

Perspectives 2024

CICA Museum

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Featured Artists 참여작가: **Amo (Mengying) Zeng & Yichen Jia, Galina Bleikh, Dillon Bryant, Emi Burns, Jordi Casanueva, Chu Ki Won (주기원), Wannaporn Chujitarom, Connor Daly, Karamushkin Danil Dmitrievich, DEE, Helena Schultheis Edgeler & Richard Edgeler, Nina K Ekman, Leo Hainzl, Jill Poczka Ibsen, Alan IEON, JI WON JUNG (정지원), Kim Jihoo (김지후), Phanuphan Kitsawaeng, Tomasz Lazarek, 'bank (Rinat Abdrakhmanov), Lee Eujene (이유진), Jay Lee, Jiayi Liu, Maddy Younwu Lee (이연우), Gala Hernández López, Stephen Mosblech, Ben Grosse-Johannboecke, Junghoon.O (오정훈), Witold Riedel, Julia Schmelzer, Yannick Tossing, Shih Yun Yeo, Yuxuan Zhong**

"Perspectives" introduces photography, painting, sculpture, installation, new media art, and video works dealing with new/various/different views and perspectives on subject matters.

새롭거나 다른, 또는 다양한 시점 및 시각과 관련된 사진, 회화, 조각, 설치, 뉴 미디어 아트, 영상 작품을 전시합니다.

Amo (Mengying) Zeng & Yichen Jia



"Weeping Among Systems" (2023)

"Weeping Among Systems" offers a fresh perspective on everyday office jobs. It presents a familiar setting—a workplace environment. However, instead of displaying the typical software interfaces one would interact with while sitting there, the monitor screen projects the inner feelings and mental states of the individuals. It showcases a pile of tears, constructed using industry jargon such as 'spec,' 'agile,' and 'work' that are commonly found in work environments. As these tears cascade and converge into an amorphous heap, they serve as a poignant reminder of the overwhelming sense of meaninglessness that permeates one's professional pursuits.

Amo Zeng is a full-time software development engineer with a second identity - digital artist. As a digital artist, she is obsessed with exploring the relationship between projection light and bodily gestures. Through her practice, she seeks to create immersive interactive installations that transform the human body into a dynamic canvas for projection. Her works utilize various technologies including computer vision, sensors, and projection mappings. Amo is fascinated with immersive experiences to challenge viewers to consider new perspectives and engage with art using their bodies.

Yichen Jia is a full-time product designer by day, freelance designer and creative developer by night. With an education background in architecture, computational design, and computer science, her interests lie in the intersection between the physical built environment and the digital world.

Galina Bleikh



"In the 4D, knots are left behind! (1)" (2021), "In the 4D, knots are left behind! (2)" (2021), "In the 4D, knots are left behind! (3)" (2021), "In the 4D, knots are left behind! (4)" (2021), "In the 4D, knots are left behind! (5)" (2021)

"In the 4D, knots are left behind!" is a series of digital works.

Knots live in the 3-dimensional space only. Based on the Knot Theory, one cannot tie knots in the 4D. In our visible 3D reality, however, we have to invest efforts to untie things, and yet we do not always succeed in doing so. Normally, humans are not able to sense the 4th dimension. Are there any means that still could help us gain this experience?

In VR, there are no physical limitations. Surfaces penetrate each other freely, so that, for example, one does not have to look for the "correct" cord to untie a knot: the cords – and objects in general – can just dissolve into one another. In light of this, I

suggest that VR can serve as a model of the 4th dimension and thus make it accessible for our visual perception. At any rate, untying knots in VR doesn't take much.

Galina Bleikh works in New Media Art: digital art concepts, 3d, AR and VR, Bio-art, video art, web-art, generative art, etc. She is interested in how the new technological reality can interact with us through art. Galina's creative activity also includes mutual project with Elena Serebryakova (since 2011). The duo of artists developed the concept of "The Simulacro-Centric World" based on their own creative method, which they called "The Hybrid Neural Network Art" (HNN Art <http://hnn-art.com>). Galina graduated from the Stieglitz St. Petersburg State Academy of Art and Industry (MA). Since 1993, Galina Bleikh lives in Jerusalem. As a New Media artist Galina takes part in many solo and group exhibitions and contemporary art conferences all over the world. Among them: ArtPlatform On, South Korea (2022), The CICA Museum of Modern Art, South Korea (2021), KZ gallery for VR, Russia, (1920), NordArt, Germany (2019), Xposed Gallery, New-York (2019), Haifa Museum of Art, Israel (2018), Street Art Museum, St. Petersburg, Russia (2018), LA Art Show USA (2013), Artco France Gallery, Paris, France (2012), Art Asia Miami, USA (2011), etc.

Dillon Bryant



"Imagined Landscape" (2022)

My practice explores constructions of home, memory, desire, and landscape through collage and photography. Taken and found images sourced from family albums, maps, guide books, magazines, and other archives are reorientated to examine the legacies of western expansion and mining in the American West with focus on sites in California and South Dakota (SD). I utilize cameras, scanners, and collage to investigate the speculative and imagined landscape. In archival contexts, these tools are employed to preserve media and I attempt to queer this function by introducing my hand and other visual glitches by manipulating materials while they operate and in post-production editing. The act of layering cut pieces and images together is an attempt at excavating an alternative to our present.

Dillon Bryant (b. Spearfish, SD) is a queer artist and photographer currently based out of the upper American Midwest whose practice explores constructions of home, desire, family mythologies, and the Western landscape through collage. Bryant has exhibited across the United States and abroad, appearing in shows at the Washington Pavilion of Arts and Sciences, Filter Space, the Bemis Center for Contemporary Art, the Czong Institute for Contemporary Art, and the Midwest Center for Photography. Bryant holds a BFA from the University of South Dakota and has taken graduate courses at the School of the Art Institute of Chicago.

Emi Burns



"Hello, See you, Hi again, Till next time, 1" (2023), "Hello, See you, Hi again, Till next time, 2" (2023), "Hello, See you, Hi again, Till next time, 3" (2023)

"Hello, See you, Hi again, Till next time" is themed on transportation, interpreted as life journeys. In this series I am expressing transitional phases in a journey, from the place left behind to a new world that opens up; and every stage and moment in-between. We all are bound for somewhere. With our own unique destinations and purposes, we may grow apart through diverging paths, but those paths may reconnect. Whether through intersection or synchronicity, when that happens, we reunite, encounter, discover and accept deeper perspectives. Beyond having a strong reflection on my personal experience, I believe these images can convey an understanding of connections and a sense of hope.

Emi Burns is a visual artist based in Seattle, USA, who is originally from Tokyo, Japan, where she received her BFA in the Oil Painting course from Tama Art University. She mainly works in mixed media painting and drawing, as well as collage and photography. Throughout her works, she depicts emotional scenes from her mind's eye that often intermingle with figurative elements from the natural world. The core theme of her work is to capture the rawness of sensations; whether it's joy or sorrow, beauty or roughness. Especially through transitional experiences following her immigration to the US in 2018, her art gets back

to basics: vivid living moments where an internal world synchronizes with the external environment. Burns believes that very private, intimate matters connect us all through art.

Jordi Casanueva



"TACROLIMUS" (2022)

His artistic practice spans various mediums, including painting, drawing, and digital techniques. With a mastery of both traditional and digital drawing, he explores themes of digital lives and consumption, pop imagery, and personal experiences. Through intricate compositions and rich textures, his work reflects the playful interplay between analog and digital realms. Through vibrant visual language, he captivates viewers, evoking emotions and inviting introspection into the complexities of our digital age. His multidisciplinary approach showcases his talent for blending traditional and contemporary techniques, resulting in compelling and thought-provoking artwork.

Jordi Casanueva is a Chilean-Spanish artist based in Madrid since 2021.

Chu Ki Won (주기원)



"Chu Ki Won : The Bridge"

"The Bridge" explores the diaspora of Korean War Orphans straddling the blurred lines of colonization and American Imperialism. This is a visual poem that offers a dream-like perspective of the play of children in survival juxtaposed with the audio perspective of a woman who left Pyongyang in 1950 at the age of 9.

Chu Ki Won 주기원 is the nom de plume for the artwork of Korean-American filmmaker June Nho Ivers 노준이. She creates multi-media art in the name of her great-grandfather (외할아버지) who was an organizer in the Sam-il Movement (3.1운동). Art is created in his name in the grandiose hope of reuniting with the descendants of Chu Ki Won in North Korea. She was born and raised in Chicago, graduated from Northwestern University, and worked in Los Angeles on commercials and music videos. Currently based in Seattle, she produces content that focuses on social justice and uplifts marginalized voices.

Wannaporn Chujitarom



"No.04 Rabbit-Turtle", "No.05 Elephant-Bee", "No.06 Squirrels-Saur"

"I Am Not Cute" is an animal saying. Where artists are inspired by animals that are considered cute therefore being imprisoned for beauty and enjoyment. After all, all animals have great lives and hearts that are very different from their appearance. The artist has conveyed through the ICALOOP art style. Which uses digital art to convey the emotions and feelings of each animal, through the beauty of line and composition of ICALOOP, but elaborately created an animal with a mixed shape in the middle of work. It is an animal that represents cuteness, such as rabbits, squirrels and elephants, but whose bodies show different appearances from their outer looks. They don't want to be cute, they just want to be free.

ICALOOP is stand for infinite creative art present in looping, originate by Wannaporn Chujitarom. The work represent the feeling of delicacy, complexity and beauty with the scent of Art Nouveau, but always put the main object in the middle of the work, and arrange the elements beautifully while the work turn around 360 degree, The elements are constantly changing, but perfect in every perspective.

DNA Alert Collection: No.04-06 include: "No.04 Rabbit-Turtle", "No.05 Elephant-Bee" and "No.06 Squirrels-Saur". No.04-06 is a set of "I Am Not Cute"

"No.04 *Rabbit-Turtle*": A rabbit, representative of cuteness and agility, having the body of a turtle, which represent a primeval animal.

"No.05 *Elephant-Bee*": An elephant, representative of cute and elegant, having the body of a bee, which represent a tiny dangerous animal.

"No.06 *Squirrels-Saur*": a squirrel, representative of cute and fluffy, having the body of dinosaur, which represent a primeval and ferocious beast.

Wannaporn Chujitarom is an associate professor in visual arts, at the Faculty of Digital Art, Rangsit University, Thailand. She also a digital artist calls ICALOOP. She was born in Bangkok, Thailand. She graduated BFA. and MFA. From Rangsit University (First Class Honors) and completed Doctor of Philosophy (Ph.D.) in Information and Communication Technology for Education at King Mongkut's University of Technology North Bangkok (KMUTNB). She has several of experiences in digital art, animation and computer art innovation research. Her art is vibes of magical fantasy world. She exhibits many works at the international symposium and also a guest speaker for digital art, animation and digital storytelling.

Karamushkin Danil Dmitrievich



"Module 06" (2022)

The artist is the engine of digital development, the architect of the new world. Virtual locations, metauniverses, digital exhibitions erase the boundaries of conventional meanings, launch the observer into a virtual environment. "Digital Pen" reveals new senses of artistic perception, giving contemporary aesthetic and emotional enjoyment. The new modulation takes away from the classical theory of the five Platonic solids, opening the way for the artist to an innovative world. The familiar cube or octahedron forms a new look, losing or gaining lines and faces. Modeling and technology offer innovative solutions for real and virtual art. Ceramic sculptures are assembled from modules - digital bricks. Like a cell or a nanobot, the born module needs to assemble into an integral organism, a sculpture, and find its place both in the physical and in the digital environment. Structural modules - This is a sculptural brick, where the "builder" is the owner of the form. Interior items, aquarium decorations, umbrellas, bathroom accessories - the modules are not tied to a specific functionality, which preserves the freedom of imagination.

Karamushkin Danil Dmitrievich was born on September 4, 1992 in Pyatigorsk. From 2009 to 2014 he studied at NCFU (Department of Architecture). Since 2017-2018, she has been studying design and programming in the grasshopper environment with a teacher at the Marsh School.

Explores the possibilities of working with the material, using new technologies, as well as traditional methods with a modern interpretation. Transforms algorithms into tangible pieces of design and art. Explores shaping tools, new methods, new goals.

Connor Daly



"Carpark I" (2022)

This work is from Daly's series "From Here To Eternity", which takes it name from the notion of facing eternity when reflecting on ones human condition. In the context of this work, Daly returned to the places of his childhood memories, in the aftermath of a long battle with Cancer.

Connor Daly is a British photographer (b. 1994) based in Jersey, working across the UK and internationally on multiple long term projects. He studied at the Arts University Bournemouth (BA Hons 2014-17) and went onto to work as an assistant to several well known photographers (2018-20), before committing to his own practice full-time in 2020.

DEE



"Memories series 1" (2021), "Memories series 2" (2021), "Untitled (1)" (2021), "Untitled (2)" (2021), "Untitled (4)" (2021)

Utilizing multiple materials artist has, the artist's thoughts are expressed at some point between photographic and pictorial. Also, by adopting artist himself and ordinary materials as methods, viewpoint is expanded and reaches out to some point.

DEE is a Model, Photographer and Artist focusing on the medium of painting.

Helena Schultheis Edgeler & Richard Edgeler



"THIRTEEN" (2023)

Thirteen is an animated experimental video that questions the aspects of the action of human consciousness and creativity in the context of fast-paced development of AI and digital identities. Explores the possible direction and way of their coexistence throughout the intelligent separate realities and virtual media.

Helena Schultheis Edgeler, born in 1972 in Croatia, holds a degree from the Academy of Fine Arts in Zagreb. Currently, she works as an associate professor at the Faculty of Textile and Technology, University of Zagreb, focusing on Drawing and Painting courses. Helena is actively involved in painting, video art, photography, and artistic installations.

Richard Edgeler, born in 1982 in the United Kingdom, is a sound engineer, designer, and composer. This project represents his first venture into directing.

Nina K Ekman



"ON THE OTHER SIDE..." (2023)

"On the other side" is an embroidered artwork capturing the contrast of crushing emotions. A monster devouring a cactus symbolizes the weight of fears and insecurities, while the cactus represents shattered dreams. The piece depicts life's duality, delicately embroidered alongside a monstrous scene, emphasizing human complexity. The embroidery challenges norms, juxtaposing femininity with unsettling imagery. It showcases the interplay of beauty and darkness, reminding us to find beauty in the darkest places.

Nina K. Ekman, a Norwegian artist, resides in Palo Alto, California, on a 4-year Artist in-residence program. Her education spans from Parsons School of Art, Design Academy Netherlands, and Atelier Velasco & Meller, Paris. Ekman's art has been

showcased worldwide, including the Beijing International Fiber Art Biennale. She was a 2021 Luxembourg Art Prize finalist, ranked third at BBA ArtPrize in Berlin, and has earned grants for solo exhibits. Her work adorns public spaces in Denmark.

Leo Hainzl



"Namom" (2023)

Every medium demands a context. Painting does not necessarily arise in a sensual process, but rather in a basic conflict between concept, claim and implementation. The background consists of an abstract landscape drawn with wax crayon. The overpainting is an acrylic layer in orange and violet. The gray bordered area represents erosion. Above it are loops in fine oil paint with zinc white. Namom is a confrontation with nature and the moment of change.

Leo Hainzl: 1968 born in Bruck/Mur, Austria. Between 1987 and 1993 stays abroad in Italy and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition "Interregional Aspects and Visual References" at the Kunsthaus Muerz. From 2000 numerous solo and group exhibitions in galleries and museums in Austria, Italy, Germany, Slovenia, United Kingdom and Switzerland. Works can be found in the art collections of the City of Vienna and the Universalmuseum Joanneum in Graz. Since 2002 lecturer at the Institute for Art and its mediation at the Leuphana University of Lueneburg (Germany) in the module "Aesthetic-Artistic Practice". In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 course in art and cultural studies at the University of Applied Arts. In 2021 admission as a full member at the Kuenstlerhaus (Association of Austrian Artists), Vienna.

Jill Poczka Ibsen

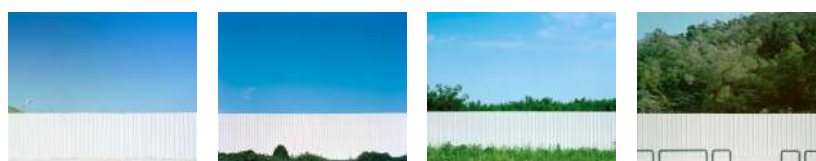


"TRANSITION" (2023), "CRUSHED" (2023), "FALLEN" (2023), "ESTRANGED" (2023)

"We Who Stumbled" is the all gathering theme of my 4 works. It is based on a life circumstance seen especially among the younger generation within society today. The feeling of alienation, search of identity and gender and what it means to be a human. Thoughts that sometimes cause a fragile and fragmented being. With an artifice that emphasizes the abstract narrative, the visually poetic and aesthetic, have I created a visual metaphor for this zeitgeist.

I use photography to tell stories I can not find words for – to capture emotional connections and untamed beauty within nature and mankind, to call attention to world matters. I photograph fragments of life and shaping visuals of the shapeless. All to reach a clearer artistic identification of my work as an artist. Images as landscapes and portraits in a non classical way is to me a way of preserving moments of time, state of minds and how it unfolded at the time of being captured. I attempt the expression to be honest, sometimes abstract and without filters - literally and metaphorically speaking.

Alan IEON



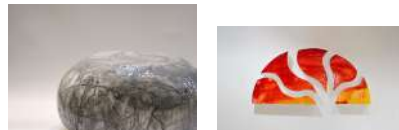
"Enclosed Landscape #1" (2023), "Enclosed Landscape #2" (2023), "Enclosed Landscape #3" (2023), "Enclosed Landscape #4" (2023)

“Enclosed Landscape” is a project by Macau photographer Alan leon on the city’s landscape. In the city of spectacle casinos and romanticized landscapes, leon has focused his camera on the man-made temporary structures hidden beneath these grand spectacles - construction hoardings - in a typographic attempt to show readers a different Macau from the stereotypes seen on the internet.

Seen side-by-side, image-after-image, these repetitive landscapes are juxtaposed in a way exactly like displaying specimens. The barriers which viewers assume encircle a plot of land become a single continuous wall which forms an insurmountable barrier between the viewer and the landscape behind, forcing them to re-examine the “same landscape” over again and again while challenging the seemingly natural relationship between the concept of development, landscape with power.

Alan leon was born in 1987 in Macau. He is one of the editors and founders of the Macau photo collective “Dialect” and photo-book editor in publisher Brownie Publishing. Currently living and working in Macau, his works have been shown in various exhibitions and reviews in different countries and regions in Asia and Europe.

JI WON JUNG (정지원)



"2024" (2023)

2024년도 새로운 해를 맞이.

누구나 편하게 dol,doll에 앉아 해돋이를 바라보는 모습을 상상하며

Dol,doll에 앉아 2024를 바라보며 소원을 빌다.

소원을 빌면

그 소원은 꼭 이루어 질것만 같다.

2024를 보며 새해에 내가 하고자 하는 일에 대해 다짐의 시간을 준다.

이 또한 내가 뭔가 할 수 있는 동기부여가 되는 기회를

그 자극을 계속 유지하고 싶었다.

Let's welcome the new year of 2024.

Imagine anyone sitting comfortably watching the sunrise

sit on a dol, doll and make a wish looking at 2024.

If you make a wish

That wish is likely to come true.

Looking at 2024, it gives me time to make a commitment about what I want to do in the new year.

This also gives me a chance to motivate myself to do something

I wanted to keep the stimulus going.

Jung Ji-won uses Styrofoam and lacquer to express it in a funny way

The pleasure of making familiar things unfamiliar in everyday life

The pleasure of creating a work in a brazen but fun pun way

Each person's pleasure gathers to unfold the world view of the work as a pleasure.

스티로폼과 락카를 이용해 재미있게 표현하는 정지원입니다.

일상에서 익숙한 것을 익숙하지 않게 만드는 즐거움

뻔뻔하지만 fun pun 한 방식으로 작품을 만드는 즐거움

각자의 즐거움이 모여 하나의 즐거움으로 작품의 세계관을 펼친다.

Kim Jihoo (김지후)



"Theoria" (2023)

'Theoria'는 고요한 마음으로 사물이나 형상을 본다는 의미의 관조적 태도로, 그림 속에 등장하는 '어딘가 응시하는 눈'과 검은 형상 너머를 응시하는 '관람자의 시선'을 의미한다. 모호한 장면과 시선은 불완전한 현실을 비유하며, 비약적으로 발전하는 사회 구조 변화로 다양하게 파생된 현상을 그저 바라보고 소화해야만 하는 거대한 흐름 안에서 본질을 찾고자 하는 태도와 닮아 있다.

그림 속 생물인지 비생물인지 알 수 없는 요소들과 인간의 형상에서 파생되어 변형된 신체의 모습은 진짜와 가짜를 구별할 수 없는 현대사회 속 신체가 미치는 많은 영향을 의미한다. 불분명한 사회, 혹은 미래를 맞이하면서 인간에게 나타나는 모습으로 마치 판타지 게임 속을 연상시키는 풍경은 아예 다른 세계로 향하는 창으로서 상상의 영역으로 존재하기도 하지만 동시에 어떤 모습이든 변화 가능한 동시대를 나타낸다.

김지후: 가상과 현실이 뒤섞인 몽롱한 시대를 살아가며, 우리는 실존하는 것을 찾기 쉽다. 가상의 3차원 공간에 그려낸 세계는 관객에게 현실과 현실이 아닌 것들의 경계를 탐구하게 한다. 디지털 과포화 시대에서 가상과 현실이 혼재된 세계를 살아가는 세대이자 한 개인으로서 느낀 혼란함을 새로운 풍경으로 제시하고, SF의 미래적이고 진보적인 감수성을 회화로 재현하는 아이러니한 과정을 전개한다. 그로부터 펼쳐진 또 다른 차원의 영역은 어쩌면 현실의 풍경을 분해한 가상의 조각이자 오늘날의 사실에 가까운 세계로, 관람자를 미지의 공간으로 초대하며 외부와 관계 맺기를 희망한다.

Phanuphan Kitsawaeng



"Lady with flowers" (2021)

Mark Kitsawaeng is a photographer based in Bangkok, Thailand. He holds a Bachelor's Degree in Film from Rangsit University and a Master's Degree in Fine Art in Photography from The Photo Arts Conservatory of the New York Film Academy. Mark's captivating photographs evoke emotions and push creative boundaries. His work has been exhibited in prestigious galleries across the globe and has earned him numerous accolades, including First Prize in TPS3! and recognition in the INTERNATIONAL PHOTOGRAPHY AWARDS and Neutral Density Photography competition.

In 1997 when The Financial Crisis swept through Asia, my family was one of many who were faced with extreme financial hardship. Due to socio-economic reasons and other circumstances, I did not yet understand, my parents decided to raise me as a girl. Whatever belonged to my sisters was passed on to me for almost ten years. I wore their clothes and played with their toys. I used to play and perform as their little princess, dressed as a girl while wearing make-up and wigs. These acts were completely normalized in my family and no other options were available to me at that time to express myself as a boy.

Growing up with my father's Chinese influence, it was common and a tradition for parents to raise their sons as a girl in order to protect them from evil and superstition. An act that may seem reasonable and admirable in raising a healthy child, however, for me, it played out quite differently. My protection was not the priority. I was not able to express myself for fear of punishment. My sisters were spoiled while I endured physical abuse from my parents. There was a clear, gender-based double standard – whether or not I did something wrong, I was the one who would be beaten because I was born a boy. It was very confusing as a child to be dressed as one gender but held accountable to the harsh standards of another.

Powerless in this decision that impacted my survival and my identity formation, I began questioning gender norms at a young age. As I grew up and began to compare myself to other boys, I started to see how different my childhood had been from theirs. To this day, I continue to be someone who questions gender binaries as I try to unpack my destabilizing history around gender trauma.

Tomasz Lazarek



"Notes from the End of the World" (2022)

In "Notes from the end of the World," the artist captures the awe-inspiring forces that shape our world, drawing inspiration from the raw power and beauty of nature. The painting immerses viewers in a vivid display of contrasting elements, showcasing both the captivating allure and potential destruction that nature can unleash.

The canvas comes alive with a dynamic blend of colours, capturing the essence of nature's forces. Strokes of fiery oranges and deep reds embody the intense energy and passion that reside within the heart of a tempest. They evoke a sense of urgency, reminiscent of the raging flames of a wildfire or the fierce currents of a turbulent ocean.

As the eye explores the painting further, tranquil blues and soothing greens emerge, symbolising the serenity and harmony that coexist alongside nature's fury. These gentle hues cascade across the canvas, suggesting the balance between chaos and tranquility in the natural world.

"Notes from the end of the World" serves as a captivating reminder of our place within the grand tapestry of the natural world. It invites viewers to contemplate the simultaneous vulnerability and strength found in nature's embrace, urging a deeper appreciation for the interconnectedness of all life and the sheer magnificence of its power.

Tomasz Lazarek is a young emerging painter from Poland, now based in the UK, whose art is a powerful form of emotional expression. His paintings serve as a cathartic outlet, allowing him to delve deep into his inner world and express his thoughts, feelings, and experiences through colour, form, and texture. He holds a degree in Fine Arts from Aberystwyth University, where he honed his skills and developed his unique artistic style. For Tomasz, painting is a way to process and communicate his emotions, making them tangible and visible on the canvas.

L'bank (Rinat Abdrakhmanov)



"The Past of Humanity" (2019)

The cosmos and the quest for it of all mankind gave rise to forms and images that became part of visual culture forever. The purpose that united the entire planet has evaporated. Now there is a human desire for pure energy, digitisation and getting rid of the short-term physical body. By transporting man into a parallel world, a virtual nature.

A single image of the cosmonaut as a hero-traveller, brighter than those who discovered new lands. Became faded and erased, because new currents and technological speeds create remixes of culture, turning and transforming the images of the past. Today they are straight, flat and sharp - only reminiscent of the past from afar.

L'bank (Rinat Abdrakhmanov): Interdisciplinary artist, media artist, digital artist, new media artist, nft-artist, representative of transmedial art. Born in 1992 in Kazakhstan. On the left bank of the Ishim River in the city of Astana, which is where the pseudonym L'Bank comes from. He was educated as a programmer. In 2016 he graduated from the Department of Visual Arts and Visual Communication Design at EMU, North Cyprus. Works in various techniques and media. Participant of numerous international exhibitions. Rinat Left Bank in his works explores visual communication, the phenomenology of the human body through the concepts of beauty, the sublime and the uncouth. The artist uses the views of posthumanism, denouncing the themes of technogenesis and the role of humans in the system of nature.

Lee Eujene (이유진)



"blessed curse, 5.1" (2023), "blessed curse, 6" (2023), "goat on the boat, 42" (2023), "goat on the boat, 45.2" (2023), "goat on the boat, 46" (2023)

goat on the boat, 42

이 작품은 <goat on the boat> 시리즈 작업 중 하나로, (42)번의 고유 식별 번호를 갖는 작품이다. 이 작업은 수 년 동안 디지털 작업을 통해 익힌 표현 방법을 평면 회화 작업에 적용함으로써 또 다른 표현 방법을 연구하기 시작했던 당시의 초기 작품이다.

blessed curse, 5.1

이 작품은 <blessed curse> 시리즈 작업 중 하나로, (5.1)번의 고유 식별 번호를 갖는 작품이다. (5)번 작업의 실패 후, 좀더 간소화된 형태의 방식으로 작업하게 되었다.

blessed curse, 6

이 작품은 <blessed curse> 시리즈 작업 중 하나로, (6)번의 고유 식별 번호를 갖는 작품이다.

goat on the boat, 46

이 작품은 <goat on the boat> 시리즈 작업 중 하나로, (46)번의 고유 식별 번호를 갖는 작품이다.

goat on the boat, 45. 2

이 작품은 <goat on the boat> 시리즈 작업 중 하나로, (45.2)번의 고유 식별 번호를 갖는 작품이다. (45)번 및 (45.1)번 작업의 실패 후, 다른 방식의 표현 방법을 연구 및 적용하여 마무리한 작업이다.

안녕하세요. 이유진이라고 합니다. 작가로서의 저를 소개하자면 할 말들이 굉장히 단순한 말들 뿐입니다. 저는 그림을 그리는 사람으로서 그림을 그리고 있을 때에라면 그림을 그리는 것이 좋고, 그림을 그리지 않는 때에라면 그림을 그리고 싶어하기에 그림을 그리게 될 뿐입니다. 그림을 그리며 주로 하는 고민이라면 색에 대해서, 구상에 대해서, 각 그림 고유의 분위기에 대해서입니다.

Jay Lee



"Journey v2" (2024), "<Journey> Performance" (2023)

Jay Lee is a nomadic artist born in Seoul, South Korea, who, through her art, opens the door to looking into herself. Her practice starts with exploring different materials and generating a body of work where concepts such as dreams and emotions are intertwined with nature, landscape, and the spontaneity of forms to narrate her journey of self-discovery. Her understanding of space and her use and choice of materials connect with her personal exploration.

Recently, she has found in art a space to reconnect with her emotions, transform new facets of her life, and redefine her memories of the past. After certain decisive events, such as becoming a mother at an early age, migrating from her original country, and breaking with a series of social conventions from which she was raised, the artist finds in art a place to free herself from those mandates and break with stereotypes that define her. As a nomad, her ideas of permanence and convention have been transformed. She finds herself in motion, constant changes, the possibility to reinvent herself day by day, to let herself be carried away by the uncertain flow of encounters and the opportunities that change brings with it when guilt and fear are left aside.

This gesture is reflected in her constant experimentation with new materials, media, and ways of exhibiting her pieces. Currently, she is working with materials such as acrylic, natural pigments, ceramics, papers and fabrics, as well as objects found at the sites where she lives and what are available in her immediate context, to introduce them in her installations and paintings. For her, connecting and building meaningful connections with spaces and people are fundamental when producing her pieces, as they reflect increasingly broader perspectives on different ways of living; each place is an opportunity to generate new encounters that she translates into her artistic production. In the same way, she incorporates elements of nature, such as stones, flowers, and plants, as metaphors for connectivity and cycles in life. Her artistic processes are guided by imagination, playfulness, spontaneity, constant experimentation, and transformation.

With <Journey>, she's looking back on her life for the past 30+ years, and sees moments of struggle, joy, and gratitude. Everyone walks their own path, with their own agony and happiness. This piece honors all the paths we walk in our own way. The performance amplified the message of the artwork.

Jiayi Liu



"City Illusion" (2023)

"City Illusion" is a contemplation on the connection between urban city structures and nature. It is a dreamland where the boundaries between birds and humans in the city gradually blur. On a tour bus, the chirping of birds overtakes the voice of the guide, as they soar towards the reflections on the glass windows of tall buildings and then plummet to the ground. Each collision yields slightly different scenery, as if seeking novelty amidst infinite repetition.

This artwork draws inspiration from birds that are deceived by the reflections in city skyscraper windows. During the day, birds may collide with windows because they see reflections of vegetation or potted plants on the other side of the glass. At night, migratory birds (including most songbirds) may crash into brightly lit windows during their nocturnal journeys.

Jiayi Liu works with real-time simulation video. Her work combines motions, forces, and interaction of objects based on the notion of world-building. Jiayi uses game engine to develop looping systems with distorted causality. Each of her work can be seen as a simulated reality on the stage for re-examining the fluidity between real and fake, which emphasizes the shift of perspective from actors immersed themselves in the mundane world to observer-participants.

Maddy Younwu Lee (이연우)



"Artemis" (2023)

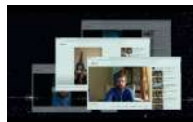
Artemis: 'Artemis' is a 3D artwork that brings the Greek Goddess of the moon to life. It explores the uncharted artistic territory, seeking to reveal new possibilities and the romantic side of Artemis. The artwork encourages viewers to consider their desire and ambitions, reminding us of the importance of dreaming big and striving for greatness, like the deep-seated need to reach for the moon. 'Artemis' is a tribute to the beauty of our ambitions.

'아르테미스'는 달의 여신 아르테미스에서 영감을 받아 제작한 3D 예술 작품입니다. 작가는 이 작품을 통해 미개척된 영역을 탐구하고자 하는 인간의 욕망, 아르테미스의 낭만적인 면모와 새로운 가능성을 드러내고자 합니다. '아르테미스'는 우리 모두의 마음 속 깊이 자리한 열망과 도전성을 담고 있으며 우리의 야망의 아름다움에 대한 작품입니다.

Maddy Younwu Lee (Newmoon) was born in Seoul, South Korea. She is a 3D artist. She earned her BFA in 2023 in Film & New Media from the School of the Art Institute of Chicago. She has exhibited her works in Chicago and Seoul and participated in several online exhibitions. She has an experience in curating and designing exhibition spaces as well. Lee's portfolio can be viewed at <https://ylee124.wixsite.com/newmoon>.

Maddy Younwu Lee (Newmoon)은 1999년 서울에서 태어난 3D 미디어 아티스트이다. 그녀는 2023년에 시카고 예술 대학 School of the Art Institute of Chicago를 졸업하여 미국과 한국을 기반으로 활동 중이다. 3D 뉴미디어 아트뿐만 아니라 큐레이팅, 설치 미술, 공간 디자인 등 다양한 예술 분야에 관심을 가지며 꿈의 세계로 관객을 초대하고자 하는 열망이 있다.

Gala Hernández López



"The Mechanics of fluids" (2022)

In 2018, an incel posted a suicide note on Reddit entitled "America is responsible for my death". "The Mechanics of Fluids" is an attempt to find answers to his words. The film is a virtual drift through the Internet in search of his digital traces that ends up being an inner journey between two connected solitudes.

Gala Hernández López is an artist filmmaker and researcher. Her work articulates interdisciplinary research with the production of docu-fiction films, video installations and performances on the new modes of subjectivation specifically produced by computational digital capitalism. She examines from a feminist and critical lens the discourses and imaginaries circulating in virtual communities as symptomatic fictions of a state of the world. Her work has been shown at Berlinale, DOK Leipzig, Cinéma du Réel, IndieLisboa, Transmediale and the Salon de Montrouge, among others. She co-directs the research and creation collective After Social Networks (www.after-social-networks.com).

Stephen Mosblech



"Thing I" (2023), "Thing II" (2023), "Thing V" (2023)

The three "digitally eroded paintings" presented at CICA Museum are from the series Entelechies of the Thing. The "Thing" is a core aspect of Freudian theory, about what exists on the other side of the fundamental taboo; a place of impossible aliveness, sexuality and destruction. The thing is characterised by its impossibility. These works reach through representation into "dumb reality". These are impossible imaginations of the cause of desire (wretched, sublime, mute and brutal) that moves each of us. Jouissance, violence, beauty and alienation interseep at a valence not quite human not quite photography and not quite painting.

Stephen Mosblech is a multi-disciplinary art-brutist based in San Francisco. His work traverses painting, photography, performance and psychoanalysis. Recent photography and "digitally eroded paintings" have been published in the psychoanalytic journals *Division / Review* (2022) & *Critica 5* (2023). He has taught awareness praxes since 2017 including at the Esalen Institute, The California Institute of Integral Studies and Dzongsar Khyentse Rinpoche's Deer Park Institute in northern India. His early theater works were staged in New York (Ontological-Hysterical Theater, Here Arts Center, Cabinet Magazine Even Space, Studio X), Chicago (PAC/Edge Festival), Germany (Staedelschule), Sweden (Superia Luxuria) and Japan (Dance Box Kobe). He is on the editorial board of the *European Journal of Psychoanalysis*.

Junghoon.O (오정훈)



"Unseen Echoes" (2022), "Unseen Echoes" (2022)

"Unseen Echoes: Capturing the Unseen Symphony of Human Gestures"
 Human gestures are not generally objectified as a result of expression in which emotions, inspiration, relationships, and instincts are interlocked with the duration of time.
 The "UNSEEN ECHOES" project is a study of various human gestures can be framed in still image, and is the result of an experiment of the emotions and expressions contained in human gestures as an object condensed continuity of time.
 인간의 몸짓은 감정, 영감, 관계, 본능의 연속된 듀레이션으로 정철된 표현의 결과로서 객관화(Objective)되어 있지 않다.
 "Unseen Echoes" 프로젝트는 흘러가는 시간의 듀레이션 안에서 인간이 표현하는 다양한 몸짓을 하나의 사진 프레임 안에 담을 수 있는지에 대한 연구이며, 인간의 몸짓에 깃든 감정과 (영원의) 표현을 시간의 연속성이 응축된 객관화된 하나의 오브젝트로서 바라보기 위한 실험의 결과이다.

Junghoon.O (오정훈): My work inspired by past experiences is largely influenced by two main perspectives.
 First, my experience of starting training in college and working as an expert cultural property repair technician has changed my view of the subject. Even if the object is not a living creature, I focus on the emotions and stories contained in the object and space I see, as well as the energy they possess.
 The second inspiration is from the emotions I experience while taking photos of artworks and archival objects in my studio. The process of being photosensitive and developing them in the dark room to create a still images feel like a magical moment, akin to summoning. In the moment when the light reaches me and the subject in the same space, I strongly feel a connection to the subject. Such an invisible relationships between me and the subject is formed through the shared experience of light.
 As such, the way of "seeing subjects" evolved through past experiences has transformed into the way of "feeling the invisible(Unseen) energy(echoes)."
 나는 불확실하고 모호한 일상에서 '찰나'의 시간이 만들어 내는 마법의 순간을 탐구한다. 과거의 경험에서 영감받은 나의 작업은 크게 두 가지 관점에서 바라볼 수 있다.
 첫째, 대학시절부터 수련하기 시작해 사회에서 문화재수리기능자라는 전문가로 일을 한 경험이 내가 피사체를 바라보는 시선을 변화시켰다. 아무리 그 대상이 살아 숨쉬지 않는 무기물일지라도 나는 표면적인 부분이 아닌 내가 바라보는 사물과 공간에 깃든 감정과 사연, 그들만이 지니고 있는 에너지에 집중하게 되었다.
 두 번째 영감은 내가 운영하는 스튜디오에서 유물과 작품을 전문적으로 촬영하면서 겪은 감정에 기인한다. 스튜디오 내 다크룸에서 감광되고 현상되어 하나의 사진이 만들어지는 과정은 마치 일종의 소환술과 같은 마법의 순간으로 느껴졌다. 같은 공간에서 피사체와 나에게 빛이 닿는 찰나의 순간, 그 빛을 공유하는 피사체와 나는 보이지 않는 인연의 끈으로 연결되었음을 느낀다.
 이렇듯 과거의 경험이 변화시킨 '사물 바라보기'는 '보이지 않는Unseen 에너지의 잔상echos 느끼기'로 감각의 진화를 이루었다.

Ben Grosse-Johannboecke



"Backyard with Debris and Structure I" (2023), "Backyard with Debris and Structure II" (2023), "Floe" (2023)

'Backyard with Debris and Structure I' and 'Backyard with Debris and Structure II':

Backyard with Debris and Structure I and II stem from a body of work that deals with documentary photography that shows the current state of Ukraine. The paintings depict scenes of destroyed buildings, bodies, and abandonment.

The two works are about the uncertainty of what will happen to the shown places in the future; who will gather the debris, who will collect the bodies, and what will happen to the buildings; will they be repaired, torn down, or abandoned?

Witnessing this event from a distance as an artist raised the question of whether continuing my artistic practice unchanged by what happens around me is ethically acceptable but also if I have the understanding and insight necessary.

'Floe':

'Floe' responds to a musical composition by Philip Glass with the same name. It results from extensive sketchbook studies that consist of intuitive mark-making. After a while, there are repetitive patterns/structures forming which are linked to specific parts of the composition. I then sort all the structures that have appeared, choose which ones hold the most significance, and rearrange them to visually rebuild the composition.

The body of work the drawing stems from investigates the expressive potential of mark-making that does not originate from the visible but audible world. To find out how these resulting structures relate to a painterly practice, I place them in different contexts, such as in Backyard with Debris and Structure I and II.

Both the exhibition agreement and the images of the work is attached and the shipping doesn't apply this time because they're already with you.

With a background in tattooing, London-based artist **Ben Große-Johannböcke**, born in Melle, Germany, in 2002, explores the relationship between musical compositions and visual arts. He then places his findings in a broader painterly and social context. Coming from a small art school in Löhne, Germany, he was able to directly undertake postgraduate study at Chelsea College of Arts, London, without holding an undergraduate degree. His practice investigates repetitive patterns of mark-making, which he calls 'structures' that result from musical compositions by primarily Philip Glass and Steve Reich. These structures can also be found in more complex painterly, social, and political environments to analyze their place within contemporary art; one example of this is the currently altered and destroyed Ukrainian landscape.

Witold Riedel



"Landeversuch Wilhelmsplatz (Landing attempt Wilhelmsplatz)" (2023)

The drawings on paper are executed using ashes from fireworks fired on January 1st 2023 in the main square in Offenbach, one of Germany's most diverse cities. The fireworks were likely made in China, as they were also invented there. The celebration of the New Year is universal across many cultures around the world. However in some communities, the transition into the New Year is much louder and almost violent. This is the case in some cities in Germany. The artist collected the ashes left from the many explosions on Wilhelmsplatz and then drew his iconic linear structures using these ashes. Wilhelmsplatz is usually the stage for a well known local market. It also used to be a cemetery and then a place for large and important meetings.

The ashes are a typically discarded byproduct of celebrations, but Riedel reminds us that nothing really disappears and that the memory of a moment can very well survive in tiny particles. The particles were created, then destroyed, transformed, then used again. Our actions leave marks, some loud and bright, and others more subtle and yet not less important or beautiful.

Witold Riedel is a German artist who was born in a very polluted part of Poland when it was still a communist country. His family fled to Western Germany in 1981, he later lived in New York and London and worked with people around the world, on the ground. Riedel's practice revolves around the interconnectedness of everything, transformation, memory, (climate) change. He uses often unusual materials that are typically discarded or go unnoticed. His drawings are often made with carbon particles, ashes, pollution, old inks. The drawings appear to be intertwined and have a complexity of change. The work connects to

ancient mark making and the origins of art. Riedel is the winner of the Arte Laguna Prize in Venice and the Rumpenheim Art Prize in Offenbach. His works are in collections around the world. He currently lives and works in the UK and in Germany.

Julia Schmelzer



"Lithal" (2022)

Seemingly pristine natural landscapes meet amorphous forms of liquid lithium and its mining areas. Scenes of a badminton practice lead into thoughts about energy, geology, and competitive mentality, interwoven in the spell of an uncertain future. Through this juxtaposition of ambivalent sceneries, the video creates a visual narrative that challenges viewers to contemplate the complex interplay between human progress, ecological impact, and the pursuit of competitive dominance. "Lithal" (2022) addresses the future of mining and resource extraction for a technology-based age after the emergence of the Anthropocene.

Julia Schmelzer is an artist and curator living in Dresden, Germany. After studying in Dresden and Paris, she graduated from the Hochschule fuer Bildende Kuenste in Dresden and attended Carsten Nicolai's master class for time-based media. Her work has been shown in various exhibitions in Germany, France and Italy and she is the recipient of the Robert Sterl Award 2023. Schmelzer is the co-founder and director of the international platform for media art PYLON and curator of the exhibition space HYBRID Box in Dresden.

Yannick Tossing



"Fading Memories: Andreas" (2023)

In his artistic work, he works a lot with photography collages on different layers with free spaces in between. A photograph is a physical and visual equivalent of a memory. However, sometimes memories can be a bit vague. Location, time, and space are slightly abstract and it is possible that you do not remember when, where, and how these events exactly were. His artwork combines different places and times he experienced in his life. The abstract, undefinable elements in the background/skies are symbolizing the fragments we add in our head or which randomly get mixed into these memories. Combining those different memories in one collage also gives them a new value. They create a new dreamy scene making the artist re-live and remember those moments. The burnt parts show how our memories are slowly fading away with time and in some cases due to illnesses. Huntington disease was an important part of his research and thus the fading of our brain's functionality such as remembering memories for example are often showcased in his works.

Yannick Tossing is a Luxembourgish artist. He holds a research MA in visual arts from the Faculty of Arts at the University of Strasbourg and a MA in Comparative Arts and Media Studies at the Vrije Universiteit Amsterdam. After working in Amsterdam for 2 years, he works as an art director at the Kamellebuttek Urban Art Gallery in Esch-sur-Alzette. On the side, he is still part of Art Projects and exhibitions mainly in Luxembourg, but also a few in France, the UK and a group exhibition in South Korea in 2021, and an upcoming project in Canada.

Shih Yun Yeo



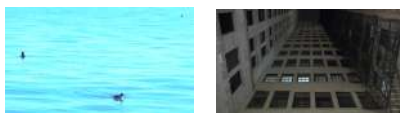
"Mind Ink Painting Machine" (2023)

"Mind Ink Painting Machine (MIPM)" unveils Shih Yun Yeo's captivating exploration into the enigmatic realm of the human brain and its profound influence on artistic expression. Fascinated by the mysteries of the brain, Yeo delves into the uncharted territories of ink art, redefining its boundaries through innovative interplay with neurotechnology. In this transformative creation, the artist's brain-wave data is artfully pre-recorded into interactive 'inkscape,' bridging the traditional realm of ink paintings with

the digital medium. The genesis of this visionary work took root during the circuit breaker period, when Yeo found herself unable to access her studio. Seizing the moment to reflect on the significance of technology, especially during the pandemic, she sought alternative ways to channel her artistic energy. The collaboration with MAKESTUDIOS ensued, leading to the realization of this groundbreaking project. By harnessing the power of mind energy, Yeo ingeniously breathes life into an innovative fusion of ink art and the cutting-edge digital landscape, forging a new and enthralling way to create and experience art. "Mind Ink Painting Machine" challenges conventional notions, inviting visitors to embark on an immersive journey into the unexplored dimensions of human creativity and the uncharted territories of ink art.

Shih Yun Yeo (1976, Singapore) is a highly acclaimed contemporary ink artist renowned for her innovative fusion of traditional ink painting and contemporary mediums. Graduating from the Post Baccalaureate Programme in painting at the San Francisco Art Institute in 2002, her dynamic and unpredictable works have garnered international recognition, including a prestigious commission by the Singapore Art Museum and nominations for the Sovereign Asian Art Prize Finalists. With a global presence in major art capitals like New York, Shanghai, and Tokyo, Yeo continues to make a profound impact on the art world, pushing the boundaries further by exploring new frontiers in digital art through groundbreaking projects, including her participation in Art Basel Hong Kong 2022. Yeo's passion for sharing her artistic journey culminated in her first book, "INKPULSE: the art of Shih Yun Yeo." Additionally, her role as the Founder of "INSTINC," an independent art space since 2004, firmly establishes her as a trailblazer in the contemporary art landscape.

Yuxuan Zhong



"Exercise 1: Prelude" (2023), "Exercise 1: Act 1" (2023)

"Exercise 1:Prelude" is an experimental video that intertwines the city's heartbeat with the tranquility of nature, encapsulating the delicate equilibrium between urban existence and the solace found in natural landscapes. In a post-COVID world where isolation has reshaped the fabric of society, this video portrays an introspective journey to unearth the delicate balance between human connection and solitude. As the fragments of this journey unfold, we witness a dance between industrial life and the soothing allure of nature. Amidst the city's upheaval, choreography of architecture, the poetry of drifting thoughts, the visual symphony of disorientation and rediscovery is unveiled, revealing the profound impact of these scattered yet poignant instances on the tapestry of existence.

"Exercise 1: Act 1" delves into a multidimensional exploration, where the body becomes a living canvas against the backdrop of architectural symmetry. This experimental piece navigates the interplay between the human form and the geometric precision of a symmetric pictorial plane, reflecting a narrative that pulses with life and introspection. This piece charges through a landscape defined by speed, light, and the enigmatic embrace of night, encapsulating the intricate dualities of stasis and advancement, mortality and vitality. Breathing is both the rhythm and the metaphor, echoing the resilience of existence in a post-COVID era, where shadows of depression linger. The metaphorical train hurtles, symbolizing the duality of stagnation and progress, death and life. Pace becomes a language, transcending the mundane, as the motion mirrors the ever-evolving pulse of urban life. It captures the essence of existence in its rawest form, fusing the inertia of after-COVID depression with the vitality of life's continuous journey.

Yuxuan Zhong, born in 2000 in Wuhan, is an emerging artist currently based in Chicago. With a focus on film and performance studies, Yuxuan crafts experimental videos that delve into the intricacies of cityscapes and industrial scenes, exploring the evolving interplay between individuals and their urban environments in the post-Covid era. Adept in short film creation, video production, editing, sound design, and performance art, Yuxuan's creative portfolio has garnered recognition in China, the School of the Art Institute of Chicago (where studies are pursued), Chicago itself, and even Germany. Yuxuan's artistic pursuits center around unraveling diverse perspectives on the dynamics among people, groups, cultures, and cities, with geographical surroundings significantly influencing his creations. Presently, the captivating cityscape of Chicago serves as a captivating canvas for Yuxuan's explorations.