

Text-ure 2023
CICA Museum
July 12 - 30, 2023
2023.07.12 - 07.30

Featured Artists 참여작가: **Mariaceleste Arena, Nicola Barth, Bela Balog, Persia Beheshti, Cho hyun seok (조현석), Yunseo Choi (최윤서), Huner Emin, Xiaoyi Gao, Sebastian Haas, Chloe Irla, Tyler James, Kevin H. Jones, Doyeon Kim (김도연), Kim hak young (김학영), Alexander Kusztyk, Renée Lotenero, Lesley Xiaohan Ma, Hali Moore, Chiemi Nobata, Oh seung yeon (오승연), Natalia Sajewicz, Meredith Setser, Divyangi Shukla, Tianyi Sun, Annie Sungkajun, Yukang Tao, Christopher Kane Taylor**

The international exhibition "Text-ure" features 27 artists worldwide. The show includes photography, 2D digital art, video art, interactive art, drawings, paintings, sculptures, installation art, environmental art, and activist art dealing with subjects on text, context, texture, and facility.

국제전 "Text-ure"에는 27명의 전 세계 작가들이 참여합니다. "Text-ure" 전시는 미술에서 중요한 미적 요소인 Texture (질감) 또는 촉감을 의미하는 동시에 주제적 측면으로는 "질감" 즉, 작품의 맥락을 은유하기도 하며, 중의적으로 "Texture" 안에 포함된 "Text"는 작품의 문자 또는 언어적인 측면을 의미합니다. 작품은 시각 매체이지만 작가가 속한 사회, 언어, 문화 전반의 모든 것을 담고 있습니다. 작가의 다양한 문화와 관점을 눈여겨보며 새로운 시각을 접함과 동시에 관객이 속한 문화와 언어에 의해 다양하게 작품을 해석하고 음미해 볼 수 있는 전시입니다. 본 국제전은 문자, 맥락, 질감, 촉감 등을 주제로 다루는 사진, 드로잉, 회화, 뉴 미디어 아트, 영상, 조각, 설치 작품, 환경 미술 및 행동주의 미술 등 다양한 장르의 작품을 전시합니다.

Mariaceleste Arena



"Fragmented memories" (2021)

Digital art made in 2021

Mariaceleste Arena was born in 1993 in Italy, Sicily. She creates works both digitally and with traditional techniques. Her favorite techniques are oil and acrylics for painting and sanguine pencil, colored pencils, soft pastels and bic/ink pens for drawing.

Usually her works are fantastic, bizarre, semi abstract and touch on different themes, from personal introspection to more social themes. Arena has been included in various important exhibition as "Festival-Ceci n'est pas un blasphème" in Naples, 2021 and "It's Magic. A Beyond Experience- Photo Video and Visual Design International Group Exhibition" in Rome, 2022.

Nicola Barth



"Let's talk about frequencies" (2022)

"Let's talk about frequencies" (2022) is an extract from my 60 SpaceTimeMetamorphosis - Interface works between analog and digital machining processes and they also deal with transformation and metamorphosis in terms of content.

"Taking back and emerging, showing oneself, superimposing and disappearing... everything is there at the same time and is allowed to be there on an equal footing, the levels interpenetrate, are interwoven. This entanglement, transformation and change of form, in turn, often takes place "invisibly" for us, in worlds behind, in transit spaces, on meta-levels, in spaces that are not really spaces."

Nicola Barth, female painter lives and works in Germany (near Frankfurt am Main). She studied literature and switched from writing to painting 25 years ago until today cryptic dialogues and written language can be found in her paintings.

In addition to transformation and permanently metamorphic processes, the focus of her work is the theme of space, accompanied by questions of identity, the alienation and defragmentation of the individual and its location in space and time.

Her painting can be understood as a short visual light that gives an insight in a metamorphic process. Painting, mainly in graphite, acrylic and oil, are complemented by multi-disciplinary art.

Her works have been on show in numerous curated individual and group exhibitions in Germany, Italy USA, Switzerland, Athens and 2021 at the London Art Biennale. She has been nominated for various art award (and has received the Artfacts Performance Award for Strong Artfacts Rank Growth Trend in 2020).

Bela Balog



"Study of Surrealism - portrait 2" (2022)

It is often more difficult to show and tell a visual story by using simple lines, shapes, and bodies. It demands a deeper, more committed, more thoughtful approach from the viewers, which takes them out of their own sphere and gives them a visual experience. And for the artist, a new form of expression opens up more ways to present his feelings, world and art.

Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. His artworks have been shown in galleries and art magazines in many countries (USA, UK, Switzerland, Hong Kong, Singapore, Italy, Belgium, Greece, Germany, Austria, Spain, Netherlands, Hungary, etc.).

Persia Beheshti (feat Poorspigga)



"Elysium" (2023)

Guided by the voice of an angelic cyber-celestial liminal deity, a girl moves between the corporality of earth and the ethereal in heaven and the digital, only to ascend through the force of network spirituality.

Persia Beheshti is an artist based in Berlin, Germany. Her practice concerns relationships between eschatology, spirituality, and social thought. Beheshti's work often explores other-worldly and ethereal subject matter, with the intention to unearth allegories for alternate realities across widespread subcultural milieu.

Instagram user @poorspigga is a project by Florida based net artist and shitposter **Sofia Honekman**. It explores

the figure of the egirl, feminization of technocapitalism in the figure of the Girl, Posting as a format, the dissolution of identity through schizoposting, the obsession with the image, and masturbatory online addiction. Through perpetual posting and interactions, @poorspigga's audience sustains her perverse existence in this nonspatial realm. Every interaction keeps her from dying, resulting in a perverse parasocial and addictive relationship between figure and follower, watcher and watched.

Cho Hyun Seok (조현석)



"23.01.no.02-추억" (2023), "23.01.no.08-추억" (2023), "23.02.no.01-추억" (2023)

내 작업은 자연과 인공 구조물에서 영감을 받습니다. 세상은 자연적인 것과 인간의 흔적들 (사람이 만들어 놓은 모든 것)으로 이루어진 것 같습니다. 자연과 우리의 흔적들은 아직까지는 어울리며 흘러가고 있습니다.

제 그림의 주제는 캔버스 안에서 자연과 인공의 조화를 얘기하려 합니다. 어릴 적 가지고 논 프라 모델 장난감. 저 멀리 지어지는 건축물, 길을 건너려고 기다리는 신호등 해가지는 아름다운 하늘과 구름. 주변의 모든 것들에 영감을 얻습니다.

인간은 이 행성에 살면서 어떤 형태로든 흔적을 남깁니다. 당신이 보는 것과 생각하는 모든 것들은 자연과 어울려 살아갑니다. 결과를 예측하기 보다는 과정을 제 나름대로의 표현법을 연구합니다.

My work is inspired by nature and artificial structures. The world seems to be made up of natural things and human traces. Nature and our traces are still flowing in harmony.

The theme of my painting is to talk about the harmony between nature and artificiality in the canvas. Non-frame model toys from childhood. Building far away, trying to cross the street.

조현석 작가는 1973년 부산에서 태어나 바다를 바라보면서 자랐습니다. 현 파주거주. 대학(경성대)에서 그림(서양화)을 전공하였고 2002년 첫번째 개인전을 하였습니다. 얼굴을 캔버스 가득 채워서 두터운 물감 질감으로 표현하였습니다. 그 후 결혼과 동시에 생계유지를 위해 목공방을 운영하면서 자연스레 나무로 인체를 조각하면서 평면과 입체를 동시에 작업해 왔습니다. 제 그림의 소재는 기억과 추억 속에 존재하는 물질. 즉 추억이 깃든 물건의 형상화에 관심을 두고 연구 중입니다. 3월 두번째 개인전(방배동)과 5월 세번째 개인전(진주)을 준비 중입니다.

Yunseo Choi (최운서)



"파란 (Undulation)" (2023)

유영(Undulation)은 디지털 환경에서 구현된 조각품입니다. 기존의 조각품은 형체를 가지고 있지만, 이 작품은 디지털 환경에서만 만날 수 있는 특별한 작품입니다. 작품은 관객을 아름다운 여행으로 안내하는 곡선과 움직임이 특징으로 합니다. 각각의 곡선과 선명한 움직임은 작품의 디지털적 특성을 강조하면서도 인간의 감성과 조화를 표현합니다. 섬세하고 정교한 형태를 갖춘 이 작품은 관객들에게 심미적인 경험을 선사합니다.

"유영 (Undulation)" is a digital sculpture that exists beyond the constraints of traditional mediums. It is a unique creation that can only be experienced in the realm of digital art. The artwork is characterized by its captivating curves and fluid movements, guiding viewers on a mesmerizing journey. Each curve and precise motion not only showcases its digital essence but also expresses a harmonious fusion of human emotions. With its intricate and refined form, this artwork offers viewers a captivating and aesthetic experience.

최윤서 작가는 패션 디자인 전공 졸업생으로, 독특한 조형적 시각으로 관객들에게 깊은 인상을 남깁니다. 그녀의 작품들은 관례에 얽매이지 않는 유기적인 형태를 창출하며, 개인적이고 사회적인 주제를 탐구하는 추상적인 조각을 통해 인간의 탐구적 철학적 코드를 작품이 표현하고 있습니다.

Yunseo Choi, a graduate majoring in fashion design, presents a unique and sculptural perspective that leaves a profound impression on viewers. Her works create organic forms that break away from conventions, exploring personal and societal themes through abstract sculptures, encompassing the inquisitive and philosophical codes of human existence.

Huner Emin



"Manufactured Democracy" (2021), "Manufactured Democracy 1" (2021), "Manufactured Democracy 2" (2021), "Manufactured Democracy 3" (2021)

Manufactured Democracy is an art installation with more than 20 lightboxes, each 24 x 24 inches. On each lightbox, a piece of paper covers the light. In the shape of a Fingerprint, with an average size of 16 x 8 inches, I handwrite in Arabic calligraphy the names of Iraqi individuals who lost their lives in civil wars in Iraq since 2003. The work on paper, placed on lightboxes, is highlighted by the light reflected through fingerprint calligraphy. Fingerprints are references to Iraqi elections where voters dip their index finger in purple ink after voting.

I participated in the first alleged Iraqi democratic elections after the coalition invasion, which led to the removal of the brutal Baath regime. The process was known as the 'Purple Fingers' election of 2005. Images of my fellow citizens flashing their inked index fingers resonate in my memory. The 'Purple Fingers' was a symbolic representation of a glance of hope when Iraq was undergoing the most devastating domestic violence in its modern existence, caused by evacuated security forces, dismantled intelligence agencies, and unsecured borders opened to terrorist organizations funded by big local powers. Iraq had become a proxy battleground for international conflict. It is estimated that the number of Iraqi citizens that lost their life since 2003 exceeds two million. Since the invasion, Iraq has faced infrastructure destruction, national division, and mass migration inside and outside the country.

The 'Purple Fingers' are a metaphorical spotlight, a testimony, and the evidence of a crime, where the perpetrator left behind fingerprints. It is manufactured delinquency against humanity, and innocent Iraqis, committed by the superb Uncle Sam. It is proof of human greed and inately cruel nature. The massive fingerprints consist of the microscopic names of civilians who lost their lives since 2003 because of the international war in Iraq. The lines represent insignificant mass and the loopholes of remorselessness of the politicians. The names are collected by a non-profit organization called Iraqi Body Count. The names in the IBC organization list are in the English alphabet, and I transfer them back to Arabic. Manufactured Democracy is an example of a human's savage attitude that has never learned from history lessons and only became more pronounced as knowledge and science advances. It is my expression of frustration and pain when I observe that the collective human conscience has been murdered by a handful of selfish malevolent cancer cells.

Huner Emin is a stateless multimedia Kurdish artist. He grew up in south Kurdistan/northern Iraq and is now based in Bloomington, Indiana. He studied Western classical art in Erbil, Iraq, and moved to the United States to earn an MFA in Studio Art, Painting at Marywood University. Huner works on political and social subjects relating to his life, ecosystem, and identity as a Kurd. During the Arab Spring, he performed Geruk, which questioned governmental power and political dogma and led to his arrest twice between 2011-2013. Huner has never returned since leaving Iraq in 2013 due to political and social issues. His work since has continued to comment both on his lived experiences and broader concerns in the Middle East, including honor killing traditions in 2017's Blood Washing and the Baath regime's 1987-1989 genocide campaign against Kurdish communities in 2016's 180,000 Seconds.

Xiaoyi Gao



“yesterday, my father and mother” (2022)

This is a work from my latest series. This series is based on my all-time interest in family photos and fabrics, which I try painting on different kinds of fabrics I found that were used for house decorations or clothing. Memory and history are both description of the past for people to identify themselves and their positions in time. Yet memory is more mysterious and more intimate. Memory is a myth but history is a documentation. Fabric and photographs are tangible evidences of the memory. Through the visual paths I created with the two materials, the hidden door to the emotions and awareness we inherited from the family and their ancestors are open.

Xiaoyi Gao: Integrating paintings with used fabrics for clothing and home decorations, my work is a re-imagination and meditation of personal and collective memory. I portray surreal and uncertain feelings to expose potentially undisclosed hints beyond the actual objects and images. In the series called ‘yeye’ for the first time, I made a series of drawings based on the photos of my grandparents taken when they were young. Since then, I started paying attention to family commemorative photos. In this type of photo, the protagonist wears iconic clothing of the times, thus commemorating a special moment in time. These photos abandoned the need for composition and aesthetics, existing as evidence that even the protagonist is not always centered and comfortable. Beneath the photo, there awaits a space to revisit and question particularities of personal memories, social customs and cultural traditions. Alongside photographs, my source materials consist of mundane objects such as keepsakes from my childhood, second-hand objects and household items. Physical motions, carried through my own and others' bodies, appear in several of my pieces, displaying the inspection of intimacy between people. Usually captured in films, performance and installations, narrations of personal memory is also a recurring theme in my work. Through sewing, collaging and the blurring of shapes and contours in a soft manner, my work is a process of doubting, reinterpreting, and adjusting.

I was born 1996 in Chengdu, China. I gained my MFA degree in Painting at the University of Washington in 2022. I now work and live in Chengdu.

Sebastian Haas



“Untitled” (2020), “Untitled” (2020)

Sebastian Haas (Born *1992 in Bern, works and lives in Bern, CH) graduated with a MA from the Lucerne University of Applied Sciences and Arts, HSLU. Selected exhibits: Blocks, Galerie Tracanelli, Grenoble, 2022 (solo); Beyond the Anthropocene, CLP, Montreux/Madrid, 2022; Zentral!, Kunstmuseum Luzern, Lucerne, 2021; Dreimaldreimaldrei, Kunsthalle Luzern, Lucerne, 2021; Positions Berlin Art Fair, with Kali Gallery, Berlin, 2021; Plangent, Kali Gallery, Lucerne, 2020 (solo); OneHundred, Tony Wuethrich Galerie, Basel, 2020; Bien-nale Mulhouse 019, Parc des expositions, Mulhouse, 2019; Raumung, Sattel-kammer, Bern, 2019 (solo); Kunst18, Förderkoje BEWE Foundation Art Fair Zurich, Zurich, 2018.

His works can be found in several collections including: Canton of Bern, CH; Helvetia Versicherungen, CH; Chenot Palace, CH; Clinique la Prairie, CH. The main medium of Sebastian Haas' artistic practice are paintings behind glass- i.e. paintings on the reverse side of glass panes creating a mix between the unpredictability of the glass surface and his precise element setting. The Artist is interested in the ambivalence between abstraction and figuration and experimenting with a reduced mode of representation in which the observer, in an element of surprise, recognizes concrete things. Haas involvement in the painterly practice found its beginning in the depiction of pictorial worlds whose glossy and smooth surfaces are reminiscent of displays and whose presentation is reminiscent of stage-like computer games. Due to the smooth surface of the painting carrier, Haas works very spontaneously and quickly. He partly also does not see what is created for a painting on the back of the glass.

Chloe Irla



“Face-To-Face Coat” (2022)

The Face-to-Face Coat was created in response to the COVID-19 pandemic in 2020. Hand-knit from acrylic yarn, the coat is designed with symmetrical letterforms that read FACE-TO-FACE. Throughout 2020, I heard the phrase “face-to-face” constantly—get the students back to campus for face-to-face classes; wear a mask so you’re not face-to-face with anyone. This hand-knit coat is a manifestation of that phrase and features typographic letterforms and hand-sculpted ceramic buttons along the front.

Chloe Irla grew up in Richmond, VA USA, and now considers Westminster, MD her home. She graduated from McDaniel College in 2007 and holds a Post-Baccalaureate Certificate, a Master of Fine Arts in Interdisciplinary Studio Art, and a Certificate in the College Teaching of Art from the Maryland Institute College of Art. Chloe is currently an Associate Professor of Art at McDaniel College.

Tyler James



“Silver Peaks” (2021), “Sun Kissed Window” (2021), “Table for One” (2021), “Table for Two” (2021), “Walking Alone” (2021)

In March of 2021, I was applying for jobs on LinkedIn when I came across a listing for a Director of Photography position. The production was called “The Story of Art in America”, a ten episode docuseries about art in America. Not thinking I would get the gig, I applied. In early May I had my zoom interview and was accepted to be the Director of Photography for the production. This would be my first traveling documentary gig as a DOP and to say I was excited is an understatement. In the interview they detailed how the docuseries would consist of a twenty day road trip across the Western part of the United States, where we would be traveling to six cities and interviewing over 50 artists along the way. The series would start in Seattle, then move on to Everett WA, Great Falls MT, Coeur d’Alene ID, Sheridan WY, and finally Casper WY. We did three interviews everyday with B.Roll as well and production days would usually end around 5-6pm, which is when I would explore wherever we were on that day with my two cameras. Sundays were also off days where we could spend the whole day doing whatever we wanted. During the 20 day production I experienced six cities I had never been to before, met dozens and dozens of artists and city officials, and made over 5,000 combined photos on my Leica Q and Canonet QL-17 GIII. These are some of my favorite stories, experiences and photographs from the trip. I hope you enjoy the journey.

Kevin H. Jones



“Possible Self Portrait #1#2 #3” (2022)

Kevin H. Jones' work titled Possible Self Portrait #1 #2 #3 presents the viewer with a constellation of images from popular culture, digital processes, to iconic childhood memories. The result of these choreographed juxtapositions of Frankenstein, a bird head, and the Creature from the Black Lagoon is a textured composition that is like flipping through channels on a TV or moving past the static of a radio dial as images coalesce and momentarily make sense.

Kevin H. Jones has degrees from Virginia Commonwealth University (BFA, Painting and Printmaking), The University of Texas at Austin (MFA, Painting) and Yale University (MFA, Design).

Kevin has exhibited throughout the United States, Asia and Europe and his work has been featured in ID Magazine, Idea Magazine, Neural Online, The New York Times, Houstonia Magazine and MSNBC. Most recently, he has exhibited his work at Art Lab Akiba in Tokyo, Japan, The Anderson Gallery at Virginia Commonwealth University, Richmond VA. Rudolph Blume Fine Art / ArtScan Gallery in Houston, Texas, Humboldt Universität, Berlin, Germany, Stasjon K, Sandnes, Norway, and 1708 Gallery in Richmond VA.

He has taught at The University of North Carolina at Greensboro, The University of Oregon, The University of Pennsylvania, and currently is a Professor of Digital Arts at Tulane University.

Doyeon Kim (김도연)



“December” (2023)

김도연의 작업은 한국에서 로스앤젤레스로 이주한 후 낯선 공간에 적응하는 과정에서 유발되는 긴장 상태에서부터 촉발된다. 그는 사회적, 문화적 정체성과 모국어를 일시적으로 상실한 상황에서 사회 구성원을 통제하는 획일적인 사회적 시스템을 의미하는 동시에 구성원들에게 안정감을 부여하는 모순적인 속성을 지닌 바벨탑을 사유한다. <December>(2023)는 “He”, “She”, “I”, “They”와 같은 인칭대명사가 등장하는 3D 애니메이션 시리즈이다. 수축과 팽창을 반복하며 뒤엉켜 있는 문자들은 유심히 들여다보아야 그 형상이 식별된다. 금방이라도 터져버릴 듯한 풍선이나 음식물을 힘겹게 소화하는 내장 기관으로도 보이는 문자들은 일견 혼란스러운 풍경을 조성하고 있는 듯하지만 작가가 통제하는 3D 시뮬레이션 안에서 궤도를 따라 움직이며 아슬아슬한 질서를 구축한다. 이것은 각 문자에 살사, 카포에라, 탱고, 벨리 댄스, 롬바, 힙합 등 다양한 춤이 기록된 모션 캡처 데이터가 입력된 것이다. 이는 바벨탑 붕괴 이후 소통이 불가해진 공동체를 각기 다른 언어, 피부색, 배경을 지닌 존재들이 공존하는 모습으로 재해석한 것이다. 이들의 연대와 조화를 향한 작가의 염원은 여기에 투영되어 있다.

김도연은 컴퓨터 그래픽과 시뮬레이션을 활용해 작업하는 디지털 아티스트로, 현재 **University of California, Los Angeles**에서 **Design Media Arts** 석사 과정 중이다. 한국예술종합학교 조형예술과에서 평면 매체를 다뤘던 그에게 컴퓨터 그래픽은 캔버스에 제약 없이 자유롭게 공간을 향유할 수 있도록 해주었다. 그는 공간을 매개한 감각적 경험과 더불어 시뮬레이션 환경이 만들어내는 괴리감과 독특한 시각을 작업의 도구로 사용한다. 디지털 아티스트로서 그는 컴퓨터 그래픽이 가진 비물질성의 한계를 극복하고 단편적인 삶 속에서 벌어지는 사건과 그 반향을 재해석하고자 한다.

2020년, 개인전 <인류세의 내일>에서 김도연은 현대 소비주의가 위태롭게 만든 삶을 가공의 세계관을 통해 나타냈다. 2021년, 그룹전 <Hertz Herz>는 3인의 작가가 모여 디지털 기술이 통제하는 삶과 그로 인해 단절된 본연의 인간성을 컴퓨터 그래픽 애니메이션으로 표현했다. 그에게 디지털 기술은 현대적 삶에 대한 고민을 표현할 수 있도록 해주고 동시대 다양한 현상과 담론을 다루는 매체이다. 또한, 다양한 이들과의 협력으로 디지털 아트 가능성과 표현의 확장을 재고해왔다.

2021년에서 2022년까지 팀 S10s 로 활동하며, 과학자, 엔지니어, 디자이너와 함께 디지털 기술을 활용한 체험형 미디어 아트 전시를 열었다. <disorient: Ergo-Sphere>(마루 아트센터, 한국콘텐츠진흥원 지원, 2021년)에서 모션 트래킹 기술과 관객의 위치 정보를 이용해, 공간과 상호작용하는 인간을 데이터의 관점으로 표현했으며, <reorient: Ergo-Sphere>(김희수 미술관, 수렴문화재단 지원, 2022년)에서는 비상식적인 공간인 사건의 지평선을 소재로 관측의 발전으로 인한 사고방식의 변화를 디지털 아트로 풀어냈다.

Kim hak young (김학영)



"산유화-김소월" (2022)

이모지는 오늘날 흔하게 사용되는 기표 중 하나로 일상 깊이 자리한다. 이모지는 그림 문자로서 서로 다른 언어를 사용하는 사람들 간의 소통도 가능케 한다. 우리의 정보 전달 수단이 고대의 그림, 그 사이의 문자, 다시 그림 문자로 향하고 있는 것은 아닐까?라는 질문에서 작품이 시작되었다.

작가는 이모지가 어떤 맥락에 놓이냐에 따라 자의적 해석이 가능하다는 점과 이모지의 그래픽 이미지가 저작권 문제로 인해 전자 기기 제작사별 각기 다른 이미지를 갖게 되었다는 점에서 같은 내용에 대한 각기 다른 이미지 결과물, 즉 해석의 결과물로 보았고 이 또한 독자가 시를 해석하는 과정과 유사하다고 보았다. 작가는 이들 간의 유사성을 바탕으로 한국의 대표적인 시인 김소월의 작품 산유화를 이모지로 번역하여 작품화하였다.

김학영 작가는 홍익대학교 조소과 졸업 후 동 대학원 재학 중이다. 주로 입체 작업을 다루며 재료는 패브릭, 레진 복합 매체 등 다양한 재료를 사용한다. 현재 이모지에 대한 관심을 바탕으로 이모지 시리즈를 제작 중이다. 현대의 삶과 밀접한 대상인 이모지가 다른 분야와 결합하여 보이는 방식을 실험 중이다.

Alexander Kusztyk



"A Glass of Wine" (2022)

A Glass of Wine documents the simple act of pouring wine onto a glass surface. A bottle extends into the frame and its contents are released as a steady trickle of red. The liquid spreads, then fades away. This film's abstracted visual language of violence and loss is contrasted by its playful interpretation of its title.

Alexander Kusztyk is an Art History PhD candidate at St John's College, University of Cambridge. His research primary interests include conceptual art and global perspectives and material narratives in modern art. Alexander explores and redefines his academic research within his own artistic practice, working primarily with language, film, and found objects to manifest conceptual notions that often require the imagination to complete. His scholarly publications of the past year include "Covered with Thick Marble": Uncovering Yoko Ono's Marble Works from 1961 to 1966" (Source: Notes in the History of Art, 2022), "In-within-inner-non-un-insane-crazed": The 'Insound' and 'Instructure' of Yoko Ono's Grapefruit 'Room Pieces'" (Cambridge Journal of Visual Culture, 2022).

Renée Lotenero



"Sculpture made from broken pieces of the house on Division St." (2021)

"Sculpture made from broken pieces of the house on Division St." is from a series of drawings / collages titled "Lockdown" that was created in the winter of 2021 during the intense Covid-19 lockdown in Lisbon, Portugal. The

series is based on architecture in places that I have lived and traveled. This piece is specifically based on a house in my neighborhood that I pass by every day.

Born in Cleveland, Ohio, **Renée Lotenero** lives and works in Los Angeles and Lisbon, Portugal. she received a BFA from Art Center College of Design and an MFA from University of California, Los Angeles. Lotenero has had solo exhibitions at the John Michael Kohler Arts Center in Sheboygan, McClain Gallery, Houston, raw & co Gallery, Cleveland, Denk Gallery, Los Angeles and Steve Turner Contemporary, Los Angeles. Her work has been featured in various group shows including THING: New Sculpture from Los Angeles, Hammer Museum. Almost 30, Ulrich Museum of Art, Wichita. Interstitial, Photo and Phantasy, Carnegie Art Museum, Oxnard. Supercalifragilistic (Mistaken Landscape), La Ville Matte, Sardinia, Italy and building as ever, California Pacific Triennial, Orange County Museum of Art. She was also a visiting artist at the America Academy in Rome in 2005, an ARC grant recipient in 2008. In 2015 she was invited by the Cultural Affairs department in Cagliari, Sardinia, Italy to create a site specific installation and in 2023 she will return to Sardinia for a project in the small town of Milis. Lotenero has spent over a decade between Europe and the U.S creating work that investigates architecture in a state of flux. From temporary installations to small scale sculptures and drawings each piece explores the opposing idea of deconstruction and construction. The work appears to be simultaneously frozen in a state of growth and collapse, conjuring notions of architectural entropy, the unfinished, and decay.

Lesley Xiaohan Ma



“Enigma” (2022)

The photo is a portrait shot for Xiaohan’s friend in NYC, which is a part of her long-term photo project related to female. Butterfly here has figurative meaning. As a woman, Xiaohan is deeply aware that women are still “stigmatized” by materialized evaluation standards in the patriarchal society, such as aging, age, fertility, and appearance. Thus, she drew visual inspiration from minimalism, shooting women of all ages from female perspective, trying to evoke emotions and feelings, focus on the elegant beauty and personality of women in a natural way instead of action and just sexuality.

Besides, Xiaohan wants to use her visual languages to discuss the relationship and boundaries between fashion and art since the appearance of fashion, the relationship between fashion and art has been a very controversial topic.

Lesley Xiaohan Ma is a visual artist, photographer and director based in New York City. She earned a master’s degree in photography in SVA in New York City in 2022. Her artworks are mostly combined with fashion elements and are inspired by her Asian roots, minimalism, dadaism, feminism and youth culture. Her personal project has been showed in Gramercy Gallery, the Greenpoint Gallery, iidr Gallery, Upstream Gallery, Grey Cube Gallery, Light Space & Time Gallery and other galleries in New York.

Hali Moore



“Nightmare I” (2013), “Compulsion” (2014)

Nightmare I is an exploration in mark making and the self. It is a photographic self portrait, featuring a large bruise to the chest, and text carved into the surface of the print. The words across the artist's chest are a transcript of a recurring nightmare.

Compulsion is both a photographic self portrait and a study in printmaking. The word 'compulsion' was carved as a linocut, then stamped dozens of times to cover the nude form. This piece describes the artist's struggles with mental health and self perception.

Hali is an artist living in Portland, Oregon, primarily working as a portrait painter. She received a Bachelor of Fine Arts from the University of Missouri in 2014, with a major in photography, and emphasizes in printmaking and drawing. Hali is continually learning and practicing new mediums in which to express her creativity, ranging from two dimensional mark making, to ceramic sculpture, to fiber arts and fashion design. Having been born and raised in the midwestern United States, her work often deals with familial relationships, perceptions of femininity, and mental health struggles.

Chiemi Nobata



"Life is Like a Fragile Bubble" (2021), "Transition" (2021), "Voice of Hope" (2022)

A Japanese painter who mainly creates abstract paintings, **Chiemi Nobata**, has been exploring possibilities between Japanese ink called Sumi, and Japanese traditional paper called Washi, to make visible humans' thoughts or concepts behind things in an abstract way. She believes that perceiving abstract paintings would be one's purification of their mind, or would approach one to have a wider perspective on things or to let them reconsider their existence and behaviour. The reason why she thinks so is that the logical methods of the material itself and how to compose the painting would engage with what viewers have experienced in their each own lives as well as what thoughts have they had.

She blends the different types of ink creating her own materials, when ink stains on a piece of paper, it shows several colours also she pays attention to what components that piece of paper has because the colours change even by that.

Starting with painting free of any prejudices and following the mutual interaction between her and the outcomes of the materials while she is painting. The unexpected occurrences suggest to her what comes will next, she carefully perceives the messages and then answers them. Continuing this process led her to have such a feeling that the spontaneous painting has something to tell her with a sense of meaning.

She also places importance on the logical necessity of the art material used, hence once a painting has been done, she coolly and objectively titles her paintings through her daily notions and thoughts, and completes the expression.

Oh seung yeon (오승연)



"Little" (2022)

<Little> 은 말린 허브와 종이를 같이 갈아서 만든 종이죽으로 깊이감 있는 나무 육면체를 캐스팅한 작업으로 종이 자체의 질감과 불균일한 가장자리를 만드는것에 신경쓴 작업이다.

<Little> is a work that casts a deep wooden hexahedron with paper porridge mixed with grinding dried herbs, and focuses on creating the texture and uneven edges.

나의 작업을 이루는 큰 요소 세가지는 재료, 감정, 나 라고 생각한다. 주로 주변에서 접할 수 있는 여러 물질들중 내게 탐구하고자 하는 욕망을 주는 것들이 있다. 그 각각의 재료들이 가진 이야기와 감정들을 여러 활용법을 찾아 나의 내면과 합치하여 표현해 내기를 즐겨한다. 그런 과정을 통해 표현해내는 작업들의 대부분이 사각형, 선 등의 형상을 담고 있는데 그런 형태를 주로 사용하는 이유는 나의 내면과 깊게 연관되어 있으며 더하여 재료가 전달하는 느낌과 이야기에 좀더 집중할 수 있게 하고자 하는 의도가 담겨있다. 최근에는 나무판과 수제종이쪽 그리고 말린 허브 등을 이용한 작업을 주로 하고있다.

I think the three big elements that make up my work are materials, emotions, and myself. There are many substances that I can encounter around me that give me the desire to explore. I enjoy finding various ways to express the stories and emotions of each material and lead them in harmony with my inner self. Most of the works expressed through simple shapes such as squares and lines, and the reason why I use them is deeply related to my inner self, and in addition, it is intended to focus more on the feelings and stories of the materials. Recently, i mainly working on wood boards, handmade paper porridge, and dried herbs.

오승연은 서울에서 출생으로 고등학교를 졸업 후 일러스트와 시각디자인을 공부하다 성신여자대학교 서양화과에 편입하였다. 서양화과를 졸업한 이후 성신여자대학교 대학원 판화학과 석사과정에 진학하여 현재 재학중에 있다. 현재 주로 페이퍼 캐스팅 작업을 주로하여 다른 판화작업들도 병행하고 있다. 최근에는 여러 공모전을 통해 단체전에 참여해 오고 있으며 현대판화가협회에서 주최한 공모전에서 이상욱상을 수상하기도 하였다.

Oh Seung-yeon was born in Seoul, South Korea. After graduating from high school, she studied illustration and design, then transferred to the Western Painting Department of Sungshin Women's University, and after graduation, she is currently enrolled in a master's degree in Printmaking Department at Sungshin Women's University. She mainly works on prints focusing on paper casting. Recently, she has participated in various group exhibitions and contest, including winning the Lee Sang-wook Award in a contest hosted by Korean Contemporary Printmakers Association.

Natalia Sajewicz



“Background-Fragment” (2022)

My work Background-Fragment forms part of a series of blind embossing prints which are inspired by traditional woven textile patterns from the region of Podlasie, in the East of Poland. The technique which I am using creates subtle white on white images, which in/visibility depends on the light conditions. As a kind of relief in paper the work has a haptic quality, reminding of the actual texture of the textiles which inspire the work. I was born in Podlasie and in my work I am focused on the material and cultural heritage of the region, on the border between Western and Eastern Europe, where different languages and traditions have coexisted and had different status. Part of people belonging to cultural and language minorities used to deny their origins because it was associated with belonging to rural, undeveloped communities. They haven't used their language in public spaces and often have been trying to melt into the world of the majority so that their „otherness” becomes invisible. The material evidence of their heritage once was treated as old fashioned and worthless but now is being rediscovered.

Natalia Sajewicz is an artist from Poland. She graduated from the Academy of Fine Arts in Warsaw (2014) and Cultural Studies at Warsaw University (2008). She works mainly in drawing, illustration, printmaking and artist book design. She received the 1 prize at the International Comic Festival Fumetto in Luzern (Switzerland) in 2018. She has been awarded some national and international artist grants, such as i-Portunus Scholarship from the Creative Europe Programme (2019). She has participated in artist residencies in Budapest, Hungary (2019) and Tartu, Estonia (2022). Her work has been shown in Poland, Switzerland, Hungary and North Macedonia. As an artist she is interested in the relationship between words and images, language and visual systems, visibility and invisibility, memory and identity.

Meredith Setser



"CRT Response I" (2022)

Like many artists, I hit a wall when COVID emerged in 2020. Like many makers, I questioned the conceptual value of the work I was doing, if it mattered at all in the scheme of things, and many other aspects of my career and life as a parent. At the same time, I fell into an obsession with the buzz words prevalent in the media, and how a simple phrase or word could be interpreted in wildly different directions dependent on the political doctrine of the reader. I became very interested in the reactions of individuals and institutions to current events, the idea of "cancel culture" the tour of apology culture, and the judgement of the public on what is sufficiently sincere. This charged cultural landscape, greatly affected by the lockdowns and the race protests stemming from the murder of George Floyd, especially as propagated by the internet and the media, rather than any physical landscape. As an artist, I had always had to do ample research in order to "locate meaning" or embed content in a work. I began to use words as the subject matter in an exploration of perception and meaning, and an exercise into the use of "text as image" as a technical art exploration. A simple word is meaning personified, but the diversity of interpretations still exists.

Meredith Setser is a printmaker and textile artist currently employed as an associate professor of printmaking at the Herron School of Art and Design in Indianapolis. She studied at both Edinboro University in Pennsylvania and IUPUI for her undergraduate studies, earning a BFA in 1997. She also attended graduate school at the University of Wisconsin-Madison where she completed her MFA degree in 2004. Meredith has taught printmaking courses as an adjunct instructor at both the University of Wisconsin-Madison and the Milwaukee School of Art and Design.

Some recent shows include the Qijiang International Print Exhibition in South West China, Pacific States Biennial North American Print Exhibition at Hilo, Hawaii, and a solo exhibition entitled Agricultural Aesthetics at the Anne Wright Wilson Gallery in Georgetown, KY. She was also named a 2011 Efrogmson Contemporary Arts Fellowship which she used to travel to Argentina to take part in an artist residency program at Proyecto ACE. Other artist residencies include Haystack Mountain School of Craft in Deere Isle, Maine, and Open Studio in Toronto, Ontario, Canada. Along with teaching printmaking, Meredith has given several workshops and demonstrations in the textile medium of felt making across the United States, including New York, Montana, and Ohio. She currently resides in Indianapolis with her partner George, son Sam, and several cats, pug, and reptiles.

Divyangi Shukla



"Like she paints her baby" (2022), "Babies and rounds that I touch" (2022), "Those polka dots on her frock" (2022), "The remembered baby" (2022)

Like she paints her baby

A gouache painting created of a little Kewpie doll. This is one of the several painted and sculpted iterations I made of the doll to put attention to her tenderness, childlike volumes and the patterns of her dress.

Babies and rounds that I touch

This is a sculptural iteration of a clay puppet belonging to an east Indian tribe. I put round patterns from a child's dress at the background to combine impressions from my field trips with the replication of a historical artifact.

Those polka dots on her frock

A fabric work inspired by the polka dot patterns on a girl's dress in Lucknow, India.

The remembered baby

A fabric work made as a replication of a one year old child's plush bear toy, to evoke the emotional memories around my interaction with the child as well as his entire family.

Divyangi Shukla is an Indian artist currently living and working in Chicago, IL. She received a BFA in 2020 from Willem de Kooning Academy, Rotterdam, Netherlands and a BA in Political Science Honours in 2014 from Lady Shri Ram College for Women, New Delhi, India. She has attended Kala Bhavana, Santiniketan, West Bengal, India as well as a fine arts training from artist Nele Martens in Auroville India. She is currently pursuing an MFA Studio in Painting and Drawing at the School of the Art Institute of Chicago, Chicago, IL.

Her practice involves a reflection of her daily encounters or planned trips to people through drawing, painting, sculpting and writing. She explores the intermediary space between an object and image in order to bridge between her photographic pictures of children and families she visited and her need to revoke the emotional memories of their existence in the real space.

Her projects have involved people from myriad locations including Leger des Heils, Herenplaats, De Dam Feijenoord in Rotterdam, Netherlands, Kyampisi Childcare Ministries in Kampala, Uganda and from her immediate surroundings and neighborhoods in Lucknow, Santiniketan, and Auroville.

Divyangi is a three time recipient of the Elizabeth Greenshields Award Grant in Fine Arts. Her works have been featured in galleries and museums internationally including the HET HEM, EYE Film museum, Amsterdam, Nederlandse Film festival, L'Intolerant Groningen, Nommo gallery, Kampala, Uganda.

Tianyi Sun



“In Search” (2020)

Through translation, meaning is lost, words cease to exist, histories misunderstood, and wordless memories we are forced to forget. Sun invites you to interpret the metaphorical language of painting in an expanded field. In Search [indistinct conversations] is an experience of paintings, digital images, and installations that ruptures language, syntax, and perspective to investigate and recreate the process of interpretation. Sun interweaves painting, textiles, calligraphy, embroidery, and written text with the weightless waves and abstract codes of digital technology to explore the connotations embedded within these elements. Collectively, they form a psychological landscape where we re-route meaning and navigate between fragments that exert opposite gravitational pulls.

Tianyi Sun (B.1996) is a multidisciplinary artist and researcher based between New York and Beijing. She uses a diverse range of strategies, including installation, film, sculpture, painting, and physical computation. She received her MFA in Fine Arts at Parsons, The New School (2022) and her MFA in Social Practice at Otis College of Art and Design (2020). Tianyi's work has been exhibited at the Los Angeles Municipal Art Gallery (LA), Sheila C. Johnson Design Center (NYC), Helena Anrather Gallery (NYC), among others. In 2023 she will participate in the Segue Reading Series with a two-person exhibition at Artist's Space (NYC).

Annie Sungkajun



“Though Miles Apart” (2019)

Though Miles Apart is an interactive installation that encourages people to join together through a soft tangible interface, to reminisce on their personal experiences. Based on a traditional Chinese melody, Shuidiao Getou,

the installation embodies the idea of separation but, though apart, “we are still able to share the beauty of the moon together”. As people enter the area, they are invited to sit around the pond-like surface, near glowing points. Viewers will listen and watch stories from people of different cultures and backgrounds, as they recollect on their memories. It creates a meditative, immersive environment, where the collective is allowed to sit and experience nostalgia.

The installation consists of videos made from the memories of international female art students from Peru, the United Arab Emirates, America, and Thailand. These women shared their memories of their place of origin and, with them, the stories that came from them.

Though Miles Apart explores the act of reminiscence through projected imagery of memories from people of different cultures. While the memories were individualized to the person that provided it, visitors of no relation are still able to extract their own nostalgia through the footage and conversation. The concept was realized as a soft, tangible interface to mimic the setting of a pond in moonlight. Reflecting Shuidiao Getou’s moon and through the process of reminiscing, though we may be miles apart from the people we share memories with, we are still able to share the beauty of them together.

Annie Sungkajun is an artist, designer, and educator who works in interactive installation. She is currently an Assistant Professor in Creative Technologies and Graphic Design at Illinois State University. She received her MFA in Visualization, from Texas A&M University. Her work aims to evoke a sense of nostalgia in her viewers, as it does for herself. She explores concepts of home, memory, and displacement, through interactive installations facilitating projection mapping, tangible interaction, and 3D fabrication. She focuses on relational aesthetics and user-centric design that allow for the viewer to explore a place and time familiar to them. She has exhibited work in Braga, Portugal for ARTECH 2019, Manizales, Colombia for the International Symposium on Electronic Art 2017 and in London, England for the Electronic Visualization and the Arts 2017 conference.

Yukang Tao



“Spasm” (2022)

"Erotism is the praise of life until death"

Through erotism having the character of negation of one's own animal nature (anti-reproductive) under which one gradually achieves the pursuit of one's self-esteem (sanctity), i.e. physical erotism, spiritual erotism to sacred erotism embodied in the three elements of LIFE SEX DEATH, from the pleasure of spasms of sexual orgasm in the process of reproduction to the orgasm produced by the ultimate spasm at the point of death, sex becomes the necessary element connecting life and death to reach sanctity.

Yukang Tao: While all of my artwork alludes to the concept of gender and observes the relationship between technology and humanity, it also encompasses themes such as surveillance and self-absorption of society in media. It becomes a code translated by the viewer based on their experiences and views born from different perspectives in time, culture, and ethnicities. In my work, gender, power, and society are intertwined through the most rational technology, analyzing sensual human topics by data. Art and technology, virtual and accurate, the boundaries begin to blur and combine to form a new utopia.

Christopher Kane Taylor



“A Friend Of A Friend” (2022)

My work sits at the intersection of short narrative and the language of abstraction. My paintings feel like how the idea of conversations or songs or writings feel when I reflect on words, shapes, textures, materials, colors and sounds in our minds when we are alone in our thoughts. The work submitted for this exhibition is called A Friend Of A Friend, made in 2022 of acrylic and oil paint on paper.

Christopher Kane Taylor lives and works in Flagstaff, Arizona with his wife and two daughters. Chris was born in Brooklyn, New York, and grew up in Massachusetts. Chris received his MFA from Massachusetts College of Art and Design in Boston, Massachusetts. Chris' work has been published in *New American Painting* and in "Painted Words" by John Seed, Poets and Artists. He received a Creative Communities Fellowship from the National Art Strategies for his socially engaged art practice. In 2019 Chris was artist in residence at the Serlachius Museum Residency program in Mantta, Finland. Chris was selected twice to attend the Atlantic Center of the Arts residency. As an artist living in rural Arizona Chris seeks opportunities for his work to engage in a dialogue outside of his small community. Searching for situations for the work to communicate in communities of artists from all over the world.