

#social 2021

CICA Museum

October 13 - October 31, 2021

2021. 10.13 - 10. 31

Featured Artists 참여작가: **Marina Anta, Audrey Aronson, Copy Planet (Andy Wauman & Pablo Salafurka), Lauren Bickerdike, Johannes Christopher Gerard, Abdoul-Ganiou Dermami, Hojin Hwang(황호진), Yifan Jin, Katherine Kennedy, Kim Jaeik (김재익), Kwon Haeil(권해일), HWANHEE LEE(이환희), Jeongeun Lee (이정은), Lee Seun (이세은), Daniel Lichtman, Renee Meyer Ernst, Franziska Ostermann, Jinsik Shin (신진식), Skin Hunger Collective(Courtney Brown, Melanie Clemmons, Ira Greenberg, Brent Brimhall), Svetlana Talanova, Yannick Tossing, Xohee (소희), Zach Duer and Scotty Hardwig**

1. Marina Anta

“Untitled” (2021)

“A photograph from my study on a state of loneliness in the modern world and society's pressure to socialize. The photo illustrates how an individual can be surrounded by chaotic business and still feel alone.”

Marina Anta was born in an industrial town in Russia. Soon after receiving her Masters degree in History, she moved to America where her professional art journey began. Since then, she has been experimenting with art all over the world and currently working in Italy. Marina works in a variety of media, including photography, painting, digital video, and installation. Her artworks are found in various private and public collections.

2. Audrey Aronson

“Flush” (2020)

“Obsession, Restriction, and Inadequacy” (2021)

In my work I explore feminist conceptual themes which are based on my personal experiences and research into the subject of feminist theories. These include themes of objectification, control, and historical narratives. Much of my work depicts a sense of struggle and isolation coexisting with a desire for freedom. Elements of abstract symbolism and the relationships formed between materials help convey these ideas. I also enjoy the meaning that is created by art meant to be worn on the body. By creating something small and detailed I am encouraging the viewer to gain a sense of intimacy with the piece and imagine the experience of carrying my work with them. I want people who view my work to both appreciate the design and create a personal connection that encourages thought on feminist conceptual themes.

Audrey Aronson graduated from Eastern Illinois University with a BFA in 3D Studio Art and Art History. She is currently pursuing her MFA at Bowling Green State University in the United States. She is a SNAG member and has professional experience as a bench jeweler. She recently exhibited in the 2020 Halstead Design Challenge, Serving The People National BFA show, and the Tieton Arts and Humanities international exhibition.

3. Copy Planet (Andy Wauman & Pablo Salafurka)

“The Heart’s Museum” (2021)

Copy Planet is an ongoing virtual art project that creates an authentic experience in a virtual space. Elevating the idea of virtual showrooms and virtual chat rooms by combining the features of both into Copy Planet. The project was conceived by an intimate group of people made up of and led by artist Andy Wauman, together with tech wizard and game developer Jonathan Pugh, and artist & curator James Ly, who is currently doing his PHD in heritage conservation & curating virtual and augmented reality. And recently the audiovisual motion / touch designer artist Pablo Salafurka joined our team. The project as a solo exhibition gazes into the labyrinthian workings of the mind of the artist Andy Wauman. A dive into a poetical maze represented as a multiverse of symbols and signs deemed to be sacred by the artist and translates that poetical language into the virtual realm of the digital and the internet. Seeing how things fit migrating from one world to the other into the other. Testing the possibilities of an infinite and unfamiliar realm; A romantic's adventure into the sea of digital culture. The process of migration of the symbols and signs through duplication from one world to the next symbolizes an artist's migration from the real into the virtual and back. Testing its endurance and ability to function in a trans acculturation that harmonizes the discourse of ancient and contemporary, analogue and digital. In this virtual multiverse of Copy Planet the artist uses the multiverse as expressions of their poetic gaze while allowing the user / traveler to navigate as an avatar making and witnessing the building of this maze within this virtual multiverse of metaverses re-conceptualizes how we can experience art made in the digital realm the "Copy Planet" that is the virtual world wide web. To help visualize this vision of a virtual multiverse we are currently looking at sources of funding to help us make this a reality, by building a prototype user experience in VR to allow a glimpse into the inner workings of the virtual space and the concept of Copy Planet. (by James Ly)

4. Lauren Bickerdike

“They Made it the Location” (2018)

19: A Data Melody is an audio piece demonstrating the rate of Covid 19 cases and deaths, reported daily throughout the Republic of Ireland, over the course of a year through sound. The 11th of March 2020 saw the first Covid 19 related death in Ireland. On this day, the World Health Organisation announced an official global pandemic. Using case and death figures, released by the Irish government daily, this piece allocates musical notes to corresponding numbers composing a melody consisting of 365 notes. An acoustic timeline of transmission in Ireland, over a year, develops. As the rate of transmission increases, octaves change creating deeper notes. Through the use of musical notes as a representation of data, this piece documents the rate of growth of infection and effects lockdowns in Ireland have had over the last year in order to ‘flatten the curve’ and reduce community transmission.

Lauren Bickerdike is an Irish sound based multimedia artist. Her work explores rural and urban landscapes, and the interconnections with human activity, through sounds. Using field recorded audio and visual documentation, her projects highlight the use of sound in context with location. Most recent shows and exhibitions Lauren has been involved with include, Works on Paper in Rathfarnham Castle, Dublin, Ireland (2021), Lasta Arts Festival in the Dunamais Theatre, Laois, Ireland (2021) Covid Masterpiece: 4 for La Fenice in Hong Kong (2021) and the Street Photography Exhibition for the Glasgow Gallery of Photography in Glasgow, Scotland (2021).

5. Johannes Christopher Gerard

“Koud slova” (2018)

The work suggests the idea that the conversation in the video is not translatable and that it doesn't matter if you can understand part of it or nothing at all. That the meaning of interaction and communication arises not so much from the words themselves, but from a kind of “being” and “doing” of the protagonists . The interaction happens with each other, through gestures, physical actions and the mental exchange of bodies in order to understand each other ...

Studied at Dun Laoghaire School of Art and Design, (IADT) Dublin, Ireland. In 2014 first video films and video performances. Since then several collaboration projects with artists from Russia, Mexico, Armenia, Taiwan, Germany and Ghana Regularly participate in exhibitions, projects, video and film festivals in: Europe, Asia, Australia, North and South Americas and Africa.

6. Abdoul-Ganiou Dermani

“Resilient Human” (2020)

Created with coffee, pen and marker, “Resilient Human” deals with the current situation of the coronavirus pandemic. The work is about the human ability to overcome hard times.

Abdoul-Ganiou Dermani is a Togolese visual artist based in Stuttgart, Germany. His artistic practice encompasses painting, drawing, mixed media, photography and video.

7. Hojin Hwang (황호진)

“The Face of a City(Seoul) No.1” (2020)

“The Face of a City(Seoul) No.2” (2020)

“The Face of a City(Seoul) No.3” (2020)

“The Face of a City(Seoul) No.4” (2020)

“The Face of a City(Seoul) No.5” (2020)

이 시리즈는 지난 50년 동안 전례 없는 세계화의 시기를 겪어온 수도권의 벌거벗은 얼굴을 다른 각도에서 보여준다. 국내 민간 항공기가 공항에 착륙하는 과정에서 노출된 경치를 촬영한 후, 거울 효과를 이용해 초현실적인 이미지를 극대화했다. 결국, 도시는 개별적인 욕망의 총체다. 인터넷에 떠다니는 수도 서울의 아름다운 야경과 포토제닉한 풍경은 수도권에 남으려고 목숨을 거는 평범한 가구주들의 탐욕을 숨길 수 없다. 한국전쟁 이후 세대를 아우르는 통합된 우리 시대의 욕망이 지금 얼마나 사납고 칼처럼 날이 서있는지 보여주고 싶다.

This series shows the naked face of the Korean metropolitan area, which has been undergoing unprecedented urbanization of the world for the past 50 years, from a different angle. After taking pictures of views exposed during the turns of domestic civil aircraft to land at the airport, I used mirror effects to maximize the surreal image. After all, the city is an integral part of human desire. The beautiful night view and photo-genic views of the capital city, Seoul, floating on the Internet, can't hide the greed of ordinary heads of households betting their lives to remain in the metropolitan area. After the Korean War, I would like to show how fierce and knife-like the desires of our time are, which have integrated across generations, are at the moment.

HJH는 한국 서울에서 태어난 현대 사진가이며, 현상계 안의 모든 일체의 것들이 연결되어 있다는 개념을 바탕으로 질감과 기하학적 형태 및 중첩된 이미지 등에 초점을 맞추어, 복잡하고 사이키델릭한 우주를 표현한다. 사진에 내재하는 강렬한 추상 개념은 15년간 화재와 재난사고를 처리한 손해사정인로서의 경험을 바탕으로 하고 있으며, 초현실적이고 심리적인 분위기로 작품에 큰 힘을 실어준다. HJH는 2019년 현장을 떠난 뒤, 2020년부터 사진 작업을 본격적으로 시작했다. 그로부터 7개월 후, IPA 국제사진공모전의 프로페셔널 2개 부문에서 입상하였고, 2021년 4월 스페인에서 출간된 'The Great International Yearbook of Contemporary Art 2021' 이 소개하는 22개국 52명의 아티스트 중 한 명으로 선정되었다.

Born in Seoul, Korea, HJH is a contemporary photographer who creates a complex and psychedelic universe with the concept that everything connects themselves in the whole phenomenal world, focused on textures, geometric shapes, and superimposed images. The deep concepts based on his work experience as a loss adjuster dealing with fire and natural disaster claims for 15 years underlying his photos give his work a great power with a surreal and psychological air. After leaving the scene of endless accidents in 2019, HJH started his

artistic journey as a photographer in 2020. And seven months later, he received two honorable mentions in the professional category of the International Photography Awards 2020 and was selected as one of 52 artists from 22 countries in 'The Great International Yearbook of Contemporary Art 2021' published in April 2021 in Spain.

8. Yifan Jin

“Tomato Practice 1” (2019)

“I want to be a tomato,
the wood tomato wants to be a tomato,
but obviously,
we are not tomatoes.”

In this series of practices, TOMATO PRACTICE, Yifan uses “tomato” as a medium and a material to explore and represent the feelings, emotions, and relationships between individual and group, individual and individual, human and non-human being. She also uses herself, the other “yifan,” as a material in some of the works. In Tomato Practice 1, she uses the interaction between the object and herself as a tomato to create a metaphor about the relationship between people and the loneliness of being an object and of being a human being.

Born in Hangzhou, China, Yifan currently works as an interdisciplinary artist living in Chicago. The themes of her practice include personal expression, emotional research, social problems, cultural differences, the relationship between human and non-human beings, reality and virtuality. She is exploring different mediums, like sculpture, performance, photography, video, animation, and poetry. Writing plays an important role in her practice. She thinks she is a human being who has lots of non-human friends.

9. Katherine Kennedy

“Enmeshment” (2020)

‘Enmeshment’ is a psychological concept which describes relationships where boundaries have eroded, leading to toxic emotional co-dependency or an “unhealthy symbiosis.” This immersive piece uses a combination of organic/inorganic elements to create an alternate lens for viewing a tropical landscape, subverting the stereotypical, flat image of ‘paradise’ often portrayed of the Caribbean. The synchronised movements of the embellished shells are mesmerizing yet unsettling when coupled with the echoes of distorted environmental sounds, and the plexus that entraps them as they contract and vanish. This interplay of enchantment and tension is familiar in the Caribbean, alluding to the region’s reliance on our landscape to entice a touristic gaze, but feeling the cost and constriction when it comes to agency, autonomy and identity. Enmeshment internalizes this complex reality, and both utilises & scrutinises the concept of escapism, playing with external and internal fantasies that are projected onto the social and physical environment.

Katherine Kennedy is a Barbadian artist, writer and cultural practitioner. She graduated with a BA in Creative Arts (First Class Hons.) from Lancaster University, UK, and has exhibited regionally and internationally in Barbados, Aruba, Jamaica, England, Scotland, the USA, Nigeria and New Zealand to date. She currently works for the Fresh Milk Art Platform in Barbados as the Communications and Operations Manager. Her visual practice is heavily tied to a sense of place, using interplay between organic and inorganic materials and imagery to interrogate the spectrum of belonging and displacement in different environments or cultural contexts. Katherine has undertaken projects and residencies at the Insituto Buena Bista (IBB), Curaçao (2012); The Vermont Studio Center, USA (2013); Casa Tomada, Brazil (2013); Akademie Schloss Solitude, Germany (2014); and Punch Creative Arena, Barbados (2019 & 2020). Her written work has been published with platforms such as ARC Magazine, Sugarcane Magazine (Volume 1, Issue No. 3) and Robert & Christopher Publishers in the A-Z of Caribbean Art.

10. Kim Jaeik (김재익)

“White Ground” (2021)

자연이 주는 평화에 익숙한 나머지 변화에 민감하지 못한 우리는 오늘도 여전히 자연에 거대한 아픔을 가하고 있다. (자연) 스스로 정화할 수 있다는 막연한 믿음에는 우리의 안일한 생각으로부터 기인할 것이다. 그리고 이 순간에도 자연은 규칙과 불규칙한 흐름을 반복하며 시시각각 변화하고 있다. 따라서 과거와 지금이 다른 자연 세계를 상기할 필요가 있다. 만약 달라졌다고 생각한다면 분명 그것은 자연 자체의 문제가 아닌 우리로부터 기인한 것이기 때문이다.

Familiar with the peace given by nature, we have not been sensitive to changes and we are still putting enormous pain on nature today. The vague belief that nature can purify itself will stem from our complacency. And even at this moment, nature is changing minute by minute, repeating rules and irregular flows. Thus, it is necessary to recall the current natural world that is different from the past. If you think that the natural environment is different now than before, it's obviously caused by us, not by nature itself.

본 오디오 비디오는 자연이 주는 평화와 아름다움을 전달하고자 한다. 언제나 경건함으로 다가왔던 이 자연은 우리로 인해 어느 양극단으로 치달을 수도 있는 모습으로도 변화할 수도 있는 여지가 우리에게 경각심으로 다가와, 스스로 생각할 수 있는 시간이 될 수 있기를 희망하며 제작했다.

This audio video aims to express the peace and beauties of nature. However, this nature, which has always been approached with a just and god-fearing image, could change into any extreme at the same time. Thus, I created this work in the hope that it would be a time for us to alert ourselves to the changing natural environment.

작가는 특정 공간/장소/환경을 기반으로 하는 다양한 시각예술 프로젝트를 진행하는 중이다. 또한, 사람들에게 특별한 경험을 제공하고 짧은 순간순간의 기억들을 함께 공유할 수 있는 작업을 진행하고 있다.

I'm working on a variety of visual arts projects based on a specific site/place/environments. That is, it's based on something that can provide people with special experiences and share short moments of memories together.

주요전시:

평화를 찾아서 Looking for the peace, 경기평화광장, 경기도, 대한민국, 2021

Imaginary Soundscape展 (이미지너리 사운드스케이프 展), 유적전시관, 서울시, 대한민국, 2021

라이브 인 서울: 세상을 바라보다, 미디어창작프로젝트, 서울연구원, 서울시, 대한민국, 2021

경계에서 평화를 바라보다, 경기평화광장, 경기도, 대한민국, 2020

CHANGE, CHANGERS! 미디어인스톨레이션 개인전, 11월, 역삼갤러리+문호리 240-14, 2019

과잉 기억의 증후(미디어아트), 다빈치크리에티브, (davincicreative.org), 금천예술공장, 서울시, 대한민국, 2014

1-117 NODE, 아르코 예술창작센터 1-117번지, 서울시, 대한민국, 2013

Key Exhibitions:

Looking for the peace, Gyeonggi Peace Plaza, Gyeonggi, Korea, GyeongGi Cultural Foundation, 2021

Imaginary Soundscape展, Historic Museum, Seoul, Korea, 2021

Live in Seoul: Looking at the Seoul, Media Project, Seoul Institute, Seoul, Korea, 2021

Looking at peace on the border, Gyeonggi Peace Plaza, Gyeonggi, Korea, GyeongGi Cultural Foundation, 2020

CHANGE, CHANGERS! Media Installation Solo Exhibition, Gallery Yeoksam+Munhori 240-14, 2019

Hyperthumedia, Davincicreative.org, Geumcheon Art Factory, Seoul, Korea, 2014

1-117 NODE, ARKO Center, Seoul, Korea, 2013

11. Kwon Haeil (권해일)

“mh_46” (2020)

“mh_37” (2020)

“mh_29” (2020)

“mh_67” (2020)

올려다보는 나를 내려다보는 김군. 바로 내려오면 좋으련만, 그는 2층 테라스에서 손을 흔들며 보이고 서야 엿박자 걸음으로 계단을 내려오곤 했다. 양옥집에 사는 이 녀석 앞에서는 이상하게 주눅 들었고, 부럽다는 감정을 감추기 힘들었다. 지금 생각해 보면 김군은 나의 마음을 읽었고, 그것을 즐겼던 것 같다. 서양의 것을 본떠 만든 이 근사한 집에서 생활하는 녀석은 초라하기 짝이 없는 나와는 조금은 다른 시대에 살았다. 근대가 현대였을 때, 양옥집은 자본주의적 이데올로기 주거 공간의 표상이었고, 범접하기 힘든 견고한 현대적 성이었다. 하지만 현대가 근대가 된 지금은 소멸 중이다. 주인이 여러 번 바뀌면서, 그들의 취향에 따라 색이 변했다. 나무로 만든 문패는 모서리에서 반대편 모서리까지 갈라졌고, 초인종은 아무리 눌러도 소리는커녕 울리는 느낌도 없다. 테라스의 페인트는 위태한 색으로 바랬고, 이어 붙인 플라스틱 처마 때문에 예전의 위엄있는 질감이 알갭게 되었다. 두꺼운 초록색 방수 페인트가 주변부터 들고 일어나 가몸의 논바닥처럼 되어도 덧바르지 않았다. 이제 양옥집은 약한 바람에도 온갖 소리가 날 것 같이 얇아졌다. 일종의 복고적 감성을 자극할 뿐, 경제적 계산법으로 따져 허물 적기를 기다리는 신세 같다. 우연히 길 건너 5층 건물 옥상에 올랐을 때, 오래된 미래를 보는 것 같았다. 작은 마당과 화분, 나무들, 잡다한 생활용품, 빨래, 한눈에 들어오는 건물의 전체 형태, 그리고 그 안의 사람과 대면한다. 이곳은 근대의 불신과 현대의 불안이 공존한다. 사람들은 떠날 때를 놓쳤거나, 여전히 떠날 준비를 하거나, 혹은 떠날 생각이 조금도 없을지 모른다. 이유가 어쨌든 다들 각자의 삶을 살 줄 알기에 나에게도 일종의 경외감이 느껴졌다. 또 다른 의미로써 부러움의 대상처럼 다가오기도 했다. 그리고 김군이 아니고 양옥집이 부러웠고, 이제는 양옥집이 아니라 그 안의 사람들이 부럽다. 양옥집 사람들은 놀이동산의 긴장감 넘치는 기구들 속에서 느리게 움직이는 회전목마 같다. 이들을 보는 것만으로도 도시의 속도감 때문에 느끼는 구토감이 완화된다. 피학적 숭고함을 잠시 잊는 마취 효과가 있다. 유달리 걸음을 느린 내게 꼭 필요한 진통제를 맞는 시간처럼 느껴진다. 아이러니하게도 허물없이 살던 개인城은 이렇게 무너져가고, 사적 공간을 이어붙인 공공城으로 채워진 도시가 나의 이목구비를 막고 있다. 나는 이들처럼 느리게 움직일 용기가 없어, 그저 내려다보기만 한다.

Mr. Kim, looking up at me. It would be nice to come down right away, but he would only come down the stairs at offbeat after waving his hand on the terrace on the second floor. I felt strangely timid in front of him living in a Western-style house, and it was hard to hide the feeling of envy. Now that I think about it, Kim read my mind and enjoyed it. The boy living in this wonderful house modeled after the West's with cement seems to have lived in a slightly different era from me, who is humble. In the past, Western-style houses were representations of capitalist ideological residential spaces and luxury houses that were difficult to access. But it's disappearing now. As the owner changed several times, the color changed according to their taste. The wooden doorplate split from the corner to the opposite corner, and no matter how much you press the doorbell, it doesn't feel like it's being pressed, let alone sound. The paint on the terrace faded, and the plastic eaves attached to it made the old dignified texture strange. Thick green waterproof paint rose from the periphery and they didn't apply paint over it even if it became like a drought paddy field. Now, the Western-style house has become thinner as if it would make all kinds of sounds even in the weak wind. It only stimulates a kind of retro sensibility and seems to be waiting to be broken down by economic calculation. When I accidentally climbed to the roof of a five-story building across the street, I felt like I was looking at an old future. I face a small yard, a flowerpot, trees, miscellaneous household items, laundry, the entire shape of a building that can be seen at a glance, and the person in it. Modern distrust and modern anxiety coexist here. People may miss the time to leave, still prepare to leave, or have no intention of leaving. Regardless of the reason, I felt a kind of awe because everyone knew how to live their own lives. In another sense, it came as an object of envy. And I envied Western-style houses, not Mr. Kim, and now I envy the people in it, not Western-style houses. The people of Yangokjip are like a merry-go-round that moves slowly in the tension-filled equipment of the amusement park. Just looking at them relieves the vomiting felt by the speed of the city. It has an anesthetic effect that briefly forgets the sublime of the masochist. It feels like a time to get painkillers that are essential for me, who are unusually slow to walk. Ironically, the private fortress, which used to interact with neighbors, collapses like this, and a city filled with public fortresses that connected private spaces is blocking my features. I don't have the courage to move as slowly as they do, so I just look down

권해일은 기 드보르의 스펙터클 사회에 대한 비판적인 시각에 동조한다. 마이크 오제의 비-장소적 주거 문화에 대해 관심이 높다. 현대 도시의 거대한 건물이 서로를 빨아들이는 모습에서 구토를 느끼기 시작하면서 도시와 건물, 주거 문화에 대해 사진 작업을 이어오고 있다. 아파트 공사현장의 내부와 외부의 모습, 공동주택에서 사는 사람들의 이야기, 근대적인 주택에 대해 생각을 사진으로 담고 있다. 최근에는 사라져가는 2층 양옥집의 모습과 거기서 사는 사람들의 이야기를 주제로 작업을 하고 있으며, 최근에는 현대 주상복합 건물과 근대적 주상복합 구조에 관심이 생겼다.

12. HWANHEE LEE (이환희)

“HOPE(HUGH)” (2018)

“HOPE(HELEN)” (2018)

‘다른 수분의 슬픔, 다른 호흡의 아우성, 다른 강도의 뒤틀림, 그것은 관계이다. 고단한 고통의 연속으로 연장되어지는 어둠, 그 가운데 부유하는 응결된 빛은 어둠을 이기게 하는 희망이다. 희생의 눈물과 겸손의 부러짐, 값없는 사랑의 실천으로 비롯된 생채기의 승화된 고통은 어둠 가운데 빛을 확장한다. 고통 뿐인 삶에, 나와 당신의 관계 속에 이루어진 고결한 고통은, 모순처럼 우리를 고통으로부터 벗어나 살게 한다.’

모순된 관념이 한데 모여 있는 ‘마술적 사실주의’라는 문학적 양식을 도자 입체 작업에 차용하여 구체적 기능을 가진 예술 작품을 만듦을 시도하였다. 그것은 환상과 실제의 중간 지대에 존재하는 사물처럼, 생명력이 존재하지 않는 사물에 인격을 부여하는 시도이다. 관계 안에서 유독 빛에 집착하고 영감을 받아 진행되는 과정에 빛을 사랑이라 관념화하였다. 사랑은 그 종류가 어떠한 관계 안에 유일한 희망이란 결론으로 도달하였고, 그것이 다시 인격화된 빛으로 되돌아와 알레고리가 되었다. 특히 빛을 확장시키는 방법론에 집중하여 작업을 발전시켰다.

휴의 몸은 부서진 조각들이 재결합된 모습이다. 삶을 살아가며, 관계 속에 부서져 버린 자아가 타인에 대한 이해와 포용 안에서 회복되어져 가는 상태를 의미한다. 그 결과 그에게는 빛을 반사 시켜 내가 아닌 타인을 비추어 내는 배려와 겸손이 서려있다. 헬렌의 전체적인 구조는 드레스를 입은 한 여인의 모습을 형상화 한다. 상체 부분에 서로 마주 보며 눈물을 흘리고 있는 두 얼굴이 보인다. 타의에 의해 자신의 연료를 소모하고 자신을 희생하여 다른 사람과 함께 바라볼 수 있는 빛을 발한다. 그의 고통은 기쁨으로 승화된 눈물이 된다. 이러한 사랑의 경험을 거친 사람에게는 마음에 깊은 흔적이 남아있는 것처럼, 휴와 헬렌의 머리 위에 솟아난 하얀 탑들은 고결함을 의미한다.

이환희 작가는 이중성을 가진 ‘도자’라는 물성을 선택하여 인격체를 만든다. 도자 인형, 즉 ‘피겨린’이라 부르기도 한, 아름답고 사랑스러워 보이도록 제작하는 이 상업적 공예품이라는 매개체를 차용하여, 아름답고도 일그러진 현대 우리의 심상을 관념과 이슈 안에서 논한다. 특히 작가가 주목하는 것은 작품 안에 메시지를 녹아내는 방법론이다. 작가의 공감각적 문학이 입체적 체계 안에서 이미지와 접목되어 형상이 창조되도록 실험하고 연구하고 있다. 작가는 이것을 ‘시각 문학’이라 부른다. 다양한 단서의 장치를 복선의 역할과 같이 의도적으로 배열하여 특정 메시지를 작품 속에 녹여 전달하고, 그 의미를 유추하는 대중에게 질문을 던져 열린 결말 안에서 함께 고민의 장을 열어 보기를 바라고 있다.

13. Jeongeun Lee (이정은)

“아홉 개 방의 오브제” (2020)

“아홉 개 방의 오브제” (2020)

“아홉 개 방의 오브제” (2020)

“아홉 개 방의 오브제” (2020)

“아홉 개 방의 오브제” (2020)

나의 작업은 주변의 공간 또는 사물을 둘러보고 일상을 기록하는 것에서 시작한다. 내가 바라보는 것은 우연히 마주한 감정이나 집에서 작업실로 반복되는 길, 발견된 물건 혹은 빛의 조각이나 한 편의 글, 단어일 수도 있다. 특정할 수 없는 대상과 스쳐지나가는 순간, 일상의 장면에서 마주칠 수 있는 단편적 이미지와, 사물, 잔상을 수집하고 이것을 작업의 소재로 가져와 화면 속에 풀어낸다. 부유하는 이미지의 잔상과 대상의 형태를 바탕으로 색과 선, 도형의 조형 요소들이 나열되거나 중첩되어 관계 맺는 것에 따라 새로운 시각적 이미지로 재구성된다.

일상에서 발견한 대상을 바탕으로 작업을 진행하고 있으며 이를 바탕으로 개인전 <유연한 공간에 대한 단상(2017, 갤러리 밈), <보이는 것과 보이지 않는 것에 대한 기록>(2016, 모하창작스튜디오), 그룹전 <뚝밖의 방문자>(2020, 청주시립대청호미술관) 등의 전시와 프로젝트에 참여하였다.

14. Lee Seun (이세은)

“AIR.ratio” (2018)
“Unanswered Telephone” (2020)

The animation 'Unanswered Telephone' explores the moving landscape of an exclusionary dialogue between characters with different perspectives. Just as there are multi-faceted and multi-layered perspectives on a single event, a single house consists of rooms depicted from different perspectives on the canvas in this animation's background. The pencil drawing animation 'Air.ratio' depicts the sonic relationship between characters and the outside world. In both animations, small speakers are attached to the character's ears. In terms of sound directionality, sound travels outwards via speakers and inwards via ears. That speaker/ear combination makes the direction ambiguous and it implies a state of resonance resulting from this immediate and transcendent connection between the characters and the outside world. Scenes that are not defined in a linear narrative structure collide with each other and images become unfamiliar.

Lee Seunn is a Korean artist and animation director who works with various traditional animation techniques. These short animations had screenings at the Seoul international experimental film festival, Copenhagen short film festival, Le Forum des images and Annecy festival in France, etc.

15. Daniel Lichtman

“The Raisin Truck Makes Raisins” (2021)

The Raisin Truck Makes Raisins is a series of interactive 3D landscapes that uses collage, visual abstraction and spatial orientation/disorientation to reflect on the experience of caring for young children during pandemic and lockdown. Each landscape is produced with care-takers from a variety of family, living and employment situations.

Audio-visual material for The Raisin Truck Makes Raisins is based on contributions by collaborators of sketches, drawings, photos, sound recordings, sculptures, objects and other artifacts. Inspired by surrealist collage and techniques of exquisite corpse, the artifacts are collected together in an open-world environment and collectively present a gameplay experience built on a diverse range of experiences with childcare-in-isolation: busy, beautiful, frustrating and chaotic, marked by vulnerability, aggravation and resilience.

Daniel Lichtman is an artist, educator and organizer based in NYC. His work in game making, creative computing, performance and video explores how media platforms shape contemporary experiences of trust and solidarity. Lichtman often works with artist and non-artist collaborators to explore fragile relations of power between performers, viewers and members of communities. Lichtman has presented work at BRIC Arts and Media House, The Bronx Museum, The Drawing Center, The Queens Museum, The ICA (London), The Tetley (Leeds), Oxford University (Oxford) and other venues. He curates and organizes public art programs that address how media shapes social experiences such as the performance of gender and free speech. Recent programs have been hosted by -empyre soft skinned space-/Cornell University, Kunstraum (London) and Humber Street Gallery (Hull). Lichtman currently teaches New Media Art at Purchase College, SUNY and The New School, both in New York.

16. Renee Meyer Ernst

“Artificial” (2021)
“Peace in Rest” (2021)
“Vulnerable” (2021)

These digital collages represent the layered and multi-faceted experiences of my life as an intercultural/interracial adoptee and a working single mother of two. I find myself falling into many roles and categories, yet unable to fit under a single one—perpetually displaced. Under a cloak of calm lies an identity conflict that relentlessly remains

“other,” amorphous yet purposely transformative. In this body of work, imagery, space, and perspective become transient and elusive, much like the sense of self I struggle to solidify.

Renee Meyer Ernst was born in Busan, South Korea and adopted to the United States at the age of three months. Inspired by life as an adoptee, Renee’s personal work explores notions of forming and exploring identity within cross-cultural contexts. She earned a Bachelor of Arts in studio art from the University of Northern Iowa, and a Master of Fine Arts in graphic design from Iowa State University. Renee is currently a professor of art at St. Ambrose University where she teaches all levels of graphic design. Primary areas of interest include: symbology, branding & identity systems, interaction design, digital art, and international adoption issues.

17. Franziska Ostermann

“Selfobservation I” (2019)

“Selfobservation II” (2019)

The self-portrait suggests „I recognize myself“ and its publication „I recognize myself in the eyes of others“. By targeting smartphones that show bygone views of myself onto myself, I communicate with versions of mine and allow the otherwise disconnected views to meet in the pictorial space of photography. In the virtual space of the internet, photographs become avatars of the person they are representing. Reality and virtuality melt together: Is identity no longer bound to the physical appearance in the concrete world?

Franziska Ostermann (1992) is a post conceptual artist from Germany, whose main media are photography and language. In her work she explores identity and virtuality. She has exhibited her work internationally and has been granted multiple awards, most recently she was honored by GUP Magazine as a FRESH EYES talent 2021 and hence as one of the outstanding emerging photographers in Europe.

18. Jinsik Shin(신진식)

“Psychedelic Room 6-3” (2020)

“Psychedelic Room 16” (2020)

“Psychedelic Room 17” (2020)

“Psychedelic Room 18” (2020)

“Psychedelic Room 19” (2020)

정의의 반대말은 불의가 아니고 또 다른 정의다. 코로나19는 세상을 감옥으로 만들었고 그 감옥 안의 이곳저곳에서 우리의 이웃들은 정의라는 명분으로 무고한 사람들을 대상으로 한 대량 학살을 벌이고 있다.

The opposite of justice is not injustice, but another justice. COVID-19 has turned the world into a prison, and here and there within that prison our neighbors are slaughtering innocent people in the name of justice.

신진식은 회화, 비디오, 퍼포먼스, 디지털 및 인터랙티브 아트 작가이다. 그의 작업은 뉴욕의 맨솔로지 필름 아카이브, 런던의 한국문화원, 베를린의 비디오써클2000, 스톡홀름의 Kulturhuset, 아테네의 Falion Pavilion, 바젤의 Morsbergerstrasse 54, 방콕의 FRESH 페스티벌, 상해의 ASIAGRAPH, 아키타의 아키타대학교 갤러리, 서울 및 과천의 국립현대미술관 등 미국, 유럽, 아시아와 대한민국에서 전시되었다. 신진식은 유년기부터 유화, 수채화 등의 미술 창작에 전념하다 대학에서의 다양한 창작 실험을 거쳐 1980년대 초부터 컴퓨터와 디지털·전자 도구를 사용한 작품을 선보이며 오늘에 이르고 있다. 그의 작품은 뉴욕의 110 록펠러 플라자, 킹스 비디오, 감미옥, 보스턴의 커먼웰스 브루잉 컴퍼니, 방콕의 킹몽콧대학교, 서울 한전아트센터갤러리, 아람미술관, 국립현대미술관 미술은행, 국립현대미술관 등이 소장하고 있다. 신진식은 미술과 컴퓨터 아트로 홍익대학교에서 미술학사학위와 교육학 석사학위를 받았고 상호작용 콘텐츠 연구로 서울과학기술대학교에서 박사학위를 받았다.

JINSIK SHIN works in painting, video, performance, digital and interactive art. Shin’s work has been presented in the U.S., Europe, Asia, and Korea, including Anthology Film Archeive, New York; Korea Cultural Centre UK, London; Video Circle 2000, Berlin; Kulturhuset, Stockholm; Falion Pavilion, Athens; Morsbergerstrasse 54, Basel;

ASIAGRAPH, Shanghai; FRESH Festival, Bangkok; Akita University Gallery, Akita; Museum of Modern and Contemporary Art, Korea, Seoul and Gwacheon. He began to focus on art creation such as oil painting and watercolor from childhood, and from the early 1980s he began to show works using computers and digital and electronic tools and it has reached today. His works are in the collection of 110 Rockefeller Plaza, New York; Commonwealth Brewing Company, Boston; Kim's Video, New York; Gammeeok, New York; King Mongkut's University of Technology Thonburi, Bangkok; MMCA Art Bank, Seoul; Kepco Art Center Gallery, Seoul; Arabs Museum, Seoul, and Museum of Modern and Contemporary Art, Korea. Jinsik Shin earned a bachelor's degree(B.F.A.) in art and a master's degree in education(M.Ed.) from Hongik University for art and computer art, and a Doctor of philosophy(Ph.D.) from Seoul National University of Science and Technology for interactive content research.

19. Skin Hunger Collective (Courtney Brown, Melanie Clemmons, Ira Greenberg, Brent Brimhall)

“Skin Hunger” (2021)

Skin Hunger is a collaborative project created by Courtney Brown, Brent Brimhall, Ira Greenberg, and Melanie Clemmons. Together we are artists, dancers, software developers, designers, and professors in the DFW area, working internationally and teaching in the Division of Art and Center of Creative Computation at SMU.

Participants access Skin Hunger, a web-based installation, by going to the website and allowing the site to access their webcam. Participants can choose to be paired with a random partner or they send a link to a friend. As the participants interact through touch and movement, they create an audiovisual organism that progresses in complexity. Initial touch results in a long, held horn sound, and a visual organism begins to take shape. The pitch of the sound is determined by the location of the embrace. The participants can shape the sound and organism by moving in synchrony while they are touching and holding the touch longer. Each touch also evolves the organism and creates a short sound, which will repeat in its own rhythmic cycle, until it “dies”. The percussion parts are determined by both the number of short note cycles “alive” and the average movement of both the participants.

This work was created in response to the increased use of video communication during the 2020 pandemic, and the stress incurred due to a lack of touch as a result of social distancing. Lack of touch can result in touch starvation, sometimes referred to as skin hunger, which leads to increased levels of cortisol and feelings of social exclusion. While the remedy for touch starvation is skin to skin contact, we offer a digital alternative for those unable to obtain that remedy. Additionally, we hope that participants will enjoy a break from the confines of the rectangular grid of video communication.

20. Svetlana Talanova

“I Feel You III” (2021)

In the series I Feel You I explore colour, shape and memory.

My practice consists of camera-less photography, created by manipulating photosensitive paper, light and time. Challenging the preconception that the photographer photographs what already exists, and the camera does the work, I decided to completely remove the camera from the photographic process. The darkroom becomes my camera. I step inside and become part of the mechanism. I work in complete darkness, when some of the senses are muted and others intensified. Trading my visual senses for the physical, I investigate the edges of perception.

Svetlana Talanova (b. 1985) is a Belarusian artist based in London. She is currently studying MA Photography at the Royal College of Art. Her work focuses on the contemporary representation of photography, exploring the materiality of the form and how identities are defined by environments. In her work she considers the representation of the invisible and what it is seen and unseen.

Her work has been exhibited in the UK, France and the Netherlands. Recent exhibitions include the Saatchi Gallery, London (A Day in Your Life, 2019), Festival Pii'Ours, France (Time to Think, 2019 & 2020) and the Southwark Park Galleries, London (36th Annual Open, 2020). Awards include: Future Fashion, London 2021

(Winner), Food Photographer of the Year 2020 (Finalist), International Photography Awards 2020 (Honorable Mention) and Fine Art Photography Awards 2020 (Nominee).

21. Yannick Tossing

“#notsosocial I” (2018)

“#notsosocial II” (2018)

“#notsosocial III” (2018)

“#notsosocial IV” (2018)

The idea for the project #notsosocial came to my head when I was just taking a break at the window of my apartment, looking at all the tourists visiting the Cathedral of Strasbourg. A high number of people just took a selfie with the building in the background and then walked away, without even taking a glimpse at the architecture with their bare eyes. They just flee into their phones again and leave. How can you be in front of a masterpiece of 15th century architecture and not even enjoy it? Apparently today it is more important to impose one's own face in a picture, so people know where you have been. It leads to an extremely narcissistic thinking of the human being in modern society. The situation of ignoring the beauty of nature, architecture or whatever, is not the only moment of "self-love" in our daily lives. I realized that in bars, in shops, on the playground and at school, people often prefer isolating themselves from others by looking at their smartphones instead of socializing and talking to each other. The digital manipulation of pixelating these "phone zombies" in the pictures, creates an effect of digitalization of the human body and anonymizes them. It also makes them look like they are fading away, which shows how they are not mentally present anymore. The fading-away effect also leads to a point where you can see that their mental absence is so strong that they even start to be almost physically absent. Especially in the current socially challenging times, this seems like a major issue to me. Right now, it is as important as ever to make the best of the few physically social moments that we have with people.

Yannick Tossing is a Luxembourgish artist, born February 21, 1994 in Luxembourg. He completed his BA and his Research MA in Visual Arts at the University of Strasbourg. It was during these years of Master's (2017-2019) that he found a true subject to his work, finding inspiration in a case of Huntington's disease in his family. During this research on the disease, he intensively treated this subject in his works and began to exhibit them in some places in Luxembourg. One part of his artistic work was an intense observation of human everyday life. After Strasbourg he did a one-year MA in Comparative Arts and Media Studies. Besides his studies, he was collaborating with Kamellebuttek Art Gallery, working as an artist, teaching art and giving workshops to people of all age, and social backgrounds.

22. Xohee(소희)

“Off to on_off” (2021)

“Off to on_on” (2021)

저스트 아카이브는 현실과 가상 사이의 여백의 공간이다. 존재하거나 존재하지 않을 덩어리 물질을 모으고 왜곡한다. 아카이빙된 물질들은 특정형태를 띄게되고 현실로 운송하는 과정을 거친다. <Off To On>은 저스트 아카이브의 첫번째 프로젝트로서, 마찬가지로 가상과 현실 그 간극에 존재하는 특정 덩어리를 조합한다. 조합한 형태는 그자체가 가지는 자아를 신체의 형태로 발화하고 자유롭게 그 모양을 왜곡한다.

소희(Xohee) 는 서울을 베이스로 활동하는 3D , 디지털 아티스트이자 , 디자이너 이다. 존재하는 세계와 가상의 세계 두 시공간을 넘나들며, 그 사이의 보이지 않는 제 3의 공간을 찾는 작업을 하고있다. 특유의 비정형적인 3D 오브제들은 그것이 현실에 존재하는지 , 가상의 것인지 관객으로 하여금 혼란을 야기하는데, 이것이 작가가 말하고자하는 작품의 핵심이다.

23. Zach Duer and Scotty Hardwig

“Mass” (2021)

an inextricable mass of forms reach out under a broken dusk

Zach Duer is an Assistant Professor teaching in the Creative Technologies Program in the School of Visual Arts at Virginia Tech in Blacksburg, Virginia. His work lies at a series of intersections: sound and visualization; careful composition and improvised performance; intuitive musical spontaneity and structured digital systems. Scotty Hardwig is a dance and digital media artist, choreographer, improviser and teacher originally from southwest Virginia. His research practice stems from the confluence of digital technology, cyberculture and the moving body. He is currently an Assistant Professor in Movement, Performance and Integrated Media at Virginia Tech, where he is creating and producing work at the intersection of technology and the body.