

CICA  
ART  
NOW  
#1



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Judy K Suh

Joseph O'Neill

Cecilia Suhr

Tania Sen

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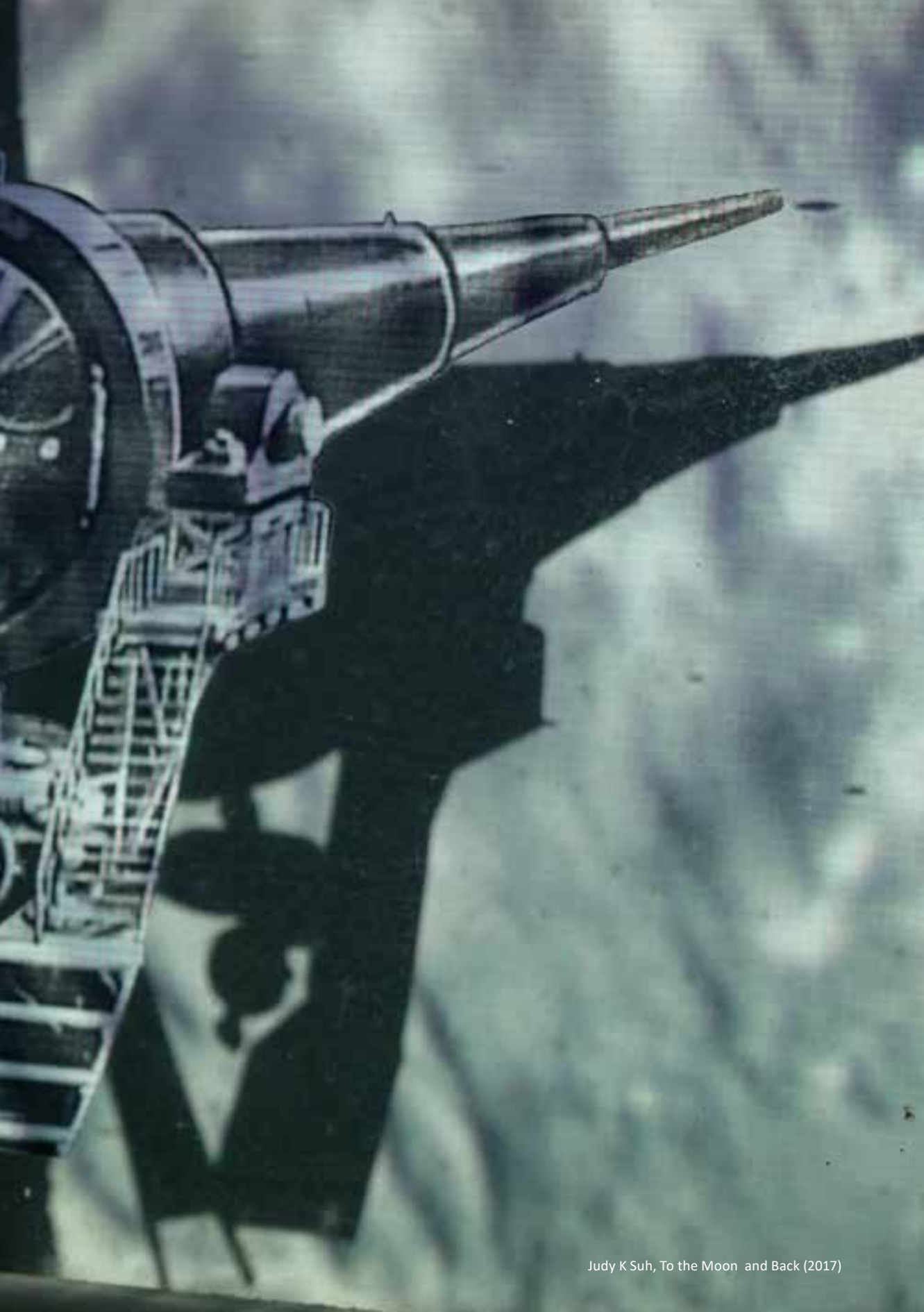
Euyoung Hong

Johanjin

Miye Cho

Eunjung Sim







## Judy K Suh

Judy K Suh's first solo exhibition invites viewers to step in and experience wonder. The modern world is inundated with moving images and screens, so much so that there is now little awe for this medium. But the works here ask the viewers to pause and contemplate the moving image—the origins, construction and deconstruction of it, and its capacity to bring life and emotive qualities through light and movement. Drawing on elements and old techniques from the advent of moving images, Suh tries to evoke the sense of awe that humans experienced when first discovering motion picture, and try to reposition it with modern tools for modern people. Projection-mapping is a technique in which video is mapped onto a particular surface, animating static objects. She uses this technique and expands on her desire

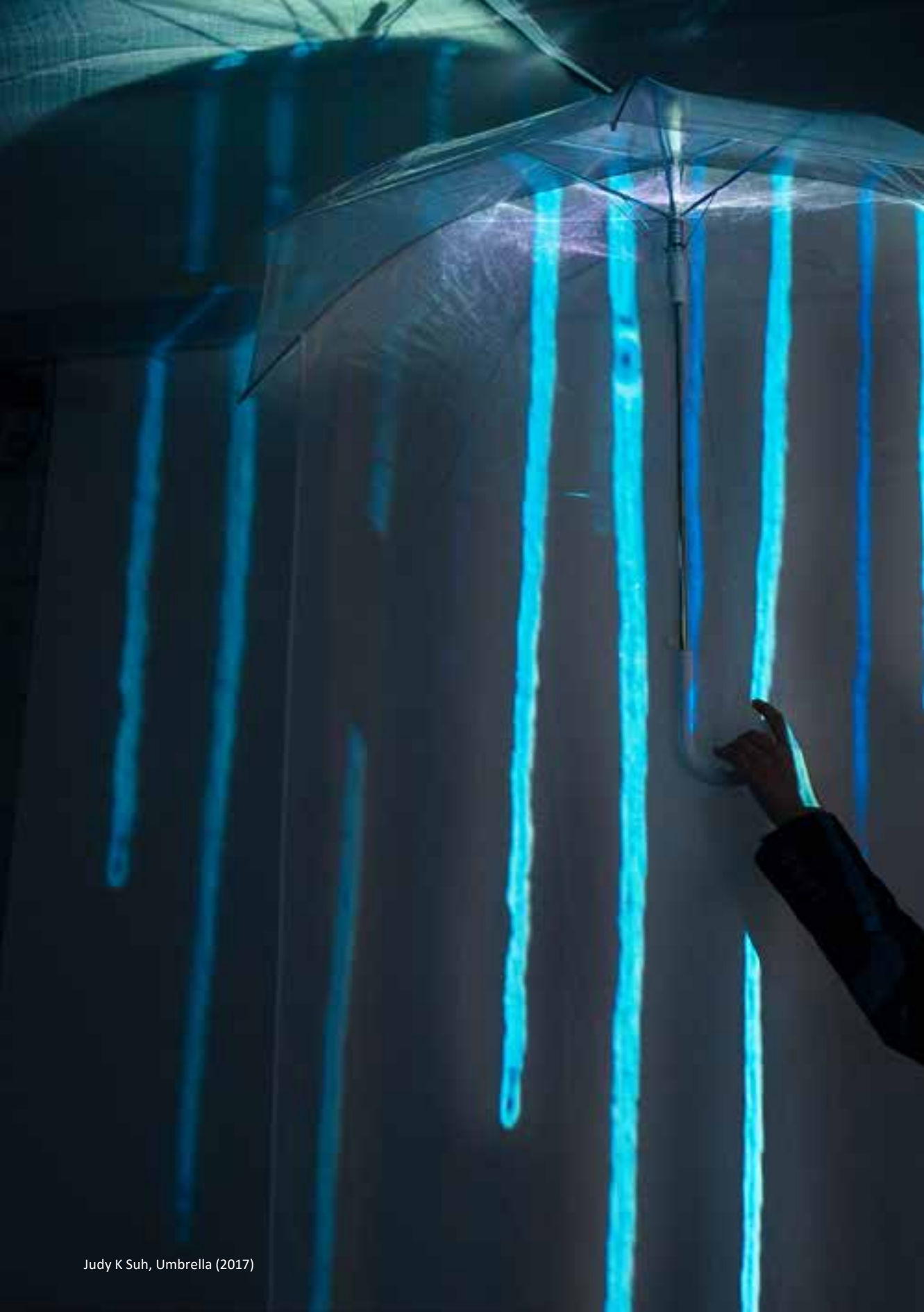




Judy K Suh, To the Moon and Back (2017)

to take video out of flat, rectangular screens, and places it on familiar objects.

The effect is magical yet made self-evident before the eyes. With such digital tools, she projects non-digital aesthetics such as live action footage and traditional art media (paint, drawings). The merge of old and new technology, the handmade and digital, offers a world that recalls the past and future at the same time, immersing the viewer in a magical-realist dream. Or, an evocative illusion.



Judy K Suh, Umbrella (2017)





Judy K Suh, Umbrella (2017)





Judy K Suh, To the Moon and Back (2017)



Judy K Suh is a Korean American artist and filmmaker born and based in Chicago. She spent her formative years in Korea, where she began her foray into filmmaking. She studied film and fine arts at Northwestern University, and became exposed to the concept of Expanded Cinema while at Slade School of Fine Art in London as an exchange student.

Throughout and after college, she increasingly found ways to merge her background in filmmaking, theater production, and design through the use of video. In 2016, she was an artist-in-residence at Les Dominicains in France and at Arteles Studio in Finland. She is continuously working to establish a personal language with video. She will have a new short film called Roberta's Living Room released at the end of 2017.





Judy K Suh, To the Moon and Back (2017)









Judy K Suh, To the Moon (2017)





# Joseph O'Neill

When I used to see or hear the words BLACK AND WHITE, I assumed that is all I would see. There was little to anticipate in that. But then I began to take black and white photographs, and I realized in my photographs I could capture tones and shades of grays that held warmth, emotion, and depth.

Shooting in black and white allowed me to isolate without the distraction of color composition subtle details of texture, of light, of space. I found that I could focus a viewer of my work into the eyes of a subject, to perhaps allow those viewers to look as differently upon the world in which they lived as I might. I noticed objects and scenes that were obscure before, and made me realize I had been missing large parts of the world around me.

I don't try to make things more beautiful; I simply don't accept the limited view of the first look. When I take a photograph, I never know what I will find. But if I'm quiet; if I'm patient; if I let the subject do the talking; I nearly always discover something – a story that wants to be told. I hope that my photographs give voice to the unheard, give grace to the unseen night and day.

My photography illuminates things that the are easily overlooked. It is urban and industrial in tone. Rather than offering a wider view of an entire edifice, I use my lens to look at details, offering a play of reflection, light, and shadow that happens naturally when someone is walking past the same building

looking it up and down. My lens attempts to freeze that moment when a viewer first notices something unique but might not have time to stop and take proper note.

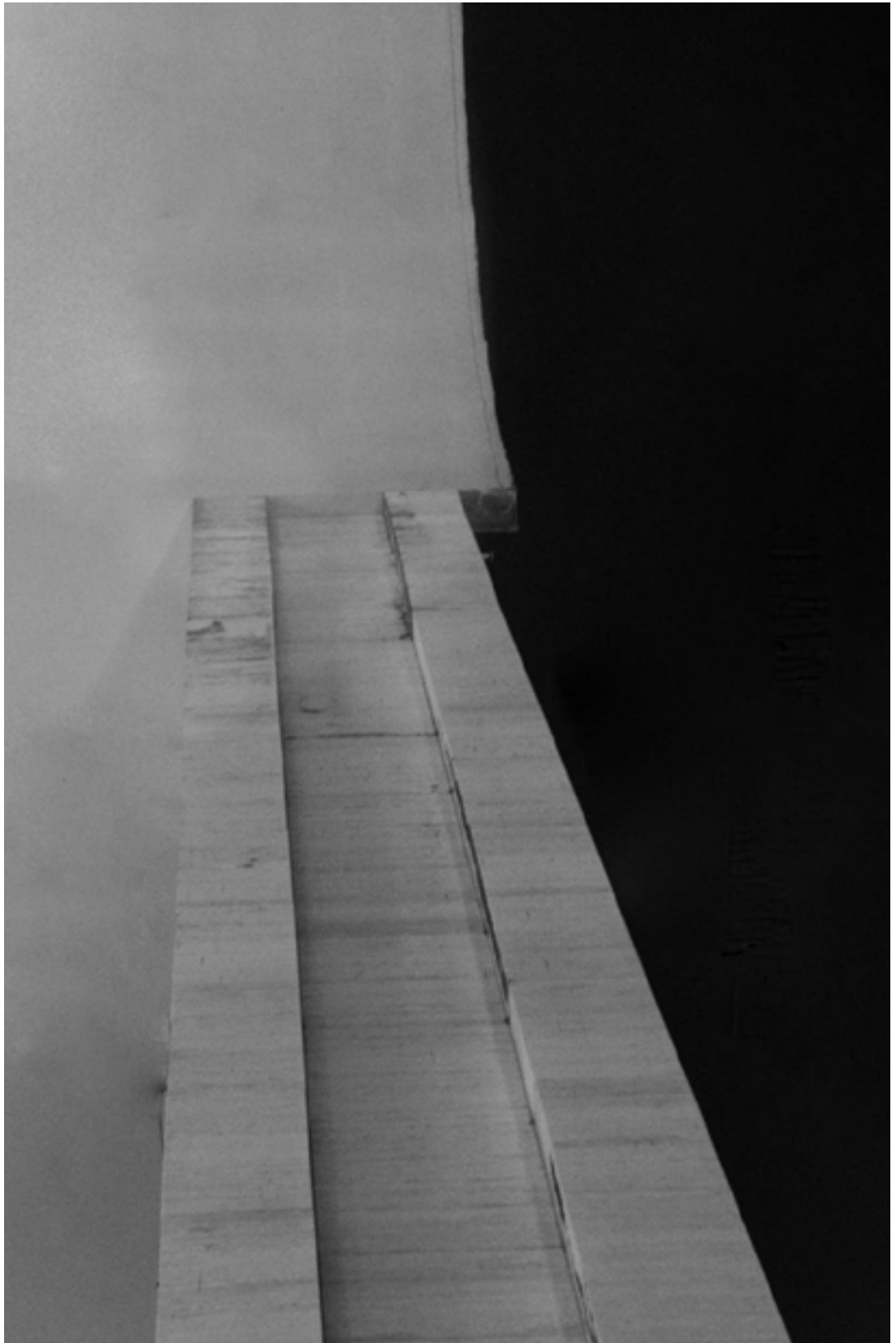
My photography exists in, and because of, distinct times and places. It often revolves around New York City. This city is my muse. It captured my soul as a child, and has never let it go. As an artist, I breathe in my context and exhale image. Whether it be a building, person, ornamentation, statue, or bridge. At different times of day or night, time of year, the city has a different look and feel. New York nourishes my creativity, and in return I want to share with the world what I love about it.





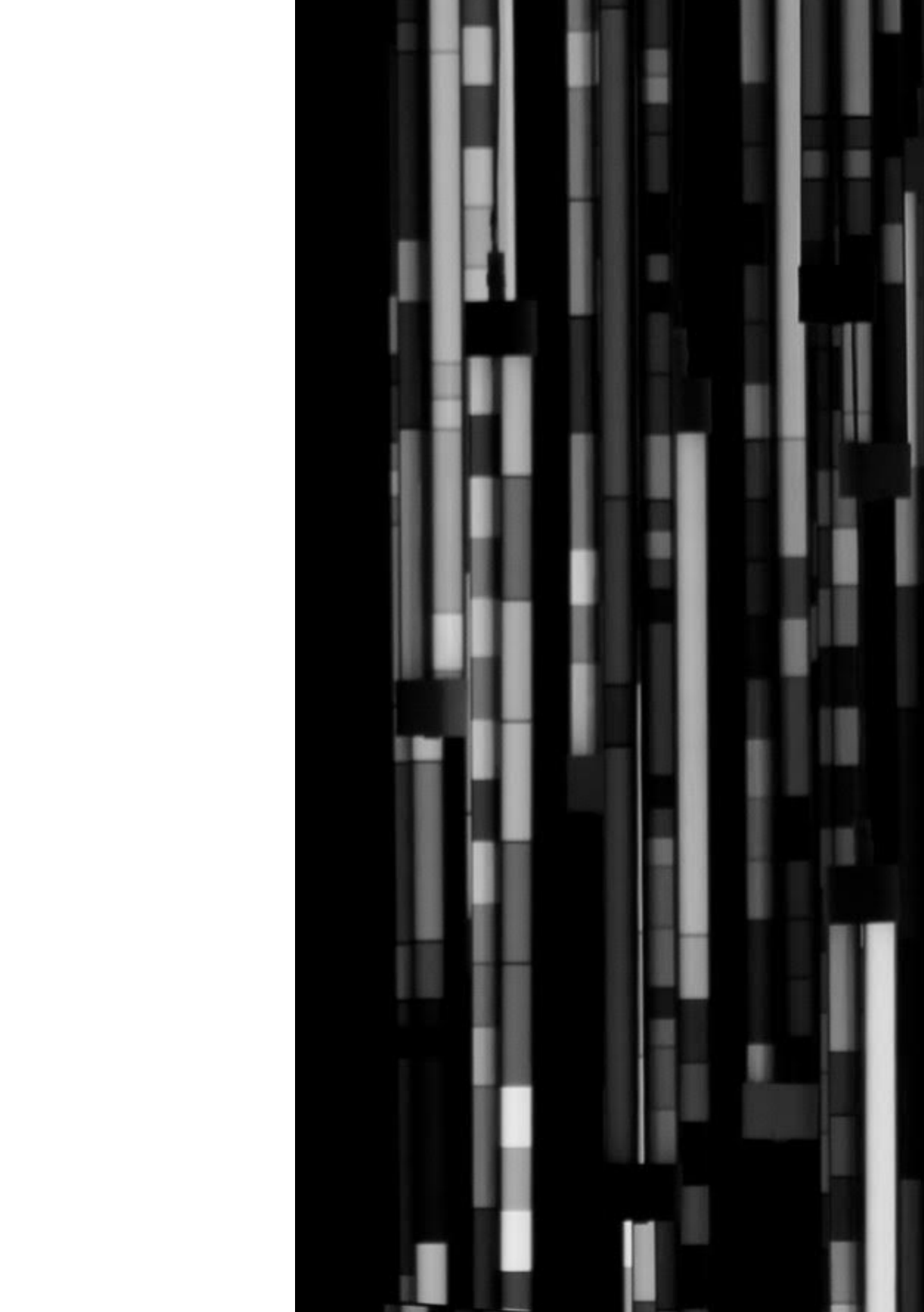


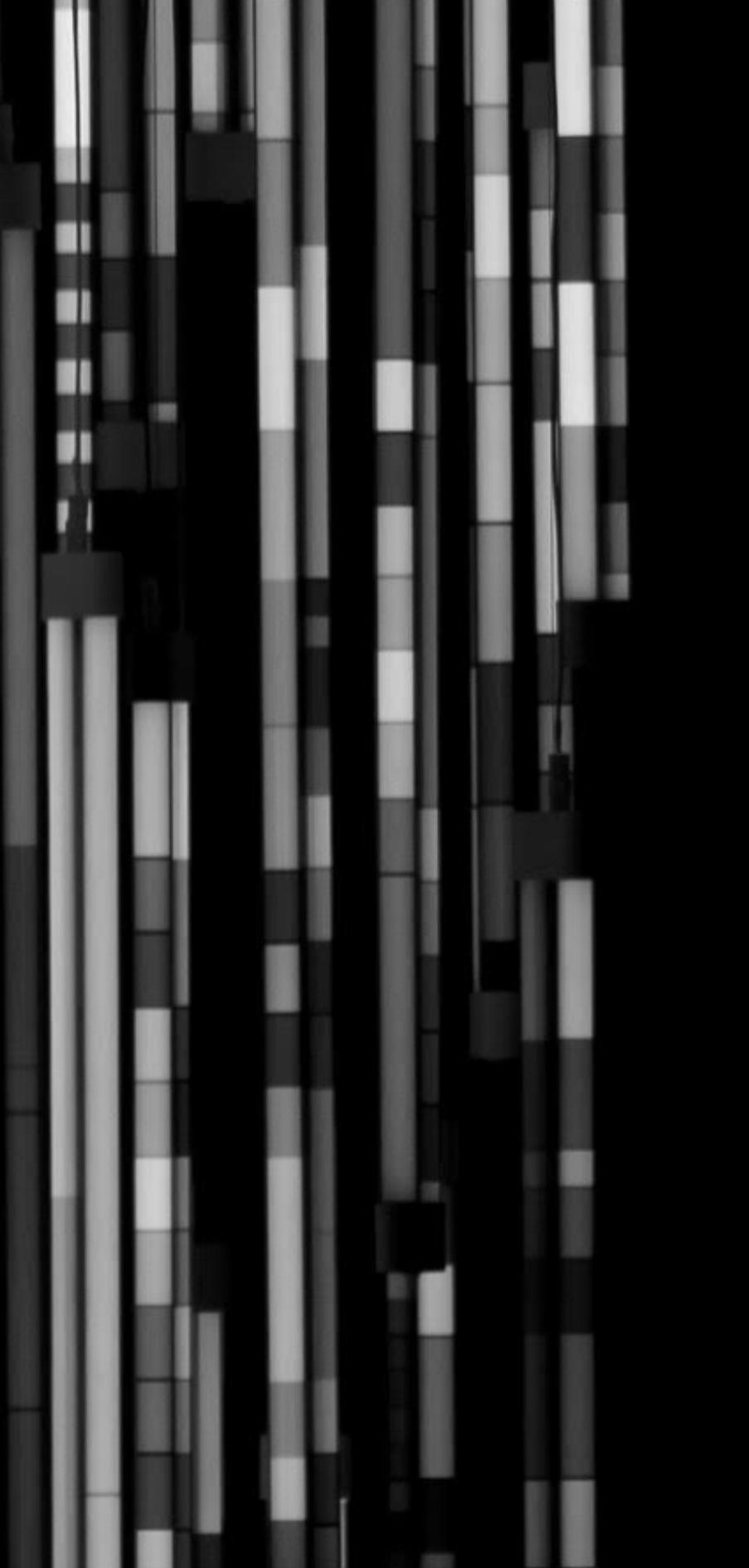
Joseph O' Neill, 4a (2016)



Joseph O' Neill, 2g (2016)







Joseph O' Neill, 7m (2016)



Joseph O' Neill, 6a (2016)



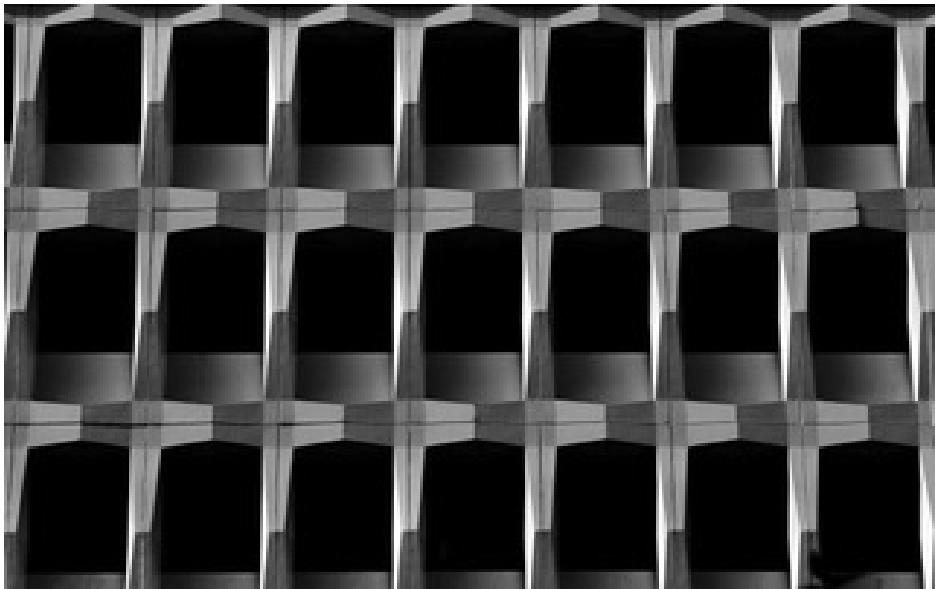


I was born in Brooklyn, New York, in 1965. I have no formal education in art, but I did study to become a chef. In the process of becoming a chef, I was forced to develop the habit of trying, tasting, and experiencing things in a different way. There is truth in cooking; something can be beautiful on the plate, but it has to be real, balanced, and satisfying to more than the eye. Food is ephemeral, but its impact - if it was thoughtfully conceived - has the potential to long outlast the moment in which it was first experienced.

I have been an active photographer throughout the last decade, but only began exhibiting in 2012. Because I am self taught, I am never afraid to try different techniques. My photography has been influenced first by the works of Eugene Atget, and later by Man-Ray. My earlier work in photography was an unplanned documenting of things I had taken for granted as I passed them, but my camera allowed me to capture so that they could be enjoyed again later.

Since deliberately moving toward photography as fine art, I have been experimenting more with architectural abstracts and nude studies.

My work has appeared in numerous group and solo exhibitions around the world, predominately in New York City and Europe. I have been published in art journals, and art magazines, digitally and in print. I have work on display in the U.S. Embassies in Oman and Latvia, and I am active member of New York City's oldest artist collective, The Phoenix Gallery. This is my first solo exhibition in the city.



Joseph O' Neill, 71 (2016)



# Cecilia Suhr

## **Reflection on Zeal Series: Mixed Media Drawings and Augmented Reality Art**

Zeal is a series of mixed media drawings and augmented reality artworks, which symbolizes strong inner creative urgencies and passion. This body of work was created primarily using fingers and fingertips to accentuate the human touch and to valorize primitive tools, providing a sharp contrast to the modern world where rapidly evolving digital technology seems to affect the core fabric of our lives. By using my own fingertips, I am also creating links between spontaneous inner movements and whispers, and the lines, marks, and forms. Through the creative process, chaotic freedom and intensities are unleashed while simultaneously displaying the vulnerabilities and sensitivities in the process of fueling energies and recording present moment captured in stillness. In its emphasis on spontaneity and immediacy, this body of work captures dynamic movements that culminate in self-expression. While there were no pre-set goals for this series, it has been quite a breakthrough in the sense that it reflects a different artistic approach from my previous works. While the works in this series are intense, chaotic, and raw, through this body of work, I was able to unleash and utilize the fiery passion representative of that timeframe. Unafraid to challenge the viewers in terms of the use of bold colors, lines, and unadulterated expressions, another factor that is noteworthy in this work is the influences of eastern art, reflecting my Asian and Korean roots. Prior to creating this body of work, I was not personally interested in Asian art and calligraphy, which I suspect was due to seeing many of these images as part of my upbringing in Korea. Yet, through this body of work, I began to sense the impact Asian art is having on my latest artworks which was not apparent or obvious to my previous artistic practice. Without any intentional revisiting of Asian art out of reluctance to potentially seem too familiar or repetitive, I allowed myself to let the process guide me rather than controlling or resisting the outcome. Besides this, there were also influences of western art, especially in the tradition of abstract expressions in regards to dynamism, spontaneity, and freedom. Both influences represent aspects of my identity as a Korean and Korean American.



Finally, this series is not simply just drawings on paper. Ten works in this series are augmented, and this provides several varying dimensions. My initial interest in augmented art was due to my casual observation of visitors' habits of typically viewing works for only a few seconds at a time. When people view artworks, judgments are often made based on the "like"- "dislike" binary paradigm stemming from personal penchants. However, moving beyond polarizing and instantaneous judgments on art, I am interested in how people can have a much more immersive experience with art through the engagement of multiple senses including sound and movements via digital transformations. Thus, I created ten augmented reality artworks in the Zeal series as an experiment. With that said, it is important to point out how this augmented reality art medium is different from a video art category as they intersect with one another in terms of viewing moving images on handheld screens. While the augmentation of each artwork happens through personal devices such as smartphones or iPads, the screens are obviously smaller than the ones associated with larger projectors, which video art; nonetheless, augmentations of artwork allow for individual immediate attention. In other words, unlike time-based video art, where viewers can watch a video in passing or in standing, viewers of my works can scan the codes and engage with the digital aesthetic expressions of the artworks approximately 30 seconds after viewing the original artworks. As the artwork fluidly moves and comes alive, various sets of dichotomous and complementary ideas, such as stasis and movement, real and augmented reality, analog and digital realities, visual and sound, temporality and timelessness, are in oscillation. Given that my interest as an artist is to push boundaries, not only in terms of a single artwork's ability to express a new mode of expression, but also in regards to re-configuring an artwork's relationship with its viewers, the Zeal series invokes subjectivities of gazes by further encouraging interactive and embodied experiences.









Cecilia Suhr is a multi-media and interdisciplinary artist, whose work spans mixed-media painting/drawing, digital art, music, sound art, video art, performance, and augmented reality art. Her work strives to create a dialogue between both old and emerging media as complementary forces. Working at the intersection between analog and digital technology/interactive media, sound and vision, theory and practice, critique and creation, she is interested in experimenting with a wide spectrum of media to create synergetic and divergent aesthetic expressions and experiences. Her work has been exhibited nationally and internationally in Washington, D.C, New York City, Miami, California, Ohio, Kentucky, Maryland, Moscow (Russia), London (U.K.), Seoul (Korea), Rome and Venice (Italy) and Tokyo (Japan), Mongolia (upcoming). Her awards include: Honorable Mention in Mixed Media Category from New York City International Fine Art Contest held by Gateway Art Center NYC (2017), People's Choice Award, Juried Exhibition, Pop Revolution Gallery, Mason, OH (2015), Saint Michael Special Achievement Medal, An International Juried Fine Arts Exhibition (2013), Special Recognition Award from International Abstracts Art Competition, Light Space & Time Online Art Gallery (2012), and the MacArthur Foundation, Digital Media and Learning Research Award (2012). She holds a M.A. from New York University in Media Ecology, and a Ph.D. from Rutgers University in Media Studies. She is currently an Associate Professor of Humanities and Creative Arts, and Media, Journalism and Film, as well as an Affiliate



Cecilia Suhr, Zeal 1 augmented (2016) (left), Zeal 1 (2016) (right)





# Tania Sen





Tania Sen, Say Something (2016)

My work addresses the tension between iconic unity and digital fuzziness, between the uncontaminated original and its inevitable decay, between recognizability and facelessness, between personal and depersonalized identity through substitution, mediation and commoditization. Drawing from mythology, politics, pop culture, ads, signage, my works at the base of it, is simply a way to emulate the process of materialization of a thought or magination. It bears within it clues of transformation and morphing.

These works are about new beginnings, a promise of a fresh start - an act of optimism, a perception of a different outcome..."Inside Outside" and "Sweet Release" incorporate print-making with photographs of landmark buildings - Segrada Familia and Torre Agbar in Barcelona. These as well as, "Waiting for the Sun", "Miracles", "Please Don't Burst My Bubble" and "The Incidental Kim" explores preexisting spaces and circumstances, that tells a story other than itself bearing within it the potential of a new outcome, new and unexpected. "Say Something", the two Mickeys and "Corrupt" are a play on the obvious. The Subway stairs in NYC or the quintessential roadside news stand nestled within the shape of Mickey bears a dark playfulness, as also in the twisted Coca Cola letters resonating the outcome of dictatorial ship. Needless to say that this piece along with "The Incidental Kim" are playful allusions to North Korea.



Born in Kolkata, India; Tania Sen currently lives and works in New York/New Jersey. Sen's works have shown at the Newark Museum (NJ), The Royal Scottish Academy, Tate (UK) Mumbai Museum (India) Torpedo Art Factory, Feminist Art Project, Goggleworks, Prince Street Gallery etc. Sen graduated with Honors in English Literature from Calcutta University, and completed Masters in Communication Arts and MBA from New York Institute of Technology, on academic scholarships. After working in the Advertising industry for twenty some years Sen turned to teaching and art therapy since 2001. She taught Advertising Design at the College of St. Elizabeth, Morristown, NJ and also practiced Art therapy with autistic children at the Morris Union Jointure Commission, Warren, NJ. A founder member of SIPMA Contemporary, Sen curated a number of exhibits. Among Sen's inter- disciplinary collaboration projects are: experimental dance/art at Swarthmore College and performance art at the Soho 20 gallery, NYC.

Debuting internationally, Sen's works recently showed at the Newark Museum, Monmouth Museum, Mumbai Museum, India, Tate Modern, UK, Royal Scottish Academy, Edinburgh, Scotland, NJ Art Guild, Prince Street Gallery, NYC, Pliades Gallery, NYC, Gramercy Gallery, NYC, NYC, Torpedo Art Factory, DC, Union Street Gallery, Chicago, Goggleworks, PA, Asian Arts Initiative, PA. Chandler Gallery, Cambridge, MA, Kiernan Gallery, Boston, MA, Maud Morgan Art, Cambridge, Ma, Augusta Savage Gallery, Amherst, MA among others.












Tania Sen, Waiting for the Sun (2016)





White Powder

A black and white photograph showing a metal scaffolding structure on a lawn. The scaffolding is a simple frame with three legs and a top platform. On the platform, the text "THERE WILL BE NO MIRACLES HERE" is written in large, white, sans-serif capital letters. The background features a dense line of trees, including a prominent evergreen on the right and a church spire on the left. The sky is overcast with heavy clouds.

THERE WILL BE

NO MIRACLES

HERE









세번째 북도 오른쪽 두번째 문 안의 **북도를 따라**

Youngjin Kim

I get inspiration from the external environment. I observe features of the interior structure of a building and reconstruct a space while projecting my mood and imagination onto it. In my performance video, I observe street animals and things abandoned by the city, and the way they exist in this society.

In the past year, I have continued to observe space or situations, and symbolize them while eliminating unnecessary elements. Based on my interest in space and structure, I utilized a language to codify space and compressed a virtual architecture into the form of a book. I am currently experimenting on sound to express space.

계  
단  
에

오른쪽 두번째 문 안의

문



Youngjin Kim studied Painting at Dongkuk University in Korea, and completed her graduate study on Public Art at Nürnberg, Germany. She is now live and work in Korea while utilizing various media including text, sound, video, and drawing.

## Zigarette | Zigarette, die

Substantiv, feminin

die Zigarette; Gezier: der Zigarette; Plural: die Zigaretten

HERKUNFT französisch cigarette, eigentlich = kleine Zigarre, Verkleinerungsform von: cigare & spanisch cigarro, Zigarra

zum Rauchen dienende, etwa fingerlange dünne Hülle aus Papier, die mit fein geschneitem Tabak gefüllt ist

schlecht gerollte Zigarette | Zigaretten mit, ohne Filter | eine Packung, decken, anzünden, erlöschen | in der Zigarette rauchen | nicht eine Zigarette



Youngjin Kim, Triftiger Begriff (2015) (left), unter xx mischen/mixing xx in to (2014) (right)





Euyoung Hong, *Fragmented Space 3* (2010-2011)





As an artist and researcher, I explore ways in which the relationship between ideas, things and the urban is redefined through the politics of space. By looking at particular examples of urban transformation, I consider how things and ideas are materialized, actualized and urbanized as an essential part of urban system, which is produced, changed and regulated by the logic of capital. From a spatial perspective, it explores the transformation of the meaning and function of everyday objects in the complex relationship between the production of urban space and the logic of capital. In my art practice, I provide a new understanding of the concept of space, that is, the city, specifically concerning how a space is shared and functions in a particular spatial rule; a space can be a locus of material and conceptual transformation.

My art practice explores and expands ways in which the encounter of everyday objects and spaces with the process of urbanization produces a completely new idea



# Euyoung Hong



and thing or a certain kind of a constructed landscape. It discovers a new understanding of urbanism and urban space, including changing ideas of the urban aesthetic, the principle of the use of public space and the political dynamism of the production of space. In the regime of the urban, things and ideas are commoditized and regulated or, in other words, planned, produced, changed, by acting as a strategic tool to make a better and idealized image, to gaining more profit. This idealized image produces an illusion, which is detached from existing functions and relationships in reality.

New social and political systems, relations and orders can be generated through this externality of illusion, by transforming an existing idea and function into a new urban hybrid.

Working with the spatial specificity and difference in the production of a three-dimensional work creates unexpected outcomes, which can also be expanded to understand how human beings perceive, behave and, in a certain way, relate to specific conditions in everyday life, particularly in relation to the politics of space in the system of capitalism. Through the experimentation of my practices, I explore further the politics of space, concerning how things and ideas can be transformed in different structures of power; how the new can be produced in the interrelationship between different elements.







Euyoung Hong, House Project (2012)



Euyoung Hong, Ph.D. is an artist and researcher. Hong graduated in sculpture from Ewha Womans University, Seoul in 1998, and was awarded an MA and MFA in sculpture by the University of Iowa, Iowa in 2002. She recently completed her PhD in art at Goldsmiths College, University of London in 2013. She received many prestigious grants and prizes, provided by Gyeonggi Cultural Foundation, Gyeonggi, the Pollock-Krasner Foundation, New York, Second Prize, Premio Fondazione Arnaldo Pomodoro, Milano and Paradise Culture Foundation, Seoul. She has exhibited nationally and internationally, with Saatchi Gallery, London, Youngeun Museum of Contemporary Art, Korea, Gallery Hyundai, Korea, National Museum of Contemporary Art, Korea, International Studio & Curatorial Program (ISCP), New York and many others. She is currently teaching at the Department of Sculpture, Ewha Womans University, Seoul.





Euyoung Hong, Haesung Villa, Changdong (2009)



Johanjin





Johanjin, still image from video work “有聲音” (2015)





The purpose of his work is to visualize an invisible frame. In the relationship between man and society, a 'frame' is a kind of boundary. These invisible frames, these boundaries are organically connected. We all live between boundaries. On those boundaries, our conscious actions are made. We recognize those boundaries between ourselves and the others and always observe and think about them. Society exist where those boundaries are overlapped. Contemporary society continually creates a new 'frame', and changes arise from that lead us to various stories. The artist focuses on those vague boundaries and changes that emerge from in and out of the frame.

A frame is a dual space. Water-his mainly used medium- is the essential element that makes the aquatic life survive but also is the cause of death to living things. Aquatic lives have no choice but to live in the artificial space created by the artist and ends up there like stuffed. His works are offering a new perspective on the society, and inspire us to look back on our lives and relationships. But in the end, it is up to the each one of us to make a choice about how to see our world and the way we live our lives in it.

As a media artist and media director, Johanjin is one of the artists who's been working actively in Seoul. His work is about visualization of virtual frames. He's highly interested in dealing with living things in his works.

He has been working since 2013 in Media, video art, Photo and Interaction art. He also had a solo exhibition at the gallery RAHAN in 2015.



Johanjin, still image from video work “有聲音” (2015)





Johanjin, Relationship (2014) (left, right)







# Miye Cho

My painting examines aspects of life and death from the perspective of close personal loss, which means from my personal experience having lost people who were close to me I became interested in life and death. It led me to think about life and death, bringing me an alteration of my attitude about my life.

The image of life and death combines Memento Mori of western ideology with Confucianism in Korean tradition which means I express that we must die and should remember it, using symbolic images, such as screaming faces, dry leaves or shadows. Also following the Confucianism Korean ideology, the images in my paintings make people evoke landscapes. In other words, in Confucianism, humans come from the yang and the yin of nature, where the soul is created by the yang of the sky and the body is created by the yin of the ground. Additionally to return to nature is death, thus the image of human's life and death is expressed in the creation and extinction of nature as a part of nature in my paintings. Furthermore organic human bodies are like nature, like the branches and blood vessels or trees and human's cells, so the familiar motifs from nature on silk and acrylic sheets of several layers are arrayed and destroyed, and make the uncanny space.

Thus I attempt to stare into the painting to read images between layers of my work, and that means to stare into one's death itself. More importantly within my painting is a deep and positive sense of being aware of the essential and important things within every moment of every day of life, rather than warning of mortal life.

– Statement by Miye Cho







Miye Cho, Branch Grove (2015)







Miye Cho received her BFA and MFA from Hong-Ik University, Korea and her second MFA with distinction from Cardiff Metropolitan University(CMU), Wales. Miye had her solo exhibition with support from Acadecardiff in Wales. She was selected as one of the artists for '2013 Walsh artist of the year' and took part in the show at St David's Hall, Cardiff, UK. Now she continues to show her works through her solo exhibitions in Korea and group shows in the UK, USA and Korea while taking part of artist residency program in Korea.







Eunjung Sim, still image from video work "Put Thick Lipstick on" (2014) (left)  
Eunjung Sim, still image from video work "Red Sculpture" (2016) (right)

# EunJung Sim

As a female artist I focus on revealing and visualizing the out-casted and excluded moments in the anonymized, desolated and insensible daily life of our so-called modern society.

While studying at fine art university, my major was Sculpture. Therefore I started to reflect on those big-sized monuments in the public spaces which one can easily find in my living area, or in South Korea in general. This led me to researching on the relationship between public space and its social relevance. I come to know that manly authoritative forms and symbols often appear as public sculptures. I began to criticize it via my work. Beside this, I took a great interest in sports, theatre, dance or other (public) events that were highly acting or performance-oriented. This kind of expressions using human body influenced my view of sculpture, so I started to self-claim that "I am a sculpture by myself". I am on the one hand a piece of work and on the other hand a member of society, who is trying to figure out my own performative "sculptural expression" between those two paradigms.

After graduation from university, I kept trying to overcome the boundaries of conventional understanding about sculpture. I tried to find common ground between my personal circumstance, social situation and multi-media concepts.

While going this way, I deliberated over my roll as artist in the society. Neither I cannot deny being an artist nor being a member of society I live in. I felt a certain necessity to focus on parts of society that concerns me, but hidden or just simply forgotten by the system. Things or situations fade away even though they are worth or urgent to be discussed. I recognized there is a systematic unspoken pressure that makes you to obey to status quo. It is a process of assimilation to uncritical functionalism that leads to the loss of self-consciousness. I even have observed that many people supposedly being critical ended in self-censorship or otherwise out-casted. I am determined to reveal and oppose the uncritical affirmative attitudes towards the political power, self-respect and free-will undermining aspects by transforming those problems into artistic theme and stage it.





# THANKS

We would like to thank all of the artists for the time and effort they put in to make this book happen.



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Tania Sen, Don't Burst My Buble (2016)

Judy K Suh

Joseph O'Neill

Cecilia Suhr

Tania Sen

Youngjin Kim

Euyoung Hong

Johanjin

Miye Cho

Eunjung Sim