

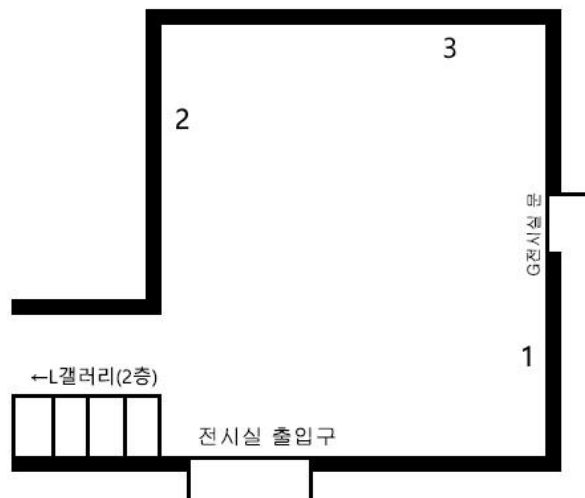
Text-ure 2025
CICA Museum
July 9 - 27, 2025
2025.7.9 - 7.27

Featured Artists 참여 작가: Bela Balog, Patricia Borges, Becky Brown, Isabela Castelan, Xiyan Chen & Xirui Yang & Yilei Guo, Marielle Gonier, Leo Hainzl, Kim Chorong(김초롱), Yoojin Kim(김유진), Sumio Kobayashi, Jean-Francois Lanthier, Karen Lechelt, NoA, Emmett Orgass, Gabriella Sacco, Kirtika Sharan, Anastasia Shik, Yannick Tossing, Mikala Valeur, Yun Taekyung(윤태경)

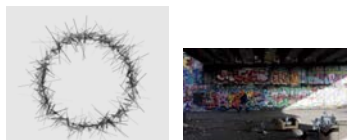
The international exhibition, "Text-ure" explores the significant aesthetic element of 'texture', both tactile and visual, while also serving as a metaphor for the contextual layers within artworks. The word 'Texture' contains 'Text', highlighting the linguistic and textual aspects embedded in the works and reflecting how visual art carries language and cultural meaning alongside sensory experience. Although primarily visual, each work embodies the social, linguistic, and cultural identity of its artist. Featuring works in photography, digital media, video, interactive art, drawing, painting, sculpture, installation, environmental, and activist practices, the exhibition invites viewers to engage with diverse perspectives and to interpret the works through their own cultural and linguistic backgrounds.

국제전 "Text-ure"는 미술에서 중요한 미적 요소인 '질감(Texture)' 또는 촉감을 의미하는 동시에, 작품의 맥락을 은유하기도 합니다. 'Texture' 안에 포함된 'Text'는 작품 속 문자나 언어적 요소를 가리키는 중의적 표현으로, 시각예술이 언어와 문화적 의미를 함께 품고 있음을 시사합니다. 작품은 비언어적 시각 매체이지만 작가가 속한 사회, 언어, 문화 전반의 모든 것을 담고 있습니다. 다양한 문화와 관점을 지닌 작가들의 작업을 통해, 관객이 새로운 시각을 경험하고, 각자의 문화와 언어적 배경에 따라 다층적으로 해석하며 감상할 수 있는 기회를 제공합니다. 본 국제전은 문자, 맥락, 질감, 촉감 등을 주제로 사진, 드로잉, 회화, 미디어 아트, 영상, 조각, 설치, 환경 미술, 행동주의 미술 등 다양한 장르의 작품을 소개합니다.

Media Gallery



1-1, 1-2. Xiyan Chen & Xirui Yang & Yilei Guo



"Eternal Genesis: Reversal of Duality" (2022), "MetaTouch" (2022)

"Eternal Genesis: Reversal of Duality", created by Xiyan Chen, is a generative digital artwork that delves into the dynamic interplay between mechanics, creation, and the cycle of life. Through code-based processes, the piece embodies the concept of infinite generation, with new structures continually emerging and expanding, seemingly in an endless state of growth. The stark contrast of black and white evokes an X-ray-like aesthetic, revealing the inner workings of these digital forms, as if exposing their hidden mechanisms. This visual style also highlights the constant transformation between positive and negative space, symbolizing the reversal of opposites and reflecting the duality of life and technology. The shifting light and dark elements create

a hypnotic sense of movement, giving the impression that the artwork itself is alive—continuously evolving, locked in an eternal cycle of creation and transformation.

“MetaTouch”, envisioned by Xiyang Chen & Xirui Yang & Yilei Guo, is an XR installation exploring virtual touch in which participants are provided with multisensory feedback in response to their interactions with a series of tactile modules. In the increasingly embodied context of the metaverse, lack of tactile feedback hinders the construction of positive interaction and empathy. In response to this, we are questioning how cross-modal features and multi-sensory experiences of the physical could be of benefit to users’ navigation of virtual spaces. Through a ‘tactile cabinet of curiosities’, participants are invited to explore a bizarre field where the virtual and the physical are deeply integrated. Inspired by Laban Movement Analysis (LMA), a series of hand movement detection modules, each with different material and sensory-kinetic properties, have been designed to capture and translate real-time touch data in order to achieve precise visual-tactile mapping. By speculating on and playing with tactile rules and expectations in this novel context, MetaTouch questions how visual-tactile experiences can affect the embodied interpersonal relationships and social interaction in the virtual realm. MetaTouch seeks opportunities to break down touch stereotypes, re-building touch language and etiquette to explore the potential of positive touch experiences in an empathetic and embodied virtual community.

Xiyang Chen is a visual artist, creatively known for her pioneering work in the intersection of art, design, and technology. Her artistic practice blends eastern and western aesthetics, establishing compelling visual experiences that resonate across diverse cultures. Her multidisciplinary approach spans from AR/VR/XR, AI-driven art, interactive installations to digital experiences, exploring novel methods to engage the public. Driven by a passion for experimentation, Xiyang leverages emerging technologies to craft immersive, inclusive, and thought-provoking works that push the boundaries of visual and digital art.

2. Gabriella Sacco



“Cache-cache” (2024)

The video loop *Cache-cache* focuses on a closed door in a completely dark space, except for the faint light seeping from the room behind it. Amid the rhythmic flutter of a moth's wings and the creaking of the door, the latter repeatedly opens and closes at great speed. What *cache-cache* (hide and seek) reveals is often incomplete. The image, generated by computer graphics, shows signs of unfinished light processing: what is known as image noise is the random variation of brightness or color information in images. Then, when a character suddenly flings the door open and briefly peeks beyond, he gasps, as if he saw something frightening—or as if someone saw him—and quickly hides, shutting the door again. In this exact instant the image quality suddenly skyrockets: every detail becomes perfectly visible, the room's light floods the darkness of the night; and, in a flash, the door is shut again. The image takes shape, reaching a moment of realization following the slow, painstaking process, only to dissolve again and start over, gradually, to such an extent that the memory of that fleeting instant no longer seems reliable, as if it had been nothing but a mirage. No matter how clear and immediately recognizable it is, it is impossible to hold on to that moment of clarity – an intuition, a door briefly flung open – and fully grasp it. Sound Credits: Door opening and closing 2,7 by JakLocke, Me gasping by bfdifan1405 on freesound.org

Gabriella Sacco (2002, Italy) is a visual artist who works primarily with video, creating installations and short films that reflect on the human condition and the audiovisual medium itself. Her works have been showcased at international venues such as De Cinema Antwerp, Theaterhaus Stuttgart and Chiesa Dei Cristallini among others, and exhibited at festivals and showcases based in Belgium, Germany, Italy, Greece and England.

3. Marielle Gonier



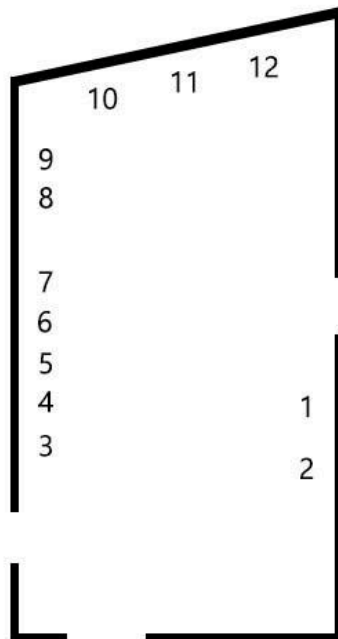
“First Encounter” (2024)

In *First Encounter*, Marielle depicts a landscape full of the sensations of the first time, through her initial encounter with the Australian bush. She is transported to a land she is still discovering, yet one that seems eager to impart its (hi)story to her, however beautiful and painful it may be. Throughout this quest, the artist explores an unfamiliar terrain, transcending the boundaries between the conscious and the subconscious. Engaging with themes of dislocation and discovery, the art video aims to evoke a visceral response, allowing one to feel the weight of solitude and the richness of new beginnings.

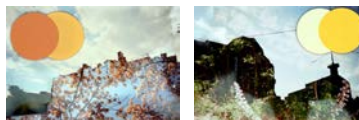
"The experience of exile, especially when voluntary, is as unsettling as it is enriching. We lose our visual, psychological, and physical bearings, breathing in a different air. It is through a renewed perspective and a unique solitude that we uncover profound truths buried deep within ourselves. And nature, in its vastness, immediately immerses us in a new sphere where everything is true, wild, elegant, arid, or abundant. It is from all these sensations that poetics come to life." Marielle Gonier

Marielle Gonier is a French artist originally from Martinique. After early training in ballet and piano, she moved to New York to pursue professional dance, later performing at renowned venues such as the Opéra Comique and the Opéra de Compiègne. She holds a degree with honors in Performing Arts from the University of Paris VIII. Her practice gradually expanded to include video art and experimental film. Her award-winning piece *Performing Land* (2021–2024) received international recognition in Paris, Milan, and Budapest. *First Encounter* (2025) was nominated at the Asolo Art Film Festival and exhibited in Japan, Italy, and Australia. In 2022, she was awarded second place at the AURA contemporary art exhibition in London. Influenced by residencies and cultural experiences across Europe, the United States, Argentina, and Australia, Marielle now focuses on multidisciplinary projects at the intersection of art, literature, and health, embracing a non-conventional, exploratory approach.

G Gallery



1-2. Yannick Tossing



“Sakura Eclipse” (2024), “Jungle Eclipse” (2024)

Yannick Tossing’s artistic practice revolves around the interplay of memory, time, and perception. In his photographic collages, he works with layered compositions that incorporate free spaces between each layer. For him, a photograph serves as both a physical and visual representation of memory. Yet, like memories, photographs can feel fragmented or vague. The precise details of time, location, and space often blur, leaving us uncertain about when, where, or how certain events occurred. His collages merge different places and moments from his life, creating abstract and dreamlike scenes that evoke both recollection and reinterpretation. The ethereal, undefinable elements in the backgrounds or skies symbolise the fragmented and sometimes fabricated details our minds add to incomplete memories. By combining these disparate memories into a single work, they gain new meaning and significance.

The omissions within his works—spaces that feel incomplete—reflect the gradual fading of memories over time or due to conditions like Huntington’s disease, a key theme in his research. This neurological condition, which impacts memory and cognitive functions, also distorts reality for those affected. His works explore the emotional and physical struggles brought on by the disease, illustrating how even simple, everyday actions can become insurmountable challenges as motor and psychological functions deteriorate.

Yannick Tossing is a Luxembourgish artist. He holds a research MA in visual arts from the Faculty of Arts at the University of Strasbourg and an MA in Comparative Arts and Media Studies at the Vrije Universiteit Amsterdam. After working in Amsterdam for 2 years, he works as an art director at the Kamellebuttek Urban Art Gallery in Esch-sur-Alzette. On the side, he is still part of Art Projects and exhibitions mainly in Luxembourg, but also a few in France, the UK, Montreal (CAN) and a group exhibition in South Korea in 2021 and 2024.

3-7. Sumio Kobayashi



“Ikebana No. 1” (2025), “Ikebana No. 2” (2025), “Ikebana No. 5” (2025), “Ikebana No. 6” (2025), “Recoloured Partially” (2025)

Ikebana: Although my score may seem at first glance to be impossible to perform, it is made playable by a design that grants the performer the freedom to play the individual fragments without following a strict sequential order. The work also allows the pianist to freely select the total number of measures to perform, creating further space for personal expression and artistic interpretation. My music composition mirrors the approach I take in poetry, where I integrate computational methods to guide the structure, allowing creativity to emerge within a set framework. The approach challenges traditional score-reading styles by introducing an element of interaction with the notes on the screen, with zooming and swiping in place of linear score reading. Inspired by Franco Moretti's ideas, this approach encourages performers to explore multiple layers through movement and spatial discovery.

Recoloured Partially: Computer Assisted Poetry is my recent approach to poetic creation, merging advanced technologies with human creativity to craft unique literary pieces. This fusion of technology and art leads to new opportunities for poetic expression, blending digital precision with human emotion. Art that mimics works from different eras or cultures fails to push boundaries. New artistic expression arises when we avoid imitation and create something unique, based on a contemporary perspective. My artistic vision is to create works that would be unimaginable without the advancements of modern technology, which allow me to craft more complex and nuanced works. This new poetry challenges traditional reading styles by introducing a dynamic interaction with the text on the screen, involving zooming and swiping to replace linear reading. Inspired by Franco Moretti's concepts, this approach encourages readers to explore multiple layers of meaning through movement and spatial discovery. Unlike conventional poetry, this new form does not require a strict, sequential order. Here, the reader is encouraged to explore the text in fragments or jump between sections, creating a personalised interpretation with each interaction. I dedicated 34 months to writing this poetry which consists of 241,818 characters, from October 2021 to its completion in August 2024.

Sumio Kobayashi (born 29 of December 1982 in Mie, Japan) is a Japanese composer of contemporary classical music. He won second prize at the I.C.O.M.S. 29° Concorso Internazionale di Composizione, Toru Takemitsu Composition Award, Pablo Casals International Composition Competition, and Gyeongsangnam-do Special Prize at Isang Yun Prize. He has made appearances to festivals such as Takefu International Music Festival.

8-9. Mikala Valeur



“Stepping Stone” (2023)

Stepping Stone, measures 32x23x35 cm, year 2023, Objet trouvés nailed on driftwood, materials: Wood, driftwood, iron, metal, cobber, brass. A work that portrays the relation between two points in life, in between are growing, becoming and evolving. All these require "Stepping Stones".

Mikala Valeur: Art for her is as natural as breathing the air. Her art has a twisted humor with a serious background and can be consumed in different ways, some by being watched, whereas installations require the consumer to partake in the work. The specific materials are the inspiration for the constructions. They inspire different angels, shapes, contents and structures. She is an experimental artist who works with sculptures, wall constructions, light-objects, collages, woodcuts, graphics, books, installations, paintings, drawings. Materials are the inspiration for the constructions. Her artworks live in between, Objet Trouvés, Art Brut, Navisme and abstractions. Exhibited at museums and biennales. CICA Museum/Korea, Esbjerg Museum/DK and Alexandria Museum of Art/ USA. Participated in Intercontinental Bienal Crossing Continents Argentina, Brazil, Panama, Puerto Rico, and in several Sculptures by the sea, Denmark and Australia. She's had solo and Group exhibitions in London, Paris, Holland, New York, Athens, Barcelona, Venice and several places in Denmark. Installations at Aalborg Sustainability Festival, Copenhagen town hall square, Culture harbor, etc. Received several funds over the years. In Australia she's won The Spinifex Thrust Artist Subsidy, The Crowe Horwath Artist Subsidy and The Kids Choice Prize, and she's won in Denmark The Founding

Directors Award to an invitation to Sculpture by the Sea Cottesloe and Bondi. In 2016 she moved from the houseboat in Copenhagen, to the countryside, in order to work in silence. Today she lives on a yard, called Vavasgaard, where she's built her biggest installation, representing her works, a gallery mixed with a restaurant, where her husband is chef of the cuisine. She has produced over 1.400 works over the years, and in 2018 she began mapping Danish cities in woodcut (until now she made 200 cities), a project for coming decades.

10. Patricia Borges



“Akhenaton” (2023)

Patricia Borges lives and works in Rio de Janeiro, Brazil. Her work explores the entropy between climate and matter through alchemical processes, creating ephemeral objects and digital projects that explore the transformative effects of time. Trained in goldsmithing, cinema and architecture, Borges is a multimedia artist whose practice pushes light experiments beyond the boundaries of photography. Grounded in both studio practice and academic research, her work addresses the materiality of images as a response to environmental violence and contemporary technology. She has been awarded at the Florence and Rome Biennales, with recent exhibitions at Instinc Gallery (Singapore, 2024), Bienal de Cerveira (Portugal, 2024) and Le Salon des Artistes Français (Grand Palais, Paris, 2018).

11. Leo Hainzl



“Input” (2024)

Reduced forms and the inverted words "eat, drink, walk, sleep" are layered on top of each other and disappear partially under the loops in scarlet oil paint. The work *"Input"* refers to the many, often invisible achievements in everyday life that are necessary for the individual and the cohesion of society.

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

12. Jean-Francois Lanthier

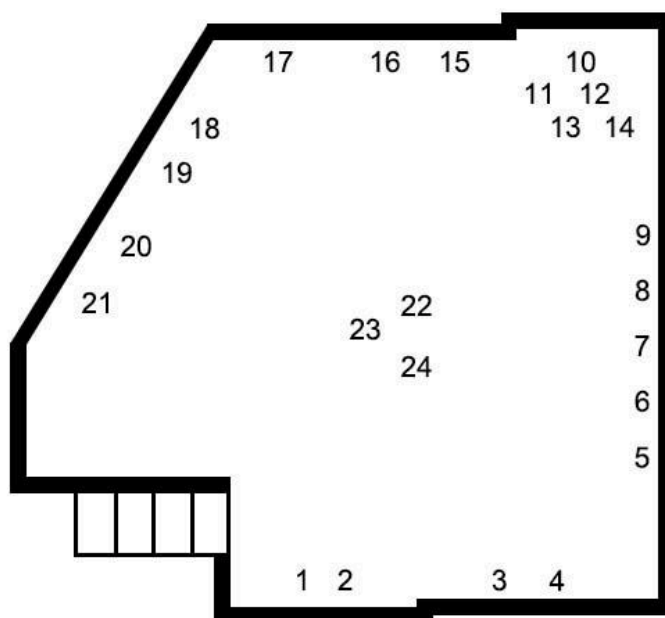


“Clouds of melted wax I” (2021)

For this series, I used melted wax to create fleeting forms, capturing the moment when the material begins to cool and change. My photographic practice is thus grounded in the creation of ephemeral gestures—moments that exist solely to be recorded. The resulting images serve both as traces and as reimaginings of these transient phenomena, offering a renewed exploration of light, color, and transparency.

Jean-Francois Lanthier: I began my Bachelor’s degree in Visual and Media Arts at the University of Quebec in Montreal in 1997, completing it in 2007. During those years, I also studied Art History, with a particular interest in video art, photography, and aesthetics. I later pursued studies in electroacoustic composition at the University of Montreal, reflecting my broader curiosity about the relationships between sound, image, and space. From 2006 to 2009, my video works were shown in several festivals across Europe and the United States. After that period, I took a step back to reflect on my practice, which led to a significant shift: photography gradually became my primary mode of expression. Despite this transition, my work still maintains a strong dialogue with painting—its sensibilities, its materiality, and its way of structuring the gaze continue to inform my photographic approach.

L Gallery



1-2. Emmett Orgass



“Push/Pull” (2024), “Impact Tension” (2024)

This work is inspired by how I feel that the emotions of intimacy and isolation are similar. I think that whether you feel alone or you feel engaged, it feels a bit like being caught in a current, being pushed and pulled in directions you don't choose. Using subjects on the surface of water, I aim to capture these feelings of friction, togetherness, and depth.

Emmett Orgass is a concept photographer based in Seattle. He is focused on capturing the difficult emotions of connection, isolation, confusion, and change.

3. Isabela Castelan

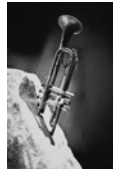


“Pedra Grande” (2024)

Text-ure / Fragmented reality / Gathered fragments / Fragments create texture.

Isabela Castelan has a BA (Hons) in painting, from Chelsea College of Arts and Design, followed by an MFA (painting) at the Slade School of Art. She lived in London from the 90's until 2024, where she has exhibited widely. Currently living and working in Brazil, her native land. Her work encompasses painting, performance tools, digital photography and sound. She has exhibited in the UK, Brazil, Germany, South Korea, and recently in the USA. With works held in public and private collections, she was part of the first group of artists from Chelsea College of Arts to have work acquired by the University of the Arts art collection.

4. Bela Balog



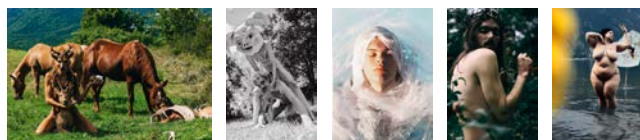
“My Venice_8” (2024)

Listen, let the song be silent, / Now the world speaks, I remember the opening lines of Mihály Vörösmarty's poem *The People*, and then this work rattles through my mind as I look at Bela Balog's pictures. These are serious works, which address us with the patheticness of the great historical tableaux, while holding up a mirror, confronting us with our own weaknesses. Man hurts the earth, the human race is a dragon's tooth, says Vörösmarty in 1846, and Bela Balog says the same today, in 2024.

Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. He is a chronicler, who sings of the confusions of the past and then narrates the horrors, traumas and terrible moments of our present age through his pictures, telling historical and social stories that shake the ground beneath our feet, that shake us out of the calm certainty in which we cherish ourselves day after day. These images offer no relief, nor should we expect it, but they do confront us hard with ourselves. They open our eyes and do not allow us to sweep under the carpet the past events and historical moments that are still having an impact in the present. Bela Balog is not a prude, he speaks to us honestly and openly, he is not afraid to show us the true face of the world. He does this by reflecting, in all his images, on the most disturbing and often unanswered problems, dilemmas and social changes of our world around us today. In this way, all his works are both very contemporary and timeless.

The artist paints dark times, and the theatricality of his images is also quite shocking: we now see dramatic compositions in this space, reminiscent of El Kazovsky's pathos-filled, highly narrative images, or even the emotionally heated raw works of Francis Bacon. Walking among these works, we feel a strange fear, anxiety and despair. We can no longer escape the visceral impact of Bela Balog's spectacles, the power of the images to subdue the viewer makes us stop, their brutality astonishes us, depresses us, we are at a loss for words. The anxiety is caused not only by the dramatic nature of the scenes, but also by the characters' disorder. Their jagged contours, their spindly limbs, their cracked surfaces, all remind us of our own fragmentation, our own fragmentedness. The uncertainty and confusion of the world pushes us to the brink of disintegration, we collapse under the chaos, we cannot find ourselves in ourselves. Bela Balog's stories tell of the fragmented, unstable, non-communal way in which modern man perceives the world. The visuality of the works also reinforces the message: we see works built up of painterly gestures, different fractures, cracked lines, reminding us of our own fragility and vulnerability. Bela Balog's paintings say something that Endre Ady's poem "Song of the Chronicle from 1918" says: "Terrible things are happening now, / People are gathering against people, / Guilty and good are bitter as one / And man's faith is being shaken.

5-9. Anastasia Shik



**“Safe Place” (2024), “Family Rules” (2024), “Slowing Down” (2023),
“Personal Jesus” (2024), “Leda” (2024)**

The exploration of sexuality and its complexities is a timely and important subject matter. I've always seen sexuality as a powerful force. It holds the power to either destroy or grant us a fresh start. It can be abusive. It can be loving. We live in an age where self-expression is encouraged yet we are still subjected to criticism. Sometimes we hide our true selves.. Our own sexuality can be used as a weapon by others, but at the same time, it is an integral part of who we are. Each of us has different preferences and perceives the world through our own lens, experiencing our individual sexuality in unique ways. We need to find ways to coexist with this reality. .Through my photographs, I hope to convey a strong message of resistance to the world. I want people to stop and think, perhaps ask questions, and reflect on the answers in silence. What do you see here? What do you feel here? What are your thoughts? Are you judgmental?

Anastasia Shik: I found myself strongly inclined to explore the topic of sexuality, as its appeal and complexity fascinated me. I viewed it as a powerful force that can also be fragile and destructive. Sometimes I find my own photos "disturbing", but they never leave me numb. I believe that I'm not just a photographer, I'm an artist. I have gained a profound understanding of my craft, a strong sense of direction in my subjects, a deep sense of fulfillment in my process, and an unwavering declaration of my personal identity through my creative expression.

10-14. Karen Lechelt



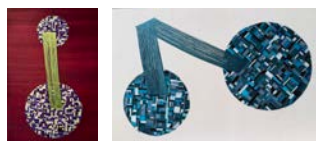
**“Pojagi Mountain Rag” (2025), “Pojagi Gehry Rag” (2025), “Pojagi Peak Rag” (2025),
“Pojagi Simple Square Rag” (2025), “Pojagi Buds Rag” (2025)**

Ceramic Pojagi - Korean patchwork series (Inherent Contradictions)

Karen’s pojagi sculptures intentionally look like forgotten rags, textiles once imbued with the maker’s goodwill now tossed aside and abandoned. Unglazed, the sculptures appear smooth, soft, velvety while actually the texture is coarse and rough like a fine sandpaper. The collapsing presentation of the ceramic rags involve a meticulous process of thinning out the clay, randomized cutting of quilt-like pieces, strategic reassembling and then manipulation to add height, movement and instability. Similar to ramie (fabric) pojagi, Karen’s pojagi sculptures are translucent. The translucence emerges from a specially formulated porcelain and from practiced hand-building techniques. The pojagi sculptures are a part of the artist’s continuing journey of identity. Exploring the inherent contradictions many Korean adoptees face concerning their places within the Korean diaspora.

Karen Lechelt was born in Korea and adopted by a family in the suburbs of New Jersey. Her art is a self-referential exploration of otherness. From cartoonish figures using gouache humor to non-figurative forms, she attends to sadness and isolation and the search for identity and belonging. Internal dialogues about inclusion and place informs her art. She currently lives and makes art in NYC.

15-16. Kim Chorong(김초롱)



“연결 I” (2024), “연결 II” (2024)

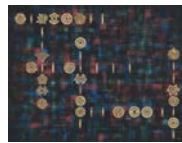
This work visually explores the theme of 'Connection'. The core elements consist of a large section made up of various small fabric pieces and bundles of thread that connect them. It expresses how different experiences and emotions are connected to a single point, incorporating fragments of childhood memories and the symbolic meaning of birthmarks passed down from mother. The circular formation in the work is composed of small pieces connected with different colors and textures. Each fabric piece symbolizes fragments of various experiences, relationships, and memories. The way these small pieces are stitched together with threads of various colors to create new patterns visually represents the complex interconnectedness between self and others, past and present. The needlework, which gives new meaning to discarded pieces when gathered together, is completed slowly but meticulously, like forgotten relationships being reconnected. The slow process of hand-stitching itself captures time. Through the act of sewing, which slowly organizes and connects memories and relationships, the pieces are reborn as 'Fragments of relationships.' In the mass of pieces, threads are either interconnected or flowing. The multiple strands of thread symbolize the 'Invisible thread' mentioned in the artist's note, representing the connection between past and present, between self and mother, and between relationships. Like a Mobius strip, thread continuously circulates, sometimes winding between the 'Fragments of relationships,' sometimes being bound together, and sometimes flowing down like water. The thread and fabric interweave as if flowing from the pieces, creating dynamic movements in space. Just as memories and emotions continue to

connect, change, and expand with the flow of time, the flow of thread adds vitality to the work, forming a large network in space together with the fabric pieces. The bundles of thread, which naturally flutter with even the slightest movement of viewers, create movement within the static work and serve as elements emphasizing the connectivity of relationships.

'연결.점'이라는 주제를 시각적으로 풀어낸 작업이다. 다양한 작은 천 조각으로 이루어진 큰 부분과 이를 이어주는 실 묶음이 핵심 구성 요소이다. 어린 시절 기억의 단편들과 어머니로부터 전해진 모반의 상징적인 의미를 담아 다양한 경험과 감정들이 한 점으로 연결됨을 표현하였다. 작품 속 원형을 이루는 작은 조각들은 각기 다른 색상과 질감을 가지고 연결되어 있다. 각각의 천 조각들은 다양한 경험과 관계, 추억의 단편들을 상징한다. 작은 조각들이 여러 색상의 실로 바느질되어 새로운 패턴을 만들어내는 모습은 나와 타인, 과거와 현재가 복잡하게 얽힌 연결성을 시각적으로 들어낸다. 버려진 조각들이 모여 새로운 의미를 갖는 바느질 작업은, 마치 잊혀진 관계들이 다시금 하나로 이어지는 것처럼 느리지만 정성스럽게 완성된다. 손으로 직접 꿰매는 느린 작업은 그 자체로 시간을 담아낸다. 조각들은 기억과 관계를 천천히 정리하고 연결하는 바느질이라는 행위로 이어져 '관계의 조각'으로 재탄생된다. 조각 덩어리에는 실이 서로 연결되거나 흐르고 있다. 여러 가닥의 실은 작가노트에 언급한 '보이지 않는 실'로 과거와 현재, 나와 어머니, 관계의 연결을 상징한다. '실'은 외비우스의 띠처럼 끊임없이 순환하며 '관계의 조각' 사이를 돌기도 하고, 때로는 묶여 있거나, 물처럼 흘러내리기도 한다. 조각에서 흘러나오는 듯한 모습으로 천과 실이 함께 엮이며 공간 속에서 역동적인 흐름을 만들어낸다. 마치 기억이나 감정이 시간의 흐름에 따라 계속해서 이어지거나 변화하고 확장되는 것처럼. 실의 흐름은 작품에 생동감을 더하고, 천 조각들과 함께 공간 속에서 하나의 큰 연결망을 형성한다. 관객의 작은 움직임에도 자연스럽게 흔들리는 실 다발은 정적인 작품 속에서 움직임을 만들어내며 관계의 연결성을 강조하는 요소로 작용한다.

Textile artist **Kim Chorong** creates pieces using traditional Korean stitching techniques and repurposed fabrics. In her 2023 exhibition 「Hanbok Embellishment」 she reinterpreted the traditional wisdom and beauty found in the small decorative elements of Hanbok in a modern way. In her 2024 exhibition 「Connection.Mark」 she further explores the connection between 'Tradition and modernity', 'Past and present' with a more personal theme. 섬유미술가 김초롱은 버려지는 천 조각을 하나하나 바느질하여 작품을 만든다. 2023년 '한복의 꾸밈'전은 한복의 작은 장식 요소에서 찾아볼 수 있는 전통적 지혜와 아름다움을 현대적으로 재해석하는 시도를 하였다. 좀 더 개인적인 주제로 선보인 24년 전시회 '연결_점'은 자신을 통해 연결되는 '전통과 현대', '과거와 현재' 사이의 연관성을 더 깊이 탐구한다.

17. NoA



“between B & D_001” (2024)

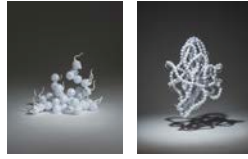
There is a saying that life is a series of choices between B and D—Birth and Death. Just like countless layers of colored lines come together on the front and back of silk to form a single image, our lives are shaped by the intersections of our choices and connections. This painting carries a wish that moments of shimmering fortune will accompany us in between, creating a joyful life.

인생은 B와 D 사이의 Choice 라는 말이 있습니다. 비단의 앞과 뒤에서 수많은 색들의 선이 겹쳐 한 화면을 이루는 것처럼 우리의 선택들과 인연들도 교차하며 우리의 삶을 만들어 낼 것입니다. 그 사이사이의 순간들에서 반짝이는 행운들이 함께하며 즐거운 인생을 만들어 가길 바라는 마음이 담긴 그림입니다.

NoA is a Seoul-born artist who explores human emotions and desires in a contemporary society where the boundaries between reality and the virtual world have grown increasingly blurred. Using traditional jinchaе painting techniques alongside the binary code—the language of machines—NoA continues to search for traces of happiness in this complex landscape. In NoA's work, text is translated into binary code and applied in gold leaf on the back side of silk, while ambiguous backgrounds—uncertain whether they belong to the real or virtual—are painted on both the front and back. This dual-layered technique creates a single visual plane where multiple worlds coexist, generating a persistent uncertainty about what is real and what is not. It reflects the growing ambiguity of truth and illusion in our digital age. Through these paintings, the artist hopes viewers will momentarily lose their way in the space between reality and simulation—and within that pause, discover their own moments of true emotion, quiet solace, and personal happiness.

NoA는 한국의 전통진채 기법과 기계의 언어인 바이너리 코드를 사용해 현실과 가상의 구분이 모호해진 현대 사회에서 인간의 감정과 욕망을 바라보고 행복을 발견하려는 작업을 이어가고 있습니다. 전통 유물인 별전은 실제 화폐는 아니며, 길상과 행복을 비는 마음의 상징입니다. 작가에게 이것들이 반짝거리며 회전하는 모습은 진짜보다 더욱 매력적이지만 진짜가 아닌, 0과 1의 조합으로 이루어진 바이너리 코드로 구성된 디지털 세계를 나타내는 무언가처럼 다가왔습니다. 텍스트는 바이너리 코드로 변환되어 금박으로 화면 뒤에 자리 잡는 반면, 현실인지 가상인지 모를 모호한 배경들은 화면 앞과 뒤 양쪽에서 채색되어 서로 경계를 이루며 분리됩니다. 이로써 하나의 화면에 서로 다른 세계가 공존하면서도, 어느 것이 진짜인지 쉽게 단정할 수 없는 불확실성을 만들어냅니다. 마치 현실과 가상, 진짜와 가짜의 경계가 모호해지고 있는 현대 사회처럼. 그림을 통해 작가는 관객이 작품을 통해 현실과 가상의 경계에서 잠시 길을 잃고, 그 안에서 자신만의 진정한 행복과 작은 위로의 순간을 발견하기를 희망합니다.

18-19. Yoojin Kim(김유진)



“Creature II” (2024), “Creature I” (2024)

“Creature I” (2024)

We often pass by disposable, everyday objects without a second thought. In Creature I, hundreds of these overlooked, artificial items are connected—brought together into a writhing, life-like form. Repetitive structures and tentacle-like extensions made of clay evoke the process of cell division, as if something is growing. Within this strange rhythm and form, forgotten things seem to breathe again, quietly asking us: “Was I ever truly insignificant?”

한번 쓰고 잊혀지는 일회용품과 일상적인 사물들. 이 작품은 그런 하찮고 인공적인 오브제들을 수백 개 연결해, 마치 살아 있는 생물처럼 꿈틀거리는 형상을 만들어낸다. 반복된 구조와 클레이로 표현된 촉수는 유기체가 세포 분열을 거쳐 자라나는 과정을 연상시킨다. 무심히 지나쳤던 사물들은 이 구조 안에서 리듬과 생명성을 얻고, 우리에게 묻는다. “정말 이건 하찮은 것일까?”

“Creature II” (2024)

Everyday disposable objects gather like small creatures, curling in stillness. Creature II captures a moment that feels full of life—just before something begins to grow. These unformed clusters sit quietly at the threshold between the living and the non-living, holding a strange and silent energy. As we look upon them, we may find ourselves asking: “What is life, and where does meaning begin?”

한번 쓰고 잊혀지는 일회용품과 일상적인 오브제들이 작은 생명체처럼 웅크리고 있다. Creature II는 아직 형태를 갖추지 않았지만, 곧 무언가로 자라날 것 같은 생명의 기운이 응축된 순간을 시각화한 작업이다. 구조가 만들어지기 이전, 생명과 비생명의 경계에 놓인 이 모호한 덩어리들은 조용한 에너지를 품고 있다. 우리는 이 존재들을 바라보며 스스로에게 묻게 된다. “생명이란 무엇이며, 의미는 어디에서 시작되는 걸까?”

Yoojin Kim is a Korean installation artist who reconfigures overlooked, disposable everyday objects into organic visual forms. She studied Sculpture and Installation Art at California College of the Arts and focuses on structural repetition, rhythm, and tactile aesthetics to breathe new life into artificial materials. Her work is rooted in a personal experience from her school years, when being recognized by a teacher changed her perception of self-worth—sparking a lifelong interest in the hidden value of the seemingly trivial. By employing methods of “defamiliarization,” Kim invites viewers to rediscover the poetic and visual potential of ordinary things. Based in Cheonan, South Korea, she continues to explore materiality while balancing her roles as an educator and artist.

김유진은 일상에서 쉽게 버려지는 사물들을 유기적인 조형 언어로 재구성하는 설치예술가다. 미국 캘리포니아 아트칼리지(California College of the Arts)에서 조각과 설치미술을 전공한 그는, 구조적 반복과 리듬을 통해 인공물에 새로운 생명성과 감각적 리듬을 부여한다. 학창 시절, 자신의 가능성을 알아본 한 교사의 시선을 통해 삶이 바뀐 경험은 '하찮은 것의 가치'를 재조명하는 작업의 뿌리가 되었다. 재료 탐구와 시각적 미학에 집중하며, ‘낯설게 보기’를 통해 일상 오브제의 감춰진 가치를 드러내고자 한다. 현재 천안을 기반으로 창작과 교육을 병행하며, 국내 전시 활동을 확장하고 있다.

20. Becky Brown



“Lost in the Digital Swamp” (2020)

“Lost in the Digital Swamp” presents a collection of New York Times headlines addressing current technological conditions and online life, from big tech to data mining to loneliness and despair. Many of us analyze the dangers of technology, yet nothing seems to change and our dependencies on digital devices continue to grow. The composition includes two original hand-painted alphabets, transformed by software into fonts. There are many fonts that resemble handwriting – another way “the system” impersonates human authenticity. I was interested in reversing that trend by injecting my painted letters – with all their irregularities – into my computer.

Becky Brown is a painter and visual artist born and raised in Manhattan, currently living in Buffalo, NY. Her work uses hand-painted lettering, found text and irregular patterns to restore attention and a human touch in the face of advancing online culture. She received her BA from Brown University, her MFA from Hunter College and is an Assistant Professor at SUNY University at Buffalo. Solo and two-person exhibitions include PS122 Gallery (NYC), Arts+Leisure Gallery (NYC), the Handwerker Gallery (Ithaca, NY), Raft of Sanity (Buffalo, NY) and Fort Gondo (St. Louis, MO). Group exhibitions include The Drawing Center, Queens Museum, Freight+Volume Gallery, Pratt Manhattan Gallery and A.I.R. Gallery (all NYC); Last Projects (Los Angeles); Buffalo Institute of Contemporary Art and Hallwalls (Buffalo, NY) and Religare Arts Initiative (Delhi, India). She has been an artist-in-residence at MacDowell, Yaddo, Millay, Edward Albee and Saltonstall Foundations, among others. Her installation "No, said the Fruit Bowl," in the kitchen of an abandoned home on Governors Island, was described in the New York Times as "machines vomiting as if in a bulimic's nightmare." She has received grant funding from the Foundation for Contemporary Arts and Bronx Council on the Arts. Her work has been written about in the New York Times, the New York Observer, Hyperallergic, Two Coats of Paint and Art Spiel, among others. Her critical writing has been published in Art in America and The Brooklyn Rail.

21. Kirtika Sharan



"ATLANTIS I" (2024)

My current body of work weaves together the intricate layers of constant migration, ecology and the influence of multiple cultures. The landscapes are not a reconstruction of a space but rather a reflection of nostalgia. The layers of my collective memory transformed into prints, unfolding a narrative of upheaval both personal and abstract. Central to the project is a storytelling approach in which buildings and landscapes serve as silent witness to the ebb and flow of human movement. I intend to transcend the personal and confront broader implications of migration and mobility. The symbolic topography create a dialogue between my memory of the place vs its current ecological state. The multi layered prints focus on memory and culture of the landscape while the contrasting prints question the erasure of identity and displacement. I am interested in how the landscape and bodies mutate or change their properties in order to accommodate each other and form a symbiotic relationship to one another be it mutualism, commensalism or parasitic in nature. The landscapes I create are shaped by stories, myths, and the people who inhabit them, through these works, I seek to capture the essence of what makes a landscape more than just a place—the memories, narratives, and symbols that make it a living, breathing part of human experience. In the words of Emily Dickinson: "Nature is a haunted house— but Art— is a house that tries to be haunted." I hope to navigate the ethereal connections between the two, striving to capture the whispers of the natural world while inviting viewers to experience the haunting beauty that resides within our landscapes."

An accomplished graphic art printmaker, **Kirtika**, is a rising artist recognized for her innovative approach and dedication to her craft. She completed her Bachelor of Fine Arts (BFA) in Graphic Art Printmaking with Honors from Visva-Bharati University and is currently pursuing a Master of Fine Arts (MFA) in the same field. Her artistic journey is marked by numerous accolades, including the SSVAD 9th Young Santiniketan Artists' Exhibition Award (2024) and recognition as the First Runner-Up for the JK Kate Memorial Wall Magazine (2018). She has also participated in prestigious showcases like the 9th Annual Women Artist Exhibition by Artsapes (2020) and the Annual Bachelor's Degree Show (2024). With a passion for collaboration and learning, she took part in the Somnath Hore Centenary Workshop at Kala Bhavana (2022) and the British Council Art Workshop (2019). Her commitment to her craft is further reflected in her receipt of the Kala Bhavan Student Scholarship/Stipend. Drawing inspiration from the rich artistic traditions of Santiniketan, her work blends technical expertise with an exploration of contemporary themes.

22-24. 윤태경(Yun Taekyung)



“Crack01” (2024), “Crack02” (2024), “Crack03” (2024)

“Between the cracks split by external impact, / the original form lost its own color and hardened, / newly encountered inner self shine the light and reveal itself.” The <Crack> series symbolically represents the new discovery of inner potential through damage and changes caused by external shocks and stimuli. Through the shocks and experiences we inevitably face, we encounter another aspect of our inner self, rediscover ourselves, and go through the process of moving toward new possibilities. “외부 충격으로 쪼개져 벌어진 틈 사이, / 본연의 모습은 색을 잃고 단단히 굳어갔고, / 새롭게 마주한 내면의 자아는 / 빛을 머금은 채, 그 모습을 드러낸다.” <Crack> 시리즈는 외부의 충격과 자극으로 인한 손상과 그에 따른 변화가 내면의 잠재된 가능성을 새로이 발견하는 것을 상징적으로 나타내고 있습니다. 필연적으로 마주한 충격과 경험을 통해, 우리는 익숙한 껍데기의 또 다른 내면을 마주하고, 자아를 재발견하며, 새로운 가능성을 향해 나아가는 과정을 거치게 됩니다.

Through daily experiences and emotions, **Yun Taekyung** explores the physical characteristics of an object and the relationship between various materials and develops work using them. Additionally, Yun Taekyung focuses on removing unnecessary elements and works in pursuit of "unique simplicity" in minimal structure and form.

일상에서의 경험과 감정을 통해 개체의 물성적 특징과 다양한 소재 간 관계를 탐구하며 이를 활용한 작업을 전개합니다. 또한, 불필요한 요소들의 덜어냄에 집중하고, 미니멀한 구조와 형태 속에서 '개성있는 단순함'을 추구하며 작업합니다.