

#social 2022

CICA Museum

September 28 - October 16, 2022

2022.09.28 - 10.16

Featured Artists 참여작가: Tonia Ainot, Berend Bode, Rafael Bresciani, Brooks Cashbaugh, Maria Di Rosa (정영하), Iain Dryden, Katreena Dyrek, Mack Gingles, Jana Jacob, Aathmigan Jegatheeswaran, hongsoe, Siyu Kim (김시유), Julio Lugon, Helena Lukasova, Mafia Zero, Vania Oh (오지현), Ami Park (박아미), Mikhail Ray, Filippo Riniolo, Charlie Robb, Radoslav Rochallyi, Song Jaebaek (송재백), YunFen Wang, Tianxing Xu, YOO HEEUN (유희은), Yue Zhou, Zosia Zoltkowski ZOSIA

Tonia Ainot



“Where are the birds?” (2022)

The featured work "where are the birds?" focuses on eco-anxiety about the way human beings treat other species. The narrative framework has been formed from Google search: "birds are disappearing reasons". Knowing why birds are declining is necessary if scientists are to help bird numbers rebound. As studies have shown, climate change and habitat loss are two major problems. They're also connected. Changes in climate can lead to dying vegetation, erosion of important habitats or changes in food supplies.

The next suggested Google search automatically showed the below questions:

People also ask

Why the birds are disappearing?

Why is the bird population decreasing?

Why are all the birds dying?

I could not find why

because People do not wonder

Why are Hundreds of dead birds after every New Year's Eve due to noise pollution caused by firecrackers?

Tonia Ainot(Antonia Ranto) studied Fine Arts and Sciences of Art, at the University of Ioannina in Greece and attended the Postgraduate Program "Creation and Communication in Audiovisual Arts".

Her practice focuses on describing contemporary life and how the impact of the individual's actions forms the frame of society.

The artistic research on social issues aims to raise awareness and to expand a public discussion on how art can motivate the usual response to ecological-political-social themes. Starting from this overarching perspective, the paintings and videos try to give voice to the daily struggles, sufferings, and journeys of those in the zones of abandonment and marginalization as well as represent those gendered or ethnic voices that are oppressed and dominated by hegemonic structures in society.

These stem from the belief and understanding that incorporating the personal experience into an artistic speech seems a way of the collectively healing process since the public is invited to an open and unconventional dialogue.

Berend Bode



“Captain-future” (2021), “The Scream” (2020)

Captain-future

The image Captain-future shows a woman trying to bring order to the chaos and destruction caused by an upside down evil being or king.

The scream

The picture of the scream shows a beautiful young crying woman in evening dress in a cool and styled living environment; lonely and lost. Almost anecdotal to this is the painting by James Ensor in the background. It shows a carnival procession of life and death. The carnival masks symbolize the outer empty glow of this parade. The

flowers bring to life the transience of beauty, and argue the social aspect of exclusion and mourning.

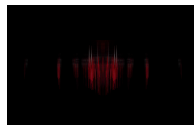
Bode's expressive painting is a highly complex world of enigmatic ciphers and carriers of meaning made of large surfaces and metaphorical bubbles.

Located between abstraction and figuration, he develops formal freedom and narrative diversity and refers to sad events from the 20th and 21st centuries.

His partly spontaneous and gestural brushwork stands in contrast to the well thought-out real and surreal picture surfaces.

Berend Bode was born in Bremen Germany in 1976. He studied painting and sculpture with David Bade and Karin Kneffel at the University of the Arts Bremen. He grew up in a family of artists. Already in his youth he received an international art award, which encouraged him to continue making art. Bode's paintings are in numerous private collections in the USA, Germany, Norway, Belgium, Switzerland and Italy.

Rafael Bresciani



“VOX AETERNA - The Covid Variations” (2021)

VOX AETERNA - THE COVID VARIATIONS is a series of pieces created after the sonification of COVID-19 mortality data in selected countries during 2020.

The year of 2020 was a historic one for humanity. Because of the COVID-19 pandemic and its consequences, almost two million people died and all societies on the planet were impacted in their daily lives. But even with a deadly infection across the world, we struggle to accept the need for basic disease control measures. "We are fighting an infodemic," said World Health Organization (WHO) Director-General Tedros Adhanom Ghebreyesus in February 2020. This gap in the communication process – between the real and perceived dimension of the challenges we face as a society – is at the heart of the problem of misunderstanding the macro-reality that encompasses us all.

This project aims to help fill this gap through an immersive audiovisual experience. Using data sonification techniques, sound visualization and audio-reactive generative algorithms, we created a series of compositions where the mortality data caused by the infection by Sars-CoV-2 in a given territory are the main source of information and the reality to be represented. Daily mortality data from each of the ten selected countries are interpreted by a sonification algorithm that composes the music. Each second corresponds to a day of data to be translated into sound, to then be visually reinterpreted, dynamically altered following the development of the sound layer. In this way, using exactly the same parameters and choices, the system produces a different result for each country, depending exclusively on the data development during 2020.

As one of the objectives of this work is to enable an experimental comparison between territories, the total number of daily deaths was divided into age groups that are now represented by a choir of five voices. Thus, we will be able to hear the difference between the impact of the disease by identifying which age group was most affected at each moment of 2020. Here, sound and image will reinterpret data to emphasize the impact of the pandemic on the lives of real people and raise awareness about the real tragedy behind the numbers.

Rafael Bresciani is a Brazilian sound and media artist based in Pietrasanta (Italy). Former journalist, graduated in sound design and currently in Masters in NetArt and Digital Culture at Academia di Belle Arti di Carrara (Italy), his recent work and research aim at the confluence of art and science with the focus of finding bridges between the use of data and digital environment with artistic language. The artist has worked with theater companies in creating music and sound environments, sound + photo + light installations, audiovisual concepts for projection mapping and virtual galleries, generative algorithms for sound and visual composition, and sonification and data visualization techniques. On a conceptual level, his work investigates the relationship between the individual and his surroundings through language (as a tool of realization, not just in linguistic terms), a process that continually influences identity, representation, and behavior.

Brooks Cashbaugh



“The Local” (2022)

The Local depicts a scene at a local bar in the Lower East Side of New York City. Bright lights and kinetic brushwork articulate the vibrant energy of the city at night. Two figures sit in quiet connection, seemingly oblivious to the ruckus scene around them. The painting features an oppressive light that washes out the figures, obscuring and merging them with their environment. This uncanny quality of light requires the viewer to look more carefully.

Brooks Cashbaugh (b. 1985 South Bend, IN) is a visual artist living and working in Iowa City. He holds a BFA from Indiana University and an MFA from the University of Iowa. Cashbaugh's work explores the search for joy and love in an era of failing systems. He paints people in quiet domestic moments and artifacts of precarious comfort in the midst of a dysfunctional world order. Using delicate mark-making and eerily washed-out color palettes, Cashbaugh presents these humble but poignant experiences as a record of how we tried to manage in this tumultuous era. He has shown work in New York, Chicago, Portland and throughout the Midwest.

Maria Di Rosa (정영하)



“Everything will be ok” (2022)

2021년 3월 3일. 정성껏 차린 식탁 앞에 이뤄지는 경건한 감사기도. 아보카도, 와인, 송아지 고기들은 귀족스러운 영국산 그릇 위에 담기고, 실버 스푼에 찍히고 우아한 잔에 담겨 우리의 입속으로, 사랑스러운 내 아이의 입속으로 들어간다. 아이의 강건한 삶의 기초가 되는 가정의 행복한 순간. 그 순간이었을 게다. 지구의 한 편에선 19세 소녀 ‘치알 신’은 “Everything will be OK!”라고 쓰인 티셔츠를 입고 자항 시위에 나간다. 또 다른 곳에선 아보카도 생산을 위해 노동력이 착취당하고, 지구상 곳곳에서 사육되는 동물은 부드러운 식감의 고기로 탄생하기 위해 삶을 유린당한다.

행복한 사람과 함께할 때 내 아이가 행복할 수 있다는 간단한 진리를 기억한다면, 내 아이가 행복하기 위해선 세상 사람들이 더 행복해야만 할 것인데. 깨끗한 자연환경과의 공존은 아이 삶의 기본 터전일 것인데.... 자괴감에 빠져 식탁을 바라본다. 내 아이를 위한 식탁은 어떻게 차려야 하나? 과연 가능한 것일까? 내 딸에게 “Everything will be OK!”라고 말할 수 있을까? 오늘도 2022년 0월0일 지구 한편에서는.....

Maria Di Rosa 정영하 : I am an artist and a painter. My works are drawing and painting. I also make collages and moving images. Images come from my paintings and digital drawings. The themes of my works consist of stories about my daily life and social issues. Social issues cannot be separated from my work. Because these social issues always affect my personal life. That is why, through my works, I talk about various inner emotions of human beings rather than looking for external beauty. Two years ago, I left the city life to live in a mountain village in the north of Paju. My works are naturally changing from urban stories to nature stories. My works now are stories of my emotions being healed by meeting nature. But, as always, with social issues involved. ...

Iain Dryden



"Soul Gates" (2022)

Iain Dryden's geometric abstracts are designed as meditations which attempt to hold the viewer in the moment, combining hues of colour and striking shapes to take the eye on a journey that will tease the mind into a quieter, calmer space. They have no specific names, for words distract from the experience.

This current series of geometric abstracts was honed as I tried to lift the spirits of a dying friend. As I worked, I would send this internationally respected poet my visual missives. By June 2022, I felt I understood the concept

sufficiently to cautiously display the work in an annual 'Open' which attracts respected professional artists. I was surprised to be awarded Overall Winner by Ilminster Arts Centre, a small but vibrant English endeavour. In second place was the artist who won the magazine Revolver's Cover 'Open'. I have sold my work for years, having been schooled by the late John Blockley (once chair of The Royal Watercolour Society) and a little by the colourist Peter Welton; Bridget Riley's work has always impressed me. I was also fortunate to have been tutored by the extraordinary Will Wilder, whose drawings done in 1942-44 whilst he was a Japanese prisoner building the bridge over the River Kwai, are in the Imperial War Museum. During the Covid pandemic, posters of Iain's work were displayed in London hospitals, alongside helpful calming exercises extracted from one of his illustrated books that show how to cope with stress. The UK mental health charity #MIND have endorsed Iain's books and work.

Katreena Dyrek



“Manufacturing Fellings from Daiso” (2022), “Concrete Connections” (2021), “Learning to Build New Relationships” (2022), “Scorched Earth Operations” (2021)

I created the work for #social with collected found objects from my home in Andeok-myeon on Jeju-do from 2018 to 2022. Learning to Build New Relationships is an expression of my first year of living on the island. The photograph is comprised of two famous symbols of Jeju: lava rock and camellia flowers. I used these two symbols of Jeju to navigate my investigation of the nature, history, and culture of Jeju Island.

Concrete Connections was created to form a lasting connection with the island. The flower in the image is made of a cast camellia flower using concrete I purchased from Cupang. The candles in *Scorched Earth Operations* are made of Daiso wax cast camellia flowers. This work was created to reflect the thousands of people who were separated from their families, had their homes destroyed, put in jail, and killed during the scorched earth operations during the 4:3 incident.

I developed *Social Creations* to make a connection with my audience. This work is a Daiso wax cast of found Jeju lava rocks. I was inspired to make something useful and unique from discarded materials to create an interactive experience. Sets of colored cast lava rocks are available in the *Taste Bar. You can use the lava rocks for your colourful creations that express what makes you feel connected and #social? Post your writings and drawings, tag me @katreena_dee and add *#social to continue the conversation.

Katreena Dyrek received her Bachelor's in Art Education at Northeastern Illinois University Chicago in 2016, where she studied painting and graphic design. From 2016 to 2018, Katreena Dee worked as an art educator serving students ages five to thirteen in Chicago. In 2018 she moved to Jeju Island and taught art and design to high school students until June 2022. Currently, Katreena Dee is working towards her Master's in Art and Science at Central Saint Martins in London. She is studying the chemistry of natural dyes and the science behind manufactured fabrics.

Mack Gingles



“Wait for It” (2022)

His *By a Thread* series is a surreal space where people and animals alike wade through the flood waters of a broken planet. The inhabitants search aimlessly for a way to rest as delirium sets in and a new dialog begins in the painting *Wait for it*. Life after the high water is absurd to be sure, but he insists on depicting it nonetheless with braided fishing line. “You must go on. I can’t go on. I’ll go on.” - Samuel Beckett, *The Unnamable*

Mack Gingles’ narrative paintings have exhibited widely across the United States and abroad. His work has shown in the Museum of Modern Fine Arts in Belarus, the Museum of Contemporary Art in Macedonia, and the Cvijeta Zuzoric in Serbia. He was also selected by the London Celeste Prize and through publication in the circulated *New American Paintings*. He teaches at Baylor University where he is an Associate Professor of Art.

Jana Jacob



“CARESS” (2022)

CARESS is a video loop of a series of paintings consisting of seven acrylic paintings. Depicted is a detail of a person's back being caressed by a hand. The position of the hand changes in each image, while the back remains almost completely still. Due to the depicted detail of the picture, the identities of the protagonists remain hidden.

The cropped anonymized body representation and the effect of the video loop create the impression of something mechanical. The caressing becomes a technical, repetitive act. The fact that the individual images are painted, in turn, gives the scene and the video a sensual, lively feel. This results in an ambivalence for the viewer.

Jana Jacob was born and raised in Germany. Her mother is German and her father Thai. She studied liberal arts at the Staatliche Akademie der Bildenden Künste in Stuttgart, Germany and at the École Nationale Supérieure d'Arts de Paris-Cergy, France. She had two study visits at the Californian College of the Arts, San Francisco and an artist residency at the Lobot Gallery in Oakland, USA. She lives and works in Berlin, Germany.

Aathmigan Jegatheeswaran



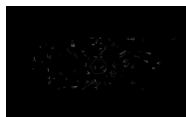
“Plastic#001/2021” (2021)

“Plastic” are NFTs, which symbolize the vulnerability caused by the demanding beauty ideals of our society. Aathmigan deals with digital identity, which deliberately shows an ideal that cannot correspond to reality and its ever-growing influence on society. The prominent facial features encourage visitors to explore the question of what beauty ideals mean in our contemporary society.

Aathmigan (born September 18, 1997) is a contemporary artist working in performance, sculpture and digital media. He lives and works in Zurich, Switzerland. Aathmigan completed an apprenticeship and worked in mechanical design for several years before changing industry and developing an artistic practice. He received his Bachelor of Arts from Zurich University of the Arts in 2022, specializing in interaction design.

Aathmigan's work explores appearances and their meaning in society. As the son of Tamil war refugees, his upbringing in Europe was marked by exclusion. His integration into Western culture initially referred him to the appearance of people; as a dark-skinned person his place in society was repeatedly questioned on the basis of his looks. The significance of appearance continually shapes Aathmigan's artistic practice and is humorously challenged throughout his artworks. He often specifically depicts the beauty ideals of our contemporary society. His work thematically addresses culturally marginalized groups, aiming to engage this community with art in order to cultivate a more diverse audience.

hongsue



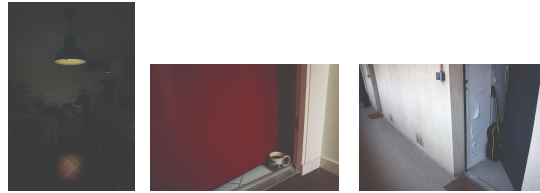
“Vertices” (2022)

Vertices explores the disasters caused by the lack of translation between human beings, technology and nature. Using the sequences and images that are extracted through accessible digital archives or implemented through the 3d rendering process, these failures of intermedial communication become exposed.

hongsue deals with the boundaries between historical facts and fiction, through the relation between colonial hegemony and modern human beings' historicism.

Through work with those concepts, she explores boundaries and gives the spotlight to its own obscurity using heterogeneous voices. This heteroglossia becomes an actuality echoed through the intermedial nature found within her approaches.

Siyu Kim 김시유



“Spotlight” (2021), “세상과의단절을막는나의도어스토퍼 : 1. 최근꼭빠진커피” (2021), “세상과의단절을막는나의도어스토퍼 : 2. 새로배우기시작한기타” (2022)

Spotlight

우리는 아주 오랫동안 집에 머물게 되었고, 많은 이들이 혼자 시간을 보내고 있습니다. 저는 관계와 소통에서 멀어진 현재 상황 속, 특별한 대화거리가 생기지 않을 만큼 평범하게 여겨지는 반복되는 하루들과, 자신을 표현하고 대화할 기회가 크게 줄어든 탓에 사람들과 자유롭게 섞이지 못하는 고독감에 대해 생각합니다. 홀로 해외에서 살고 있는 저에게 이 상황은 마치 세상의 밖으로 홀로 밀려난 듯한 느낌마저 들게 했습니다.

저는 이제 바깥을 갈망하던 결핍의 시선을 돌려 내가 있는 바로 이곳, 집 안에서 새로운 의미를 찾고자 시도합니다. 일상적인 것의 재발견, 시선의 전환은 바로 지금, 여기, 내가 이미 가진 것에서 가치를 찾는 시도가 됩니다. 외부에서 찾아 헤매던 만족감을 내부에서, 표면이 아닌 깊이의 수직을 통해 채웠을 때, 만족감은 드디어 공허한 굴레에서 벗어나 견실해진다고 믿습니다.

나의 방 천장 조명이 나만을 위한 스포트라이트가 되었습니다. 나를 위해 존재하는, 작지만 따뜻한 나의 방에서 집안 사물의 도움을 받아 내가 외곽의 어떤 존재가 아닌, 마치 주인공처럼 소중하고 의미 있는 존재임을 다시 느껴 봅니다. 개인의 방을 하나의 작은 무대로 만드는 이 작업은 한국의 유명 가수인 **BTS**의 노래 <소우주>의 가사 중, '어두운 밤 각자의 방이 마치 각자의 별처럼 빛난다'고 표현한 부분에서 아이디어를 얻었습니다. 저는 모두가 하나씩, 각자의 방 안에서 각자의 따뜻한 스포트라이트를 만나는 것을 상상합니다. 찾아 나서야 하는 외부의 어떤 곳이 아닌 내가 있는 바로 이 공간에 소중함을 부여하고, 동시에 바깥의 타인뿐만 아니라 나 자신 역시 자신의 이야기를 듣고, 위로하고, 사랑하는 존재가 될 수 있음을 생각해봅니다.

세상과의단절을막는나의도어스토퍼 : 1. 최근꼭빠진커피,
세상과의단절을막는나의도어스토퍼 : 2. 새로배우기시작한기타

사회적 거리두기가 시작된 이후, 많은 사람들이 외출을 삼가고 집안에서 시간을 보내기 시작했습니다. 재택근무가 늘었고 모임은 사라졌습니다. 모두를 위한 선택이지만 이것은 사람들과의 관계, 사회와의 접촉에 '단절'이라는 낯선 키워드를 가져왔습니다.

오랫동안 닫힌 문 안에서 저는 분리된 감각, 외로움과 단절된 두려움을 느꼈고, 그것은 곧 우울감으로 이어졌습니다. 이러한 상황 속 연결되는 감각을 되찾고자, 나를 이 세상, 삶의 단절에서 구하는 것, 완전한 단절을 막고 있는 것이 무엇인지 생각했습니다. 그리고 저의 경우에 그것은 최근에 꼭 빠진 취미인 커피였습니다. '아침 커피'는 시간의 구분 선이 흐려진 집안에서의 삶에 '아침'을 선물했습니다. 또한 하루 두세번의 작은 설렘과 활력을 꾸준히 제공하고 있었습니다. 나에게 커피 한잔은 점점 우울과 무기력에 침체하여가는 나를 위한, 세상 그리고 삶의 단절을 막아주는 도어 스톱퍼(Door stopper)와 같았습니다. 이것은 작고 사소한 것이지만 분명 한 모금 이상의 기쁨과 힘이 있었습니다.

나는 이제 시야를 확장하여, 타인에게 그의 도어스토퍼는 어떤 것인지 묻는 질문을 던집니다. 모두가 비슷한 상황에 놓인 이 시기. 직장, 사람들, 세상과 예기치 못한 단절을 경험하고 있는 사람들이 너무나 많습니다. 단절된 삶에서 겪는 무기력과 우울 앞에서, 자신을 구하고 있었던 어떤 것을 생각하고 발견하는 것은 사실에 집중되어있던 감각을 작지만 분명한 즐거움의 방향으로 환기하는 긍정적, 능동적 시도라고 생각합니다.

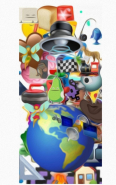
나의 지인은 그녀의 도어 스톱퍼는 새로 배우기 시작한 기타라고 대답했습니다. 그녀는 이제 온라인 커뮤니티를 통해 같은 취미를 가진 새로운 사람들을 만나고 있습니다. 달릴 뻔한 그녀의 문, 세상과 통하는 문을 그녀의 기타가 잡아주고 있습니다. 이 도어스토퍼는 더욱 확장된 시리즈가 될 수 있습니다. 나는 더 많은 타인의 대답을 듣고, 각 개인의 기쁨의 감각을 연속된 사진 작업을 통해 공유하고자 합니다. 이 연작이 확장되는 것을 통해 이것을 바라본 누군가가, 닫힌 문 안의 타인 역시 나와 같은 감정들을 가진 존재임을 재인식하게 된다면, 그것이 비대면 세상 속 조금 더 다정한 공감과 이해로, 그리고 조금 더 서로 연결된 감각으로 이어지지 않을까 기대합니다.

Siyu Kim 김시유 : 저는 다중 국립예술학교를 졸업하고, 파리 1 팜테옹 소르본 대학에서 조형예술 석사 학위를 취득한 뒤 이제 막 아티스트로서의 여정을 시작한 김시유입니다. 저의 작업은 일상의 재발견과 그 필요성에 대한 고찰을 목적으로 하며, 주 표현 방법은 설치, 사진과 영상 매체입니다. 이것은 일상 사물과 다른 요소들의 낯선 조합과 변형을 통한, 즉 익숙함을 기반으로 한 낯선 이미지의 구현을 위한 시도입니다. 그리고 이를 통해 일상을 낯설게 바라볼 때 유도되는 관점의 전환과 그것이 일상과 삶을 인식하는 것에 미치는 영향, 나아가 개인의 내면적 문제의 환기와 치유를 유도할 수 있는 가능성에 대하여 살펴보고자 합니다.

우리 주변 일상의 사물들은 때로는 말로 설명하는 것보다 더 많이, 우리와 우리 삶에 관해 이야기 해 줄 수 있습니다. 잊혀진 수많은 이야기가, 우리가 몰랐던 우리가 거기 있습니다. 아이러니하게도 빠르게 잊었던 것들 의도적으로 기울이고, 변형해 색다른 모습을 드러냄으로써 우리는 그것의 존재를 인식하고, 마주 보게 됩니다.

그것이 익숙함과 낯섦이 기능하는 고유한 방법인 듯합니다. 나의 작업에서 익숙한 일상의 사 물들은 조금 낯선 방식으로 우리를 부릅니다. 그들은 작은 빛, 혹은 작은 떨림과 같은 움직임을 내거나 그 들이 품고 있던 기억과 감각의 세계 한 조각을 밖으로 내보이는 식으로 적극적으로, 그러나 조용하게 그의 소유자, 주인, 친구를 부릅니다. 그들의 변화는 본래의 특성, 의미와 도구적 가치를 잃지 않는 선에서 조심 스럽게 이루어지지만 익숙한 걸음으로 스쳐 지나가려던 그의 주인-친구는 그 작은 속삭임에 잠시 멈추어 섭니다. 우리는 사물과 사물 너머에 담긴 이야기를 마주하게 됩니다. 일상의 사물들이 매우 수동적이라는 암묵적인 규칙은 잠시 자리를 비우고, 이제 그들이 이야기하기 시작합니다.

Julio Lugon



“Linus와 함께하는 이모티콘 탁구 (Emoji Ping Pong with Linus)” (2021)

This image belongs to a series that arises from conversations I had with family and friends in times of pandemic through the digital collage of emojis. We started this practice with my cousin Daniel and it has already transcended time and space. The communicative proposal was simple: one starts sending an empty background with an emoji; the next person adds another emoji to the previous one and sends this back; so it goes on repeating back and forth until the beautiful accumulation begins to bear the fruits of cybernetic magic. There are no social deadlines, you respond when you can.

This particular image presented at the CICA museum materializes from a conversation I had for months with a very special loved one, my nephew Linus. Sometimes we gave ourselves the freedom to even add stickers and not just emojis. This informs the spirit of these exchanges: honest conversations without words that are heard even louder.

Julio Lugon is an interdisciplinary artist whose work focuses on sound and conceptual art including installation, performance, electronics, biological data translation and graphics. One of the focuses is the integration of non-human beings (such as plants) into his work and their interactions with scientific-technical processes of knowledge production. His current projects deal with philosophical topics as with the challenges arising from social and ecological concerns. He has a master in Sound Studies from the UdK Berlin and was awarded first-prize at “Bonn Hoeren – Sonotopia 2019,” the sound art competition by the Beethoven Stiftung in Bonn, Germany. His works have been presented in Europe, South America and Asia. He also operates with the alias Pira Lemu as an experimental musician, DJ and has been host of the online show Radio Jurassic since 2018.

Helena Lukasova



“Password to Creation” (2019), “Research I” (2018), “Research II” (2018)

Helena Lukasova moves freely between media, physical and virtual presence. She realizes that every piece of art, every notion is in the preliminary state of existence before it finds its form, or multiple various forms to be presented at.

She is studied sculpture, but later she became interested how this traditional approach can be enriched by digital sculpting and digital fabrication. She became also interested how the visualization of her concepts in virtual space look like, be it a digital render or augmented reality.

She collaborates with her sister Veronika Lukasova (“Research I” (2018), “Research II” (2018)) who is photographer, together they are active as the artist duo HEVER. Their work is based on the concept of mixing photography with 3D elements which ‘do not belong’ to the scene. The mixing elements of the real world with unfamiliar forms, creating uncanny experience for the viewer. They both are interested in wider concept of the relationship of the human world and Space. This complex entanglement shows how difficult it is to define what is natural and artificial world.

Mafia Zero



“Social Jails” (2022)

"Social Jails"

What will be the Reorganization of the social world after the pandemic ?

Answer - 4 - ?

Social - Borders, Barriers, Constraints and ?

This series of images is built in a closed environment : 'Les Geôles', French word for 'Jail'.

These cages guide the thinking of the builders of the urban or moral space.

Constructing buildings like a prison, the narrative work depicts, figuratively, the notion of biopower and biopolitics, pushed to its climax.

The individual and nature are confronted here to a physical barrier.

Architecture takes a security and repulsive role; sometimes protective, often repressive. From 0, Tabula Rasa on dogmas, an architecture opposed to the movement, in a silky atmosphere.

Gautier Piechotta (Mafia Zero) is a french designer and architect who worked in several architecture agencies in France and South Korea. Graduated from Ecole Speciale d'Architecture of Paris, he also studied at Hongik School of Architecture (Seoul) during 2015. Mafia 0 is a multidisciplinary architecture lab that focuses on architecture, spatial research, design of objects, graphic illustrations, scenography. Its work lies between innovative spatial development and aesthetic research.

Vania Oh 오지현



“ 동장군 Dodo and Winged Creatures” (2019)

얼마나 달콤하고 강하고 부드러운가, 탐나는 나의 장난감들. 모든 봉제 동물들은 위로자가 될 길 열망한다. 그들은 내 인생의 친구들, 내 기쁨과 슬픔을 불평할 수 있는 자비로운 물건들이다. 예전, 엄마 가슴의 아늑함에서, 나는 이 안락을 잃기 두려워했다. 내 엄마의 마음이 강력한 사랑에서 열심히 뛰고 있을 때 나는 그 소리를 즐겼다. 엄마와 떨어졌을 때 나는 다른 평화를 찾아야했다. 좋은 친구가 나를 떠나지 않았기 때문에 편안함과 즐거움으로 나를 지탱해 주었다. 오, 내가 멜톤을 어떻게 사랑했는지, 특히 도도! 나는 너의 따뜻한 목과 발 냄새를 좋아했다. 이 부드러운 친구는 나 외에 많은 다른 아이들과 공유되었다.

“왜 다른 많은 아이들에게 그가 내가 스스로 그를 원할 때 콘솔이 되어야 하는가?”

그리고 내 형제와 놀기를 소중히 기다렸던 때가 있었다. 나는 내 친한 유령에게 노래를 불렀다. 내 오케스트라 대원은 항상 내 침대에서 기다리고, 나를 위해 준비되었다. 하지만 내 어리석은 친구들도 길을 잃으면 어떻게? 내 먼지 투성이의 도도는 어떻게 사라질지 알고 있었다. 나는 그때부터 너를 본 적이 없다. 내 비밀의 친구, Dodo는 영혼을 만족시키고 털어 놓는 정신적 자극과 강한 애정 관계이다. 사랑, 불안, 시기심, 공허함은 내가 평생 동안 어려움을 겪었던 취약한 감정이다. 내가 세상에 들어가서 엄마에게서 멀어졌을 때 친숙함을 느꼈을 때, 나는 그들을 내가 좋아하는 물건에 올려 놓았다. 나는 결코 정착하는 것을 모르는 방랑자이다. 그래, 나의 도도, 내 삶의 감정적인 감각을 위해 네가 필요해.

How sweet, strong and soft they are, my coveted toys. All the plush animals aspire to be comforters. They are my friends for life, these compassionate objects to which I can murmur my joy and my sorrow. Once, in the coziness of her breast, I was afraid of losing this comfort. When my mother's heart was beating hard out of mighty love, I enjoyed listening to the sound. When she was away, I had to find other peace. It was pretty easy finding one, because my good friends never left me, supporting me with comfort and pleasure. Oh, how I loved Melton, the Dodo. Yes, you, Especially! I loved your warm neck and nutty scent of your foot. This gentle pal was shared with many other kids besides me.

“Why should he be a console to many other children, when I want him by myself?”

And there was a time when I waited dearly to play with my bedmate, my brother. I used to sing to my friendly ghost. My orchestra crews were always ready for me, waiting on my bed. But, what if my silly companions get lost, too? My dusty textured Dodo knew how to disappear. I have never seen you from then. My secret pal, Dodo is a mental infatuation and strong attachment which satisfies and console the soul. Love, anxiety, jealousy, emptiness, are vulnerable feelings I used to struggle with in my life. When I entered the world, and broke away from my mother, my sense of familiarity, I placed them on my favorite objects. I am still a wanderer who never knows to settle. So, yes, I need you, my Dodo, to keep my sentimental sense of life.

By constructing objects sewn by cloth with moving sensor, sound, light, **Vania Oh** (오지현) create a new force of life that is in-existent and beyond one's imagination. Some works are also used as a major musical instrument in my performance. Endless repeated motions of the motor, flickering of light bulb, and an atypical improvisation of an object into a musical instrument are used to represent another side of the animated fantasy. The flow created by expressing and touching this work seems to allow the audience to recall the odd yet sad feelings in the fairy tale. As a result, my work creates the boundary between reality and fantasy, sense & nonsense, and seriousness & humor.

"I hope to bring these characters from the comics to life ... the comics I've relished watching as a child."

From my childhood, I made three-dimensional toys because I wanted to create my unique friends. I traveled the time with them, and they were always a part of me. As a fine artist, I am still creating my friends through art.

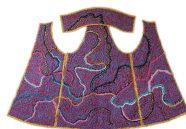
Lately, I find myself drawn to the periphery of the fine art world. I go to the magic store to experience being tricked. I enjoy going to the amusement park to see set designs of each ride and costumes of the parade dancers. Toys R Us and the fashion district are my art supply stores. Also, the science museum and aquarium are very powerful inspirations for me to keep my imaginary world in my mind.

1991년 출생. 미국 School of Visual Arts에서 Fine Art를 전공하고 Maryland Institute College of Art대학원 MFA과정을 수료하였다. 오지현 작품은 k현대미술관, 보안여관, 스페이스나인 드의 미술 기관에서 전시되었으며 2019년 58회 베니스 비엔날레에 참여하는 것으로 국제 무대에 소개되었다.

사물을 단순한 기능적 물체로 인식하기 보다 각 사물에 내재된 가상의 내러티브와 물질성 자체에 관심을 두고 있는데, 이는 작가의 자아와 물질의 소통과 연관 되어 있다. 걸어다니는 의자, 벽에 기대어 앉아 있는 장농, 아침잠을 깨워주는 춤추는 씨리얼 박스, 잠자는 자명종, 그림자를 품은 가방... 작가는 작품을 통해 어렸을 때 즐겨보던 만화 속의 의인화된 사물들을 현실세계에 실현 시키고자 한다.

인간의 고압된 사고나 존재를 넘어 희화한 상상력을 가미해 움직이는 센서, 소리, 빛과 함께 천으로 껴매 만든 오브제를구성하여 물체에 새로운 의미를 부여한다. 몇몇 작품들은 작가의 퍼포먼스에 주요한 악기로도 사용된다. 끝없이 반복되는 모터의 움직임, 흐린 전구의 깜빡임, 음계가 맞지않는 연주는 동화적 환상 속의 이면을 표현한다. 이렇게 작품을 표현하고 접촉함으로써 만들어진 새로운 기류는 마치 동화 속의 기이하면서도 슬픈 감정들을 소환하는 듯하다. 이로써 작가의 작품은 현실과 환상(reality & fantasy), 합리와 허튼소리(sense & nonsense), 진지함과 장난(seriousness & humor)의 경계를 희미하게 만든다.

Ami Park 박아미



“Satellite” (2019-2020)

Yarn, embroidery thread on linen fabric

Ami Park (b.1991 Seoul, Korea) lives and works in NYC. She received a BFA in Fashion Design from Parsons The School of Design in New York. Ami works with unique textile techniques influencing irregular and infinitely variable natural forms driven by deep scientific and spiritual curiosity. She has exhibited nationally and internationally at New York Live Arts, Project V Gallery, Ethan Cohen Kube, The Royal Society Of American Art, LIC-A in NY; The Holy Art Gallery and La Galleria Pall Mall in London; Gallerie Dièse in Paris among others. Her wearable art collection contributed to a multi-disciplinary project at the Museum of Modern Art and Bronx Museum. Ami was recently granted by Puffin Foundation and was awarded the Immigrant Artists Program by the New York Foundation for the Arts. She is also the latest resident artist for Interdisciplinary Practices in Bio Art at the School of Visual Arts. Her work is in private and corporate collections.

Mikhail Ray



“State Of Mind Part IV” (2021), “Persona” (2020), “Fire Within” (2022), “State Of Mind Part II” (2021)

Fire Within

"Let everything happen to you

Beauty and terror

Just keep going

No feeling is final"

-Rainer Maria Rilke

"One who looks outside, dreams. One who looks inside, awakens".

-Carl-Gustav Jung

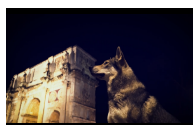
The situation in which we all find ourselves today, at first glance, seems clear and obvious. The epidemic of a lethal virus has pushed the international community to tough containment measures to avoid its spread. Millions of people were locked down, face to face with their fears and traumas. A number of modern scientists and thinkers pointed out that quarantine is an external factor for long-overdue internal transformations. Social isolation can also be seen as an extreme point of alienation from the self and as an inevitable crisis.

Kafka described alienation as a universal, all-embracing category of meaninglessness and aimlessness of human existence. In the second half of the 20th century, the American psychologist and thinker Erich Fromm devoted his works to the problem of the alienation of his contemporaries. He saw it as the main cause of most of the neuroses of modern society and often insisted on the need for radical changes in it. Every year it increases production and makes our life more comfortable, while we are moving further and further from ourselves in the flow of fussy doing. Robots are becoming more and more human-like, and humans are more and more mechanized. We communicate with social roles without leaving people behind them, wearing masks over masks.

A crisis is a certain point of no return, when the old way can no longer be maintained. With childish naivety, we hope for a magic pill that will return us to our comfort zone, desperately afraid to look into ourselves. We dream to escape from the cruel reality we have created to another planet, expecting that everything will be different there.

Mikhail Ray: I was born on February 22, 1984 in Kherson, Ukraine in a family of ship cooks. My childhood and youth were spent on the ruins of the communist era with all the ensuing consequences. Completely ignorant of myself and what I really want, I followed the footsteps of my parents to the maritime officer career at sea. I gained financial independence, but no satisfaction. Looking for senses, I started to practice digital photography solely as a hobby. That all changed in 2009, when I first saw realistic digital collages. Since then, I have been actively working and developing in this genre, creating artworks with spiritual and philosophical meaning. Experimenting with techniques and images, I discovered my own style to convey both rational and sensual sides of my world. I also started using my artistic practice as a tool for exploring and transforming myself. In February 2022 I woke up in the middle of the war, in my native city, occupied by the Russian army. My own experience has proved that our happiness and well-being do not depend on external circumstances. The Paradise ("Ray" in Ukrainian) is not a place, but a state of consciousness.

Filippo Riniolo



“Noverca” (2021)

A wolf walks in a dimly lit Rome during the lock-down. Deserted and ghostly, the city is crossed only by ambulances and police cars. Only silence and sirens can be heard, not surprisingly.

Filippo Riniolo immortalizes in a footage the icon of the pandemic, the fear and the sense of abandonment, of loneliness, of community forced to monadism, once again.

In the artist's mind Noverca is a wolf. The name comes from an old, dantesque word which means stepmother, unfit mother. The work leaves open the possibility that the unfit mother is nature itself, abandoning her favourite children. The piece attempts to visualize, give shape and perception to the widespread feeling of betrayal by destiny, by nature and the feeling of abandonment and loneliness in the face of the enemy.

But what happens to the city if its citizens are locked and secluded in their own apartments? The "Urbe" gets lost and disappears. The wolf looks for Rome and finds only its empty streets. Perhaps she would like to talk to people, explain to them how to relate to the animal world, what feelings, desires and instincts we have in common. Perhaps she seeks interpenetration but finds fear, which generates more incomprehension, loneliness, distance.

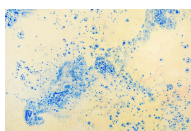
There was another wolf which terrorized Gubbio and stopped being scary once it engaged in dialogue with a saint. This is one of Saint Francis's best-known miracles, from which we should have learnt how to dialogue with nature, even the ferocious one, asking ourselves who are the most ferocious: those who deny their own nature or those who affirm and defend it.

The work was created thanks to the support of Studio Legale di Nicola Ricciardi and Arimondi Circle

Filippo Riniolo was born in Milan in 1986. He lives and works in Rome, where he graduated in 2011 at the Academy of Fine Arts. His research ranges among poetic, political, social and historical topics, as well as current events. His areas of interest include the link between body and power, queer studies, gender studies, post-colonial studies. Among his research tools we find photography, installation, performance, sound and video. He has exhibited in several solo events, which include "Selezioni" in Maxxi Museum, "dell'eroina e dell'incenso" at Traffic Gallery in Bergamo, "if you look at them well and listen to them" at Spazio44 in 2018, "Loro" in Casavuota (Rm) in 2017, "A joyful sens at work" for the 2016 Milan Furniture Fair, "Invisible hand" at MauMau Gallery in Istanbul, conclusion of an artist residency in 2015, "His presence" at Sponge Artecontemporanea (Pergola) in 2014, "LifeLong learning" at the CIAC Museum in Genazzano, 2012.

Among the group exhibitions: "Matera alberga - arte accogliente" curated by F. Cascino in 2019; Connexion Festival, at museum Macro Testaccio (Rome), "Kizart" at museum MAXXI (Rome) curated by R. Frascarelli of Nomas Foundation in 2018, "Memoria collettiva" at CasaSpazio (PLERMO) collateral of Manifesta12 in 2018, in 2014 "Gymnastics of vision" at the Bienal del Fin del Mundo (Mar del Plata, Argentina), "BIO50} Hotel" at the 24th Biennial of Design (Ljubljana, Slovenia) and the festival "Seminaria sogni in terra" (Maranola); in 2013 "Action! second "to The Others Art Fair (Turin) and" So they go things "to Art Verona (Verona); in 2012 "INTELLÈGO" at the Bilotti Museum (Rome), "Open # 4" at the SaleDock (Venice) and the Roma Centro Storico Award (Rome).

Charlie Robb



"BREATHE, SLOWLY" (2021)

This is a work of delicacy and restraint, that lets clouds of blue spread out and breathe. Wisps of pink can be seen in the middle right. This work shows the gentler side of Robb's painting ability, and a work that exudes calm and kindness. It reminds the viewer to take a moment, slow down, and breathe.

In a world where we find ourselves in forced isolation, and our dependency on social media holds its grip on us more tightly, we are amidst a mental health crisis that is exacerbated by the self-judgment and online criticism that social media can breed. As an antithesis to this, Robb's painting reminds the viewer to take a step away from the often noisy and clamorous online world. It reminds the reviewer the importance of detaching oneself from social media, from the barrage of incessant content, and to take a moment to connect with yourself and breathe.

Born in Lancashire, England in 1995, self-taught artist **Charlie Robb** is known for his vibrant abstract expressionist paintings that distort and challenge perceptions of colour and space. As a lover of language and literature, Robb went on to study Classics at Cambridge University, graduating in 2016. Alongside his career as an artist, Robb is an actor and screenwriter, and is working on a feature film. Robb's painting career began in 2018 as a therapeutic act for mental health, a cause about which Robb is deeply passionate. Not only has Robb's work featured in Vogue and GQ magazine, his paintings have been exhibited at galleries in London, New York and Italy, and have been placed in private collections around the world. Robb has also used his art to raise money for mental health charities, and helped spread awareness of mental health through his painting. His work is known for being vibrant and deeply personal, always with a story or sense of humour behind the piece. Robb currently lives and works in London.

Radoslav Rochallyi



“Of the Pig Year” (2022), “SKIN” (2022)

For the last few years, I have been working on my works in the Visual Mathematical form. I process every idea both visually and mathematically, and finally in words. I am constantly trying to find the best way to interpret the thoughts I have about myself and the world I live in. I believe that form follows function. My arrangements are schematic, inviting the viewer to move into a space of speculation. Both of my works that you can see at the CICA Museum are Hybrid Mathematical Visual Poems.

Rochallyi's (1980) math- visual works have been accepted in many institutions, and galleries. His visual poetic equations have also been published in many journals, for example published at Stanford University, California State University, Dixie State University, etc.

Song Jaebaek 송재백



“Prayer” (2021), “돼지, 우리” (2021)

Prayer

화면 안에 힙합문화 안에서 경제적 성공과 호화로움을 대표하는 상징물을 배치하고 가장 위의 레이어에 부처를 배치하였다. 부처는 내 작업을 구성하고 있는 삼각형, 즉 삶과 죽음, 물질적 소유의 문제에 대하여 모두 다른 사상이기 때문에 호화로운 물건들을 후광처럼 배치하여 맥락을 만들고자 하였다.

돼지, 우리

미국이 본토인 힙합문화를 모티브로 작업을 하다보니, 한국적이면서도 내가 표현하고자 하는 주제를 잘 담을 수 있는 소재를 고민하다 부에 대한 기원의 의미를 담고 있는 한국의 고사용 돼지머리를 그려내게 되었다. 제목인 돼지, 우리는 중의적인 의미로, ‘자본주의 안의 우리가 부를 기원하기 위해 희생되는 돼지처럼 돈을 위해 희생되는 존재이지 않은가’ 하는 물음과 ‘그런 우리가 살아가는 세상이 돼지우리이지 않을까’ 하는 물음을 담고 있다.

Song Jaebaek 송재백 : 내 작업의 시작점은 힙합이다. 비교적 다사다난한 어린 시절을 겪은 나에게 힘이 되어주고 자신감을 심어준 힙합 문화, 특히 힙합 음악의 가사는 어떤 힘든 상황에 처해 있더라도 거기에 맞서 싸워 결국 승리하는 이야기를 주로 담고 있다. 힙합의 태동이 뉴욕의 빈민가, 할렘에서 이루어졌으므로 인종적 편견과 경제적 격차를 딛고 아무도 무시하지 못할 경제적 성공, 호화로운 삶을 쟁취하는 것이 본토 힙합 음악의 주된 서사이다.

나는 비록 인종차별을 겪진 않았지만 흔치 않은 가정사를 가지고 있고, 경제적으로도 풍족하지 못했던 시절을 겪으며 자연스럽게 힙합음악의 가사에 공감했고, 또 힙합의 방식으로 모든 것을 보고, 듣고, 생각해왔으며 현재는 음악과 미술로 그것을 표현해내려고 하고 있다. 삶과 죽음, 돈이 이루는 삼각형이라는 주제로 작품을 통해 힙합의 주된 서사를 자본주의 사회 안 우리의 삶과 엮어 보여주고 싶다.

YunFen Wang



“Interpreting Discomfort #3” (2020), “Interpreting Discomfort #5” (2020), “Interpreting Discomfort #2” (2020), “Interpreting Discomfort #1” (2020), “Interpreting Discomfort #10” (2021)

Many times “caring” actions will bring people closer together, but it can also make people uncomfortable with too much attention. In this series of works, Interpreting Discomfort, I discuss how much attention is too much? How is this feeling of discomfort formed? For the attention given by others, we all want to classify it as concern, but too much attention may become a kind of pressure. This kind of pressure which is hard to get rid of. In many cases, we can't even be sure that this pressure comes from the others or our own overreaction.

In this series of works, a lot of hands, eyes and figures are used to express my concept. The unusual combination of hands and eyes to achieve the goal of horrible and stressful, just like how we feel in life sometimes. No one likes to be stared at by other people, and no one want to be pointed at by others. Except for hands and eyes, by including additional elements from everyday life: mobile phones, nail polish, mirrors, etc., I show that these situations can happen to anyone at any time. I use this series of works to discuss with the viewer the comfortable distance of interaction between people.

YunFen Wang was born and raised in Taiwan. She received her MFA from the Academy of Art University, San Francisco with an emphasis in painting and drawing in 2021. Prior to this, her BFA was obtained in Taiwan, Chinese Culture University.

While living in San Francisco, she participated in multiple exhibition in the USA and Italy. Her installation art Memory on The Cloud was collected by National Kaohsiung University.

Tianxing Xu



“Daylight Flames” (2021)

If it is possible, I wish,
I wish my paintings could be clean and soft, and construct chaos with absolute order.
Burning in silence, like a bright cold flame, soundlessly, and eternally falling down.
Although everyone's _____ is not exactly the same, the memories are filled with
regret, _____ and panic.

Tianxing Xu, a visual artist. From Shanghai, China, now studying and living in America.

YOO HEEUN 유희은



A Blurring Touch #4” (2012), “A Blurring Touch - #12” (2012), “A Blurring Touch #1-5” (2011), “A Blurring Touch - #20” (2022)

유희은은 어린 시절의 기억을 되새기고 재구성하는 과정에서 재료의 물성을 끌어들인다. 그 기억의 공간은 사람이 존재하지 않는, 박제된 시간 속의 풍경으로 적막하고 우울하다. 옷나무 수액으로 그림을 그리고 건조 후 종이를 굵어 보풀을 내어 기억의 영상을 흐릿하게 만든다. 사진 속에 존재하는 자아의 모습과 기억 속에 존재하는 자아의 상충되는 이미지를 그 기억의 공간 속에서 배제시키고 자신이 있었던 그 공간을 보풀로 뒤덮어버리는 '기억의 발굴과 매장'이라는 의식행위를 통해 스스로를 치유한다. 그에게서 회화는 힐링의 장이자, 매체연구의 장이 되고 있다. - (재)한원미술관 큐레이터 김미금, 2013.

A Blurring Touch

너와 나의 접촉은 모든 것을 지운다.

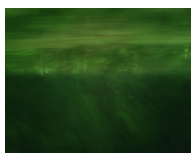
주변을 보지 못하게 한다.
접촉의 공간은 흐릿하고 닿지 않는다.
흐릿한 공간의 대상들은
더 이상 개체로서 인식되지 않는다.
모든 것이 섞이고 하나 되어
다른 것이 된다.
평소에 보지 못했던
이상한 형상의 존재들.
처음보는 기호들이 난무하는
평소와는 다른 공간.
그 공간을 메우는 따뜻한 온기.
온기가 사라지면
금방이라도 뒤섞여버릴 것 같은
대상들이 살아난다.
보였다. 보이지 않는다. 보였다. 보이지 않는다.

A Blurring Touch

The touch between you and I blurs everything.
Disrupting me to recognize the surroundings.
The space of the touch is blurry and not accessible.
The object in the blurry space
is no longer recognized as an object.
Everything is diluted, combined,
And comprises something another.
Unusual odd shaped beings.
Unusual strange symbols ridden space.
The warmth that fills up the space.
As the warmth fades,
The object that are about to be diluted
Come back to life.
Visible and Invisible,
Visible and Invisible at the same time.

YOO HEEEUN 유희은 작가는 고려대학교 조형학부에서 조형예술을, 고려대학교 교육대학원에서 미술교육을 공부했으며 현재는 고려대학교 교육학과 박사과정에 재학 중이다. 미술가이자 미술교육가로 활동하고 있다. ‘화가 : 사유의 방식전’, ‘퍼블릭아트 뉴히어로 선정작가전’ 등의 전시와 아트페어에 참여하였다. 한지의 표면을 수없이 긁는 행위를 통해 기억을 발굴하고 그것을 다시 덮음으로 과거의 나와 소통하는 작업을 하고 있다. 또한 한국원자력병원 병원학교에서 골육종으로 투병하는 학생들에게 미술을 지도하고 있다. 협동미술교육을 통해 그들에게 따뜻함을 전하며 함께 성장하는 중이다.

Yue Zhou



“The Forest” (2021)

What I am building is an immersive environment, the objects and movements operate in the shadow of corporeal and immaterial --- Imagine someone who has lived here. It is like feeling through time and space. This feeling can also be introspective: relying on the alienation of the world and the desire to connect with others.

Yue Zhou (China, 1993) currently lives and works in Baltimore, United States. Yue is an interdisciplinary artist, her practice is founded on the experimentation and exploration of ideas and media. She explores the relationship between nature, human activity and technology. Her creative efforts have been directed towards developing a poetic and simple way to measure time and space. Her work is also a study of continuing experience, and constant updates of the person and the objective thing.

Zosia Zoltkowski ZOSIA



“Las Ostras” (2022)

Las Ostras is a continuing investigation into the species of oysters in the Pacific Ocean on the Oaxacan Coast of Mexico. This species was used as a focal point into humans' connection to place and therefore nature. Over the course of 30 days I spent time with the Oystermen, documenting the process from harvest to sale. Listening, observing and embodying their relationship to this species. Through this research and time spent I began to play and interact with the oyster shells that they discarded. A site-specific performance emerged, on location where the oyster shells had come to the end of life but would soon be carried back into the ocean by the waves, to reproduce. The performance saw a re-connection to the bodily senses, feeling, smelling and listening to the shells. Notions of reciprocity, connectedness and reverence began to surface as the shells embedded into my skin. If we listen to the land, what is it trying to tell us? What is it showing us? How can we reconnect to ourselves through nature?. Oysters play a large role in ocean ecology and the world is seeing a severe drop in oyster populations. They have been around since the start of humanity. To connect through my body to them, I was able to hold them in space and connect myself to the land around.

Zosia Zoltkowski is an interdisciplinary Polish, first generation Australian artist; researching, creating and collaborating across mediums of painting, performance, installation, sculpture and video. Her site-specific executions aim to create a synergistic relationship between viewer, performer and space. Relying significantly upon her intuition and the process of play, Zosia explores ways in which to re- connect, re-tune and re-engage with the natural environment around her, permitting the space to occupy her. Through her art making, a perspective into the way of being amidst all senses, extends beyond artistic aesthetic and moves towards a non-hierarchical, co- dependent alignment, between nature and human. Zosia has traveled, lived and worked globally, amongst communities and networks of people, from remote places to urban dwellers. This has fuelled her creative practise and a curiosity for the human condition, collectively with the act of being present. These engagements of transversality, generate unexpected and continually evolving situations in her life, probing her fascination towards places of discomfort and states of vulnerability. Together, her immediate environment and body act as conduits towards decolonising ways of being, and respond to the current state of the world.