

Voice 2023

CICA Museum

October 11 - 29, 2023

2023.10.11 - 29

Featured Artists 참여작가: **Richard H. Alpert, Ginger Andro & Chuck Glicksman & Mark Ari, Bela Balog, Nemo Chen, Shiqing Chen & Yuxuan Qi, Soyoung Christina Chung, Isabel Couceiro, Cedric van Eenoo, Inguna Gremzde, Mari Guzman, Aamina Hammad Hashmi, Jung Eujin (정의진), Jung Hyerim (정혜림), Lavinia Keller, Madeeha Lamoreaux, Madison Manning, Rafael Ortiz Martínez de Carnero, Jo An Park (박조안), Samantha Pellarini & Nathan Lauer, Alexandru Salceanu, Chaeun Seong (성채은), Alix Anne Shaw, Sondahyun (손다현), Jessica Swank, Chem XP, Yulin Yuan, Shanzhe Zhang (장선철)**

"Voices" features photography, 2D digital art, video art, performance art, interactive art, sculpture, painting, and installation art dealing with issues of identities, activism, human rights, politics, and/or cultural/social/class struggles.

"Voices" 그룹전에서는 정체성, 행동주의, 인권, 정치, 문화/사회/계급 갈등 등을 주제로 하는 사진, 2D 디지털 아트, 회화, 비디오 아트, 인터랙트 아트, 퍼포먼스 아트, 설치 작품을 전시합니다.

Richard H. Alpert



"Earshot" (2017)

Earshot, initially performed in 1982, is my interpretation of the human attempt to control one of nature's forces. In a glass container, moving steel spheres reach a symbolic critical mass, exploding in slow motion.

This is achieved by placing steel ball bearings into a large glass jar and swirling them around the surface walls of the glass container as fast as possible. This creates a piercing, grinding sound. Additional steel balls are added, and the resonance becomes louder and more complex. As the number of steel balls reaches a symbolic critical mass, tension builds as the sound increases until the glass finally shatters. This is followed by an avalanche of steel balls tumbling and bouncing in slow motion toward the camera lens, producing an otherworldly sound that gradually resolves into a distant silence.

Richard H. Alpert is an American sculptor, abstract filmmaker, and performance artist born in New York City in 1947. He is a recipient of the 1979-1980 National Endowment for the Arts Artist's Fellowship Grant. Exhibitions include various venues and formats in the USA, Europe, and Japan, including the Petzel Gallery, NYC; the San Francisco Museum of Modern Art, CA; Museum of Conceptual Art, San Francisco, CA; The American Center, Paris, France; and Kermin Prefecture Hall, Tokyo, Japan.

Ginger Andro & Chuck Glicksman & Mark Ari



"Colossus"

COVID made it difficult for people to go out and view art. In response, we created an art installation that is a hybrid (digital/nondigital) experience. Delivered by regular post, it arrives in an envelope containing a specially prepared original scent and a card that is itself an art object. A QR code, also on the card, links to an online component (video/audio/text). Together, the elements combine into an immersive experience for the participant. The Bridge Project derives from "Internet Art" and the "Mail Art" of the 1950s and 1960s, when artists used the mail system to send poems and drawings on postcards, subverting reliance on conventional exhibitions and the commercial outlets of the day. "Colossus," our second work in the series, bridges the digital and sensual worlds. It comprises choreographed fragments of sight, sound, scent, and text.

Ginger Andro is a visual artist whose assemblage work combines painting and sculptural form and began working with scent in 2000. Her study of olfactory art has allowed her to bring the element of scent as well as her fabrications to her current multi-sensory work as part of the artist team Andro and Glicksman.

Chuck Glicksman is a multi-media artist, musician and sculptor with extensive experience in video production, sound design and staging for large-scale events. As part of the artist team Andro and Glicksman, he and his partner Ginger Andro have exhibited over 50 multi-sensory installations in galleries, museums and universities in the US and abroad.

Mark Ari is a writer, as well as a visual and performing artist who has shared his work in small and large venues throughout the world. His novel, *The Shoemaker's Tale*, was selected for a 2018 Artworks Grant from the National Endowment for the Arts, and he is a multi-award winning professor at the University of North Florida.

Bela Balog



"Celestial Symphony" (2023)

The power of nature, the music and sound waves of beginnings. A celestial Symphony. It has been playing music since the beginning of time.

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.).

Nemo Chen



"Gaze" (2021)

Do we truly see others for who they are, or do we see projections of ourselves? This work explores the theory of the looking-glass self and the concept of the gaze. I use photography as a language to interpret the relationship between people's self-consciousness and their perception of others.

GAZE is built on my thinking of the theory of the looking-glass self and the concept of the gaze. I try to express my reflection as an artist, especially during the post-pandemic era. After the world has been through endless antagonism and absolute chaos, I find out that the fragmentation and struggle of ideologies could be strong dazzling light, it blinds us, it blurs us, it hurts us. When we gaze at others, we don't see a real human being, we see the reflection of ourselves. Otherness is a mirror, our selfconsciousness is a strong light. It's like there is an invisible curtain between us, the real connection has never been made.

Nemo chen (陈薪旭) is an artist focused on lens experiments, video art, and image installations. After obtaining her bachelor's degree from the School of the Art Institute of Chicago, she now divides her work and life between Chicago and multiple cities in China. Her works have been exhibited at venues such as the PhotoVogue Festival in Milan, Italy, the CICA Museum in South Korea, the Chicago Fine Art Salon, and the Beijing 798 Art District. Her works are featured in *The Artling* and have been specially selected for the *Surrealist Photography Collection*. Featured works and artist interviews have been published in over a dozen international media outlets and publications, including *Musée Magazine*, *Vanity Teen*, and more.

Chen's experiments often center on the infinity and boundaries of individuals, as well as the fluidity emitted by different individuals under ever-changing circumstances. The interplay between the external world and one's inner self is the motif in her experiments. She describes her artistic exploration as a personalized narrative and conceptual expression using light as the primary medium. Drawing from her personal experiences and moments of self-awareness, she aims to address some unsettled questions in her artistic narratives.

Shiqing Chen & Yuxuan Qi



"In Between The Window" (2022)

IN BETWEEN THE WINDOW is a digital interactive installation and an ongoing research project by Shiqing Chen and Yuxuan Qi, exploring urban sound and visual spectacles in downtown Brooklyn. By reconfiguring and recreating the light projected by the glass curtain wall, this installation tries to reshape the industrialized modernist landscape and to discover those underlying, vivid, and rhythmic urban spaces.

Shiqing Chen's work centers around utilizing data visualization as an entry point to explore cross-media storytelling and visual communication, including her works "Elevator To 37" and "Slicing Grapefruit". She is currently pursuing her Master's degree in NYU Tisch Interactive Telecommunication Program (2022-2024), and holds a BFA in Design from the School of Visual Arts. Her works have been featured and selected in PRINT Magazine, AIAP International Motion Art Awards 9 (Selected Winner), GusGus 2021 World Tour, MUBI Notebook, NYU ITP Winter Show 2022, SVA Motion Graphic Spring Show 2020, and ggaallleeerrryyy Online Gallery.

Yuxuan Qi (b.1999 Beijing, China) is an image maker, multimedia artist and visual designer based in Brooklyn, New York. Her working areas include and not limited to digital video collage, interactive installation, sound design and live performances. In her recent works "Percussive Exhaustion" and "Interflow Downhill", she aims to create a poetic connection between the disordered state of reality and the imagined notion that only exists in our mind, by reflecting on solitude, pathological troubles in our modern society and themes like isolation, nostalgia and social discussion. Yuxuan is currently pursuing her graduate degree at the Interactive Telecommunications Program (ITP) at NYU Tisch. Her works have been shown at the NYU ITP Winter/Spring Show, the School of Visual Arts Motion Spring Show 2020, and SVA Flatiron Gallery.

Soyoung Christina Chung



"Colorful" (2021), "The Eraser" (2020), "Worry" (2019)

Colorful

Colorful is an interactive installation and performance with 14 minutes of documentation demonstrating how we overcome and deal with unforgettable trauma once we belong into a society and encounter new people.

Ultramarine blue is the artist's favorite color, but ironically it is also her traumatic color, evoking memories from 2010 to 2014. During that period, the artist was learning aquarelle techniques while sitting on a chair for 14 hours a-day at the art institute situated in Seoul, South Korea. She was forced to use only ultramarine blue and vandyke colors to make the base tone for aquarelle the paintings. The artist desired other colors, yet she wasn't allowed to use them. Diversity was unacceptable. The tacit rule was deeply implemented by the art academy for decades and it changed ultramarine blue from her favorite color to a traumatic color.

Since we engage with each other through the tangled yarn of society, our footprints are subconsciously left as unforgettable memories by spreading the yarn further. However, we are healed by associating with people in a jumbled society and it frees our traumas by sharing.

This performance was conducted and documented at Galleria Rajatila in Tampere, Finland.

The Eraser

The Eraser is an interactive installation and performance derived from the artist's intimate experiences of school bullying during her school days. The installation of The Eraser was displayed in a toilet booth and the 4 walls of the toilet booth were full of swearing and cursing words towards a certain student.

The artist erases all the swearing and doodles written on the walls in the performance. In terms of the interactivity of The Eraser, the audience can randomly take their turns to erase the cursing one by one before the performance starts. The eraser is the same one the artist used when she was 12 years old.

This performance was conducted and documented at Amos Rex in Helsinki, Finland.

Worry

Worry is an interactive performance inspired by the death of the artist's friend and it was dedicated to him and his family. In the performance, the artist sublimates burdens of the concerns from others in a therapeutic way.

20 inflated balloons with helium gas, a pen and instructions for the audience are prepared before the performance is executed. The audience writes down their own concerns on the floating balloons. They hand it to the artist one by one and she ties the balloons around her neck. The more balloons are hanging around her neck, the tighter it chokes her.

This performance was conducted and filmed at Galleria Rajatila in Tampere, Finland.

Soyoung Christina Chung is a South Korean performance & visual artist based in Finland. The scope of Soyoung's works derives from a variety of mediums featuring multifarious forms. The subjects of her pieces collectively originate in intimate narrative alongside societal issues.

Isabel Couceiro



"Yahrzeit 2" (2022)

Yahrzeit: the anniversary, according to the Hebrew calendar, of the day of death of a loved one. This painting is a small celebration of the life that takes place within our body, and the life that continues even when we have passed. On the anniversary of a loved one's death, a 24-hour yahrzeit candle is lit. This is a body dancing in that candlelight.

Isabel Couceiro da Costa Newman (b. 2002) is a representational oil painter raised in Chicago, IL. She works in oil paint, charcoal, graphite, and pastel, and enjoys experimenting with and combining these mediums. Since starting her artistic training in 2017 at the Chicago Academy for the Arts, Isabel has devoted herself to strengthening her traditional and contemporary figurative painting.

Cedric van Eenoo



"Untitled" (2023)

Untitled is a slow-motion scene that offers a contemplative experience, calling for introspection and self-reflection.

Cedric van Eenoo is an artist, filmmaker and musician affiliated with Brooklyn Arts Council and Manhattan Graphics Center.

Inguna Gremzde



"We Were Only Looking for Peace" (2022)

'We Were Only Looking for Peace' explores a common situation of a protest though starting out peacefully eventually being dispersed with background noise level rising and initial idea, perhaps a good one, left unheard. The scene is monitored by surveillance cameras and dripping petition cards with peace words are swept away. The work aims to look at how an individual, each with unique voice and inner landscape, is woven within the fabric of society. The works reference unspoken aspirations intersecting paths with each other against the backdrop noise of social issues.

Inguna Gremzde is a multi-disciplinary artist, who explores environmental and social issues through painting and mixed media installations, often upcycling discarded plastic. The works have been featured in exhibitions regionally, nationally and internationally and shortlisted for prizes including 6th International Arte Laguna Art Prize (Arsenale; Venice, Italy), Threadneedle Prize (Mall Galleries; London, UK), awarded Honorable Mentions at Turgut Pura Prize (İzmir Art and Sculpture Museum; Turkey), 53rd International Show (San Diego Art Institute, CA, US) and 30th September Competition (Alexandria Museum of Art; LA, US). Gremzde is a recipient of Axis MStar 2011 graduate award (WW Gallery; London, UK) for MFA thesis exhibition at Wimbledon College of Art (London, UK). Gremzde's solo shows were presented at the View Arts Center (NY, US) in 2020, the Louise Hopkins Underwood Center for the Arts (TX, US), the 621 Gallery (FL, US) in 2019, Adirondack Lakes Center for the Arts (NY, US) in 2012 and duo show with Susie Hamilton - at WW Gallery (London, UK) in 2012.

Mari Guzman



"no soy una mujer" (2022)

Based on various interviews conducted with Transgender individuals in the Chicago area as well as personal experiences, this work acts as a manifestation of grievances between a worker and a workplace that does not acknowledge their identity or their effort. From my research, I observed how when not in an accepting workplace environment, common labor grievances such as equitable pay and treatment can be exacerbated, leaving the employee to feel frustrated and isolated. The prose acts as an expression of this discontent through the perspective of the laborer.

Mari Guzman: My artistic practice revolves around the questioning of societal norms and the exploration of how humans are socialized to engage with themselves and others. With a focus on the sustained influence of Eurocentric ideas in Western society, I create multimedia works that challenge the way individuals are meant to look, act, and interact with their environment. As someone who exists under both queer and diasporic identities, I have developed a deep understanding of the conditions that have contributed to the oppression of marginalized communities. Through my art, I seek to sever ties to colonial standards of beauty, labor, and love. Here, the act of decolonizing self, interpersonal relationships, and one's surrounding environment is an act of radical self love. Drawing on sociological research and the works of notable scholars such as Foucault and Bell-Hooks, my pieces are crafted with clay, printmaking, photo, video, sound, and performance to create works that are layered, textured, and pigmented. My artwork is intended to be disruptive and thought-provoking, inspiring viewers to question their own beliefs and the societal structures that uphold oppressive systems, or at its very core, become aware of intersections of their own identity.

Aamina Hammad Hashmi



"peek-A-Boo" (2022)

It's not always easy to express yourself, and sometimes having a persona can be extremely liberating. Women, in my South Asian society, need an outlet for self-expression, especially with how creatively rich their thoughts, and ideas are. These personas allow women to talk, share, and create without fear, and hesitation. Having a vessel to speak through isn't just creatively fulfilling, but promotes our diverse culture. I wanted to keep the eyes as a constant, because no matter what mask you wear, your eyes have seen it all, and will continue to do so, reminding you of who you are, and what you represent. The character in this piece has jet black braided hair, which is common among South Asians, which is something she hasn't let go, and has connected it to her roots during this persona's creation. The deep red represents her ambition, and pain that she endured to create this liberating personality, and the green offsets that with harmony and nature.

Aamina Hashmi, who goes by "Poday Wali" is an artist and gardener from Pakistan. Her work focuses on a variety of social and environmental topics, where she combines different traditional and digital mediums with elements of nature to create impactful pieces of art. Her work also delves into the complexities of identities, particularly those belonging to women and marginalized communities. Her work in particular highlights cultural handicrafts worn by the diverse populace of Pakistan, and she proudly displays those in her creative photography, and paintings. She uses her art as a tool for community engagement and education and often collaborates with other artists and activists to raise environmental awareness and bring about positive change. Aamina has a Bachelor's Degree in Fashion Design from the London College of Contemporary Arts. She dabbles in freelance projects while also spreading awareness through her social media accounts. Her work has been featured in a variety of local and international magazines, including STIRworld, TED Talks and Arab News. She is currently working on her reincarnation series in the Flat-laid sculpture medium.

Jung Eujin (정의진)



"무제" (2023), "무제" (2023), "무제" (2023), "무제" (2023), "무제" (2023)

즉 나의 작업에서 인체와 인체 주위가 서로 닮아 가는 과정이 드러난다. 이를 통해 결국 일상에서 반복이란 한 개인이 주어진 환경에 적응하고 안착한 결과임을 드러내고자 한다. 또 한 여러 요소들 간에 질서를 드러냄으로써, 일상의 무의미성을 극복하려 한다.

정의진 작가는 현재 흑백필름으로 사람들의 일상을 촬영하고 있습니다. 환경과 인간의 상호작용이 만들어내는 패턴을 주로 탐구하고 있습니다.

Jung Hyerim (정혜림)



"보이지 않는 방1" (2022)

“사람들은 외로움이 단지 조용하고 내면적인 것처럼 이미지를 연상시키지만, 사실 외로움은 머릿속 안에서 성난 파도처럼 펼쳐지는 혼란스러운 감정 중에 하나이다.”

“People imagine loneliness as simply a quiet and inner emotion, but in truth, loneliness is one of the confusing feelings that erupt like furious waves in their thoughts” - 작가, Hyerim, Jung -

세상에는 수많은 외로움의 종류가 있다. 인간이 느끼는 수만가지 감정들을 “외로움”이라는 단어로 방대하게 사용하는 현대사회에서 크게 외로움은 어쩌면 정서적 빈곤 이거나 육체적 빈곤 혹은 물질적 빈곤으로부터도 나타나기도 한다. 또한 외로움을 느낀다는 것은 어떻게 보면 잠 못 이룬 새벽 아파트에 켜진 불이 어디인지 세어보는 것으로부터 시작된다. 남들이 관심없거나 혹은 남들이 가지지 않은 시선으로 그 내면의 외로움을 채우기 시작하여, 오히려 나에게 집중하는 그 시간들이 어쩌면 누군가에게는 행복이나 해방일 수도 누군가에게는 정서적 외로움이 될 수도 있다. 한 사람이 어떤 환경에서 살았는지에 대한 생각을 읽을 수 있는 것은 그 사람이 외로움을 처한 후 나타나는 방식에 따라서도 알수가 있다. 또한 어떤 이들은 그것을 즐길수도 혹은 그것을 심각하게 생각할 수도 또한 가볍게 해결하는 방식을 취하기도 한다. 하지만 많은 경우의 수에 있어서 인간의 외로움은 그렇게 단순한 문제가 아니다. “맞지 않는 것”으로부터 맞춰나가는 것, 그리고 그러고 싶지 않는 것 그리고 그럴수 없는 그 모든 관점들이 다양한 관점 속에서 퍼져있다.

There are numerous types of loneliness in the world. In modern society, where the word "loneliness" is broadly used to describe the countless emotions that humans feel, loneliness can arise from emotional poverty, physical deprivation, or material poverty. Feeling lonely can begin with counting the lights that are turned on in the apartment during sleepless nights, perhaps trying to fill the inner loneliness with a perspective that others are not interested in or do not possess. The time spent focusing on oneself during loneliness may be happiness or liberation for some, or it may become emotional loneliness for others. Depending on how a person expresses their thoughts about the environment they lived in, one can discern the ways in which loneliness has affected them. Some may enjoy loneliness, take it seriously, or find light solutions to it. However, in many cases, human loneliness is not a simple problem. It is spread across various perspectives, including reconciling with what doesn't fit, what one does not want, and what one cannot have.

어떤 가치관에 의해서 지지한다거나 그렇지 않다거나 하는 문제는 논외하고, 다만 “외로움”과 “고독” 그리고 “고립”에 대한 테마로 작업을 하고 싶었다. 작품을 만들고 어떤 주제에 대해 상상하는 것은 혹은 내가 표현하고자 하는 것은 대부분 경험을 토대로 만들어 진다. 외로움이라고 하면 떠오르는 캐릭터들이 많이 있지만, 그 중에서도 사회적 소수자들에 대한 그리고 외로움을 자처한 사람들에 대한 리얼한 이야기를 다루고 싶었다. 어쩌면 우리의 관심에서 멀어진 이들 일수록 상식적인 관점에서는 외로움의 크기는 더 클 수 밖에 없으니 말이다. 특히 이런 경우 공감을 받지 못하는 경우가 많기에 그 외로움의 크기는 더욱더 커지게 된다. 단지 외로움을 조용하고 적막한 것으로 이미지를 상기시킨 반면, 실제로 우리에게 다가오는 것은 공포일지도 모른다.

You express your desire to work on the themes of "loneliness," "solitude," and "isolation," without delving into issues of personal values or support. When creating a work and imagining a theme, it often stems from personal experiences. While there are many characters that come to mind when thinking of loneliness, you specifically want to explore realistic stories of social minorities and individuals who identify themselves as lonely. The further these individuals are from our focus of attention, the larger their loneliness may become from a rational perspective. Especially in cases where they do not receive empathy, their loneliness may intensify even more. While loneliness may be portrayed as quiet and solitary, it could be a source of fear that actually approaches us in reality.

상황은 계속해서 변화되고 있다. 어쩌면 더 빠른 미래가 다가온 걸지도 모른다. 팬데믹은 많은 것들을 변화시켜 놓았다는 것에 있어서 환경만을 이야기하는 것이 아니다. 사람의 정서까지 변화시켜 놓았다. 그리고 개인적으로 이 상황을 좀 더 파고들고 싶었다. 그 시간 동안 가장 많이 발견한 단어는 “고독사”였다. 그것은 수많은 역사가 있었겠지만, 결국 혼자 죽어간다는 것에는 불행이 있었다. 그리고 그 불행은 혼자 닳았을 때 그 배가 되고 고립이 되는 순간 벗어나지 못하게 된다는 것이다. 살아가면서 고립에 대한 공포가 이만큼 생긴 건 처음일 것이다. 그러나 상황이 좋아지면 또 잊게 되며 다시 무관심이 되어버린다. 현재는 사회적 동물에 대한 정의가 무엇인지 조금 상실된 느낌의 사회를 맞이하는 듯하다. 공감받지 못하는 이들의 더한 외로움, 그것의 대한 이야기를 해보려고 이 작품을 만들었다.

The situation is constantly changing, and perhaps a faster future is approaching. The pandemic has brought about changes not only in the environment, but also in people's emotions. Personally, I wanted to delve deeper into this situation. During this time, the word I encountered the most was "death by loneliness." While there may have been many historical cases, there is inherent sadness in dying alone. And this sadness becomes even more profound when one is suddenly faced with isolation and unable to escape from it. The fear of isolation to this extent may be unprecedented in our lives. However, when the situation improves, it is often forgotten and indifference sets in again. Currently, it seems like we are facing a society that has lost some understanding of what it means to be social animals. I created this artwork to tell the story of the heightened loneliness of those who do not receive empathy.

픽션과 논픽션이 오가는 연출방식으로 사회적 소수자와 외로운 인간의 표상인 한 사람의 인터뷰를 통해 실제로 인물을 캐릭터화시켜 실험적으로 연출한 작품이다. 영상을 보는 내내 한 사람의 인터뷰를 통해 얻어지는 정보와 그 인물이 말하고자 하는 메세지 그리고 작가가 그것을 바라보면서 느끼는 심정은 각자 다르게 느낄 수 있다. 서로 공감되느냐 아니냐의 문제는 이 대사들을 듣고 집중을 하느냐 하지 않느냐 그리고 관심이 있느냐 그렇지 않은 것에 대한 문제와도 결을 같이 한다. 소외된 이들의 이야기 속에 전해지는 평범하지 않은 이야기들이 누군가에게는 중요하지도 그리고 그리 공감되지 않을 수 있다. 하지만, 실제로 이 캐릭터는 작가가 마주했던 실존 인물이며, 그것을 통해 작가가 느끼고 이해하는 것보다 같은 대화를 들었을 때 관객들이 그런 경험을 처음 느낄 수 있게 해주고 싶었다. 어떤 질문이 오갔는지가 중요한 게 아니라 그 사람의 말을 들어주는 것, 그리고 우리가 그 사람의 대화를 통해 알 수 없는 그 사람의 마음을 해석하는 것뿐만이 아니라 그 사람이 처한 상황까지 상상할 수 있는 범위, 한계 그 모든 것을 경험할 수 있을거라고 생각하며 낯선 인물에 대한 “비공감”적 상황을 표현해내고 싶었다. 외로움이란, 누군가에게 털어놓았을 때 공감을 받지 못할 때 더한 외로움이 된다.

This work is an experimental production that characterizes a real person through an interview, using a directorial approach that oscillates between fiction and non-fiction, portraying the representation of a social minority and a lonely individual. The information obtained through the interview of the person, the messages they convey, and the emotions the writer feels while looking at it can be interpreted differently by each viewer. The issue of whether or not there is empathy depends on whether one pays attention to these dialogues or not, and whether one has interest or not. The extraordinary stories conveyed in the narratives of marginalized individuals may not be important or relatable to everyone. However, the character portrayed is a real person the writer has encountered, and I wanted to enable the audience to experience such encounters for the first time through the same dialogue. It is not important what questions were asked, but rather to listen to the person's words, interpret their emotions beyond what we can understand through their dialogue, imagine the situation they are in, and experience the range and limits of our ability to understand them. I wanted to express a "lack of empathy" towards unfamiliar individuals, where loneliness becomes intensified when one does not receive empathy when confiding in someone.

정혜림은 현대음악 작곡가이자 영상 제작자, 다양한 분야의 감독으로 활동하고 있다. 평범하지만 평범하게 보내지 못했던 일상들 속을 비틀어 주로 경험주의에 근거를 둔 실화를 바탕으로 작품에 임하곤 한다. 워낙 다양한 장르 그리고 사회문제 등에 관심이 많아 어딘가에 글을 쓰기도 하고 대중들의 심리를 읽어내기 위해서 경험을 위해 움직이기도 한다. 메세지는 곧, 경험에서 비롯된다. 어떤 생각을 가진 ‘나’라는 자아가 무엇을 얘기하고 싶은지, 왜 그런 얘기를 하고 싶은지는 바로 경험으로부터 온 것이기 때문이다. 경험을 통한 실험 혹은 실험을 통한 경험 이 모든 것을 포함하는 작품을 만들어 내고 있다.

As a composer of contemporary music, a video creator, and a director in various fields, I often draw inspiration from real-life experiences based on experientialism to twist and interpret the ordinary moments that couldn't be simply overlooked. With a keen interest in diverse genres and social issues, I sometimes write articles and immerse myself in experiences to understand the psyche of the public. The message in my work stems from experiences, as I believe that our sense of self, with its unique thoughts and desires, arises from our experiences. It is through experiences that I express what 'I' as an individual want to convey and why I want to share such stories. I am creating a work that encompasses everything through experimentation through experience, or experience through experimentation.

Lavinia Keller



"NFMe" (2022)

NFMe is a multimedia installation and infrastructure increasing awareness for cyber security and self-sovereignty in Web 3.0 by disclosing the loss of ownership over our data.

The film is created using generative art. All personal data that has been collected by third parties through the use of cookies were embedded in a code, the language that creates barriers to the machine.

In the beginning the data appears in organic DNA-strands as they visually replicate the digital identity. Until the artificial intelligence takes over and starts to systematically censor it. Due to the high amount of data third parties have taken, they overlay until becoming unreadable to the original owner, leaving them literally in the dark.

The sound is created in a binary system letting the viewer know when the data was retrieved in a secure or non-secure cookie connection.

By standing in front of the projection and haptically trying to get the data back into one's own hands, the shadow interrupts the AI's flow, thus creating a touchpoint of the analog and digital self.

NFMe further introduces a solution, the second part of this work. A language that creates non-fungible visualisations of one's digital identity, so called NFMe's. Just like NFT's, but made out of personal data, these can be embedded into the blockchain and therefore protect the properties they hold, restoring ownership and self-sovereignty in Web 3.0.

Lavinia Keller is a digital director and multimedia artist. Encompassing between the analogue and digital space her work is dedicated to evoking reflections on societal and technological developments. Through moving image and multimedia installations, she discloses the invisible impact of technology with a sensitivity that invites to rethink ownership and identity. She demands answers to the questions the digital evolution raises. Born in Germany, she studied at Parsons, New York, and the Royal College of Art, London, and is now exhibited worldwide.

Madeeha Lamoreaux



"Hollow (from the Artifact Lattice Series)" (2023)

~artifact lattice~ explores displacement of both literal and figurative space via speculative objects created using 3D modeling tools. The objects in this virtual shrine are generated using 2D photographs mapped to 3D model base-meshes. To explain further: the 2D pixel data, when applied to a base mesh, creates a surface displacement resulting in abstract and unexpected sculptural forms. The images I've used to generate these displacement maps are derived from family archives (examples: pictures of myself as a child, my daughter's ultrasound, my paternal grandparents, places in Pakistan I've never been to, and GIS data from Google maps representing the journey my family has made to arrive in the United States, the UK, and Canada). In creating these speculative objects, I consider the experience of displacement and attempt to create immersive work that is both beautiful and strange. This work is only possible using 3D modeling software/tools and I find it fitting that it exists primarily in virtual space.

Madeeha Lamoreaux: Born in Wimbledon (UK), now based in Minneapolis (USA), I graduated with an MFA in Media, Art, Design, and Technology from the Frank Mohr Institute in the Netherlands. I'm a new media artist and educator who finds magic at the intersection of ritual and technology and I'm particularly interested in the use of encoded symbolism. In the past, I've created interactive and reactive sculptures and installations, using projection mapping, code, 3D modeling and animation, and weaving to explore the idea of ritual practice and technology as interconnected. I also highlight the mystical qualities of technology in my work, informed by my upbringing in a sub-sect of Islam.

Madison Manning



"Legs, Legs, Legs Around My Neck" (2023)

Legs, Legs, Love, Around My Neck is a pair of woven, abstracted legs. Created on a homemade frame loom, two mismatched gams hang, weighed down with My Date with the President's Daughter-esque chunky, cartoon heels. The piece functions as a wall hanging as well as a necklace, wrapped around the wearer's neck with love.

Madison Manning (she/they) is an artist-scholar, educator and lesbian based in Chicago. Their research focuses on the intersection of lesbian + femme style practices as visual language, queer craft materiality and queer joy. In the studio, Manning creates adornment for both body and building, utilizing fibers, vintage textiles and rhinestoned witch fingers. Their work has been shown at Woman Made Gallery in Chicago, Trestle Gallery in Brooklyn and throughout the United States. She has been a resident at Penland School of Craft, Arts Letters & Numbers in Averill Park, NY, with an upcoming residency at Bunker Projects in Pittsburgh, PA. Her work on camp as pedagogical practice has been published in Visual Arts Research and presented at College Art Association, Southeastern College Art Conference and Foundations in Art: Theory and Education conference. Madison lives with her service dog, Gigi, and her partner, Amelia.

Rafael Ortiz Martínez de Carnero



"Salaryman Mince_After Overtime Work I" (2022), "Salaryman Mince_Sleepless Night" (2022)

The project Salaryman Mince explores cultural/social/class struggles in the contemporary world through the salaryman character, that exhausted from surviving in the contemporary city, ends up losing his status as a subject to become an object that gradually decomposes as the city devours his energy, time and humanity.

Rafael Ortiz Martínez de Carnero: International Doctor of Fine Arts and Architect from the University of Seville. M. Sc in Architecture from the Pratt Institute in New York (U.S.A). He has worked in New York for Vito Acconci's studio and for AS. Architecture- Studio in Shanghai. Since 2013, he has directed his architecture and design studio O+R Studio between Seville and Shanghai, winning several international awards with some of his innovative proposals in Edmonton, Canada, 2016, Shanghai, China, 2015, Toledo, Spain, 2010. He has held individual and collective exhibitions in Seville (2021, 2018, 2007, 2006), Cádiz (2018), Shanghai (2013, 2012), Toledo (2011), New York (2009).

Parallel to the activity of his studio, he has been Programme Leader and accredited lecturer for the University of Derby (U.K) in China and professor at the Raffles Design Institute (Singapore) in China, the University of New Haven (U.S.A) and the University of Seville (Spain).

Jo An Park (박조안)



"Pierre" (2018), "Plus Rien" (2018), "Eco-soundscape" (2022)

These artworks are specialized in one part of the sound. In fact, all these works show (four) kinds of types jazz, atonal, eco, and hymn. Circumstances of hearing from the spaces are each section of the rhythm, and it's a collaboration that is emphasized to listen to a certain part of the whole song repeatedly and to balance with the inner situation.

My name is Jo An, Park. I used to draw in childhood, and an art teacher introduced me to practice in a school. She was like a grandmother in my life. I couldn't forget the teacher. Because the madam was my 1st elementary school teacher. During the six years, I have always a week practiced with her during the after-classes in school. At the same time, my mother gave me a chance to learn to play piano as the church accompanist. This was an opportunity of my life. All of my artwork is related to soundscape. While graduating from the Kyeonggi Graduation School of Art, I started with the sound escape of mind and worked with the inner side of my work. All the things are listed for inner affection. At the first, I tried to find balance. Because of the Arnold Franz Walter Schonberg, I showed the Atonal Music in my graduation exhibition. He used the 'twelve-tone technique', in fact, it eliminates all the musical relationships between the dominant notes and chords that are the beginning and center of the music and arranges 12 notes(both white and black keys on the piano keys) equally in a certain order to form the music. I used to train these with expressionism. In addition to painting career, Jo An is also an avid listener and watcher in her daily life. She finds her inspiration from the outer sound to produce the purpose of her artwork at the landscape and culture. It encounters with inner voice and as soon as possible converted with balancing.

Joan's ultimate goal is to inspire others to find beauty by listening and observing the ground of the scene. If she is not in her studio, she is in on her dissonance. We all have to listen to dissonance in these difficult times. Because there's going to be a harmonious consonance soon. As Pythagoras tried to turn away from the world of irrational numbers was wider than that of rational numbers, it is certain that the music of atonal led us to a wider and more diverse world than the music of harmony and composition. Joan just finds a balance between harmony and dissonance.

Samantha Pellarini & Nathan Lauer



"Mutable Waters" (2023)

Mutable Waters tells the story of a corporate expeditionary unit that falls apart as it ventures into an undomesticated environment. When two worlds collide, the duality and fragility of personality, power dynamics, fighting, and embracing similarities becomes a dance of courtship and death. The travelers desperately try to survive the despondent nature of non-belonging by mimicking their elemental self.

Samantha Pellarini (1994) is a Venezuelan/ Italian visual artist, filmmaker and performer. Her visionary work sets out on a utopian journey to investigate contemporary society. Inspired by migration aftermaths, the fusion of critical realities, fantasy, and surrealism she investigates the topic of belonging and non-belonging. In her exploration of identity, Pellarini employs narrative techniques such as moving images, installations, and performance. Creating new narratives to better understand the human condition.

Nathan Lauer (1999) is a German filmmaker who explores human desires and their social and political foundations, through narrative and abstract works that juxtapose the order of social conventions with the chaos of human emotions. In his work, he contrasts precisely composed frames of meticulously staged action, with erratic and violent camera movements that allow viewers to feel the rise and fall of a performance. By matching and cross-cutting between these visually distinct but thematically coherent styles, he aims to create a sense of flow that reveals more fundamental truths than can be discovered directly.

Alexandru Salceanu



"Expedited Labor" (2022)

Expedited Labor symbolically addresses the reliance on seasonal migrants and the inequities that exist within a globalized system. With the onset of COVID-19 and closed border policies implemented throughout the world, a food crisis developed and restrictions were lifted to meet labor demands. Romania and Bulgaria were some of the countries that supplied a significant workforce to Western Europe while Mexico did so to the US. Some countries made hasty travel exemptions to seasonal workers, even though they were experiencing large COVID-19 outbreaks. The export of the workforce is portrayed through the form of postage stamps.

I decided to focus on a product-centered minimalist design that mirrors ad campaigns. I wanted to allude to the structure of globalization in which there is uncertainty behind the "where" and the "how" of services and the consumer complicity inherent in the system. I also intended to emphasize just how essential this labor is so that food doesn't rot in the fields. The passport stamps in the corners represent the entry point and date into each country. The text on the side of the stamps states the number of infections during outbreaks in work camps largely due to inadequate working conditions.

Alexandru Salceanu is a Romanian-American interdisciplinary artist who has resided in California since 2017. Born in Communist Romania and emigrating in 1992, his work concentrates on reconciling his cultural identity with his assimilation into American life. This life altering move has driven him to explore many layered historical and aesthetic references. How does one understand the dissonance of political and economic theory compared to the intimacy of lived experience? This is where his exploration and his creative focus lives: Alexandru stitches historical facts and personal accounts together by using a variety of media—photography, video, projection mapping, painting, social practice, and mixed media. Through his work, he utilizes art's transformative power to humanize issues, challenge perspectives and encourage a more personal encounter.

Alexandru Salceanu received his BFA in 2004 from the University of San Diego in San Diego, California and his MFA in 2021 from Mills College in Oakland, California. In 2020, during his graduate studies, he was awarded a Cadogan Scholarship by the

San Francisco Foundation. His work has been exhibited at Kala Art Institute, Mills College, SOMArts, University of San Francisco, Kaleid Gallery, City of Brea Art Gallery, University of San Diego, Art Academy of San Diego, Millepiani, Italy, among others. Salceanu participated as an artist in residence at Kala Art Institute and The Box Shop.

Chaeun Seong (성채은)



"Icecream" (2022), "현실의 무게" (2022), "chaos d'emotion 감정의 혼돈" (2022), "Autoportait" (2022), "성찰" (2022)

Icecream

ICECREAM 은 삶의 지친 사람들이 녹아내려 사라져버려, 현실을 도피하고 싶다는 마음을 위로하기 위해 창작한 그림입니다. This painting was created to comfort people who are tired of life and want to escape from reality like they melt away and disappear.

현실의 무게

고단한 하루를 끝내고 목욕을할때 마치 욕조에서 무거운 돌이 몸을 누르는 것처럼 현실의 무게를 체감할때를 표현하는 그림입니다.

It is a picture that expresses when you feel the weight of reality as if a heavy stone is pressing your body in the bathtub when you take a bath after a hard day.

감정의 혼돈

때때로 우리는 동시에 여러 감정을 느끼고 우리의 감정은 일정하지않은 롤러 코스터를 탑니다. 자신이 원하는 감정만을 느낄수 없고 우리는 감정들을 통제할 수 없습니다. 이것을 감정의 혼돈 상태라고 이야기하고 싶습니다.그림속 등장인물들은 다 각자의 표정들을 가지고 있으며 감정들을 의인화 한것입니다. 정 가운데의 등장인물은 이 의인화된 감정들로 인해 혼란스러워 하는 "우리"입니다. 다양한 감정들에 의해 혼란스러워 한다는 의미입니다.

Sometimes we feel multiple emotions at the same time and our emotions ride an erratic rollercoaster. You can't feel only the emotions you want, and we can't control our emotions. I would like to say that this is a state of emotional chaos. The characters in the painting all have their own expressions and personify their emotions. The character in the middle is "us" confused by these anthropomorphic emotions. It means that you are confused by various emotions.

자화상

바쁜 현대인들은 누구나 한번쯤 생각했을법한 생각인 거울 속의 서 있는 나를 불러서 나 대신 내 삶을 살게 하고 싶다는 마음을 표현한 그림입니다.

It is a painting that expresses the desire to call me standing in the mirror and make live my life instead of me, a thought that busy modern people would have thought at least once.

자기성찰

주제는 불안정한 현실로 인한 자신에 대한 반성과 미래에 대한 고민을 표현합니다. 나의 실패의 경험과 미래에 대한 고민을 바탕으로 작업하기 시작했습니다. 이 작품은 자화상으로 간주됩니다 그림속 얼굴을 보면 차갑고 냉정한 표정으로 자신의 몸을 바라보고 있습니다.물에 떠 있는 몸은 정적인 느낌을 표현하려고 했으며 물에 떠 있는 몸을 불안정한 상태에 비유합니다.

The theme expresses self-reflection due to unstable reality and worries about the future. I started working based on my experience of failure and concerns about the future. This work is considered a self-portrait. Looking at the face in the painting, he is looking at his body with a cold and dispassionate expression. The body floating in the water tried to express a feeling of stillness, and the body floating in the water is likened to an unstable state.

저는사람들의 미래와 현실에 대한 불안과 걱정 , 현실도피에 대한 주제로 작업합니다. 불안정한 현실에서 많은 걱정을 안고 살고 있는 사람들의 이야기와 저의 경험을 바탕으로 아이디어를 이미지화 하고 있습니다. 사람들이 쉽게 공감할수있는 감정과 경험을 제 상상의 이미지와 결합하고있습니다. 제 작업을 통해 함께 공감하고 위로 받을수있는 작업을 지향합니다.

I work on the theme of concern for the future of people , unstable reality and the flight from reality. It is a series on which I work by listening to the stories not only of myself but also of people who live in an unstable present. I am combining emotions and experiences that people can easily relate to with images of my imagination. I aim for a work that can be sympathized with and comforted through my work.

성채은: 현재 프랑스에서 스트라스부르 대학교 (universit  de Strasbourg) 에서 순수미술을 전공하고 있는 대학생입니다. 2020년부터 2022년 까지 스트라스부르 아르데코 장식미술학교 (Haute  cole des arts du Rhin) 에서 공부하였고 그 뒤로 현재까지 스트라스부르 대학교에서 학업을 이어오고 있습니다. 한국과 프랑스를 오가며 학업과 더불어 작업을 이어가고있습니다. 사진 ,회화,판화,설치 등 다양하게 작업하지만 회화 작업에 집중하고있습니다.

I am currently a university student majoring in fine arts at the University of Strasbourg (universit  de Strasbourg) in France. I studied at the Haute  cole des arts du Rhin in Strasbourg from 2020 to 2022 and have been studying at the University of

Strasbourg since then. I am going back and forth between Korea and France to continue my art work while studying. I work in a variety of ways such as photography, painting, printmaking, and installation, but I am focusing on painting work.

Alix Anne Shaw



"Islander" (2020)

Shifting identities and dreamlike traces of coalesce into a feminist re-telling of Homer's Odyssey. Islander invites us to contemplate the words of Catharine MacKinnon, who writes of being a woman, "You learn that language does not belong to you ... that you cannot use it to say what you know. [You develop the habit] of not saying what you know until you forget it."

Alix Anne Shaw is a multi-media visual artist and poet. A graduate of Yale University and the School of the Art Institute of Chicago, she has exhibited internationally at galleries including the Richard Gray Gallery in Chicago, the Museum of Wisconsin Art, the Sebastopol Center for the Arts in California, Kriti Gallery in India, and the Czong Institute for Contemporary Art in South Korea. Her work is also included in permanent collections at the School of the Art Institute of Chicago and the University of Iowa. Shaw is currently based in Milwaukee. Her work can be found at <https://alixanneshaw.carbonmade.com/> or www.alixanneshaw.com.

Sondahyun (손다현)



"마음의 미로" (2023), "완벽한 하나" (2023)

"타인을 견디는 것과 외로움을 견디는 일, 어떤 것이 더 난해한가." 허은실 시인이 쓴 시 <목 없는 나날>의 한 구절이다. 모든 사람은 타인과 관계를 맺으며 살아가고, 타인에게 기대할수록 실망한다. 타인을 견디지 못한다면 외로워지고, 외로움이 싫다면 타인을 견뎌야 하는 끝없는 굴레 속에 살아간다.

이 굴레를 버티며 살아가기엔 외로움에 곧장 흔들리지 않을 정도의 단단함이 이상적이라고 생각한다. 사람의 마음이 물과 유리 사이의 강도라면 어떨까? 유리는 단단하여 충격에 쉽게 깨지고, 물은 유동적이어서 충격을 흡수한다. 내가 생각하는 이상적인 마음의 강도는 유리와 물의 중간지점으로, 적당히 단단하여 외로움을 버틸 수 있고, 적당히 유동적이고 유연하여 쉽게 상처받지 않는 정도다. 또한 유리와 물은 투명하여 속이 다 들여다보이는 것 같지만, 왜곡되어 비치는 성질을 가지고 있어, 속을 다 보여주는 것 같아도 진정한 내면은 숨기며 사는 사람의 성질과 비슷하다고 생각한다.

나는 살아가며 평생 지속될 외로움에 대한 고민과 그에 버틸 수 있는 이상적인 마음의 강도, 그리고 투명하지만 왜곡된 사람의 내면을 시각적으로 표현하고자 했다.

"Which is more difficult, enduring others or enduring loneliness?" It is a verse from poet Heo Eun-sil's poem <Days Without a Neck>. Everyone lives in a relationship with others, and the more they expect from others, the more disappointed they are. If you can't stand others, you become lonely, and if you don't like loneliness, you live in an endless bond of having to endure others.

Ideal form to survive the cycle, we need to be hard enough not to be shaken by loneliness. What if the human mind is the material between water and glass? Glass is hard and easily broken by impact, and water is fluid and absorbs impact. I think the ideal material of the mind is the middle point between glass and water, which is moderately hard to withstand loneliness, and also fluid and flexible so that it is not easily hurt. In addition, glass and water are transparent, so they seem to be seen inside, but they have distorted properties, so even if they seem to show the inside, I think they are similar to the nature of a person who hides their true inner selves.

I wanted to visually express the worries of loneliness that would last a lifetime in my life, the ideal material of my mind to endure it, and the inner side of a transparent but distorted person.

손다현 작가는 다양한 자세를 취하는 사람 형태의 투명한 물체를 차가운 색채로 표현하고, 사람 형태의 물체를 중심으로 주위에 흘러내리는 양상의 소재 또는 구슬 형태의 소재를 함께 배치한다. 작가의 작품의 형상은 현실과 거리가 먼 낯선 형태와 색의 조합으로 이루어진다. 이는 작가가 바라보는 인간 내면의 형태로, 형태의 의미를 파악할 수 없게 작용하여 보는 이들에게 낯선 감각을 제공한다.

Jessica Swank



"Geometric Figures" (2021), "Extremity" (2021)

"*Geometric Figures*" utilizes contrast between a geometric form with the organic environment to begin a conversation on what it means to simplify the human. A cubic piece of silicone that resembles human flesh is placed in the middle of the frame within a grass field. Human hair is seemingly growing out of the block of flesh, but the geometric form indicates an object rather than a being. In reality, the form has been poured into a cubic mold and the hair has been hand sewn into its flesh. Contradicting gestures such as this are significant indicators of how I view the relationship between humans and machines. The natural environment houses the being, but the residing subject is a liminal object that does not quite belong. It rides the boundary between multiple entities. I see *Geometric Figures* as a transition between these land images and the more sterilized constructed pieces. These three images set the tone for the rest of the work as they point to several ways in which humanistic qualities may intersect with systematic organization within the natural environment.

"*Extremity*" features a sculptural form in the center of the frame with a shallow depth of field. The form is made from found bark, with spray insulation replacing the missing structure of the tree trunk. The spray insulation was painted to match my own skin tone, forming a fleshy yet structural component of the piece. On the front of the branch, silicone castings taken from walnut shells seem to thrive off the surface like barnacles. Their shape is reminiscent of tiny brains, and yet each of them still hold dirt from the inside of the original walnut shell. The piece as a whole is a constructed extremity from a tree, a branch that has been replaced. The extracted silicone walnuts also serve as an extension of their original source, while mimicking pieces of the human body, such as the brain and skin.

Jessica Swank is an interdisciplinary artist, currently based in Greenville, SC. She earned her MFA from Clemson University and her BA from Anderson University. Swank's work has been exhibited both nationally and internationally, at galleries such as Millepiani in Rome, Italy, JKC Gallery in Trenton, NJ, and the Czong Institute for Contemporary Art (CICA) in Gimpo, South Korea. She has also been recognized by Musée Magazine's "Woman Crush Wednesday," Fraction Magazine, Porridge Magazine, and Shoutout Atlanta. Her next solo exhibition, "Convergence" is set to open at the Slocumb Galleries in Johnson City, TN in April of 2023. As a founding member of the collective Zero Space (0_), Swank works to make space for underrepresented visual artists both online and through curated exhibitions. Her first curated show "Transient Bodies" will open at the Revolve Gallery in Asheville, NC in July of 2023. Swank is also a member of the art collective Tiger Strikes Asteroid, which has networks across the United States. An artist and educator, Swank has taught and led numerous classes, workshops and panel discussions across the Southeast. She is currently teaching at the South Carolina School of the Arts at Anderson University.

Chem XP



"Language of the Birds" (2023)

Chem XP is an interdisciplinary artist from Texas. Weaving together field-recordings with contemporary sound design, each audio work of Chem XP is assembled as a "sonic painting", beginning as a field-recorded sketch. The film "Language of the Birds" exemplifies performative visual interpretations of 46 sonic paintings, exploring unforgettable and esoteric nuances of everyday sound.

Yulin Yuan



"7 Steps to Sinofuturism [Step 1- Computing]" (2019)

This is one video from the video series '7 Steps to Sinofuturism' that explores the intersection of Chinese culture, technology, and futurism. Coined by Lawrence Lek, Sinofuturism challenges traditional notions of China as a static culture and presents a dynamic and evolving society through a unique vision of the future.

By drawing on the cultural symbol of Radio calisthenics, a popular form of exercise in China that promotes physical health and social collectivism, the videos aim to contribute to the broader cultural movement of Sinofuturism. As China's global influence grows and technology continues to transform society, the piece explores the potential of this movement to shape our collective future.

Yulin Yuan is a multi-disciplinary artist who was born in China and immigrated to South Africa at a young age with their family. She is currently based in the United States. Her artistic practice mainly involves collage, video, and photography to juxtapose imagery. Yulin is intrigued by the creation of narratives and the examination of intersectional identity through familial relationships, culture, and lineage. Her work revolves around her perspectives on contemporary Chinese society and the exploration of community and relationships from her own immigrant experience.

Shanzhe Zhang (장선철)



"프로파간다" (2018), "공고" (2018), "비전" (2018), "숨" (2018)

"힘: The Voice, The Power"

2017년 중국 베이징 다싱구(Daxing District, Beijing)의 한 판자촌에서 큰 불이 일어나 18명이 숨졌다. 정부는 안전상의 이유로 그 지역에 거주하던 이주민 노동자, 이른바 "저단인구(Low-end Population)"를 강제로 퇴거해, 수많은 사람들이 집을 잃었다. 이 사건은 뉴욕타임즈까지 보도했고 파장이 컸다. 그러나 공권력의 통제로 사람들의 목소리를 제대로 내지 못하게 되었다. 재개발, 강제 퇴거로 인한 사회적 갈등은 중국에서 뿌리가 깊다. 작가는 2018년에 베이징의 다른 재개발 지역들을 돌아다니면서 있는 그대로의 모습들을 필름사진으로 담았다.

"프로파간다"에 "중국 특색이 있는 강군의 길을 고수하고, 전반적인 국방 및 군대의 현대화를 추진해라"라는 구호가 담겨 있고 "공고"에는 "북경시 공안 외부 이주민 정리 공고-1999년 제 12호"라는 내용으로 1999년 마카오 반환 당시 공안에서 선포한 공고문을 그대로 보존되어 있다. 정부는 그래도 사람들에게 희망을 심어준다. 그래서인지 "비전"을 펼쳐 주었다. 그렇지만 "베이징 신천지(北京新天地)"와 "NEW WORLD"이라는 간판은 아래 있는 폐허와 선명한 대비가 이뤄져 있다. 마지막 "숨"은 이중적으로 볼 수 있다. 폐허에 홀로 서 있는 봄날 버드나무는 비유적인 의미가 담겨 있다. 정부는 살림의 틈을 열어준다는 것으로 해석할 수 있지만 사람들이 목소리를 낼 수 있는 희망이 아직 남아 있다는 의미도 담겨 있다.

작가는 "힘"이라는 주제와 "프로파간다" "공고" "비전" "숨"을 제목으로 한 네 장의 사진을 통해 정부라는 존재의 "힘(Power)"을 표현한다. 힘 없는 자는 소리를 내기 힘들고 힘 있는 자는 맘대로 낼 수 있다.

장선철(Shanzhe Zhang), 국민대학교 영화방송학 석사. 필름카메라로 보이는 순간을 정중히 기록하는 일을 좋아하는 사람이다. 사용하는 카메라는 Mamiya 645m과 Contax IIIa다.