

## Portrait 2024

CICA Museum

January 10 - 28, 2024

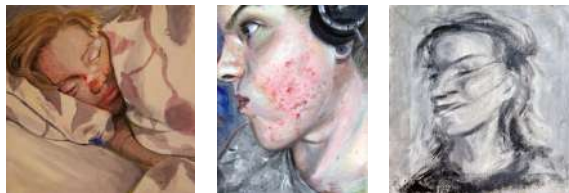
2024.01.10 - 28

**Featured Artists** 참여작가: **Aija R-K, Alexey Aghabeygi, Mohammad Alkhoory, Margherita Allievi, Miguel Rozas Balboa, Louise Belin, Dillon Bryant, Kristýna Nejedlá Bujáková, Cheon Young Sool (천영술), Cho kyungmin (조경민), Christopher Miñán Fitzgerald, Complex Shadow, Gregory Epelbaum, Li Feng, Yulia Gasio, Maria Grün, Faith Humphrey Hill, Dimitrios Ikonomou, Heezoo Jeon (전희주), Kaitlyn Krueger, Olivia Maday, Nabil Mousa, Gyeol Park (박걸), Marta Polcyn TONACJE, Lol Sargent, Harald Schole, Parisa Shabani, Tricia Sham, John Tronsor, Bianca Turner, Jennifer Van, JWP, Filip Wierzbicki-Nowak, Elsa Wong**

"Portrait," the international exhibition held every year since 2017, feature portraits in various media, from abstract to realistic styles.

"Portrait"은 2017년부터 매해 개최되는 국제전으로 인물을 주제로 한 추상에서 구상에 이르는 다양한 매체의 작품을 소개합니다.

### Aija R-K

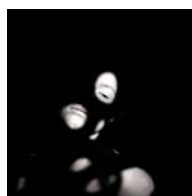


"Asleep" (2020), "Bloom" (2020), "Shiver" (2022)

In this collection of acrylic paintings, Aija R-K portrays different parts of life, each canvas representing a unique moment frozen in time. Each artwork brings forth a distinct atmosphere, be it the tranquility of a quiet morning or discomfort of bad self-image. The self-portraits reveal the artist's journey through life, inviting viewers to connect with their own experiences.

**Aija R-K**, an emerging artist from Rauma, Finland. Her artistic journey began at a young age, and she honed her skills at the Porvoo Art School. Aija's talent was quickly recognized, leading to her first exhibitions at 19. As her career progressed, she participated in group exhibitions, gained recognition for her unique artistic voice, and obtained a degree in Fine Arts. Her recent highlight was the "Sininen" exhibition at the Rauma Art Museum, where her immersive self-portraits resonated with the audience. Aija is also a founding member of the T-Room artist collective, participating in collaborative projects and contributing to prestigious exhibitions. Her art delves into her cultural roots, identity, and the human experience, offering viewers a profound and thought-provoking experience. Aija's dedication and distinctive perspective promise to leave a significant impact on the contemporary art scene.

### Alexey Aghabeygi

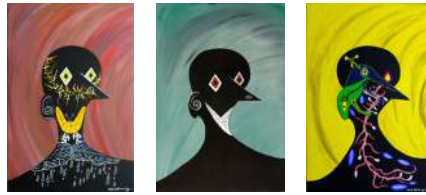


"Kamo" (2022)

**Alexey Aghabeygi:** I grew up between two switch yards next to huge halls and workshops. Most of them were abandoned. During my childhood I occupied myself by walking and climbing through these ruins. It felt like an unreal world. I was highly attracted by the huge machines that were just left to rust and dust. I had an obsession with golf balls that I found way far in the ruins, I treated them like a treasure. I would collect them and all sorts of scrap that I found in the ruins. The fascination for materials and crafts never left me. Growing up I started to document these. My first conceptual photoproject was about the erosion of objects in public spaces. I would process wet prints in my mothers bathroom that I used as a darkroom. I wanted to dive deeper into materials and started an apprenticeship as a carpenter. This gave me the skills to make my first light installations. I built filters from wood, metal and glass. Through that I continued my studies of materials and different angles.

In my light installations I create a world where light and shadow create a similar position as the model. Kamo is part of a series that I started working on a few years ago. In times where showing of our body has become part of the daily life. I find sensuousness in portraying the body by reducing and hiding it through the effect of shade

### Mohammad Alkhoory



"Portrait of 'C'" (2022), "Portrait of 'X'" (2022), "Portrait of 'E'" (2022)

I feel like we all live in multi-layered social and mental bubbles, and it takes time, effort, courage, and acceptance to burst the first bubble layer and move on to the next. Being in a bubble myself, I constantly observe life around me, contemplating people, places, and nature. Pre-made images of fictional characters or creatures result from the life issue I'm experiencing.

My art serves as a channel through which I share my spiritual and mental journey with the world. This is my way of reconnecting with the wild imagination of my childhood and the world I live in today. I believe a mixture of abstraction, symbolism, and surrealism gives the viewer a puzzle to solve so they can interact with the painting. In all these symbols, I see a vital question: why has no other animal been able to advance as far as civilization has? The answer proves the fact that God has something planned for all of us.

I know my art is responsive to our times, as it combines many realities into one in a modern and timely manner, changing the point of view of both the artist himself and the viewers. This art journey is meant to inspire people and help them accept that life is hard and often unfair, that we are weak and blinded by our weakness. My goal is to motivate, inspire or simply draw the viewer's attention to what they feel and live while contemplating my depicted reality. If my painting somehow affects the viewer, I know I have already fulfilled my mission as an artist.

Born (25th May 1996) and raised in Dubai, U.A.E. **Mohammed Alkhoory** is currently based in Dubai. He had an interest in art from his childhood but decided to take Forensic Sciences as a career. He, later on, rediscovered his talent while in the Netherlands doing his masters and later during the event of Covid Lockdown.

### Margherita Allievi



"Will Amnesia Get You Too?" (2022)

Will Amnesia Get You Too? is an auto-ethnographic interactive narrative environment that reflects upon the social and familiar ramifications of age-related amnesia. Developed through inter-generational research, the work explores personal experiences of amnesia and invokes a conversation on memory in the context of human over-reliance on digital communication devices including smartphones and social media apps. For the exhibition, I represented my own experience as the artist, making the piece a self portrait. It represents the story of my great aunt as she loses her memory due to Alzheimer's Disease and unravels the stories of us, the younger generations, who are slowly relying less on memory, thus questioning if we are losing its incredible potential. This piece challenges the viewers to think about their relationship with technology and the effect it has on all of us. We live thanks to the memories of our past generations and what they taught us. What becomes of us when we lose our memories?

**Margherita Allievi:** London based visual artist from Milan, focusing on the power of storytelling. I have always been fascinated by people and the story they have to tell. This is the reason why my work focuses on portraiture and understanding who we are both individually and as a collective. I studied Fashion Photography at the London College of Fashion (University of the Arts London) and then obtained a master in Digital Direction at the Royal College of Arts, which focused on storytelling with new technologies to raise awareness about marginalised communities touching upon social, cultural and environmental topics. Since then I have been working as a photographer and visual artist in London and Milan, as well as being a guest lecturer in London universities.

## Miguel Rozas Balboa



### "HUMANO" (2022)

Elsa and Antonio, two indigenous Mapuche elders, live with their granddaughter in a humble house in southern Chile. The precarity of the terminally ill Antonio, leads his wife Elsa to seek the help of a Mapuche shaman, a Machi. Through an ancient ritual, the Machi tries to heal him from the unknown disease that will eventually cause his death. Antonio's departure plunges Elsa into a state of despair and profound silence.

**Miguel Rozas** is a Chilean-Belgian artist born in 1971 in Temuco, Chile currently living between Berlin and Brussels.

With a strong socio-political dimension, his visual work reflects eloquently providing a personal response to historical and social events, especially in times of unveiled globalization and the crisis of the neo-liberal model. His work invites us to look beyond the distraction of the flashy and to consider the world around us with more attention to discover beauty and humanity in unusual places.

Rozas studied Visual Arts in Santiago de Chile (ARCOS), Würzburg (FHWS) and Toulouse (ESAV) and took part in the Master's program at the Universität der Künste (UDK) in Berlin in 2013.

His research mainly focuses on the relationship between politics, mass media and social minorities.

He collaborates as a filmmaker and camera operator for a number of TV channels in Europe as well as with contemporary artists from South America, Europe, and China.

## Louise Belin



### "Working man, reflexion series" (2023)

"Through her painting, Louise Belin explores the realm of seeing, as well as questions of perception and illusion. Poor, low-quality images, discredited by media capitalism yet washing up in droves on the shores of the Internet, are at the core of her work.

In *Working man*, the poor image is taken from a surveillance camera video. The frame is tightly focused on a man whose physical features are difficult to discern. The operational function of these images is nullified, as such framing is the exact opposite of what recognition and surveillance tools should enable.

*Working man* is part of the *Reflexions* series. In this series, the paintings all feature a point of light in the middle that disrupts their reading. This is the flash from the artist's camera, reflected on the computer screen she is photographing. By revealing the traces and fingerprints on the screen, the flash also underlines the unattainable dimension of the subject.

As is often the case in the artist's work, the aim is to seize on attempts at capture by focusing on where they fail, and at the same time attempt to grasp what resists in the translation of reality."

"Born in Mantes-la-Jolie, France in 1998, **Louise Belin** graduated with honors from the School of Fine Arts Rouen, France and the School of Fine Arts Marseille, France in 2022. She has exhibited in several group and solo shows, notably at the Motoco for the Mulhouse Biennial 023, at Pal Project in Paris, at Jeanne Barret and the Friche Belle de Mai in Marseille, and at the Contemporary Art Museum in Les Sables d'Olonnes. She won the Juvenars-IESA Prize and the Critics' Prize at the Mulhouse Biennial in 2023. She lives and works in Marseille."

## Dillon Bryant



"Darcy, Age 26" (2023)

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). As an LGBT+ person, my relationship with my family, like so many others, has been one of alienation and although these images come from family albums, the people and landscapes depicted in them are strangers to me. I utilize cameras, scanners, and collage to investigate aspects of my family history that have been lost due to the passing of relatives and time.

**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.

## Kristýna Nejedlá Bujárková



"Portrait of nature I." (2023)

**Kristýna Nejedlá Bujárková**, a painter born in Prague in 1998, she explores painting and graphics, experimenting with techniques and materials. Her works often feature classic graphic procedures like color washing and structure creation on canvases. She draws inspiration from nature's structures, exploring landscapes, stones, tree trunks, and water. Gradually shifting her focus to capturing the atmosphere and essence, her art delves into the undergrowth of forests, mushrooms, and plants. Through her artistic practice, she aims to express the beauty of nature, evoke contemplation, and foster a deeper connection with the environment.

## Cheon Young Sool (천영술)



"금홍 1 (Gold Red 1)" (2023), "금홍 2 (Gold Red 2)" (2023), "금홍 3 (Gold Red 3)" (2023), "counterpoint" (2023), "PORTRAIT" (2021)

To demonstrate my photographic work has an unified structure without distinction between street photography and portraiture, I explain through music term, the counterpoint. and I stitched physical photos to emphasize visually. The act of sewing on a photograph is intended to emphasize the physical properties of Gelatin Silver Print, an analog black-and-white photograph that is the basis of my work, and also serves as a means to express the uselessness (but it could be fun instead) of photography.

제 사진작업은 Streetphotography와 Portrait 구분없이 하나의 구조를 가졌다는 것을 보여주기 위해서, 음악의 대위법 (Counterpoint)을 통해서 설명하고 있고 이를 시각적으로 강조하기 위해서 사진에 바느질을 하였습니다. 사진에 바느질을 하는 행위는 제 작업의 기초인 아날로그 흑백사진인 Gelatin Silver Print의 물성을 강조하기 위함이기도 하고 사진의 무용지용성을 표현하기 위한 수단이 되기도 합니다.

천영술: Political science and diplomacy B.A. Sungkyunkwan University, Seoul.

철저한 유물론자로서 형이상학적 사유를 거부하고 끊임 없이 변하는 세상과 상황과 내 심리를 감지하고 이를 사진으로 찍고 다양한 매체를 통해 표현하며 온몸으로 밀고 나가려고 노력한다. 평생 'EPIC IDEA' 란 주제의 구조를 가지고 '인간다움'을 표현하는 작업을 하기를 희망한다.

### Cho kyungmin (조경민)



"Keep It Simple! 2" (2022), "Keep It Simple! 2" (2022)

조경민의 <Keep it simple!> 시리즈는 미완성 3d 모델을 회화로 옮겨와 완성으로 바꿔내는 작업이다. 작가는 외곽 형태에 의존해 형상을 찾는 회화와 달리 덩어리를 이어 붙여 형상을 구체화하는 디지털 이미지 구현 방식에 주목해 세부 디테일과 텍스처를 버린 3d 이미지를 만들어내 다시 회화로 옮겨냈다. 절제된 이미지 속에는 작가가 삶에서 찾아오는 복잡한 사건들을 자기만의 방식으로 대하는 태도를 담겨있다.

조경민은 지극히 개인적이거나 삶에서 누구나 순응할 수밖에 없는 일들을 자신의 방식대로 받아들이며 마주한다. 그에게 영향을 받은 대상은 외형의 걸모습을 뛰어넘어 마음의 상태를 반영하게 된다. 작가는 물질과 비물질 사이를 오가며 자신의 방식대로 대상을 모방 한 이미지를 한 번 더 모방해 내 설득력을 부여한다.

### Christopher Miñán Fitzgerald



"Entrenando para Utopia (Training for Utopia) (2010)

Entrenando para Utopia (Training for Utopia) is from a series of intimate watercolors exploring near-death encounters. Engaging with patients from intensive care units, his portraits investigate the relationships between technology and bioethics, fortuity and control, trauma and hope.

Christopher Miñán Fitzgerald studied at the Penn State School of Visual Arts (MFA 2012) and Yale University Summer School of Art (2008) with a residency at Museo di Capodimonte in Naples, Italy. The artist exhibited at numerous universities across the United States with guest presentations at the Austin Museum of Art, the University of Alberta, and Wells College in New York. In 2023, he was awarded the Texas Commission on the Arts grant and his first solo museum exhibition with the International Museum of Art & Science in McAllen, Texas. Miñán Fitzgerald currently lives and works in Austin and his paintings are featured in the White Columns Artist Registry.

### Complex Shadow



"RUDEBOI A" (2023)

This description provides an overview of the unique and captivating collection of matte black miniatures created by "Complex Shadow" These meticulously crafted pieces showcase the perfect fusion of artistry and precision, capturing the essence of the shadow Effect. Each picture is meticulously created to captivate the design of the artist with utmost care and attention to detail, making them exquisite collectibles and display pieces and showcased digitally and physically in various places around the globe.

**Complex Shadow** is a multimedia artist known for his innovative and boundary-pushing work in both music and visual arts. In his music, Complex Shadow blends various genres and styles, creating unique sounds that are both experimental and accessible. He has released several albums and EPs, often collaborating with other artists to expand his sonic palette. In the visual arts, Complex Shadow creates immersive miniatures and performances that challenge traditional boundaries between art forms. He often incorporates sound and music into his works, creating a synesthetic experience that engages multiple senses at once. Overall, Complex Shadow's work is characterized by a sense of exploration and experimentation, as well as a commitment to pushing the boundaries of what is possible in art. He has gained a following for their innovative and thought-provoking creations and continues to inspire and challenge audiences with his work.

### Gregory Epelbaum



#### "Apparachik" (1989), "Apparachik" (1989), "Artists and their Models" (1989), "Artists and their Models" (1989)

**Gregory Epelbaum** was born in 1939 Baku, Azerbaijan. He graduated Baku art college in 1964. He is a member of the Artists' Union of the USSR since 1978. Before repatriation to Israel, he participated in 40 group exhibitions.

Gregory joined the Artists' Union of Israel in 1991. Four personal exhibitions were organized in Jerusalem. Most of his paintings and objects are dedicated to the Land of Israel. He lives and works in Jerusalem.

### Li Feng



#### "Jerry" (2015)

Jerry is a mixed-race individual, French by nationality. We met at a gathering and had an in-depth conversation. When he learned that I am a painter, he excitedly asked if I could paint a portrait of him, to which I gladly agreed. So, I took a photo of him from this angle with my phone. Yes, I thought choosing a rear side view would better highlight Jerry's unique French characteristics. A week later, I completed this monochromatic portrait on canvas using oil paints. Indeed, I am also very satisfied with the result.

**Li Feng**—born in 1969 in Jilin, China, residing and working in Shanghai, China and Los Angeles, United States—is a contemporary painter and poet best known for his striking works on canvas, working in acryl, oil, color powder, and mixed media techniques, often implementing collage in his painterly practice. Li Feng is occupied with the everyday, language, and the poetic ironies of life. The artist has received various honors and awards throughout his illustrious career. He was selected and exhibited in 2020 for the John Moores Painting Prize at the Minsheng Art Museum in Shanghai, China, before being included in the finalists' exhibition of the 2022 John Moores Painting Prize at the Powerlong Art Museum in Shanghai, China. In 2013, the artist was selected as the Shanghai Youth Art Exhibition winner. Further, Li Feng has been selected three consecutive times—from 2009 to 2019—for the National Exhibition of Fine Arts in China, which only occurs every five years, exhibiting at the Ningbo Museum of Art, the Hebei Museum, and the National Art Museum of China (NAMOC).

### Yulia Gasio



#### "Red, White and Blue" (2021)

**Yulia Gasio** is an artist who lives and practices art in California. Her works have been featured in numerous exhibitions regionally and nationally, and are in private and public collections that include Ukraine Cultural Center Los Angeles and Creative Spark Centre, Dundalk, Ireland. Originally from Ukraine, she earned MA in Art History from California State University Fresno and MFA in Drawing and Painting from California State University Long Beach. Yulia is a recipient of Gloria Lee Memorial Award, Virginia Wyper Memorial Award, Nell O. Fogg & Domenic Cretara Scholarships. Yulia is an Assistant Professor teaching Drawing and Painting at California State University Long Beach.

### Maria Grün



#### "Tongue-portrait of a muscle" (2024)

##### *TONGUE Portrait of a muscle, 2021*

It's slimy, soft, rough, smooth, overmobile, mucous membrane. It can make itself thick and slim, long, pointy, flat, stumpy and it can curl up. It can be quite fast or pleasurable slow. It can taste, feel, (er)grobe, detect if something is hot or cold, sweet or sour, It's a muscle, the only one in the human body, which is solely fixed to one spot. It's embedded in the orofacial system as a sensorimotor unit and is in a complex functional relationship with the whole body. The tongue is an actor that lives in both worlds, inside the body and outside of it.

**Maria Grün:** ... it inflates, it works, it enlarges and shrinks, it is peristaltic, it is mechanical - but it lives. Maria Grün's sculptural works engage with the human body and its inner processes. Focusing on silicone casts, she experiments with elements of movement to create the most organic realization of the sculptural. In interdisciplinary collaborations she expands her working method in installative way with video and photographic works.

She graduated from the University of Applied Arts (TRANSARTS) with Master of Arts in 2018 and from the University of Vienna with Bachelor of Philosophy in 2009. She co-founded the Artist Run Spaces "GOMO ART SPACE" in 2017 and "12-14 Contemporary" in 2007 and was active in both spaces until 2019. Besides her exhibition activities nationally and internationally (AUT, IT, CA, RU, HU, ...), she has been curating for several years.

### Faith Humphrey Hill



#### "Ashraf" (2023)

Portrait artwork that combines knitting and drawing with digital tools. **Faith Humphrey Hill's** work provides an optimistic view of technology's role in shaping our identity and relationships with each other. In most of my work the subjects are strangers to me, just as they are to the viewer of the finished work. Being a visual artist; I use my eyes to learn about the person, and in the process find commonalities between us. Knitting (a form of binary code) is included because of its continuous flow of fibers that mirrors our interconnectedness as people. These pieces are created using new and old hacked machines. Incorporating technology in the process reflects my life with metal implants; as I am a balance of organic and inorganic so is my art.

## Dimitrios Ikonomou



### "Copper Bust" (2016)

This copper bust is part of my Alasia Series. The Alasia Series is an attempt at creating, to the greatest extent possible, a self-portrait of a place, Cyprus, its topology as the initial basis of inspiration. Using salvaged copper from the island as material, the methodology for the creation of the works incorporates the climate of Cyprus itself: the coloration of the pieces is a direct conversation between the material and its environment, achieved through multiple exposures to the air and sun of the island. The resulting works reflect a communion with their place of creation, both depicting and personifying their source. This bust was made using reclaimed copper wiring, and oxidized using seawater from Cyprus' Ammochostos Region.

**Dimitrios Ikonomou** was born on February 1st, 1989, in Baltimore, Maryland to a Greek father and a Cypriot mother. He studied Art History and Creative Writing at Brown University in the United States, and continued to Sweden to study Industrial Design at Umea Institute of Design. Among others, Ikonomou has worked with the Nicosia Tourism Board, the Bank of Cyprus, the Cyprus Museum of Archaeology, and the Cyprus Handicraft Services. As a visual artist, Ikonomou has shown his work in various group and solo exhibitions, both in Cyprus and abroad. As a VR filmmaker, Ikonomou is co-founder of The Green Line Project, which premiered their first film, The Green Line, in May 2018, at the Cannes Film Festival. The Green Line has subsequently been selected for over 20 film festivals, winning Best VR Film four times. Ikonomou lives and works in Nicosia.

## Heezoo Jeon (전희주)



### "Zzzzzz" (2021), "ZzzZz" (2021)

<Zzzzzz>와 <ZzzZz>는 자전적 기억을 바탕으로 4년간 지속적으로 제작한 <수면시리즈>의 작품에 속한다. <수면시리즈>는 집이라는 소재에 대해 따뜻하고 안락한 치유의 공간으로 표현되며, 성인이 된 작가가 가족 공동체로부터 독립하며 한 곳에 정착하지 못한 채 1년마다 옮겨지는 집에 대한 아쉬움을 뒤 이어 만나게 되는 새로운 공간에 적응하며 새로운 애착을 형성하는 과정이 담겨있다. 큰 화면에 자수를 천천히 채우는 행위는 마치 이 행위가 무한할 것 같지만 시간이 흐르고 같은 행위를 반복하다 보면 어느새 작업자의 화면은 수로 채워져 있다. 이러한 작업 과정은 조명 작품인 <ZzzZz>의 제작 동기가 되었는데, <ZzzZz>는 삶의 순환에 대하여 자수의 비움, 채움 기법과 함께 감정의 그릇이 채워지고 비워지는 현상을 수면하는 자화상의 모습으로 표현하였고, 작품을 다각도로 보게 되면 삶의 순환에 대한 무한한 굴레에 대하여 느낄 수 있다. 따라서 <수면시리즈>는 자신에게 가장 편안한 공간은 어떤 곳일지 상상하며, 그 공간은 작은 한 평의 방일 수도, 몸을 우겨 넣기도 버거운 욕조 안일 수도, 혹은 오후 두시의 햇살이 비추는 풀밭 위일 수도 있다는 상상 속에서 시작하여, 치유의 공간인 집에 대한 의미를 탐구하며 수면 중인 자화상의 형태를 다양한 섬유 기법을 통해 작품을 제작하였다.

안녕하세요, 다양한 섬유 기법을 통해 회화를 표현하는 섬유예술 작가 전희주입니다. 저의 작업은 실과 바늘을 빈 화면에 천천히 흔적을 남기며 채워나가기도 하며, 자유로운 패턴이 스민 염색된 천에 채워진 자수는 회화 속 재치 있는 요소로 작용하기도 합니다. 관람자에게 흥미와 편안함의 감정을 주기 위해 어떤 작업을 해야 할까? 라는 고민을 지속적으로 한 결과, 상상 속 펼쳐진 치유의 공간에 관심이 가게 되었습니다. 더불어, 저에게 왜 작업을 하느냐? 라고 묻는다면, 작품 제작과 함께 전시의 행위를 모두 아우르는 과정은 마치 하나의 집을 짓는 것처럼 느껴지기 때문입니다. 하지만 온전한 집이 완성되기 위해서는 작가 혼자만의 힘으로 이뤄낼 수 없다고 생각합니다. 관람자가 작가의 작품을 보며 시각적 즐거움을 느끼고 사유하는 과정이 존재해야 비로소 작가의 집은 완성됩니다. 그 속에서 관람자와 작가가 서로 공존하길 원합니다. 마지막으로, 관람자에게 활력을 주는 다양한 공간에 대한 작업을 계획 중에 있으니, 기대해주시면 감사하겠습니다.



### Kaitlyn Krueger



"Kendall" (2023), "Jaden" (2022), "Leila" (2022)

"Entitlement" is a critique of the prevalence of sexual aggression towards women, AFAB, and feminine-presenting people within the United States. Photographic portraits of these individuals and their living spaces are covered in a layer of wax and red paint. The final presentation of this project is a viewer-led interactive piece, where viewers are allowed to scratch off the cover with a variety of tools, revealing the portrait underneath. The act of the viewer and the artifact leftover serve as a visualization of the everyday violation and entitlement to women's bodies. This body of work is about subverting the concept of a portrait, which is often about inviting the viewer into the subject's life. Within this context, the viewer has to make the decision to intrude on the subject's space and violate their safety. The artifacts remain as a sculptural memory of the violence done to the subjects.

**Kaitlyn Krueger** is a Chicago-based visual artist and writer. Her practice focuses on the nature of systems and social structures through interactive photographic pieces. She believes in the power of collaborating with her subjects, other artists, and viewers themselves. Through the transformation of images from static 2D pieces to interactive tactile artifacts, she seeks to create consumptive moments, tension, discomfort, and release. She has a BA in Photography from Columbia College Chicago. Kaitlyn was a recipient of the 2023 Albert P. Weisman award, and has had her work showcased at the Hyde Park Art Center, The Clara M. Eagle Gallery, and The Hokin.

### Olivia Maday



"The Darkroom" (2022)

The Darkroom is a video and sound installation composed of eighty-eight 19th-century cabinet card portraits of women collected from across the United States. The photographs are linked together using chains to form a grid suspended from the ceiling. The video of a woman's full-body silhouette, fluidly and seductively morphing into new forms, is projected upon these portraits. When the video is cast onto the cabinet cards, it creates a grid of shadows on the rear wall, resembling a fence-like structure.

The Darkroom draws attention to the one-dimensional representation of women throughout the history of male generated photography. The purpose of the work is to challenge and surpass these confining stereotypes by presenting a multi-dimensional portrayal of women through the medium of video. The video projection asserts agency and sexuality of the female body, speaking back to the passive art historical nude. Simultaneously, the fence of shadows cast behind this installation acts as a symbol of the oppressive systems that have marginalized women's voices and identities throughout history, especially in the context of artistic representation.

**Olivia Maday** (b. 1998) is a Boston-based multidisciplinary artist whose work includes video, sound, and installation. Maday holds a Bachelor of Fine Arts degree from Savannah College of Art and Design and is pursuing her Master of Fine Arts degree at the School of the Museum of Fine Arts at Tufts University. Maday's work challenges the historic objectification of the female body, subverting gendered power dynamics and celebrating women's bodies as sites of empowerment, resistance, and pleasure. Her immersive installations integrate expressionist dance and body morphology to showcase the dynamism of women and expand beyond one-dimensional representations found in art tradition. Maday has been supported by grants from Tufts University, and was awarded the Hamburg Exchange Fellowship, which provided her with a five month residency in Hamburg, Germany. She has served as a Teaching Assistant and guest lecturer in both Intro to Video Art, and Audio Storytelling at the School of the Museum of Fine Arts. Maday has participated in a variety of group exhibitions, including the ASA Open Studios in Hamburg, Germany and, in 2023, presented her first solo exhibition at Mission Hill Gallery in Boston, Massachusetts.

## Nabil Mousa



"Fractured #8" (2020), "Fractured #10" (2020), "Fractured #11" (2020), "Fractured #13" (2020), "Fractured #14" (2020)

**Nabil Mousa** is an Arab-American artist originally from Syria, where his sexuality left him vulnerable to harassment and victimization. Channeling this sense of abandonment and rejection into his work as an interdisciplinary artist, Mousa has spent his entire career creating very personal, powerful installations and artworks around hope, healing, and survival, no matter what ethnicity, religion, sexuality, or whatever else might exist outside the norms of society. The distressing image of three-year-old Alan Kurdi washing up dead on the shores of the Mediterranean while fleeing Syria in 2017 brought the stakes of his work into vivid terms.

This experience inspired a new body of work, *Fractured*, which he began in earnest that same year; he decided to rummage around abandoned warehouses for material to appropriate. He found a piece of old plywood left exposed to the sun, rain, and wind. When he started to pull on it, the wood began fracturing and crumbling in his hands, and he smiled at the beauty of these humble, composite pieces. While he wasn't sure what he'd do with them, eventually these pieces would end up on wood panels, along with rusted nuts and bolts, wires, broken cups, and other building material. Like the plywood, these objects were made of many pieces, yet the aesthetic leaned "less is more," with heavy gesso, staples, and white paint turning the surface into a kind of clean monochrome. In all, he made five works like these. Having no venue to show them, Mousa put them in storage.

After moving to Seattle for his husband's job in 2018, Mousa went camping in the woods, where he found pieces of driftwood in a river, rekindling his *Fractured* project anew; working with these objects in his Columbus, Ohio studio, Mousa noticed burlap laying on the floor, which he decided to incorporate into his series, as well as paper bags from Trader Joes and Whole Foods. He ripped them into smaller pieces and collaged them onto canvas. Gesso, wood, then paint were layered onto the surface. In working with and analyzing these materials, Mousa realized that we are all, in a way, adrift like his humble wooden flotsam, trying to find supportive communities to settle with. How we do such a thing is the ultimate question.

## Gyeol Park (박결)



"untitled" (2023)

우리는 자본주의의 지배를 받으며 현대 과학 기술의 시대인, 포스트 휴머니즘의 시대에 살고 있다. 첨단 기술의 발전으로 신체의 변형과 정신적 향상을 이루고자 하는 동시대를 살아가는 본인은 신체에 대한 오랜 고민과 모순에 직면하게 되었다. 동시대의 대중들은 빈번하게 신체의 외양적 평가와 조작에 대해 너무나도 쉽게 판단하고 스스로에게도 직접적인 개입을 하고 있다. 이러한 정상과 비정상, 완전함과 불완전함, 미와 추를 구분하고 나누려는 동시대의 문제의식에 대한 경험을 작업에 투영하고자 한다. 신체의 정체성과 무한한 확장 가능성에 대해 선으로 분열되고 흩어진 드로잉 작업을 진행 중이다.

박결은 단국대학교 예술대학 서양화과 학사 졸업 후, 홍익대학교 일반대학원 회화과 석사 졸업 및 동 대학원 박사 과정을 진행 중이다.

## Marta Polcyn TONACJE



"TACTUS" (2023), "Sisterhood" (2022)

*TACTUS* (2023) is a mixed media artwork created with the usage of acrylic paints, coloured pencils, glue and thread. The title means „the sense of touch” in latin. Portraying the close female figure in artist's life, it tries to bring out the softness of femininity. It is soft to touch, bright in colours and tries to lure the viewer in by making the female the center piece and surrounding her in a pink veil. It is gentle yet the edged are roughed up, since there's always bitterness in beauty.

*Sisterhood* (2022) is a photography made using a disposable film camera during the hot polish summer. The females portrayed on it are sisters- even though they look so different, they are bound by blood and life. „Sisterhood” is a tribute to strong, yet soft females, who stay close to each other in the toughest of situations, but also share the heartwarming moments of their time. The rural area in which the photography was taken is the hometown of the artist.

**Marta Polcyn TONACJE** is a visual artist and an art critic born and raised in Poland. She has a bachelor's degree in Art critique and is currently working on her master's degree in Media art. Her artwork consists of paintings, illustrations, art booklets and photography. She uses a soft toned colour palette, influenced by soft, flowy materials and fresh flowers. In her art she is trying to depict the feelings of melancholy and girlhood. Often using important women in her life as reference/models for portraits, she is depicting the importance of female friendships. For background she often uses patterned papers, wool, and when it comes to photography, she includes idyll scenes of everyday life of a girl raised in a village area. She wants her art to emanate warm feelings of summer heat, the comfort of being hugged by mother and wrapping your body in a soft blanket after a long day. Her art inspiration is David Hockney, Iwona Chmielewska, Tomoko Nagai and Kokooma (Lee Kyutae).

### **Lol Sargent**



### **"Peter, Shirley and Louis" (2018)**

Peter, Shirley and Louis is one example of what I call "Moving Portraits". Sitting at the intersection of photography and film, these works are a manifest art form defined as "Tangitals" (hy-brid of tangible and digital; framed digital movies). Captured in a single slow-motion event, posed figures first appear to be static, yet there's the subtle movement of a cantilevered lamp or steam rising from a boiling kettle. Periodically the pose changes slightly, then holds static again. I am exploring tableaux portraiture with moving image, inviting viewers to become the intensified gaze of an artist, replaying the memory of a certain "sitting."

I enjoy the contemplative like visual spaces between stillness and movement, and the viewer interpreted narrative this may produce. I usually work intuitively at a location, in a small number of single takes and at fast frame speeds, so a selected entire take is used (therefore no edits only some post production adjustments). I think of my works more as scenes or extended moments. I am interested in expanding the perception of moving image so that is considered with equal type feelings and emotions such as painting or photography can offer the viewer, and through digital display based exhibiting have a desire to make the moving image into a more tangible, desirable type of artwork.

**Lol Sargent** studied MA Fine Art at the Royal College of Art in London, and exhibited his print works at various London galleries. Then he was an RCA Senior Research Fellow in Audio Visual, during which time he began exhibiting his projection and sound installation works at various UK and European spaces and events, including The Air Gallery, The Diorama Arts, The Piccadilly Film Festival at BAFTA in London, and the International Mystery Film Festival in Venice. Also during that period in 1986, Lol became Tutor of Audio Visual Production at the RCA and finally Tutor of Time Based Arts (to 1999), and was made a Fellow of the RCA in 1991. Alongside his teaching he continued to create fine art installation projects, which included 'Vinyl Requiem', a major UK Arts Council of Great Britain funded projection and sound work in collaboration with turntable artist/composer Philip Jeck, which was performed in London, Ghent and Hamburg, and won the Time Out London Dance & Performance Award for Best Site Specific Event. In 2014 he and Jeck embarked on a 21st anniversary tour of the piece ('Vinyl Requiem (Replayed)') as a large-scale digital projection with live accompaniment by Jeck, performed at Semibreve in Braga, Portugal, at The Bluecoat Gallery in the Liverpool Biennale and at The Arnolfini, Bristol, UK. His 'Procreation: Adam and Eve' installation was exhibited at the 2019 Venice Biennale and in 2020 at the Time and Timelessness Festival in Alderburgh, UK, and won Best Senior Director at the London Director Awards, and his short film (moving portrait) 'Peter, Shirley and Louis' was long listed for the 2020 Lumen Prize Digital Art moving image prize, won Best Director at the 2021 Amsterdam World International Film Festival and was long listed for 2022 the Aesthetica Art Prize.

## Harald Schole



**“Senses I “(2023) “Senses II” (2023)**

The two portraits presented in the CICA Museum are from the Seven Senses series. There are five well known senses: sight, hearing, taste, touch, smell. I added two more: awareness of your position and the sense of direction. Senses are connected to the environment. Those connecting lines are made visible in my portraits.

My artworks are on the border between two and three dimensions. The works have a spatial expression, which is enhanced by hanging the work with a hook at a small distance from the wall. The height may be confrontational. For the height of the eye, I keep my face and that is 1.80 from the floor. Then, although at a far distance, it is as if I look at the audience.

**HARALD SCHOLE**, lives and works in Amsterdam and Zaanstad

Harald Schole studied at Gerrit Rietveld Academie. He works within the vast field of the visual arts and design. He is researching the possibilities that art and design can offer linking up with other disciplines, such as urban planning, architecture and physics. He is also an initiator as well as a participator in cultural initiatives, besides being a curator of exhibitions and an organiser of events. His special interest is the development of projects in relation to either specific sites or special occasions. He has travelled several times to India: social design and art project in Pune, an artist meeting and exhibition in the national museum in Guwahati, workshops with students of the Birla Institute in Pilani, an international residency in Gelawas and making a sculpture in Boddh Gaya.

He had international exhibitions for example showing his special ‘chair sculptures’ during Salone del Mobile in Zona Tortona, Milaan. He is a winner of the Grand Prize of the 19th Asian Art Biennale Bangladesh 2022.

As curator he presented the manifest, a publication and exhibition ‘2001: a public Odyssey, New Art in Amsterdam’. For Arti et Amicitiae, Amsterdam he has curated and organised over 45 exhibitions.

For Foundation De Roos, Culemborg, he curated the several exhibitions: Boven de Kronen / Above the Chandeliers in the Big or Barbara Church. The exhibition has shown work of nine contemporary artists in the monumental Middle Age church interior. In one month it has attracted more than 5.000 visitors. In the same church in 2020 he curate the exhibition Vliegend Vrij / Free Flying.

As independent curator for art & design commissions related to architecture and urban development for housing company Ymere (Amsterdam) and Ons Doel (Leiden) he develops concepts, long lists, documentation of candidates, selections and is guiding artists and designers.

He works as chief-editor, researcher, author on art & design and wrote articles for kM magazine ([www.kunstenaaismateriaal.nl](http://www.kunstenaaismateriaal.nl)), Nieuwsletter and De Nieuwe (for Arti et Amicitiae, Amsterdam).

Together with his partner Edith Rijnja he started the Window Art Project in 2013, every two weeks a fresh quote about art on the window of the studio. It attracts every day more than 15.000 visitors passing by.

[www.haraldschole.nl](http://www.haraldschole.nl)

## Parisa Shabani



**"Afflicted" (2023)**

These are images of us, wounded and lost, viewing the world in cynical fear, wondering in disappointment “was that all?” Or perhaps it’s just me, looking around from within asking “was that all?” A question over and over again. A person constantly breaking and, remaking herself, only to face the same question; deconstruction and reconstruction in mind and in form.

**Parisa Shabani** is always fascinated by the human person and her story. She captures the traces of suppressed feelings and stories and expresses them in an abstract way. She was born in Tehran and lives in New York City.

She earned her MA in Linguistics and has studied painting and sculpture at The Art Students League of New York. She has held several solo shows and group exhibitions in various galleries and museums in different cities including New York, Tehran, London, Florence, Tokyo, Prague and Gimpo-si. She has exhibited her work in London Art Biennale and Tokyo International Art Fair in 2021. “To where farthest possible to run” displayed at the Iranian Artists’ Forum in Tehran , and “We are what we

remember”, displayed at CICA Museum, South Korea, were her latest solo exhibitions in 2022. Her work has been auctioned at Yellowstone Art Museum in 2022 and the Gala New York among other venues.

### Tricia Sham



#### "Rueful Reunion" (2019)

The Rue flower is depicted to represent the bittersweetness of reunions. This flower is known as the Herb of Grace and symbolizes everlasting suffering; despite us knowing the eventual depart of reunions, we carry on with grace to enjoy the present moments with loved ones.

Florida based mixed media artist, **Tricia Sham** amplifies the intense feelings of life's deflating and elating experiences through an abstract(ed) figurative lens. She is inspired by the sameness of seemingly exclusive human situations that wondrously align with insects and plants. As a result of conducting hyper-focused observations of nature's interactions, she then relates and links these interactions to constraining and empowering human experiences. She utilizes nature both as a savior and as an opposer to communicate the remarkable yet complicated relationship between nature and human emotive circumstances.

### John Tronsor



#### "untitled (self-portrait)" (2012)

My artistic and intellectual research has been motivated by several of the following concerns: What can the materialization of a philosophically or textually generated image be? How do they work? How do they function? How are they to be constructed? How can it be given materially? What image do they take?

With this piece I have been working through several problems: how to stabilize an image in a relative chaos; how to give it a support, a ground; how a projected image moves through and exists in space; how it resonates or echoes in space, or how it can be modulated. Another concern is the transference or passing on of some content or image as it develops through a process or act; so that what it expresses is all the various components and processes that went into its development, what is implicated in it. When the room is bathed in the reflection from the glass, does it not carry with it all the transformations that that image has undergone and continues to undergo?

When I created this piece I was focusing on the content of the image and how that works in relation to the wind-text machine; the confrontation of the projected image and the fragments of fragments fragmenting, in constant variability tending toward or away from an ideal state of equilibrium within a relatively closed system. The question is how to approach it. Can this be thought in terms of a process of recognition?; of an instability of flux between determination and indetermination?; or of a generation of sense? Perhaps it expresses a desire to harness a ground - locating the self on the surfaces of a chaotic instability.

**John Tronsor** is an artist who is interested in ideas concerning representational instability, processes of cognition and models of ontology. His work finds itself expressed in a variety of media but is typically realized three dimensionally or lens based. He received his MFA from the University of California, Davis (2013), a Post-Baccalaureate certificate in Studio Arts` from Brandeis University (2009) and a BA in Studio Arts from the University of Pittsburgh (2008). John currently lives and works in Pittsburgh, PA.

### Bianca Turner

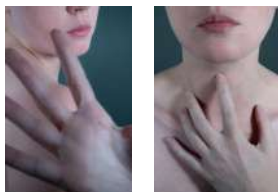


#### "Homage to Constantin" (2023)

The work presented by the artist is an homage paid to the amazing Romanian sculptor, painter and photographer, Constantin Brancusi who made his career in France. Brancusi is considered one of the most influential sculptors of the 20th century and a pioneer of modernism, being called the patriarch of modern sculpture.

**Bianca Turner** is a self-taught artist; she holds degrees in economics and biology. The artist works from her home studio in Los Angeles. She is also the author of the book "The Business of Art". At the beginning of 2023, the artist was nominated as one of the "Top 30 women leaders to look out for in 2023."

#### Jennifer Van



"Just Stop" (2023), "Speechless" (2023)

**Jennifer Van** (1993 –) is a fine art photographer and lives in Los Angeles, California. She is currently the director of Strata Gallery in Santa Fe, New Mexico, and is pursuing an MFA in Photography and Related Media at the California Institute of the Arts. Van's photography contemplates themes of time, fragmentation, and identity. By facing the camera towards herself, Van's work looks to highlight the ephemeral moment.

#### JWP



"MODERN PRIMITIVE" (2023)

Years ago, I read an article about a Silicon Valley tech executive who used tattoo, piercing, scarification and other methods of body modification to connect with a more essential Human identity. He described himself as a "Modern Primitive." I loved the paradox. By day he was part of the disruptor class, remaking the world in his digital image. By night, he gathered around the fire with members of his clan to re-tell ancient myths. These days, I'm sure that he is a regular at Burning Man, flying in on his G-5 to revel with other modern primitives. My painting, "Modern Primitive" is loosely based on that Silicon Valley executive. On a pictorial level, his green proto-punk Mohawk and tribal face tattoos affords me the opportunity to explore visual motifs found outside of traditional western painting.

**JWP** (aka James Warren Perry) is a contemporary artist living and working in Northern California. After graduating from the California College of the Arts in 1980, Perry established a 40- year career as a representational painter, primarily of the California landscape. In Late 2020, he began a new series of paintings under the name JWP. While his earlier paintings were based on direct, sustained observations of nature, these new works present his commentary on contemporary life using vivid colors and a bold graphic sense. They are often humorous, with a Pop Surrealist sensibility. For more information, go to [www.artbyjwp.com](http://www.artbyjwp.com)

#### Filip Wierzbicki-Nowak



"Father" (2011)

The video is a metaphor for my relationship with my father, which shaped me as a human being.

**Filip Wierzbicki-Nowak** is a visual artist that works with different media such as painting, drawing, graphic arts, video, installation and site-specific art. In his works, he refers to the dynamically changing nature.

He graduated from University of the Arts Poznan in 2012. He has been associated with his Alma Mater since 2016. He received his doctorate in 2018. Currently an assistant professor at the 8th Drawing Studio at the Magdalena Abakanowicz University of the Arts Poznan. His works were presented at exhibitions in Poland, Germany, Japan, Spain, The Netherlands, England, Ireland, Belgium and many others.

[www.filipwierzbicki.pl](http://www.filipwierzbicki.pl)

### **Elsa Wong**



#### **"Birth/Rebirth-From the portrait series "Life O'clock"" (2023)**

This image titled Birth/Rebirth is part of a portrait series "Life O'clock". The central focus in this portrait are two main themes: Birth and Rebirth. These themes are inspired by Elizabeth Freeman's book "Time Binds" and explores the contrasting dynamics between Queer Time and Heteronormative markers of productivity. The portraits feature TERESA and are presented as a framework to convey these themes, with a particular emphasis on the face as a representation of the soul. Colors, fashion accessories, and makeup are chosen to create a multi-layered narrative that reflects the complexities and nuances in the themes. By incorporating these visual elements and exploring the act of "dressing up," the series aims to have an expanded understanding of the fluidity of time and identity. The makeup looks were created with a heavy focus on symbolism, in the image the color blue represents Birth and green, pinks and butterflies represent Rebirth.

**Elsa Wong** is a filmmaker, photographer and set designer. She explores themes of fairy tale and performance, creating surrealistic environments and characters within her work. Taking inspiration from the cinematic, she is interested in creating visuals that expand beyond the realistic landscape, enhanced through colors and editing. Her work spans across music videos, short films, art shows and fashion editorials. Her work has been featured across i-D, VMAN, FEMALE Singapore and NOWNESS ASIA. More recently, her film Juliet's Dinner was selected and screened last year at Asian Film Archive's Singapore Shorts 2022.