

The Value 2024

CICA Museum

April 24 - May 19, 2024

2024.04.23 - 05.19

Featured Artists 참여작가: **Vivian Atienza, Bela Balog, Ivo Berg, Leo Hainzl, Chun Han, Daijuan "Dayuno" Hannah, David Hunter, Yutaro Ishikawa, Dabin Kim (김다빈), Dahye Kim (김다혜), Jamie Kim (김정민), Ayana Hanbich Lee (이한빛), Olivia JS Lee, Lee Seung Hee (이승희), Casey McKee, Moon Uzu (문혜영), Joanna Mortreux, Kaio Wu Hiu Nam, Pamela Scherson, CHEN Yongqun, Shir Zalcman**

The exhibition features photography, 2D digital art, video art, interactive art, drawings, paintings, sculptures, and installation art dealing with value and tone in art, and/or topics of art and value, capitalism, pluralism, and power struggles.

"The Value" 국제전은 명암과 색조, 또는 예술과 가치, 자본주의, 다원주의, 권력 갈등 등을 주제로 다루는 사진, 드로잉, 회화, 뉴 미디어 아트, 영상, 조각 및 설치 작품을 전시합니다.

Vivian Atienza



"Reality Matrix XI" (2023)

In times of cognitive warfare against the human mind and soul, man today faces a change in the structure of reality, which makes its perception a challenge. Vivian Atienza's works on paper are based on applied ink, gesso chalk and acrylic paint, which are, similar to the monotypic printing process, mirrored by the central folding of the paper and by pressing the sides of the sheet together on both sides, producing unrepeatable dynamic forms and structures. For the artist the resulting fold of paper symbolizes the reality crack to which we have all succumbed, as the medium paper itself stands for the fragility of our reality construct. The folding creates a mirrored image, which, citing the "Rorschach-Test", a projective test procedure in psychological diagnostics and personality psychology, symbolizes the divergence of human reality perception and interpretation of mental content. The works function like a mirror element, so that the viewer is thrown back on his own intuitive associations, life projections and world views. Every person will interpret the content subjectively and in a different way, as there is no identical perception of reality. Social engineering, mind control, digitization and an increasingly cold AI are more and more seeping into the human mind, threatening what originally is inherent in the human: his heart-based center, which connects him with truth and creative power, organic life, the earth and the Divine. Where fundamental values are artificially bent, where truth and lies cannot be distinguished anymore, where appearances and dimensions blur, orientation in the world becomes increasingly difficult and allows confusion and delusion grant deceptive entry.

In order to be able to recognize and differentiate the phenomena in the world with clarity, we are called upon to return to the level of the heart, from which wisdom and creativity springs. The Reality Matrix Ink Spot Series, addresses the currently prevailing madness in the world to which each of us is exposed. It challenges everyone to critically examine their own perception of reality and correct it if necessary. The examination of our own thinking and the corrupted areas of the mind are cornerstones of spiritual freedom. A precious "commodity" which must be protected by all means.

Vivian Atienza is a Spanish-German painter, born in Düsseldorf, Germany, in 1983. Descending from an Andalusian family of painters, she began painting in oils at the age of 10. During her studies of art history and philosophy at the Heinrich Heine University Düsseldorf (2008-2013) and classes at the Düsseldorf Art Academy, she deepened her painting skills with the intellectual perspective of philosophical theory and Art Theory.

She dedicated herself to find the fusion of color frequency, movement and the metaphysical body of thought, which is reflected in her figurative, partly surrealistic, and abstract paintings. One of the artist's core topics is transformation of the mind and the self. As part of alchemical processes of life, matter and the human, undergo different states of consciousness on the way of sublimation of self. Advancing this process and offering a mirror in which everyone can perceive themselves in order to achieve inner realization is a fundamental motivator for Atienza's work.

Bela Balog



"Mannequins" (2022)

Vulnerability, when we are not in control of our own destiny, when we cannot speak out, when we cannot advocate or help our loved ones, when we cannot heal. We are like mannequins, dressed up and shuffled around in a neatly composed shop window.

Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. His artworks have been shown in galleries and art magazines in many countries (USA, UK, Switzerland, Hong Kong, Singapore, Italy, Belgium, Greece, Germany, Bulgaria, Austria, Spain, Netherlands, Hungary, etc.).

Ivo Berg



"VEX I" (2023), "VEX II" (2023)

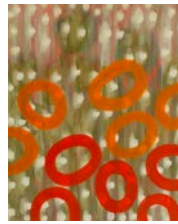
Living in a rapidly evolving city like my hometown, Berlin, I often find myself losing my connection to its ever-changing landscape. Places that once held familiarity are undergoing restructuring, renovation, or even demolition, making it challenging to navigate even the most familiar areas. Alongside the physical transformations, people are also disappearing. Gentrification and displacement are reshaping these neighborhoods as an influx of money pours in, altering the communities. The friendly faces that used to greet you on the streets have faded away.

The inception of this project was serendipitous. I stumbled upon a glass prism left by my grandparents after their passing. When I peered through it, the world around me took on a new perspective, sparking the idea to use this prism as a tool to explore my city and its changing landscapes in search of deeper meaning.

Through the prism, the world transforms, transporting me back 20 years. Colors become muted; dispersed light accentuates structures and symmetries. In this process, room is being created for imperfections and surprises, which too often seem forbidden in Berlin's modern architecture. The prism serves as a bridge between my past and the present, allowing me to reconnect with the evolving cityscape of the city that I have called home for all my life.

Born in 1989 in Berlin, Germany, **Ivo Berg** grew up in the eastern part of the city. At the age of 19, he uncovered his passion for photography and dedicated subsequent years to refining his skills. Ivo Berg cultivated a profound interest in architecture and symmetry, both of which have become defining elements of his artistic endeavors. His portfolio frequently showcases distinctive perspectives and employs unconventional processes, resulting in the creation of truly unique imagery.

Leo Hainzl

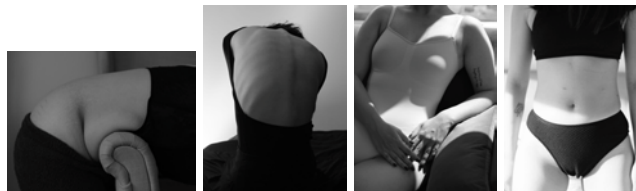


"Early Transition" (2021)

Analogue images can hardly generate any topicality without a digital presence. The painting *Early Transition* (2021/23) deals with this challenge. In the background there are abstract larger and smaller creatures that are reminiscent of ghosts. Olive green and purple outlines are covered by small, white spots. In the foreground, loops in fine oil paint in orange and red are applied. The motif deals with our current lives and with social changes.

Leo Hainzl: 1968 born in Bruck/Mur, Austria. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition "Interregional Aspects and Visual References" at the Kunsthau Muerz Gallery. From 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, United Kingdom, Portugal and Switzerland. Works can be found in the art collections of the City of Vienna and the Universalmuseum Joanneum in Graz. Since 2002 lecturer at the Institute for Art and its mediation at the Leuphana University of Luebeck (Germany) in the module "Aesthetic-Artistic Practice". In 2011 the previous formal and thematic work production was mentioned in *General Artist Encyclopedia* (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice, Italy. The catalogs "Dehydration" (2022) and "Demagination" (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist.

Chun Han



"Shape of Women 1" (2023), "Shape of Women 2" (2023), "Shape of Women 3" (2023), "Shape of Women 4" (2023)

This photography series celebrates the diverse beauty of women's bodies. I aim to convey the pure aesthetics of the female form, highlighting the inherent beauty that exists within every woman. Through my lens, I emphasize the notion that beauty is not confined to one specific standard but rather flourishes in the rich tapestry of body types and individuality. The meaning is to capture the essence of empowerment and self-acceptance, encouraging women to embrace their bodies with pride and confidence. Ultimately, this series is a visual celebration of innate and radiant beauty that women possess, reinforcing the idea that all body types are deserving of admiration and respect.

Chun Han is a photographer and creative director based in New York. She graduated with a Fashion Photography master's degree from the School of Visual Arts in New York. Her photography and video work focus on the relationship between humans and the social environment and serve as a means of processing her own trauma from current social events. Chun's work often explores the social challenges faced by Asian women, particularly in regard to body identity. Her photography and video work are full of theatrical and surrealist elements, with the aim of triggering broad thinking and associations in the viewer.

Daijuan "Dayuno" Hannah



"Patience 2" (2023), "Photograph of Patience 1&2" (2023)

The evocative paintings, "Patience 1 & 2," skillfully captures the poignant struggle of a lower-middle-class individual as they grapple with the relentless demands of time and the overwhelming burden of mounting medical bills. The canvas is an intricate tapestry of emotions, intertwining the ceaseless ticking of clocks with the crushing weight of financial stress. The central figure, a weary lower-middle-class patient, hides at the nexus of this stratified composition.

The depiction of time is a central theme in Patience 1, with clocks of various sizes scattered throughout the background, all displaying different hours but moving inexorably forward. This portrayal of time reflects the ceaseless march of life's responsibilities, mirroring the relentless pursuit of mental hours devoted to the thoughts of recovery and/or lack of it. The sense of urgency is palpable through the hazy inconsistent lines representing streams of consciousness. In Patience 2, medical bills are delineated by dollar sign symbols which flow in and out of the repeated, hazy inconsistent lines which here accentuates stress large American medical conglomerates precipitate. Ironically hidden in plain sight under another layer of typography, the misleading phrase used to represent the responsibility of paying bills and mounting debt that threaten to engulf them; a double entendre on the classic trickery example "fine print".

As viewers contemplate "Patience 1 & 2," they are invited to empathize with the lower-middle-class individual's struggle to balance the demands of time and the heavy weight of medical expenses. The painting serves as an eloquent ode to the artist's parent's personal experience of grappling with an unrelenting clock and the daunting reality of healthcare costs in a world where time waits for no one, and bills must be paid financially, mentally and physically.

Through its poignant imagery and symbolism, this artwork reminds us of the profound impact that the intersection of time and finances can have on the lives of those striving to make ends meet in an unforgiving world.

Daijuan "Dayuno" Hannah: My artistic journey is deeply rooted in the vibrant tapestry of my upbringing as a young Black male in the culturally rich neighborhoods of Highland Park, Pasadena, and Watts. The ever-present graffiti adorning these streets, the iconic neighborhood landmarks, and the subtle yet profound struggles of the lower middle class that often go unnoticed have collectively become my wellspring of inspiration. Growing up amidst these environments, I've absorbed the raw energy and authenticity of graffiti as an influence on my heavily typographical art form. The fearless self-expression has left an indelible mark on my creative ethos. The landmarks inhabiting these neighborhoods are more than just physical structures; they embody the collective memory and identity of the people who inhabit them. I seek to capture their resilience and stories they silently hold.

David Hunter

"Campfire Tales #1" (2023)

David Hunter is a contemporary Canadian artist working in a variety of mediums, and has exhibited his art in the United States, Europe, and Canada.

Using a medium that's accessible to all (video), I strive to weave together semi-connected narratives that immerse viewers in a world of mystery and nostalgia.

In a world where art can sometimes feel pretentious, I strive for a more down-to-earth and relatable approach... my video art evokes sitting around a campfire... I aim to transport the viewer to a place where the line between fact and fiction blurs, where they can make their own connections in the unexpected stories that unfold.

Yutaro Ishikawa

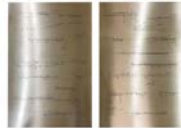


Self-portrait (2021)

Ishikawa started working on this unique medium in 2020, when he received a jacket from a friend who lives abroad. The clothes, which were still emanating the smell of perfume and cigarettes, had a special meaning to him, as they brought back fond memories of his time spent together with his friend. Inspired by this experience, Ishikawa started using wax to solidify clothes that symbolize his personal memories to then carve them into three-dimensional works.

Yutaro Ishikawa currently lives and works in Tokyo, but spent his childhood in America. He started production activities in 2018 after his Fashion studies. Since then, he has exhibited his works at galleries and museums in Japan and abroad.

Dabin Kim (김다빈)



"Notes on the stage I" (2023), "Notes on the stage III" (2023)

김다빈은 인간 신체의 수행성을 다양한 관점에서 퍼포먼스, 영상, 프린팅, 드로잉, 설치 등을 통해 보여준다. 사람이 지각하고 행동하는 수행적 순간부터 습관을 통한 무의식적인 행동 기억은 작가의 실험적 안무 요소이자 작업의 시작점을 이루고 있다. 동시대 사회의 비언어적 행위는 사회 구성원들을 (비)가시적인 틀 안에서 구분하고 배치한다. 구성원은 암묵적 규칙 속에서 신체 활동 영역을 축소하거나 확장해 나가며 사회의 행동 규범을 만들고 따르게 된다. 동적임과 정적임 사이에서 발생하는 신체의 다양한 동작, 리듬, 시퀀스들을 분석하고 기호화시키면서 익숙하게 해석해 왔던 시각적 기록물에 대해 질문한다.

<Notes on the stage> 시리즈에서는 춤을 기록하고 다시 그 기록물을 수행하는 과정을 탐구하면서 안무노트를 작곡한다. 인간의 움직임을 분석하고 기록하는 라반노테이션에서 착안하여 기호화된 스코어들을 위해 악보위에 다시 드로잉한다.

Dabin Kim is a mixed-media artist and performer. Her work is situated at the intersection of liveness and stillness, and focused on immersive live situations and installations. Through her practice, she is trying to thread the fine line between our current states of beings and the concepts that we accept without question, in order to touch upon the instinctive senses which are related to the subconscious rules we are following.

In the series of Notes on the stage, the choreography notes are composed following the movement scores and exploring the journey of performing those notes again. The choreographic scores are drawn on the musical sheets based on Labanotation, a system for analyzing and recording human movement.

Dahye Kim (김다혜)

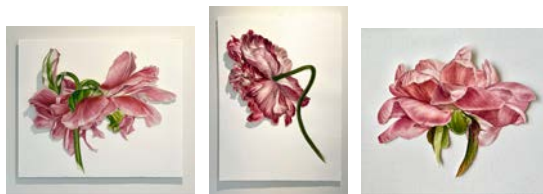


"Prismatic Sunset" (2023)

Prismatic Sunset explores the relationship between time, environment, and technology, applying unorthodox process and material manipulation of filmmaking. Prismatic Sunset manipulated 16 mm negative films applying organic fruit, vegetable, bread, fresh water, ink, marker, clay, dust, and wind, and combined with the artist's soundtrack. Expanding the theme of the environmental issue and time, *Dorongo Mimicry #1-4* poetically portrays the effects of noise pollution on bird species based on Kim's biological research at UCLA and used digital drawing and computer manipulation of photography/video.

Dahye Kim is an interdisciplinary artist based in New York City and Florida. Her research explores the idea of time, memory, environment, and scientific theory through various digital and experimental intermedia utilizing color, light, movement, and installation. Kim has been exhibited nationally and internationally at venues such as Redline Contemporary Art Center in Colorado, Pensacola Museum of Art in Florida, Macy Art Gallery at Columbia University, NY, Crossroad Gallery, Phyllis Gill Gallery, Smith Learning Theater & Manhattan Bridge in New York City, and DNA Galerie in Berlin. She received the Myers Art Prize for her video installations at Columbia University in 2016, 2018, and 2019. She is a Professor of Digital Arts at Florida SouthWestern State College. In professional practice, she has also curated and organized diverse themes of contemporary exhibitions and art educational events. Kim earned a Doctoral Degree in Art and Art Education from Columbia University, a Master of Fine Arts from Art Center College of Design, Pasadena, and a bachelor's degree from The University of California.

Jamie Kim (김정민)



"Full Bloom I" (2023), "Full Bloom II" (2023), "Full Bloom III" (2023)

나는 꽃을 그립니다. 꽃을 그리기로 결심한 건 참나였지만 오랜 시간 나에게 던져진 많은 신호들이 축적된 결과물입니다. 그 중 미국 시카고 미술관에서 처음 만난 조지아 오키프의 '꽃'은 그림을 그리기로 결심하게 된 시작입니다. 나의 Flower Portrait는 자연물인 꽃을 통해 다양한 감정들을 대변하고 있는데 이것은 나의 모습이기도 하며, 현대인들의 모습이기도 합니다.

홀로 있는 시간을 즐기면서, 홀로 있는 시간을 충만하게 채워주는 나의 꽃들은 종이위에 수채물감으로 그려진 납작한 이미지들이 여러겹으로 겹쳐지면서 보는 각도의 변화에 따라 살아 있는 듯 착각을 일으킵니다. 주로 Full bloom 을 그리는데 그들의 생애 가장 아름다웠던 순간이 고스란히 남아 우리 곁에 오래도록 머물기를 바라는 마음입니다.

내 꽃들은 배경을 그리지 않아 간혹 쓸쓸하고 외로워 보이지만 꼭 그렇지 만은 않습니다. 자기의 세계에 빠져있는 나의 꽃들은 반드시 외로움이 고독으로 느껴지지는 않으며 버려지거나 소외된 것도 아니고 실패는 더더욱 아닙니다. 오히려 이러한 외로움에는 설렘과 매혹을 전하는 은근한 관능적인 시선이 있으며 지지와 격려의 시선은 나를 붙들어주고, 인정과 경탄이 담긴 시선은 나를 더 나은 사람으로 끌어올려 주기도 합니다.

'사람들은 이파리도 없는 이런 꽃을 좋아하지 않아' 라고 어떤이들은 제게 조언을 합니다. 하지만 저는 누군가가 좋아해주는 꽃을 그리는 것이 아니에요. 사람들은 내가 좋아하는 것을 하는건 예술이 아니라고 자격이 없다고하지만 전 그게 전부이고 가장 중요하다고 생각합니다. 타인을 내 뜻대로 통제 할 수는 없으니 내가 할 수 있는 것은 최선을 다해 창작을 하는 것 뿐입니다. 많은 관심을 가지고 깊이 몰입하며 제가 할 수 있는 최선을 다 하는것. 그것이 나의 꽃에 대한 애정이며 나의 예술입니다.

김정민 작가는 패션 디자인과를 졸업하고 십년만에 뒤늦게 대학원에 들어가 다시 패션 일러스트레이션을 공부했습니다. 졸업 이후 6년간 대학강사로 지내다 2010년 마흔이 훌쩍 넘은 나이에 뒤늦게 미국으로 건너 갔는데 운 좋게 미국 조지아주의 작은 대학교에서 강의를 할 수 있었습니다. 그러던 중 보태니컬 아트라는 분야를 알게되어 이후로는 미국 보태니컬 아티스트 협회에서 작품 활동을 시작하면서 본격적으로 다시 그림을 그리기 시작했습니다. 보태니컬 아트 기법처럼 세밀하게 그리되 그 안에 내 감정을 넣어 그리기 시작했는데 그것이 Flower Portrait 의 시작이었습니다. 수많은 붓질과 오랜 시간의 반복적인 과정을 거치면서 정확한 묘사를 통해 감정을 전달하며 나의 감성과 노력이 하나하나 작품에 고스란히 담겨지는것이 매우 매력적입니다. 이후 13년의 미국 생활을 끝내고 2022년 한국으로 가족이 모두 귀국하여 이제 한국에서도 작품 활동을 하려합니다. 항상 남들보다 한 발 늦게 시작했지만 오히려 그동안의 많은 경험이 나의 작품 세계를 더욱 풍성하게 해줄것을 믿으며...

Ayana Hanbich Lee (이한빛)



"Bloo Till Night" (2023)

Ayana Hanbich Lee (이한빛)는 추상주의 작가이며 뉴욕에서 순수미술을 전공하고 미디어 매체에 작품이 실리는 등 미국 및 해외에서 전시 활동을 펼치고 있다. 이 작가는 '유한한 기억력'과 '유연한 인식'을 기반으로 작업하고, 대상들을 겹으로 쌓아 축적한다. '작가의 시점 이동' 또는 '대상의 이동'이 만든 '전환'이 쌓여 화폭에서는 움직임이 느껴진다. 그리는 대상을 한정 짓지 않으며 사물, 인물 또는 빛, 소리 등을 형상으로 남긴다. 투명도와 순차를 이용해 전환의 순서를 나타내고, 겹은 드러냄과 동시에 이를 압축시켜 단면으로 읽히게도 하며, 때론 교묘를 만들어 낸다. 시간 속에 존재하는 것들을 선택적으로 담는 작업은 마치 시아노타입 또는 다중 노출 사진기법과 흡사하다.

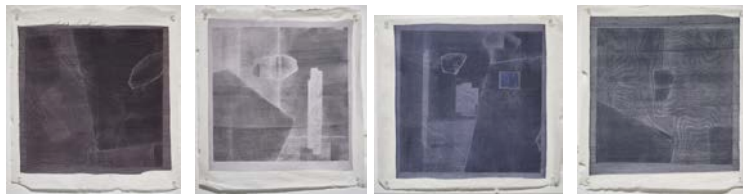
Ayana Hanbich Lee is an abstract painter based in Seoul. Born in South Korea and taught at Cooper Union for the Advancement of Science and Art in NYC. Lee's artworks have been awarded and exhibited at international galleries and museum. Her artwork has been shown in several media outlets, including articles and K-drama. Lee is intrigued by the 'limitations of memory' and 'flexibility in cognition.' The Shifting of Lee's visional focal point or the object's movement creates a 'transition' that lies like cyanotype or multi-exposure in photography. Lee visualizes the existences like noise, taste, energy etc. In her artwork, the layers weave, reveal and conceal one another.

Olivia JS Lee

"I'm On My Way" (2022)

Olivia JS Lee is a Chicago-based Korean artist whose work explores the boundaries of perception and reality. Her art lies at the intersection of the tangible and intangible, using materials that reflect the imprints of our lived moments. She has been working as a Senior designer and Art director, and showing as an artist nationally and internationally including Chicago, New York, Wisconsin, Maryland, Budapest, São Paulo and South Korea. She is also an educator currently teaching at College of Dupage. Olivia holds a Bachelor of Fine Arts degree in Graphic Design from the Rhode Island School of Design and a Master of Fine Arts degree in Sculpture from the School of the Art Institute of Chicago.

Lee Seung Hee (이승희)



"기록 #2-1" (2023), "기록 #2-2" (2023), "기록 #2-3" (2023), "기록 #2-4" (2023)

나는 전통 서예를 배우고 연마한 서예작가이다. 위대한 기록 유산을 아름다운 작품으로 후대에 전하는 것은 서예의 가장 중요한 사회적 역할 중 하나였다. 서예작가로서의 나의 작업 또한 이러한 기록성에 기반한다. 나는 동시대를 기록하는 서예작가이자 동양미학과 예술철학을 전공한 이론가이다. 동양의 미학과 철학은 '언어화될 수 없는' 깊은 심연(深淵)을 인정하여 이를 예술적으로 형상화하기 위한 많은 고민들과 내적 가치들로 그 미학사 및 예술사를 전개시켰다. 동시대 서예작가로서의 나의 작업 또한 언어화되지 않는 이러한 깊고 내밀한 동시대의 다채로운 내용들을 기록하기 위한 고민들과 가치들로 축적된다.

나의 예술적 기록은 전통적인 한글서체 및 이를 변용하고 변주한 서예 조형언어와, 탁본(拓本, tuoben)을 새롭게 해석하고 변용하여 창안한 탈(脫)문자 혹은 범(凡)문자로서의 조형언어 및 다양한 물성의 매체를 인용하고 운용함으로써, 나만의 서예 조형언어들로 세워지고 있다.

I am a calligrapher who learned and honed traditional calligraphy. It was one of the most important social roles of calligraphy to convey the great documentary heritage to future generations as beautiful works. My artworks as a calligrapher are also based on these recordability. I am an artist of calligraphy who records contemporary times and a theorist who majored in Oriental aesthetics and art philosophy. Oriental aesthetics and philosophy recognized the deep abyss(深淵) that could not be "verbalized" and developed its aesthetic history and art history with many concerns and internal values to artistically embody it. My artworks as a contemporary artist of calligraphy are also accumulated with concerns and values to record these deep and intimate contemporary colorful contents that are not verbalized. My contemporary artistic records are established as my own calligraphic formative languages by citing and operating traditional Korean calligraphy, formative languages as de-characters created by newly interpreting and transforming tuoben, and media of various physical properties.

이승희 작가는 성균관 대학교 대학원에서 동양미학 서예학 전공 석사 및 동대학원 동양예술철학으로 박사학위를 취득하고 동대학원 서예과 강사 및 동대학교 동양철학 문화연구소에서 연구원으로 재직 중이다. 21세기 동시대 문화예술로서의 서예의 가능성과 잠재력에 주목하여 이와 관련한 학술적 연구를 병행하면서, 전통서예의 재생이나 재현이 아닌, 동아시아 서예의 문화적 번역과 예술적 변안 작업을 통해 동시대 예술 세계를 구축하고 있다.

Lee Seung Hee is a lecturer in the Department of Calligraphy at the graduate school and a researcher at the Institute of Oriental Philosophy and Culture in Sungkyunkwan University. She is paying attention to the possibility and potential of calligraphy as a contemporary culture and art in the 21st century, so she conducts academic research in these regards. In addition, she is building a world of contemporary art based on cultural translation and artistic adaptation work of Asian calligraphy, not through regeneration or reproduction of traditional calligraphy.

Casey McKee



"Boiling the Ocean" (2022), "Speculatory Precipice" (2022), "Multitask" (2022)

Jerk Series

Business-attired men, standing solitarily in a vast landscape. On one hand, they appear lost or misplaced, far from their natural habitat of offices, board rooms and water coolers. On the other hand, there is a menacing quality to their presence. It is as if they are thinking, 'How can I own this? How can I cut it up and make money from it?' It is such ambition that is destroying our planet and imperilling the survival of all the species that it hosts.

Casey McKee is a photographer and a painter. Most of his works are a combination of both mediums which involve creating the photograph, printing it onto a canvas, wood or paper substrate and working into the image with oil paint to bring out the desired results. While his themes vary, the overarching subjects tend to be critiques on power structures and societal norms. He often uses humour or absurdity as an entry point into the subjects that he is working with. McKee has spent most of his professional career in Berlin, Germany. He now resides in a small village in the German countryside. His works have been exhibited and collected worldwide.

Moon Uzu (문혜영)



"Orbit of a Family 2" (2023), "Orbit of a Family 3" (2023)

Moon Uzu(문혜영) 작가는 이번 전시에서 'Orbit of a Family' 시리즈 두 작품을 선보인다. 자녀들이 각자의 진로를 찾느라 애쓰는 모습을 지켜보며, 사람들은 모두 자신이 생각하는 어떤 궤도에 진입하려 한다는 생각에 이르렀다. "나의 가족들은 자신의 궤도에 올라섰는가?" 그녀는 삶의 궤도를 모종의 에너지 상태로 생각했고 에너지를 색으로 표현했다. 작품 'Orbit of a Family 3'은 다섯 식구의 모습이다. 대나무의 속껍질처럼 심성이 연한 가족을 반투명의 흰색 원으로 표현했다. 한편, 'Orbit of a Family 2'는 겉으로 완벽하게 갖추어진 가정이다. 아빠, 엄마, 아이의 위계질서도 확실하고 부유한 이 가족의 모습은 수직으로 늘어선 금색 원으로 표현된다. 그 모습이 긴장감을 준다.

Moon Uzu(문혜영) presents two works of the 'Orbit of a Family' series in this exhibition. watching her children struggle to find their own way, she came to the realization that everyone is trying to get into a certain orbit of their own. "Are my families on their own track?" What orbit is each trying to enter? And she thought of the orbit as a kind of energy. 'Orbit of a Family 3' is about her own family. Her family members were expressed as light translucent white circles. On the other hand, 'Orbit of a Family 2' shows that the clear hierarchy among them, father, mother, and child.

Moon Uzu(문혜영) is a fine art artist working in Seoul, Korea. She has orient-based mind that does not classify human from nature, and now-and-here from eternity. So She uses sustainable and eco-friendly Korean traditional paper and pigments that they can get from minerals and plants and animals. She has steady interest in energy of colors and trace of time. She was fascinated by strong energy of oriental basic colors from Korean folk paintings. She is embodying the energy of the universe and the principle of the universe. In her paintings, you can find circles easily. The circles remind us of space, trace of time, planets, eternity, and housewife's routine.

Joanna Mortreux



"Flight of the Chosey Deities" (2018)

My arts practice is about creating entities, forms and experiences that resonate with an awkwardness and uncertain state of flux. Flight of the choosey deities is a slippery work. There is a simultaneous sense of sitting and standing and a felt sense of uncertainty of whether one is coming or going. The figure appears to stand on a pedestal, however the firmness of their footing is deceptive and seemingly could slip away at any moment.

Promiscuous and nomadic, my work embraces both painting and sculpture and explores the tensions, fragility and uncomfortable process of being. I explore in an anthropomorphic and almost sensual way the monuments, artefacts and sculptures that make up our collective human history. References are purposefully eclectic ranging across many cultural and historic periods. In this way the resulting figures and forms have a universal and timeless feel.

Flight of the choosey deities has visual echoes of religious iconography yet the overall meaning remains elusive. The whole work is akin to embarking on an emotional journey, on the whole destabilising, and it remains an invitation to explore the complexities of human existence and the dualities that it often holds.

Joanna Mortreux is a French/Australian visual artist living and working in Berlin. Having completed an Honours degree in Psychology she went on to study Fine Arts at RMIT Melbourne completing the degree with Distinction. Selected for the RMIT scholarship exhibition she has continued to exhibit widely within Australia and has also shown Internationally, most notably with Robert T. Wright Gallery in Chicago, Rockelmann & Gallery in Berlin and with Warbling in London. Joanna Mortreux was recently awarded a scholarship with Wendy Gers Ceramics Coaching and a 2022 residency at KHB | Kunsthalle Below. She is currently completing a fully funded year long residency in Hamburg with Künstler zu Gast in Harburg e.V.

Kaio Wu Hiu Nam

"Perhaps this story is also someone's story with you and Mr. Duchamp" (2024)

That day, Mr. Duchamp gave me very gentle advice.
I told my friends that Mr. Duchamp is a very nice person,
Although I thought that he was a bit rude at first,
but he was just telling me the facts tho.

Perhaps this story is also someone's story with you and Mr. Duchamp

Pamela Scherson



"dosito" (2023)

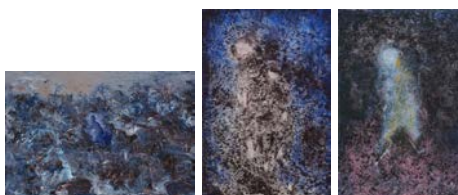
In my artistic practice, which extends from tattooing to painting, I am consistently drawn to capturing aspects of pop culture through the lens of my inner child's ignorant perspective. By prioritizing spontaneity and embracing intentional mistakes, I aim to shed light on the unconventional beauty found within ignorance.

To bring my artistic vision to life, I work primarily on large canvases, employing a diverse range of materials such as chalk, oil pastels, and color pencils. Through the deliberate manipulation of textures, I strive to evoke a sense of childhood innocence and wonder in my pieces. This exploration of textures and materials allows me to uncover the unique and hidden beauty within ignorance.

By intentionally painting with imperfect lines and utilizing every inch of the canvas, I incorporate beautiful-ugly details that fill what may traditionally be perceived as "negative" space. This approach, combined with my playful experimentation with textures, further enhances the evocative power of my work, transporting viewers into a realm of enchantment and curiosity.

Pamela Scherson (1994, Mexico City), AKA, La Changa Pachanga, is a tattoo artist and street artist based in Mexico City. Growing up in the city, she drew inspiration from pop culture and the visual details of her surroundings. Along with tattooing, La Changa also creates ceramic pieces, paintings, and street art. Her work is characterized by a trashy, irreverent aesthetic, and seeks to capture the spirit of childhood and the imaginary world. Through her art, she brings to life whimsical and imaginary creatures that reside within the depths of our unconscious minds.

CHEN Yongqun



"On Earth" (2022), "Metamorphosis 1" (2022), "Metamorphosis 2" (2022)

I have practiced art for forty years and based on visual arts include painting drawing and installation. I focus on the subjects about human and nature in different materials. However, I want to explore and express a special aspects or feelings about the state of life and confusion. These three works that I presented they are reflected my deep feelings and real life I have had in these dreadful years.

CHEN Yongqun graduated from the Visual Art Department of University of Art and Design Helsinki UIAH for MA degree in 1998, and now is living in Shanghai and Hefei China. Since 1997, he has held several solo exhibitions and invited to participate some group exhibitions both in China, Finland and other European countries. Beside he is engrossed in visual arts, Mr.Chen is also a poet.

Shir Zalcman



"Times like these" (2021)

In the painting 'Times Like These,' a vivid world emerges, mirroring the occasional chaos of our environment. Imagine nature intertwined with vibrant clashing colors under a somber sky, depicting our planet's challenges artistically.

This artwork speaks a unique language—a colorful dance mirroring our reality's disorder. It captures the stormy collision between nature and humanity, telling a tale of resilience and determination amid uncertainty.

Beyond its strokes, 'Times Like These' holds a deeper meaning, urging us to act. It encourages us to connect, understand the urgency, and find solutions. Let it inspire us to appreciate our Earth and work together to restore its balance, creating a brighter, harmonious world.

With intention and sincerity, **Shir Zalcman's** artwork is a piece of herself. The thirty-eight year old Israeli artist paints to reflect the present moment of her everyday, emotional experience. A self-taught artist, she currently lives in central Israel with her family. Her studio is a space to escape, to reflect and confront parts of herself through the process of painting. Mainly using acrylic paint and charcoal mediums, she uses palette knives and brushes to create depth through texture, layering and linework. Choosing a bold colour palette, she intuitively composes these textural patterns by layering them together to explore the visceral nature of feelings. She works in harmony with the fast drying process of acrylic paint, building layers to be completed as a whole rather than in parts. Her paintings have been shown at a variety of exhibitions. Her most recent showing was at the London Art

BIENNALE 2023 ,Chianciano BIENNALE 2022 and in 2021 Depths and Layers, a solo exhibition at Tel Aviv. Zalcman has been published in issues of APERO Magazine , COLLECT ART Magazine, ARTMAZINEIUM Magazine, AL-TIBA9 Magazine, ARToday Magazine, LAISHA Magazine And also been shown in ITZUV, Israel's top magazine for house decor.