

The International Exhibition "I"

CICA Museum

April 6 - 24, 2022

2022.04.06 - 04.24

Featured Artists 참여작가:

Pierre Ajavon, Mercedes Aquí, Bin Jiyoung 빈지영, Kate Bloomfield, Misty Choi 최은주, Dho Yee Chung, Gina Maree DeNaia, Han hwangsu 한황수, Heui Tae Yoon 윤희태, Marco Jacconi, Seoyoung Je, MinyoungKang 강민영, Lauren Kerr, Helene Koch, Hyowon Lee 이효원, Felipe Franco Munhoz / Natália Lage, PENG LIAN 팽리안, Michael Rogatchi, Yejin Shin 신예진

Pierre Ajavon



“Kensington Gardens Oddities“ (2021)

Kensington Garden 4:15 PM on a lazy sunny afternoon. A colorful and musical journey between the dream world and reality.

Pierre Ajavon is a visual artist, composer & musician. After sociology studies focused on psychedelic culture, he moved into video art when he saw the possibility of bringing the sound and moving image together. Mixing electronic music, psychedelic rock and field recording for his musical research, he produced many experimental short films which he filmed, edited, and designed the music production. Pierre Ajavon lives in Paris and exhibits internationally.

Mercedes Aquí



“Black Gold” (2021)

Looking for heat, we have set everything on fire. I, living, drift into the vast blackness that was left of what was fire yesterday, my eyes are open and like a wet gauze, the darkness sticks to my pupils. I am aware of it, and therefore I can "see" darkness, I perceive darkness, I am darkness. In my skin there is an artifact of magnification that causes an enveloping effect, which translates reality inter-sensorially and presents me magnified things that arrive all at once and go through my body with thousands of combinations. I discover fragments suspended around, parts of everything that we were, destroyed and rebuilt over and over again. The earth is a metonym for the body. As if it were a point in a hologram, we carry within our singularity, not only all humanity, all contradiction, all life, but also the entire cosmos, including its mystery. And I, living, I am floating slowly stretching my matter, threading the possible and present pieces. Looking voluntarily and consciously, an iridescent black gold, binder, a primal substance that is of all things, so that my cracks and the cracks of the world may be repaired. Tenderness is not in a hurry.

Mercedes Aquí

I am a visual artist. I studied the Bachelor of Communication Sciences at UAEMEX, in Toluca, state of Mexico. I started in journalism working as a reporter. Later I ventured into the area of press photography. I decided to leave the journalistic career, to dedicate myself to the visual arts and cultural management. Installation, photography, video, performance, art-object, relational art and creation in the open studio have been a constant in my work for the last seven years. Through my work I like to dialogue with people without artistic training. Pataphysics, Dadaism, Surrealism and Fluxus are part of the artistic movements that have influenced my work. I have had exhibitions in Italy, the Czech Republic, Turkey, Bangladesh, France and Mexico.

Bin Jiyoung 빈지영

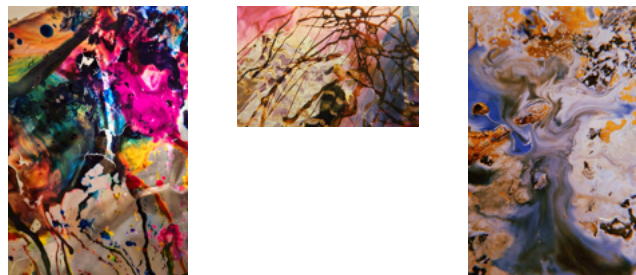


“Untitled” (2021), “Untitled” (2021) (left to right)

스스로 인식하는 새로운 방법을 강구하고자 했다. 나로 하여금 가장 직관적으로 인식되는 몸. 그를 둘러싼 주변과 사물 그리고 무형의 것들의 관계를 한 화면에 담았다. 빛과 타인의 몸, 그리고 나의 몸이 나뉘지 않은 상태이다. 이들이 섞여 하나의 시각적 결과로 맺혀지는 것. 그 안에서 타인과 나 그리고 외부세계와의 구분은 무의미하다. 바깥의 요소들이 나의 몸을 지나가는 순간, 그 순간을 지나는 모든 것들이 일정한 형태를 갖추지 않은 새로운 상태를 마주한다.

빈지영은 서울대학교 미술대학에서 서양화를 전공했다. 그는 회화와 사진을 주매체로 다루고 있으며 자신의 몸을 작업의 소재와 주제로 다루고 있다. 그는 스스로의 몸과 그것을 둘러싼 사건과 감정 그리고 외부세계에 대한 이야기를 추상적인 형상으로 화면에 풀어낸다. 참여한 주요 전시로는 2021년 <“Unconsciousness v Consciousness”, 웨스턴 갤러리, 로스앤젤레스, 미국>, <“visual exhibition - Pathfinder”, 서울대학교 50동, 서울, 한국>, 2018년 <“계모임전”, 스튜디오 계, 서울, 한국>이 있다.

Kate Bloomfield



“Visceral 1” (2021), “Visceral 2” (2020), “Visceral 3”(2021) (left to right)

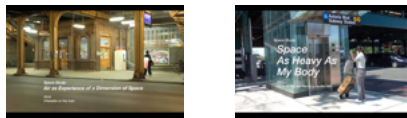
Visceral is a photographic project I immersed myself in during England’s first three lockdowns, in which I was trying to come to terms with aspects of myself and my health that in the past I could challenge and prevail with but now had to

acknowledge and accept, to keep myself and others safe. My Epilepsy has always been a deeply personal aspect of my life and I've often grappled with how epilepsy does or doesn't define me as a person? I was diagnosed as a child and my epilepsy has always been well managed by medication. Although living with constant uncertainty that seizures could happen in my sleep my reality was considerably "normal" from the outside gaze. When the pandemic hit, I was considered as vulnerable along with many other millions around the world. Trying to retain self-esteem whilst dealing with a government and media who often reported on Covid deaths in the UK with the undertone "they died but had underlying health issues" as if that made their deaths more acceptable that society could dismiss that loss of life more easily when disabilities and health conditions are involved.

I explored themes around my epilepsy such as representing the colourful patterns I see in my eyes that would usually be a trigger warning that a seizure was imminent, I used different light sources to shine through the paintings when photographing them that could represent the surge of electrical activity it takes for neurotransmitters and neurons to misfire in the brain. I'm trying to find balance but often resulting in a cluttered surface. My photography allows me to curate and showcase details that would otherwise be lost or overpowered.

Kate Bloomfield is a mixed media artist based in rural Norfolk UK. Kate's abstract paintings are not the final outcomes of her work. They are the experimentation, the thinking space. She uses digital photography to capture and compose the essence of that moment. Photography allows Kate to show fleeting moments of the painting process that can help represent narratives around the working of the internal body, bacteria, and the brain. The different stages of construction and experimenting is a vital part of her practice, they show what Kate would like to represent in the act of painting and what she would like the audience to experience. Finished paintings become remnants of past actions and the photographic prints still hold the energy. These paintings are stored to reuse, adapt and continue to experiment with re imagined ways to create future dream-like images.

Misty EunJoo Choi 최은주



“Air as Experience of a Dimension of Space” (2018), “As Heavy as My Body” (2021) (left to right)

작업자 최은주는 두 개의 지하철 퍼포먼스 시리즈, Air as Experience a Dimension of Space (2018)와 As Heavy as My Body (2021) 를 통하여 타지에 사는 여성 동양인 예술가로서의 정체성을 수행한다. 두 작품 모두 파저티브와 네거티브의 공간, 보이지 않는 것과 보이는 것, 정신적 경계와 물리적 경계와 같은 이분법적 개념에대한 예술적, 조형적 탐구에서 출발한다. 각 퍼포먼스에서 공기와 흙으로서 조각되는 형상과 익명의 사람들과의 예상치 못한 상호작용은 한 개인의 공간과 존재에 대한 개념을 부각시킨다.

<Air as Experience of a Dimension of Space, 2018>

공기는 인간에게 가장 필수적인 삶의 조건 중 하나이지만 보이지 않고 만질 수 없어서 우리는 종종 그것이 존재함을 의식하지 못한다. 공기는 항상 그리고 이미 어디에나 존재하지만 우리는 소위 파저티브 스페이스라고 일컬어지는 것들, 당장 눈앞에 놓여진 중요한 것에만 관심있다. 이러한 공기의 속성을 곱씹으며, 작가는 유학생으로서 타지에서는 자신의 존재가 마치 공기같다고 느낀다. Air as Experience of a Dimension of Space (2018) 는 공기를 만져지는 형태로 실체화하여 자신의 공간과 존재를 주장하려는 시도이다. 공기를 재료삼아 자신의 존재적 경험을 표현하기 위해서 작가는 본인의 신체 치수--자신의 두 팔만큼 넓고 키만큼 길다란--에 기반하여 공기 박스를 만들었다. 그리고 상자를 마치 신체의 연장처럼 착용하고 지하철에 탄다. 박스에 공기를 불어넣고, 소음을 내고, 공간을 차지한다. 공공장소에서 다른 사람들에게 불편함을 주게 되면서 결국 열차에서 쫓겨난다. 공기가 실체화되면 될수록 공간 속에 드러나는 작가의 몸과 정체성 또한 더욱 두드러진다. 공공장소에서 예술하는 행위는 그녀로 하여금 동양인이고 여성이라는 불안하고 연약한 정체성에 직면하도록 이끈다.

< As Heavy as My Body, 2021>

뉴욕의 코비드 팬데믹 상황과 인종 혐오범죄가 한창인 때, 작가는 흙이 담긴 수레를 끌고 지하철에 탄다. 자신의 몸무게만큼 무거운 흙을 끄는 일은 계단을 오를 수 없고, 누군가에게 도움을 청하게 되는 등 몸을 자유롭게 사용할 수 없게 한다. 지하철에 몸을 싣고, 지하철 한 구석 좌석을 작업실 삼아 자신의 몸 구석구석을 만지며, 이 작업의 알 수 없는 최종 결과물을 향해 계속 흙을 쌓으며 작업을 진행한다. 흥미로운, 불편한 혹은 무관심한 타인의 시선과 함께 지하철이 마지막 역에 다다를 무렵, 작가의 몸과 지하철 좌석 사이의 네거티브 공간은 모호한 흙의 형태로서 그것만의 실체를 갖는다. 이 작업에서 일어나는 일들은 항상 존재했지만 우리의 관심 밖이었던 것들의 모습을 시적으로 보여준다.

The two train performance series, *Air as Experience of a Dimension of Space* (2018) and *As Heavy as My Body* (2021) manifests Misty EunJoo Choi's practice of encountering her identity as a young asian female artist living outside her own country. Both works started from artistic and sculptural exploration on the binary of negative and positive space, invisibles and visibles, mental and physical boundaries. The images created by air and clay in each performance and unexpected interactions with anonymous people heighten the notion of one's own space and existence.

<Air as Experience of a Dimension of Space, 2018>

Air is one of the most essential living conditions for human beings but invisible and intangible, therefore we are often unconscious of it. Air always and already exists everywhere yet we are only interested in so-called positive space, things that matter. Meditating on such attributes, Choi finds that her identity as an international student living in foreign country resembles the quality of air. *Air as Experience of a Dimension of Space* (2018) is the study of claiming one's own space and existence by materializing air into a tangible form. To perform air as an experience of one's own existence, Choi fabricated the inflatable box out of her body measurement--as wide as her two arms and as long as her height. Then she wears the box as if it were her body part and boards on the train. She blows the box up, creates noise, and takes up space. As a result, she gets kicked out of the train as her performance intervenes in the public space and causes discomfort to others. The more tangible the air becomes, the more outstanding the artist's body and identity reveals in the space. Performing art in the realm of public leads her to face the anxiety and vulnerability of being a young asian woman.

< As Heavy as My Body, 2021>

In the midst of pandemic and racial hate crime in New York City, USA, Choi boards the train. Carrying the clay as heavy as her body weight with her, she has to behave her body differently and needs help from others to figure out the architecture of the station. Choi finds her seat and fills clay into the space between her body and the seat. The train turns into a workspace. In this work, artist's body functions as the mold for a sculpture. Choi proceeds the performance as she puts herself in the train as a weirdo, touches every corner of her body, and keeps sculpting clay towards an unknown end product. At the end of the performance, Choi achieves the ambiguous shape of the clay by turning the airy negative space around the body into the visible. What happens in the performance poetically speaks the value of things that have always existed there as unseen.

최은주는 서울과 브루클린을 기반으로 활동하는 복합매체 작업자입니다. 작가는 자신의 예술 활동을 "Space Study" (2016~) 라고 부릅니다. "Space Study" 는 미술 공부를 위해 미국에 살면서 생애 처음으로 자신만의 방을 갖게 되면서 시작되었습니다. "Space Study"의 맥락에서 'Space 공간' 은 예술의 행위주체자로서의 작가 자신의 육체적 또는 정신적 인식을 높이는 관념의 영역을 의미합니다. 공간과 사물에 대한 관심은 존재/비존재의 개념, 경계, 언어, 정체성의 불투명성, 사회-문화적 주제에 대한 연구로 확장되었습니다. 그녀의 작업방식과 형태는 설치, 비디오, 퍼포먼스, 책 등으로 다양하며 특정 형식이나 매체에 국한되지 않습니다. 결과물을 만드는 것이 목적이 아닌 자신과 바깥세상 사이의 관계를 이해하는 과정으로서의 예술작업을 지향합니다. 최은주 작가의 최근 출판물 <저 아저씨가 피는 담배는 매일 같지만 내가 마시는 커피는 매일 다르다>, 2021 은 미국 뉴욕의 Printed Matter, Inc. 서점에서 판매되고 있습니다.

Misty EunJoo Choi is a multidisciplinary artist based in Seoul and Brooklyn, NY.

She calls her art practice "Space Study" (2016~).

"Space Study" started as she had a room for her own for the first time in life when she moved to the United States to study art. In the context of her practice, 'space' refers to a physical or mental zone where she gets a heightened awareness of her body and existence as an artistic agency. The interests in space and objects have expanded into the study of the concept of being/ non-being, boundary, language, opacity in one's identity, and socio-cultural themes.

The practice is not limited to a specific form or medium. The goal of the practice is not to create an end product, but rather to pursue a work of art to be a process of understanding the relationship between oneself and the outer world. Her recent publication <The Coffee I Drink Everyday Is Different But the Cigarette That the Man Smokes Is the Same>, 2021 is in stock at Printed Matter, Inc. book store in New York, USA.

Dho Yee Chung

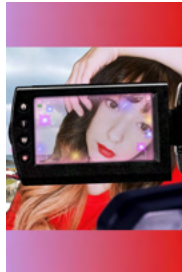


“Black Rain, White Light” (2019)

From ancient Asian culture, cleansing the body was considered not merely sanitizing the physical body but purifying the soul. The human body and spirit were thought to be indivisible from one other and intrinsically linked as one. Interestingly, this concept was recognizable in historic practices of hygienic ritual before spiritual ceremony. However, the meaning of cleansing has shifted in the modern era. Western culture with white skin as the norm, was imported after World War II. Cosmetic advertisements whisper “be white!” My work questions how Asian beauty was de-orientalized and homogenized along lines of consumerism and commercial imagery.

Dho Yee Chung is a multimedia artist originally from South Korea. Her work questions how media mediates and shapes the narratives of human activity in order to understand the self in the digital era. She holds an MFA in Graphic Design at Yale University. Currently, she is an assistant professor at Oakland University in Michigan, USA.

Gina Maree DeNaia

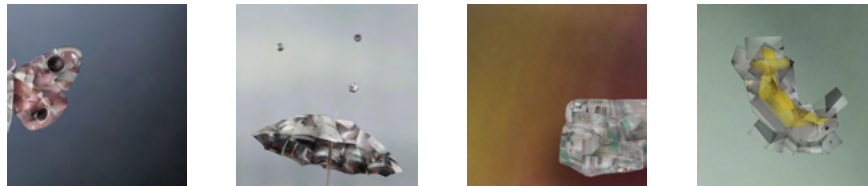


“Photobooth: Video Gurl” (2020)

In Video Gurl (2020, South Korea), a white woman with red lips and matching shirt poses blank-faced in a glamor pose and is framed by the screen of a video camera. The woman is me, yet she seems barely recognizable to me. This selfie is part of my photo series PHOTOBOTH, which explores the self-directed manufacturing of identity via the construction of selfies in contemporary selfie apps. These apps provide all the tools to manipulate the presentation of the self—instant professional makeup, beauty lighting, elaborate backgrounds, complex graphic design and Photoshop level editing controls—that wouldn’t have been this easily accessible a decade ago. I can manufacture and present myself as a creepy-cute goth school girl or as one of those poised, perfectly made up women with tiny noses. Here, since the collective signifiers of identity and its attendant multiplicity of ideals are extremely mutable, boundaries of self, of the concept of “I” as a coherent fixed whole, seem to be pushed and pulled by default.

Gina Maree DeNaia received a BFA in Photography from SVA in New York. Since 2015, she has been residing in Seoul, South Korea. Through the media of still photographs, animated GIFs, video and text, her artwork seeks to probe into the libidinal uncanniness under the surface of the everyday. Her artwork has been published in DearDave, DIVISION/REVIEW and Antirrhinum Journal, and has been exhibited in group shows throughout the US, Europe and East Asia.

Han Hwangsu 한황수



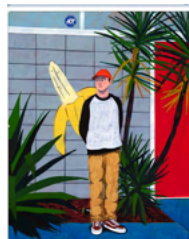
**“distorted tale C-M” (2021), “distorted tale C-U” (2021), “distorted tale P-S” (2021),
“distorted tale T-B” (2021) (left to right)**

연인과 동거생활을 시작한 후 나오는 상관없던 물건들이 생겨나고 버려지기 시작했다. 버려지기 직전의 물건(피사체)이 접사카메라로 기록된다. 추상적으로, 혹은 조형성만 가진 직사각형의 이미지들을 나열한 후 그 물체를 필두로 수필을 쓰기 시작한다. 단어나 특징에서 시작된 글이 이어지다가 “새로운 주제어”가 생성되고, 예상치 못했던 이야기로 전개된다. 다시 이미지로 돌아가 디지털프로세스를 통해 레이어들을 관찰하고 조합하면서 “새로운 주제어”를 만들어 나간다. 그렇게 이미지(조합)와 텍스트(글쓰기)는 서로 어긋남과 겹침을 반복한다.

한황수

사진과 텍스트를 다루고 있다. 사진들을 이용해 수집, 관찰, 조합하여 실재하지 않는 화면을 재구성하거나 자연스러운 리듬감과 억지스러움이 함께하는 운(韻)을 등장시켜 글을 쓰고 있다. 자신이 만든 규칙 속에서 고뇌하고 부딪히는 과정들을 반복하며 작업으로 표현하는 실험을 즐기고 있다.

Heui Tae Yoon 윤희태



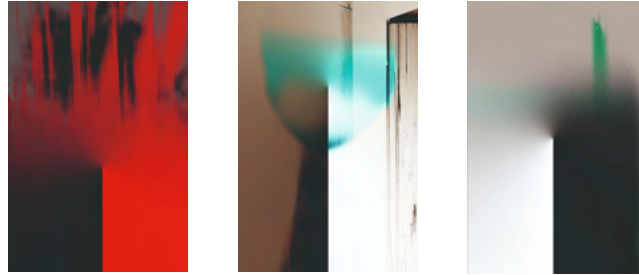
“뵤뵤 뵤뵤 (Wee-Woo Wee-Woo)”(2021)

제 작품들은 유머와 풍자, 농담과 고백, 불쾌감과 무지를 통해 예술 창작의 과정과 결과를 보여주고 있습니다. 다시 말해 제 작업에 큰 주제는 ‘나를 둘러싼 나의 동시대를 어떻게 진중하며 재치 있게 표현하는가’입니다. 최근 저의 작품 속 반복적으로 등장하는 도시 소년들을 통해 지난 시절 제가 하지 못했던 행위, 행동 또는 작업방식들을 현재의 제 생각과 이해를 반영하여 캔버스에 채워 나가고 있습니다. 이러한 작업과정 속에서 저는 나의 존재, 소멸, 현재성의 흐름을 연기하고 있지만, 도시 소년과 저의 상호 작용은 지속적 유대 관계를 유지하게 되면서 제가 느끼는 시대상으로 표현되고 있습니다.

윤희태

저는 1980년 서울, 대가족 안에서 태어났고, 어린 시절 매주 주말 50~60명의 친지분과 할아버지 집에 모여 시골벽적으로 술과 저녁을 드시는 모습을 보며 자랐습니다. 저의 집안 어른들은 다들 목소리가 크고 매사에 빈정대는 유머 감각을 가지고 계셨으며 그러한 농담의 대상은 아이 어른 할 것 없이 모두가 되었습니다. 그러한 환경 속에서 자라 어른이 된 저는 조금은 빈정거리고 건조한 유머와 풍자를 통해 작품을 표현합니다.

Marco Jacconi

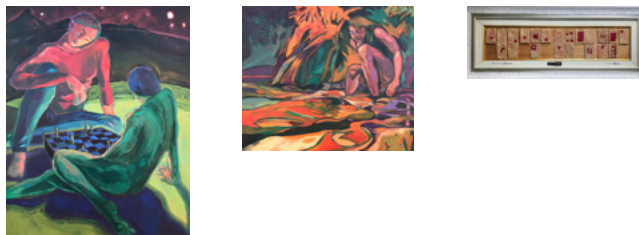


“Catharsis” (2021), “Last shower of Champagne” (2021), “Ribelle sempre” (2021) (left to right)

The Artworks are part of the Shapes of the deep series. These works have been presented in international galleries. The shapes of the deep project are about to penetrate from the surface into the depths in order to explore the essence and truth of things. The work went through countless metamorphoses on this visual adventure journey until it found its final form.

Marco Jacconi born in Berne, Switzerland is an artist from Zurich with Italian and Moroccan roots. His complex compositions are based on surfaces and amorphous forms and the interplay of light and shadow. In the 1990s he belonged to the Swiss graphic design-and digital art avant-garde and influenced an entire Swiss subculture with his works, which contributed significantly to a Swiss design renaissance. His works at that time were exhibited in the Kunsthalle Berne, alongside works of Ugo Rondinone and Sylvie Fleury. His latest works from the “Shapes of the deep” series were presented last year and this year at exhibitions in New York, Zurich, Milan, Shanghai, Athen, Singapore and São Paulo.

Seoyoung Je



**“Mother and Child” (2022), “Narcisse” (2022),
“I wish I could always believe I am beloved” (2021) (left to right)**

Seoyoung Je is a painter and mixed media artist based in Seoul. Korean by nationality, she grew up in Uganda and Kenya from an early age. Her work is motivated by the complex nature of being, the significant role of human memory, and the dialogue of identities. Her most recent exhibition, In Recognition of the Present Hour, took place at CICA in 2020. Her new collection of work will show at Gallery Amidi, Seoul, on Dec 20-26th, 2021. Seoyoung received a BFA degree from Houghton College, New York, in 2019. Currently, she works as a part-time art teacher, private tutor and directs weekly art and English classes at her church.

Minyoung Kang 강민영



“나라는 생각, 남이라는 생각, 오래산다는 생각” (2021)

Only me, just others, obsession with eternity.
Only me, just others, obsession with eternity.
Only me, just others, obsession with eternity.
How do you feel about this question?
What past do you remember from this question?
How was that life?
If so, how would you like to live 'now'?

나라는 생각, 남이라는 생각, 오래산다는 생각.
나라는 생각, 남이라는 생각, 오래산다는 생각.
나라는 생각, 남이라는 생각, 오래산다는 생각.
당신은 이 생각들을 떠올리며 어떤 마음을 느끼고 있습니까?
이 생각들은 당신의 어떤 순간을 떠올리게 합니까?
이 생각들은 당신의 삶을 어떻게 만들고 있습니까?
그렇다면, 당신은 어떤 '지금'을 살고 싶습니까?

Kang Min-young studies the printmaking and the Art history and currently works on printmaking, photography, video, art theory and criticism. Nowadays, she records psychological insights into human life through combining visual images and text.

강민영은 판화와 미술사학을 연구한 뒤, 현재 판화, 사진, 영상 및 이론 비평 작업을 하고 있습니다. 시각이미지와 함께 글을 써 인간의 삶에 대한 심리적 통찰을 기록하고 있습니다.

Lauren Kerr

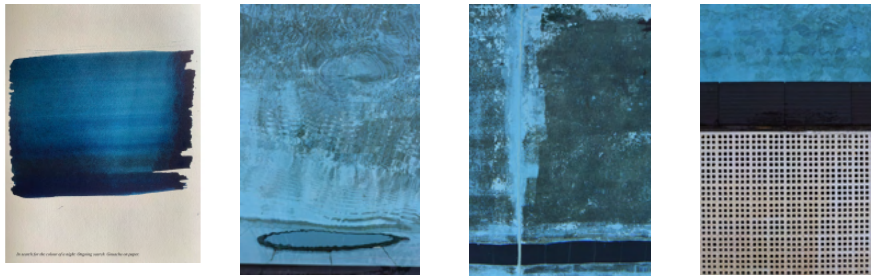


“Top Shelf” (2021)

“Top Shelf” is from a photography project “Small Town Oklahoma” which examines the similarities and differences amongst cities with limited population sizes. This image showcases the clash of old and new found on a main street.

Lauren Kerr is an artist specializing in photography and fine art. She is from and works in Tulsa, Oklahoma but her work often focuses on places she has visited around the world. Her work deals with nature, landscape, street, and light and explores a variety of themes of personal and social importance. Kerr is the recipient of various honors and awards such as the prestigious University of Tulsa (TU) D’Arcy Student Summer Internship (2020), TU Student Research Grant (2020-2021), TU Stylus Editorial Staff, TU Shared Studio Space, and TU First Lady’s choice for display in the president’s mansion. Most recently, she has been the recipient of the 2021 Gussman Juried Exhibition Outstanding Senior Award.

Helene Koch



“In search for the colour of a night” (2021), “Pool I-III” (2021) (left to right)

Both works are part of a collection of 23 texts and works in photography, installation and drawing. “In search for the colour of a Night”, gouache on paper. “Arrival”, text on paper. Installation; table and drawings. “In search for the colour of a Night” is an ongoing work. Based on the text Arrival. It is about a search for a fleeting moment that has passed, and how to distill this in colour. “Pool” I-III, pigment print on paper. “Lived lives”, text on paper. The photoseries takes its departure in the text “Lived lives”. It is about the coincidence in life, in your nearby surroundings. It is the fascination of the brief encounters. It is about fractions of a moment that become part of your remembrance of a place and its people.

Helene Koch is an artist from Copenhagen, Denmark. Based in Seoul, South Korea. Her work explores the contemporary landscape of cities and their surroundings through installation and photography. From 2019-2021 she lived in Melbourne, Australia, where the exhibited work was made. In February 2020, she exhibited in Los Angeles at the 28th edition of Photo LA with her work Haze in Brown - Shore III, and selected as 1st Runner Up for the winter 2019 edition of Focus Photo I.a. Her work Canvas in Thames, was selected for the Saatchi Screen Projects at Saatchi Gallery, London, UK in 2017. Her work has been exhibited in Los Angeles, Miami, London, Vilnius, New York and Copenhagen. Helene Koch holds a Master in Architecture from the Royal Danish Academy of Fine Arts.

Hyowon Lee 이효원



“Organic Bloom/Blue study 1” (2021), “Organic Bloom/Blue study 2” (2021), “Organic Bloom/Blue study 3” (2021), “Organic Bloom/Blue study 4” (2021), “Organic Bloom/Blue study 5” (2021) (left to right)

나는 형태와 색상에 여러가지 함축된 의미를 부여하기 위한 시도를 했다. 끊임없이 변화하고 진화하는 인간의 형태에 대해 탐구했다. 모체에서 나와서도 우리의 성장은 지속된다. 외형은 물론이며, 특히 눈에 보이지 않지만 인간의 본질을 구성하는 성향, 이념, 문화와 같은 내적요소는 주변환경에 민감하게 영향을 받는다. 물질세상에서 인간은 민감하고 연약한 존재이다. 그 형태는 마치 불확실한 생명, 물속에서 길을 잃고 헤메이는 듯 하다. 그 것은 스스로 현실의 벽에 부딪혀 응축되고, 축적되어 생성되어간다. 뱃속의 태아가 세포의 형태로써 생성되어 모태로 부터 흡수하는 양분을 통해 꽃 봉우리가 피고 지듯, 조금씩 외적형태를 조형해 나간다.

이효원

대한민국 부산에서 태어나 디자인을 공부하고, 프랑스에서 미술 공부를 하였다. 작가로서 설치, 드로잉, 페인팅 작업을 통해 사회적 이슈, 특히 물질 환경에 대하여 이야기하고자 한다. 수없이 쏟아져 나오는 상품들과 미디어 환경의 억압에 의해 쉽게 영향을 받는 인간의 불안정성과 현대사회화의 관계에 대한 질문을 던지며, 예술의 순기능인 소통의 수단으로서 조형언어를 연구하고 있다.

Felipe Franco Munhoz / Natália Lage/André Mehmari



“Parêntesis” (2021)

“Parentheses” is a circular (with no beginning, no end) Brazilian short film, in which the written dialogue, the text onscreen, is as much a protagonist as its characters. Shot remotely, during the pandemic, and portraying a sort of impossible love story between neighbors who talk through windows that face one another, “Parentheses” features Natália Lage (actress), Felipe Franco Munhoz (writer) and André Mehmari (composer, musician) – all well recognized in Brazil in their activities. The characters “She” and “He”, afraid to meet physically, are locked in their apartments – where they are, also, locked in their dialogue: locked in the loop of the film itself. “Parentheses” was edited by Alexandre Lage, translated to the English by Alison Entekin; and the film has collaborations of Lucas Adam and Eduardo Lucina Lago. The sound of “Parentheses” was mixed at Estúdio Monteverdi.

Natália Lage (Niterói, 1978) acted in several major Brazilian productions such as: “Hard” (TV series, HBO), “A divisão” (TV series, Globoplay), “O Homem do Ano” [“The Man of the Year”, by José Henrique Fonseca], “A Grande Família” (TV series, Rede Globo de Televisão), among others. “Parentheses” is her first film as, also, a director. **Felipe Franco Munhoz** (São Paulo, 1990) published the books “Mentiras” (Nós, 2016) and “Identidades” (Nós, 2018), which earned critical acclaim in Brazil. “Parentheses”, included in his third book, “Lanternas ao nirvana” (Record, 2022), is his first text adapted to film. **André Mehmari** (Niterói, 1977) is one of the most prolific and important active musicians in Brazil. In films and television, he performed at or composed for: “Dois Papas” [“The Two Popes”, by Fernando Meirelles], “3%” (TV series, Netflix), among others.

PENG LIAN 팽리안



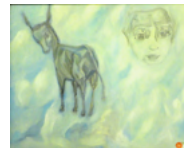
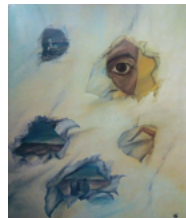
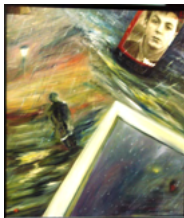
“다중인격” (2021)

항상 생각하고 있는 문제이다. 나는 누군지 나는 어떤 사람인지 왜 존재하는 지이다. 예로하자면 나무 존재의 의미는 이산화탄소를 흡수하면 산소를 배출하는 것이고 또 가구를 만들 수 있을 뿐만 아니라 토지에 대한 양분을 제공도 할 수 있다. 다양한 생각하면서 그림을 그렸다. 그리면서 또 생각한다. 지금은 나는 누군가의 딸이고 여자친구고 제자이다. 나중의 누군가의 엄마, 안내, 언니/누나고 나이를 더 먹으면 할머니... 여러 역할이 되고 신분을 변화할 수 있다. 하지만 다 사람과 사람 사이의 진행하고 이중에서 끊임없이 나의 의미를 찾는 것이 아닐까?라는 생각이다.

PENG LIAN 팽리안

동국대학교 박사재학 중이다. 지금 미술선진작가로 활동하고 있고 다양한 형식의 미술창작시도를 하고 있다.

Michael Rogatchi



“Yesterday. Homage to Paul McCartney”(1996), “Cognition”(1991), “Clean Page”(1994),
“Childhood I”(1998), “Breakthrough”(2013) (left to right)

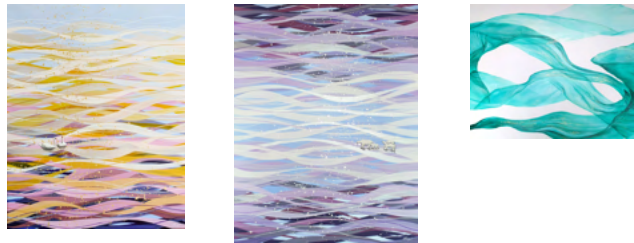
Michael's five works presented at the 'I' exhibition in April 2022 are philosophical works in which the fundamental questions of a unique dialogue of a person with himself are addressed in an artistic way: what is the process of cognition and self-cognition? Is a person happy and living a full life being alone or as a part of an inseparable couple (Cognition work)? How can one view one's life in retrospect? When and how does it make relevance 'to start' or 'to view' one's life as if from a clean page (Clean Page work)? How does the artist bear with him the essence of his childhood (Childhood work)? How can one see his life in retrospect following the eternal Yesterday piece by the Beatles (Yesterday work)? Where and how one can strive and get to one's freedom, both inner and expressed one (Breakthrough work)? All these five prints were made as special modern versions based on Michael's original oil paintings with the same names.

The works presented at 'I' exhibition also show the artist's development, they are spreading from 1991 to 2013. Cognition (1991) and Clean Page (1994) are philosophical works, Childhood (1996) is a lyrical work. Yesterday (1998) is the artist's homage to Paul McCartney who, with his late wife Linda, was supporting Michael and Inna Rogatchis activities in their Art Against Cancer international charity. Breakthrough is the work from Libertango. After Piazzolla series (2013) and is created in meta[horical expressionism genre. Clean-Page, Yesterday and

Breakthrough works are world-known, they were shown at many of Michael Rogatchi's exhibitions. Cognition and Childhood which both belong to The Rogatchi Art Collection are shown at the international exhibition for the first time.

Michael Rogatchi is an internationally renowned artist, the master of metaphorical expressionism. He lives and works in Finland and Italy. Michael held more than 70 exhibitions worldwide, mostly personal exhibitions. He is known among art critics as a 'painting philosopher'. Michael is a founding member of the Leonardo Network, an organisation of the leading European scientists and artists who are promoting a Renaissance approach of harmony in multi-sided knowledge which is a foundation of civilisation. The purpose of the Leonardo Network is to promote a harmonious and fruitful mutual influence between arts and culture from one side and science and medicine from the other. Michael's site is <https://www.michaelrogatchi.com/>

Yejin Shin 신예진



“흘러간다, 찬란히-6 (Good Record-6)” (2022), “흘러간다, 찬란히-8 (Good Record-8)” (2022),
“Silk Road-1” (2021) (left to right)

<흘러간다, 찬란히>

추억은 언제나 아름답다. 안 좋았던 기억조차 그 속의 아름다움을 찾아내 빛나는 추억으로 간직 된다. 흘러온 삶 속에는 어두웠던 길도 밝았던 길도 모두 존재했지만, 돌이켜보면 그 모든 순간들이 기억 속에서 빛나고 있다. 이처럼 과거로부터 걸어온 수 많은 날들이 쌓여 지금의 당신을 오롯이 빛나게 한다. 차분하고 잔잔한 곡선들로 이루어져 있지만 한 줄 한 줄 내적 에너지를 지니고 있다. 그 에너지들이 모여 작품을 감상하는 이에게 밝은 기운으로 다가온다. 지금도 당신이 모르는 사이에 당신의 순간은 찬란히 빛나고 있다. 지나고 보면 반짝였던 나의 순간들, 이 모든 순간을 살아가는 당신은 눈부시다 는 메시지를 전달하고자 한다. 어렵게 느껴질 수도 있는 추상화에 작은 일러스트의 요소를 가미함으로써 좀 더 편안하고 따뜻하게 다가가고픈 작가의 의도가 나타나 있다.

<Good Record>

Memories are always beautiful. Even the bad memories are kept as shining memories by finding the beauty in them. There were both dark and bright roads in my life, but looking back, all those moments are shining in my memory. In this way, the countless days of walking from the past pile up and make you who you are today shine. It is composed of calm curves, but each line has inner energy. Those energies gather and come to the viewer with a bright energy. Even now, your moment is shining brightly without you even knowing it. Looking back, all my moments were sparkling. I want to give the message that you are dazzling through all these moments. By adding elements of small illustrations to abstract paintings that may seem difficult, the artist's intention to approach them more comfortably and warmly is expressed.

신예진

저는 그림 그리는 엄마작가 신예진 입니다. 예고 시절엔 서양화를 전공했지만 대학은 패션디자인과를 졸업했습니다. 패션 디자이너로 활동하다, 현재는 그림이 좋아 다시 순수미술로 돌아가 작가 활동을 하고 있습니다. 저는 인간의 삶에 존재하는 요소들을 색과 선으로 풀어내는 작품을 그리고 있습니다. 제가 그리는 그림은 소통과 공감이 있고, 현재 나의 무의식이 좋아하는 이끌림 대로 그려 나가는 그림을 추구합니다. 제 그림을 통해 사람들에게 긍정의 에너지와 밝은 기운을 주고 싶습니다.

I am Yejin Shin, a mother and painter. When I was in high school, I majored in Western Painting, but I graduated from Fashion Design in college. I worked as a fashion designer, but now I like painting, so I return to fine art and work as an artist. My work uses color and line to unravel elements that exist in human life. The paintings that I draw have communication and empathy, and I pursue paintings that are drawn according to the attraction that my subconscious currently likes. I want to give people positive and bright energy through my paintings.