

Time and Space

CICA Museum
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Featured Artists 참여작가: Mo' Mohamed Benhadj, Anahita Bradberry, Brittany Brush, Pamela Calero, Maria Coletsis, Eona Jiawei Gao, Ellie Kyungran Heo 엘리 허경란, Paula Moxham Imirzian, Jieun Jang 장지은, Liu Jiajun, Milena Jovičević, Anastasia Kachalova, Louise Lawlor, Nicole Lenzi, Sebastian Llovera, Tony Lugo, Emelie Mahdavian, Thomas Marcusson, Elham Masoudi, Djaballah Mazia, Andrew McSweeney, Youjin Moon 문유진, Christie Neptune, Meri Page, Vasilios Papaioannu, Park JunSoo 박준수, Grant Petrey, Fernanda Preto, Patrick Rowan, Loraine Ruetz, Becca Schwartz, Phil Scorza, Guli Silberstein, s/n Jennida Chase & Hassan Pitts, Joey Solomon, Siavash Tohidi, Ruyin Tsai, Tahir Ün, Selina Zürrer, Ilana Zweschi

Mo' Mohamed Benhadj

"God Will Know His Own" (2014)

As asphyxiation I move forward, the atmosphere becomes oppressive. The load is too heavy in spite of feeling of power which invades me. I have to liberate myself from these chains! "God will know His own". Finally I move Forward.

Mo' Mohamed Benhadj (Algeria 1986).

The artist has followed a long course of study in graphic art and design in Algiers, integrated Metàfora international workshop and art therapy in Barcelona for a high graduation in contemporary art discipline. He began his artistic career by a solo exhibition in May 2011 and in a Dutch art gallery in Leiden. Afterward he makes collective exhibitions in Barcelona and Amsterdam long of 2011 and 2012. From begin 2012, he created together the Collect if Asswad with the the Algerian artist Mazia Djad many artistic projects in urban art and artistic actions treating the society as subject. Actually curating Al-Tiba9 project for its 5th edition in Algiers, an out staning International Contemporary art annual event inviting artists and galleries from Algeria and worldwide hosted by well known museums in Algiers such as Bardo National Museum. His work is Selected as finalist in Performance section at Arte Laguna Prize 14.15 and perform live in Arsenale Venice in March 2015. from there his work gets into many events and museums such as Bardo National Museum in Algiers Algeria, CICA Museum of contemporary Art in South Korea, The New Museum of Networked art in Kolen Germany, Morphos festival Plazzo Alberizzi in Venice Italy, New Visionary Art show in Lesso Italy, Mira Digital Arts Festival in Barcelona Spain, International solidarity Event with Syrian refugees in Prague Czech Republic

Anahita Bradberry

"Unit" (2017)

Sprouting from local soil, *Unit's* neon orb floats between dreams and the resolutely material. Shaped by anxiety regarding the shifting climate of our planet, the sculpture probes contemporary coexistence between nature and industry. Illuminating its surroundings in light caused by electric current through argon gas, *Unit* imagines a new, symbiotic relationship between built and grown material through pulsating color and solemn elements.

Anahita (Ani) Bradberry is an artist and art historian based in the DC area. She earned undergraduate and graduate degrees in modern and contemporary non-Western art with a focus on Japan from American University's feminist art history program in Washington, DC. Interested in challenging predetermined roles in the global contemporary art world, Anahita walks the line between artist and critical art writer to gain a deeper understanding of the cultural power of radical creativity.
anibradberry.com

Brittany Brush

"Misophonia" (2016)

A single-channel video experimenting with both audio and visual sensitivities, invoked through rapid color transitions, blurred imagery sequences, and progressed by increasing intensity in sound. This work was inspired by synesthesia and color strobing sensations that occur during epileptic seizures, overlapping with the audio visual triggers of Misophonia. Misophonia: selective sound sensitivity syndrome in which negative thoughts, feelings, and emotions are triggered by specific and repetitive sounds.

Brittany Brush works predominantly in the mediums of sound and video installation, also incorporating sculptural and performance elements into her work. She has shown at various galleries amongst the southeast United states as well as internationally. Gaining backgrounds in both sculpture and time based-media, Brush graduated from the University of Georgia in 2016 and currently practices in Atlanta, Georgia.

Her art is a bridge linking external time and space to internal thoughts and feelings. Each work created draws from a personal longing to understand something deeper about her own epistemology and ultimately fuels her innate desire to elevate the sensation of those feelings into sublime experiences. Inscapes, vast internal spaces within our mental subconscious terrain are the predominant setting of her work. It is within these subjective spaces where she transposes ideas of death, conflict, nostalgia,

memory and inner turmoil, evoking raw emotional responses by disrupting the viewer's equilibrium of time, space, and perceptions of existence. The activation of physical materials synthesized with sound and video abstractions are the primary channel for transporting the viewer and altering their perspective within space. The intention of each artwork is to explore subconscious awareness of concealed emotions through immersive sensory experiences that induce an elevated sensation of feeling and self. Rather than defining a concrete framework of thinking, her work does not look to provide answers, but instead summons deeper questioning of the possibilities that lie within self-transcendence.

Pamela Calero

“Time would not exist if it were not narrated.” (2016)

Pamela Calero is a visual artist, graphic designer and illustrator of Colombian origin based in Barcelona, who is passionate about the world of printed media, big concepts and small details. Her creative-visual-artistic practice spins around linguistic conceptual games, the relationship between personal life and approaches to art and the being of consumption, usually making autobiographical revisions from the cross-point of image and theory as a research method.

Maria Coletsis

“Avatars: ArtiPhycial Language” (2010), “Avatars: ArtiPhycial Language” (2010)

I have chosen to explore the virtual environment of chat rooms. In cyberspace, the term “avatar” is used to describe one's personal manifestation in a virtual world. An avatar is the graphic icon personalized by their users to represent themselves within a visual chat room environment. Users communicate with others via typed text that appears in balloons that pop out from your avatar. Each avatar reflects a distinct aspect of the individual's personality and lifestyle. I am curious with the ways that people choose to express their virtual identity. Avatar Portraits is my attempt to link the physical with the virtual at the same moment, while addressing contemporary aspects of communication and identity. Each portrait incorporates the avatar the person has chosen, a picture of themselves and quotes from logged dialogue. Communication represented through graphic icons, symbols and text, including abbreviations for new words, has created an interactive world for people to have contact with others that previously was not possible. The result is a whole new realm for self-expression and social interaction with subtleties not seen in text only chat rooms.

Maria Coletsis works with issues concerned with identity and sexuality. Since receiving her MFA from the San Francisco Art Institute, she has exhibited her artwork in galleries internationally. Solo art exhibition and book launch at the De Luca Gallery in Toronto for her recently published photography book, Behind the Whip: Dominatrix. Her photographs were included in the East London Photography Festival and chosen by the curator of the Whitney Museum for the Viridian Gallery open call in New York. She continues to investigate and photograph subculture subject matter and has introduced elements from popular culture to explore our human nature.

Eona Jiawei Gao

“I Am You” (2016)

“I Am You” is a video portrait about the reflection of personal will. People would like to add personal characters on others – we giving names to pets, and clothing them. Do they need it? Sometimes we did same thing on friends and families, and they would be the reflections of our will if they didn't want to disappoint us.

Eona Jiawei Gao is an artist, designer and illustrator. She mainly works on the digital images, video arts and interactive installations. Most of her work reveals her intimate thoughts about this world. Eona Gao cares about and takes inspiration from universal cultural phenomena and people's behaviors. She presents what she have seen and thought about through a different lens – a deep reflection, which brings a stronger view to spectators.

Ellie Kyungran Heo 엘리 허경란

“The Planet” (2016)

The video features a planet that is massive enough to be rounded by its own gravity in the eyes of insects. 이 영상은 곤충의 입장에서 그 자체의 거대한 중력으로 돌아가는 한 행성을 보여준다.

Ellie Kyungran Heo is an artist-filmmaker. She makes experimental films by collaging performances with documentary footage of her subject, tracking how her relationship with the subject changes over time, with respect to conflict, intimacy and sensitivity. In doing so, she tries to create a space in which questions relating to the ethical relationship between the subject, the audience and the artist herself, can be examined. www.elliekyungran.com

작가 **엘리**는 아티스트 필름메이커이다. 그녀는 대상과의 갈등, 친밀함 그리고 예민함의 관계 변화 안에서 퍼포먼스와 다큐멘테이션이 결합된 실험 영상을 만든다. 그를 통해 그녀는 대상, 관람자 그리고 아티스트 자신 사이의 윤리적 관계에 대한 질문이 던져지는 공간 창출을 시도한다.

Paula Moxham Imirzian

“P2498” (2015)

The stop motion animation *P2498* explores, via the use of paint, fluids and plastics, the idea that scientific endeavors categorize and investigate the body, and the environment, as a new space and frontier to explore. The numerical categorization seems arbitrary yet suggests that someone somewhere understands the meaning, and is marking time and place in this strange environment.

Paula Moxham Imirzian holds an MFA in visual art from Vermont College of Fine Art and is a British artist living in the U.S. Her work resides at the intersection of biotechnology and art as she investigates the body and its environment, with a focus at the molecular level. She is concerned with how we humans - as well as the organisms around us - can be manipulated and controlled at the cellular level without our full knowledge and perhaps changed beyond repair.

Jieun Jang 장지은

“Unseen Picture” (2015)

Because I seek in my work to explore invisible existence, including, for example, the air we breathe, I also incorporate transparency into my video, as both an object and a concept. Conceptually, transparency is important because it suggests both what is there and what cannot be seen. On an object level, I make use of transparent tape, which is an everyday material that works to remind us of unseen things in our daily lives. Through the movement and changes of transparent objects I aim to make the invisible object felt and tangible. We should not assume that invisibility or transparency means something does not exist. Unlike our environment that considers our visible, physical benefits more important, invisible precious existents are around our lives, still. This process of finding an unseen picture is our lives. We are losing our eyes to see the inner strength. The real treasure will come through continuing this path.

Jieun Jang was born in Seoul, Korea. She earned her B.F.A in painting from Hongik University in Korea in 2007, and received her M.F.A from School of the Museum of Fine Arts, Boston in 2015. Jang has worked in drawing, sculptural installation, and video. Her work detects subtle movements and the hidden life in inanimate objects. Her works are intended to invite viewers to the moment of intimacy and attract attention to invisible things that are usually ignored. She has participated in volunteering projects at nonprofit organizations around the world, including cultural exchange, working at refugee camps, and making a documentary about women and children in the Democratic Republic of the Congo. Her volunteer work has inspired her to explore the potential social impact of her work.

Liu Jiajun

“Reference” (2016)

How to define a thing, how big or small is it? Still or moving, we have to find a reference. In three separate spaces, a rocket pierces and connects each space as a reference. It looks like three events happening in three different spaces at the same time, but actually their scale is distorted by reference to the rocket.

Liu Jiajun is a New York and Beijing based artist who uses multi-media to create his work, include photography, video and painting. He is playing with that in different ways to reveal a different world to us.

Milena Jovičević

“Love Story In The National Park” (2015)

Video *Love Story in the National Park* is about ironic and critical approach to the questions of environment and preserving of nature in time of consumer society. Camera follows floating of plastic bag and plastic bottle through amazing landscapes of rivers Zeta and Morača on their way to the Skadar Lake (Montenegro). Video starts with scenes of beautiful nature and original natural sounds. It seems like frames at Zen channel till we observe a huge plastic bottle sailing in the river Zeta. The irony becomes even bigger when camera goes thorough places of outstanding beauty and discovers different sorts of garbage that appear continuously as the natural part of those landscapes. Natural sounds as murmur of the river, birds chirping, the croaking of frogs, which are original, seem unreal. At the end, after long travel (more then 100 km) plastic lovers finally meet each other in one of hidden places at National Park Skadar Lake.

Milena Jovičević was born in Cetinje (Montenegro) in 1976. She graduated from Faculty of Fine Arts, Cetinje in 1999. had specialization at Ecole Supérieure des Beaux- Arts, Le Mans, (1999-2000), France. Then she graduated from Ecole Nationale Supérieure des Beaux- Arts in Paris 2004. and was at post graduated studies at the same school (2004-2005). She got MFA at the FLU, Cetinje in 2008. and PhD at University of Arts, Belgrade, Serbia 2012. She had seventeen individual exhibitions (Paris, Berlin, Antwerpen, Arezzo, Bergamo, Barcelona, Belgrade, Novi Sad, Tirana, Podgorica) and participated in more then a two hundred group exhibitions at home and abroad (China, USA, Italy, Spain, Greece, Serbia, Croatia, Turkey, Switzerland, Great Britain, Holland, France, Belgium, Russia...). She participated to several residency programs and symposiums (Paris, Berlin, Basel, Vaduz, Mostar) and has won numerous local and international awards. She works as professor at Faculty of Fine Arts Cetinje, Montenegro. Her works are in public and private collections all over the world

Anastasia Kachalova

“Now And Then” (2016)

The artist shot this video on the territory of former textile factory in the suburbs of Moscow city, Russia. The factory obtained its second life after it had been converted into art residency and studios dedicated to various art practices. Part of the building is still abandoned. The community was aiming to originate here a creative hub that did not have its precedents in Russia, however it faced difficulties with funding and overcoming bureaucratic barriers. Its residents use cheap materials such as bubble wrapping as a cheap alternative to cover big windows and a big part of the space often stays in the dark in order to save electricity. As the artist suggests this dark and semi abandoned space symbolizes the moment of having an unclear future, the fragile instability of being in between - the past and the present, now and then. In the project "Now and Then" hardly notable narrative is predominantly created by sounds of the everyday activity taking place in the space accompanied by the real rain and thunder. Homogeneous visual sequence together with sounds of vague walking steps, quiet conversations, remote piano play and squeaks of old lamps constitute special semi-abstract reality of the space and bring the viewer in a meditative mood.

Anastasia Kachalova

Born in Moscow in 1980, at the moment the artist lives and works in London. She got her BA in International Law in 2002 and after 10 years of professional legal practice turned to art. At the moment Anastasia is getting her MA in Fine Art in University of the Arts, London. The artist works across wide range of mediums such as installation, print, video and sound and she is involved in curatorial practice as well. Anastasia participated in a variety of local and international projects such as "Mmm" Sound Performance, Tate Modern Switch House 2017; "All Exclusive", curatorial project 2016, London; "The Observer Affect", Art Publication 2016, Brussels; "The East. Deconstruction", Moscow State Museum of the East 2015, special project of the 6th Moscow Biennale of Contemporary Art (nominated for state prize "Innovation" as curatorial work); "Future" as part of the parallel program of the 6th Moscow Biennale of Contemporary Art, VDNH; "Masterskaya" 2015, Moscow State Museum of Contemporary Art and others.

Louise Lawlor

"The Voice of the Synthetic Human 2" (2016)

The voice is made up of our physical presence that isn't defined by language but as being heard, present and received in orientation to other bodies. What we are faced with is making our voice heard and understood by another. The voice forces itself out from the depths of the body, to the surface of the skin and out into its environment to pick up deep impressions that weave into the bodily textured surfaces of emotion, sexuality, longing and intellect. The tentacle is a substance, a horrific and intrusive life form that forces an encounter before language to forge a connection to the non-conscious and a sensibility to what isn't spoken, to the voice. Breaking down the voice in different ways places the tentacle as the exploratory force that are then dropped, destroyed, chained up and melted down by the intensity of the environment. Part of the 'Tentacular Voice' project.

Louise Lawlor

Having recently received my Masters degree in Digital Media at University of Lincoln, I have an interest in human interactivity and how the natural and the digital can come together to contrast or compliment. Questioning the human and its place in the world through an experimental approach and the combination of web based interactive outputs and physical materials based sculptural elements. Through my studies I have explored theoretical concepts such as the Anthropocene, ethics of the human and non-human and practice based methodologies. I am keen to combine theory and practice in order to produce outcomes that an audience can interact with, leaving them considering their ethical impact on the experience.

Nicole Lenzi

"Time Lines (No. 6) Anchors, 425 Minutes" (2016), "Conglomerate No.10" (2015), "Duet (No. 2), 13:58:30 p.m." (2016), "Duet (No.2), 13:58:32 p.m." (2016)

I am interested in the temporal relationship between drawing, time, and thought. My drawings are composed of marks which, referencing artist Avis Newman, "are signs of thought." Shadow lines are observed and recorded over a few seconds to several hours. This process is repeated and extends a drawing into space.

Nicole Lenzi's interest in nontraditional drawing began in an undergraduate course called Experimental Drawing. She takes a multi-dimensional approach that includes installations, 3D, relief, and 2D works. Lenzi earned B.F.A. from Carnegie Mellon University in 1995 and an M.F.A. from the Maryland Institute College of Art in 2007. She has also recently exhibited in Drawing Lines Across Mediums at Site: Brooklyn, Brooklyn, NY and Between Two Points at SCENE, Metrospace, Michigan State University.

Sebastian Llovera

"Illudere" (2016)

Illudere is a video performance who deals with aspects related to transience and the illusionary quality of the individual. Time and space notions are determined by our bodies and identities, without them these concepts have no validity. In this case the performer passes through a series of transformations that allows us to see that all preconceived ideas are subject to change. The video was recorded in La Mucuy, a mountainous location in Venezuela, in one of the few rivers whose water is product of glacial melting.

Sebastian Llovera

Venezuelan interdisciplinary artist born in 1992. He is interested in impermanent characteristic of mind-matter phenomena and its faculty of being a symbolic generator. The election of medium is determined by what he calls the inner drive, this leads to practices among which we can find painting, drawing, installation, assemblage, video art, sound, etc. His works have been exhibited in Argentina, Venezuela and Spain, with main exhibitions in International Biennial of contemporary emerging art Eve-Maria Zimmermann (BACOS), Spain. University Museum Jacobo Borges, Venezuela and University of Cuyo, Argentina.

Tony Lugo

“2.49” (2016)

For the series “Feedback Studies” Lugo explores the aesthetics of synthesised video feedback through the use of a bespoke video synthesis algorithm. Within this construct he is able to explore a visual language that argues against art’s commodification of contemporary media and nostalgia. The concept of feedback is thus examined through a microcosm of process, artificiality, and impermanence.

Tony Lugo is a Miami based transdisciplinary artist whose practice is based in the development of generative systems. The self-designed software and emergent technologies he employs facilitate dialogues around the interchange of virtual and physical environments, agency, authorship and (Post) Postmodern Identity. Lugo’s research is rooted in the communication of primitive gestures, language, and forms through a framework predicated on chance operation and indeterminacy. His work often manifests itself in the form of sculptural objects, printed matter, and interactive installations.

Emelie Mahdavian

“Intangible Body” (2016)

Emelie Mahdavian is a filmmaker, dancer, musician, and Fulbright scholar whose work frequently deals with gender, media, and global politics. Her feature documentary "After the Curtain," about the struggles of four women dancers in Tajikistan, premiered at Lincoln Center as part of Dance on Camera 2016, won "Best Picture" at Sose International Film Festival, and continues to show at film festivals worldwide. Her experimental motion capture dance film "Intangible Body," will also show at Dance on Camera and will be exhibited at the LA CAFAM in 2017. Previously, she was Assistant Director of Ballet Afsaneh and a Principal Vocalist with Zaryab Ensemble. Emelie studied filmmaking at London Film School and has Ph.D. in Performance Studies with an emphasis in Film Practice as Research from the University of California, Davis. She also teaches Cinema and Digital Media at UC Davis, is the Panels Liaison for the Mill Valley Film Festival, and is the Director of the 11th Annual Davis Feminist Film Festival.

Thomas Marcusson

“This Heart of Ice” (2017)

This Heart of Ice is showing a beating, melting heart made of ice, alluding to the fragile existence and vitality of ice in a world where the polar ice caps are slowly diminishing through a cyclical process. The artwork alludes the vital importance of our polar ice caps, and just like the heart is melting with every beat, so are the ice caps diminishing with every season.

Thomas Marcusson (b. March 4, 1981) is an interactive and online artist mostly known for his work that talks about identity, culture, participation and surveillance.

Elham Masoudi

“Transition” (2016)

"Transition" illustrates and compare the youth of yesterday who experienced the Islamic Revolution and youth of today who now live in the post-revolution era in Iran. In my works, I criticize this censorship of women – of their images, their voices, and their aspirations. To do this, I contrast black and white mosque architectural with colorful and highly pixelated images of myself.

Elham Masoudi is an Iranian artist who received her BFA from Alzahra University in Tehran, Iran in 2012. She has recently moved to the US and currently is studying in the MFA program at Georgia State University in Atlanta, GA. In May 2016 she was a resident artist at the Vermont Studio Center in Vermont. She has shown her recent works at Aqua Art Fair Miami in 2016. Currently, her work is showing at a biennial exhibition at the Craft & Folk Art Museum in Los Angeles.

Djaballah Mazia

“Meditation on the Kittens of Wisdoms“ (2016)

Plato associates this rise with "the art of understanding the divine will through the signs erected in the world"; But one can not achieve a true "TA-WILL" without associating it with the perfectibility of the being, because the names contain within themselves their opposites in the receptacle, and the phenomenon (text, symbol) must also be understood by the Personal, spiritual, and creative energy (the Himma) that informs the matter (form) through intuition to unveiling. The "Himma" carries within the names, it is the powering organization with the reason that allows the act. It is only by this movement, this shake of being and thought, that the creative imagination can attain the sign (aya). We need, then; an ethical method (the perfect being), scientific and hermeneutic to go back and "save the phenomenon" in the sense that Henry Corbin understood it: "the name must rejoin the entity, that being undertakes this odyssey. This real unveiling makes it possible to understand the thing as it is in itself and to

attain its unity (TA-WID), the authentic science where the obstacles of contradiction are overcome (Barzakh); It is the moment when one joins the imaginary where are situated the images, the archetypes, the ideas of the world. The world of representations (manthala). The TA-WILL for Ibn Arabi is the concept that makes possible to dissect, to know the reality of the thing and its destiny. "He goes from the coarse exterior to the subtle interior" to grasp its meaning, its truth; TAWID is the unit.

Andrew McSweeney

"I Don't Lie On A Chaise Longue" (2016)

'I don't lie on a chaise longue with a cigarette holder and a glass of champagne' Interview: Mackin L., The Irish Times, April 11, 2015.

The work is a response to an interview with Irish painter Sean Scully (b.1945). Discussing artistic procrastination, Scully dwells on the preconceptions people have of the life and wealth he has accumulated from his career. Creative blocks are apparently alien to Scully and a lack of sympathy for those who possess them, is evident from the artist. I Don't Lie On A Chaise Longue animates the constant progression of Scully and his work. Referencing the minimalist painting styles of the artist, the animation attempts to illustrate the stern and direct view of an artist from an older generation. The work seeks to gradually illustrate the relevance/irrelevance of procrastination within artistic development.

Andrew McSweeney (b. 1992) is from Co. Cork, Ireland. McSweeney completed his BA in Fine Art at CIT Crawford College of Art & Design, in 2015, receiving a First Class Honours. He was the recipient of the TACTIC & Sample-Studio Graduate Residency Award 2015, which offered me a 4-month studio space, culminating in his first solo exhibition 'Sincerely, COLGATE' (March 2016). Core to his practice is the investigation of painting processes & 3D animation. McSweeney is currently based in Hanoi, Vietnam.

Youjin Moon 문유진

"i o" (2015)

io is an experimental video that moves through unexpected transitions of tactile, fusing the real and virtual. Light-filled red and yellow environments evolve from cosmic space to cellular architecture and natural forms. Exploring imagined and dreamt realms, a distant being travels beyond the current limits of perception to reveal the surreal landscape of fiery and liquid moon. <이오>는 실재와 가상이 중첩된 공간과 촉각적 요소의 변화를 중심으로 전개된다. 노란색과 붉은빛이 가득한 공간은 우주의 형상으로부터 세포 구조의 이미지와 자연의 모습으로 진화해간다. 상상의 영역을 탐험하는 관찰자적 시선이 내재하며, 흐르고 타오르는 듯한 초현실적인 세계를 그려낸다.

Youjin Moon is a visual artist and filmmaker living and working in Boston. She earned MFAs in both Painting and Film/Video from the Massachusetts College of Art and Design and received a BFA in Oriental Painting from Hong-ik University. She has shown her work at national and international film festivals and exhibitions, including the Hamburg International Short Film Festival, deCordova New England Biennial, as well as a solo exhibition at DM Contemporary in New York City. She received the Korean EXiS Award at the 12th Seoul International Experimental Film and Video Festival in 2015.

문유진은 보스턴에 거주하는 아티스트이자 실험영화 작가이다. 홍익대학교에서 동양화를 전공하고, 매사추세츠 예술대학(MassArt)에서 회화와 석사학위와 필름/비디오 전공으로 석사학위를 받았다. 2016년 deCordova 뉴잉글랜드 비엔날레에 선정되었으며, 함부르크 국제단편영화제, 체코 Jihlava IDFF, 뉴욕 DM 컨템포러리 등 국내외 영화제와 갤러리에서 상영, 전시하였다. 작품 <io>(2015)는 제 12회 서울 국제실험영화제에서 Korean EXiS Award 를 수상하였다.

Christie Neptune

"The Exploration of Planet X Episode II:" (2016)

We Are Not Alone: A Digital Exploration of Planet X (2016) is an experimental narrative that examines the reductive modes of identity and form. Through abstraction, 3D animation, film and html, I construct a utilitarian edifice that uses basic non-objective matter to convey the underside of our visual world. The film follows the consciousness of Alec an African American female rendering lost in the grid-like spatial terrain of Planet X. Alec an unseen presence, slowly develops corporeal form as she gains familiarity with the structural ordering of systems.

Christie Neptune is an interdisciplinary artist. Working across film, photography, mixed media and performance arts, Neptune investigates how constructs of race, gender, and class limit the personal experiences of historically marginalized and stigmatized individuals. Critically aware of both self and subjectivity, Neptune illuminates the personal and emotional aftermath of a society that disregards and delegitimizes those that endure the brunt of historically upheld supremacies. Neptune is a graduate of Fordham University and has been featured in publications including Les Femmes Folles, HYSTERIA: What Was Taken, Psychology Today, JUXTAPOZ, AFROPUNK, The Washington Post and VICE. Recent shows include a solo exhibition at the Hamiltonian Gallery, Washington, DC (2016); and Five Myles Gallery, Brooklyn, NY (2015). She has been included in group exhibitions at the Queens Museum of Art, Queens NY (2016); A.I.R. Gallery, Brooklyn, NY (2016); Yeelen Gallery, Miami FL (2015); The Hamiltonian Gallery, Washington, DC (2015); UnionDocs, Brooklyn, NY (2015); the Momentum Technology Film Fest at Rutgers University, New Brunswick, NJ (2014); and 440 Gallery, Brooklyn, NY (2011).

Meri Page

“Rift” (2016), “Rift I ” (2016), “Messier 301” (2013)

This body of work explores geological and other natural phenomena, the push/pull of magnetism, the changeable nature of landmasses in a rapidly changing environment as well as our desire and attempts to control that which is often out of our ability to do so.

Meri Page is an artist and educator currently based in San Francisco, CA. She received her MFA in Studio Art/Photography from Mills College in Oakland, CA. Her work explores the landscape and perception, challenging our connections to the natural world. She has exhibited work in the United States, as well as the UK, and the Czech Republic.

Vasilios Papaioannu

“N.1368597069” (2015)

A violent detonation of colors peacefully settles into a liquid cosmos, blurring the boundary between macro and micro. An unknown point of view captures nebulous glints, rays of eternal beauty in rapid succession. Water is a capsule that filters and transforms solid form into a primordial scream of echoed life. Energy is performing. Light, cracked into minuscule particles of glittery matter nurtures the cornea with disturbance. Motion is endless, constant. Motion is the transference of darkness into light. Form is reborn through applied mathematical functions transforming the content into an alter ego of itself. Digitization dies and becomes an impression.

Vasilios Papaioannu is a Greek-Italian filmmaker, writer and producer. He holds an MA in Communication/Text Semiotics from the University of Siena and an MFA in Film from Syracuse University. In his work Papaioannu explores the fleeting dreamscapes of reality using noise, movement, and disturbance. In conjunction with his filmmaking activity he is also a mixed media visual artist, combining painting, vector art and photography. He is currently an Assistant Professor at the Department of Transmedia, Film, in the College of Visual and Performing Arts at Syracuse University in New York.

Park JunSoo 박준수

“Virus-Hallucination” (2011)

The work <Virus-Hallucination> is a video work on <Virus-Snake's Way>, a flat work at the time of being a resident artist in 2010. I tried to express conflict, suffering, and suffering from the psychological situation of anxiety that is deep inside of human beings. Through this, it is a work seeking existential identity. The rear view of man is intended to reveal unconscious psychology that can be seen consciously, excludes explanation, elements of frontality to attack, and can not be hidden.

작품 바이러스-환각은 2010년 레지던시 입주작가로 있을 당시에 평면작품 제작했던 바이러스-뱀의 길에 비디오 작품이다. 인간의 내면 깊숙이 잠재해 있는 불안이라는 심리적 상황으로부터 갈등, 고통, 번뇌를 나타내고자 하였으며, 이를 통해 실존적 정체성을 찾아가는 작품이다. 인간의 뒷모습은 의식적으로 보여 지거나 설명, 공격하려는 정면성의 요소를 배제하고 있다.

Park jun soo 박준수

Born in 1972, graduated from Dankook University with a bachelor's degree in Oriental painting and graduated from Dankook University with a Ph.D. in Oriental painting. As an abstract artist, he has been working on works ranging from flat painting to video work with the series "Emptiness is everything, and everything is emptiness" and "Virus - Hallucination". 2013 Gyeonggi-do Museum of Art Exhibition "Abstract is alive-abstract, express inside", representative work such as work <virus-where is the present-day, present Zhuangzi(莊子)?> Is collected together with the project exhibition. Currently, he is showing a steady work activity with <Virus-Hallucination> series.

1972 대한민국 출생으로 단국대학교 예술대학 동양화전공 학사졸업 및 단국대학교 일반대 학원 조형예술학과 동양화전공 미술학 박사졸업하였다. 추상미술작가로 <비유비공>시리즈 와 <바이러스-환각>시리즈로 평면회화에서 비디오작업까지 작품 활동을 진행하고 있다. 2013 경기도 미술관 기획전 <추상은 살아있다- 추상, 내면을 표현하다> 에서는 작품<바이러스-오늘날의 장자는 어디에 있는가?>등의 대표작품이 기획 전시와 함께 작품소장 되어 있다. 현재는 <바이러스-환각>시리즈로 꾸준한 작품 활동을 보여주고 있다.

Grant Petrey

“Filament” (2014)

Filament explores temporality and phenomena within moving image and sound. Central to the work is an engagement with subjectivity and mediation to approach notions of the sublime and centrality. This processed work responds to passages within Lacan's IX Seminar (1961 - 62).

Grant Petrey's creative practice spans; time based media, curatorial projects, production and research. He has presented his research and work internationally, with early work being part of the National Collection of Great Britain & Northern Ireland. His fine art practice explores temporality via the triangulation of the still and moving image with the sonic. Recent work has been curated by Alex Da Corte, Kathy Rae Huffman and Ruth Claxton, and recently exhibited in the Delaware Pavilion, Bexhill, UK; the Centre for Contemporary Culture Barcelona; Contemporary Art Ruhr, Berlin and Crane Arts, Philadelphia. He is currently a PhD candidate in Fine Art at the Royal College of Art, London. He works as a Senior Lecturer in theory and practice in the School of Screen at University of the Arts London, and Senior Lecturer in the School of Fine Art at

University for the Creative Arts. He has worked extensively with Turner Contemporary, Margate, Tate Gallery and the Victoria & Albert Museum.

Fernanda Preto

“Exercícios de Sobrevivência (Survivor exercises)” (2013)

In this video-performance I try to reconstruct an experience that was very strong in my past. The first contact with the nature's darkness.

Fernanda Preto was born in Brazil in 1978. She received an associated degree in photography and graphic design from Panamericana School of Arts in São Paulo in the year 2000, and graduated from Tuiuti University of Paraná in 2005 with a bachelor degree in Visual Arts. Fernanda's works were selected by several important art exhibitions as Itaú Cultural Art Institution for the Mezanino Project of Emerging Photographers, Erotica – the senses in art, at Centro Cultural Banco do Brasil and a solo exhibition at Diana Lowenstein Fine Art Gallery in Miami, FL. Fernanda has lived in Amazon for 3 years where she has worked on environment and social issues. Represented by Tato Gallery in São Paulo.

Patrick Rowan

“Psycho-Nebulous” (2016)

Psycho-Nebulous is an experimental film that poetically reflects upon psychological spaces and the nature of reality and existence through a jarring narration derived from cut-up text, rhythmically measured soundscapes and mystical digitally composed environments.

Patrick Rowan is an artist and filmmaker based in Brighton, UK. He studied at Wimbledon College of Art, London. His work explores ideas around metaphysical and psychological concepts, delivered with an underlying dose of absurdist humour. Rowan recycles found imagery, sound and text into his own, applying experimental manipulative processes using both new digital and old analogue technologies. These elements are tightly woven together, producing complex and cinematic otherworldly environments. Recent screenings include *Altered States*, Electro Studios, Hastings, and Artists' Film Biennial, ICA London.

Loraine Ruetz

“56 Hours (II)” (2016)

56 Hours (II) depicts an unidentified contorted body interacting with a handwoven tapestry. The interaction relegates the figure to the same level as the weaving, rendering the hierarchal relationship of maker over object obsolete. The interaction takes place in a white space, allowing for the focus to fall on the relationship between the figure and weaving. There is no sense of specific space or duration of time, just the figure and tapestry presented as a singular entity.

Loraine is an interdisciplinary artist and educator based in Toledo, Ohio. She is interested in working with materials and methods that are fluid, such as glass, fiber, video, and installation. Her work explores issues of labor, mastery, identity, and the scripts that all of these follow. Her work aims to go off-script in order to challenge existing structures and produce new ways of thinking. She earned her BFA from the Cleveland Institute of Art in Glass and Sculpture. She completed her MFA in Three-dimensional studies at Bowling Green State University. She is currently an instructor in Glass and First Year Studies at Bowling Green State University.

Becca Schwartz

“Living in Public” (2015)

Existing in a world where we are constantly connected and surveilled, Schwartz lived in a public building for two weeks to become more aware of the constant voyeurism of the 21st century. In addition to the availability of watching Schwartz in the public location itself and through Internet streaming, cameras were almost constantly recording her everyday activity. By literally immersing herself into her concepts, she is able to experience them at a more personal and almost intrusive level, exploring the relationship between constant Internet presence and physical presence.

Becca Schwartz is an artist living in Richmond, VA studying photography at Virginia Commonwealth University. Her work focuses on challenging conventional wisdom and the legitimacy behind social norms by using performance and photographic documentation. She is drawn to work that questions social order while completely experiencing the question posed on the societal rule. This interest thrives on drawn conclusions, others and self-reactions, and the limit she has between comfort and art.

Phil Scorza

“John's Cafe (diptych)” (2013), “Nugent Jewelry (diptych)” (2013)

The places I photograph are not popular. People do not go out of their way to see these places. I capture commonplace imagery of the rural American Midwest. The imagery is not new, just newly seen by those whose vision was limited or thwarted by the everyday. There is a considerable amount of similarity and variation in these settings. Photography captures a moment in time, and with the passage time, something that once was is no longer there, is replaced with something, or has changed in some

way. Between this similarity and change, viewers will grasp something distinctive or unexpected in these images. I feel that it is important to document these places to visually show the simplicity, natural, quirky, unsophisticated, off the grid, somewhat backward, and perhaps, the dying way of life in the rural Midwest.

Phil Scorza

b. 1961.

Currently an assistant professor and chair of the Department of Art at Northwestern College in Orange City, Iowa (US). Prior to this, he was the Creative Director for the Vogel Corporation for 18 years, an Iowa based manufacturing company. He has an MFA in Visual Arts from Lesley University College of Art and Design in Cambridge, MA. He also attended Iowa State University and graduated with a BA in Graphic Design. He teaches the graphic design and photography courses at Northwestern College, Orange City, Iowa and has exhibited his artwork in Iowa, South Dakota, California, Michigan and Massachusetts.

Guli Silberstein

“MOVING ACROSS OPPOSITE DIRECTIONS (1080p)” (2016)

A chance meeting with a travel companion, gave birth to this trancelike work. Layers of rapidly moving British landscape, filmed using a high shutter-speed, from a high-speed train, and channels of sound, are overlapped and mashed-up. Going anywhere and nowhere at once, it's a reflection on time and space and what is in-between.

Guli Silberstein

Based in London, UK, since 2010. Born in Israel (1969). He studied B.A. in Film in Tel Aviv University and M.A. in Media in New School University, New York. Since 2001, he creates work which is repeatedly shown in festivals and art venues in the UK and worldwide, such as London Short Film Festival, Alchemy Moving Image Festival Scotland, Transmediale Berlin, Go Short the Netherlands, Kassel Documentary Film and Video Festival Germany, Montreal Underground Film Festival Canada, the National Centre of Contemporary Art Moscow, and hundreds more. In October 2015, his work 'Cut Out' won best experimental film award at 15th Un Festival Cest Trop Court, Nice, France, and recently he served as jury for experimental film competitions at the 20th JIDFF, Jihlava Czech Republic.

s/n Jennida Chase & Hassan Pitts

“By Day & By Night” (2016)

By Day & By Night is an electronic work delivered as an instructional performance. The performance only works in collaborative effort. Sound is a driving force for the work. The *By Day* segment has a distinct composition that works in tandem with the composition of the *By Night* segment. If directions are explicitly followed, the two channels cannot be seen at the same time, only heard simultaneously, reminding the center person experiencing the installation to look back at the other side.

S/N Jennida Chase & Hassan Pitts is an interdisciplinary art group, which works with video, sound, animation, photography and locative media. Members include Jennida Chase and Hassan Pitts who crossed paths in 2007 while attending graduate school at Virginia Commonwealth University, and have been creating collaborative work since 2008. Their works have been exhibited and screened internationally in various festivals, galleries and museums including Hong Kong Art Fair, Pekin Fine Arts, DAS Weekend and the Freies Museum in Berlin. In 2014 were finalists for the MacArthur Grant in Documentary Film. In 2015 S/N were awarded the William A. Minor Grant and in 2016 received the Pollination Seed Grant.

Joey Solomon

“The Remarkable Stretching House #1” (2016), “The Remarkable Stretching House #2” (2016), “The Remarkable Stretching House #3” (2016), “The Remarkable Stretching House #4” (2016), “The Remarkable Stretching House #5” (2016)

The Remarkable Stretching House is a personal narrative based around the acceptance of letting go and the delicate convergence of past and present. After humans take their last steps on Earth, what will remaining visual records look like? Since photography's birth, our species has been drawn to the power of immortalizing scenes with a camera. Imagining the image-based summary of the human race, I use my own life to serve as an example of what future photographic remnants will be. Marrying actual self portraiture with self portraiture through objects, homes and people, I share brief moments of youth I've come to miss dearly. Chronologically stepping through my life, the viewer is forced to accept the mechanic obstructions and distortions. By delicately moving the print during scanning, I represent technology's inherent imperfections, its omnipresent influence in our current lives and the slow erosion of our beloved memories.

Siavash Tohidi

“Translocation” (2015)

"25 overlaid photographs taken during walks in downtown areas of various cities including Hartford CT, Rochester NY, Buffalo NY, Cleveland OH, Cincinnati OH, Pittsburgh PA, Columbus OH, Athens OH, Charleston WV. In every photograph, the artist was lying down in a yellow piece of foam on the ground by the street curb occupying a corner/curvature."

Siavash Tohidi

A native of Tehran, Iran, he has an MFA in Sculpture and Expanded Practice from Ohio University School of Art+Design. Using variety of media, his work resides among sculpture, photography, video, installation and digital design and fabrication. He is interested in the dialogue between space and place and how we perceive those concepts and create sense of place in our everyday life. He is Currently working and Living in Baltimore where he teaches and works at Towson University.

Ruyin Tsai

“C12 : H22 : O11 #1” (2016), “C12 : H22 : O11 #2” (2016), “OM : AR : IE #2” (2016), “OM : AR : IE #3” (2016), “00 : 0W : IM” (2016)

C12 : H22 : O11 #1

I had been innocent, surrounded by constant breaths before that night. Looking at her eyes, she choked me and took my breath away. I am not sure how long, not sure if I saw her face or not, brown eyes or blue eyes? She promised to visit me again when I run out of time, I was suffocating and couldn't say anything.

C12 : H22 : O11 #2

Not sure which date she reserved, not sure where we were going to meet. So many years suffering from summers and winters, maybe she's going to solve all the doubts? No, just tell me why you are doing this to me. Not sure if there is an answer, not sure if there is a question. At the time of that night, I was eight.

OM : AR : IE #2

Time's flowing by us with her elegance, secretly, quietly. One day, we found traces on her skin, they have been there from the first second, not even a second. That's where we met her, and where we will be. We are obsessed with her, gazing at her image constantly, up and down, sometimes we crushed.

OM : AR : IE #3

I remember, the week had flown by - where did it go while going here and there? Doing this and that? I had a date with Time. I swear I will never forget, but will of course forget, her smile, the way she lay with me beneath the autumn sun, having breakfast together in a moment of silence as red and orange leaves fall around us.

00 : 0W : IM

I was obtaining his images like a scar in my mind, I thought. The perception of time maintains a personal reality. Where are we and where are we going?

Ruyin Tsai is a Brooklyn-based artist whose works focus on computer-based mix-media paintings and installations. She is interested in contradictions and complications. Ruyin uses absurdity to point at the dilemmas of the world humans perceive. Her work is a conversation between hybrid species of digital images and physical elements, conveying the cruel facts with a sense of alienation and fun. This piece of silent candy paper warps the lasting resistance against the existence of the system and individual, shouting a tiny intricate desire to be set free.

Tahir ün

“Pose” (2011)

The some of the visitors pose traditionally in front of the beautiful landscape at the edge of a cliff and their humanly expressions are worth seeing. They are intimate with each other like destruction of their existence. I observed silently this event. Finally, for the stronger message, they were stylized and isolated from the spatial reality in a digitally converted space where is intermittent between visual reality and virtual reality or life and death. This video is dedicated to Roland Barthes.

Tahir Un was born in Turkey in 1960. He holds a BA degree from Language and History-Geography Faculty of Ankara University, where he studied History of European Arts. He gives lectures in photography in the Communication Faculty of Yasar University, Turkey. Tahir Un is currently active in photography and video art. He lives in Izmir.

Selina Zürrer

“me love” (2015)

“me love” is a reenactment of “Strategies of Living” from Marit Følstad. The difference to the original, where the artist gets love-bites from a man, is that Zürrer is making the love-bites herself and films it with the webcam of her laptop. Between the two works lay 12 years. The reenactment shows how our society has evolved over time. It plays with the loneliness created by the Internet and Social Media, as well as narcissism and self mutilation.

Selina Zürrer

born 1992 in Munich as the daughter of a clown, grew up touring with a circus through Germany. After Foundation Year in Zurich, Switzerland she moved to Amsterdam to study at the Gerrit Rietveld Academie for half a year. Back in Zurich she continued her studies at the Zurich University of the Arts where she got her BA of Fine Arts in Specialization Media Art Diploma with Honours in summer 2015. Since then she is living and working in Zurich, and had the chance to participate in several exhibitions in Switzerland and recently also in other parts of the World.

Ilana Zweschi

“Unique Individual and Anonymous Things” (2016)

Primo Levy said that Nazis got their power from reducing unique individuals into anonymous things. This psychology is behind most tragedies, stripping distinct living beings of their inherent value. As a response, I use my drawing practice to find humanity by highlighting the individual. In *Unique Individuals and Anonymous things*, I am engaging in a common Buddhist practice called a Counting Retreat, where a practitioner recites 100,000 of the same mantra for the purpose of attaining profound closeness with its meaning. I chose the Compassion mantra and recorded the act of recitation with a red mark. While conjuring these compassionate words I produced similar but inevitably unique marks.

Ilana Zweschi is an artist working in Seattle, Washington who makes video art, abstract paintings, and drawings that arise from systems intended to capture meaningful and meaningless actions. She attended Skidmore College for her undergraduate degree, graduating summa cum laude in 2011, where she was an Art Major and a Mathematics Minor. In 2014 she received a Master of Fine Arts from the State University of New York at Albany with a concentration in painting and printmaking and received the Departmental Thesis award for her oral defense. Zweschi has exhibited around Upstate New York and Seattle, showing in exhibitions such as *Out of Sight: A Survey of Contemporary Art in the Pacific Northwest*, and was featured in the October 2016 International publication of *Fresh Paint Magazine*. During the school year she works at Cornish College of the Arts and is Summer Faculty at Skidmore College where she guides students in painting and drawing.