The 7th International Exhibition on New Media Art

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Featured Artists 참여작가**: Marty Azevedo, Toufic Beyhum, Laura Luna Castillo, Khalil Charif, Lina Choi** 최리나**, Alcide Seraphin Breaux, Josefina Giri, Ahyong Lee** 이아영**, Wonjung Lee** 이원정**, Zhongkai Li, Laurel Lueders, Chalda Maloff, Amy Yeminne Kim, Eunhye Kim** 김은혜**, Jaeyeon Kim** 김재연**, Soomin Kim** 김수민**, Laura Arminda Kingsley, Ella Ordona, Ted Oonk & Su Jung** 테드 웅크 **&** 정 수**, Andre Perim, Daniel Pinheiro, Guava Rhee** 이구아바**, JOHN CALAVITTA-DOS SANTOS, SAUNION - Younjae Gwak** 곽윤재**, Daeyoung Gil** 길대영**, Seunyoun Park** 박승연**, Giwon Seo** 서기원**, Yeonjoon Yoon** 윤연준**, Kyoungmin Lee** 이경민**, Jaeeun Jung** 정재은**, Gary Setzer, Merani Schilcher, Nic Tisdale, Alexander Zimmerman**

1-1. Guava Rhee 이구아바

"2020 Untitled 2020 무제" (2020)

"What makes me sad is that in spite of how sweet you are to me, I always end up thinking more about that one time you refused to catch a seagull. You said to me, "I don't like you that much." 정말 슬픈 사실은 너의 다정함에도 불구하고 자꾸 네가 갈매기를 잡아주기를 거절한 순간만이 떠오른다는 거야**.** 네가 나에게 그랬거든**. "그 정도로 너를 좋아하지는 않아" 라고."** (2019)

2020 Untitled
2020 무제

Single channel video, 3D animation
싱글 채널 3D 애니메이션

HD video, 2분 37초
2020년 4월

As Susan Sontag writes that there exists "a link between imagining disease and imagining foreignness," the COVID-19 pandemic revealed the rampant racism in the U.S. society. Through the dreamlike 3D-rendered landscape, the artist depicts the impossibilities of truly connecting and crossing borders, when there is so much more than the mere physical distance that disconnects people from one another.

2020년 3월, 판데믹은 미국의 민낯을 여실히 드러냈다. 수잔 손택이 "상상된 질병은 상상된 외국인들과 결부되기 마련"이라고 적었듯이, 전염과 확산에 대한 두려움이 이미 미국 사회에 만연해있던 차별과 배제를 수면 위로 떠오르게 한 것이다. 작가는 꿈속의 풍경과 내레이션을 통해서 물리적 거리, 국경, 배제, 그리고 전염병까지도 사람들 사이를 갈라놓는 2020년의 현실을 표현한다.

What makes me sad is that in spite of how sweet you are to me, I always end up thinking more about that one time you refused to catch a seagull. You said to me, "I don't like you that much."
정말 슬픈 사실은 너의 다정함에도 불구하고 자꾸 네가 갈매기를 잡아주기를 거절한 순간만이 떠오른다는 거야. 네가 나에게 그랬거든. "그 정도로 너를 좋아하지는 않아" 라고.

Single channel video with performance
퍼포먼스를 포함한 싱글 채널 비디오

HD Video, 4분 41초
2019년 10월

"What makes me sad [...]" is the first work of a year-long series on an interracial, queer, monogamous relationship the artist was in. Her autobiographical narrative captures subtle power dynamics that inevitably occurs due to the complexities of race, nationality, and socioeconomic privilege. However strong the infatuation is, it cannot be helped that the two lovers are two different individuals—they would never be able to understand each other fully.

"정말 슬픈 사실은 너의 다정함에도 불구하고 [...]" 에서 작가는 자전적 내러티브를 통해 인종, 문화, 신분, 섹슈얼리티의 교차성에 대해 이야기한다. 가까워지고자 하는 욕망의 크기와는 무관하게 두 연인은 결국 타인일 수밖에 없다. 서로를 완전히 이해할 수 없을 것이라는 두려움을 로맨틱한 관계를 처음 시작할 때의 설렘과 함께 표현했다.

Guava Rhee (she/her, b. 1995) is a multi-disciplinary artist. She received a BFA from Cornell University and is an MFA candidate at the University of Pennsylvania. She fled from Philadelphia as the pandemic worsened, and is currently living and working in Seoul, South Korea. She aims to scrutinize the ever-changing present and endorse the failures inevitable in the process. An artist renders one's insight in the language of insight. Guava thinks that her obligation is to disseminate how she survives the reality in this specific era, in the form of insight.

이구아바는 미국과 서울을 오가며 활동하는 미디어 아티스트이다. 펜실베니아 대학교에서 석사과정을 밟다가 판데믹을 맞아 한국으로 돌아왔다. 급변하는 순간의 현실을 면밀히 살피고 통찰하는 것이 현시대 예술가의 일이라고 믿는다.

1-2. Alexander Zimmerman

"Made In America" (2020)

"Made In America" is a reaction to and an attempt to reconcile his thoughts and ideas concerning the pandemic, social justice, and the presidential election in the United States.

Alexander Zimmerman is currently a MFA candidate at San Diego State University, in San Diego, California USA. He is an artist, musician, YouTuber, and podcaster. He does not define himself by any one form of creativity. He received his BFA from the University of Washington in Seattle, Washington USA.

2-1. Laura Arminda Kingsley

"Murmurs of the Deep" (2020)

"My art is the way I re-establish the bonds that unite me to the universe"
Ana Mendieta

In my work, I look at the world through the lens of deep time, giving equal importance to; the microscopic and the macroscopic; folklore and science; and the archaic and the new, to offer the viewer a non-hierarchical perspective to reconsider their place in the world.

This necessity to use my imagination, science and history to gain a new perspective surged out of my grappling with painful realities. In particular, the rampant pollution of the Caribbean Sea I witnessed as a child, the institution of slavery and its legacy in my community, but foremost my desire not to let these realities define me.

In my series, "Murmurs of the Deep", I've created a world in which our communion with the cosmos and nature is unmediated by cultural valuations and static ideas of identity. The deep does not know nor care for our morals and prejudices, and so it simultaneously embraces and devours us.

The deep murmurs
of the myriad life-forms that sprung

from its crevices eons ago;
the civilizations that voyaged on its surface;
the secrets of the Ife
as told by the many lives it gobbled up
and lastly of eons to come,
when all the noise has gone.

Laura Arminda Kingsley is a Swiss-Dominican-American artist based in Zurich. Born in Ohio, U.S.A on 1984 to Dominican parents. Kingsley grew up in Santo Domingo, she formed her first impressions in this Caribbean metropolis of magical realist contrasts.

In 2004 after completing her Associates at Altos de Chavón, Kingsley migrated to New York. The many hours she spent perusing the collections of the city's Museum greatly informed her art. Kingsley completed her BA from Hunter College in 2012 and her MFA from CCA in 2014. Shortly after, she relocated to Zurich where she's worked as a Theater Sculptor for the Zurich Opera and an art educator for the Aargauer Kunsthaus.

Her work has been exhibited in the Zurich HB; the Museum of Modern Art in Santo Domingo; the Asian Art Museum, the Luggage Store Annex and Southern Exposure in San Francisco; the Thomas Hunter Project Space, Sidney Mishkin Gallery and Taller Boricua in New York, the Center for Contemporary Printmaking in Norwalk and Casa Escute, Art Gallery of the Humanities Department of the University of Puerto Rico and the Department of State in Puerto Rico.

2-2. Gary Setzer

"Twin Speaks" (2019)

In Twin Speaks, Setzer is the unsuspecting entertainer at a mysterious conference hosted at a rustic hotel lodge. With an interest in deconstructing art and art viewing protocols, Setzer wanted to create a scenario in which he could be both the artist and audience-member simultaneously. To achieve this, Setzer appropriates the universe of the 1990's American television series Twin Peaks—a fictional world in which doppelgängers readily appear. In Twin Speaks, Setzer is able to witness one of his own performance artworks as a member of the audience. Reflecting on the attempts of artists to predetermine the reaction of their viewers, Twin Speaks allows the strange and assumptive fiction of a "predictable" audience to play out. Depicted as an unusual ski-masked congregation settling in for an academic conference at a rustic lodge, the "theoretical audience" of the artist is given form in this video artwork. They are portrayed as anonymous, symmetrical, and synchronized. With actions that become easy to anticipate and choreographed cult-like behaviors, these conference attendees are mere surrogates for a presumption.

Gary Setzer's transdisciplinary practice incorporates performance art, video art, sound, installation, sculpture, and photography. Enlisting familiar landmarks like the body, minimalism, and humor as entry points, Setzer lures his audience into his conceptual framework—a theoretical space centered on our compulsory entanglements with language. His works have been included in solo and group exhibitions nationally and internationally. Setzer will participate in the forthcoming 2021 Venice Biennale of Architecture. He has performed, exhibited, and screened work in venues such as the Today Art Museum in Beijing, the Ars Electronica Center in Austria, Tribeca Film Center, The National Art Center Tokyo, A4 Art Museum in Chengdu, The Nagasaki Prefectural Art Museum, Los Angeles Center for Digital Art, Museum of Contemporary Art Tucson, the Arsenale in Venice, The Wexner Center for the Arts, Mobile Museum of Art, Boston Center for the Arts, Tucson Museum of Art, and the Cincinnati Art Museum. He currently lives and works in Tucson where he is a Professor of Art at the University of Arizona.

3-1. Marty Azevedo

"The Innumerable Gestures of Men" (2018)

This video developed during my time at an Artist residency in Wyoming. At the time I was reading "The Myth of the Eternal Return" by Mircea Eliade. The book and the Eternal Return proposes ideas for interpreting religious behavior and their connections to the mythical age.

I found that as a child I regularly dug holes larger than myself around my parent's property only to fill them in shortly after. This gesture struck me as strange as an adult. In conversations with others I found that this sort of manipulation of the environment as a child was not uncommon.

Man overall appears to be somewhat uncomfortable in natural world and is regularly trying to bend nature to his will. This work explores mans need to manipulate the landscape around him and those behaviors connections to ideas present in Eliade's writing.

Martin Azevedo's photos, videos, prints/drawings explore ideas of symbolism, archetypes, masculinity, power, narrative, and allegory. Martin was born and raised in Hanford, California. He received his BA in Art from California State University Chico, his MFA at The Ohio State University. He currently teaches and continues his studio work at CSU Stanislaus in Turlock, CA.

3-2. Lina Choi 최리나

"The Cacophonic Orchestra" (2020)

The speakers filmed individually are placed in an orchestral arrangement. The speakers represent 15 different musical instruments. The relationship between individuals and society is similar to an orchestra which consists of different types, sizes, tones, or sounds of musical instruments, but a conductor leads them to make a harmony as one piece of an orchestra.

I recorded human voices and transformed them into octaves, so then the voices remain as vibrations. The vibrations turn up on water with sonic waves. Viewers see the timbre or rhythm of the voices without the actual voices being heard. This is intended to give a visual power to the personal narratives.

The musical scores are created by the actual voices. All voices have their own distinctive musical scores according to different tones, timbres, and tempos of the voices. In terms of the voices, during the lockdown, I tried to communicate with some people on Skype or FaceTime. I asked them to talk about their most recent personal events. I had expected they would say something related to Covid-19. This is because Covid-19 has been the biggest issue, and I did not think there would be a more important issue. However, all the answers were different. What they wanted to share with me was a dream, a nightmare, her crush on a guy, a worry about his girlfriend, a problem about a job or a friend, and also a fear of the messy situation at the beginning of the lockdown which are personal, private, and trivial in some ways.

Now we are in the same global pandemic situation, so we seem to live in a homogenous way, staying at home, home activities, studying\ working online with a focused concern on the coronavirus. But we actually all have different lifestyles, interests and worries.

The Cacophonic Orchestra는 코로나19로 인해 봉쇄조치된 런던 생활 중 제작된 원래 계획된 실제 설치를 대신한 비디오 작업이다. 스피커 들은 실제 공간에 한번에 설치 되는 것 대신에 각자 따로 영상으로 촬영 되었고 한 화면 안에 오케스트라의 구도로 배치 되었다. 또한 스피커들은 각각 15개의 다른 음악 악기를 표현한다. 오케스트라는 다양한 악기와 소리 그리고 음색으로 이루어져 있지만 지휘자의 지휘에 의해 결국 조화를 만든다. 이런 점은 사회와 개인의 관계와 비슷하다. 우리 사회 또한 각자 다른 성격, 개성, 생각을 가진 개개인들로 구성되어있다.

봉쇄 기간 동안 영상통화를 통해 사람들과 나눈 대화들을 녹음하고 그들의 목소리를 옥타브만 남게 변형하였다. 옥타브만 남게된 그들의 이야기는 스피커 위에 진동형태로만 남으며 물 위에서 파장으로 나타난다. 물 위에 나타는 패턴은 음량과 음색, 감정에 따라서 각자 다른 형태를 보여준다. 물 위에 드러나는 강렬한 진동은 사람들의 개인적이고 어쩌면 사소한 이야기에 시각적인 힘을 싣는다.

15개의 스피커 들은 그들의 목소리로 만들어진 독특한 악보를 가지고 있다. 악보의 생김새, 음표의 구성은 목소리의 리듬, 음색, 음조, 박자와 속도에 의해 각자 다르게 만들어졌다. 녹음된 목소리는 짤막한 인터뷰 형식으로 자신의 꿈, 악몽, 짝사랑, 친구나 직업에 대한 고민같은 각자의 사소한 이야기들을 담고 있다.

코로나19로 인해 모두가 통제되고 제약된, 똑같은 사회 속에 사는 것 처럼 보이지만 미시적 관점으로 우리를 들여다 봤을 때는 개개인은 각양각색의 삶의 형태와 고민과 관심을 가지고 있다.

Lina Choi was born in South Korea in 1990. She works based in London and Seoul, and has recently finished her MA in Sculpture, Royal College of Art. She explores a relationship between society and individuals through human voice and sound, transforming to noise or vibration which is intended to give a visual power to individuals' personal narratives. She focuses on each individual who has its own identity, individuality, personality, sexuality, or interest. She looks into how people express their own identities under the invisible or visible social rules or cultural hegemony, or when they are expected to conform to society as a member of it by interacting with people. Recently she has been selected for a residency program in Incheon Art Platform,(Incheon, Korea/2021). Also she has finished Emergent Vision(London,UK) and Leeds Summer Group Show(Leeds,UK). She had several residencies – Cambridge Art Works in Cambridge(Cambridge, UK) and Zaratan Air(Lisbon, Portugal). Also, she has run a sound workshop, A Harmonious Cacophony, with BA art and non-art based students at UAL(2020) and ILSC(2019) in London.

최리나는 영국왕립예술대학에서 석사를 마치고 런던과 서울을 기반으로 활동하고 있는 사운드 설치작가이다. 작가는 주로 인터뷰나 대화를 통해 목소리를 녹음하고 그 목소리를 변형하여 스피커 위에 진동으로 남긴다. 작가는 청각적 요소를 제거함으로써 시각적으로 보여지는 역동적인 진동을 통해 개개인의 사소하고 개인적인 이야기들을 전한다. 한 사회 안에서 어떻게 개인이 자신만의 개성과 정체성을 표현하는 가라는 궁금증과 함께 그녀는 우리가 자연스럽게 받아 들이는 사회적 강요나 헤제모니가 각자를 자신의 방법으로 드러내는 욕구를 불러일으킨다 말한다. 작가는 최근 인천아트플랫폼 레지던시 프로그램(2021)에 입주작가로 선정되었다. 또한 Emergent Vision(런던, 영국)과 **Leeds Summer Group Show**(리즈, 영국)등 다수의 그룹전에 참가하였다. 런던에서 활동했던 2년 동안 캠브릿지 아트워크(Cambridge Art Works, 캠브릿지, 영국)와 자라탄 에어(Zaratan Air, 리스본, 포루투갈)에서 레지던시를 마쳤다. 또한 캠버웰 컬리지 오브 아츠(Camberwell College of Arts, 런던, 영국)와 Lutheran Student Centre(런던, 영국)에서 학생들과 사운드 워크샵 '조화로운 불협화음(A Harmonious Cacophony)'을 진행하였다.

4. Eunhye Kim 김은혜

"Connecting dot 점을 연결하라" (2019)
"My diary 나의 일기" (2018)

임마누엘 칸트는 보는 것은 우리의 주관이라 하였고 달리는 한 인터뷰에서 우리가 보는 것은 그 대상이 아니라 우리 자신이라는 말을 한 과학자로부터 인용하였다. 기억은 모든 예술의 시초라고 한다. 나의 텍스트 작업은 나의 기억으로부터 나온다. 사건에 대한 기억은 일회성을 가지며 나 자신만이 출입 가능하다. 일어난 사건의 객관은 계산가능하지 않으며 통제할 수 없는데에 반해 나의 머리에 들어온 사건에 대한 기억은 추가되기도 하며 없어지기도 하면서 부정확하게 다시 조립된다. 이것은 마치 사실에 기반한 픽션같다는 느낌을 준다. 기억은 나의 아이덴티티를 구성한다. 나의 목적은 기억을 디지털화함으로 영속가능하게 하는 것이다 그래서 나는 일상에서 경험한 사건들을 영화시나리오로 써서 그것을 텍스트애니메이션으로 재구성하는 방법으로 표현하였다.

애니메이션에서부터 출발하여 독일에서 순수미술을 전공한 나는 디지털과 언어를 주 재료로 사용한다. 나에게 있어 디지털은 실체가 없는것으로 모든것을 곱해도 텅빈곳을 만들어내는 것이며 언어는 물리적 크기가 없는것으로서 시끄러운 사건들의 집합인 세계를 표상하는 것이다. 작업은 내가 생각하고 경험하는 것들에 대한 나의 반응이다. 자명한 것에 대한 질문이며 나와 세계의 관계맺는 방식이다. 경험하는 모든 것들은 복합성과 다의성을 가지며작업함으로 불확실속에서 사유하며 질문한다.

1-4. Jaeyeon Kim 김재연

"First ego" (2020)
"Second ego" (2020)
"Third ego" (2020)
"Fourth ego" (2020)
"Alter Egos" (2020)

"Our ego is a crystalisation of complex imagery"

'Alter Egos' is a project consisted with multiply digital medium such as artificial photograph and experimental animation. The work connotes a meaning that our ego is a crystalisation of complex imagery rather explained in simple language and form. This implies our ego is highly changable by undergoing different time, place and character who communicates. It indicates individual's ego is an inexhaustible, dynamic existence. This concept was attempted to be expressed through four torsos that have different features. Then, the feature from animation clip embraces all these different facets as one individual. In order to deduce those complicated notion, it is visualised through digital sculpting and animation techniques.

프로젝트 Alter Egos는 '단순한 언어로 설명되어질 수 없는 자아'라는 뜻을 담은 미디어 아트 기반의 작품이다. 개인의 자아는 단순한 언어와 형태로 설명되어질 수 없는, 변화무쌍, 역동적인 존재로서 존재한다. 우리의 자아는 때와 장소, 소통하는 대상이 변할 때 다른 방식으로 사고하고 인지하는 존재이다. 이 개념은 다른 형상을 하고 있는 토르소들을 통해서 표현해내려 했으며 영상에서 등장하는 캐릭터는 모든 면들은 한 개인의 일부라는 것을 시사한다. 작품은 위와 같은 복잡한 의미를 내포해내기 위해 디지털 스컬핑과 애니메이션 기법을 통해 시각화해내었다.

Jae Yeon Kim is a visual artist who explores movement in artificially created object. She experienced 'missing of communication' in/directly due to language and cultural differences occurred from her background where she had lived in London. She envisioned a new possibility in 'seeing' by undergoing the painful absence from hearing. Thus, she has started to consider seeing, which is the most intuitive human instinct, as a primary channel of communication for replenishing the absence of hearing. Her practice is based on digital medium that enables to encompass visual and auditory discipline all at once.

김재연은 인공적으로 창조되어진 형태에 움직임을 표현하는 시각 예술가이다. 작가는 런던에서 대학을 수학할 당시에 언어와 문화적 차이로 인해 '소통의 부재'를 직/간접적으로 경험하게 되었다. 작가는 들리는 것과 이해되는 것의 부재를 진통처럼 겪으면서 반대로 보이는 것에서 새로운 가능성을 발견하게된다.이 경험을 통해 인간 본능에 가장 직관적으로 관여하는 시각을 필두로 하여 새로운 방식의 표현법에 대해 고찰하게된다. 작가는 시각, 청각 매체의 결합을 보다 효과적으로 아우르기 위해 자유도가 높은 디지털 매체를 이용해 이것들을 한데 묶어 표현해낸다.

5. Laura Luna Castillo

"The Index of the Collapsing Memory" (2020)

The Index of the Collapsing Memory is a family archive of residual objects and pictures that were salvaged from entropy. These objects were stowed away and simply accumulated, forgotten, in the margins of our domestic everyday. These residual memories were borrowed from my grandparents' home, and photographed in order to create this indexical piece.

This is an interactive and generative archive that algorithmically attempts to control the chaotic fragility of memories. Built around deliberately glitched software, the program, like the memories it tries to control, behaves erratically and precariously; re-configuring itself repeatedly. Oscillating between chaos and control, new memories are created, edging between the real and the imagined, the more we attempt to gain clarity, the deeper we delve into chaos.

The archive is a form of control over what is worth preserving and worth remembering. Individual stories are often left out from these collections. This repository attempts to re-signify the domestic clutter, the gritty in-betweens that make up our everyday existence and defines, incidentally, our identities and heritages.

Dwelling in cultural poetics, this work is an exploration of the local and the particular, the marginalization of a family and the aspirations within our specific cultural and political realities. It contains complexity and chaos, where traces of colonialism, consumerism, socio-economic hardships and triumphs converge in a bittersweet narrative that is both personal and universal. Pieced-together fragments form an array of expanding memories, slowly constructing a collective identity that has been passed on, re-told and re-imagined across time and generations.

Laura Luna Castillo is a multimedia artist and musician from Mexico. Exploring the mechanisms of memories, imagination and the perception of inhabited spaces through multiple angles and temporalities, Laura has developed different multidisciplinary projects, where materials and technologies coexist in the forms of audiovisual performances, objects, installations and interactive works. In 2016, she was a selected SHAPE 2016 artist (Platform for Innovative Music and Audiovisual Art from Europe) and presented several audiovisual and multimedia projects on different international festivals and residencies, such as MUTEK Montréal, Unsound Krakow, CYNETART (International Festival for computer Based Art) in Dresden, the Hello World Festival (Women and Digital Creativity) in Mexico City and two immersive 360 degree VR projects at EMPAC (The Curtis R. Priem Experimental Media and Performing Arts Center) at Rensselaer Polytechnic Institute in New York and at The Cube Fest 2019 at Virginia Tech, USA. She is currently based in Seattle, USA, where she is pursuing a PhD in Digital Arts and Experimental Media at DXARTS, University of Washington.

Website: https://www.lauralunacastillo.net/

6. Zhongkai Li

"Gazing □" (2019)
"Gazing □" (2020)

Gazing is an ongoing series of web-based video projects initiated by artist Zhongkai Li in 2019. The project explores complex themes of surveillance while sharing personal theories on power, the body, prototypes, privacy, impact, consent, and collective behavior.

Born in Changsha, China, artist **Zhongkai Li** blends a fascination with fine art, technology, and history in his working practice. Li's recent research challenges and subverts conventional subject-object relationships between viewer and content. Utilizing a dualistic method, his multimedia works examine the interplay between narration, moving images, and sounds in physical and digital space. Li holds an MFA degree from Yale School of Art. His work has been exhibited at Maharam, Digital America, Cambridge Community Television, The International Festival of Film and Art Books, Hong Kong New Wave Film Festival, New Haven International Film Festival, The Center for Collaborative Arts and Media, China TDC, Scotland Graphic Design Festival, Biennale Internationale des poétes en Val-de-Marne, Green Hall Gallery, Bridgeport Art Trail, Yale University Art Gallery, Virginia Commonwealth University, and the China Central Academy of Fine Art museum. His work has been permanently collected by the Robert B. Haas Family Arts Library and the Yale Film Study Center. He was invited as a guest critic at Pratt Institute and UnionDoc and as a teaching assistant at the Yale School of Art, China Central Academy of Fine Art, and Hunan University. He is currently a faculty member at Parsons School of Art. Li has received a number of scholarships: Sanyu Scholarship from Andrea Frank Foundation, Yale School of Art Scholarship, the First Prize Scholarship from Central Academy of Fine Arts.

7. Ella Ordona

"Terra Infirma: Hospital Room for Someone Who Can Never Go Home Again" (2020)

Inspired by a phrase that the artist's father said during his last days in the hospital, Terra Infirma: Hospital Room for Someone Who Can Never Go Home Again re-imagines a hospital room with surreal and organic touches, and invites interaction through audio and point-and-click mechanics. By incorporating concepts of geopsychology and ritual, Terra Infirma examines the shortcomings of the healthcare industry related to immigrant and first-generation care and asks us to evaluate what it means to be cared for and listened to far away from home.

Terra Infirma was built using Cinema4d, Three.js and Tone.js for the 2020 Gray Area Immersive Showcase. It was included in the Ars Electronica Global Festival 2020.

Ella Ordona is a multidisciplinary artist and coder with a background in CS and Studio Art. Her creative coding work focuses on the intersection of tech and emotion.

8. Laurel Lueders

"Dislocations (No Need to Panic)" (2020)

Dislocations is a series of "imagined architectures" that I have made while working remotely during the lockdown. Rather than traveling and shooting interior/exterior spaces to capture the essence of a particular place, as I would have done before, I created fictional architectural spaces as a way of daydreaming and escape. Sharp architectural structures and bold geometric shapes suggest our spatial memory can be triggered simply through a line, grid, or abstract form. Associations with a specific color can elicit a fleeting moment in time, memory, and place. Ambiguous yet seemingly familiar spaces evoke the feeling of déjà vu, the experience of waking from a dream, or the attempt to recall a lost idea or memory not fully formed. This piece, No Need to Panic, is an attempt to create a place of calmness and quietness in a time of challenge and uncertainty.

Laurel Lueders is an interdisciplinary visual artist, who has shown her work in over 30 solo exhibitions and 200 group exhibitions internationally. She is the recipient of numerous grants, fellowships, awards, and artist residencies. She is an Associate Professor and Chair of Visual Studies at LIM College (New York, NY). Lueders holds a MFA in Fine Arts from the School of Visual Arts in New York, NY, a MS in Design Studies (Installation Art) from the University of Wisconsin-Madison, and a BA in Art History and Political Science from the University of Wisconsin-Madison. Recent solo exhibitions include: Endless, Dana Gallery at Frank Lloyd Wright's Taliesin, Spring Green, Wisconsin, USA; Square Foot|Non-Places, NX2 Galerie, Berlin, Germany; The Rebellion of Systems, Museum of Wisconsin Art, West Bend, Wisconsin, USA; Everything Left But the Image, Opus Projects, New York, New York, USA; Imprints, Rektoratsvilla (Rector's Villa Gallery), Hochschule Harz (Harz University of Applied Sciences), Wernigerode, Germany, The Impulse to Become, Art & Cultures Gallery, Alverno College, Milwaukee, Wisconsin, USA ; and Within Without, Schloss Museum, Quedlinburg, Germany.

9. Nic Tisdale

"di·chot·o·my: Left/ Right" (2020)

All the media I work with has a tension between the innocuous surface of the images and their underlying subversive presence. Images are open to interpretation, rife with mixed messages, and dependent on an understanding of complex relational language systems. By altering imagery that has an overt message or meaning, I highlight the fabricated nature inherent in visual communication and how the information handed out from authoritative sources obscures ulterior messages through digital mediums.

In the di·chot·o·my series, I use word pairs as the starting point for each print. I then gather imagery, text, audio, and video elements pulled from search engine algorithms to create a cross-section of the pairs meaning and

context. I distort and glitch my subjects by overwriting text and words directly into the alphanumeric code of the digital images. This information is then compressed and recombined into a single image.

I work in traditional and digital print production methods and often combine commercial printmaking processes with handmade media. I have exhibited primarily in the United States, predominantly in the Southeast and the Midwest. I received a MFA in Printmaking from the University of Wisconsin-Madison and have taught at multiple institutions, most recently the University of Alabama. I am currently the Arts Education Coordinator at the Space One Eleven Visual Arts Center in Birmingham, AL.

10. Amy Yeminne Kim

"Seeing It Through" (2018)
"Photo Expo: Where Cult Meets Exhibition" (2019)

The series Seeing It Through was developed while I was thinking about the illusional qualities of still life genre which I have worked in for several years. The works focus on the elements of trickery and magic that is inherent in the photographic medium.

An on-going web- and installation-based project, Photo Expo borrows aesthetics from commercial expositions. Here, photos are less documentative and more bodily. I present Photo Expo in a manner accessible for all with installations meant to be interactive, experiential, and entertaining. The text featured in Photo Expo: Where Cult Meets Exhibition (and throughout the the project) is appropriated from Walter Benjamin's seminal essay Art in the Age of Mechanical Reproduction.

Amy Yeminne Kim is a visual artist and lecturer at University of Texas Permian Basin (UTPB). She is the director of the Nancy Fyfe Cardozier Gallery and teaches photography and new media. Amy's most recent project Wolfcamp Catalogue focuses on the oil industry of the Permian Basin region of West Texas. Photo Expo, her on-going web- and installation-based project, encourages us to experience photography instead of interpreting it and was exhibited at the Nancy Fyfe Cardozier Gallery at UTPB. Her upcoming book chapter for Teaching about Fake News, published by Association of College and Research Libraries (ACRL), is scheduled to appear in Fall 2021. Amy holds an MFA from Texas Tech University School of Art with an emphasis in Photography. Her work has been exhibited nationally and at the Ping Yao International Photography Festival in China.

Instagram:yeminne_amykim
Weblink: amyyeminnekim.com

11. JOHN CALAVITTA-DOS SANTOS

"A COP IS A CYBERNETIC ORGANISM" (2020)

I believe art plays a very important role in social justice movements to help frame, symbolize, and communicate ideas and identity. Art is a critical conduit in fostering a more just world. I have been deeply influenced by the art of Jenny Holzer, Barbara Kruger, and the Guerilla girls, who put their text-based works in public spaces. My art is similarly text-oriented and each metaphor captures one aspect of current protests, pushing new metaphors as far as possible.

John Calavitta-Dos Santos earned his MFA in creative writing and his PhD in Literature from the University of Washington. His current book of poetry draws upon Yelp and Trip Advisor Reviews to critique histories of tourism, orientalism and colonialism. His work can most recently be seen at ace/121 Gallery and the SELA Arts Festival, LA.

12-13. Merani Schilcher

"autoantibodies" (2019-2021)
"Doom-Monger" (2020)

autoantibodies
An autoantibody is a type of antibody that is produced by an organism's immune system to attack its own healthy tissue.
They are inspired by the german sayings "(sich) ein Bein ausreißen" (putting a lot of effort into something; literal translation: pulling out a leg) and "(sich) ins eigene Fleisch schneiden", "am Ast sägen auf dem man sitzt" (shooting yourself in the foot, hurting your own interests; literal translation: cutting your own flesh).
"autoantibody.1" and "autoantibody.2" are part of a series of self-destructive stools.

Doom-Monger
With everything happening in the world right now, the question of how bad things might get has become increasingly urgent. We're inching towards a crisis and one of the questions that has been lingering for a while is whether technology will be our saviour or our demise. But technology is only an expression of our humanity.
With the computer as with any tool, the concept and direction must come from the man – this morphs the initial question: Are humans going to kill themselves? The Doom-Monger is an entity that predicts disaster.
When watching the news we're conditioned to seeing other people because we want to know how they're dealing with the situations at hand, but the Doom-Monger removes all humans from his vision. With him, the backstage becomes the spectacle. You're given impressions of a foreseen future that resemble déjà vus; these images refer to events that never happened and never will, even though the spoken word suggests otherwise. He's showing us the world without present tense.They are images of our imagined future once the collapse is upon us.
Even though a lot of horrible things are happening right this moment, this work is a poetization of the present through the assertion of future asymmetry and asynchronicity.
TL;DR: The Doom-Monger removes humans from selected live video news broadcasts by means of machine learning all the while keeping the original audio intact.

Merani Schilcher is a media artist and designer with a passion for the internet, machines and experiments from Berlin. Her interests range from the big questions of the universe all the way to more light-hearted ones like "should I make yet another red project?". Her focus is always somehow related to human characteristics in technology and how we as humans are currently using and connecting with it.
She has previously studied in Berlin, Stuttgart, Aberdeen and Taipei.

14. Soomin Kim 김수민

"겨울" (2020)

The biased beauty of the landscape contains the visual condensation of my emotion and language. It is the evidence of my presence and gaze of the world. The moment when I realized something during the walk, the landscape was there. Through questioning what it means to be a human in society and what potential aspects I can contribute to society, the landscape at a certain time and spot becomes a motivation to refresh my being. The landscape invites audiences to approach my confession from ethical questions. The landscape as a visual language reveals my naked honest self because I am comfortably able to release what I cannot release in English as a Korean studying in America. Despite open possibilities for audiences to interpret differently or to misinterpret my language, I do believe the power of art can connect and unite people over time and space.

시작은, 겨울
눈오는 날 내가 힐튼호텔 앞에 있는 너의 모습을 보았을 때
너는 눈으로 덮여있었다.

하얀 너의 모습은 마치 따뜻하고

포근하고
완벽했다.

의미있는 순-간
너는 나에게 크게 다가왔고
너는 나의 언어이자 세상이다.

상상의 조각적 풍경은 감정과 언어의 압축을 표현합니다. 제가 재현한 풍경은 자연과 사회에 대한 저의 시선과 궁금증을 보여줍니다. 풍경을 통한 끝없는 질문은 인간, 작가로서의 존재의 이유와 연결됩니다. 자연과 사회에 살아가는 일원으로서 어떤 생각, 가치관, 그리고 감정을 가지고 있는지 간접적으로 고백하고 있습니다. 시각적 예술이 어느 말과 글보다 저의 솔직한 생각을 담고 있는 저의 언어입니다.

Soo Min Kim was born and grew up in Seoul, South Korea. She received her BFA from Colorado State University, Colorado, United States in 2020. She is currently living and working in Seoul, South Korea.

김수민은 서울에서 출생하였고 콜로라도 주립대학교에서 조각을 공부하였다. 현재 서울에서 일하며 작업을 하고 있다.

15. Wonjung Lee 이원정

"I project" (2017)
"생명의 조각 ver.2" (2021)
"Finger Print" (2021)
"Internal Emotion" (2021)

I project
다양한 형태로 자기 자신을 바라볼 수 있는 환경을 조성함으로써, 자신에게 집중하고 몰입하게 하여 자아 인식과 상황을 유도한다.

By creating an environment where you can see yourself in various ways, you can concentrate on yourself and induce self-awareness and situations.

자신을 바라보는 현재와 과거의 시간의 갭, 자신을 인식할 수 있는 시각적 매체의 우선 순위인 얼굴의 유무, 실제를 인지할 수 있는 거울을 통해 자신을 인지 및 지각할 수 있는 다양한 요소로 자신을 되돌아보도록 유도한다.

Cognize yourself through the gap between the present and the past time, the presence or absence of a face, which is the visual medium's priority that can recognize you, and the mirror that can realize the real thing. Guide yourself back to various elements that can be perceived.

생명의 조각 **Ver.2**
Part of life Ver.2
물의 이미지를 통해 몸과 마음이 지친 이들에게 시각적 편안함을 느끼게 하여 심리적 안정감을 유도한다.

It uses water images to provide visual comfort to physically and mentally exhausted people and induce psychological stability.

심리학자 클리어워터는 물이 시각적 영상과 생리학적 측면에서 치유효과가 있음을 주장한(Clearwater) 바가 있다. 이를 착안하여 물의 물성 (6가지 물성: 연속성, 순환성, 유동성, 반사성, 투명성, 수평성, 연속성) 을 다양한 형태로 시각화하고 심리적 안정감을 주는 사운드를 덧붙여 현대의 지친 감성을 치유하고자 한다.

Psychologist Clearwater has argued that water has a healing effect on visual images and physiology. With this in mind, we try to visualize the physical properties of water (6 properties: continuity, circulation, fluidity, reflectivity, transparency, horizontality, continuity) in various forms and add a sound that gives a sense of psychological stability to heal the exhausted sensibility of the modern era.

Fingerprint

물의 속성은 영원히 변하지 않지만, 언제든 형태가 변하는 성질이 사람의 마음과 같다. 마음의 '영원성'을 물에 빗대어 미디어아트로 표현하고자 한다.

The water attribute does not change forever, but the property of changing shape at any time is the same as the human mind. I try to express the "eternity" of the mind with media art by comparing it to water.

사람의 특성 및 개인성을 확인할 수 있는 것은 지문이다. 지문의 형태를 의인화하여 개인적 특성을 드러냄과 동시에 불특정한 인물로 묘사하여, '영원'함을 퍼포머의 움직임과 그에 따른 물의 입자의 반응을 미디어 퍼포먼스로 표현한다.

Fingerprints can identify a person's character and personality.

The fingerprint form expresses the personal identity and "Eternity" through the performers' movements and the corresponding reaction of water particles in media art.

Internal Emotion

현대 사람들은 내재적 감정을 잘 드러내지 않으며, 이성적 면모만을 드러낸다. 타인의 세상에서 바라보게 되는 '나'와 나 자신의 세상의 '나 ' 를 내재적 감정과 음악의 정서를 연결하여 시각화한다.

People hesitate to show their intrinsic emotions; they only reveal their rational aspects. I visualize the "I" that I see in others' world and the "I" of my world by connecting intrinsic and musical emotions.

얼굴을 분할하고 임의적으로 결합하여 개인의 특성을 없앤 불특정 인물로써 감정을 세밀하게 관찰할 수 있는 환경을 조성한다.

타인의 '나'와 자신의 '나'의 관계를 음악적 감성과 결합하여 두 정체성의 관계를 묘사한다.

It combines the relationship between "I" and another "I" of various identities within me with musical sensitivity to draw the connection between the two identities.

미디어 아티스트 이원정입니다.
인간의 심리적측면 연구를 통해 나와 관객 그리고 작품 간의 관계에서 어떻게 작용하는지를 연출적으로 접근하여 뉴미디어 분야인 미디어 퍼포먼스, 미디어 파사드, 홀로그램 퍼포먼스, 인터랙티브 아트 등의 다양한 형태로 표현합니다.

I'm a media artist Wonjung Lee.
My study focuses on human psychological aspects in the relationship between me and the audience. The work is directed and expressed in various forms such as media performance, media-facade, holographic performance, and interactive art in New Media fields.

16-18. Alcide Seraphin Breaux

"Products of Nature" (2019)
"How To Patent Yourself In 3 Simple Steps" (2019)
"Human Genetic Patent Research (Triptych)" (2019)

I am patenting mutations of my own genome to see whether the 2013 Supreme Court case Association for Molecular Pathology v. Myriad Genetics, Inc. actually ended the 25-year practice of gene patenting—that is, for-profit labs identifying and claiming human genes as intellectual property in order to profit from any medicines or treatment derived from studying those genes. While the ACLU lauded the case as a "win" that ended the monopolistic practice, I believe alarmingly vague language was used in the ruling outcome and have identified a loophole in which human genes can still be patented as intellectual property. Through this process, I am seeking

to find out if I have any more control over my own genome (and its coding functions) than massive corporations do. Following lab protocols including molecular cloning and using plasmid vectors while collaborating with patent attorneys, this project is a conceptual exploration of the American patent system, as I navigate legal systems and distribute NDAs. I am patenting my genes to inform the public on bioprospecting, and to prove that if I am able to get away with it, corporations undoubtedly still can.

Alcide Breaux is an interdisciplinary artist and scientist from New Orleans working in sculpture and genetic research. Breaux has been an artist in residence at The Joan Mitchell Center in New Orleans, LA; The Pennsylvania Academy of Fine Art in Philadelphia, PA; and Ox Bow School of Art and Artists' Residency in Saugatuck, MI. They were recently part of the 0.1% exhibition at NAVEL Gallery in Los Angeles in collaboration with UCLA's Institute for Society and Genetics, and EXPO Chicago. Breaux earned their BFA from The School of the Art Institute of Chicago with an emphasis in Art & Technology and Sculpture.

19-21. Chalda Maloff

"Chimes" (2020)
"Moment of Truth" (2020)
"Campanile" (2020)

Chalda Maloff uses art software to create images evoking emotion, sensuality, and spirituality. Combining her two passions for art and technology, she has worked entirely in the digital medium for 17 years. Her art has been exhibited throughout North and South America and in Europe. Recent awards include the Guerilla Painter Award from the Visual Arts Society of Texas and Second Place at the VIII Salón de Arte Digital in Venezuela. Recent solo exhibits have been at the Morris Graves Museum of Art in California and Ceres Gallery in New York City. She holds a doctorate in Human Ecology, and she lives in Austin, Texas, USA.

22-25. SAUNION - Younjae Gwak 곽윤재, Daeyoung Gil 길대영, Seunyoun Park 박승연, Giwon Seo 서기원, Yeonjoon Yoon 윤연준, Kyoungmin Lee 이경민, Jaeeun Jung 정재은

"Urban Mapping" (2020)
"Pixel Tsunami" (2020)
"Pixel Tsunami" (2020)
"Blackholes" (2020)
"Urban noise" (2020)

Video1: Urban mapping
 The video is showing the animated images created with various functions in Mathematica. The auto-encoder built with paired data set of past and present images was used to produce the consecutive process image from input image to the targeting image. The proposal of this project was to express the concept of "time passing" by creating interaction between three different images; image of past, present image produced through machine learning and the actual present image.

Video2: Pixel Tsunami
A video of machine-learned images speculating a dystopian future where our cities are submerged.
Followed by the machine-learned images collaged onto a scene showing simultaneous changes throughout the submerging cities.

Pixel Tsunami
The Han River is a resting place in the heart of Seoul, and it is a part of our lives. The role and appearance of the Han River have changed over time, but it has existed around our lives in various forms.
Han river was directed connected to people's lives in the past but as the time went by the shape of the river has changed and our lives.

This would like to compare the present shorelines and newly created shorelines through machine learning of the Han River to think about the boundaries and forms of the river.

Blackholes
The work 'Blackhole' is the work that gives more emphasis on the geometric shape that was created through Mathematica. By using a function, the shape itself was intended by the team but the patterns were produced through machine learning which varied depending on the variables and inputs. The note-worthy abstract artwork was achieved with different experiments of the variables which gave glance of Mathematica as a new significant tool for the new media art.

Urban noise
Seoul is a city with a long history from the Joseon Dynasty to the present day after the Korean War. Large and small changes have been accumulated over a long period of time, and traces of them can be found in the images of the city. The urban characteristics of Seoul, where old and new coexist, have produced countless different noises in nowadays, and are integrated in our daily lives as white noise. This is visualized by the function of Mathematica, and the boundaries between the past and present are fading.

곽윤재, 길대영, 박승연, 서기원, 윤연준, 이경민, 정재은. **SAUNION**은 소셜 데이터와 알고리즘을 바탕으로 도시 문제를 바라보는 Social Algorithms 7.0 워크숍에서 만난 7인의 건축학도로 이루어진 팀이다. 당시 이주행 박사, 김태윤 건축가의 지도를 통해 얻은 결과물을 시작으로 머신러닝을 사용하여 도시가 가진 데이터를 재해석하고 이를 예술적으로 표현하는 작업을 진행 중이다.

26-27. Toufic Beyhum

"Amoji Crying BeachGirl" (2018)
"Amoji Grimacing Snake" (2018)

Toufic Beyhum's 'Amoji' represent the clash between traditional and modern culture

'Amoji' – the title of Toufic Beyhum's latest series of photographs – was inspired by the ever-increasing connectivity across the African continent, and the inevitable clash between modern and traditional cultures. Beyhum commissioned young, Namibian artists to recreate familiar emojis in an 'African mask' style using both recycled and traditional Namibian materials. Once completed, Beyhum travelled across the country and modelled these 'Amoji' masks on regular people.

The choice to photograph his 'Amojis' on people going about their everyday lives may seem arbitrary, but the images present themselves as powerful metaphors for Africa's unique relationship to the rest of the world. In combining traditional Namibian materials with emojis, Beyhum has transformed the universal image of an emoji into one that is immediately recognizable as an African motif – at once remaining true to the defining characteristics of these small, digital icons; and staking a claim for Africa in the global narrative where modern and traditional cultures collide.

Toufic Beyhum was born in troubled Beirut in 1974, but was forced into exile in London as a child by the war.

A visualist from a young age, Toufic first showed an interest in photography at the age of 15, later refining his skills at the Heatherley School of Fine Art and Somerset College of Arts and Technology. He has been photographing ever since.

In May 2007, he published a photographic book – Emotions in Motion (Jovis Berlin) – where he captured unposed, authentic images of the commuters on Berlin's U-Bahn. The book proved popular in Germany where Toufic received publicity on TV, radio and in major newspapers. It was sold worldwide and sits permanently in the New York Public Library, Universitätsbibliothek in Berlin & International Center of Photography, New York City.

His series "Burqa" has been acquired by LACMA & The Frances Lehman Loeb Art Center for their permanent private collections. The Burqa series has also been published in an edition of Yale Books entitled 'Islamic Art – Past, Present, Future' (2019).

His photography has been exhibited in London, Berlin, LA, New York & Washington DC.

Toufic is now based between the UK & Namibia.

2-1. Daniel Pinheiro

"Tethered" (2020)

"[we] exist in a state of continuous construction and reconstruction; it is a world where anything goes that can be negotiated. Each reality of self gives way to reflexive questioning, irony, and ultimately the playful probing of yet another reality."
- Sherry Turkle quoting Howard Rheingold in Life on Screen: Identity in the Age of the Internet (1995)

Tethered is an amalgam of footage recorded from the online platform chatroulette between March and April 2020. It started as voyeuristic practice to witness how the pandemic could be (re)shaping these online channels of communication across the network and it became an exercise of critique on the concept of the saturated self (Gergen). In most cases, during the online visits to the site, the users were given the image of themselves, a sort of feedback of their own immediate reality.

The digital promise of togetherness and closeness has repeatedly thrown us into loneliness and a yearning for something even more powerful than intimacy itself, transforming its users into ghostly versions of themselves wandering, lost, in a s(t)imulation of reality where the multiphrenia has become indistinguishable from 'normal living'*. A constantly emerging new reality to produce significant others, a single endless 'room' containing both the infinity of pleasure and the eternity of damnation where hell is other people.

2020. Edit by Daniel Pinheiro | Music by NACRE

"P.S.: more than anything please don't believe that it's your absence I love, or rather my own love of your absence..." - Hervé Guibert in The Mausoleum of Lovers (2001)

Thank you to Miguel Mendes, Cristian Rodríguez, Jonathan Chomko, Annie Abrahams

References:
*Gergen, J. Kenneth – The Saturated Self: Dilemmas of Identity in Contemporary Life (1991)
Baudelaire, Charles – Le Spleen de Paris (1869); Guibert, Hervé – The Mausoleum of Lovers (2001); Turkle, Sherry - Life on the Screen: Identity in the Age of the Internet (1995);

Born in Venezuela and based in Porto, Portugal with a background in theatre, **Daniel** has been exploring, among others, the concept of Telematic Art, using video as a tool and the internet as a platform, merging both languages into a single object of expression. In this field he aims at reflecting on the impact of technology on everyday life and the environment of the Internet as a reflection of a world where the abstract nature of this transmedia movement changes the notions of space, presence, privacy and identity.

2-2. Ahyong Lee 이아영

"A Death Fantasy for the Sunrise 일출의 죽음에 관한 판타지" (2018)

Ahyong Lee's moving image work, 'A Death Fantasy for the Sunrise' starts with the movement of the sun heralding the birth and death of a day. As the sun sets and rises, it seemingly rushes toward eternity, repeating the endless circle of life and extinction. The illusion to intervene this closed circulation is realised in the form of a collage rearranging the motion with an original video footage. The symbolic image of nature broken and transformed from a single scene is freed from the rules that was once connected organically. Virtual narratives occur in the new structure between the fragmented images.

영상 작업 '일출의 죽음에 관한 판타지'는 하루의 탄생과 소멸을 알리는 해의 움직임으로부터 시작된다. 해가 뜨고 지는 풍경을 마치 영원을 향해 달려가며 반복되는 생과 죽음으로 바라보고, 닫혀있는 순환의 고리를 열어내고자 한다. 순환하는 풍경에 개입하고자 하는 환상은 촬영된 영상 내의 움직임을 재배치한 콜라주의 형태로 실현된다. 자연의 상징적인 이미지는 하나의 장면에서 조각나고 변형되어 유기적으로 연결되어 있던 규칙으로부터 자유로워진다. 이 때, 새롭게 구성된 조각난 이미지들 사이에서 가상의 내러티브가 발생한다.

Ahyong Lee studied Fine Art at Chelsea College of Art, London and currently lives and works in Seoul, Korea. Dealing with the idea of expanded cinema, she have mainly worked on multi-screen installation to create an unifying spatial narrative with existing elements of video: images with time axis, sound and music, theatrical performance, texts, spatial elements, etc. Most of her works deal with 'things that disappear', 'things that do not have a clear boundary or existence', and 'frames and rules' that reveal emotions like depression, ambiguity, mysticism and sometimes dystopianism. These ideas are often reproduced in short spatial narratives in conjunction with active application of the positive (featured image), and the negative (cut-off image/empty space). Her recent show and project include 'Naming a Banana on the Table(2018)' at Space One, Korea, and 'Vital Sounding Festivial 2019' in Chengdu, China.

이아영은 주로 다중 영상/음악 설치 작품을 만들며 현대적 Expanded Cinema를 구상하는 것 에 관심을 두고있다. 전시 공간의 특성, 부분적으로 존재하는 영상과 소리, 음악, 텍스트 등을 조합하여 하나의 통일된 공간적 서사를 구성하는 작업을 하고있다. 영상의 연속성을 나누며 존재하는 '틀' 과 그 틀 사이의 비어있는 공간들은 서사를 구성함에 있어 중요한 역할을 하고 있으며 영상 속의 움직임들은 결속성을 만들어낸다. 작업의 주된 주제인 '존재하지 않는 것', '명확한 경계가 없는 것', '규칙과 틀'에 관 한 내용은 때때로 모호함과 우울감, 신비감, 그리고 디스토피안적 감상을 발생시킨다. 런던예술대학교 첼시예술대학에서 2017년 순수미술 우수학사학위를 받았으며 최근 참여한 전시로는 중국 청두에서 의 'Vital Sounding Festival 2019', 2018년 서울 스페이스 원에서 열린 3인전 'Naming a Banana on the Table' 등이 있다.

3-1. Andre Perim

"ID" (2019)

I.D. is an animation short movie about a pictorial study on the loss of identity in the digital era. The image of a fingerprint is melted and gives way to a futuristic landscape made from ruins.

André Perim is a musician, composer, and multimedia artist from Brazil. His work is based on the unique mixture of the sacred tradition of the Afro-Brazilian Rhythms with electronic elements. inspired by ambient and psychedelia. In 2018 produced the video art work "INFOTOXICATION" (2018) screened at The Sixth International Exhibition on New Media Art.
https://www.andreperim.com/

3-2. Josefina Giri

"Melting" (2019)

A video can be subjected to different transformations, edits, format conversions, intentional errors. Melting is an audiovisual experiment that tries to delve into the intimate and the introspective, what happens while we go through our own transformations and where we are in the meantime.

Josefina Giri is a visual artist based in Buenos Aires, Argentina. From an early age she began her artistic studies, always leaning towards audiovisual languages, approaching through photography, advertising and multimedia arts.

3-3. Ted Oonk & Su Jung 테드 웅크 & 정 수

"Cut III" (2018)
"Far I" (2021)
"Far II" (2021)

The multidisciplinary project CONTOUR(2015-present) is a collaboration between artists Ted Oonk (NL) and Su Jung (KR). The project consists of an archive containing letters, text, imagery, audio and video. The starting point of the project CONTOUR was the opposite viewpoint both artists had on the concept of 'the island'. What makes an island, how is it shaped in our minds and how do we reflect on the physical form. Where Oonk has a romantic and utopian image of the island, Jung emphasises its dark and isolated side. The archive shows both sides but mainly plays and experiments with the idea of the island as an insignificant and forgotten 'thing' rather than our collective utopian ideas.

In this exhibition, Oonk and Jung introduce three black and white videos which are parts of the entire archive growing over time. Each video whose length is under one minute shows an observation of mundane sceneries conveying a certain ephemeral and unstable sensation. Especially, when the movement of cutting trees, the shifting of clouds and the flickering indoor light are switched into black and white images, their familiarity suddenly generates a sense of estrangement; this transition seems to be a metaphor for close but unreachable space and time. Thus, what the project constructs is a non-place where we certainly know in a fictional way—intimate but far. Through this approach, the two artists constantly address a question about how memories and concepts have an influence on the way we perceive places and spaces and how the established understandings are manifested in reality.

프로젝트 컨투어 Project CONTOUR는 2015년에 시작되어 현재까지 진행중인 다매체 프로젝트이다. 네덜란드와 한국에서 각각 개인 활동을 활발히 이어오고 있는 테드 웅크 작가와 정수 작가가 협업하여 편지, 텍스트, 사진, 오디오 및 비디오가 혼재하는 아카이브 형식의 장기 프로젝트 컨투어를 발전시켜왔다. 프로젝트는 다른 문화권의 두 작가가 바라보는 '섬' 이라는 물리적 공간에 대한 다양한 해석들을 담고 있으며 실재하지 않는 가상 공간에 대해 연구하는 일종의 페이크 다큐의 성격을 갖고있다. 테드 웅크 작가가 주로 이국적인환상과 낭만적인 관점을 드러낸다면 정수 작가는 어둡고 고립된 장소로서의 섬을 그려내는데, 두 작가 모두 일반적인 유토피아로서의섬이 아닌 잊혀진 장소로서의 섬을 이야기하고 있다는 공통점이 작품 속에서 발견된다.

이번 전시에서 소개될 3점의 비디오 작업은 아카이브 총체의 일부분으로 3점 모두 흑백의 짧은 비디오이며 일견 어딘가에서 동떨어져나온 비디오 자료(footages)로 보이기도 한다. 3점 모두 1분이 되지 않는 아주 짧은 비디오로 일상적이고 친근한 소재를 관찰하지만 동시에 쉬이 사라질듯 위태로운 분위기를 담고있다. 특히 나무를 자르는 사람의 움직임, 변화하는 구름의 모양, 기묘하게 깜빡이는 전등불이 흑백이미지로 전환되면서 친숙함은 돌연 괴리감을 발생시키는데 마치 가까이에 있지만 다가갈 수 없는 어떤 시공간을 은유하는 듯하다. 이렇듯 프로젝트가 구축하는 세계는 우리가 알고 있지만 실재하지 않는 비공간이며 가까워 보이지만 먼 장소이다. 이를 통해 두 작가는 우리가 인지하는 공간이 어떻게 관념과 기억에 영향을 받으며, 이렇게 형성된 이해가 현실에서 어떻게 발현되는지에 대해 끊임없이 질문을 던지고 있다.

Ted Oonk is a Dutch contemporary artist who lives and works in Belgium. She received a MFA in Photography from St.Joost Academy. She also holds a MA in Filmstudies and Visual Culture from the University of Antwerpen. Her art practice is mainly centered around the many ways we both mask and bring to light vulnerability, standards and norms in our visual culture.

Su Jung is a South-Korean artist who lives and works in Seoul. She holds a MA in Fine arts from the Chelsea College of Art London. Jung is fascinated by unique features of language, be they poetic, fictional, humorous or skeptic. She constantly studies the relationship of texts and visual elements by adopting various media.

www.sujungwork.com | www.tedoonk.nl

3-4. Khalil Charif

"Sem Conteúdo ("No Content")" (2005-2018)

After more than 50 years of the popular slogan among the 1960s Black Power movements in the United States: "The Revolution Will Not Be Televised", and even after the poet and musician Gil Scott-Heron spread those words to the world in his 1970's album, thatslogan is still powerful as criticism of our times. The artist Khalil Charif makes his homage to them pointing to the present and heading to the future, as a challenge for our next generations.

Khalil Charif is an artist, born in Rio de Janeiro. In late 90's, studied at Parsons School and New York University. Afterwards, he attended the Escola de Artes Visuais do Parque Lage, in his hometown, and obtained a post-graduate degree in Art History at PUC-Rio (among further studies in Art-Philosophy). He was one of the recipients of the awards: "Prêmio Interações Florestais 2011" (Brazil), "ExperimentoBIO 2013" (Spain), Special Prize "Art Nova 100" in the "Arte Laguna Prize 2017" (Italy). Among his exhibitions are: "Triennale of Contemporary Art", Czech Rep., 2008; "Dublin Biennial", Ireland, 2014; "XIX Bienal de Cerveira", Portugal, 2017; "BIENALSUR", Argentina, 2019.