breaking the traditional way of painting a landscape horizontally, I have resorted to painting it vertically. Moreover, a very odd saturated color of the sky and a very off perspective makes the paintings somewhat surreal.

Aimen Manzoor, born in 1997, is a visual artist residing in Rawalpindi, Pakistan. She has done her BFA, with a major and a distinction in Painting from the prestigious National College of Arts in 2020. Manzoor has exhibited her work at the Satrang Gallery, Islamabad along with a few other places such as the French Embassy,

Islamabad as a part of a group exhibition for which she was a runner-up. Her work is also a part of the permanent art collection at the Ambiance Boutique Art Hotels, Karachi. She is skilled in painting, illustrations, watercolors and ceramics. A figurative painter by interest, Manzoor likes to play with scale in her paintings. A contrast can be seen in her work regarding this- on one hand she works on large scale canvases in oils and on the other, she works on small scale illustrative portraits, rendered in watercolors. Manzoor has also published, designed and illustrated a zine, titled 'Irk', which was displayed at the Karachi Book Festival.

Daniel McKleinfeld



"In State" (2017), "Gone To Glory" (2022)

Gone To Glory (2022, generated video)

This video piece was created by the manipulation of 3D coordinates across 2D and 3D objects. All movement is controlled with two clocks; they are running at 40 and 60 bpm, causing elements to move in and out of phase with each measure. The title suggests death and heaven, the dissolution of the self into a new state.

In State (2017, sampled and generated video)

This piece begins with samples from Soviet animated films. The death of a monarch depicted by a dead regime. The stasis of the royal tomb. Above it there is Soviet ballet, looping, drifting in and out of sync with the dead king. "It is a totally different plane of existence." Video scan lines become digital rain, everything is washed away, over and over. .

Daniel McKleinfeld creates video art which merges the medium's classical function as documentation of reality and its contemporary aesthetics as planes of pixelated data. His work blends algorithmically generated abstraction with sampled materials, assembled using controllers that retain the element of the handmade in the final artwork. He has collaborated on video for theater and musical performances, and performs live as VJ Fuzzy Bastard. He performs regularly with the band The New York Audio/Video Institute and the new music group AEON Ensemble. He is currently working on a box set of his work with the band The Azerbaijan A/V Club, preparing a collaborative project with the jazz saxophonist Dave Liebman, and assembling an original music-theatre piece adapted from T.S. Eliot's "The Waste Land".

Claudia Mullaney



"Adomed and Protected" (2022), "Ceremony" (2022)

"Adomed and Protected"

The painting is a depiction of a fantasy ritual in which a woman becomes "adorned" or tied to the constraints of the modern expectation of femininity, symbolized by a pink ribbon being tied around an ankle.

"Ceremony"

This painting depicts the constraints and expectations of modern femininity not only through symbolism of a bow tied ever so tediously around a woman's finger but by her primed stiletto manicure against her strained hands attempting to spread out.

Claudia Mullaney is an artist and oil painter born and raised in New York. Her art education started in high school

at Saint Ann's school, in Brooklyn, taking a focus in oil painting in their extensive fine art program. After graduating she was trained in painting primarily at Pratt institute, receiving an associates degree in Painting and Drawing and then going on to be accepted into the Bachelor's degree program there to finish with a BFA in painting. Her study at Pratt was primarily focused in social sciences and her studio practice in painting. In her work she explores ideas about feminine identity and social justice in current cultural context with subtle critique of past art historical representations. Her is heavily informed by studies of the psychology and history of gender and sex roles. She takes inspiration from authors such as Bell Hooks and Virginia Wolff as well as drawing influence from historical texts, especially about women and societal formations, class structures and cultural analysis.

Toban Nichols & Roman Udalov



"Analemmanode" (2021)

Analemmanode is an experimental film about surfaces and sunken emotions. Feelings of helplessness, rejection, and resignation are observed and twisted into a metaphor for human lives & the judgments passed against us as we navigate the world. The film sees a visual representation of an unknown and unrecognizable "other" performing in some sort of celestial nightclub for an unappreciative audience. The song performed is melancholy and joyless even though the figure is presented as a bright beam of light. This dichotomy underlines how the viewing the physicality of someone or something can obfuscate it's true meaning or in the sense of a person, cause one to be prejudged according to how they look rather than the contents of their soul or mind.

Toban Nichols, is a visual artist & filmmaker whose work has been seen in film festivals & galleries in LA & around the world. He was also featured in Pop Rally at The Museum of Modern Art in New York City. After earning a Bachelors degree in painting, he studied at the San Francisco Art Institute where he received an MFA in New Genres. He has been granted a residency with the Experimental Television Center in NY, & awarded the Juror's Pick at the ArtHouse Film Festival. In the past eight years Nichols launched a line of textiles, created a photo app for mobile devices worldwide and published his first photo book titled 'MY TWIN'. He has recently completed his first feature length documentary titled "Beyond the Trees" for wide release in 2022 as well as teaching visual arts & photography to underserved youth in Los Angeles after school programs and juvenile detention centers for the past five years. He also sits on the Board of Directors for two non-profit artist run organizations that seek to enrich artists lives through various levels of support including exhibitions and funding.

Roman Udalov is a Los Angeles based, self taught artist who's encompasses both physical and visual mediums such as photography, experimental video, and set design. He has worked in production for over a decade and has worked on countless music videos, photoshoots, television shows, and movies.

Nèfta Poetry



"BLÜD" (2022), "MWEN PA PRIYÉ ZACCA" (2022)

"BLÜD"

Environmental performance, eco-feminist. A garden of potted plants. A garden woman transgresses the edge of the tropical forest. She reaches a garden. crosses it. She surrounds each sole of her legs. Each plant is spawn. Celebrate intimacy, help it grow, water the plant, the vagina, sow, fertilize, make life grow. A jug, she squats above her... she gets up, life bleeds between her legs... Duality of an allegory of nature, maternal and cosmogony of

existence. An eco-feminist performance that questions our vital awareness of ecosystems, our sexes and matrices.

"MWEN PA PRIYÉ ZACCA"

In a banana plantation, the black body walks with a blue-glass demijohn, adorned in royal touareg blue linen. The demijohn carrying ancestral memories, they enter in a ritual dance to call the spirits of soil, abundance, and healing. The healing is required both for our bodies and lands. This ritual belongs to a series of visual works focused on the color blue. A color the artist is obsessed with and in which I found kinship between the color and the specific Caribbean ethnicity. "Mwen pa priyé Zacca" is an eulogy to the cogency of the African deities and the African-based spiritualities born from the syncretism freeing the Black Bodies precluded in bondage. Zacca is a loa (spirit) of the Haitian Vodou pantheon. The banana tree and the aloe are two of his symbolical plants and offerings. He is prayed and called for celebrating or favoring agriculture and harvesting. In the Guadeloupean context, in the banana plantations wherein originated the Chlordecone poisoning, the ritual is a reflection, and without a doubt, a reminder of the people's disconnection with the nourishing earth. This artwork is also a reflection on our ecologies, historical-environmental.

Stéphanie Melyon-Reinette — Nèfta Poetry — is a performer, poet, choreographer, independent scholar (cultural studies, political science, performance studies, Caribbean/American studies) and feminist and curator. Intrinsically, she is a researcher, materializing reflections and catharsis through body and mind. She identifies as a performer and has been creating live performances in natural settings, video performances and choreographies both as a soloist and with her company ANAMNESIS-K, founded in 2016 shortly after her return to her native archipelago, to quench her thirst for memory. As a creative and activist, she has been curating the transdisciplinary Cri de Femmes festival since 2011, wherein she also curates exhibitions around gender-based awareness. From Guadeloupe to Paris and New York City, her artistic training encompasses mainly research-and-workshop-based classes. She practiced dance from an early age (Bogat dance workshop, Deshauteurs dance school, Blou's CDEC, etc.), while experimenting choreography and scenography, from her teenage years, getting involved in both fields in the production of her dance school galas firstly, assisting choreographers then, until choreographing her own pieces today. Through her scholarly journey, she has been developing a thorough exploration of Black/colonial bodies in performance, giving her more insight in and through her own performing and writing. She graduated a PhD in US Civilization (thesis on the Haitian Diaspora of New York City) in 2008 at the University of the French West Indies. This long initiation brought her to live in NYC for three years, with circular movements in-between with her native Guadeloupe as she lectured at the university. She is a regularly publishes in scientific journals, collective works and participates in international conferences and symposiums. Poetry is one of her earliest forms of expression. She published, as Nèfta Poetry, three poem collections, *Les Bleus de l'existence* (The Bruises of Life, 2009), *"Ombres"* (Shadows — Éditions Persée, 2011) and *"Moussée – diary of an orchid woman"* (2013 – trilingual, self-published edition). She performs live concert (acoustic poetry and Jazz Poetry) and produced an album with singer songwriter Gerald Toto (Melt In Motherland).

REGEN



"Trauma" (2022), "Rabbit Hole" (2022), "Rebirth" (2022)

"Trauma"

By objectively observing your own emotions, the sadness, anger, and trauma could also be aesthetic. 'Trauma' discusses the topic of 'Perspective' in subjective and objective aspects.

"Rabbit Hole"

Digital Vision Artwork 'Rabbit Hole' is generated by real-time rhythm data in the algorithm. It is designed to express the concept that - Under a decentralized, virtual new world of Metaverse, the power of 'real-world' individuals, media, and innovation are breaking the barrier of dimensions. The sparkles of human intelligence are presented abstractly. 'Rabbit Hole' talks about the subject of 'Perspective' with virtual and reality.

"Rebirth"

Digital Vision Artwork 'Rebirth' is created and inspired by the Metaverse context, generated by real-time rhythm data in the algorithm, each parameter change of data results in enormous variation to the whole shape. Every

movement and progress of an individual can lead to macro-level growth, just like a burgeoning creature. 'Rebirth' is summarizing the significance and impact of the microcosm to macro perspective.

REGEN is a digital artist and VJ now living in Sichuan, China. She graduated from the University of Sydney. She is always fascinated and inspired by how digital visual art can be influenced and created by the rhythm data of the different types of music. She has created content in the form of digital animations, live audiovisual concerts, and installations. REGEN's works have been shown in influential exhibitions in China, UK, and Korea.

Joost Rutten



"connected" (2021), "pull" (2022), "flow" (2022), "(dis)agreement" (2022)

Early 2022 Joost finished his first full body of work "Nothing is Supposed to Make Sense", featuring 50 colourful self-portraits. Two of the images displayed, "Pull" and "Connected", are part of this series.

At the moment Joost is working on his next body of work "Unwillingly on Course" a series about growing up, unwanted change, anxiety and excitement. The displayed images "(dis)agreement" and "Flow" are some of the first images that are a part of this new series.

Joost Rutten (2004) is a conceptual surrealist photographer from the Netherlands. All of Joost's work is self-portraiture while he chooses to keep the figures in his images unrecognizable. The themes in his work differ per image but often revolve around confusion, loneliness, learned helplessness but also contentment.

D0nn4



"Bis" (2022)

I'm Donna Sgarbi, I'm from Argentina. My work mainly goes around 3D and painting. From a year ago I started to use an AI software to create videos. As my mainly activities enters in contradiction I like to investigate the meeting spaces between matter and technology, those places where it's confused (and for me it's no longer necessary) to separate for understand or distinguish what is what. Is not the limit, but the meeting place of both (matter and technology) where I like to rest.

JuneSon (손주은)



"Clocks" (2021), "Old story" (2021)

어른. 어른을 지난 어른. '할머니'라는 나이 든 여성의 시선을 담았다. 그녀는 사회의 통념에 익숙한 이미지를 가지고 있지만 여전히 순수하고 위트있게 세상을 바라보며 통념적 이미지에 반하는 괴리감도 나름의 조화로움으로 묶어내고 있다. 나의 눈으로 할머니의 시선을 보고 할머니의 시선을 통해 나이 든 내가 느낄 시선에 대해서도 생각해 본다. .

손주는 작가는 일상의 순간에서 느끼는 감정들을 생각으로 달여내고 그것을 결정으로 만들어내는 작업을 진행한다. 상상의 공간과 인물을 회화적인 방법으로 표현하며 오래된 책을 펼치는 듯한 분위기를 만든다. 작품을 만드는 과정에서 창작한 그림 일부의 소품을 개별적 주제로 하여 패턴으로 만드는 작업을 하기도 한다.

joy tirade



"Always + Forever" (2018)

Always + Forever, or The First-Five-Minutes-and-Fifty-Five Seconds of Falling in Love, 2017, is a single-channel video layered with three tracks of appropriated sound stretched until they are unrecognizable. Tracks include Mazy Star's Fade Into You, Elvis Presley's Love Me Tender, and a found piano and theremin duet. This piece explores the volitions of love: our ability to fall into or out of love, and asks where love exists materially in space/time. Ultimately, I am exploring the idea that when we meet someone and fall in love, we can simultaneously experience the end of the relationship. The intensity of new love is so because it includes its ending.

As an internationally exhibited artist, joy tirade has shown work at The Kamloops Art Gallery (British Columbia), Universitet I Oslo (Norway), Vilnius Academy of Arts (Lithuania), Ideas Block LT (Lithuania), and CICA (South Korea). Nationally, joy has been exhibited in the Mid-Atlantic Region at The Mint Museum, The Ackland Art Museum, CAM, The Carrack, and LUMP projects in North Carolina. In Virginia, at The Garage, The Bridge PAI, WTVF/Radio IQ Gallery, New City Arts, Art Works Gallery, The IX Building, and Ruffin Gallery at the University of Virginia. Her work has appeared in numerous other venues, including, The Masur Museum (Monroe, LA), The Fluorescent Gallery (Nashville, TN), The Carnegie Visual and Performing Arts Center (Covington, KY), Red Ink Studios (San Francisco), and at LACDA (Los Angeles). joy tirade's work has appeared in several publications, including, The Third Coast, The Virginia Literary Review, 3.7, Summer, and the Mildred Pierce zine. Recently her work was published by Routledge Press as a book cover. [amzn.to/2p8ZYHU](https://www.amazon.com/dp/1138002222)

joy tirade holds a Master of Fine Arts in Visual Art and Theory from the University of North Carolina at Chapel Hill. Previously, she graduated from the University of Virginia with Distinction and as a member of Phi Beta Kappa and was awarded a Bachelor of Art in Studio Art and Art History. She lives and works in Oakland, California, where she teaches art and facilitates a free community painting collective | see [@community.painting.collective](https://www.instagram.com/community.painting.collective) on Instagram.

Tsai Chih-Fen



“Magic Wonderland-6” (2022), “Magic Wonderland-7” (2022), “Magic Wonderland-8” (2022)

Magic Wonderland Series

In the Anthropocene epoch, one single species, the human being, has changed the status of the whole environment. Almost like counterattacks, severe weather and greenhouse effect increasingly impact on human lives. Based on the view of islanders of the Pacific Rim, this series of works reflect the deterioration of natural environment under the rapid economic development and the process of globalization, especially the dilemma between endless exploitation of the nature and ecological sustainability. Taiwan as an epitome of the Pacific Rim islands, under the advancement of economic development, the natural ecosystem has been changed. The nature is no longer the imaginary wilderness but mingled with cultural landscape and social system, co-constructing as a non-human production system. The series of works focus on the changes in the observed ecological landscape, and particularly what attitude we will choose in the face of the shifting landscape.

Tsai Chih-Fen was born in Taipei, and has worked and lived in the city. Trained as a visual artist at the Taipei National University of the Arts, she earned her BFA degree in Taiwan. Subsequent to that she attained Pratt Institute in New York and received MFA and MS in Art History, Criticism and Conservation. Emphasizing environmental installation and digital media in her current art practice, she critically examines the interplay of space and place that are related to people's cultural identity. She has accomplished many projects through applying estranging techniques to the thematization of human interaction with the environment that her oeuvres share.

In order to provide an alternative framework to delve into contemporary environmental issues, she integrate photography, video, and installation to reflect the tremendous destruction caused by complex social factors. Meanwhile, she is searching for a counterpoint from diverse cultural phenomena, which might trigger reciprocal interactions between human and natural forces.

She had completed many environmental projects, and participated in numerous artists-in-residence programs, including Arteles Creative Center in Finland; Arte Studio Ginestrelle in Italy; Vermont Studio Center in the U.S.; Gozo Contemporary in Malta; Anderson Ranch Arts Center in the U.S.; and Grass Mountain Chateau in Taiwan. She was a recipient of 2006/2007 Asia Artist Fellowship granted by Freeman Foundation. As well as practicing as a visual artist, she teaches at the Department of Fine Arts, National Taiwan Normal University and serves as a committee member for public art commission nominated by Ministry of Culture.

Diane Marie Uwase



"stratified 1" (2022), "Perspective 1" (2022)

Stratified I

"She presents herself to the world with different identities, but she will never know for sure if the world sees them all, let alone understands them. The uncertainty only confirms her in her self-consciousness, nurtures it and balances her darkest and brightest personalities."

- This portrait is a compilation of different references of the same subject. Each layer is painted using a different approach and technique, in such representing different facets of human beings. These facets are open to the interpretation of the viewer's self reflection.

Perspective I

"The woman in the mirror represents all of what we can and would want to be, while confronting and seemingly unattainable she is our truest form. She represents individualism, boldly staring into your eyes as she begs us to shed the grey and let her escape from the glass."

My name is **Diane Marie Uwase**, an autodidact visual artist based in Antwerp Belgium. My work mainly contains allegorical portraits, of which the subjects fluctuate between different states of being. The overarching concepts are based on personal and observed experiences, the (often flawed) individual perception of our selves as an individual but also as a society. The work is an autobiographical visual attempt at unveiling emotion and the internal conflict that lies beneath the facade which is used to conform to expectations. The use of figurative, geometrical and abstract elements enacts a constant dialogue between reality and fiction. In such creating a sense of mystery as to the being of each character and a glimpse into the psyche of their space. My aim is to present these spaces and hypotheses while simultaneously attempting to offer possible answers, through inquiry and engagement.

Filip Wierzbicki-Nowak



"My piece of land" (2022)

"My piece of land" is a fragment of several dozen square centimeters on the street where I live. During the entire year of the work, I redefined it in different ways, allowing environment to intervene. The trace of an area recorded in nature is the most authentic record of a drawing created during the project.

Filip Wierzbicki-Nowak is a visual artist. He works in different media such as: painting, drawing, graphic arts, video, installation, site-specific art, etc. In his works, he refers to digital image recording media that cannot keep up with the dynamically changing nature. He graduated University of the Arts Poznan in 2012. He has been associated with his Alma Mater since 2016. He received his doctorate in 2018. Currently an assistant professor at the 8th Drawing Studio at the Magdalena Abakanowicz University of the Arts Poznan. His works were presented at exhibitions in Poland, Germany, Japan, Spain, The Netherlands, England, Ireland, Belgium and many others.

XinHan Yú



"To permit" (2020)

In 2002, China's family policy began to implement complete birth control on the population, a family could only have one child, while in 2016, the one-child policy was cancelled. In this short period of 14 years, generations and generations of Chinese families have been subjugated by the government. This video by shooting with old DV and got the low quality effect I wanted, I also searched many abandoned home videos from 2002-2016 and some footage on the internet to create this video. It mainly consists of close-ups of some characters and scenarios, from the video you can see children in kindergarten, weddings, faceless people, abortion wards and beds, one-child policy, some people dressed as pigs eating...

XinHan Yú graduated in Pittura Arti Visive in the Two-year Specialisation Course in Visual Arts at the Academy of Fine Arts in Bologna in 2022. He currently resides in Bologna.

In Yu's interventions, there is always a taste for spectacle, humor and the grotesque, and his provocations resonate with Chinese youth; he hides irony and metaphors in his imaginary plot, flirting with the problems of new-age Chinese society in a crude but playful way. The desire for revenge, the need to act and the desire to circumvent a system that oppresses and inhibits are the motivations that stimulate the works of XinHan Yú, an artist of Chinese origin who uses different mediums as a tool for social criticism; a means to exhume a memory, personal and collective, of a reality that needs to be brought to light. His current practice revolves around power structures and institutions of violence.