

Portrait 2025
CICA Museum
January 29 - February 16, 2025
2025.1.29 - 2.16

Featured Artists 참여 작가: **BANAN AL-NASERY**, 안광선 (An kwang sun), Nica Aquino, Rafia Baig, Marco Castelli, Izabella Demavlys, Leo Hainzl, Stephen Johnston, Monika Kalinowska, Anna Karvounari, 김용미, Evgeniya Korkunova, Oliviero Leonardi, Katie McLoughlin, Benjamin Murphy, Chris Ohlson, SANG A OH/오상아, Deborah Sfez, Marshall Sharpe, Yoland Skeete, Alexandr Sokolov, Elizabeth Wood, Rainer Würth, Yeon Gwon-mo/연권모, Yin Chua, 윤지영/Jiyoung Yun

“Portrait,” the international exhibition held every year since 2017, features 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.

BANAN AL-NASERY

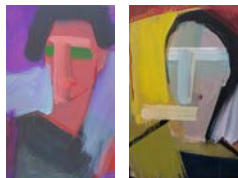


“the modern monk” (2024)

In my film photography, I am interested in documenting the elusive magic that pulses beneath our existence. I am currently interested in the array of individuality and self-expression that is so seemingly powerful in individuals and personalities who live their life artistically. I started exploring this theme in my work, titled "the modern monk," a portrait of an individual whose life motto, "everything moves, always," is tattooed on his forearm as a constant reminder. Art permeates everything he does, a source of succour and inspiration. For him, living artistically means embracing open-mindedness and remaining untethered to traditional life values or ways of being. He is fluid, ceaselessly grasping for beauty in the mundane. And it is through this point-of-view that he finds himself being able to live metaphysical and magical moments with others, often making him question whether "it's all but a dream." For him, art and life are inseparable, forming the very foundation of his existence.

BANAN AL-NASERY: I am a multidisciplinary American artist with Iraqi heritage, and my work anchors on the investigation of the notions of home, migration, and consciousness. From a metaphysical standpoint, to understand what we are in essence is not possible, so my creativity helps me to deconstruct what we inherently seem to be, in order to understand, at least, what we are not. I use textile art (installation, sculpture and textile hangings/murals), videography, film photography and mixed-media assemblage/collage as my mediums of expression.

안광선 (An kwang sun)



“Sec” (2024)

“Everything that exists in time looks different, but the fundamentals and roles of life are the same.” I imagined and imaged the parts of the senses at the boundary of breaking down. I look at the boundaries of what is lost and left in time in the present. It is a work to see where the direction of the fundamental value of what remains goes.

“시간에 존재하는 모든 것은 달라보여도 삶의 근본과 역할은 같다” 나는 감각의 부분들이 허물어져 가는 경계에 처한 모습을 상상하고 이미지화 했다. 시간의 변화에 상실되고 남은 것의 경계를 나는 지금 현재의 모습에서 바라보며 남아있는 것에 대한 근원적 가치의 방향이 어디로 가는지 살피는 작업이다.

안광선 (An kwang sun) is working on a painting that considers the representation of changes derived from the physical concept of time. The everyday objects, forgotten and shabby with time, become the motif of the work and find the meaning of nature in the images left by various beings. The work attempts various media methods and studies and presents them in the genre of

contemporary art. He majored in paintings at the Graduate School of Art and participates in individual exhibitions and art fairs at home and abroad in many galleries and art galleries.

시간의 물리적 개념에서 파생된 변화들의 표상을 사유하는 회화 작업을 하고 있다. 시간에 밀려 잊혀지고 초라해진 일상적 오브제는 작업의 모티브가 되고 다양한 존재들이 남겨진 상에서 본성의 의미를 찾는다. 작품은 매체의 다양한 방법들을 시도하며 현대미술의 장르에 연구하고 발표하고 있다. 미술대학원에서 회화를 전공하였으며 다수의 갤러리, 미술관 등에서 개인전과 국내외 그룹전, 아트페어에 참여하고 있다.

Nica Aquino

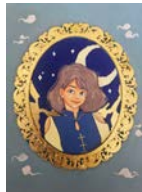


“Anna Luisa Petrisko in the Studio” (2022)

This photo is part of a larger collaborative series of 35mm portraits of multidisciplinary artist Anna Luisa Petrisko, with make-up by Andrea Valdez and top by Cat Lauigan of Cone Shape Top in Oakland. The work was created at Anna Luisa's studio in Atwater Village, Los Angeles, CA.

Nica Aquino (b. 1990, Los Angeles) is a practicing visual artist and curator. She received her BFA in Photo from the Pacific Northwest College of Art (Portland, OR) and her MA in Contemporary Visual Culture from the School of Art at Manchester Metropolitan University (United Kingdom). Her work has been shown locally, nationally and internationally, and she has been awarded grants by the California Arts Council and Eastside Arts Initiative for her curatorial and community engagement programming. She primarily experiments with 35mm analogue photography, just documenting life as she sees it. No fancy bells and whistles, no manipulations, just a cheap point and shoot camera (the exact same model from her childhood), cheap film and what's in front of her at the time. She believes art making should be accessible, and that you don't always need the newest fanciest toys to create something meaningful.

Rafia Baig



“Moon's Ego” (2023)

These two portraits introduce my original characters, each with their unique journey. In my previous work, I depicted their evolution using the phases of the moon. While that series concluded one chapter of their story, it was not the end. Now, I bring them forward into new pieces, alongside the introduction of a new character: the Sun. With this addition, a fresh journey for these characters unfolds, promising new adventures and discoveries.

Rafia Baig grew up in Rawalpindi, Pakistan. She was heavily influenced by Japanese manga and anime which shaped her aspirations, dreams, and personality. When she started at the National College of Arts, Pakistan, she was focused on incorporating Eastern culture into her creations. She aimed to create narratives that could inspire others, just as many creators had inspired her. She conducted in-depth research on symbols and diligently recorded her findings in journals to develop her concept. This has brought her to her current creative standpoint. In 2020, She completed her bachelor's degree in Miniature Painting. In 2021, she sold one of her scroll paintings to the ambassador of the European Union at an exhibition at the Pakistan National Council of Arts. After that, she had a successful exhibition at Artcade in Islamabad, where all six pieces were sold. She then worked for a year as a graphic designer/illustrator at MotionCue, a New York-based company. Since November 2022, She has been working as a resident artist at Studio A. She had another successful exhibition in October 2023. She also contributes as a character artist for a US-based start-up, working on the YouTube channel.

Marco Castelli

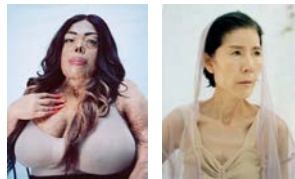


“Sophia Loren, from the series Face to Phase - Me, Myself & Nobody” (2022)

Who am I? What will I be? Why am I here? Where am I going? / In the language of an actor, to know is synonymous with to feel. / What is important to me is not the truth outside myself, but the truth within myself. / The person you are is a thousand times more interesting than the best actor you could ever hope to be. / Never allow yourself externally to portray anything that you have not inwardly experienced and which is not even interesting to you. / Put life into the imagined circumstances and actions until you have completely satisfied your sense of truth and until you have awakened a sense of faith in the reality of your own sensations. / The main factor in any form of creativeness is the life of a human spirit, that of the actor and his part, their joint feelings and subconscious creation. / Every person who is really an artist desires to create inside of himself another, deeper, more interesting life than the one that actually surrounds him. / When we are on stage, we are in the here and now. / Fear your admirers! Learn in time to hear, understand, and love the cruel truth about yourselves! [Konstantin Sergeevič Stanislavskij]

Marco Castelli (b. 1991) lives and works in Bologna, Italy. Both his personal and documentary research move through a deep interest in human environment and life, looking for different approaches to visual art, digital communication and creative storytelling. His works have been awarded, published and displayed internationally.

Izabella Demavlys



“Tonya” (2023), “Young” (2022)

Tonya, Burn Survivor, Atlanta, GA, July 2023

Young, New York, October, 2022

Both portraits are part of a larger body of work where I focus on form - not merely the exterior, but the deeper essence that lies beyond our human experience.

Izabella Demavlys is a Swedish born photographer and artist based in New York City. She studied photography at the Royal Institute of Technology in Melbourne, Australia, as well as Parsons School of Design in New York. Her work has been published in *Vogue*, *Marie Claire*, *The New York Times*, *WSJ*, and exhibited across the US and Europe.

Leo Hainzl



“Nalit” (2024)

A contemporary portrait can depict human facial features and the mood of a society. The square-format painting consists of graphic lines and subtle color painting. It is about two people who are connected to each other and at the same time live their individuality. “*Nalit*” analyzes aspects of 16th century art history and artificial intelligence in an analog medium.

Leo Hainzl was born in Bruck Mur (Austria) in 1968. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition “Interregional Aspects and Visual References” at the Kunsthaus Muerz Gallery. Since 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, Switzerland, United Kingdom, South Korea and the United States of America. Works can be found in the collections of the City of Vienna, the Universalmuseum Joanneum in Graz (Austria) and in the Ruse Art Gallery (Bulgaria). In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogs "Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist. In 2024, Leo Hainzl took part in numerous art projects and exhibitions on social issues around the world.

Stephen Johnston



“FRANCIS” (2024)

In this minimalist yet nuanced portrait of his father, Johnston delves into the intricate dynamics of the father-son relationship. Newly initiated into fatherhood himself, he subtly interweaves his fresh paternal insights with contemplations of his own paternal lineage. The drawing, in its unadorned elegance, quietly resonates with the connections that shape our identities, seamlessly bridging past and present. It stands as a timeless testament to the enduring love and understanding that interlaces generations, capturing the passage of time and the continuity of familial bonds.

Stephen Johnston, born in 1987 in Co. Antrim, Ireland, is a distinguished painter with a BA in Fine and Applied Arts from the University of Ulster, Belfast (2010). Johnston has showcased his work in several notable solo exhibitions, including "Portraits of Metropolis" at Hancock Gallery in Newcastle and "Thrones" at Gormleys Fine Art in Dublin and Belfast. His recent group exhibitions span prestigious venues across Europe, such as the Royal Hibernian Academy in Dublin, the National Portrait Gallery in London, the LXI International Drawing Competition in Barcelona, Lab 24 in Rome, and the National Museum of Ireland. Johnston's work is featured in esteemed collections, including the Northern Ireland Arts Council, National Museum of Northern Ireland, Belfast City Hall, and the National Self Portrait Collection of Ireland.

Throughout his career, Johnston has garnered significant recognition, winning over ten awards. Among these, the RUA Perpetual Silver Medal, ING Discerning Eye Regional Winner, and the KPMG Young Artist Award stand out. His acclaim is further evidenced by his inclusion in international exhibitions and open shows, underlining his influence and reach within the contemporary art scene. Johnston continues to explore and depict profound themes through his art, bridging past and present, and capturing the essence of generational connections.

Monika Kalinowska



“24h After” (2024)

The painting is a deeply personal self-portrait created *24 hours after* I underwent an abortion. It captures the raw emotions and physical vulnerability of that moment while reflecting the resilience and agency behind the decision. As someone from Poland, where abortion is illegal, I feel fortunate to have had access to this medical procedure in Berlin—though even here, it exists within a framework of restricted legality. This duality of relief and lingering injustice informed the work, as I sought to process my experience and give voice to countless women denied the same choice.

Born in Poland and calling Berlin home for over a decade, **Monika Kalinowska** embarked on a multifaceted journey that led her to the vibrant realm of figurative art. Initially pursuing journalism, she transitioned into textile art, embraced entrepreneurship, and ultimately found her true passion in painting. Monika's artistic vision captures the diverse tapestry of human existence through portraiture, celebrating individuals from all backgrounds and ethnicities. Her work delves into themes of racial inequality, feminism, LGBTQ rights, and identity, portraying marginalized individuals in moments of raw emotion and vulnerability. Each piece challenges societal structures and the patriarchal gaze, fostering a more inclusive and compassionate world.

Anna Karvounari



“Canvas” (2020)

"Canvas" represents a face in motion behind a piece of glass. A mentally fragile figure, blurry or confused but also isolated, a drift of influence that others have on her, trying to manage intense feelings she had never felt before. The intense colors which are used in this artwork could symbolize emotions such as passion, love, but also anger and hate. In general, I enjoy initiating a dialogue with the spectator in order to make them give their own explanation to each piece of art.

Anna Karvounari is a Greek born, self-taught photographer, based in Athens. She creates conceptual self-portraits and she uses the solitary female figure in her images, trying to touch on some affairs of female nature, but also to give voice on her deepest personal feelings. Her images have been awarded in several contests and her work has been exhibited all over the world.

김용미



**“Ego-Persona” (2023),
“Self-Persona, One of them: Identifying, self-consciousness” (2024)**

자아페르소나 *Ego persona*

현시대 자본주의적 성공을 쫓는 바쁜 현대인들의 지친 일상을 작가본인의 자화상으로 표현, 예술인으로서 실제로, 도심에서의 일상을 바쁘게 보내고 지친 모습으로 다음일정 소화를 위해 국립현대미술관 1층에서 스스로 포즈를 취하며 피사체가 되었다. 도시의 일상을 컨셉으로 한 전시(문도멘도 판타스틱 시티라이프)를 둘러본 후 그 리플렛을 중앙에 보여지게끔 연출하였고, 예술가(장미셸 바스키아)와 콜라보되어진 상품을 활용하여 은유적으로 자신의 직업정체성을 드러냄과 동시에 예술과 자본주의 시장과의 현주소 트렌드를 직관적으로 인식할 수 있도록 꾀하였다. 이러한 내용들을 담고있는 자본주의적 상품들을 가리키는듯한 손가락으로 V 자를 그리며 성공을 쫓는 제스처를 상징, 그러나 그 성공에 대한 이면의 비판적인 시각 - 우리가 일상적으로 부르짖고 추구하는 자본주의적 관점에서의 사회적 성공(소득수준이 높아지며 가치개념이 최근 점차 변화하고는 있지만)이란 개념이 지닌 가치가 무엇인지에 대한 - 또한 동시에 담으며 V 자 모양을 뒤집어 아래쪽으로 향하도록 거꾸로 취하고있다. 예술인 스스로 피사체가 되어지는, 그 작업 과정과 작품 결과물에 대한 스토리 자체는 ‘현시대 개개인의 독립되고 개별적인 자체브랜딩화, “자아브랜딩화”; 중국의 왕홍이나 각국의 인플루언서 등등 지구촌 전체에서 벌어지고 있는 현상’을 담고있다. 촬영장소는 국립현대미술관 1층의 카페 소파에서 쓰러져있는 모습으로, 배경과 등장하는 소품들 모두 의미를 내포, 이를 직관적으로 느낄수 있다.

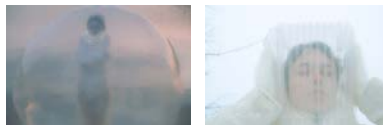
*Self-Persona(자기페르소나), One of them : Identifying * Self-consciousness*

마티스에 의해 다채롭게(형식은 단순해보이지만, 그 단순한 선에서 표출되어지는 감정선이나 개별적으로 다른 형상적 특성들은 매우 다채롭다.) 표현되어져 있는 인간 군상들은 나와 주변을 떠올리게하며, 이내 곧 내 안에 내재되어있는 나의 여러 군상들을 불러오고, 정체성에 대한 탐구를 시작한다. 동시에 나와 주변의 사회적 관계성과 그에 따른 내적 심리적 심상들을 떠올리게 한다. 이 일련의 사유흐름들은 나에게로의 여행을 시작하도록 만들어준다. 이는 곧, 나의 심연의 다양한 모습들이 서로 얽히고 설기며 또다른 하나의 양상으로 표출되어지기도하며, 이에 따른 감정선을 표현함에 있어서 모든 부분이 노출되어지지않는, 나 자신조차도 파악할 수 없는 가려진 형상(마스크착용; 얼굴의 반이 가려져있으나 눈-얼굴에서 자기내면의 가장 상직적인 부분-이 드러나있다)으로 나타나기도한다. 내면의 자기(self)는, 현시점에 속해있는 혹은 과거에 속해진, 주변과 상황들 속에서 여러형태들의 자기페르소나들을 만들어내고, 서로 영향을 주고받으며 자아페르소나를 새로이 형성하여 표출해낸다. 이 과정에서

분출되어지는 자아의 모습들을 인지하며 이에따른 흐름으로 정체성을 확립해 나아간다. 그것이 주어진 환경과 상황에 따른 조건부 페르소나라는 것을 인지하기도, 혹은 인지하지 못하며 그대로 자연스럽게 흐르는듯 형성되어지기도 한다. 이것은 그냥 존재자체로 의미부여되어진다. 허나 이러한 일련의 과정들은 갈등과 혼란을 동반하며, 이에 대한 표현이 작품에 노출되어져 느낄 수 있다. 마티스의 다양한 인간군상들에서 보여지듯, **one of them** 이것은 그들 중 하나일 뿐이라는 존재의 사실성에 공허함을 포함하고 있으며, 허나 그 중에서 '나'의 존재는 어떤 다른 것들과도 대체되어질 수 없는 유일한 생명체임을 내포하기도한다. 과장된 '나' 에 대한 정체성도 아닌, 그렇다고 과소 평가되어진, '나'라는 존재가 대중의 무리, 인간군상들 중 하나일 뿐이라고 치부하는 사고와 같은 극히 가벼운 존재론으로 마무리 되어지지도 않는다. > 핵심은 이것이다. > 과하게 포장하지도않고. 그렇다고 인간군상들 중 흔하게 동일시되어질 수 있는 것들 중의 하나로 치부하지도않는. '나'라는 생명체는 인간군상 무리들 중 하나이지만, 자연 속에서 실재하는 '나'만이 지니고있는 정체성을 확립한 유일한 생명체라는 것이다. 이것은 존재, 실재의 현상을 있는그대로 인정하며, 그들 중 '나' 라는 존재자체로 가치가 부여되어지는 소중한 자연의 생명체로서 인지하고자하는 것이다. 사회적 동물인 인류라는 생명체로서 '나'라는 존재자체를, 사회적 관계 속에서 지니고 있는 페르소나를 인지하며, 생존을 위한 사고적 흐름을 파악하고자하는 탐구, 그것은 나에게로의 여행이다. '나'에 대한 탐구는 인류라는 생명체로서 현세에서의 삶이 유지되어지는 동안 지속되어질 것이며, 사회적으로 용인되어지는 범위에서는 누구든 공감하는 철학적 사유의 흐름으로 연결되어질 것이다. "나" 라는 '자기(self)' 는 그대로인데 - 동일한 형태의 모습들을 차용(팝아트적 반복의 이미지로도 보여지는 방법적 구성 -, 상황에 따라 변화되어지거나 형성되어지는 '자아(ego)' 의 모습들을 색상을 달리하며 표현하였다. **Self-persona**의 그림자(칼 융 의 심리분석연구에 따른)부분도 표현되어져있다. '나' 자신도 인지하지 못하는 부분에 대한 느낌을 마스크로 가리며 연출

김용미: 현재 뉴욕예술원 교수로, 이화여자대학교 대학원에서 의류학 박사과정을 수료하였고, 이후 단국대 도예학위과정을 수료하며, 예술인으로서의 작업은 패션 전공분야를 시작으로하여, 최근 다감각 퍼포먼스 예술 분야까지 장르를 넓혀 예술의 개념과 사유를 확장하는 작업을 전개하고있는 융합 예술인입니다. 장르중심의 전공경계를 넘어 표출해내고자하는 철학적 가치를 융합적인 예술로 발현되어질 수 있도록, 유기적인 장르간의 결합과 연계성을 살려, 표현하고자하는 가치철학을 보다 효과적으로 전달, 소통하고자 합니다. 깊이있는 안목과 문제의식, 기획능력과 함께 사회적 소통 창구로서의 예술을 꿈꾸고 연구하고 고민하고 나아가 예술의 사회적 가치를 실현하고자 합니다.

Evgeniya Korkunova



“Anxious” (2024), “Silence” (2024)

Presented artworks belong to a "Gemini" project, where Evgeniya comprehends the separation of soulmates and closest people. "We live like Gemini with our soulmates, husbands, wives, beloved, for many years, it's a connection that is so strong,that you can think like another. But someday we should face the separation from beloved, soulmates, parents, past lives,to live our happier lives. It may be only the transformation of the relationship and it becomes stronger and deeper, but if not - the aim is to find inner support, your identity without your part. And move on." It's a reflection and fears of everyone who ever felt pain, disappointment, resentment or uncertainty of the future.

Evgeniya Korkunova, 1984, lives and works in Moscow. An artist, photographer, working with contemporary photography and still life objects, using them as main characters or supportive symbols in her projects. Main character of an artist's style is sensuality, tenderness and minimalism, accented by the way she works with the light, pastel and pure color.

"When I start working on my projects, it seems I let it go, following my sixth sense, inner feelings, so it comes from within. And this is how it works: it just lives its own life and I continue as a spectator..."

Oliviero Leonardi

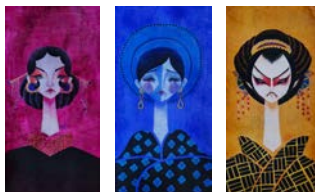


“DIVINE PRAXIS” (1975)

Oliviero Leonardi (1921 - 2019) was an Italian painter and sculptor based in Rome, also a founder of the Romacrea art school. He was largely recognized in the 1970/80s as one of the leaders in painting with experimental materials on steel plates baked in ovens at high fire (at 900 degrees Celsius). His works were studied by important art historians and critics like Carlo Giulio Argan

or Elio Mercuri, and many international experts on Modern or Early Modern art, like Rene Hocke. He had more than 25 collective and solo exhibitions in major art galleries in Italy, France, Spain, Monaco, Germany and Luxembourg. His work was also exhibited at the Maschio Angioino, the Centro di Cultura Italiana, the Saarland Museum, the Van Gogh House and the Limoges Biennale, and commissioned for public spaces including the metro in the city of Rome.

Katie McLoughlin



“Keep It In The Family: Judgement” (2024)

“Keep It In The Family: Sorrow” (2024)

“Keep It In The Family: Wrath” (2024)

For this exhibition I am showcasing my series “*Keep It In the Family*”, which explores the aspects of generational trauma that find their way to us— much like how genealogical traits map their way onto our bodies. The piece in red represents *Judgement*, blue is *Sorrow*, and yellow is *Wrath*— all of which take inspiration from the three countries of my heritage; Japan, Vietnam, and China. This inspiration can be seen in the patterns used on each woman’s clothes as well as the cues I took from each country’s traditional theatrical makeup. The griefs that we get from our mothers and grandmothers might be hundreds of years old, yet they are born anew when given to us, as if they were our own all along.

My name is **Katie McLoughlin** and I am a US-based artist and illustrator practicing in Chicago. Since graduating from the Rhode Island School of Design in 2018, I have worked as a graphic designer, freelance illustrator, and have had my work exhibited in galleries around Chicago as well as around the New England area within the United States. Currently I am working in kids media, having recently done editorial illustration, cover illustration, and book illustration for the children’s history company Honest History.

Benjamin Murphy



“Self Portrait with Neural Network” (2024)

Benjamin Murphy is a visual artist working in the expanded field of painting. He is currently working on a body of work titled *Constructed Emotion* which explores our evolving understanding of how emotions are made. Initially inspired by the work of neuroscientist, psychologist, and author Lisa Feldman Barrett. This artwork goes beyond our evolving understanding of the human mind and investigates our relationship with Artificial Intelligence (AI). Each of these images was created by taking a photographic self portrait in full profile. The portraits are traced using a series of nodes, transposing the portrait profiles into input cells that link to a Deconvolutional Neural Network, which is a type of network that emulates a biological brain’s frontal lobe.

Chris Ohlson



“Jonny and David and The Rogue Helicopter Pilot” (2023)

I'm interested in recreating and reimagining existing images and sounds. I find passionate (sometimes 'angry') monologues and diatribes to be fascinating -- especially in our current political climate where often the loudest voice wins. I believe *Jonny and David and The Rogue Helicopter Pilot* to be incredibly timely - and at the same time, timeless. I love actors and performance, artifice and reappropriation. I wanted to smash all those elements together and create a wholly new experience.

Chris Ohlson's thoughtfully provocative work often explores and dissects our memory of time—how we perceive, formulate, edit and curate our own reality. His films and videos make use of auditory, visual, and experiential collage—from snippets of conversations with intimates and strangers, to voiceover, archival imagery, found footage and orchestral sound design. Chris works diligently and sensitively at exploring his own mortality—the what, if anything, it means to be alive, and how in the not-knowing-precisely-the-meaning-of-our-lives, we choose to present ourselves in all our manifest and mundane glory.

SANG A OH/오상아



“인간들-type 1/ humans-type 1” (2024)

<인간들> 시리즈는 2024년 4월부터 이어져오고 있는 하이브-어도어간의 긴장감에서 영감을 받은 시리즈이다. 하이브 민희진 대표의 긴급 기자회견은 사회 내부에 존재하던 규칙에 강하게 충돌했다. 기자회견은 인터넷 밈, 유행어부터, 패션, 주식시장까지 강한 파장을 일으켰다. 잠깐의 해프닝으로 끝날 것으로 예상했던 하이브, 어도어간의 충돌은 이내 남성과 여성, 작품을 만드는 작가 주의적인 태도와 상품을 만드는 회사와 같은 구조, 개인의 사생활, 법적 이해 관계, 어린 아티스트와 함께 일하는 아이돌 시장에 대한 이야기 등으로 이야기가 번졌다. 하이브와 어도어의 간의 충격적인 이야기가 공개될 때마다 나는 사회가 동요하는 걸 목격했다. 목격한 바를 토대로 나는 내가 본 사회와 그 이야기를 작업으로 추적하고, 이야기했다.

오상아 작가는 사회 현상들을 내밀히 들여다보고 작업이라는 사적인 감각을 통해 초현실을 가장한 현실, 혹은 픽션을 가장한 현실극의 형태로 풀어내고자 한다. 강박과도 같은 작가의 기록 습관은 뿌리 깊숙이 내재된 분노이자 일종의 저항이기도 하며 이는 곧 작업 속 직관적 주제로 이어진다. 작업은 불편한 현실의 면면을 해석적 관점으로 바라보며 주로 아날로그, 로우 테크놀로지의 성격을 띤 표현 방식을 통해 (블랙)코메디, 자가당착, 수많은 이야기를 만들어가고 있다.

Deborah Sfez



“My Mother, me and The Sea” (2024)

A young woman, my mother, leaves her family to settle in her Homeland, after living abroad, for 24 years. The boat takes her, pregnant with me, to a dream country that she does not know yet. I use the collage as a visual language. With the choice of a limited key photos from my parents' album, I use images, like letters and syllables to recreate a new story, in a poetic way. These elements of a lived reality are reconstituted in a different way, other than when they were lived, like the way our memory works. Some with the help of scissors and glue, others combined through transparency. The manual collages refer to the world of childhood, playfulness and naivness, while the overlaid images speak more of the woman experience of memory, and

time. The proportions of the elements differ from their real ones, a human being can appear larger than the sea, the times are mixed, the colors can also be different from reality, A sea can be blue as it can be red, as a symbol of family ties by blood. It is a game of variations on the same theme, on the same story, on a certain truth, the artist's own truth.

Two worlds are juxtaposed and opposed: before/after, here/there, young girl/mother.

The sea is always present, in the background, serving as a barrier from the past and a vehicle to the future Promised Land - Israel.

Deborah Sfez is a multidisciplinary, internationally recognized artist, born in 1964, working in Cote-d'Ivoire and France. Her tools are Photography, moving image, filmed performance accompanied by her written texts and her original composed music and sound. Her atypical path begins with her studies of English and French literature and language, then learning the trades of Fashion in Paris and Theatre Costumes. She uses all these different and various knowledge and skills in her artistic research and works. In 2014 she was shortlisted in Beers Gallery for the Award of Contemporary Emerging Artists in London; in the same year she also got the award for best Portraiture in New York Professional Women Photographer. In 2017 her series of collages, she named "Clone", was chosen to be exhibited at Hellerau, Dresden. Her video work, "A Journey to the Land of Memory" enters the archive of the Visual Center at the Memorial Museum "Yad Vashem" in Jerusalem. In 2021 Sfez has a solo exhibition "The People of This Country", at the Mucat Museum for Contemporary Art in Abidjan Cote-d'Ivoire, which include twenty-one Portraits of Ivorian people whom she asked to answer the question: "what is Homeland for you?". Her writing also gets acknowledgment in several literary reviews and magazines, when in 2020 her poem "Homeland" is published in "Writing in a Woman's Voice", and her video-poem "Testimony" enters "Artvilla". However, Deborah Sfez does not call herself neither a Poet nor a Photographer and not even an Actor, she only uses all these ways of expression to fully communicate with her audience and create a total emotion in the viewer. Her work mainly deals with the contemporary, pressing, and constant occupation of Identity as a private or a collective issue, with political, national, or historical aspects and attachments.

Marshall Sharpe



"Self-Portrait" (2022)

Marshall Sharpe (b. 1988) is a painter based in Bakersfield, CA, where he is an associate professor of art. His paintings explore themes of memory and vulnerability, influenced by his experience as the closeted son of a Presbyterian pastor. In pursuit of catharsis, Sharpe channels memories of homophobia into self-portraits that depict his body in positions of vulnerability and distress. An x-ray of broken bones. A bruised face. A hive of bees crawling up his neck. These works challenge traditional tropes of masculinity by offering vulnerability as a form of strength. Using a predominantly blue palette, Sharpe employs an interplay between abstraction and representation to serve as a visual metaphor for the tension between concealing and revealing a queer body. By violating the rule of "fat over lean," the resulting fissures in the paint reflect the internal conflicts and tension he has learned to embrace. Sharpe received his BA in Art from Elon University in 2010 and his MFA in Painting from the University of California Santa Barbara (UCSB) in 2020. The artwork has been exhibited in solo exhibitions at the Czong Institute of Contemporary Art in Gyeonggi-do, Korea, UCSB's Glassbox Gallery, and the New York City Phoenix Art Collective. The work has also been included in invitational and juried exhibitions at the Art Design and Architecture Museum, CA, The Museum of Contemporary Art Santa Barbara, and the Woodbury Museum in Orem, Utah. In 2024, he was selected as the Director of the Jones Art Gallery at Bakersfield College.

Yoland Skeete



"The Summer of My Pain"

Yoland Skeete, is a documentary photographer, videographer, and an exhibiting multimedia artist. She immigrated with her family to the US as a child, later attended the School Of Visual Arts for undergraduate studies in film, video and photography,

continued and completed her graduate studies at Tufts University/MIT Graduate program in Anthropological Filmmaking under Jean Rouche, and at Hunter College. She is certified in the business of Arts Administration at Seton Hall University and was an adjunct professor at Rockland Community College, Raritan Valley Community College, New Jersey City University and Rutgers University, Newark until 2009.

She has worked in radio, television, and newspaper, at a time when women and women of color were not allowed in the field. In California, she edited the first multiracial omnigender newspaper in the US for women of color entitled "The Fourth World", it was funded by Glide Memorial Church, a major art and political funding organization in San Francisco at the time. She co-founded and directed, the Sumei Multidisciplinary Arts Center in Newark, which was one of Newark's leading artists run alternative spaces from 1993 to 2015. She received awards from the city of Newark for her outstanding cultural contributions and the organization received recognition by New York Foundation for The Arts and New Jersey State Council on the Arts for outstanding arts programming. In 2001, she was commissioned by the Cape May Historical Society, and funded by the New Jersey Council on the Humanities to produce the film documentation of The lost history of African American culture in Cape May, New Jersey. She combined the documentation into a class project for the Cape May high school students involving the students in every aspect of documentary filmmaking from research to postproduction. Ms. Skeete became involved in the preservation of the Asian American history of the city of Newark through her own Asian roots. She is the author of "When Newark Had a Chinatown", a historical documentation of the Newark Chinatown that existed in Newark from 1870s to the 1970s, and is published by Dorrance Publishing. She is a contributing member to the Museum of Chinese in the Americas, where her photo documentation of the Chinatown in Havana, Cuba is in their permanent collection. She has worked with Prof John Kuo Wei Tchen, Director and Founder of Asian Pacific American Institute at NYU, where her Newark Chinatown collection is among the permanent archives in NYU Tamiment Library. She has been a recipient of the Glide Memorial Grant, The Graff Travel Grant, The New Jersey Council on the Humanities Grant and the Melon Grant distributed through New Jersey Performing Arts Center's Humanities program. She has been an Artist in Residence at Art In General, The Arts Council of the Essex Area, and has received educational grants and awards for her work with youth and media. Ms. Skeete has exhibited her video and photography works in galleries and museums in the US and abroad including the Museum of Modern Art, the Queens Museum of Art, the Newark Museum, Museum of Contemporary Arts and Crafts in New York City, Biblioteque Nacional de Paris and The Musee D'Art Moderne De La Ville De Paris, Husby Konsthalle, Stockholm, Sweden, and Estesio Gallery, Beddingstrande, Sweden and The Chinese American Museum in Los Angeles and recently Zimmerli Museum in New Brunswick, NJ.

Her work has appeared in a major joint exhibition in fall of 2018, winter 2019, at the California African American Museum in Los Angeles and the California Chinese American History Museum. The exhibition entitled Circles and Circuits: Chinese Caribbean Art has a catalog written by Alexis Chang and was published by Duke University Press. In 2020 her work was exhibited in and published in the catalogs of the 24th Annual Art Ability Exhibition in Bryn Mawr, Pa., and Verum Ultimium Art Gallery in Portland, Or.

Her photography works are in the print collection of the Museum of Modern Art, NYC, Alexander Bonin Gallery in Chelsea, NY, and American Express Corporation, in the African American Museum of Life and Culture, Dallas, Texas, her sculpture work in the Bilha Museum in Portugal. The largest collection of her works are in the Zimmerli Museum, New Brunswick, NJ. Yoland Skeete continues to work at her photography and art in her studio daily.

Alexandr Sokolov



"The Game"

This work is a self-portrait of the artist. In this work the artist asks the question – where is the line between loneliness and self-sufficiency? There is an opinion that self-sufficiency should be seen as positive loneliness. A study titled the BBC Loneliness Experiment, in cooperation with the Wellcome Collection, surveyed how people relax. It says that the five most popular types of recreational activity are related to loneliness – not in the sense of the feeling, but when a person is alone. The megalopolis is buzzing and against this background, we are looking for time alone with ourselves. The abundance of information and constant contact with other people whom we did not choose to interact with (in public transport or at work) pushes citizens towards strategies of self-sufficiency. Night is traditionally seen as personal time that society does not claim. Thus, a nightly game of chess with oneself becomes a hymn to self-sufficiency.

Alexandr Sokolov: Born in Moscow, lives and works in Bangkok. Participant of the main programs of the Wroclaw Biennale of Media Art WRO, The Wrong Biennale n°5 and n°6, the 1st and 2nd Karelian Biennale, Paxos Biennale. Artworks have been exhibited in prestigious institutions and events across 14 countries as Russia, South Korea, United Kingdom, Italy, Mexico, Bulgaria, Armenia, Costa Rica, Argentina, India, Poland, Spain, France and Greece.

Elizabeth Wood



“Girl with Head in Clouds” (2022), “Portrait of a Child” (2024)

Girl with Head in Clouds

In this photo montage, the sky and clouds form a backdrop for my sister who, as a young child, had a propensity to day-dream as a way to escape her unhappy childhood.

Portrait of a Child

In this photo montage, a small child is overwhelmed by a forest of dark green emphasizing a sense of abandonment and loneliness.

My name is **Elizabeth Wood** and I live in Vancouver, BC. My art practice is influenced by my childhood experience as an orphan navigating an unstable world shaped by powerful emotions such as: grief, loneliness, fear and hope. It was an odyssey in which I experienced extreme vulnerability and an intense need for human connection. In my work, which is predominately photography and installation, I seek to express the experience of vulnerability with the hope of building a shared awareness of and empathy for others. I studied visual art at the Emily Carr University of Art and Design and in the Visual Arts program at Simon Fraser University. My work has been shown at APDA East-West Link, Kyoto, Japan; LACDA, Los Angeles, USA; TIAF London, UK; Mitte in der Pampa, Berlin, Germany. I live and work in Vancouver, British Columbia.

Rainer Würth



“Reflections (Series) No.1” (2022), “Reflections (Series) No.2” (2022), “Reflections (Series) No.3” (2022)

We come from water. We are largely made of water. We are constantly in flux. A moment, a blink of an eye, a breath. Nothing is permanent. Alone with ourselves we are entangled in reflections. Fragments, dreams, longings, thoughts, feelings, memories. “In the end we’ll all become stories” (Margaret Atwood).

Rainer Würth (*1967) – writer, photographer (portraits, body & nude, landscape). In his photos inner and outer landscapes often blur into one another. He is interested in the open, in fragments and abstraction. For him as a photographer it is all about the moment, motif and composition. In the process of taking pictures he experiments with apertures and exposures, intentional camera movement (ICM), light and color. The camera is a tool for him to create visual poetry or to tell a story. Works of Rainer Würth have been recently shown in various curated group exhibitions – including Blank Wall Gallery (Athens), LoosenArt (Rome), Art Square Gallery NY, Glasgow Gallery of Photography.

Yeon Gwon-mo/연권모



“그늘 아래 (Under the shade)” (2024)

I have captured the extremely ordinary moments of individuals under the shade of Jongno. In this rapidly changing era, Jongno functions as more than just a street; it serves as a playground and a sanctuary for them. Amidst the unpredictable scenes that unfold on the streets, we can discover familiar Korean elements. These scenes remind us of the everyday values we have lost

in modern society. Through these Korean elements, we can find healing and stability. The everyday moments discovered under the shade of Jongno make us feel at ease and appreciate the preciousness of life. Ultimately, the daily lives of individuals discovered under the shade of Jongno play an important role in understanding the depth of our reality and emotions. They make us recall the beauty of everyday life that we have forgotten.

종로 그늘 아래 개개의 지극히 일상적인 순간을 포착하였습니다. 빠르게 변화는 시대 속에서, 그들에게 종로는 단순한 거리를 넘어서 놀이터이자 안식처로 기능하고 있습니다. 거리에서 일어나는 예측 불허한 장면들 속에서, 우리가 익히 알고 있는 한국적 소재를 발견할 수 있습니다. 이러한 장면들은 현대 사회에서 우리가 잃어버린 일상적인 가치를 상기시켜 줍니다. 이러한 한국적 소재를 통해 우리는 치유와 안정을 찾을 수 있습니다. 종로의 그늘 아래에서 발견한 일상적인 순간들은 우리의 마음을 편안하게 하고, 삶의 소중함을 느끼게 해줍니다. 결국 종로의 그늘 아래에서 발견한 개개인의 일상은 우리가 살아가는 현실과 감정의 깊이를 이해하는 데 중요한 역할을 합니다. 그들은 우리가 잊고 있던 일상의 아름다움을 되새기게 합니다.

Yeon Gwon-mo/연권모: 서울을 중심으로 스트리트 사진을 다루고 있으며, 주로 모노크롬을 통해 종로 거리의 자연스러운 순간들을 포착합니다. 일상적 풍경과 인간의 본능적인 감정을 진솔하게 담아내며, 일상 속에서 미세한 아름다움을 발견하고 그 가치를 드러내는 작업을 하고 있습니다.

Yin Chua

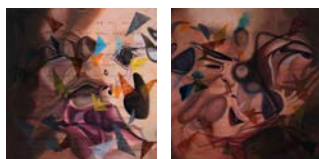


“I am Enough” (2020)

This self portrait portrayed the vulnerable me. I painted it as a protest against the inequality that being born as a female entails. There was a specific event in my family where my own maternal grandmother chooses to leave behind her house to only her grandson just because he is a boy, although this did not materialise in the end, the episode had me thinking about the inherent inequality of certain identities and cultural norms. Through this work, I hope that we can transcend our own wounds. Everyone have struggles and insecurities, but we must learn to love ourselves and know that we are enough just by being our true authentic selves.

Yin Chua's art is mostly inspired by the spiritual practice of meditation and her love for nature. She hopes to be known as the artist that paints peace and strives to spread the message of self-love through her art. The Singaporean artist's transformative encounter with a 10-day silent retreat became a pivotal point in her artistic evolution. This experience greatly impacted her art and steered her towards embracing a minimalist lifestyle. Yin studied Art during her Junior College years and graduated with honours from The School of Communications, Nanyang Technological University, specialising in advertising.

윤지영/Jiyoung Yun



“견뎌온 나날” (2022), “남아있는 나날” (2022)

인간에게 얼굴은 단순한 눈, 코, 입의 배열이 아닌 자신의 존재를 외부로 표출하는 매개체이자 고통과 환희, 추함과 아름다움이 공존하며, 동시에 대립함을 지닌 두 세계가 충돌하는 내면의 공간이라고 생각한다. 이에 본인은 아직 형태가 완성되기 전의 흔적인 눈, 코, 입의 배열을 집중적으로 연구하여, 화면 안에 파편화 되고 왜곡되지도 일그러진 눈, 코, 입을 표현 하였다.

윤지영/Jiyoung Yun: 저는 인간존재의 내재적인 혼란과 불안, 딜레마에 관한 관심을 가지고 회화작업을 하고 있는 윤지영입니다. 제 작업은 인간의 형태를 의도적으로 왜곡하여 내면의 불안과 혼란을 시각적으로 표현하는 것을 중점으로 하며, 이러한 형태의 왜곡은 삶의 다양한 고민에서 마주친 선택의 어려움과 딜레마로 인한 감정의 낙차를 이미지화합니다.