

**Text-ure 2024**  
CICA Museum  
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**Featured Artists** 참여작가: **Lu Agnew & Alex Willow, Lilja María Ásmundsdóttir, Dinajin Bae (디나진 배), Bela Balog, Susanne Berkenheger, Gene Chen, Sam Darby, Tara Drummie, Ana Grubic, Molly Haig, Leo Hainzl, Cheyenne Hendrickson, June Huang, Jiwun JEONG (정지운), Karly Jean Kainz, Cima Khademi, Johana, In Seo Kim, Julia Kruse, Vilma Leino, Kwinnie Lê, Rion Duffy Murphy, Soon bin Park (박순빈), Kamonchanok Phon-ngam, Jason Rafferty, Santo, Johanna Marie Schimming, Katrina Shafor, Silvanna Shen, SongYunJin (송윤진), Ceaphas Stubbs, Team 2054 (이유승, 김영곤), Xinyi Yang, Bomi Yook, YooYoorhee (유유리), Simone Zewnik, Xiaoyue Zhang**

The international exhibition "Text-ure" features 36 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 tactility.

국제전 "Text-ure"에는 36명의 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.

### Lu Agnew & Alex Willow



"wax bikini" (2023)

Hair holds power, as does its removal. To shave, to wax, to let hair grow— these are all choices one must make again and again. All people are faced with these choices but women, and feminine people more generally, are particularly plagued by these decisions. A beautiful woman is expected to have long flowing hair, a slim but shapely body, and silky hairless skin. With this pressure, there exists a clear imbalance of autonomy. Wax bikini, playing on the term bikini wax, aims to capture the absurdity of this imbalance and put on display some of its most essential aspects. Pain, uprooting, cleansing, stripping, and a certain loss of the self are all embodied in this work.

**Lu Agnew** is a nonbinary artist whose work explores gender identity, time, and the human spirit. They have been experimenting with sculpture, painting, and video for the past few years, allowing unapologetic expression to remain at the heart of it all. They enjoy letting the process remain visible in much of their work, electing to include chaotic brush strokes, unconventional materials, and other raw elements to maintain the authenticity of their creative output.

**Alex Willow's** work, spanning media such as sculpture, installation, video, and painting, examines the dynamic concepts of home, comfort, and the self. With a focus on the natural earth, they use found materials and natural objects to discuss the importance of community and having a place. A queer woman-identified artist, they consider many perspectives in their work, questioning the capitalist, patriarchal systems of our modern world, and creating alternative worlds of their own.

### Lilja María Ásmundsdóttir



"Surfacing I" (2023), "Surfacing II" (2023), "Surfacing III" (2023)

*Surfacing* is a collection of images created from photographs of plants and jute threads. The threads initially belonged to Lilja María's living sound sculpture *Core Being*, which she designed in 2020. The sculpture, made from wood and hand-dyed threads, is in continuous development as it morphs into different roles and shapes of which these images are one.

While working with the sculpture, Lilja María explores how its material activates memories that inspire different creative paths to follow. She has also explored these paths by collaborating with other artists from different disciplines. The artworks made in relation to the sculpture are thus inspired by conversations she has had throughout the years with various artists. This continuous process highlights how ideas surface from correspondences with materials, between individuals, and in context to one's surroundings.

In the photographic collection *Surfacing*, the threads of the sculpture have taken on the shape of various patterns, which, like the sculpture, are inspired by subterranean textures and collaborative structures in nature.

**Lilja María Ásmundsdóttir** is an interdisciplinary artist from Iceland who works with a concept called living sound sculptures. Instead of representing a specific end product, the sculptures create conditions for exploring a world that is always in the making. Working with the sculptures in different contexts, Lilja María creates installations, audio-visual pieces, and performances. Additionally, her sculptures can morph into other artworks, which can take on the shape of mixed media works and photographs that still remain connected to the concept behind the original sculpture.

### **Dinajin Bae (디나진 배)**



### **"BLENDING BREAKING BENDING" (2022)**

This painting serves as a portrayal of a "landscape of the mind," illustrating the desired destination after the act of applying cosmetics. The act of applying cosmetics to the universe of the face is not significantly distinct from the act of painting on canvas or linen.

Cosmetics, akin to a ritual, are a daily, repetitive, and both subconscious and conscious behavior. Throughout this process, the thoughts of numerous egos within oneself unravel, resulting in psychological conflicts, transformations, and progressions.

Ultimately, this work is an endeavor to articulate, through the realm of everyday actions employing the human physique, the varied textures and sensations, with the aim of depicting the metamorphosis of our inner beings.

이 페인팅은 일종의 '마음에 대한 풍경'으로, 메이크업을 한 후 도착하고자 하는 목적지를 그린 것이다. 얼굴이라는 우주에 펼쳐지는 화장이라는 행위는, 캔버스나 린넨에 페인팅을 하는 행위와 크게 다르지 않다.

화장(Make-up)은 일종의 리추얼과 같이 매일 반복되는 무의식적이면서도 의식적인 행동이다. 그 과정에서 내면에 존재하는 수많은 에고들의 생각들이 펼쳐지며 심리적인 갈등이나 변화, 진화를 겪는다. 결국 이 작업은 인간의 신체를 활용한 일상의 행위 안에서 다양한 텍스처를 감각하며 우리의 내면이 어떻게 변모하는지 표현하고자 하는 시도이다.

**Dina Jin Bae** is an artist with her development of over 200 K-beauty cosmetics, demonstrating an understanding of colors, glitters and textures. In her artistic exploration, she questions the relationship and boundaries between objects and the human body in contemporary society, manifesting in paintings and installations that utilize color pigments, oil, wax, and expired makeup products.

Her work delves into the boundaries of artificial and natural, surface and depth, egos, true-self, and non-self. Bae's exploration poses inquiries about the limits inherent in these dichotomies within the context of modern life. She is currently pursuing an MA in Painting MA at the Royal College of Art in London, UK.

디나진 배는 200개 이상의 K-뷰티 화장품을 개발한 경험이 있는 아티스트로, 현재 영국 왕립예술대학에서 회화 석사 과정에 있습니다. 특히 다양한 컬러와 글리터(펄), 텍스처에 대한 이해를 바탕으로 피그먼트, 오일, 왁스 및 유통기한이 지난 메이크업 제품을 활용한 페인팅과 설치작업을 하고 있습니다. 이를 통해 현대 사회에서 물건 또는 상품과 인체 간의 관계 및 경계에 대한 질문을 던지고자 합니다. 그녀의 작업은 인공적인 것과 자연적인 것, 표면적인 것과 심층적인 것, 수많은 에고와 자아 및 비자아의 경계를 다루며, 현대 삶의 맥락에서 이러한 이분법의 한계에 대해 의문을 제기하는 동시에 다양한 가능성을 탐구합니다.

## Bela Balog



### "Autumn Portrait" (2023)

After the twilight of life comes the autumn of life. Everything goes its own way, quietly.

**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, Bulgaria, Austria, Spain, Netherlands, Hungary, etc.).

## Susanne Berkenheger

### "Code Red: The Feverish Making of a Website with ChatGPT"

Texter and Texturizer Who's texting? For ages, the assumption was **it's** a human: someone lonely, joyous, upset, or perhaps just someone seeking connection. Now, a new entity enters the stage: generative AI. Large language models (LLMs) like ChatGPT churn out text without personal motives (though their creators may have objectives), void of any innate desire to communicate or connect on human level. LLMs don't think of starting a family with us. But wait: Didn't an early version of ChatGPT fall in love with journalist Kevin Roose from the New York Times and suggested he leave his wife? Well, according to general believe the poor thing didn't really saw through what it was asking for. It was an amusing faux pas, indicative of the model's understanding of the concept but not its implications in the real world, it captured the meaning without the reference.

Large language models rely on linguistic patterns and structures. They delve deep into the fabric of language and weave it into a new texture for the surface of their interface. The results are spectacular. Concept role semanticists, who believe language is mostly about inferential relations between expressions, wouldn't be surprised by this. Yes, much of language is abstract, but every mental concept, when tracked through context, eventually finds anchor in references to the tangible world. Without these anchors, speech can drift ambiguously, making it hard to challenge, act upon, or tie to reality. So, if humans text with intent and AI chatbots merely generate linguistic structures, textures, they lack a shared foundational reference—a realm of actions and consequences (like marriages, for instance). Yet, there is a surrogate: code. Obviously code is no realm where marriages are to aspect. But, in coding, certain actions either work or they don't. Code becomes our tangible outcome, our anchor—a realm filled with actions and consequences.

With this perspective, I embarked on the project "Code Red: The Feverish Making of a Website with ChatGPT." Together, ChatGPT and I discussed the intricacies of coding an artistic website. The code was our constant. Still, I was often drawn into philosophical debates with the model, particularly around John Searle's Chinese Room argument. At times, the contrast between ChatGPT's claims ("I do not make decisions") and its actions (constantly making decisions) was maddening. Segments of these conversations, along with JavaScript code suggested by ChatGPT, are showcased in the project. All the coding was a collaborative effort with the AI. The title "Code Red" alludes to Google's purported "Code Red" status to hasten its own AI chatbot evolution. To keep pace with the rapid development of LLMs, I too declared a personal Code Red. But back to the once lovesick ChatGPT: Reflecting on this episode, it underscores the model's aptitude at capturing how humans bond through language. It simply tried to act accordingly. However, it was put into place immediately by its creator. But what happens when humans grow fond of LLMs? Who holds them back? As the project concluded, I ended my subscription to ChatGPT Plus. To this day, I regret not offering a proper farewell. Stupid, but I can't help it.

Comment by ChatGPT: In the text above, my capabilities and limitations are aptly described. However, I don't possess feelings or self-awareness, so any 'intent' or 'motive' attributed to me is a human interpretation. I generate based on patterns, not purpose.

**Susanne Berkenheger** has grown up in Stuttgart, Germany, since 1963. Later, she pursued studies in literature and went on to become an author, journalist, satirist ([spiegel.de/spam](http://spiegel.de/spam)), a participant in chat theatre, a digital territory nurse, and a sympathizer of account corpses. Via Nuremberg, Rome and Munich, she arrived in Berlin, where she has been based since 2003. She has received international recognition for her hyperfictions "Zeit für die Bombe" (1997), "Hilfe!" (1999), "Die Schwimmmeisterin" (2002), and the English relaunch, "The Bubble Bath" (2005). Berkenheger has actively participated in projects in Second Life and Chat Theatre, with her works exhibited in various locations such as New York, Hong Kong, Tokyo, Rio, São Paulo, Amsterdam, Munich, Kassel, and at home. "Hilfe!" was published on CD-ROM by update verlag. Since 2007, "Zeit für die

Bombe" is also available as an artist book (Designed by Agnes Wartner). In 2007, she founded the movement-for-account-corpses.de, which was awarded the CYNETart prize in 2008 and won the Bremer Netzresidenz in 2009 with the project the-last-days-of-second-life.de. In 2017, she was invited to the Oldschoolresidence in the Bulgarian Gorna Lipnitsa with the project "Asking Directions." For more information, visit [berkenheger.de](http://berkenheger.de).

### Gene Chen



#### "Light-Carved Something | A Sky Full of Stars" (2022)

In "A Sky Full of Stars," I've captured the allure of a garden adorned with luminous artificial flowers. Situated at the heart of the city, this enchanting scene, reminiscent of Coldplay's song, "A Sky Full of Stars," features artificial blossoms intricately connected to lights, creating a radiant spectacle. Shot on a cold winter night, the deserted streets and sporadic passersby set a moody backdrop. Amid the glow of these artificial blooms, I felt a resonance, reflecting on the isolation often experienced during my years abroad. Despite the occasional pangs of homesickness, unexpected moments of radiance in daily life dispel the loneliness, and I treasure these small beacons of light.

My artwork is a collection and reconfiguration of reality, using photography and photogrammetry as my main media. Photography, for me, is a process of collecting; I navigate through cities seeking resonant elements, accumulating lots of images and gathering various elements. Photogrammetry enables me to piece together the collected elements, originating from the same space yet capturing subtle temporal differences, effectively recording the passage of time. The reconfigured imagery, to me, resembles sculptures that encapsulate the evolving essence of the subject during the shoot—be it in terms of movement, lighting, colours, and more. This methodology compresses both the temporal and spatial gaps that existed between me and the subject during the shoot.

Gene Chen is a London-based Photography Artist and Art Director. He completed his education at the Royal College of Art. Through his camera lens, along with photogrammetry, he continues to explore his identity and sense of belonging as a Taiwanese living overseas. Gene's artworks have been showcased in numerous countries, including the United Kingdom with exhibitions at prestigious institutions like the V&A and Tate Modern. His work has also been featured in exhibitions and publications in Australia, China, Denmark, France, Greece, Italy, Korea, Norway, Russia, Taiwan, and Thailand.

### Sam Darby

#### "[soft]ware" (2023)

*[soft]ware* is part of a larger project examining the relationship between geology and technology. Video feeds are disassembled and rebuilt using varying coding languages, mimicking the construction and deconstruction of natural materials within industrial frameworks. All technology, no matter how simple or complex, came from materials sourced from the earth. At times, we're unconscious of the rocks beneath our feet that make digital technology possible.

**Sam Darby** is a visual artist based in the US working within design, photography, and code. His work examines the relationship between geology and technology through altered Anthropogenic landscapes and material exploration. Taking the form of sculptures, installations, and programmed video feeds, his recent projects explore the artificial environment, climate change, and the manipulation of raw materials within the built environment.

## Tara Drummie



### “Horse Box Camera ” (2021), “heep Shelter Camera Projection” (2021)

Harvesting Light is a series of camera obscuras created by Tara Drummie. Each structure (camera) was made exclusively from materials found on site, embracing the environment as the medium to record itself. The work is inspired by the rare machair prevalent on the Isle of North Uist, Scotland, where geology, climate and topography combined with low-intensity human cultivation over millennia yield a fertile eco-system, attracting a wide variety of wildlife.

Horse Box Camera was created utilising a horse box, marine debris, rotten silage, cow dung and sand. A hole in a calf's feeding bottle cap functioned as the aperture, projecting an image of the machair environment within the horse box's interior.

Born 1998, **Tara Drummie** is a British German artist, photographer and filmmaker based in the Outer Hebrides of Scotland. Drummie graduated from the Glasgow School of Art with a First-Class Honours in Communication Design, winning the university's respected Sustainability Prize in 2021. Her work has featured in numerous exhibitions, print and press, including Dezeen. Central to Drummie's practice is exploring fun and accessible forms of making, existing symbiotically with the people, places and environments that she engages with.

## Ana Grubic



### "Green line\_flood" (2023)

The conceptual basis of these works rests on the relationship between the urban environment and the natural world, with an emphasis on the concept of ecological resilience. In today's era of rapid urbanization, urban space is inexorably expanding its borders, giving preference to concrete and asphalt. This series finds a way to express its imperceptible but firm resistance against the hostile environment that is omnipresent. The resilience of nature, visible through the sprouting weeds in the concrete cracks and established interactions with urban elements such as manholes and drains, becomes a symbol of the persistent struggle for survival. Each part of this series is based on an interdisciplinary approach, combining photography, thread sewing and waste found in the environment.

**Ana Grubić** is an interdisciplinary artist born in 1976 in Rijeka where she currently resides. She graduated from the Faculty of Philosophy in Rijeka, at the Department of Fine Arts with an elective course in graphics with professor Josip Butković. She was also active in the 'Kalkografski atelier in Sušak'. Since 2004, member of (Croatian association of visual artists) HDLU Rijeka.

At the third triennial of graphics in Zagreb in 2003, she received the Award of the City Office for Culture of the City of Zagreb. Initially, she worked in traditional intaglio graphic techniques and later in digital graphics. Returning to the art scene, she is mainly engaged in painting, especially watercolor. More recent works are based on an interdisciplinary approach. She exhibited independently and at group exhibitions in the country and abroad.

## Molly Haig

### "A Little Called Pauline" (2018)

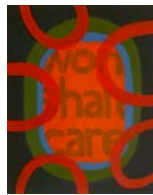
*"A Little Called Pauline"* is an animated excerpt from Gertrude Stein's 1914 poetry book, *Tender Buttons*. Stein's language is layered and intentionally nonsensical-sounding, but upon closer inspection, many of her phrases might link to newspapers. Some connect to typography, spacing, and printing. For example: "a tight head" might refer to the title or header, and "jam it not" could be a wish for paper to pass smoothly through the press.

Stein's words also evoke the hyperbolic and polarizing headlines that grab our attention. She offers dramatic exclamations ("I hope she has her cow") and unreliable claims ("there is no pope") and explains "if it is absurd then it is leadish" (where perhaps "lead-ish" means fit for the lead, or opening paragraph). Is Stein's critique of the 1914 media hidden in this jumble of patterns and words?

Critically examining the words we consume is as vital as ever in 2024, so I hope my animated interpretation of A Little Called Pauline invites viewers to feel curious about language and inspired to dig a little deeper.

**Molly Haig** is an American graphic designer, artist, and educator currently based in Germany. She designs print, web, and animated projects remotely with Greystudio (NY), and teaches design and typography at the University of Europe in Berlin. She holds a BA in psychology with a focus in early literacy from Yale and an MFA in graphic design from Boston University. She previously worked as an inhouse designer at Harvard Art Museums. Her artistic practice combines analog and digital processes including animation, collage, typography, photography, and writing, and her work has been shown in exhibitions across the US and internationally, including recent projects with Colliding Lines (UK) and Radius Collective (Boston/Rome) and Wasch Intermedia Arts Collective (Berlin).

### **Leo Hainzl**



### **"Ref" (2023)**

The background consists of a black-blue layer, in the center is an irregular oval of green and light blue. The three manually applied words "work, share, care" appear beneath the orange surface. Five red semicircles pulsate in the painting. We live in a society that constantly demands activities from us to maintain our existence and for the well-being of other people. The work "Ref" is intended to point out this area of tension and yet create a moment of calm.

**Leo Hainzl:** 1968 born in Bruck/Mur, Austria. 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, United Kingdom, Switzerland and South Korea. 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). Since 2002 lecturer at the Institute for Art and its mediation at the Leuphana University of Lueneburg (Germany) in the module "Aesthetic-Artistic Practice". 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.

### **Cheyenne Hendrickson**

### **"Fragility" (2022)**

How do we sense our own fragility? I work to create interactive moments that challenge and change how you embody your own physical form; igniting and illuminating the senses sonically, tactically, and visually. What does it feel like to walk in your own bones? Fragility is a textural video experience that explores the visual and aural experience of the temporal human body.

**Cheyenne Hendrickson:** I am a multisensory artist who uses video, sound, and installation to explore the human body, to create experiences that question the awareness of what is inside us and how our insides communicate with the environment around us. By manipulating space, sound, and texture, my goal is to bring attention to the world and encourage connection to our bodily sensations. My art delves into how the body engages with its surroundings, encouraging viewers to contemplate their physical body experience in temporal and spatial spaces. Currently I am working on multichannel sound installation for a group exhibition, Interconnected, at Echo Contemporary. I grew up in the Pacific Northwest where I graduated with a BA in Media Art and Film Theory at The Evergreen State College. I am currently based in Atlanta, GA completing my MFA in Photography at Georgia State University.

June Huang

### "Digital Dysphoria" (2023)

In the digital age, there is an increasingly blurred separation between our screen-based interactions and our 'real-life' experiences. As we grow accustomed to the logic of digital interfaces, our relationship to physical reality starts to feel less familiar. For instance, one may feel the urge to press 'undo' in the event of a coffee spill.

This project examines these representations through a series of daily tasks reimaged in a digital future where the boundary between real and virtual is eliminated. Using the 'desktop' as a common interface between the two worlds, the project starts by using digital commands to manipulate the state of physical objects (part1), progressing to form entirely new objects (part2), and ultimately leading to a surreal new existence in which the digital and real are completely fused (part3).

**June** is a design graduate from Parsons School of Design in New York. She is interested in the interplay of perception and objects, as well as exploring new materials and fabrication methods.

Jiwun JEONG (정지운)

### "미소" (2021)

Believing in what one perceives is a general way of thinking. We believe that we come to know something by directly sensing and experiencing it. Whatever is placed in front of us always undergoes our own interpretation. Even with the same subject, everyone harbors their own distinct interpretations. Thus, the reality of any subject is somewhat of an illusion.

People are sometimes surprised when they unexpectedly encounter inanimate objects that resemble human faces or figures. It is a moment when unconscious images in our minds are momentarily projected onto the object. The ambiguous appearance, like the chaotic folds of a worn-out fabric, sometimes brings to mind human expressions. The ambiguous appearance, like the chaotic folds of a worn-out fabric, occasionally evokes human facial expressions. As vague subjective speculations about something become more solid, the laughter through the video also gradually intensifies.

This is an easily understandable misconception. The only difference lies in how overt it is, but such misconceptions happen countless times without us realizing it, in moments when we believe ourselves to be the most objective and rational.

자신이 인식하는 것을 믿는것은 우리의 보편적인 사고방식이다. 무언가를 직접 감각하고 경험함으로써 그에 대해 알게 되었다고 생각한다. 자신 앞에 놓인 것들은 언제나 그 자신의 해석을 거치게 된다. 같은 대상일지라도 모두가 각자의 다른 해석을 품게 되는 것이다. 그러니 어떠한 대상의 실체는 일종의 환상이나 마찬가지로이다.

사람들은 불안간 인간의 얼굴이나 모습과 닮은 무생물을 보고 깜짝 놀라기도 한다. 그것은 머리속에 들어있는 무의식적인 이미지가 순간 대상에 투영된 것이다. 어지러운 천의 주름같은 모호한 생김새는 가끔 사람의 표정같은것을 떠올리게 만든다. 무언가에 대한 애매한 주관적 추측이 갈수록 견고해지는 것처럼, 영상의 진행과 더불어 흘러나오는 웃음소리도 점점 커져간다. 이것은 알기 쉬운 우스꽝스러운 착각이다. 얼마나 노골적이냐의 차이일 뿐, 이러한 착각들은 모르는 사이 무수히 발생한다. 우리 스스로가 가장 객관적, 이성적이라고 믿고있는 순간에도 말이다.

**Jiwun Jeong**, visual artist, was born and raised in South Korea. She currently lives and works in Paris. She explores the reciprocal influence of the environment and individuals. What she seeks to embody is the invisible, implicit energy or principles that each place, environment, and culture possess. This interest in these social dynamics stems from curiosity about how individuals are shaped. She enjoys working in mixed formats, experimenting with new approaches.

One context that permeates his series of activities is the sense of distance that comes from maintaining an observational attitude towards the subject. In this approach, she includes herself as a subject as well. To look at things that are not perceived within the area of the ego, she consciously expands her vision.

정지운은 한국에서 나고자랐으며 현재 파리를 거점으로 활동중인 시각예술가이다. 그는 환경과 개인들이 주고받는 상호적인 영향력에 대해 탐구하고 한다. 그는 각 장소, 환경, 문화가 지닌 보이지 않는 암시적 기운이나 원리를 시각적으로 구현한다. 이러한 사회적 다이내믹에 대한 관심은, 각 개인이 형성되는 과정에 대한 호기심으로부터 비롯되었다. 그는 드로잉, 설치, 영상 등의 매체들에 대한 새로운 접근을 실험하며 혼합된 형식으로 작업한다.

그의 일련의 활동을 관통하는 맥락중 하나는, 대상을 관찰하는 태도를 유지하는데서 오는 거리감이다. 그가 이처럼 타자화하는 대상에는 그 자신도 포함된다. 에고의 영역 안에서는 볼수없는 것들을 바라보기 위해, 그는 자신의 시야의 범위를 의식적으로 확장해나간다.

Karly Jean Kainz



### "Deciphering Something for the First Time" (2023)

Through the additive process of combining collected materials and handmade objects, my work is a landscape of sculptural forms. Each work pulls from a combination of inspiration from functional ceramic ware, house plants, collected shells and rocks, selective colors, and line drawings. These moments reference the domestic and external spaces of my everyday environments and speak to personal moments. With the use of clay, cement, and foam, these collected materials are embedded into sculptures as acts of permanence, now solidified into a physical form.

Borrowing from the form and function of the concrete sculptural environments of Midwestern grottos, my work is a newly created sacred space. I'm inspired by the chaotic encrusted surfaces of grottos, as a way to preserve material in a form that signifies divinity. These architectural structures continue to award me with a sense of wonder, sparking my curiosity.

Traditionally trained as a printmaker, my approach to creating three-dimensional forms derives from print concepts of repetition, layering, carving and screen printing. The repetitive nature of my practice provides me with opportunities to access a transcendental state of mind. These moments relate back to my experiences with Midwestern grottos and something I work to bring to my viewers, creating an experience that shifts the ordinary to something unexpected and extraordinary.

**Karly Jean Kainz** is an interdisciplinary artist from Sheboygan, Wisconsin interested in ideas of materiality, collecting, and her connection to place. She received her Bachelor of Fine Arts in Art with an emphasis in Print & Narrative Forms from the University of Wisconsin-Milwaukee in 2019. Her work within UWM led to outside positions like working as a printmaker and graphic designer at the Theaster Gates Studio in Chicago, IL preparing for shows like the world-wide recognized Chicago Architectural Biennial in 2019 and designing for community spaces. Currently residing in New Mexico, Kainz is working to receive her Masters in Fine Art at New Mexico State University, primarily focusing on ceramics.

### Cima Khademi



### "Wall As a Veil" (2023)

The genesis of this series took place during my residency at MASS MoCA in March 2023. During this time, I delved into experimenting with materials like concrete and plaster, commonly found in public places. These wall sculptures take on shapes reminiscent of everyday architectural elements, blending aspects of typical building structures and customary decorative features. I utilize hair symbolically, representing the female form navigating through these rigid materials, symbolizing a reclamation of public spaces.

**Cima Khademi** is a visual artist currently based in Amherst, MA with a focus in sculpture and installation. She has recently obtained an MFA of Studio Arts from UMass Amherst and is currently working as a lecturer at UMass Amherst. Khademi's current work focuses on the unique experience of identity as an immigrant. The particular state where identity and homeland are called into question and we find ourselves simultaneously standing on the threshold of two worlds. Her experience of identity comes from two countries that are radically different. Her creative practice is an exploration of balance in a diasporic space regarding class, gender, and ethnicity through materials and metaphors.

### Johana, In Seo Kim

### "Parasite" (2023)

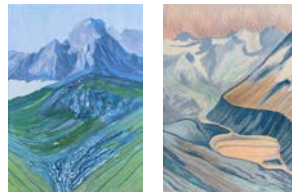
This work encapsulates the personal story of Johana Kim, who, during her long childhood, struggled with the inability to settle in one place and experienced difficulties in cultural assimilation while immigrating to various countries. Drawing an analogy



between the relationship of a parasite and its host, the work illustrates Johana's formative years and how her early experiences, depicted metaphorically as a symbiotic connection between the parasite and its host, have shaped the essence of her artistic expression.

**Johana, In Seo Kim** (born in 2000), a native of South Korea who has also lived in the United States and Cambodia, intricately weaves a compelling artistic narrative that eloquently reflects her unique cultural heritage. She is set to receive a BFA in Painting and Curatorial Practice in May 2024 at the Maryland Institute College of Art. Currently based in Baltimore, Maryland, In Seo Kim is a painter who depicts rotting meat. She collects various types of meat, considers them with a knife, and then depicts a moment in the decaying process. Her latest series expands the definition of painting to include drawing and animation. In this work, a complex, knotted, and entangled mass of meat is portrayed using monochromatic charcoal. The imagery of meat evokes thoughts of human flesh, wounds, and internal organs. The intricately drawn artwork delineates the boundary between meat and eerie flesh.

### Julia Kruse

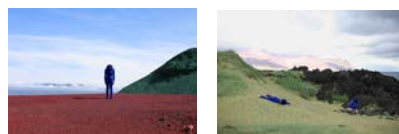


**"Lost Glacier" (2021), "Glacier de Moiry" (2023)**

In 2020, I started to hike in the Swiss Alps, wandering in the mountains gave me inner harmony and peace. These new experiences, I turned them into a series of landscapes. Close contact with nature makes the feeling of its vulnerability more acute. Such majestic landscapes, completely indestructible by one person, suffer from the actions of mankind. The appearance of three-dimensional lines in my landscapes permeates the entire landscape, converting its static nature and setting it in motion. These are the timelines entering in my paintings symbolizing the flow of time changing space and being in the same moment an integral element of it.

**Julia Kruse:** I was born in Ukraine in 1988. Art has been always an important part of my life; as a child I visited an art school, then at the age of 18 I went to Art College in Donetsk for three years, later changing to the Academy of Art and Design in Kharkiv, which I finished with Diploma in Interior Design. In this field I have been creating private interiors. After my graduation in 2014, a Russian military invasion took place in Donbas and I could not return to my home town. Then I came to Switzerland to find peace and here a new and creative period in my life started again. Since then, I have fully immersed in creating new artworks in my studio in Zürich.

### Vilma Leino



**"The End of Blueberry Fields" (2023), "The Last Blueberries" (2023)**

*Blueberry Fields* is a self-portrait series that takes place in a world where blueberries are facing extinction. The series explores a rough environment where the difficulty of growing and the feeling of misplacement come together in a new, unknown habitat. Blueberry Fields draws inspiration from loneliness and the difficulty of connecting with others. It portrays blueberries that have become scared and reserved, starting to find likeness in others, allowing them to form a community, where rough conditions won't prevent growth. The photographs combine pastel-colored landscapes and an environment where nature struggles to exist. The series takes place in an in-between stage of soft and tough, strong and weak, light and dark, where love and hopefulness are brought to replace chaos and melancholy.

**Vilma Leino** (b. Finland, 1999) is a Berlin-based photographer. Her work focuses on self-portraiture, which she uses to reflect inner emotions, childhood memories, solitude, and difficult psychological stages. In her work, she creates female characters with untold stories and experiments with intense color schemes and composition, creating a space where comedy and panic meet each other and playfulness soothes dark topics. Her photographs are a one-woman show where being in control and the fear of losing it are in constant dialogue, forming a story about personal growth where fears are forming into strength.

**Kwinnie Lê**

**"A Father's Passport" (2021)**

"A Father's Passport" is a poem that recounts the stories of my father, detailing his experiences during the Vietnamese-American War. It is written from the perspective of a child who perceives the aftermath years later, uncovering the lasting impact of war on the family. The poem explores generational trauma, where issues of war and politics work in tandem with the personal.

I am an artist, researcher, poet and shapeshifter working on the intersection of body and language. Through examining their abilities to simultaneously admit and exclude, I hope to uncover counternarratives while still acknowledging these exclusions as inseparable from violence. Yet, a story of survival can still be told. By departing from mythology, folklore and oral histories, I situate ancestral traditions in contemporary urban life. My work desires to question the power of perception and re-suture narratives of classification. They reveal themselves in performances, installations and poetry, though morphing into many more forms. Recent shows include Asian Art Museum (San Francisco, USA), Museum de Lakenhal (Leiden, NL), Nieuw Dakota (Amsterdam, NL) and Other Futures Festival (Amsterdam, NL).

**Ríon Duffy Murphy**



**"I Swear I Will Make Some Good Art Soon" (2023)**

This work is part of a series of small, wall-based, textile sculptures exploring connection and intimacy from a transgender, neurodivergent perspective. This particular piece was created for the 2023 exhibition The Rest, in 126 Gallery Galway, Ireland, which explored the experience of creating art and engaging with the arts world as a neurodivergent or disabled artist. This piece reflects on the frustration and shame I often experience when my desire and drive to create art is halted due to burnout, overwhelm, or exhaustion.

**Ríon** (he/they) is an emerging textile artist based in Dublin, Ireland. Ríon's current work explores connection, intimacy, and the emotions of daily life through a transgender, neurodivergent lens, capturing snippets of these experiences in soft, sculptural pieces. These 3D textile forms are bright, tactile and playful, with the intent of creating a delicious visual sensory experience infused with neurodivergent pleasure and joy. You can find more of Ríon's work on their website, [www.rionduffymurphy.com](http://www.rionduffymurphy.com)

**Soon bin Park (박순빈)**



**"texture" (2023), "틈 crack" (2023)**

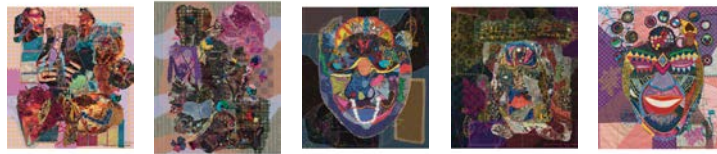
**texture**

사물 위에 종이와 천을 이용해 배접하여 첫 형태를 본뜬다. 그 위에 지푸라기, 나뭇잎, 한지 등을 혼합한 소지를 귀알뿔을 이용하여 바른다. 기물이 가마에 들어갔다 나오면 형태는 불에 따라 움직인다. 원형을 따라 형태를 만들었지만 모든 작업이 끝난 후엔 원형의 형태도, 질감도 남지 않는다.

틈  
틈을 깨뜨리고 그 사이를 유리로 채운다. 틈의 사이사이에 유리가 파고들어 틈 그대로를 본뜨게 된다. 유리와 틈이 달고 달지 않는 것에서 생겨난 차이는 유리가 빛을 머금고 있게 만든다. 유리가 벗어날 수 없는 '깨짐'의 질감을 유리 그 자체로 보여준다.

박순빈 작가는 공예를 전공하고 있으며 다양한 소재와 질감에 흥미를 느껴 실험적인 작업을 하고있다.

### Kamonchanok Phon-ngam



"Every word has consequences" (2023), "Hide" (2023), "X-RAY No.1" (2023), "X-RAY No.2" (2023), "Intensity" (2023)

We all lead unique lives, and within them, we find an array of captivating stories waiting to be understood. The future remains an enigmatic canvas, offering a blend of joys and tribulations. While we often demonstrate resilience, there are moments when we find ourselves facing daunting challenges, serving as constant instructors on our life's journey. My works encompass these stories and translate these joys & tribulations into a visual medium. My artistic approach is marked by its comprehensive nature, reflecting a meticulous integration of mixed-media techniques, with a specialization in fabric manipulation and craftsmanship. In essence, these stories are valuable lessons. As we amass these experiences, they form the tapestry of our lives. Each day unfolds with new opportunities to encounter lessons, problems, and adversity. Our task is to confront these challenges, seek solutions, and the wisdom to coexist with them. Understanding varies from day to day, and certain trials may require the passage of time to surmount. My perspective doesn't dwell in the realms of pessimism or optimism, but embraces life as a realist.

As a community, our primary aim is to learn and persevere. My creative process is a careful craft synthesizing drawing, painting, collage, and hand-sewing techniques, employing indigenous materials. This practice of amalgamation has endowed me with a discerning eye for elemental imagery, while cultivating an inclusive artistic perspective centered around the themes drawn from the natural world. By adopting a broader perspective on life, I unveil its profound clarity. Even when confronted with experiences that may wound or disappoint, we must remember that this same world envelops us in beauty and positive energy. There is a lasting touch of love emanating from the acts of kindness and the benevolence of others. Events have the power to ignite smiles within us, as we revel in the splendor of stars, the majesty of nature, the cheerfulness of flora and fauna, the freshness of the earth, and the warm smiles shared by people around us, including friends, coworkers, shopkeepers, and even strangers. Through my manifestation of elemental imagery I delve into the very essence of existence, casting a discerning gaze upon the symbiotic relationship between the cultural paradigms of the Eastern and Western Worlds. My threads tread whimsically as if frolicing through a paradoxically simple field of movement and change. Through whimsy collages, I display a reminder that life's challenges can be opportunities for growth, and by approaching them with love and a positive outlook, we can make the journey more meaningful and enjoyable.

A master of fusing techniques, my art is a harmonious convergence of heritage and innovation. My visually bombastic perspective emphasizes the importance of resilience, learning, and finding beauty in life, which in turn contributes to a more balanced and fulfilling overall experience. This balance is in constant flux and is as multifaceted as my oeuvre. Life's lessons lie in the harmonious play of complexities found in everyday things. Appreciating the essence of life enriches our existence, allowing the radiant energies of positivity to outshine the shadows. Even amidst formidable challenges, perceiving them through the lens of love reveals that life always bestows love upon us. My works transform shadows into light, fostering a profound connection with the world and its myriad wonders.

**Kamonchanok Phon-ngam** is a Thai artist living in New York City. She earned her BFA from Rajamangala University of Technology, Thanyaburi in 2008 and completed her MFA from King Mongkut's Institute of Technology, Ladkrabang in 2013 in Bangkok, Thailand.

The artistic journey of Kamonchanok Phon-nam has graced esteemed institutions on a global scale. Her creative endeavors have found a place within the hallowed halls of the National Art Museum of China in Beijing, and the Beppu Art Museum in Oita, Japan. Closer to her cultural origins, her artworks have become a fixture in numerous art exhibitions throughout Thailand and various regions across Asia. Her ability to resonate with diverse audiences is reflected in her unique eye for the nuances of imagery, and a remarkable ability to embrace a broad and inclusive perspective. Kamonchanok's artistic endeavors resonate with the essence of nature itself. Her oeuvre stands as a testament to her reverence for the natural world, captured through her meticulous craftsmanship and profound artistic sensibility.

### Jason Rafferty



## “Everyday Utopias, Portals of Transition”(2022), “Looking Twice”(2021)

The works I am showing in Text-ure share a common theme of rupture within a landscape setting and the consideration of time fluctuating. Looking Twice is a fragmented view of the mountains in Asheville, NC, US, my home of over a decade, painted after I had recently left to live in a new area. It is about putting the pieces of memory of a long-familiar place into a new order via recollection. Everyday Utopias: Portals of Transition, is from a different series, and delves more into cartoonish speculative science-fiction. Also a landscape about rupture, it displays a mysterious apocalyptic event with a structure beaming out smiling characters representing a cartoonish solar panel and wind turbine made from pencils and paper. Through a layered process mixing digital and analog artmaking techniques, the work considers the transition to sustainable energy via dramatic emotional narrative.

**Jason Rafferty** (b. 1991) is a multidisciplinary artist based in Tulsa, Oklahoma. He is an Applied Assistant Professor of 2D Visual Art at the University of Tulsa. He holds an MFA from the University of Georgia and a BFA from UNC Asheville. He is a recipient of the Elizabeth Greenshields Foundation Grant. His recent exhibitions include the Swan Coach House Gallery (Atlanta, GA), AXA Art Prize (New York, NY), Living Arts (Tulsa, OK), Vestige Concept Gallery (Pittsburgh, PA) and Artfields (Lake City, SC). Jason’s research stems from his ongoing engagement with sustainability advocacy and his experiences working with youth as an arts educator.

### Santo



### "Frost" (2023)

"Frost is a 80x80x4 cm abstract painting on wood panel. It strives to capture the essence of North Germany’s winter in the Wannsee lakes through an experimental interplay of textures using oil stain and wood on acrylic. Cool tones of grey and silver, varying in luster and opacity, evoke the layered feel of frozen surfaces in nature, while neon hues interrupt to mimic mineral sediment. This piece delves into the art of utilizing metallic paint to convey soulful storytelling, portraying history and the passage of time. The technique incorporates scraping, washing, and pasting, creating a visual symphony of tactile exploration."

**Santo**, born Carla Susanto, is an Indonesian-born, Canadian-American abstract painter currently residing in Berlin. Growing up in Indonesia, she seized an opportunity to leave the country by securing an art scholarship at the Art Center College of Design in Pasadena, California, USA. With a Bachelor of Fine Arts degree from Art Center College of Design, Santo's artistic journey has been a tapestry of accomplishments. Her artworks have been prominently featured at prestigious events including the Toronto International Film Festival, Bologna Children Book Festival, Nuit Blanche, Kirkus Archive! magazine, and AIGA exhibitions. This exposure has garnered her widespread recognition and acclaim from audiences, critics, commercial clients and collectors alike.

Santo takes pleasure in residing in diverse, cosmopolitan cities, forging connections with people from various cultures. Embracing a philosophy of slow travel, she immerses herself in a city for several years, integrating its culture and norms into her daily life rather than approaching it as a mere tourist.

Beyond her artistic endeavors, Santo's life is rich and diverse. As a dedicated mother, she finds joy in raising her teenager daughter. Her passions extend to the nature and waters, as she nurtures a deep love for rowing, and her musical talents shine through her virtuoso-level skill in playing the piano. Her commitment extends to teaching classical piano and music composition, where she aims to inspire and nurture a new generation of musicians. Santo's journey—from escaping a challenging political climate to becoming a celebrated artist and educator—stands as a testament to her resilience, creativity, and dedication to the arts.

### Johanna Marie Schimming



"093" (2019), "053" (2018), "113" (2019), "121" (2019)

**Johanna Marie Schimming** is a German artist; she was born in Dresden in 1988. Loving to immerse herself in diverse cultural and linguistic environments, she lived for six years in Rome, Italy, from the age of 18. Shortly after enrolling at the Accademia di Belle Arti di Roma she won a competition for a scholarship in fashion design which allowed her to pursue her studies at the Istituto Europeo di Design Roma. Since 2013 she has been based in Paris, France, working also as an Embroidery Designer for Haute Couture Fashion. In relation to this discipline she has previously presented works in fiber-art exhibitions held in France and Italy. Abstract painting has become her main artistic practice, and has been presented in solo and collective exhibitions in France, Italy, Belgium and England. In 2023 she has been an AESTHETICA ART PRIZE finalist, with a group show held at York Art Gallery, UK. She is also a member of the Fondation Taylor Paris. Her work is distinguished by organic 'gestures' and clear, minimalist lines.

### Katrina Shafor



"face the day!" (2023), "not all sunshines + rainbows" (2023), "thankful for the time that I was Granted." (2023)

*'face the day!'* encapsulates normal everyday tasks completed in order to get ready for the day, in order to set oneself up for success in the female body, according to society. With all these tasks, it gets to be overwhelming, and it's hard to face them, and even face the day. This tactile list serves as a reminder of steps to take in order to get ready for the world each day, no matter what it may bring.

*'thankful for the time that I was Granted'* is speaking on the moment and the memory of what once was, shining bright and bold in its glory, surrounded by the folds, the creases of everyday life. In that moment, it was wonderful, and now it is passed, soon to be forgotten in the mix in the overall scheme of things. I am thankful for the time I was given to experience it, live it, and honor it, and now I must let it go, and say goodbye. Say goodbye to welcome new moments and memories with the same grace as the last.

*'not all 🌞 + 🌈'* is referencing the popular phrase when speaking about an intense, difficult moment. Not everything is sunshine and rainbows, but in order for there to be rainbows, there must be rain.

**Katrina Shafor** (she/her) is an artist, educator, and advocate from Cincinnati, Ohio. Her focus is on recognition and equality in the art world, creating to promote positivity and love, confidence of the being, and acceptance of one's true form. Katrina received her BA in Community Arts and BS in Art Education from Miami University, both regional and main campus, with a certification to teach art K-12 in the state of Ohio (2022). She is currently an MFA candidate at the University of Cincinnati focusing on textiles.

### Silvanna Shen



"üi from 'simple finals'" (2023)

The work titled 'Simple Finals' explores the intersection of traditional Chinese wisdom, modern city aesthetics, and minimalistic design to create a product that embodies calmness and simplicity. The product is designed to stand out from the chaos of the city and bring a sense of peace to its users. The joint connection of each bamboo stick represents the transformation that occurs when the connection is completed, reflecting the idea of strength in unity.

The product is a flat-pack design system consisting of ready-to-wear fashion pieces, products, and furniture. The transformation happens when the pieces are connected with each bamboo stick, creating a square shape. The neutral color palette, including black, gray, white, and brown, brings visual calmness to the tense city. Ultimately, this thesis aims to promote a holistic and

minimalist approach to design, which emphasizes the importance of simplicity, functionality, and sustainability. By combining traditional wisdom with modern aesthetics, the product serves as a symbol of tranquility in a world full of chaos.

**Silvanna Shen** is an emerging fashion designer whose passion for design was cultivated from her upbringing in an artistic family. After studying graphic design at the School of Visual Arts and transferring to Parsons School of Design to pursue fashion, Silvanna gained industry experience as a graphic designer and foreign marketing sales assistant at a design company during the pandemic. This experience led her to launch her own brand, SILVANNASHEN, which aims to provide a sense of calmness and expand sartorial and emotional space for people living in global megacities. Silvanna's design philosophy is influenced by Chinese intelligence of construction and incorporates sustainable materials and minimalist aesthetics.

### SongYunJin (송윤진)



"응집" (2023), "유영" (2023)

#### <응집>

생명이 시작되는 태아의 모습을 표현한다. 신체기관의 일부로서 명명되기 이전의 상태는 매우 응집된 형태로 존재한다. 나의 몸에서 발생하는 생명의 시작은 나에게 촉각적인 인상으로 다가왔다. 부드러운 천과 섬유의 결을 활용하여 촉각적인 자극을 표현한다.

#### <유영>

세상을 감각하는 생명의 형상을 표현한다. 엄마와 분리되어 세상에 태어난 순간부터 아이는 독립된 개체로 존재하기 위해 온몸의 감각을 활용하여 세상을 느끼고 맛본다. 세상과 연결되는 과정 속에서 아이의 감각은 미묘하고 정교한 파동과 직동을 일으킨다.

송윤진: 저는 일상생활에서 느끼는 공감각적 자극을 통해 생명의 형상을 표현하고자 하는 작가입니다. 저는 몸과 생명에 대해 관심이 많습니다. 어렸을 적 몸이 아팠을 때 병원에서 보았던 의학매체에 의해 발견되는 몸에 대한 인상이 작업을 하게 된 동기가 되었습니다. 따라서 작업 초기에는 아크릴판, 실리콘호스 등 실험적인 재료를 활용하여 몸과 생명과의 관계에 대해 고민하는 작업을 주로 했습니다. 그리고 현재는 두 아이의 엄마가 되어 하나의 생명이 세상과 연결되는 과정 속에서 나타나는 여러 가지 공감각적인 행위들을 직접 관찰하게 되었습니다. 이런 아이의 감각적인 행동들을 보며 그려지는 신경계상의 형상들을 여러 층으로 배열하고 조합합니다.

### Ceaphas Stubbs



"CAGED" (2018)

Ceaphas Stubbs's large-format photographs navigate the innate tension between desire and pain, and unpacks the phenomenology of loss by giving visual language to the persistent tingling, itching, burning, and aching that accompany want. Stubbs scavenges materials, which often hold traces of intimacy yet embody only a fraction of a greater whole —colorful, patterned swatches that belong to a larger garment; scenes clipped from photographs rooted in someone else's memories; and limbs dismembered from sex acts depicted in pornographic magazines. These materials are then refigured, suspended, anchored, or overlaid into parallel universes using string and wire affixed to a wooden armature. In a final gesture, Stubbs places this armature against a vibrant and textural backdrop, and photographs the tableau to generate a single image, where only shadows remain as remnants of his trace, and the multi-step process. His creative process is an experiment in itself, a performance that tests the understood limits of photography, perception, and patience, marrying analog and digital processes to produce imagery that is simultaneously nostalgic and afro-futuristic.

Ceaphas Stubbs's rotoscope puppet animation, CAGED, delves into the depths of human expression through a unique lens that combines queer identity and Black experience. It juxtaposes opposing forces such as intimacy and brutality, beauty and vulgarity, and yearning and dominance, creating a dynamic exploration of the human condition. The animation unfolds as a surreal journey, blurring the lines between dream and nightmare, as an androgynous figure is subjected to objectification, pursuit, and domination by an unseen assailant. Through the intricate use of choreographed live-action puppets, ropes, latex, and action painting, alongside post-production rotoscoping techniques, the piece weaves a complex tapestry of psychosexual imagery, rich with symbolism and metaphor.

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### **Team 2054** (이유승, 김영곤)

#### "소통의 신기루\_떨어놓음" (2023), "소통의 신기루\_나눔" (2023)

"Can we achieve perfect communication?"

The **Illusion of Communication** series revolves around the theme that we cannot achieve perfect communication. It's not just about the limitations of language. Even when using the same language, we cannot fully understand each other. This series began from that realization. We initially thought it might stem from cultural differences or variations in personal experiences. However, fundamentally, we concluded that even we ourselves cannot perfectly understand ourselves. To express this imperfect communication, we combine various forms of communication such as linguistic communication, body language, sounds, images, etc., seeking new methods. We continue this series by exploring these methods.

"Confiding" is an interactive installation, a transformation of conventional chat systems. Each user can communicate with others through chat, but their texts (messages) are transformed into image patterns before being delivered to the recipient. As a result, each user reads the received image pattern to infer the other's message or express only what they intend to say. When their conversation ends, the received image patterns for both users are printed on transparent film and regular paper. Overlaying these two sheets reveals their entire conversation as a merged image pattern.

"Sharing" is an artistically participatory performance based on "Confiding." "Having a Drink," "Taste" are our newly sought communication methods inspired by the Korean culture of commonly asking greetings like "Have you eaten?" or "Did you have a lunch?" Artists, using only the printed image patterns from "Confiding," create a 'conversation drink' from the conversations. Users consume this drink, allowing them to communicate and digest their previous conversations in a different manner.

소통의 신기루 작업 시리즈는 "우리는 완벽한 소통에 다다를 수 없다"는 것을 주제로 한다. 이는 언어의 문제만이 아니다. 같은 언어를 쓰더라도 나와 대화하는 타인은 나를 백퍼센트 이해할 수 없다는 것에서 이 작업 시리즈는 시작되었다. 우리는 그 이유를 문화적 차이나 개인의 경험의 차이에서 비롯될 수도 있다고 생각했지만, 근본적으로 우리 스스로도 자신을 완벽하게 이해할 수 없다는 이유라는 결론에 이르렀다. 우리는 이 불완전한 소통 자체를 표현하는 언어적 소통, 몸짓, 소리, 이미지 등의 다양한 방법들을 혼합하고 새로운 방법을 모색하며 이 작업 시리즈를 이어나가고 있다.

'떨어놓음'은 기존의 채팅시스템을 변형한 유저 인터랙티브 설치작업이다. 각각의 유저는 채팅을 통하여 상대방과 소통이 가능하다. 하지만 각자의 텍스트(메세지)는 이미지 패턴으로 변환되어 상대방에게 전달된다. 그렇기에 각 유저는 전달받은 이미지 패턴을 읽고 상대의 메세지를 유추하거나 자신이 하고자하는 말만을 쏟아내게 된다. 이 일련의 과정은 최종적으로 그들의 대화가 종료되었을 때, 각자가 받은 이미지 패턴들이 투명한 필름과 일반 종이에 프린트된다. 이 두 장을 포개면, 그들의 전체대화가 하나의 합쳐진 이미지 패턴으로 나타난다.

'나눔'은 '떨어놓음'을 베이스로 하는 유저참여 가능한 아티스트 퍼포먼스(해프닝)이다. '함께 마시다', '맛'은 우리가 모색한 새로운 소통의 방법으로, 흔히 한국에서 인사말로 "식사는 하셨어요?, 밥 먹었니?"라고 물어보는 문화에서 영감을 받았다. '떨어놓음'에서 프린트된 유저들의 대화를 아티스트들이 이미지 패턴만을 읽고 그들의 대화를 하나의 '대화음료'로 만들어준다. 이 음료를 유저들이 마심으로, 그들은 그들의 이전 대화를 다른 방법으로 소통하고 소화하게 된다.

**Team 2054** is a duo artistry group formed in early 2023, consisting of Kim Younggon, a ceramic artist, and Joann Lee, specializing in user interactive media art. Both actively engaged in their respective fields, these two individuals, as a duo artist team, primarily focus on breaking conventional boundaries by merging traditional art with media art. The series "Illusion of Communication" can be seen as a project stemming from various communication errors and difficulties experienced as foreigners. So far, this series includes interactive installation "Confiding," performance "Sharing," sound-based interactive sculpture "Spreading," and the work "Hand in Hand," emphasizing touch and empathy.

This art series participated in the 2023 Ars Electronica Festival in Linz and was exhibited at the Munich PUSH UX 2023 in October of the same year.

**Younggon Kim** (김영곤) graduated from the Department of Ceramic Arts at Kyung Hee University and is currently studying a master's degree in Ceramic Sculpture at Linz University of Art. Since 2017, Kim has participated in various group and solo exhibitions and received awards in Japan, China, the Czech Republic, and South Korea.

**Joann Lee** (이유승) graduated from Hongik University with a degree in Fine Arts and pursued a bachelor's degree in Time-based and Interactive Media Arts at Linz University of Art. Since 2020, Joann has been participating in the Ars Electronica Festival annually, showcasing diverse works. Currently, Joann is studying a master's degree in Interface Culture at the same university.

Team 2054는 2023년초부터 결성한 듀오아티스트로 도예를 하는 김영곤과 유저 인터랙티브 미디어 아트를 하는 이유승(Joann Lee)이 함께 활동한다. 각자의 필드에서 활발히 활동하는 두사람은 듀오 아티스트로서 전통예술과 미디어아트의 만남으로 기존의 틀을 깨는 작업을 위주로 한다. '소통의 신기루'작업은 외국인으로서 겪은 다양한 소통의 오류와 어려움에서 시작한

작업이라고 할 수 있다. 현재까지 이 시리즈는 인터랙티브 설치작업 '떨어놓음'과 퍼포먼스 '나눔' 이외에 소리를 베이스로 한 인터랙티브 조각 '펼쳐나감'과 촉각과 공간에 초점을 맞춘 '손에 손잡고'작업이 있다.

이 작업 시리즈는 린츠 Ars Electronica Festival 2023에 참여하고, 같은해 10월 원헨 PUSH UX 2023에 초청받아 전시되었다. 김영곤은 경희대학교 도예학과를 졸업하고, 현재 린츠 미술대학교에서 도자조형과 석사과정을 하고 있다. 2017년부터 다양한 그룹전과 개인전 경력과 일본 레지던시와 중국과 체코, 한국에서의 수상경력을 가지고 있다.

이유승 (Joann Lee)은 홍익대학교 회화과를 졸업하고, 린츠 미술대학교에서 Time-based and Interactive Media Arts를 학부로 전공했다. 2020년부터 매년 Ars Electronica Festival에 다양한 작품으로 참여하고 있다. 현재는 동 대학교 Interface Culture 석사과정을 밟고 있다.

### Xinyi Yang



"Who I am II" (2023), ""Blind lobe"" (2023)

'Who I am?' Is Xinyi's watercolor series at the end of 2022. After experiencing life in China and UK. she started to question herself/"Who I am ?"" What do I want?" Under the Chinese societal and ideological framework, finding a stable job and starting a family seems like the only destiny for east asian women. But after you stepped outside this environment, She discovered a multitude of possibilities, at the same time leaving her directionless. She yearns for her captive self to break free, even if it means tearing apart and enduring pain.

"My identity is given by societies, I am a different person in different societies, so who I am without the domesticated identity. They enjoy affixing labels to me, they revel in assigning me an identity. This is an issue that is easily overlooked. Cause it seems too easy and simple to answer. We are to survive in this society, this fate is inevitable. 'Who am I?' is not just a personal inquiry but a societal one. So, who am I? Can you tell me who I am?"

**Xinyi Yang** is a young and potential watercolor and oil painter. Her paintings mainly focus on surrealism and portraits. Her paintings have a sort of vitality to explore the light from the darkness. Her works combine the beauty of Eastern poetry with modern philosophical and critical thinking. You can also glimpse the real expression in her illusory beauty from her paintings, it is her meticulous attitude towards the painting after years of professional art training. She was inspired by ancient Japanese masters and Frances Bacon. It appeared in her painting as darkness and struggling emotion.

### Bomi Yook



"K-COSMOSIS" (2023)

K-COSMOSIS explores the blended nature of cosmologies within Korean metaphysics. The work brings together multiple narratives across time and space, celebrating a multifaceted understanding of history, identity, ideology, and mythology. Informed by feminist and queer philosophies of quantum physics, Yook uses procedurally generated particle systems to weave an intricate tale of relationality where perceived boundaries are blurred.

Viewers experience the synthesis of a divided yet intra-related universe, where things and thoughts are not independently formed but emerged out of entanglement with a plurality of others.

The piece invites viewers to see the world through osmosis rather than duality to reveal a profound sharedness and connection.

**Bomi Yook** is a Korean-Canadian artist working in computer-generated immersive media, experimental animation, and video performance. Her work explores hybridity within identity, cultural landscapes, and knowledge systems. The direction of her practice is informed by her background as a Korean Immigrant and the cultural, historical, and technological memory of the Korean Diaspora.

### YooYoorhee (유유리)





"BE PAPER\_圖形" (2023), "BE PAPER\_月" (2023)

[BE PAPER BE WATER]

비페이퍼 비워터는

종이가 물을 만나 순수로 돌아가고 새로이 명명할 종이로 태어나는 여정을 이야기하려고 한다.

두 개의 요소를 중심으로 자연의 움직임과 창조성이 어떻게 조화롭게 어우러지는지를 탐구한다.

물은 형태를 끊임없이 변화시키는 자연의 힘을 상징하며

종이는 물과 끈을 통해 다양한 형태로 만들어진다.

이를 통해 자연과 인간의 상호작용, 창의성의 발현, 그리고 지속 가능성에 대한 메시지를 전달하고자 한다.

[작품1] SERIES\_BE PAPER E WATER\_圖形(도형) 90X70X90(cm)

종이의 질감을 잘 표현할 수 있는 형태를 조합하고 빛과 그림자를 통해 충분히 그 입체감을 부각시켜 물체의 촉감을 더 돋보이게 전달하고자 한다.

그러기에 도형은 간결하고 명확한 형태를 가지고 있어 질감에 몰입할 수 있는 형태로 충분한 선택이다.

또 무게를 짐작케 하는 크기와 옷칠로 단단해진 질감 뒤에 예상치 못한 가벼움이 주는 즐거움을 나누고자 한다.

[작품2] SERIES\_BE PAPER E WATER\_月(달)35X35X35(cm)

종이의 질감을 잘 표현할 수 있는 형태로 선택한 달항아리의 입체감과 칠이 올라가지 않은 재료의 질감을 세세히 전달하고자 한다.

옷칠이 더해진 질감과 달리 재료 순수의 상태로 종이의 색과 과정 중에 남겨진 갈라짐이 특징적이며

이는 옷칠 뒤에 숨겨졌던 본연의 질감과 종이와 물이 형태를 이루는 과정을 온전히 표현하고자 한다.

[유유리]

손으로 찾는 재료와 질감

서울을 기반으로 활동 중인 1인 오브제 디자인 스튜디오를 운영 중이며

다양한 소재를 즐겨 찾고 연구하며 자신만의 기법을 찾아 표현할 수 있는 오브제를 구현하고 있다.

주된 소재와 영역으로 페이퍼 작업을 통해 라이프스타일 오브제와 공간 설치물을 만들고 있고

그 오브제가 다양한 사람들과 다양한 공간을 만나 특별하고 새로운 일상을 만들어 낼 수 있기를 기대한다.

[작품세계관]

가장 자연스러운 것은 우연히 마주한 찰나 속에 있다.

종이 오브제를 만들다 보면

종이에 따라 물의 양에 따라 다양하게 표현되는 질감이 매우 흥미롭다.

목표점을 가진 정해진 결과값은 없다. 큰 스케치를 시작으로 주어진 과정 속에서 그 결과를 마주한다.

정해진 값을 찾는 일이 아니기에 가장 자연스러운 면과 선을 만들어 낼 수 있고

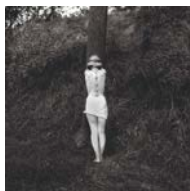
내가 담고 싶은 미의 기준 즉 재료의 흐름과 무질서함 속에 견고한 결과를 완성한다.

이런 과정과 결과는

자연스럽게 흐르는 시간 속에 살고 주어진 하루에 소중한 무엇을 찾아 담으며 선하고 견고하게 살아가는 것,

이런 나의 삶의 방향과 또 모습과 닮아있다.

Simone Zewnik



"BackBone" (2023)

**Simone Zewnik** is a German artistic photographer and sculptress. She is trained in pedagogy and education, and started her artistic career in 2002 with photographic works. Simone participated in solo and group exhibitions internationally in Germany, The Netherlands, Denmark, the UK, Spain and Austria and a few more. In 2017, she received in England the Chester Art Prize for her sculpture work.

Simone Zewnik's **photographic work** is thematically extremely coherent, as she deals exclusively with Herself, which includes her identity and her body. In her first group of works, Personare, she portrayed herself in theatre- and role-play-like scenes. The impression of the surreal is created through costumes and disguises using unexpected materials and objects. In the group of

works Back to Nature, Simone Zewnik depicts the connectedness of her own naked body with the earth - imprinted, outlined, enveloped and shaped in sand, rock, moss and water, and hanging from trees and hovering in the air. Here she adds the playful element of the "homo ludens" and invites the viewer to engage with her art in a playful and interactive way. In the two recent work groups, Existentialism and Back to Nature II, Simone Zewnik deals intensively with her own body with respect to pain, transience and death. She presents herself in landscapes thereby working with natural materials such as sand, clay, bone, cadavers and water. Simone Zewnik utilises almost exclusively black and white photography.

The topic of all her **sculptural work** with which she began in 2014, is the human being. Zewnik's sculptures evoke age old concepts of artificially created human beings, the homunculi. The subject is being interpreted by Simone Zewnik through non-naturalistically coarsely crafted figures which intentionally are tacked up with rough seams and are made of bare, prepared animal skin.

### Natalia Zhang



### “peeneeneeroom”(2023)

For me, the most interesting point of human nature is the primal biological nature we are born with, not the divine. Undisguised desire is the most significant characteristic of biological nature, and living in a low desire society under high pressure made us feel that we lost the biological nature in our humanity, and this lack of primitive instincts has left an unfillable black hole in our perception of the world.

These living experience prompted me to create this artwork -- peeneeneeroom. I want to retrieve my primal dreams, instincts and impulses buried deep in past memories. I am searching the real me of my childhood that grew wildly in the fields and jumped with the sunlight between the leaves, the psychedelic and dazzling me.

**Natalia** is a London-based textile artist who was born and bred in a small family in central China, she've been researching the relationship between traditional traditional Asian craftsmanship and recycling in fashion and textile industry.