

Photography Now 2023
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Featured Artists 참여작가: **Shaikha Al Rashdi, beluga (벨루가), H lo se Darves, Yiannis Galanopoulos, Hari (하리), JOONKI KIM (김준기), Kim min chul (김민철), Lis Klein, Franziska Lauber, Lee jae seong (이재성), Elvira Michelle, Kalin "Cre.at.ive" Norman, Omar Reyna, Serena Rossi, Seo Hein (서혜인), Catalin Soreanu, Sahar Tarighi, yang heejin (양희진)**

Shaikha Al Rashdi



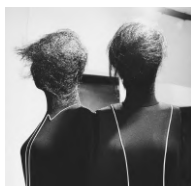
"inhabit" (2022)

Inhabit is a photograph talking about an uncommon place to live in. In this case, I chose a mountain, as certain tribes still live in the mountains till this day, so I tried to show the things people manipulated and added to nature to make their life easier.

Shaikha Al Rashdi, An Abu Dhabi based Visual Artist. In her studio practice, she focuses on capturing her daily life experiences, emotions (positive or negative), and surroundings through various media including printmaking, digital art, photography, and drawing.

In 2018, Al Rashdi was selected to be part of the Talent Development Program for Visual and Performing Arts at Manarat Al Saadiyat, Abu Dhabi, UAE, and exhibited her artwork in the Story of a Nation the 5th Annual Student Exhibition. Current exhibitions include Non-Descript and Affective Places, MIZA, Abu Dhabi, UAE and Photography is Magic, Student Group in cooperation with PC A&D. She is currently completing her Bachelor of Fine Arts degree in Visual Arts at the College of Arts and Creative Enterprises at Zayed University and is expected to graduate in 2023.

beluga (벨루가)



"In a delirium, Twin Peaks" (2019)

내가 사진을 통해 담아내고자 하는 주제는 '시간의 틈'이다. 견고해 보이지만 한 걸음만 잘못 내디디면 천 길 낭떠러지로 미끄러져 버리는 크레바스처럼 숨어있는시간의 불안정한 측면을 다루고자 했다.

In a delirium(섬망, 譫妄)은 의도적으로 시간과 공간의 낯선 틈, 공기를 찾아 서성거린 흔적이다.그 서성거림 속에서 어쩌면 당연하게도 문득 죽음의 이미지와 마주하게 되었다.사진을 찍는다는 행위는 대상, 혹은 순간에 대한 의식과 무의식이 만나는 침묵의 지점이다.그렇게 마주하는 순간은 간혹 기시감을 불러일으키기도 하는데 마치 내가 이전에 이 장면을 '보았다'거나'존재 했었다'는 느낌이기도 하고 소멸하는 순간이기도 하다.그러한 기시감 중에서 날카롭게 나를 건드리는 이상한 감각에 집중해 보았다.대상과 내가 함께 여기에 있으나, 사라지는 한 순간의 이미지를 촬영으로 그리고 흑백 프린트 작업으로 구현해내고자 했다. 어쩌면 무모한 시도일지 모르겠으나 그러한 열망이 한편으론 죽음에 대한 충동을 잠재우고 있다는 사실이 아이러니했다. 죽음은 그렇게 내가 본 것, 채록한 순간들에 켜켜이 스며들어 나를 살게 했다.

익숙하지 않은 다른 세계를 엿본 듯 이물감이 느껴지는 정지된 순간의 기록이 이 스냅사진 시리즈가 되었다. 어둡고 무겁게 가라앉은 낮잠에 빠져들었을 때와 유사한 현실과 꿈의 경계 속에서 느끼게 되는 아득한 상태, 그 모호하고도 낯선 느낌이 어찌면 당신을 불편하게 할 수도 있겠다. 그러나 나는 건드리고 싶었다. 바로 그 지점을... 셔터를 눌러 시간을 끊는, 순간의 죽음과도 같은 시간의 텅 빈 공간을 끊임없이 연상하며 작업한 결과물이다.

beluga(벨루가) 작가는 문예창작학과에서 시와 소설을, 이후 사진예술학과에서는 순수 예술(fine art)을 전공했다. 시의 언어적 이미지와 사진, 영상 이미지가 마치 하나의 몸처럼 서로의 자장 안에 있다고 생각하고 사진 작업과 함께 꾸준히 글쓰기도 진행하고 있다. 현실의 틈에 숨겨진 낯설고 이상한 세계를 채록하듯 촬영하고 이를 온전히 구현해내기 위해 암실에서 오랜 시간 흑백 프린트 작업을 하고 있다. 다양한 프린트 기법을 통해 포토샵과는 결이 다른 아날로그한 질감으로 내가 감각하는 시간과 죽음에 대한 이미지를 표현해보려했다. 한 이미지와 다른 이미지들이 마치 수수께끼처럼 이상한 느낌으로 이어지듯 누군가 잠시 다른 세계를 엿볼 수 있게 인도하게 되기를 바란다.

Héloïse Darves



“Twelve seasons of Japan I” (2020), “Twelve seasons of Japan II” (2020), “Twelve seasons of Japan III” (2021)

Landscapes and architectures are only small parts of our environment. They create the spatiality we live in, but so do plants, animals, rain and stones. Everything that surrounds us creates the scenery we live in. Everything that surrounds us has its own agency and holds the power to compose the world.

There is an infinite number of “things”, accidentally or willingly transforming the universe. They turn from object to subject very fluidly, and reversely as well. Aren't anonymous wanderers just part of the landscape to us?

A forest is a cathedral, a painting is a landscape, a human is a tree:

A never-ending silent shifting.

From Paris, France, **Héloïse Darves** became an architect out of her love for this city. Already passionate with fine arts, she developed a fascination with imaginary worlds and delicate atmospheres. After graduating in 2018, she worked as an architect for three years in Tokyo, Japan. This journey exploring the dreamy spatial possibilities, encouraged her to dive deeper in her own artistic universe, and she joined the Accademia di Belle Arti di Milano, Italy. Her main medias are painting and photography. As she does with architecture, she seeks universes and atmospheres that inspire silence, void, and light.

Yiannis Galanopoulos



“Constant Farewell” (2020), “The Bubble” (2020), “The Shadow” (2020), “Labyrinth” (2020), “Meltdown” (2020)

Views from Expatia, series Photographing the Unphotographable reveals through images the social, political and psychological complexities associated with the global phenomenon of expatriation. My focus is on expatriation as an individual's lived experience and on displacement as a human condition beyond territorial borders. Exploring the binaries being 'in and out of place' and photographable and 'unphotographable' I create images between the countries I live, I am from, and travel for work effacing their geography. By these fragmentary views of place, I

illustrate a process of internalization of thoughts and feelings and argue that the experience of expatriation has no specific latitude and longitude. Being in expatria and intransience censors my experience of any country specific place, leading me to portray an unphotographable place within. To create non-country specific, inexpressible, unphotographable (that is, esoteric) places, I use conceptual fabrication and various digital pictorial manipulations. I render them non-specific by not disclosing the locations and altering their surface with pictorial practices. This context can turn these fragments of 'nowhere' or 'anywhere' into 'somewhere.' In that way, rethinking place, expatriation, and transience would become possible. The work and the dialectic opportunities it provides make a powerful plea for change in perceptions of expatriation as a human condition communicated through photography. The change involves the acceptance of expatria as a non-country- specific place, not regulated by territorial restrictions: a heterotopic place where personal narratives of expatriation and transience can sustain autobiographic and epistemological enquiry.

Dr Ioannis Galanopoulos Papavasileiou (aka Yiannis Galanopoulos) is an Associate Professor of Art at Zayed University, UAE. Yiannis is a contemporary interdisciplinary visual artist, who has participated in numerous solo and group exhibitions in UAE, Europe, the US, Australia, China, and Japan. His work has been acquired by private and public collections. His expanded photography work examines the relationship between ideated, geographic, and virtual place, as well as the connections between objects, artists, media, viewers, and society. He writes on photography and film and is a regular contributor to scholarly research journals and publications such as The Journal of Visual Practice Research, CGNet's On the Image and the Canadian Review of Comparative Literature.

Hari (하리)



“36” (2022), “27” (2022), “18” (2022), “22” (2022), “36.5” (2022)

이 연작은 어느 바람 부는 날에 세차게 흔들리는 꽃을 바라보던 중, 당시 끝날 것 같지 않은 고독에 대한 두려움과 번아웃에 빠져있던 작가가 그 움직임을 자신의 마음과 동일시하게 되면서 시작한 작업이다. 첫 작품인 '36'으로부터 이어진 모든 작업은 장노출 기법으로 촬영하였다. '36'이나 '36.5'에서 볼 수 있는 움직임은, 크고 혼란한 세상에 반응하는 작가의 불안정한 내면과도 같다. 그는 시간을 통해 또렷한 형태를 뭉개 단순한 면으로 표현하거나 선을 만들었는데, 이는 작가 스스로가 마음의 중심, 곧 평온을 찾으려는 일종의 노력이다. 그는 작품을 보는 이들이 느끼는 다양한 감정을 존중하지만, 이 연작만큼은 보는 이들로 하여금 편안함과 위안이 되었으면 하고 바란다.

The series of work started from the day when a photographer, who suffered from burnout and a fear of endless loneliness, realized the flowers she saw swaying in the heavy wind were similar to her unstable mind. All photographs, beginning with the piece '36', are based on long-exposure techniques. Each movement of '36' or '36.5' represent the unsettled inner mind of a photographer who reacts to living in a big, confusing world. She crushes shapes into simple planes or makes lines which represents her effort to remain calm, stabilize her mind and find her own tranquility.

The photographer respects the emotions felt by the viewer, but at the same time, she sincerely hopes this will bring peace and comfort to the viewer as it does for her.

Hari: 서울에서 출생. 작가의 관심은 사람들이 삶에서 느끼는 다양한 감정을 향해 있다. 특히 누구라도 홀로 짊어지지 않았으면 하는 감정들을 사진에 담아 불특정한 사람들의 연결 고리로서 존재하는 것이 사진가로서의 바람이며, 언젠가부터 자신에게 위안이 되어준 주변의 자연 풍경을 배경으로 그것들을 담아내는 작업을 계속하고 있다.

Born in Seoul, South Korea. Her interest towards various emotions people feel in their lives drives her ultimate goal as a photographer to capture emotions to show people that they are not alone when they feel the same. She has been capturing these emotions and putting them in her photos against scenes of nature that make her comfortable, and create an emotional link to people who view her work.

JOONKI KIM (김준기)



“No friends” (2009)

Human is always the existence of loneliness.

Human own the fear from the moment they were born as for unpredictable time of death and persistence of existence. And another one is loneliness. My point of view with regard to the behaviour that wants to belong to any organization and always to be with someone is originated from their loneliness which is based on an original psychological. However, the main problem is persistence of loneliness although this behaviour let us forget the loneliness for a while. The loneliness is human's destiny that cannot be avoided.

The fear as for persistence of existence has originated due to its original existence. What is the loneliness? Where is the source of the loneliness? Why human have to be lonely? It might be from the moment that we aware of the concept of 'ME'. The relationships between me and others, and others and me. All of these things are the way of processing of being recognize myself as well as a way to overcome. The origin of human's loneliness is unknown. However, it is obvious that various situations from those processes made us confuse and people are still trying to having a good relationship in order to throw away the feeling of loneliness that from unknown origin.

JOONKI KIM (김준기): I was born in South Korea. I graduated MA Fine Art at Chelsea collage of Arts. I was in charge of photo editing for a newspaper and an encyclopedia team. Most recently, I worked as a photographer in Berlin for 4 years. I mainly use photos and videos. And I also make installation works using them.

Kim min chul (김민철)

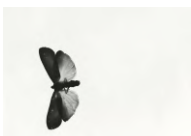


"고성" (2020)

고성의 바다

김민철: 저는 상업사진을 촬영하는 사진가입니다. 개인작업으로 내가 바라보는 시야를 있는 그대로 밀도 있게 프레임 안에 채우는 작업을 하고 있습니다.

Lis Klein



“Something as small as the Fluttering of an Insect's Wing ... no. 2” (2022)

In the series “Something as small as the Fluttering of an Insect's Wing...” I ask myself and the viewer what significance insects have for life on this planet, and what effects the insects die-off crisis may have.

The depicted insects in the series were all found dead during my everyday walks. They were collected as found, prepared in a special way and finally preserved. Their shapes and shadows have been transferred on negatives and reproduced as photographs. These reduced forms focus on the essence and beauty of the insects, as well as on their fragility and translucency.

With the title, which is based on the famous quote from the chaos theory, I point out that every insect, as an individual and as species, has an important role to play. The absence of every crawl and flutter in the ecosystem of planet earth can set of a chain reaction towards a collapse.

Lis Klein: Born in 1994 in Luxembourg, I studied Fine Arts at the Stuttgart State Academy of Art and Design from 2015-2021, where I also graduated. I currently live and work in Stuttgart, Germany.

Franziska Lauber



“Plasticocene (Rena M.)” (2021), “Plasticocene (Rena M.)” (2021), “Plasticocene (Rena M.)” (2021)

By changing the angle of view, just above the white sand, Franziska Lauber encounters plastic waste on a beach in Sardinia (Italy) with an isolated gaze, thus revealing itself in light and fragile formations. They are reminiscent of buds, flowers or animal shapes and seem to integrate perfectly into the surrounding ecosystem.

These photos do not evoke immediate danger as in images of environmental disasters. They are not shocking at first glance, but their lightness and delicacy belies the fact that plastic waste is pervasive and catastrophic worldwide. Perhaps one can speak of an anonymised "silent catastrophe".

In her work, Franziska Lauber explores image aesthetics and border blurring, where breaks suddenly appear and an uncomfortable feeling creeps in "in the beautiful".

Franziska Lauber is a video and installation artist working in the field of human-animal-research (animal and environmental ethics). She received a BA in Fine Arts from the University of the Arts in Bern (CH), and a MA of Arts in Public Spheres from the édhéa in Sierre (CH). She has had solo exhibitions in Switzerland and the UK, and group exhibitions in Switzerland, France, Germany, the UK, Sweden, Greece, India, the US, and Australia. Franziska Lauber is a SARN Board Member (Swiss Artistic Research Network). She was founder and responsible of the SARN research group "Sense of Coexistence".

Lee jae seong (이재성)



“석양과 노는 아이” (2022)

사진은 기다림의 미학이다. 석양이 질 때 까지 코타키나발루의 해변에서 기다리다 아이의 모습을 촬영하였다.

Lee jae seong (이재성): 현재 이월드 공식 포토그래퍼로 활동하고 있으며 울림이 있는 사진을 담고 있습니다.

Elvira Michelle



“Resist or Surrender 1” (2022), “Resist or Surrender 2” (2022)

"To Resist or Surrender: Surrender." & "To Resist or Surrender: Resist."

I was very depressed in the winter of 2020. It was right before the pandemic hit. Once it did, things only spiraled until I was in a hole so deep, light didn't reach me anymore. Loneliness, despair, & fear of living fully & as myself, plagued me. It was the hardest period of my life. I thought this meant I was doing something wrong & I deserved

this kind of punishment. I had nothing left, not even will to live. Then, in the fall of 2021, I had a realization: At any given moment, we are all doing the best that we can. This message felt like it was sent from a higher-being directly into my spirit. I felt lighter. All the anger I was holding towards myself & others, I could start to forgive. This wasn't a cure, but it was the start of a new journey, one where I could finally see the light.

These photos are based on a poem I wrote titled "Heave to a Tortured Mind":

Heaven to a tortured mind...
What does that look like to you?
Is it ocean waters and silky sand?
Are the skies clear?
How close are you to sun?
None of it matters

Have you been to two places at once?
It's not impossible.
I've been in paradise all my life, but hell in my mind
Nasty habit

Rewind to where I took a turn
Baptizing myself in the very waters I was too scared to swim in

~~~~~  
Wave, after wave, after wave, after-  
WHERE'S THIS 'PEACE' YOU SPEAK SO HIGHLY OF  
You promised I'd drown in it  
You said it'd be here

Nirvana, can you hear me?  
Nirvana, are you there?  
Let me through the pearly gates  
Let me live in paradise  
Won't you let me stay?

**Elvira Michelle:** "Visual arts has given me a way to explore and express my most raw and deepest emotions fearlessly. I believe pushing the limits to what makes us uncomfortable is where we learn the most about ourselves and the world around us. This allows me to live empathetically, work with intention, and produce content that will impact the audience."

Elvira Michelle (b. 1992, New Orleans, LA based) is a self-taught multidisciplinary artist and filmmaker born and raised in Miami, Florida. Her work explores intergenerational memory and trauma and how it manifests in the experience of marginalized communities.

### Kalin "Cre.at.ive" Norman



### "The Artist", "Creation"

"Creation" Photography mixed media portrait

"The Artist" A mixed-media portrait of what artists are to the the things, and worlds they create.

**Kalin "Cre.at.ive" Norman** is a Digital mixed media artist from New Orleans, Louisiana. Starting in the summer of 2013 Kalin began working on becoming a filmmaker, with New Orleans artist and mentor Brandan "Bmike" Odums. However, in 2017 Kalin began working on his mixed-media mosaic art. Kalin uses the medium of Mixed Media to combine pictures and videos with telling stories and reimagining a Pan-African/Afro-futuristic world where everyone in it has the cosmic power of divine creation. These images mainly focus on the boundless creativity and joy of black people. Kalin's main goal as an artist is to, "Let those trapped, feel free." Kalin has been featured on the fan Instagram pages of Rich Hommie Quan; Jackson State's Blue and White Flash News Paper and Gallery 1; The Clarion-Ledger News Paper; Mississippi Museum of Art's Patrick Kelly Exhibit; Collaborated with the social justice group CultureStrike billboards; Warner Music University's Instagram page;

HERE Museum's Black History Museum in New York City; and Studio Be's Radical Freedom Exhibit in New Orleans, La.

### Omar Reyna



**“Turbulence Is A State Of Being” (2022), “Most Flows In Nature Are Turbulent” (2022), “An Ocean Upon Which We can Easily Flounder” (2022), “Untitled” (2022)**

#### *AN OCEAN ROAMING THROUGH THE FOREST*

It has been ten months since I began researching and making with ideas of turbulent flows and flows in general. From digital and watercolour paintings to willow sculptures to capturing, with the help of the photographic camera, waves- like forms made of elastic fabric in the middle of the boreal forest: my expanded field's studio practice. All in the effort to experience with my art practice the physical phenomenon of turbulence.

#### *INSPIRATION*

The disorderly flow of smoke from a burning cigar, the blood flow in arteries, the atmosphere and ocean currents are examples of turbulent flows. A state of erratic and constant change lies at the core of these examples. This unpredictable energy is the leitmotif of this project. As a physical entity, turbulence lacks a complete mathematical description. We can call it an energetic and rotational eddy motion, a dispersion of material, a transfer of momentum, a non-existence of forms that seem to appear out of nowhere, or use all descriptions at once. Turbulent flow is a scientific term for the unpredictable motion of a fluid. But it also means a heavy and disorderly burden to endure, as in the phrase 'turbulent times'. When turbulence appears in our everyday, life becomes an ocean upon which we can easily flounder.

*An Ocean Roaming through the Forest* is a in-progress photo base project that point outwards into the world and inwards into our psyche. Turbulence is a phenomenon that might be looking at the universe as a force of destruction and transformation, but it is also a way of looking into an inner state of being, and I like to experiment with both.

What is the relationship between turbulence and the everyday?

Is turbulence a power able to completely transform or destroy everything that it touches? Are some things better understood when broken?

Omar Reyna

**Omar Reyna Flores** is a Mexican-Canadian artist that seeks the materialization of the work of art at a midpoint between research and the activity of making. He produces photographic base projects with a wide range of media. In his view, making while experimenting is a form of physical thinking.

Born in Mexico City and now settled in the Yukon, Omar studied visual communication and has studies in photography, sculpture, painting, and the philosophy of image. His work has been exhibited in Hungary, the United Kingdom, the USA, Canada, Argentina, South Korea and Italy.

### Serena Rossi



**"NIGHT" (2022), "WALL" (2022)**

#### *Work Night 2022*

After an exhibition in the Langhe I spent the night in a B&B in the middle of the countryside and vineyards. At night for the beauty of the landscape I spent an hour outdoors outside the room to enjoy the clean and fresh air and the clear sky was June, stary. It was an exciting experience and just that night when I arrived in the car I

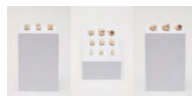
took some shots including this one. It reminds me of a primordial emotion, of fire, of heat, of maternal love, of kennel, of hiding, of den.

*Wall 2022*

My artistic practice leads me to experiment on the theme of fragility set in the city, the metropolitan system in which I live. We are projected in a fast system, full of lights and noises, of disorder. This wall was taken in Piacenza one afternoon when I listened to a poetry lecture at the Little Museum of poetry, it reminds me of loneliness and love, nostalgia. I find the metropolitan writing on the walls of the city to be artistic and sometimes poetic. Everything and nothing, a hug on a cold autumn afternoon.

**Serena Rossi** was born in Milan in 1972. In 1999 she graduated in Pharmacy. Since 2002 he has exhibited his works in Italian and international exhibitions and some of them are part of private and public collections such as the open air museum of Camo and the collection of the BPL. Since 2012 he publishes his poetry syllogists and receives awards of merit and position at national and international literary competitions and his lyrics are published in fine anthologies. He collaborates with several literary publications on the net and since 2022 he has been part of the Milanese editorial staff of the online cultural magazine *Il pensiero mediterraneo*.

### Seo Hein (서혜인)



#### “치아 (my tooth fairy)” (2021)

##### <GATHER!>

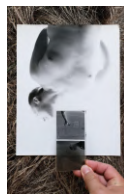
서혜인의 <GATHER!> 시리즈는 부산물의 깊은 관심과 관찰을 사진 매체를 통해 시각화한 작업이다.

<GATHER!> 속의 결핍, 내 부족, 피사체들은 온전하지 나간 앓음으로 혹은 부산물들로, 떨어져 남겨진 만들어진 안에서부터 이들이다. 사적인 피사체들로 습관들을 통해 자리잡은 이면을 이야기하고자 하며, 엑센플과 같은 이 현대의 존재들의 도생과 이들이 지키고자 하는 세계와 희망을 담아보았다.

발치한 치아는 서혜인의 극심한 공포를 이겨낸 것을 말해주는, 전리품과 같은 것이다. 용기를 자랑하고 이를 전시하기 위해 화이트 큐브의 단상 위에 치아를 올려 두었고, 치아에 권위를 부여하고자 희고 높은 단상을 사용했다. 고귀한 사치품과 대비된 인체의 부산물을 올려 두어 현대의 욕망을 키치하고 유머러스 하게 내용을 전달하고자 한다.

서혜인은 서울 출생으로, 남아공케이프타운에서 초등학교 시절을 보내고 돌아와 현재 한국으로 전공으로 사진 인문계 중학교, 예술고등학교, 예술대학교를 졸업했으며 대학원에 재학 중이다.

### Catalin Soreanu



#### “Archeology of the invisible 01” (2022)

With the photographic series "The Archeology of the Invisible", I continue the projects developed in 2020-2022, offering an artistic reflection on the photographic medium as a formula for documenting memory. By juxtaposing analog photography negatives from my youth as well as various significant artifacts of my past work, I develop different structures and contexts while creating progressive levels of subjectivity in mapping an alternative poetic present. My photographic series is not concerned with the concept of personal mythologies, because one cannot escape the circumstances of the rationalization of temporal realities. This is rather an attempt to give a metaphorical dimension to visual research seen as a tool of knowledge, where my personal space and memories become a lever for rationalizing meaning, assigning divergent meanings to both visual elements and the structural relations involved in creating images photographic.

Born in Iasi, Romania, **Catalin Soreanu** studied graphics arts the "George Enescu" National Art University in Iasi, Romania, with a Ph.D. in Visual Arts on the topic of Arts and Advertising - Mediums of Expression in Contemporary Advertising. He is a founding member of the Center for Contemporary Photography in Iasi, Romania, and an organizing member of "CAMERA PLUS - biennial of contemporary photography and dynamic



image" in Iasi, Romania. Since 2018, Catalin is a member of the "In Situ" artistic initiative, a group of conceptual artists developing site-specific projects. He is actively participating at Romanian and international art exhibitions in the last decade, with works based on photography, graphics, or performance art.

### Sahar Tarighi



#### "Freezing in a corner"

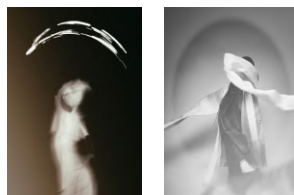
"Freezing in a corner"

We are at our peak!  
Absolute disappointment  
Deep black  
Eternal darkness  
I take refuge in the sky  
Pleading the ground  
Singing poem for the soil  
I leave it to the water  
Our last refuge  
Last hope!

...

**Sahar Tarighi** was born in Oshnavieh, Iranian Kurdistan. Having grown up both in Kurdistan, a land of wonderful nature, dance, music, crafts and in a family with a great interest in art, her love of the art grew. The interest was cultivated during her formative years and further developed when she opted to pursue her academic education in the realm of art. She received her Associate's Degree in Visual Arts, BA in crafts and also MA in Painting in Tehran, Iran. She is a multidisciplinary artist and has exhibited in some group exhibitions in the UK, Iran, Russia, Turkey and the US. Sahar is currently a core ceramics instructor and an MFA candidate in Studio Art at the University of Delaware and is a recipient of TCN Fellowship to Arrowmont School of Arts and Crafts, the Competitive Counter Offer Award, Full Tuition Scholarship, Center for Material culture Studies Graduate Research Grant Award (CMCS) and DELPHI fellowship from this University.

### yang heejin (양희진)



#### "염원(念願)" (2022), "꽃정" (2022)

내 작품의 거시적인 주제는 '한국적 정서'이다. 순수한 카메라의 힘으로 포착된 후가공이 없는 시대상 사진은 사회적, 문화적 측면을 고스란히 드러내며 가장 한국적인 모습으로 느껴진다. 전통의 기원과 아름다움을 사진으로 표현하기 위해 한복을 소재 삼고 시대를 드러내며, 텍스트를 이미지화 하는 방식으로 과거의 시간을 현대적인 이미지로 풀어낸다. 한복의 아름다운 색, 그 중에서도 오방색이라는 전통색상의 기원과 아름다움에서 작업에 관한 방향성을 찾기도 하며, 관객들이 이미지를 보는 것과 동시에 그 이면의 내용까지 유추하고 읽을 수 있는 작업을 추구한다. 초상화와 같은 정면의 직관적인 구도는 나의 비언어적 접근이며, 이중노출 기법을 사용하는 이유는 단청색과 같이 레이어를 겹겹이 쌓아 표현하는 방식이 닮아있기 때문이다. 많은 개념을 담고 있는 오방색에서 특히 '연결'에 의미를 두고 있다. 그를 기록으로 남기는 것은 현재와 과거의 주파수를 맞추고 시공간을 함께 공유하여 연결하고자 하는 의도를 바탕으로 한다.

이번 전시는 한국적인 몸짓과 전통 놀이에 의해 생기는 곡선을 표현하였다. 화려한 한복 색에 의해 보이지 않던 '선'과 '테'를 더욱 두드러지도록 색의 요소를 제거하였고 연속적인 움직임의 자취를 포착하여 선을 만들어 냈다.

The macroscopic theme of my work is 'Korean sentiment'. In an era without post-processing captured by the power of pure cameras, photographs reveal social and cultural aspects and feel the most Korean. In order to express the origin and beauty of tradition in pictures, Hanbok is used as a material to reveal the times, and the past time is unraveled into a modern image by imaging text. It also finds the direction of work in the beautiful color of Hanbok, especially the origin and beauty of the traditional color of five colors, and pursues work that allows the audience to infer and read the contents behind it at the same time as seeing the image. The intuitive composition of the front, such as a portrait, is my nonverbal approach, and the reason why I use the double exposure technique is that the layered expression method is similar to 'dancheongsaeg'. (Korean traditional coloring technique of layering) The five cardinal colors, which contain many concepts, give a special meaning to connection. Keeping it as a record is based on the intention to connect the frequencies of the present and the past and share time and space together.

This exhibition expresses the curves created by Korean gestures and traditional games. The elements of color were removed so that the "line" and "frame" that were not seen in colorful hanbok colors were more prominent, and the lines were made by capturing traces of continuous movement.