

Portrait 2021

CICA Museum

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Featured Artists 참여작가: Chihiro Baba, Dongsoo Choi, 정상현, Ji Kang 지강, Minyeong Kang 강민영, Semi Kang, Philippos Kappa, Mirong Kim 김미룡, Frédéric Léglise, Carla Linhares, Rose Materdomini, Art Sokoloff, Gina Peyran Tan, Garima Tripathi, Rafał Urbański, Maria Vergara, Huixin Xian, Yu Zhang

1. Chihiro Baba

“Cast-off Skin 001” (-)

Chihiro Baba creates artworks with the combination of collages, paintings, sculptures, photographs, prints and installations, while producing clothes and accessories merchandise as well. She is active in a variety of fields including exhibition sales of art objects & products to museum shops and fashion brands, and offering costumes for models and musicians.

2. Dongsoo Choi

“choked down” (2020)
“life is not black and white” (2020)
“open our eyes” (2020)
“rewrite the scars” (2020)
“tears” (2020)

The series of self-portrait inspired by the Black Lives Matter movement after George Floyd's death in the USA. The images are portraying the basic human emotions regardless of skin colors. The pain and tears from choking are the same, no matter who you are. And life's many decisions are not just black and white, and the past scar should be written with peace, not violence.

DongSoo Choi has a gift for discovering the quiet moments, those singular moments in everyday life that tell the stories best. He is a stealthy observer--of culture, of places, of people, and can capture the very essence of his subject, whether human, object, or landscape.

3. 정상현

“Find your Face # 85 Korea Actor sangjeon Woo” (-)
“Find your Face # 37 Korea Model hyeonhee Kim” (-)
“Find your Face # 105 Graffiti Artist Kristopher Kotcher ” (-)

Many Faces

나는 우리가 보는 상대의 얼굴들이 다른 사람에게 읽어가도록 의도되어진것이 아닐까라는 전제로 사람들의 얼굴을 수집한다.

마주한 이미지로 인해 번지는 생각의 갈래를 자연스럽게 따라가는 방식을 택하고 낯선 이들의 첫대면에서 오는 그들 삶의 또다른 표정을 기록했다.

촬영 대상드러이 감정에서 오는 얼굴들은 단순하게 희노애락으로 구분할 수 없는 모호함을 보여주었고

그로 인한 작업의 고충이 대상의 내면을 성찰하게 되고 얼굴은 시간을 담는 그릇이라는 의미에 대해 다양한 얼굴들이 전해주는 이야기의 기록이다.

홍익대학교 산업미술대학원 사진대학원 졸업 후 프리랜서 포토그래퍼로 활동하고 있다.

수많은 아티스트들과 포트레이트 작업 'faces series'를 진행하고 있다. 아티스트들을 인터뷰하면서 그들의 숨겨진 내면, 본질적인 면을 렌즈를 통해 기록했다. 패션 광고 사진작가로도 활동했다.

4. Ji Kang 지강

“감정을 담은(담은) 꽃과 나” (2020)

“still life of portrait” (2020)

“요즘 내안의 것들” (2020)

<감정을 담은(담은) 꽃과 나> 2020 캔버스에 아크릴 162.2x130.3cm

눈에 보이지 않는 나만의 감정을 오롯이 느껴 실존 에 존재하지 않는 모양의 꽃과 패턴들로 표현하였다.

< still life of portrait > 2020 캔버스에 아크릴 162.2x130.3cm

나를 가장 잘 대변하는 을 정물로 표현한다면 무엇일까? 그림, 그리고 마음 속에 사는 새와 감정의 산.

<요즘 내안의 것들> 2020, 캔버스에 아크릴, 162.2x130.3cm

요즘의 나를 이루는 것들, 내가 느끼고, 자주 떠올리는 감정과 피사체들, 그리고 작가가 선망하고 상상하는 미래에 대한 감정을 풀어낸 작품이다.

런던에서 패션 이미징과 일러스트레이션을 전공한 지강 작가는 일러스트레이션과 페인팅 사이의 경계 어딘가에서 파도를탄다. 어느쪽에 구속받거나 제한을 두지 않는다. 그 사이 어딘가가 지강작가가 추구하는 작업이다. 가장 흥미로운 인물인,나자신을 주로 그리며 현재 자신이 느끼는 감정의 모습에 집중하여 풀어낸다. 다양한 감정들의 모습, 그것이 오늘의 나를 나타내는 날짜이자 기록이다. 그때그때 작가가 느끼는 경쾌한 색깔들과 자유로운 라인, 시그니처 페이스로 작가 자신을 보여준다. 또한 한 가지에 국한하지 않고 캔버스 속의 오브제를 실제 오브제로 끄내는 작업도 함께 진행하고 있다.

5. Minyeong Kang 강민영

“Blossom” (2021)

“Face off” (2021)

“Brunch Time” (2021)

“Jacquadi” (2020)

인연은 말그대로 사람을 만나며 맺어지는 연줄을 의미한다. 살면서 조우하는 여러 인연들은 같은 듯 새롭다.

강민영 작가는 그녀와 스쳐간 인연들을 떠올리며 그들과의 관계를 주제로 작업을 한다. 사람은 비슷한 삶을 살아도 절대 같은 삶을 살지 않기에 새로운 인연은 늘 우리에게 다채로운 경험을 선물 한다. 수 많은 관계들을 들여다보면 우리는 늘 충돌과 갈등을 빚고 동시에 조화와 화해의 가능성을 열고있다. 그녀는 이를 희로애락이라고 표현한다. 다양한 인연들과 맺고 끊음을 끊임없이 반복하며 추억을 쌓고 그 잔상들을 떠올리며 그녀는 작품을 만든다. 이러한 과정을 통해 작가는 자신을 되돌아보는 성찰의 시간을 가지게 되고 이러한 그녀의 사적인 경험들이 또 다른 이들에게 공감과 위로를 선사할 수 있기를 바라며 그녀는 늘 새로운 인연을 맞이할 준비를 하고있다.

<Brunch Time > 과 <Blossom> 이 두 작품들은 작가의 사적인 경험을 바탕으로 시작되었다. 나체의 두 남녀가 밀고 당기기를 하는 모습은 그들이 싸우는지 아니면 애정을 나누는건지 단정지을 수 없는 여러 측면을 연상케

한다. 스쳐지나간 인연들 또는 현재 만남을 가지고 있는 관계들 속에서 생겨나는 갈등과 충돌은 결국 서로를 밀어내게 되지만, 그럼에도 불구하고 우리는 조화와 화해의 가능성을 가지고 있고, 작가는 이를 애증이라고 부른다. 다소 거칠고 빠른 붓터치와 서로 뒤엉켜 있는 두 사람의 형상은 긴장감, 폭력성, 그리고 해학을 동시에 유발한다. 또한 그림속 이들의 알 수 없는 표정들은 보는 이들의 감정들을 자연스럽게 투여하게 되고 결국엔 자신들의 추억을 회상하고 성찰하는 계기를 가져다 준다. 입에 담배를 물고 반항적이면서도 몸을 푸는 듯한 인물이 담긴 <Face Off>는 무언가를 시작하기 전 우리가 가지게 되는 마음가짐을 표현했다. 결과를 예상 할 순 없지만 도전한다는 것 자체는 긴장감과 불안함이 뒤따른다. 그러나 그 전에 몸을 풀며 담배를 피는 여유는 결과에 상관없이 그 도전을 받아들이고 힘차게 나아가보겠다는 의지와 열정을 동시에 담고있다.

<Jacquadi> 는 Polo & Pan의 ‘Jacquadi’ 라는 노래 제목을 가져온 작품인데, 작가의 사랑에 빠진 순간을 담았다. 금색 빛의 우산, 알을 품은 새와 개구리 등 엉뚱하면서도 재미있는 요소들은 비밀스럽고 사적인 연인간의 암호이며 강렬한 색감들은 이들의 사랑이 첫 순간처럼 한결같이 영원히 빛나도록 기원해준다.

Minyeong Kang (B. 1994, Busan, South Korea) is a Korea-based artist. In 2020 she graduated with a BFA from the School of the Art Institute of Chicago. In her recent works, she discerns a moment of memory from the real-life events and visualizes as vibrant colors. Minyeong renders different kinds of emotion into the color on the impression of a character. She seeks to tear down a wall between imagination and reality through the impression of colors that evoke indefinable sensations. Her goal is to seek out her own meaningful colors which are easily relatable to the viewers. Currently, Minyeong lives and works in South Korea

1994년 한국, 부산에서 출생한 강민영은 한국을 기반으로 둔 작가이며, 2020년에 The School of the Art Institute of Chicago 파인아트 학사를 졸업하였다. 최근 그녀의 작업은 스쳐 지나간 인연들 과의 다양한 관계를 주제로 무한한 색감을 표현하는데 초점을 두고있다. 다양한 감정들을 특정 색감으로 의미를 부여하고 이런 복잡미묘한 색감들은 이상과 현실, 두 다른 세계의 경계선을 허문다. 그녀는 대중들이 쉽게 공감할 만한 의미 있는 색감을 끊임없이 연구 중이며 현재 한국에서 활동 중이다.

6. Semi Kang

“John’s wife” (2020)

“foresight” (2020)

“Plum lady” (2020)

“Hibernation” (2020)

John’s wife

We are born screaming and kicking, never realizing how liberating a lack of control can be. As we are molded into maturity, our expressions grow muted. Slowly sinking into the soil of our psyche, these emotions seep into our very being—accumulating into a dark, shadowy mass. It is only we who can excavate our own shadows—our conscious selves must free us rather than compliantly act as a gauze to hide our festering wounds.

foresight

The past, present, and future each whisper their ways into our lives—composing the very fabric of our thought processes. However the ability to harness the energies of these unseen realms depends on the individual. If one remains stagnated in mindset and refuses to shift, their feet will remain stuck in the past. To be able to see in the days ahead, one must relinquish the fear of judgement and error to the wind. Once you welcome the unknown, you are free to foresee.

Plum lady

The word “plum” was first used in the late 18th century to describe desirable objects. Plum lady depicts a self-assured sense of desire, needing no one’s approval but her own. Liberated from the judgement of herself and others, plum lady has become her desired self rather than focus on the want to be desired by others. Her name speaks for itself: Plum.

Hibernation

The tides of time often hurl waves of burden our way. These inescapable swells of life envelop us whole, draining our essence and energy. As we wash up onto the shore, we are left exhausted and lifeless. However, sometimes, it is wise to give into this exhaustion—to surrender to the skies and allow your inner child to awaken.

Semi Kang (Kim) began her career as a graphic designer at Walt Disney Corp. Discover Magazine, Viacom Inc. Simon and Schuster, The Associated Press, and Time Warner Inc. Money Magazine. She started teaching in 2008. She is in the Art Director's Club, and has won the How Magazine International Award, multiple National Scholastic Teacher's Awards and published on ArtAscent Magazine. Through teaching, she grew a love for telling stories through art—namely, simplifying complicated stories through painting. She finds magic in both concisely executing conceptual ideas as well as allowing her brush to take the reins. She views the painting process as a time to acquaint herself with this subconscious voice, one wiser and more trustworthy than the external conscious. She grew up in New York and currently resides in New Jersey.

7. Philippos Kappa

“G8” (2018)

The following work is a video portrait of a woman and a man blend together. Partners that live together for a long time many times start taking elements from each other and starting look like each other, physical and mentally. A portrait is a representation of one person. In this work, my focus wasn't in one person. It is the portrait of the intermediate situation that is resulting by blending two people in the physical and metaphorical state and the picture of the person that emerges in the middle.

I am interested in art as a metaphorical social examination. We live in a visual era, but pieces of information always accompany the visual image. The information can transform the content and the interpretation of an image. My work addresses and explores the interconnections between image and data, and investigates how data influences one's understanding of the visual representation and how changes in the twenty-first century like the mass media and the vast amount of information transform the way we see and interpret the visual world. The original footage in my work is from archived material, which I have processed. When the who, where, when and why are removed from an image, new suspended images emerge. For an image to define its living space, it must be detached from its physical space.

Philippos kappa www.philipposkappa.com is a Greek native visual artist based in Tokyo that works with video, installations and still images. He's work approaching art as a metaphorical social examination. The original footage in his work is from archived sources that he has processed and modify, he's work explores the interconnection between image and information and how information can transform the content and the interpretation of visual representation. As he says "for an image to define its living space, it has to detach from its physical space". His work is being presented in exhibitions and festivals internationally and he has received the Special Prize in Art Nova 100in Beijing China, and he was shortlisted for the Arte Laguna Prize in Venice Italy. He earned a Bachelor from Middlesex University in the UK, a Master from Central Saint Martins in the UK, and he is a researcher at Tokyo National University at the moment.

8. Mirong Kim 김미룡

“화폐 전쟁” (2018)

<화폐전쟁>은 화폐의 인물들의 움직임을 통해 강대국들이 화폐전쟁을 통해 보이지않는 파워게임을 하고 있는 것을 표현한다.

4개의 은색의 원통형(커다란 동전의 모양으로도 볼 수 있다) 오브제 표면에는 미국(벤자민 프랭클린), 중국(마오쩌둥), 영국(엘리자베스 여왕), 일본(후쿠자와 유키치) 4개국 지폐 속 인물의 얼굴이 스펅글로 묘사되어

있다. 수공예적으로 보이는 이 작품은 전원을 켜면, 코딩에 의해 미리 짜놓은 대로 4개의 얼굴이 모터소리를 내며 빙글빙글 돌거나 눈동자를 좌우로 움직인다.

작품 내부의 기계적 매커니즘은 가려진 채, 표면의 움직임 패턴을 통해 4개국 화폐 속 인물들의 감정의 동요가 전해진다. 움직임을 주도하는 달리, 눈치작전을 펴는 위안화 와 파운드 그리고 동조하는 엔화의 움직임을 통해서 서로 반응하며 갈등하고 힘겨루기를 하는 모습을 보여준다.

나는 걸로 보이는 것 이면의 진실을 은유, 비틀기를 통해 시각적으로 보여주는 작업을 해왔다. 특히 최근에는 Light와 Kinetic을 이용한 작업방식을 주로 취하고 있는데, Magical realism적인 환영을 만들어내는 조각과 설치 작업을 통해 현실을 비틀거나 현대인의 억압된 심리, 또는 관계에서 오는 갈등과 감정을 묘사하고 있다. 인간은 본능적으로 빛과 움직임에 예민하게 반응하며 이에 대한 특별한 개념과 정서를 가지고 있다. 따라서 나는 인공적, 합리적, 중립적인 차가운 기계와 빛, 디지털 기술(코딩)에 스토리텔링을 결합함으로써 인간적인 기계와 빛을 그리고자 한다. 아날로그적 주제에 기계 및 디지털 테크놀로지를 사용함으로써 아날로그적 감수성과 디지털적 감수성을 함께 표현하고자 하는 것이다. 나의 키네틱 작업에서는 유머, 언어유희, 풍자, 은유, 아이러니가 작품의 중요한 요소가 된다. 스펡글, 인조털 패브릭으로 싸여진 기계(오브제)들은 움직임을 통해 그들의 감정을 표현하며 그들이 서로 반응하는 상호작용을 통해 현대에서의 '관계', 즉 젠더, 인종, 사회계급 등 사회 불평등이 담고 있는 갈등을 풍자한다. 또한, 작품에서 보여지는 수공예 방식과 패브릭 소재들은 남성적 기계 미학에 반하는 조형 언어로써 본질적 페미니즘 성향을 띠고있다.

9. Frédéric Léglise

“Zhan” (2017)

“Diane” (2013)

Frédéric Léglise lives and works in Paris. His painting, as a student, was first abstract, but for love letters, he made hundreds of erotic watercolors which are the starting point of his current work. The work of Frédéric Léglise is full of girls. His portraits and nudes, almost all obey the same minimal script. The painter first takes photographs of women he meets in his entourage, and then, he paints portraits from them. Another part of his work consists of self-portraits, made from his shadow. The occasional use of gold leaf was worth it to participate the exhibition “GOLD” at Belevedere Museum in Vienna in 2012. He has participated in numerous exhibitions in France and abroad in institutions and galleries as well as in artfairs like FIAC and ART BASEL (Galerie 1900-2000). His work is present in many public collections (Frissiras Museum, Athens, MMSU, Rijeka, La Maison Rouge, Paris, Eskff foundation USA) .His painting was used for the cover of Beaux Arts Magazine about figurative painting in February 2016. He is represented by Galerie Sabine Bayasli and Galerie 1900-2000 in France and Artworks Paris-Seoul in Asia

10. Carla Linhares

“I wanna see your soul inside a fruit” (2011)

On a black background, a clock of desire is created, floating, fruits, and people share an unstable situation, through the time of a relationship, searching for a point that is not too tight or too heavy to bear, a portrait of a couple dealing with day by day actions.

Black water like mirrors. This video and its construction process also creates a kind of rite of passage, detachment, and transformation.

I intend to create a particular universe and to promote subjectivity, so that the viewer is allowed to see oneself and to see others, in a way permeated by singularities.

Education: BFA at the UFMG Fine Art University Contemporary Brazilian artist developing works in photography, video, installation and drawing. Her work has been featured in several exhibitions as Curitiba International Art

Biennial, BR, 2019, Alliance Française Contemporary Art Award, BR, 2016, Núcleo MARP- Art Museum of Ribeirão Preto, BR, 2015, Portrait 2014 -The Center for Fine Art Photography, USA, 2014. The works are inserted into a universe that deals with the question of living together in contemporary society, and the observation of changes in the space we inhabit, based on an approach which is at the same time both poetic and critical.

11. Rose Materdomini

“Makeup Session” (2017)

Rose is a New York City based photographer and painter. She earned a M.F.A and B.S from New York University and also studied Graphic Design at the School of Visual Arts. Rose was a fine art painter until she became interested in photography. As a native New Yorker she was drawn to street photography and portraiture.

Her work has been exhibited in group exhibitions nationally and internationally including exhibits in Rome, Athens, Chania, Budapest and South Korea.

The image Makeup Session depicts circus performers as they prepare for a free open air performance for children at an outdoor park. The setting is urban and minimal.

12. Art Sokoloff

“Ephemeral dust” (2020)

Following the path of reductionism, lowering the number of elements of the "scenario" of portrait photography, the author tries to get to the original, which allows the image to be portrait.

The suddenness of the time stream leaves behind a trail of something elusive and illusory. The atmosphere in itself is like the shadow of something that is already gone.

Nothing more than dust. Nothing more than a portrait of a moment and eternity.

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

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

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

13. Gina Peyran Tan

“Maid. Helper. Caregiver. Foreign Domestic Worker.” (2019)

A video portrait of Lyn, a lived-in foreign domestic worker who has worked for more than 10 years in Singapore. Lyn's story tells of her fortune to have a good employer, and yet she struggles to make enough to see her four children through school. Through the telling of Lyn's story, the problem of modern day colonisation becomes apparent and the lack of protection that is overwhelmingly neglected for this group of workers. Foreign domestic workers in Singapore are not protected by a minimum wage or the employment act. NGOs in Singapore have campaigned and researched extensively in order to reveal the conditions of foreign domestic workers, striving to improve their welfare but initiatives from the Government has been slow and not forthcoming.

As Singapore becomes increasingly dependent on live-in domestic workers, the dynamics of having round the clock domestic support begins to create new tensions and relations within private spaces. Rigorous legislation becomes urgent as this dependency sits at the cross roads of an individual's private domestic priorities against protection for foreign domestic workers. As a wealthy and rich first world country, Singapore is in the position to re-examine its policies toward foreign domestic labour.

Workers like Jermarlyn, are struggling against a life of poverty and passively forced into manual labor work. Jermarlyn has given her youth, missed out on her children's childhood, possibly returning home in poorer health and still far from achieving financial stability. Local governments and society needs to appeal to our humanity and seek to find resolutions for the marginalised.

Having previously worked across different formats and collaboratively, Gina's practice is currently located in Moving Image. Taking an observational position of constantly questioning our existence, her practice narrows in on the sphere of the personal and the crisis the individual encounters- the conflicted self, the straddling in-between balance and disorder, the confrontational forces within society.

Tension tends to seep out from these observations of human relations and becomes apparent as an understatement in her work. A sense of corporeality that is embodied in her visual imagery transcends the medium as an attempt to deliver her narrative affectingly. The ever complex web and flow of life takes her practice on a discursive route often engaging in varied narratives and discourses with a certain uncertainty of what may come next. Gina tries to engage in this challenge of discovery within a framework of criticality around her interest in phenomenology, ethics and self-consciousness. Her moving visual projections influenced by poetic language endeavors to understand our conditional circumstances and draws out the connections of our existence.

She graduated at Royal College of Arts (U.K), with a MA in Contemporary Art -Critical Practice.

14. GARIMA TRIPATHI

“Faces of Ladakh” (2017)

Faces of Ladakh: True to the Buddhist values, people in Ladakh live in harmony with nature. The extreme of the mountain brings out the extreme closeness in these communities. Each face is brimming with maximum joy in minimum modern comforts. Photograph taken by the artist on her trip to monasteries in Ladakh.

Garima Tripathi is an Indian artist working in mixed media of sculpture, installations, drawings and photography. Her work is influenced by her meditation practice and Buddhist teachings. She studied engineering as an undergraduate (2006-1010) and then learnt pottery from traditional potters in Mumbai, India. She later went to study at School of Museum of Fine Arts(SMFA), Boston, to pursue her art interest. After SMFA, she was a visiting artist at Harvard ceramics studio for 1 year. Most of her installations are in public spaces and institutions including ceramic studio at Harvard, Boston, USA and Industrial Design Centre at IIT Bombay, India. Her

aspiration as an artist is to create works that can have silent but meaningful conversations with the audience amidst the noise of life. She currently works and lives in Mumbai, India

15. Rafał Urbański

“Portrait of a woman with a glass” (2020)

Rafał Urbański (12.X.1970) - graduated from the Jan Kochanowski University in Kielce. He got his doctorate from the Fine Arts at the Institute of Fine Arts of Jan Kochanowski University. President of the Union of Polish Artists of the Kielce Branch. Makes paintings, digital prints, video presentations. Since 2012 has been making a QR cycle of interactive paintings combined with digital prints and video. He's been trying to combine traditional art techniques with the modern digital ones. He has exhibited his works at over 130 individual and group exhibitions in Poland, Spain, Great Britain, Germany, Belgium, Canada, Argentina, Japan, Russia, Serbia, Bulgaria, Lithuania, Ukraine and the Czech Republic.

16. Maria Vergara

“Dylan with Colonial Wig” (2020)

Face Time Series;

For this series, I've created groups of portraits of people I know personally making unusual facial expressions and wearing baroque or colonial wigs. My first group of portraits is of my stepson Dylan — these images portray emotions and expressions unique to him. My goal is to paint many individuals and showcase their unique facial expressions — some showing their funny personalities, some showing their candid looks, and some just simply posing for a photo.

Maria Astrid Vergara was born in Santiago, Chile and immigrated to the United States at the age of 12. Her mom sensed her passion for art in middle school and enrolled her in classes at the prestigious School of the Art Institute of Chicago, where she would later, in 2009, earn her MFA in painting and drawing. After studying abroad in Rome and traveling throughout Europe, she eventually settled in Oak Park, IL where she lives with her fiancé and stepson. She works out of her art studio in Chicago's Pilsen neighborhood, where she continues to work on new projects covering topics ranging from social justice to glamour and culture. She never stops brainstorming new ways to inspire, attract, and entertain through her artwork.

17. Huixin Xian

“La Suite Bleue” (2020)

La Suite Bleue

The blues of the Windy City. The tales of shared woes and stolen moments among our fleeting urban lives.

18. Yu Zhang

“THE FALSE MAGRITTE” (2018)

Interactive installation THE FALSE MAGRITTE contains both participatory performance and interactive experience which references Belgian surrealist artist Rene Magritte. THE FALSE MAGRITTE uses ultrasonic sensor to collect and map the audience's different movements into different portrait scenarios. 32 volunteers were invited to perform in front of the camera by using their facial expression, body movement, and stage

property. Participatory performance was collected, edited, and played as idiosyncratic, symbolic, and expressive materials in the interactive installation. The work stands on the purpose of challenging the audience's preconditioned perceptions of reality – Magritte's surrealist within his numbers of "witty and thought-provoking images". In this work, Magritte's "canvas" and "symbols" are being "staged" and "propped". THE FALSE MAGRITTE explores how performativity and interactivity could integrate new forms of artistic expression or/and audience experience "beyond" traditional alignment and presentation. This work also tries to dig out how performativity and interactivity could bridge artist and audiences from being two separate roles of making/viewing an art piece to together create and bloom an art experience in interaction.

Artwork webpage: <https://www.yuzhang.nl/thefalsemagritte>

An artist by training, Yu Zhang finished her PhD in 2017 on the theory and artistic practice of interactive technologies for public, large-scale installations. In 2017, Yu launched STUDIO Ü in the Netherlands. She approaches visual art with mixed reality installations and projections, sensor-based interactives, and computational arts. She roots her artistic intent in the symbolism of Asian traditions and transforms the artistic unpacking of drama and cultural signifiers into experiences of interactivity and connectivity that ultimately bridge artistic expression and audience experience. In her recent projects, she uses systems design toolkit, to realize a complex multifaceted experience playing with the spatiotemporal context of the audience's interaction with the installations when digital and physical converge. Starting from interactivity, she constructs layers of different connections between artist, artwork, audience, and the environment to express how far such connectivity can impact and reshape the structure and relations of objects, space, and time within a dynamic audience experience. Apart from her artistic research and practice, Yu has taught design and art classes and workshops for over ten years.

Artist webpage: <https://www.yuzhang.nl>