

#Social 2023

CICA Museum

August 23 - September 10, 2023

2023.08.23 - 09.10

Featured Artists 참여작가: **Robert Brook, Mauge Casal, Chun Sun (孫大淳), Eli Craven, Victoria Duryagina, Kaitlyn J. Hahn, Keight, Jikke LEsterhuis, Ryan Lewis, Francesca Lolli, Pierre Louis Tremblay, Eldarin Yeong, Nan Zhao, Minzhi zheng**

The international exhibition "#social2023" features 14 artists worldwide. The show features photography, 2D digital art, video art, interactive art, painting, sculpture and installation art, and QR codes dealing with subject matters including socialization, social media, social distancing, social structure, and other social issues.

국제전 "#social2023"에는 14명의 전 세계 작가들이 참여합니다. 본 전시는 사회화, 소셜 미디어, 사회적 거리두기, 사회 구조 등 사회 및 사회적 주제를 다룬 사진, 회화, 비디오, 조각 및 인터랙트 아트, 설치 작품, QR 코드를 전시합니다.

Robert Brook



"A MAY BANK HOLIDAY WEEKEND WALLASEY, MERSEYSIDE" (2018), "FOOTFALL" (2022), "BETWEEN STATES" (2020), "A WRONG TURNING" (2023), "A CONFERENCE OF CLONES" (2021)

These pictures represent a progression from photograph to digital image. The first picture is entirely camera based, the next three combine photography with digital content, some produced via 3D modelling, and the last image is created from scratch. Two of the main themes I have been working on over the past few years comprise post-industrialism in the North and Midlands of the UK, and culturally informed anxieties about an imagined dystopian future, whether involving social breakdown or AI and other new technologies.

Robert Brook: I worked as a documentary photographer and sometimes film maker for many years with work featuring in numerous major publications around the world. Then, about 10 years ago, I began to re-evaluate the role of photography and my relation to it. This was partly impacted on by developments in image technology (retouching and compositing to a certain extent, but 3D modelling more crucially) which rendered the simple notion of photography as an authentic mirror of the world somewhat problematic. It was now possible to create seemingly authentic photographs that were actually like paintings built onto an empty canvas. For me painting is key, because having moved from fine art to photography, I was keenly aware that painting and photography are very different media, the strengths of one being the weakness of the other, and vice versa, so the idea of photography as a return to painting had great appeal. As well as still pursuing photography as photography, I now mainly produce either hybrid works combining captured imagery with 3D or purely digital works, created from scratch.

Mauge Casal



"The Hostesses" (2022)

I step in and fall in love with the great subtlety in the perfect details. Until I feel the selective and slightly arrogant presence. They receive me, look at me and whisper; until they understand my hallucinated gaze for portraying the game of femininity. And there they blossom out with all their splendor. They are the protagonists, the hostesses. Her house ready to transport me to all of my childhood fantasies.

NEW ORLEANS, 2022

Mauge Casal: As an artist I feel that photography gives me unexpected permissions and, the magical possibility of an active and binding gaze. My work is the result of that way of observing. Photography is for me a way of vibrating to the beat of the world, revering the feelings that images evoke in me, beyond the fact that they have already vanished in time.

There is a subtle axis that connects all my production: through a magical and poetic approach, the different climates achieved through light and shadow, proclaim metaphorical states, which are the expression of my unique point of view.

I was born in Argentina and I am born again every time I have the opportunity to travel the world. I studied Graphic Design at the University of Buenos Aires -UBA- and founded RosiCasal in 1998, a Boutique Design Studio in which I progressed for 20 years. Around 2018 my link and perception of the world was changing and I needed to express myself from another place, with another media. Since then I have devoted myself full time to developing my artistic production.

Chun Sun (孫大淳)



"#7" (2022)

In 2080, the world is facing a serious ageing problem. Stem cell technology can make the elderly and LGBTQ have the possibility to have the next generation, and reproduction has become the responsibility and right of all mankind, not just women. The boundary of ethics was broken by most voices, and the global human reproduction plan began to be implemented. Scientists say that 90% of the human genetic material comes from the microbiota. Therefore, 65% of celibate participants under the age of 50 chose to give birth to the next generation in person, which means that male participants need to implant the uterus cultivated by stem cells and their own fertilized eggs in the early stage.

Chun Sun is a multi-disciplinary artist from China who studied Experimental Communication at the Royal College of Art. Her work incorporates various media, including painting, digital art, installation, and film. Her recent projects include collaborations and exhibitions with The Power Station of Art (PSA), Shanghai Himalayas Museum, Aranya Theatre Festival, and CHAO Art Center.

Eli Craven

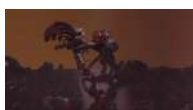


"Carnale #1" (2022), "Carnale #2" (2022), "Carnale #3" (2022), "Carnale #4" (2022), "Carnale #5" (2022)

I work conceptually with photographic images by re-evaluating the physical and psychological potential of the picture through sculptural and digital interventions. The works exist somewhere between the image and object, attempting to connect the representation to some form of reality. I am interested in the ubiquitous and mundane imagery of family portraiture, selfhelp books, and instructional guides, which, upon close inspection, allude to a range of human fears and emotions. The research begins with the acts of looking and collecting then progresses to a critical investigation of the image and its relationship to ideologies of sexuality, desire, and death. In the project Carnale, I created a series of folded and manipulated collages using pages from sex education and instruction books. The reconfigured images no longer demonstrate the sexual positions in the original books, instead the bodies are obscured, combined, and censored.

Eli Craven (b. 1979) is an artist based in Lafayette, Indiana where he is an Assistant Professor of Photography at Purdue University. Craven's research resides in the critical investigation of the image and its relationship to ideologies of sexuality, desire, and death. His work is exhibited nationally and internationally, most recently at KlompChing Gallery in Brooklyn, New York, at the South Bend Museum of Art's 31st Biennial, and at Feinkunst Krüger Gallery in Hamburg, Germany. His work has also been widely published. Select publications and clients include Philosophie Magazine, The Journal of Curriculum and Pedagogy, Gestalten Publishing Berlin, Penguin Random House Barcelona, and The Paris National Opera.

Victoria Duryagina



"Mein Land"

This video reflects on the relationship between the individual and society. Society can be oppressive and make people feel trapped in political, economic, and social structures. Society inevitably shapes people, but each person can ask questions to challenge the status quo. Modern humans need autonomy and self-expression. The constant distraction and information overload in our society lead to a sense of disorientation. As a result, the true reality lies beyond our individual perception, and the concept of individuality becomes an illusion.

Victoria Duryagina (born 1991) is a Russian-Czech artist living in Brno. A member of intermedia artist collective INSTITUT INSTITUT. In her works she focuses on the theme of search as the meaning of any action in our life. Through her work, she creates a dialogue about the nature of existence and the importance of asking questions living in the virtual world, where random algorithms shape our perception of reality. She like to create digital spaces infused with an internal melancholy that allows for a deep dive into the search. She explores questions about the definition of randomness itself and whether randomness really exists in the world or whether everything is determined by underlying causes and laws. She like to work with generative algorithms and its random results. She uses digital and traditional painting, video art and interactive video installations.

Kaitlyn J. Hahn



"Twenty Twenty Three Wilburs" (2023), "Commuter" (2021), "Prayer to the City" (2021)

My work utilizes collage and layers to explore the places we call home and the worlds we build around them. Mixing different pieces of landscapes and duplicates of images, I visualize a memory that plays with time and perception. The work originated as I moved back to Los Angeles after school. The places that had felt so integral began tearing down and more people were being displaced. I wanted to document my hometown in various pockets, portraying the shifting cultural landscapes of development. In an attempt to understand the changes in a rapidly changing city, I sought out stories from business owners, longtime residents, and multi generational immigrant communities.

Kaitlyn Hahn is an artist and graphic designer working out of Los Angeles, CA. She studied Studio Art and Digital Arts at Dartmouth College in Hanover, NH with a focus on multimedia and interdisciplinary projects. Born and raised in LA, she utilizes her family history around the garment industry to reflect the experiences in rapidly changing communities. By layering pieces of the places we call home, she uses these elements to reflect on our own built truths and the ways in which we retell these narratives.

Keight



"Digital Graveyard" (2021)

In Digital Graveyard, a virtual and interactive work, the public is invited to reflect on its own death, but in a playful way. This is nonetheless the paradox, or even oxymoron (an oxymortality?), represented by the tension between the rich and colourful iconography, the piece's "game" dimension, and the fact that each and every viewer must actually check in to a future in which his or her death has already come to pass! It is up to viewers to come to a decision, and to dare to tame the irreducible human condition, by choosing "their own" headstones out of a wide range of tombs, on which to have their initials engraved. Another important function of this digital piece, which takes the form of a dedicated website, is the idea of inserting oneself into a wider community, that of the "virtual cemetery". Thus, Keight reminds us that, from time immemorial, there have been sacred and ritual qualities to the question of burial, qualities that are part of a collective dimension... but he renews the way that dimension is seen, through the individuation of each person via his or her own colours and choices, conscious and alive.

Keight is a multidisciplinary artist who offers a variety of experiments and mediums, from “traditional” art over immersive installations to digital works. His references are strongly aligned with artists known for a distinctly visual semiotic, such as Edvard Munch, the Delaunays, or Vasarely, but also with more contemporary creators who blend “graphical” and “metaphysical” dimensions, principal among whom are Paul Laffoley, Alfred Latour, and Matt Mullican. Equal parts artist and designer, and both conceptual and expressionist, Keight takes us on a visual journey through his unique language, peppered with references and symbolic pictograms that circumscribe his abundant yet coherent universe. The word “Keight” conjures up the image of a “trapdoor”, and in this way, he has us descend into basements or ascend into attics, to discover the secrets of the psyche that are buried deep or perched up high. Beyond the formal quality of his creations, the artist invites us to join in a meditative experience, expressed through pieces that are so many states of consciousness, transporting us back to our deepest feelings. Four series summarise and interconnect his exploratory vision of the inwardness necessary to freedom of choice: Life, Society, Death, Metadiscovery. Like the matrices of an ecosystem, they form four gigantic “manifesto” panels that invite us to embrace life, reject social attitudes, face death, and release our energies into the global flow...

My name is Karim Bassegoda, aka Keight, and I was born in Lausanne in 1988. I live and work in the canton of Vaud in Switzerland, where my studio is located, near the city of Lausanne. In 2013, I earned a Bachelor of Arts in Visual Communication, majoring in Graphic Design, from the Lausanne University of Art and Design (ECAL).

Throughout my career, my artistic work has been exhibited in different cities around the world, lending it international exposure. In 2012, I was selected to exhibit at the 2nd Graphic Art Biennial of Szeklerland, in Romania; then, following my training at ECAL, I took part in a project for Hors Pistes as part of an artist residency in Ouagadougou, Burkina Faso, where I worked together with industrial designers, graphic designers, photographers, artists, and artisans. The project was a success and was exhibited first in Ouagadougou, and then in Europe via Paris, Brussels, Milan, and Lausanne. As a finalist and exhibitor at various national and international competitions in Rome, London, Paris, Gimpo (near Seoul), Geneva, Martigny, and Lausanne, I became increasingly interested in intercontinental artistic exchanges.

Next to my artistic work, in which I develop my visual language and offer various workshops, I studied at the University of Teacher Education (HEPL) in Vaud, where I received a Master of Arts in Visual Arts Education in 2019. I then continued in the pedagogical field at the Swiss Federal University for Vocational Education and Training (SFUVET), where I completed my training with a federal diploma in teaching Design and Media.

Jikke LEsterhuis



"Silent Frequencies" (2022), "Tokyo Subway Shuffle" (2023)

Silent Frequencies (サイレント周波数) is a multimedia project in which animation, sound and words come together in a short film. It is an exploration of the interaction between man and nature. The short animation pays homage to moss, a beautiful natural phenomenon often thought of as a weed in Europe, but worshiped in Japan. This allows the mosses to roam freely, resulting in an enchanting green carpet that rolls through nature like an airstrip. The poem in the film is inspired by ancient Japanese poetry (waka) and takes the viewer on a journey in which man and nature meet. The soundscape consists largely of field recordings made in the Itoshima area. Jikke Lesterhuis was inspired by the animistic environment and how man and nature are inextricably linked.

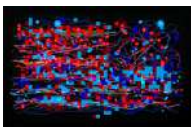
Tokyo Subway Shuffle (東京地下鉄シャッフル) is a short animated film about a subterranean city. Due to the overwhelming grandeur of the city, the underground rail network is a place where you spend a lot of time. Neatly lined up to enter the train, back to back but carefully avoiding any physical contact, no exchange of looks, all in their own individual bubble through the bustling, noisy city. An experience that almost feels like a ceremony, each movement leading to the next, with no gesture wasted. Not rushed, not dragging, but with a sense of forward motion.

Jikke Lesterhuis was born in 1997 in Enschede, the Netherlands. She is currently based in Amsterdam. She works with different media that come together in installations, making her work multidisciplinary.

“The experience of doing something for the first time, that’s what it’s all about for me, the victory over something you didn’t know you could do before. One follows the other, I’m thriving on that.”

A central theme that recurs with persistence is her deep-rooted fascination for movement and a reference to man’s relationship with nature. Jikke is obsessed with the absurd; the fundamental disharmony between our search for meaning and the meaninglessness of the universe. Therefore, she believes in questions rather than answers. With curiosity, experimentation, and fantasy at the helm of her art practice, she tries to find her way through the absurd and disclose different elements, political, social or cultural, that could be held responsible for the creation of our worldview. She aims to reveal the narrative of hidden things as she peers into the enormous, quiet world of things underfoot, and to foster empathy and interconnectedness among different species. Her art practice is related to the world around us, her own reality, and a lot of fantasies and strange figments of Jikke’s imagination.

Ryan Lewis



"They the People" (2022)

Symbols come with intended messages, but their most enduring associations accumulate over time. Symbols are not content, but are instead vessels in which content is stored. As designer Paul Rand said: "It is only by association...that a logo [symbol] takes on any real meaning. It derives its meaning and usefulness from the quality of that which it symbolizes." Meanings come and go—they amass in rich, messy, complicated, diverse, beautiful layers. Symbols inevitably represent lived realities rather than lofty ideals.

They the People invites reconsideration of a familiar national symbol. Stop-motion animated fibers form a fragile, loosely-connected fabric that precariously hovers between order and chaos. This delicate vision is obscured and disrupted by flickering fields of digital material repurposed from and inspired by social media. We are reminded that symbols are what we make them—they can represent ideals and successes, but also collective failures, insensitivities, overconfidence, and division.

Ryan Lewis is an animator, artist, graphic designer, and educator based in Kalamazoo, Michigan, USA. His animation has been screened at galleries and festivals nationally and internationally at venues such as MCAD in Minneapolis, UMASS Boston, MICA Place in Baltimore, RedLine Contemporary Art Center in Denver, Indianapolis Art Center, Manifest Gallery in Cincinnati, South Bend Museum of Art, CICA Museum in South Korea, the International Motion Festival in Cyprus, and the Museum of Contemporary Art of Vojvodina, Serbia. Ryan is an Associate Professor of Graphic Design at the Gwen Frostic School of Art at Western Michigan University. In professional practice, Ryan has designed for the Voinovich School of Leadership and Public Affairs and Henry Schein, Inc. Ryan earned an MFA from the Ohio University School of Art + Design and a BFA from Utah State University.

Francesca Lolli



"Run, Baby!!!" (2022)

Run, baby!!! (video performance, dur: 05:42 - 2022)

Concept: Built like a 90's video game, Run, baby!!! is a video performance that shows us the exploits of a feminist superheroine who tries to fight against gender-based violence but, at the end, she will be crushed by it.

by Francesca Lolli

with Giulia Battisti

assistant director Gaia Zingarelli

DOP Alessandro Gianotti

assistant DOP Kristian Eustace

Francesca Lolli is an Italian Perugia-born video artist, director and performer who currently lives and works in Milano. After graduating at 'Teatro Arsenale' she attended the 'Accademia di Belle Arti di Brera', graduating as a scenographer. Her research is focused into performance & video art. Her work is aimed on gender and socio-political issues mainly linked to geopolitical problems related with women.

"All my soul searching leads me to the same end, one word: urgency. The urgency for me to express my thoughts and ideas through video and body. Through these mediums I try to be the vehicle for emotions, to bring the spectator to a destination I prearrange, filtered by their own experiences of life. My artwork takes a critical view of social, political and cultural issues, it pretends to be a sublimation of the weaknesses of contemporary man, of his fears, of his intimate obsessions".

Pierre Louis Tremblay



"Negotiating Gentrification in Euljiro, Seoul's Instagrammable Neighbourhood" (2023)

Negotiating Gentrification in Euljiro, Seoul's Instagrammable Neighbourhood.

Art - Walk - Seoul (dur: 24:13), a film by Pierre Louis Tremblay in collaboration with Jon Dunbar and Coetzer Rautenbach. The sound is by Seoul sound artist, Insook Bae.

Upon coming to Seoul, I asked Jon Dunbar, writer/editor and urban explorer to go for a walk. Amongst his different suggestions for a walking route, I choose Euljiro. Jon invited a friend and we set out to explore the alleyways and overpasses of this neighbourhood going through a dramatic process of gentrification. Three people went on a walk with three different devices, we all saw something different.

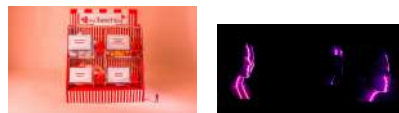
This film is the latest work in my ongoing ART WALK series: featuring walks with artists in places meaningful to them - taking time to film jointly and talk about process, ideas and creation.

The Seoul walk conveys the disjointed experience of collective walking, since it contains the added layers of interaction that complicate our ability to take in our surroundings. By bringing together multiple perspectives into a single viewing experience, my collaborative Art Walks allude to the frenetic work our bodies do in the process of locating ourselves in new spaces, with different people alongside us. This film explores the tensions of being a tourist and outsider and the process of taking in one's surroundings - an experience that is often fragmented, uneven, and a bit dream-like.

By weaving in the experiences of others, Negotiating Gentrification in Euljiro creates a fused documentation of exploratory moments, one that further complicates the division between self and other.

Interdisciplinary artist, **Pierre Tremblay** is a Professor at Toronto Metropolitan University, School of Image Arts. His artistic practice, combining new technologies and video, questions the world in flux, how we see and perceive. His work can be found in Paris in the collections of the Musée Carnavalet, the Bibliothèque nationale, and the Musée Rodin, as well as the Louise Bourgeois Archives, housed at The Easton Foundation, New York, USA. Exhibitions of note include 300 Days of Indulgence – Negotiating with the Beyond, Continuum, Portraits in a Sentence, Pools, Meta Incognita at The Photographers' Gallery – The Wall, London, England and Dans la nuit des images, at the Grand Palais, Paris. He had made numerous films exploring artistic practice including features on creators such as Max Dean, Michael Snow, R. Bruce Elder, Anna Ridler, Magali Desbazeille and Jake Elwes. He also continues to work on an extended series of ArtWalk films. Tremblay's films have been screened at international festivals such as International Festival of Films on Art in Montreal and Videoformes at Clermont-Ferrand.

Eldarin Yeong



"Die Kreuzung/The Crossroads" (2022), "Awake, arise or be for ever fall'n" (2022)

Die Kreuzung

Created in early-mid 2022, after the events unfold in Afghanistan and Ukraine, Die Kreuzung is a reflection by the artist about mortality, our current state and where it all leads to the future. The dystopian odyssey follows the Everyman on his quest to find the answers to three strange riddles, given by a mysterious red horse, and is inspired by metaphysics, Dante and medieval Morality plays. The video uses animation (created by the artist herself), recorded performance, video art, and music both experimental and influenced by Arabic culture.

Awake, arise or be for ever fall'n

Inspired by the writings of Dickens and Milton, this video art is a reflection on the transformational power of Winter, when beings walk through the darkness and come out renewed, and the energy of awakening. The video is a combination of naturalistic (natural scenery) and futuristic (heavily edited sound and laser light) and explores how those two can work together.

Eldarin is a theatremaker and cross-disciplinary artist. Trained as a medical scientist at Imperial College London and University of Bristol, she later finished her MA at the Royal Academy of Dramatic Arts. She is the winner of the 3rd prize International Award "Lorenzo il Magnifico" (2019) at Florence Biennale. Her work is heavily influenced by Symbolism, Theatre of Absurd and German Expressionism, and she is passionate about issues of social justice, equity, and freedom. Her video art and performance work has been supported by the Arts Council England, the Spanish Chamber of Commerce, and the British Council, and presented in the UK, US, Italy, Germany, Greece, and Asia, at prestigious venues such as the Royal Scottish Academy, World Stage Design Quadrennial, Tate Modern, and Wells Art Contemporary Prize. She is a Resident of the Pervasive Media Studio in Bristol, UK. The Studio is a creative technologies collaboration with Watershed, University of the West of England and University of Bristol.

Nan Zhao



"Echoes of the Future" (2023)

Echoes of the Future is a captivating and enigmatic artwork that seamlessly blends traditional Chinese motifs and contemporary art elements. The use of acrylic and color powder creates a unique texture and depth, while the blue tones and intricate patterns evoke a sense of mystery and futurism. The figure in the painting is portrayed with a mechanical feel, giving the impression of a half-cyborg, half-human being. The intricate patterns and textures that adorn the background of the painting are reminiscent of traditional Chinese paper-cutting techniques, adding a layer of cultural richness to the work. This thought-provoking piece invites viewers to contemplate the intersection of tradition and modernity, culture and technology, and the organic and the artificial. It showcases the artist's diverse cultural influences and creative vision, bringing together the past, present, and future in one mesmerizing and enigmatic portrait.

Nan Zhao is a Chinese artist with a diverse background having lived and worked in various countries including the UK, Czech Republic, and Germany. Her multicultural experiences have greatly influenced her art, which explores themes of diversity, similarity, and unity. After earning a degree in Graphic Design and Craft Arts from the Beijing Institute of Technology University, Nan worked in animation design in China before relocating to the UK in 2016 where she worked as a human resources professional in the technology industry. During her time in the UK, Nan was deeply inspired by contemporary art and began painting again. In 2021, she embarked on her art career, exploring the intersection of realism and abstraction in her work. Her paintings are characterized by rich color, layering, and abstraction, encouraging viewers to contemplate complex emotions and relationships. Nan's art showcases her diverse cultural influences and creative vision, bringing together past, present, and future in thought-provoking and captivating ways.

Minzhi zheng



"Ground" (2022), "I have one piece of land at lease, in my rural" (2021)

Ground

This artwork is based on my site-specific practice (I have one piece of land at lease, in my rural). After conducting 3D laser scans of the underground world, I utilize semi-data files and 3D digital animations to construct a unique and immersive realm. Drawing upon narrative links, I reinterpret and interweave these established "substances" to conjure a speculative world. Within this narrative framework, the decadent expanse of space, obscured tragedies, dreams, and unbridled bodies roam freely, embracing their nomadic nature.

I have one piece of land at lease, in my rural

This artwork represents my site-specific practice, created in collaboration with laborers to establish a "useless" underground theater on an abandoned plot of land in a rural. Drawing upon childhood social memories, my parents, like most rural laborers working at urban construction sites, frequently traveled between the countryside and the city. "Building for the city", "abandoned villages," and "left-behind children" have become expected social phenomena. In this piece, I collaborate with laborers who have returned to their rural homes to construct a "useless underground theater." Through this performative act, the labor involved in the entire process serves as a resistance against urban values and a reinterpretation of marginal urban spaces.

Minzhi zheng: My artwork unveils the intricate connections between the human body, machinery, and the inherent violence within these associations. I craft an atmospheric ambiance that encapsulates an ever-unfolding event, one that is perpetually on the brink of transpiring. The tension present in the theatrical spotlight serves as a candid revelation, fostering a healing journey. Drawing upon narrative links, I reinterpret and interweave these established "substances" to conjure a speculative world. Within this narrative framework, the decadent expanse of space, obscured tragedies, dreams, and unbridled bodies roam freely, embracing their nomadic nature.