

I explore how light interacts with various materialities, generating unfamiliar space. My works are the pursuit of capturing the moments and memories that are delicate, fragile, and ephemeral but are so compelling at the same time. I investigate what is conspicuous by its absence. Light has been the primary source in my practice to explore the relationship between absence and presence; not being there, but being there. The subtle yet resplendent nature of light builds and transforms space through reflection and shadow, thus evoking visual and psychological wonder among the viewers.

Ding Hee Kim 김동희

“천원” (2018)

Chloe Jeongmyo Kim 김정묘

“Culver City Police Station” (2018)

“Culver City Police Station” expresses a moment of discomfort derived from the buttery taste of American scenery.

Most people, born and raised in the United States, may have glanced at daily landscape insignificantly. However, I always start a new treasure hunt because a lot of subject matters are distributed and hidden around the scenery. Most of my artworks, including Culver City Police Station, are a re-interpretation of the morphology of specific architectural typologies as an immigrant artist point of view. Specifically, in California, the world outside has a fascinating mixture of unfamiliarity and eccentric mood that conveys buttery and industrial flavor. It also has an intangible air of rigidity from the stereotypical architect, including the low buildings well painted neutral color, the cookie-cutter housings clustered together, the uniformed stores and shops along the deserted street. I also actively interact with a strong sense of disorientation from the magic hour in California. The more the dazzling sunlight is bouncing off the rectilinear structure, the reflection of the surface color dazzles me. “Culver City Police Station” represents my strong taste of the morphology of specific architectural typologies in California.

I start to dream of breaking away from the buttery monotonous scenery at the same time, I express the joyful moment that I found out from the building structure. With my artistic viewpoint, I conceptually embrace two aspects. I orchestrate by deconstructing the monotonous elements of industrial and buttery uniformity for making a joyful rhythm, incorporating with my emotion. I also, sometimes, keep intact the large hard-edged geometric shapes driven by industrial aspects to visually present a sense of discomfort, incorporating contrasting and dazzling colors. In order to express these pleasurable moments and strong emotional responses, I embraced intuitive organic movement by squeezing various mixed pigments. I also intentionally placed tape stencil and residue as an intuitive gesture on the surface.

Chloe Jeongmyo Kim is a Southern California-based artist born and raised in Korea.

Chloe Jeongmyo Kim is a Korean artist and student who had been tugged and pulled to many different cities and countries throughout her youth by her family. With the visual influence from a variety of cultures and places, and a strong association with displacement as well as a longing for a

sense of home, Kim's adult personality turned out just like her art? a beautiful assortment of materials, influences, textures, and opacities. The ease of assimilation had become a strength for Kim, after a lifetime of uprooting, exploring, and adjusting to new places and people. Her art suggests something similar? she uses translucent film to encase her collections of thoughts, feelings, and experiences. With a variety of shapes and colors along with an assortment of textures and mixed media, Kim's fragmentary compositions explore fantastical abstract experiences that resemble places and visual perspectives from a human eye. They are composed and compelling insights that offer clues to the human heart and mind.

단국대 서양화과를 졸업하고 오티스 칼리지 오브 아트 앤 디자인 파인아트 석사과정에 재학중인 **김정묘** 작가는 정착과 이동이 반복되는 떠돌이 삶을 작업의 모티브로 삼고 있다. 서울, 워싱턴DC, 뉴욕, 홍콩, LA 등지를 떠돌던 유목민 같은 생활은 작가에게 복잡한 감정과 혼란의 연속이었지만 환경 자체가 주는 불안과 혼돈을 도전으로 받아들이고 동화되는 과정의 모습을 작가만의 시각적 언어와 연계하고 있다. 그녀의 작품은 반투명 혼합 재료와 색상 레이어들을 겹겹이 쌓아 리드미컬한 움직임과 공간감을 함께 구성하는 것이 특징이다. 또한 테이프와 테이프가 자리했던 흔적을 색상 레이어 사이에 남겨 놓음으로써 머물렀던 장소가 작가에게 미친 영향력을 현재의 시각으로 표현한다.

Holly Lay

“Drone Strike” (2017)

In 2001 following the 911 Terrorist attack, an unmanned aircraft called a Predator flew over Afghanistan. With a camera attached, it watched a convoy of jihadi leaders. Across the ocean, over 7,000 miles away, a trigger was pushed at the CIA headquarters releasing a missile. After this successful mission drone warfare went on its way to become a favorable utility by the U.S. military. Today, drone warfare is considered to be a more humane form of war and a way to keep citizens safe. This statement is perpetuated by government but the ethics of drone strikes is debated in philosophy as well as among citizens. The fact that often strikes kill many innocent civilians is cause for concern. In this piece, Drone Strike, we see the contrast between actual drone footage next to a drone strike in the video game Call of Duty. The blending of audio creates confusion to what is real and what is fictional. The human dissociation with a drone strike is similar to killing people in a video game. How long will it be until machines are programmed to seek and kill the enemy without the need for a person to press a button?

Holly Lay is an amateur cyber anthropologist who collects and sources from the internet and found physical objects. She curates a new way of looking at the relationship of materials and subject matter. This concern with objects and their intentionality leads to an archive of seemingly different items that have a commonality. Digital archiving is also how she finds inspiration collecting references to memes, cyber culture, representation, appropriation, circulation, femininity, craft and kitsch. When not digitally archiving Holly is working towards earning her MFA from The University of Nevada, Las Vegas.