

## The 8th International Exhibition on New Media Art 2022

CICA Museum

April, 27 - May, 15, 2022

2022. 04.27 - 2022.05.15

**Featured Artists** 참여작가: **Zoe Antona, Maria Barrientos, Brittonius, Bori Cha (차보리), Chenyao He, Kim Jaeik (김재익), Chichan Kwong, Miodrag Manojlovic, Moiré, R. Prost, Sanarchy, Drew Sisk, Franek Wardynski, Jing Zhou**

### Zoe Antona



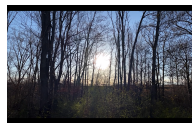
#### “Derma” (2020)

Derma is part of the series Mortal that is still in process. Derma is meant to expose the complexities and power dynamics surrounding one's skin. One's skin, like everything grotesque, is symbolic of age, individuality, and societal hierarchy. Inspired by her own experience, Zoe is interested in the inner struggle to accept her own skin and the changes that come with age. Being a Woman in a society that constantly marks women with scrutiny, Zoe created this piece to depict ideas that surround the male gaze on women. By literally placing skin on the wall she emphasizes the idea that mortals, at their simplest form, are just skin and flesh. Skin and flesh that evolves as time goes on and serves as a testament to one's stage in life.

Zoe's Derma piece also comments on the ideas that surround outward individual expression. With her piece Derma, Zoe is interested in the inner light that is shown on one's skin; such as tattoos, scars, wrinkles, piercings, among other inner expressions expressed outward. Having scars, tattoos, and piercings of her own, Zoe bares them with ownership as marks to the stages in her life.

Derma is also meant to comment on the power dynamics that surround white flesh in society. Zoe purposefully places the skin on the wall in an unappealing manner to detest societal ideas that surround white skin. This piece is meant to be an acknowledgment that society places an unjust hierarchy based on skin tone. Yet society fails to acknowledge this hierarchy. Derma is meant to be a physical representation of the ugly truth that white skin holds unfair privilege in society.

### Maria Barrientos



#### “sunriseSunset” (2020)

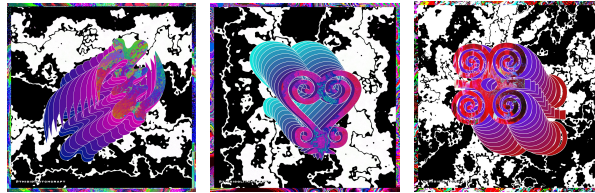
##### *sunriseSunset*

or alternatively titled *Sol(edad)*: a play on words, sol meaning sun in English and soledad translating to solitude.

The video is about two suns meeting in the middle. As one sun rises the other sets but converging in the middle of the screen. In part it's inspired by Felix Gonzalez-Torres' Untitled(Perfect Lovers). This piece is in collaboration with my partner Ro Charlie Tan who is based in the Philippines.

The themes I'm exploring visually are time, space, and distance and how it affects someone being apart from a loved one, friends, or family. It's not the representation I'm seeking, it's a feeling that is fleeting and I'm trying to capture it visually by the sun setting and rising. I'm seeking and questioning the ephemeral abstraction of time and how it affects humanity.

### Brittonius



“Gye Nyame | Except God” (2021), “Sankofa | Go Back And Get It” (2021), “Dwennimmen \_ Ram's Horns” (2021)

Adinkras are West African symbols that are used as concepts and aphorisms. They were created in the 1800s by the Akan people of Ghana and Cote d'Ivoire and are now used in architecture, clothing, jewelry, pottery and other forms of art. West African designs and patterns are typically very bright, colorful, stylised and full of repetition. Continuing the legacy of adinkras, these works bring them into the 21st century by emulating West African elements of design via the New Aesthetic within the lens of Afrofuturism.

“Gye Nyame | Except God” is the most popular and widely used adinkra for decoration expressing the omnipotence and supremacy of God. “Sankofa | Go Back And Get It” is one of two symbols of the same meaning, the importance of learning from the past. “Dwennimmen | Ram's Horns” represents humility, wisdom, learning and strength.

**Brittonius** is a glitch artist based in Atlanta, Georgia, USA. Using the maximalist nature of glitch, he examines themes of distortion, misrepresentation, anxiety, and existentialism. These themes are interwoven and viewed within the lens of Afrofuturism, further exploring the lines between the metaphysical and the technological, the physical and the digital.

### Bori Cha (차보리)



“Six Months” (2021)

I take the position that to acquire more of one's correct aesthetic concept, one must think about one's philosophy in simple daily life.

Thus, my artistic practice discovers simple materials of everyday life without distinction of the genre.

2020 M.F.A. Media Art, Yonsei Graduate school of communication & Art, Seoul, Korea

2005 M.F.A. Painting, Graduate School of Arts, University of Ulsan, Ulsan, Korea

### Chenyao He



## “Repair” (2020)

The artificial cloud with a big hole is made of polyurethane foam and symbolizes the environment with tremendous human involvement. The incompatible shapes of the pink object as the demonstration of non-regular, organic, and nature is planned to be forcibly put in the hole, repairing in vain. Incompatibility between the hole and pink objects visualizes the human situation as incompatible with the surroundings. Material difference refers to the self-contradiction of human behaviors: the cloud as an industrial product shows human construction, while the hole of the cloud infers the underlying self-destruction. Attempting to repair the hole using pink objects is my effort in vain immigrating to an incompatible environment.

**Chenyao He (Eva)**, born in Shenzhen, China on November 19, 2001, is a contemporary artist who has studied and lived in New York and Los Angeles. She currently studies at The Cooper Union as a fine art major in Manhattan, New York City. Chenyao's practice includes large-scale installations, performance art, and videos. She predominantly realizes her ideas through the mixed media of plastic foam, wood, plastic, and metal processing. Common themes present in her work are time, birth and death, boundaries, conflicts, balance, insiders and outsiders, etc. Chenyao always perceives reality within the context of imagination. As a storyteller, Chenyao recognizes the crucial element of authenticity in the self. She delineates illusions out of the imagination.

## Kim Jaeik (김재익)



## “Adrenaline 24+1” (2021)

테이블 위의 음식에는 언제나 삶의 리듬이 있고 사람들과 함께한다. 그속에는 다양한 사연이 있으며, 관계가 이루어지며 매일 같이 반복적인 일상이 추억으로 기록되어 언제나 우리를 자극할 것이다. 그리고 이것으로부터 파생되는 우리들의 이야기는 현재진행형 일 것이다. 이것은 언제나 우리들을 지켜주는 아드레날린이기 때문이다. 본 작업은 연속적이고 파편적인 여러 기억의 이미지를 콜라주 하여 프레임에 표현하였고, 오디오-비주얼 형식으로 진행하였다. 작품의 정적인 소리는 마치 불교의 묵언수행과도 같으며, 영상은 관계를 통해 삶을 드러낼 수 있는 힘이 있다.

'Adrenaline 24+1' is a work that expresses human appetite by comparing it to the life and desires of the city, and expresses the environment of our lives that are formed and changing through relationships in a repetitive daily life through audio video work.

Food on the table always has a rhythm of life and become with people. Since there are various stories and relationships in it, every day's repetitive daily life will be rewritten as memories and will always stimulate us. And our story, derived from this, will be ongoing. Because it's adrenaline that protects us all the time. This work collages images of multiple consecutive and fragmented memories into the frame, and expressed in audio-visual format. Static sounds into the work are like the silent practice(默言修行:Meditating Silence) of Buddhism, and video has also the power to reveal life through relationships.

본 작가는 여러 장소 이면에 얽힌 가시적/비가시적 현상을 상상과 표현을 통해 소실되거나 훼손된 기억을 복원하는 것에 초점을 맞춘다. 따라서 '장소성'을 바탕으로 다양한 설치작품과 영상/사운드 작업을 함께 진행하고 있다.

This artist focuses on restoring lost or damaged memories through the imagination and expression of visible/invisible phenomena entangled behind various places.

Therefore, I'm mainly working on a variety of visual arts projects based on a specific site/place/environment.

My Fields: Video, Photography, Installation, Sound Art, Public Art

## Chichan Kwong



### “Cultural Est•range” (2018)

This video is about three friends from different heritages (Chinese, Mexican, and Polish) living in Chicago sharing each other cultural experiences and upbringings through virtual road trips (on YouTube) as well as physical road trips to simulated cultural sites in a foreign land (Chinatown, Mexican neighborhood, and Polish Catholic church at Easter.)

**Chichan Kwong** (1994, Nantong, China) is a visual artist whose multidisciplinary practice uses binaries, contraries and preconceived notions embedded within contemporary culture to create art works in various formats, for example, writing, painting, performance, installation, video and sculpture. Kwong has earned his training as a painter at Ohio State University, Yale Norfolk Summer School of Art, and a MFA from the University of Chicago.

### Miodrag Manojlovic



### “A Moment Ago” (2012/14)

Video – animation (b+w)  
Sound  
7'20”  
Full HD  
2012/14

**Miodrag Manojlović** is a visual artist working mainly within the fields of drawing and animation. Exploring multiform and multilingual modes of communication. Through images and sounds seek roots of creations and emotions, keeping the viewer's imagination in suspense. In 2004, he graduated from the Academy of Arts, University in Banja Luka. He completed his postgraduate studies at the University of Arts in Belgrade, Department of Scene design in 2007. Lives and works in Banja Luka (Bosnia and Herzegovina).

### Moiré



### “겹과 결 (Singlet & Multiplet)”

안에는 아무것도 없고, 밖에도 아무것도 없습니다

안에 있는 것, 그것이 곧 밖에 있는 것.

괴테의 시 ‘에피레마(Epirrhema)’ 中, -

물리학자 ‘볼프강 파울리’는 <에피레마>로부터 영감을 받아 스핀의 얽힘과 중첩의 특성을 생각해 냈다고 합니다. 양자 세계에서는 두 개 이상의 양자 상태가 확률적으로 존재하며 관찰자가 ‘관찰’을 행하는 순간, 중첩된 상태가 하나로 인지됩니다. 우리는 수많은 관찰과 실험을 통해 물리법칙을 발견합니다. 현상으로 나타난 본질을 해석하고, 이를 개념으로 바꾸어 다시 본질을 찾습니다. 이 점에서 파울리는 관찰자가 만든 본질의 외부적 이미지인 ‘법칙’과 내부적 이미지인 ‘개념’의 동질성을 확신합니다. 서로 다른 내적 이미지여도 결국 하나의 본질에서 나온 것이기 때문입니다.

수많은 원자로 구성된 인간도 마찬가지입니다. 우리는 살아가면서 내면의 다양한 이미지를 마주합니다. 간혹 우리는 넘치는 인류애를 보이다가도 도덕적 해이를 경험할 때면 차오르는 분노를 주체하지 못해 격한 반응을 보이기도 합니다. 하지만, 이 모든 이미지는 한 사람에게서 나온 여러 가지 상(像)이므로 자연스러운 것입니다. 우리는 모두 내면에 중첩된 다중자아를 가지고 있으며 각자가 살아가는 공간과 관계 속에서 자아의 흔적을 남기는 존재입니다. 그러므로 인간이 만들어내는 이미지는 자기 자신이 가지고 있는 고유한 결에서 나오는, 수많은 겹들의 산출물입니다.

팀 무아레는 다양한 정체성이 거듭 포개진 상태를 ‘겹’, 겹이 만들어낸 무늬와 흔적을 ‘결’이라고 생각했습니다. <겹과 결>은 한 사람 내면에 존재하는 다양한 자아의 모습을 발견하고 포용해가는 과정을 양자역학 개념(양자 얽힘, 중첩, 입자성과 파동성, 연속과 불연속 등)과 연결한 작업입니다. 양자역학과 자아는 각각 과학과 철학의 본질을 다룬다는 점에서 일맥상통합니다. 또한 이 둘은 관찰 불가능한 미시세계를 다루는 양자역학과 보이지 않는 내면의 자아라는 점에서도 공통점을 가집니다. 무아레는 이러한 특징을 미술의 기본 요소인 점, 선, 면을 활용한 영상으로 표현하고, 스토리를 퍼포먼스로 전개했습니다.

There's nought outside and nought within,

For she is inside out and outside in.

Epirrhema ~ Goethe; C.1819

Inspired by Goethe's poem <Epirrhema>, a physicist Wolfgang Pauli discovered the concept of quantum entanglement and quantum superposition. In the world of quantum, multiple quantum states can exist simultaneously until an observer's observation recognizes it as one. We discover the laws of physics through countless observations and experiments. We translate the essence interpreted as phenomena and transform it into concepts to find the essence. Pauli is convinced that law, the external image of essence constructed by the observer, and concept, the internal image, is homogenous. This is because despite the two being different internal images, they are from the same essence.

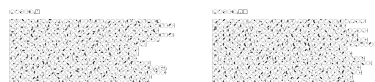
The same is true for humans composed of numerous atoms. We face multiple internal images throughout our lifetime. We sometimes show an abundance of love towards humanity, and sometimes rage in uncontrollable anger when we experience moral hazards. However, those images are different representations generated by one person, thus, are natural. We all have multiple egos that overlap with one another, and we are beings who leave traces of ourselves in our environment and relationships.

Team Moiré sees an individual's shape as a 'Singlet', and the various identities that exist within it as 'Multiplet'. <Singlet & Multiplet> connects the process of discovering and embracing various aspects of ego with quantum mechanics. Quantum mechanics and ego are aligned in the sense that they both discuss the nature of science and philosophy. They also share common ground on it being imperceptible; quantum mechanics regard the microscopic world, and ego is our invisible, internal self. Team Moiré expresses these characteristics through video using the basic elements of art—points, lines, and planes—and narrates the story through performance.

**Moiré** consists of producer **Jiyeong Kim**, **Yewon Jang**, **Yejin Cho**, contemporary dancer **Heewon Jeon**, and sound designer **Kyungwoo Bae**.

Moiré captures various things that vibrate between society and egos of individuals. The world operates in numerous movements, from the principles of the universe that are too large to be felt to the invisible atomic domain. Moiré is working on artistically visualizing things that he is around but cannot sense.

## R. Prost



### “Venutian Sonnet No. 3” (2021), “Venutian Sonnet No. 10” (2021)

These pieces are from a series entitled "The Venutian Sonnets."

They are translations of Shakespearean sonnets into a newly-devised language which has been designated as Venutian.

This language exists only on a reading device, therefore it is wholly visual.

There is no sound component to these characters, so it is not a spoken language.

The image of the sonnet is derived by sending the original sonnet through a translating program which renders it into Venutian. This process removes the audible features of the original and turns the sonnet into an entirely visual experience.

## **R. Prost**

I was born and raised in Chicago.

My background is in literature more than the visual arts.

I have always been interested both in the visual aspects of language and the contexts in which language is found.

Early on, I began experimenting with typography and visual poems.

More recently I have become interested in algorithmically-generated and altered texts.

## **Sanarchy**



### **“Mask/Maske” (2021)**

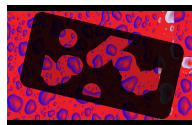
The Sanarchy Collective launches Mask/Maske, a virtual group exhibition. The theme of masks is broadly explored across video, animation, graphic design, and photography and the selected works highlight the use of masks in ritual, representation, and survival. The exhibition features emerging artists from six universities across The United States and Turkey.

During the academic school year 2020-2021 an informal network of professors agreed to build a thematic learning experience for our students by building a specific assignment out in classes. The goal at the beginning of this endeavor was to try to find a theme that was broad, and open-ended enough to plant a seed by way of a concept, and then see where that takes any given student, and from where students can explore from their personal perspective. The theme settled upon was “masks”.

There was a range of schools, fields of studies, and levels of instruction. The programs included the Department of Cartoon and Animation at Başkent University, the Department of Media Studies at the University of North Carolina Greensboro, the Kinetic Imaging Department at Virginia Commonwealth University, the Graphic Design Program at The College of New Jersey, Bilkent University, and the Art + Design : Media + Communication college at East Central University. The courses ranged from advanced to introductory level.

**Sanarchy** is an informal collective of artists/academics .

## **Drew Sisk**



### **“hyperpresence.gif” (2021)**

hyperpresence.gif is part of an ongoing series of multimedia works that contend with the ways the global pandemic has accelerated the breakdown of the separation between digital interfaces and lived reality and between slick high-res and humble low-res images. The power of contemporary vernacular images is the immediacy of their making and consumption. All images—still and moving—are live now, whether they are footage of the first COVID-19 vaccinations on broadcast television, a Zoom call for work, or photos of protests on Twitter. The urgency of image capture and sharing, especially during the pandemic and recent protest movements, shows us their visceral power. Images are not set apart from reality. The screens all around us become our eyes as if we are hyper-present, everywhere all at once.

Just as vernacular images have defined our consumption of media now more than ever, they have also reinvigorated social movements. The low-res image, with its live-ness, has exceeded itself as a form of representation, beamed straight into our consciousness in real time and subsumed as lived experience. Paradoxically, we are closer than ever to these events and profoundly far away and detached at the same time.

This work accompanies my recent essay, "Smudges on the Screen, Fog on My Glasses," in *feels* magazine, Issue 2.

**Drew Sisk** is a graphic designer and new media artist making web-based work, installation, and print media. Blurring the lines between fine art and graphic design, his research explores the conjunction of media, politics, and technology. His client work supports nonprofit organizations, higher education, cultural institutions, and publishing. Drew is Assistant Professor of Design/Digital Media at Tennessee Tech University. He recently co-founded Utilities Included, a small exhibition space and publishing initiative. His small-edition artists' books are included in libraries and special collections around the United States. He earned his MFA in Design/Visual Communication at Virginia Commonwealth University and his BA in Studio Art and Asian Studies at Furman University.

### **Franek Wardynski**



#### **"Archive for Future Memories : The Ocean" (2018)**

Project Title : Archive for Future Memories

In the wireless world where everything is kept in invisible clouds, the seas are filled with obsolete means of storage. These devices are now only dead memories of a once physical data exchange—a connection. A connection between two intelligent devices provided by a human protocol sophisticated enough to import and export binary fuel through delicate Secure Digital docks.

The microchips encased in resin contain my online history and life such as an archive of my Facebook/ instagram profiles, my sim cards. It is a way of leaving the internet world to come back to the real world.

The two digital images are printed on large flags and should hang in a windy space to act like water.

**Franek Wardyński's** main focus is ways of narrating, through critical art explorations, field projects and research adventures. He explores concepts such as cannibalisation of culture, land art and matters of translation, through a diverse range of media as well as printmaking, sculpture and performance.

Educated at Central Saint Martins and the Royal College of Art, Wardyński founded his studio in 2015. During the past years, Wardyński has engaged in multiple art residencies and field projects, such as the Alps Art Academy for Land and Environmental Art, Switzerland and the Land Arts of the American West program 2019, as well as the Land Arts Adaptation program 2020, Texas, USA.

Specializing in visual experiences and new perspectives, his work incorporates multi-media creations and installations for museums, theaters and operas.

His work has been exhibited worldwide in galleries such as the Edouard Malingue Gallery, Hong Kong, //Galerie 102, Berlin, Art Dubai at Madinat Jumeirah, Art Safiental Biennale, Switzerland, Convex Warehouse, Kyoto, SW1 Gallery, London and TR Warszawa, Warsaw.

Wardyński is also a visiting lecturer at the Royal College of Art London, Central Saint Martins and Chelsea College of Art, where he teaches Critical Practice, Visual Communication and Graphic Design.

### **Jing Zhou**



#### **"Through the Aleph: A Glimpse of the World in Real Time" (2017)**

"Through the Aleph " is a net art project with a time-lapse video inspired by Jorge Luis Borges' short story "The Aleph" (1945). Although a real Aleph might never be found, following Borges' vision, this project offers an

unprecedented visual and interactive experience where many places on Earth and in space can be seen simultaneously in an instant. Influenced by the life changing power of seeing Earth from space, "Through the Aleph" visualizes a pair of opposites through the global reach of technology—the diversity of human civilizations (microcosm) and the unity of humanity without borders in the everchanging universe (macrocosm). It draws the connections between individuals and the global environment, Earth and outer space, eternity and time, and art and science. With an unexpected approach to surveillance cameras and global networks this meditative web project uses live data to create an abstract landscape in an open source environment. It not only embraces the dream of peace on Earth but also explores the bond between humankind and nature through time and space in the present moment.

**Jing Zhou** is an interdisciplinary artist, designer, and professor in the US. Her work has been shown and collected internationally including: Triennale Design Museum, Milan; British Computer Society, London; Asian Cultural Center, Manhattan; SIGGRAPH Art Gallery; ISEA; IEEE GEM; CAA; Ars Electronica .ART Global Gallery; Les Abattoirs Museum, France; Royal Institution of Australia; Danish Poster Museum; Golden Turtle Festival, Russia; GAMeC Modern and Contemporary Art Gallery, Italy; Athens Digital Art Festival, Greece; Taksim Republic Art Gallery, Istanbul; FILE, Sao Paulo; Korean Visual Information Design Assn.; Goethe Institute Alexandria, Egypt; Hungarian Electrographic Art Assn., Budapest; Yale University; Aalto University Design Factory, Finland; public collection of the WRO Media Art Center, Poland; Waikato Museum, New Zealand; Moravian Gallery in Brno, Czech Republic; SDAI Museum of the Living Artist, San Diego; and Chinese Culture Center of San Francisco. Jing received the Creative Work Award of the 2020 Design Incubation Communication Design Educators Awards and many more in the US and Europe.