“17,76” is a reckoning with history. The piece considers male depiction in narratives. It meditates on the performance and action of storytelling.

“17,76” uses language, video, imagery and material to “inform” and interact with the viewer. The work is activated by a projection – the Arkansas vs. Texas 1995 rivalry basketball game. Basketball is a sensational art form in the United States of America. Basketball has its own rhythm, characters, and is divided into four chapters. America loves basketball. America loves men’s basketball. The characters – the men – are the truest artists in the history of the States. They possess their viewers’ attention and consciousness for hours. I’m rooting for number 17, You root for number 76. What a sensational story.

“17,76” discusses the hyper-eroticism and deification of the male body in historical narratives and its evolution into the age of digital reproduction. The work adjusts and re-contextualizes the narratives of man to present itself to the viewer. The work reviews the ancient culture of ‘homo-sociality’. It also foreshadows the contemporary trend of ‘grabbing by the pussy’ in locker room banter and culture. The evolution of man is forever recorded, archived, and reproduced. We are so lucky.

“17,76” is assertive in his male-ness. He has the roughness of the ideal man: that man with the hairy legs and raspy voice and bloody shoulders. He serves his country as a quintessential story of the man. And oh sweet Gods what an exquisite story – only made in America.
The Golem גולם is an animated anthropomorphic being that is magically created entirely from inanimate matter (specifically clay or mud). The word was used to mean an amorphous, unformed material in Psalms and medieval writing. Today the Golem is the doppelgänger, clones, robots, androids, avatars, and etc. It is created with words and given a body based on the device in use. It is made in a predictable matter by human hands but it is transformed, copied and pasted into a completely different form. Going from inanimate to animate.
“The notion of the picture as a window is linked with the traditional function of windows as devices that separate an inner from an outer space. The window-picture thus builds a frame for the perception of a distant landscape that seems to lie beyond the painting.” – Julia Gelshorn

Blue light waves are the slowest, and so they take longer to reach our eyes, if ever. Often these waves settle upon mountain ranges and things in the distance, and so they appear blue to us. Memories are hardly ever blue because of their selective nature, even though they are far away. The process of painting, scanning, digitally reconfiguring and reprinting an image mimics memory construction. The original image is a digital collage of photos linked by a personal thematic woven through several chapters of time. Viewing National Geographic’s rated most beautiful landscape in Mola di Bari from the passenger seat of a car traveling 70 miles per hour is not unlike trying to recall your sister’s features precisely, or looking at a painting that isn’t flat or fixed.

It is with irony that a layer of blue obstructs the viewers ability to gain a full sense of the images beneath. Renaissance masters depicted far off landscapes in an exaggerated blue haze, to create illusionistic depth. Here there is a sculptural, topographic quality to the surface layer, and the illusion is inverted so that the full chromatic details recede. Often it is the inclination with painting and that which cannot be understood fully from a distance, to get closer. The longing to close this gap, and the feelings conjured by being far off, often hold greater intensity than the close-up image.

Marta Murray

*Untitled (Windows)*

*Fabric, gouache on wood*
OVER/LAP is an exploration of the convergence of peoples, places, and things that don’t necessarily belong together. Why was that person there on that day? What if they had been somewhere else? Where does a person, place, or thing belong? What appears out of place and why? In this series I use photography from my travels and from my everyday life to investigate these questions, to combine aesthetics and to create works of collage that could never have been captured in one single shot.

These works are meant to capture the eye, to make one look closely, and consider how the combined elements work for or against each other. I have also chosen to place portraits of myself in some of these works to emphasize the hand I had in capturing each of these shots and crafting each of these final pieces. By placing myself in these works I unabashedly insert myself within the narrative of the work itself. I was there, despite the fact that ‘there’ never really existed quite as you see it in front of you.
In my work, I look to explore the realm of high fashion through a lowbrow lens. I bluntly layer Preview image files on top of one another instead of using programs like Photoshop to avoid creating the illusion of perfection. I attempt to subvert the pristine quality of the final, labor-intensive fashion photo that appears in magazines, websites and advertisements. By inserting myself in each photo, I personalize and make accessible these exclusive fashion brands. The one in question is the 2017 resort collection for Balenciaga.
From Shanghai to New York, growing up in cosmopolitan cities had trained me to walk insanely fast. It wasn’t until I moved to Europe, that I became conscious of how people can live a much slower pace of life. New York is the city I immediately fell for, but my affection for Germany had grown on me steadily over time. It wasn’t until here that I slowed down my walking pace. Surprisingly, I became one with my sense: I began to witness more, hear more, and feel more.

My work is intended to bring awareness to the strangers that we crossed path with in life and transform pure figure photography into elegant expressions of identity and community. I have always been intrigued by the relationship between strangers and how we, as individual are all connected to the community regardless of gender, race, and age. Photographing the others is a way to capturing the existence of each individual and zoom in their stories under a microscope.
These photos are of brief moments, of faraway places. They are meant to convey the transient, cinematic nature characteristic of a long journey, as well as the feelings of vague trepidation and constant motion I experience and associate with being away from home. When on a journey, it is expected to have an eventual end, a terminal stop. However, without a linear narrative, the final destination becomes unclear—where does the journey end? It can be said that because this particular journey has no discernible end, these images, as well as the locations they represent, become ephemeral impressions, never to be replicated again.
Call it blown out of proportion, if you will, however I’ll be the first to rebut; they were proportional. Every balloon was once eighty centimeters long, making each side two hundred and forty centimeters in total.

The work began with puzzles no.15-19 of a Grandmaster Sudoku book. When I purchased the book at the airport last March, my only intention was to solve. Solve what? The puzzles… or so I thought.

To my dismay, I became accustomed to the fact that the solutions were always a given. By this, I mean three things:

1. Each puzzle conforms to a system in which, for every compliant arrangement of parts, a single solution exists.

2. Although each solution may appear original, its ordinance is redundant and often identical to another—save the filler-digits.

3. Although the completion of a puzzle briefly signifies independent success, the solver is, in fact, a complicit pawn in realizing a code that inherently determined their actions.

This is a quintessential example of a construct, in which the provided numbers are the only subjective components of the puzzle, illusively prescribed by its writer(s).

With this in mind, the work continued with translation—the devising of an alternative, equally subjective construct to parallel the provided one. First it was graphite, then it was daily routines, and now it is the colors of latex balloons. Here, however, the material transcends the maker, enabling an organic process to unfold in a manner that was allocated neither by the grid, nor its language.
Lavender

100 boys stand up
and you cannot see over them
100 boys stand up in silence
bodies in a perfect line
400 limbs
200 eyes
100 boys hypnotized by the sky
one by one

Fingers extend and intertwine
lovely sunlight shimmers from eye to eye
pale flesh and crooked teeth build a wall
no, you may not enter no you cannot crawl

100 boys lift their arms up together
this is the entrance to eternity this is forever

This is forever
and boys begin to cry
no, they don’t hear you
no, they don’t even hear you
not now
This work, consisting of a manipulated audio track, altered video, and yellow captions, serves as the conglomeration of some of my most reoccurring, pressing, or poignant thoughts during my time in Berlin. Seemingly sporadic at the start, the work aims to pinpoint memories of different experience and extract the most minimal words from them.

The slowed down video of an apartment ceiling in Berlin is nearly 9 years old and was filmed by an unknown person. However, in pairing it with the audio, the relationship between the time and memories of others and ourselves become blurred. Nostalgia can be repeated and feigned, but still somehow, honest.
“Some might argue that all this concern for young girls’ exposure to sexuality is just much ado about nothing. These girls are just wearing clothes that are fun and they don’t even know what sex is. Or we Americans are such prudes; girls in other parts of the world run around naked and no one cares. Or girls might as well get used to it because that’s the world they are now growing up in.”

- Dr. Jim Taylor, University of San Francisco
2016 has been a year of democratic anomalies. In the past months Great Britain voted to leave the European Union, President Rajoy was reelected to lead the Spanish government, Colombian voters opposed a historic proposal to bring peace to the country and Donald Trump was elected president of the United States.

Times like these have left the world scrambling for answers as to what went wrong. At the center of the many things that have been blamed as contributing factors lies ignorance. The media, the Internet and schooling systems along with many other institutions have been targeted as culprits in the systematic dumbing down of generations, which is more evident today than it has ever been in the past. This is despite the fact that we allegedly live in the era of information.

Thus, through this project I reemphasize the importance of knowledge. To do so I photographed libraries and book stores in New York City, Mexico City and Berlin. I chose libraries because they are concrete, physical spaces that provide access to information and encourage knowledge and educated dialogue. Because they archive thousands of years of texts and make it accessible to communities libraries have come to be recognized as temples of knowledge. This is in contrast to technological advances like the Internet and mobile devices that provide access to every bit of information, but do so in such an overwhelming manner that crucial information gets lost in a sea of trivial data.

These images bring forward the beauty of places that create an environment that exists solely to encourage education and self-cultivation, especially in a time when these ideals have become so undervalued. Through these images the viewer comes in contact with the forgotten qualities of order, truth and awareness intrinsic to a library. The pictures propose a return to the a more basic way of interacting with information, in which the practicality of technology is exchanged for an in-depth engagement and understanding leaving behind the “headline-reading” mentality that has surged with the internet and refocusing in deep research and analysis.
Christine Choe

Joseon Dynasty meets Sub-cultures

Digital Illustrations

To feel as if one is living in a quite different age.

격세지감 (隔世之感)

세상이 많이 바뀌어서 딴 세상이 된 것 같은 느낌
Christopher Yang

*Christopher’s Drawing Project I*

*Pen and Color Pencil on Paper*
Rachel Li

*Emotion Recipe*

Adobe Photoshop, Microsoft Word

“When leaves are hidden in the dark, you can still imagine them; because your imagination can illuminate them. The ones illuminated by imagination are not the ones hidden, but they are the only possible reality I am able to perceive.” ----Tiesheng Shi
My work explores concepts of mysticism and technology as they feed each other hand-in-hand. The camera makes documentation of vision quite easy, especially now when smartphone cameras or other small digital cameras are relatively easy to access. So, with consistent documentation, one can see how the way they look changes any given week. Some aspect of time becomes linear, however, once reorganizing the photos, one can reassess their visions as something more cohesive, taking the concept of linear transformation and pouring it into a bowl of soup—the aroma will be something wholesome. The images are displayed together in such a way allowing several different entry points at the same time—one, two, three or all photos—allowing varying levels of acuteness in affect. In the same way that vague memory can wash together creating an environment rather than a narrative, one can view the images as abstract mosaic or storyboard radiating from a non-center.
"We don’t have to be defined by the things we did or didn’t do in our past. Some people allow themselves to be controlled by regret. Maybe it’s a regret, maybe it’s not. It’s merely something that happened. Get over it."

— Pittacus Lore
The project “Flow” is a travel diary made of colors, lights and shapes. “Flow” depicts traveler’s delightful experiences from visiting new places and reveals the ephemeral distance between the traveller and the places. Using the medium of photography to document fleeting moments, the project “Flow” focuses on minimal forms and emphasizes what is overlooked in our daily life with the massive amount of information presented.
My work explores the relationship between what is seen and what is overlooked; it encourages a structured approach with an eye for detail and depth while also acknowledging the magic within spontaneity. This project was shot exclusively on 35mm black and white analog film. Film photography possesses an indistinguishably unique physical element and characteristics which lends themselves to Berlin. Black and white photography helps to communicate more than an aesthetic, rather a historical perspective of a transformed, progressive, and diverse city a product of the past, clinging to history. An archaic practice from the past capturing a city transformed by it. This project serves as a personal diary of the past 4 months it is titled ‘36’.
Thirst is a collection of photographs that captures moments of movement and forms that would otherwise go unnoticed. The project aims to showcase instances of harmony between two essential elements: air and water. Thirst forces the viewer to reflect upon qualities of water and air that are typically not considered. Simplicity, stillness, and purity are all conveyed through the natural shapes of pouring a glass of water.

Although water and air are the only subjects in the images, their interaction changes each other’s appearance. From soft to hard, fluid to static, and familiar to unfamiliar, each interaction elucidates the intricacies of the two elements. Through examination of their forms, forms which we otherwise do not see, the precious quality of both elements can be more easily understood. The clarity of the water and the soft shapes of bubbles remind us of their ability to nourish and comfort our bodies.
My work plays with the qualities of water and glass, and how reflection through these two mediums creates a surreal environment. I draw my inspiration from clusters of buildings and windows because they contain the power to protect and shield human life. The figures I have chosen to include create the connection between the surreal and the real. In my work I strive to incorporate obstructions that would conventionally be removed upon taking photographs. Within this body of work I have tried to depict an image that is shown through a distorted, wavy lens, so as to captures the stillness, tranquility, and simpleness of life.