

LEE Josef Sungeun

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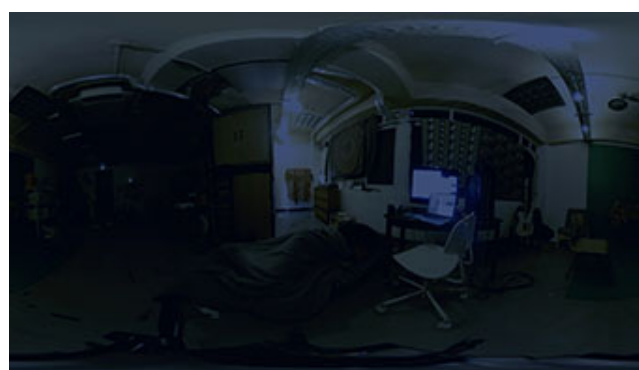
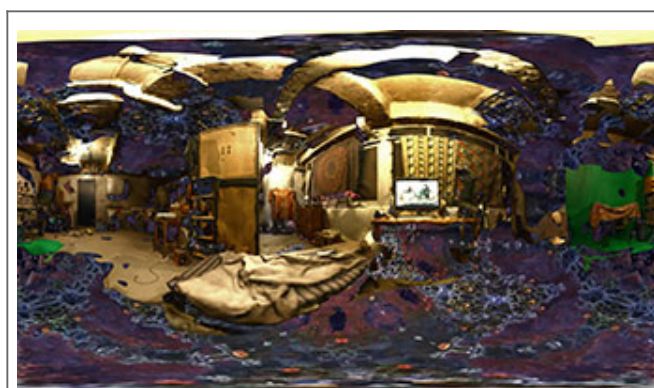


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## # Q&A

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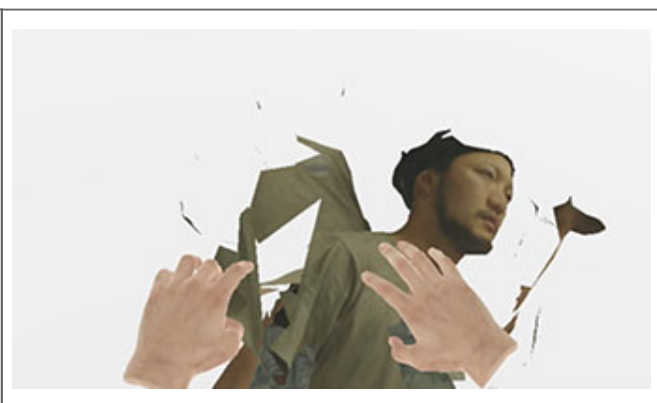
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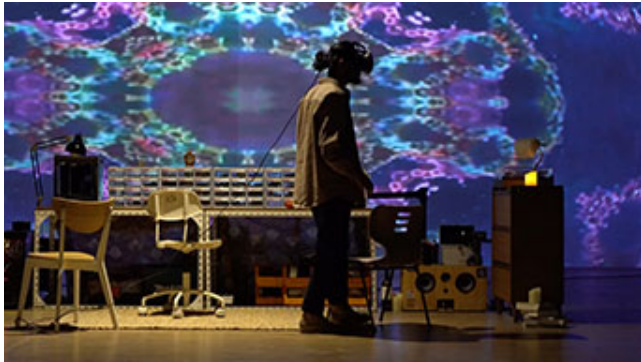


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**Q.** □□ □□ □□ □□, □□□?

**A.**



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# SONG Joowon

SONG Joowon

SONG Joowon is a South Korean actress. She was born on October 10, 2019. She is known for her roles in the TV series 'The King's Daughter' and 'The King's Man'. She has a height of 1.65m and a weight of 45kg. She has a blood type of A and a zodiac sign of Libra. She has a college degree in Fine Arts. She has a hobby of reading and painting. She has a pet dog named 'Jelly'. She has a boyfriend named 'Jelly'.



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## # Q&A

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# PARC Rahm

## PARC Rahm 소개

PARC Rahm은 2019년 10월 10일 설립된 회사입니다. PARC Rahm은 다양한 분야의 전문가를 보유하고 있으며, 고객 맞춤형 솔루션을 제공합니다. PARC Rahm은 3.0 버전의 소프트웨어를 개발하고 있으며, 10년 이상의 경험을 바탕으로 신뢰를 받고 있습니다.



PARC Rahm은, 고객, 파트너, 직원, 그리고 사회에 대한 책임을 지고 있습니다. PARC Rahm은 'score', 'table', 'diagram'과 같은 다양한 데이터를 분석하고, 이를 통해 비즈니스 성과를 향상시키는 데 도움을 줍니다.



(Callback)\_black ceramic tiles on the floor and the wall, window-tinting film, cut vinyl  
 lettering on the window and on the wall, bubble machine\_dimension variable\_2018

## # Q&A

**Q.**

**A.**





(Call)\_30'00"-Boan (\*Perform2017)\_2017



▣▣(Callback)\_black ceramic tiles on the floor and the wall, window-tinting film, cut vinyl lettering on the window and on the wall, bubble machine\_dimension variable\_▣▣▣▣▣▣\_2018

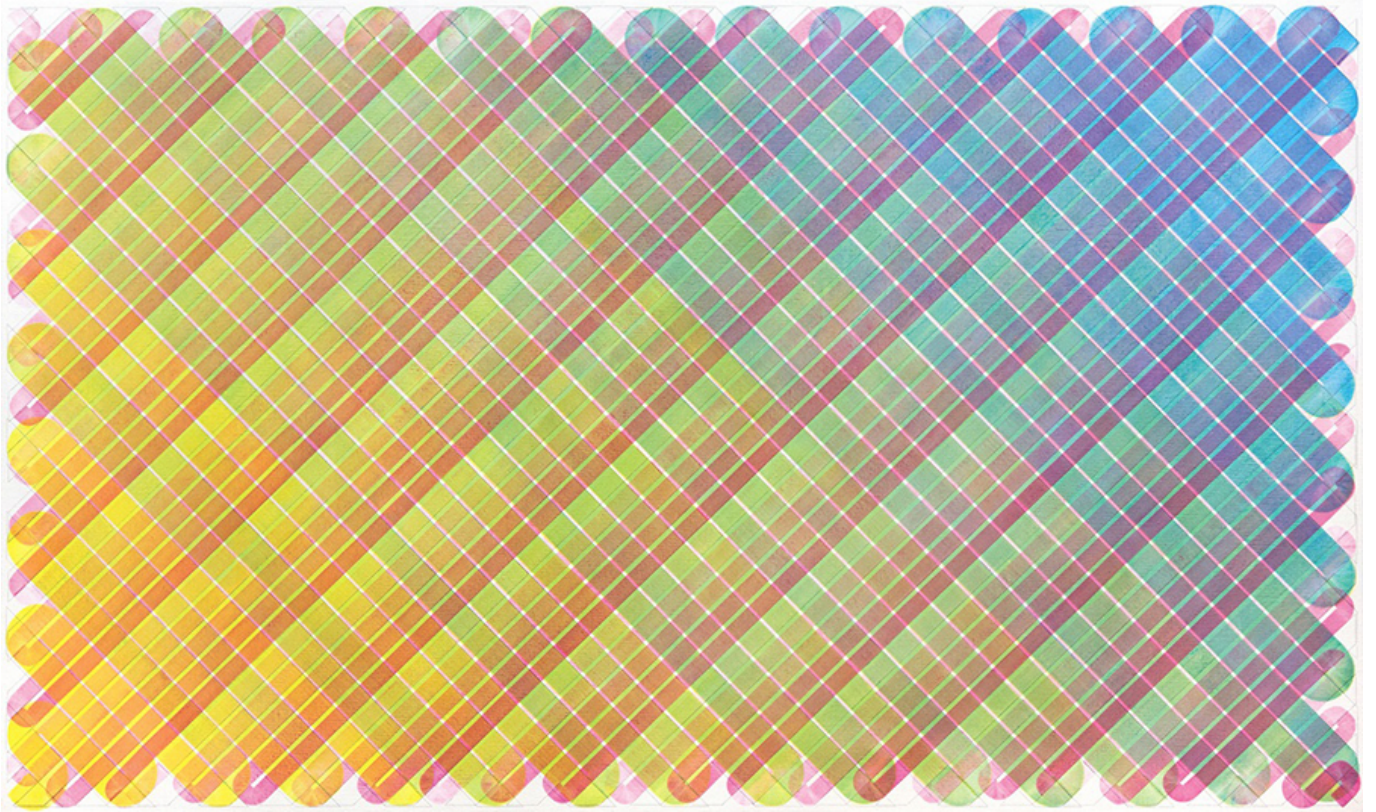
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Q. ▣▣▣ ▣▣, ▣▣, ▣▣▣▣ ▣

The image displays two distinct artworks by Face Leap. The left artwork, titled 'Leap' (2018), is an acrylic on linen (100.4x65.3cm). It features a grid of letters and numbers, with blue lines and a hand-like figure. The right artwork, titled 'Spread' (2018), is an acrylic on canvas (40.5x32cm). It features a grid of colored squares and scattered paint splatters.



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RYB\_pencil and acrylic on linen\_97x194cm\_2016

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**[06.04.]**

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**[06.12.]**

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**[06.14.]**

'...2023  
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**[06.17.]**

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**[06.23.]**

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**단락, 단락 단락단락단락 단락 단락** [06.24.]

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## LIAO Chao-Hao

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LIAO Chao-Hao is a Taiwan-based visual artist. He earned his bachelor's degree from the Department of Fine Art at Taipei National University of Arts (TNUA), and earned his master's degree from Graduate Institute of Plastic Arts at Tainan National University of the Arts. He

has won prizes at the 2015 Kaohsiung Art Awards, as well as the New Taipei City Art Exhibition and the Exhibition of the Newly Emerging Artists in Taiwan. Chao-Hao participated in this year's first artist exchange program between the Incheon Art Platform and Taiwan's Pier-2 Art Center, where he works and stays from June to August.

[illegible]



Exhibition View of 'Geology (大地)'\_The Pier-2 Art Center, Kaohsiung, Taiwan\_2018

## # Q&A

**Q. Please tell us about your works, including your creation process.**

**A.** When I started my creative work, I took observations from the environment and focused on the state of the facilities that were involved in the natural environment. I majored in sculpture in college, and I was familiar with the medium of sculpture. When faced with the objects I observed, I thought about recreating these objects with the characteristics of the materials themselves, so that these objects can be directly displayed. My works represents my thoughts. At first I tried a lot of materials and finally chose the pulp made from recycled newspapers to present these non-recyclable cement products. In my creative process, observation is the most important part. From the environmental field of my life, I will record the current situation of the environment and describe my attitude towards the current environment through creation.



**Q.**  $\frac{1}{2} \times \frac{3}{4} \times \frac{5}{6} \times \frac{7}{8} \times \frac{9}{10} \times \frac{11}{12} \times \frac{13}{14} \times \frac{15}{16} \times \frac{17}{18} \times \frac{19}{20}$ ?

**Wavelet Block (波小)** China clay, Soil, Pulp, Styrofoam 220×450×230cm 2017



**Retaining Wall (挡土墙)** Pulp, Water pipe, Wood, Duct tape 250×370×240cm 2015

## Q. About inspirations, motivations and episodes.

A. Interested in observing and studying on the road starting from Japan, scholars go to the street to record objects in the form of drawings and texts, and observe the phenomenon through the objects as an observation of society. It makes me think about being an artist, how to intervene in the observation of the environment through creative means, and transform into a dialogue with the audience. I like outdoor activities very much. I naturally realize the appearance of the environment at the same time. I also like to walk on the street without purpose. Some things on the road will attract my attention and let me stop to observe. I seem to be very susceptible to the call of objects. Because of these factors, I apply the learning techniques I have learned to these observations.

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**Slope Protection (00-00)\_Pulp, Wood, PU, Foam\_556×120×330cm\_2017**

### **Q. About art and communicating with audiences**

**A.** I think that the art work coexists with the audience. The artist is a bridge that allows the work and the audience to share each other face-to-face. It is also because of the participation of the audience that my work concept is established. The objects that appear in my works are also from everyone's daily life. The objects are related to each person's memory. During some exhibitions, they are shared by many audiences. Their connection with these objects may come from work, memories from hometown. In the exhibition I provided a platform that provides viewers with memories of their daily life, through their sharing, to form a community profile.

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**Sheets Fences (白)**\_White Glue, Pigment, Paper, Pulp, Wood\_400×203×98cm\_2016

**Q. Please tell us about your future plans and working directions.**

**A.** I hope to collect this project on the road, it will be a very long-term plan, including records from different countries and different cities, including records of the same country or the same city at different times, It will probably last for 10 years or it could be the records of difference in urban appearance after 20 years and the evolution of objects. In the future, the collection of re-created objects in the same space can be regarded as a system that transcends regional integration and hopes that my work will have the opportunity to become a database of objects.

**Q.** 關於「白」系列作品，您有什麼未來計畫和創作方向？

**A.** 我希望能收集這個項目在路上，這將是一個非常長期的計劃，包括來自不同國家和不同城市的記錄，包括同一個國家或同一個城市在不同時間的記錄，它可能會持續10年，或者可能是20年後城市外觀的差異和物體的演進。在未來，在同一空間內收集的重新創作物體可以視為一個超越區域整合的系統，希望我的工作有機會成為物體的數據庫。



**Flexible Delineator Post (路障)**\_Pulp, Pigment\_21×21×74cm\_2016

**Exhibition view of 'Artificial Series'**\_Crane Gallery, Kaohsiung, Taiwan\_2016



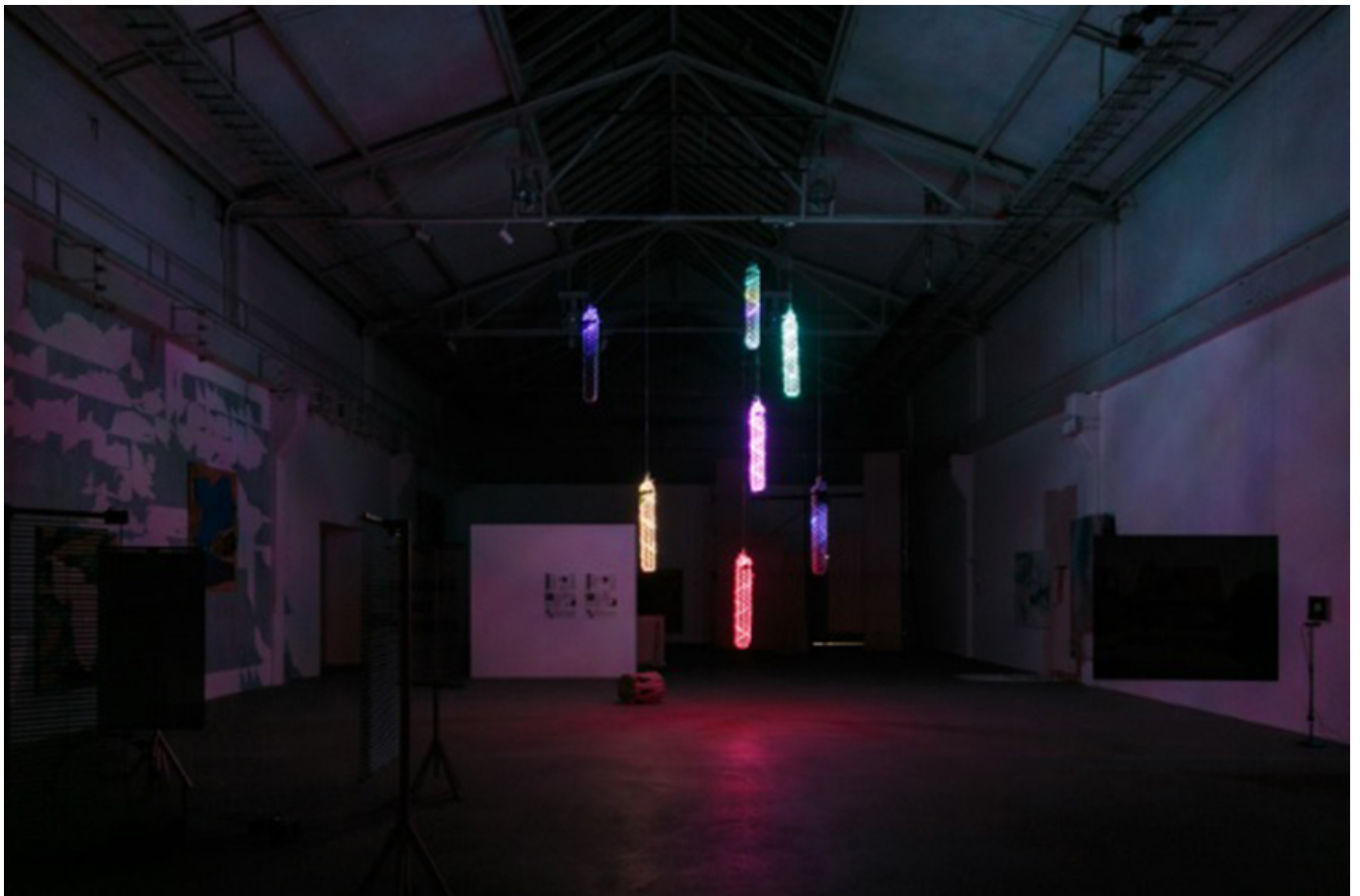
□□ □□ □ **kate-hers RHEE**

□□□□□□ □□□□ □□

[illegible]

Interdisciplinary visual artist Kate-hers RHEE (케이/케이) explores transnational identity and the construction of self, while discussing gender, migration, and global inequality. Her work engages with the assessment of, and post-colonial discourses surrounding ethnographic collections. She invents new cultural artefacts, ethnographic symbols and living breathing anthropology. Above all, her work seeks to be a catalyst for spiritual transformation through materiality and meticulous processes. RHEE was born in a poor neighborhood in Seoul, the dynamic capital city of South Korea. Rejected because of her gender (her birth parents had counted on having a son, after already birthing three girls, and being number four (an unlucky number in Asia), RHEE was abandoned immediately. Months later, RHEE was transnationally adopted to a racially segregated working class neighborhood in Macomb County, Michigan, where she grew up right outside of Detroit, in between the likes of Eminem and Kid Rock. Her experiences negotiating her position in-between, specifically black and

white identities, are at the core of her artistic practice.

[illegible]

Exhibition view of 'Archipelago' Reinbeckhallen, Berlin, Germany 2018

□Photo credit: Aleks Slota

## # Q&A

**Q. Please tell us about your works, including your creation process.**

I work interdisciplinary in performance, social intervention, sculpture and video. My praxis explores transnational identity and the construction of self, while discussing gender,





Dual Nationality Holder Tongue Twister\_HD video, color, sound loop, 16:9\_10:37 min\_2018

0000: (0000▶)

**Q. What do you think your representative work or exhibition is? Why do you think so?**

My solo exhibition, Past Persephone, just opened on the 15th of March 2019 in the Meanwhile, Elsewhere project space of Galerie Irrgang in Berlin, Germany. In the exhibition, I draw on ancient cosmology legends, Native American and ancient Greek mythology, and East Asian historical (mis)memory about the Comfort Women. I incorporate Korean traditional instruments associated with harvest and folk artefacts with modern beauty consumer goods. My artistic praxis subverts the male gaze and dismantles the orientalist perspective.

**Q. 000 0000 00 00(00 00) 0000 0 000 0000?**

**A.** 2019 3 15 000 00 000 0 Past Persephone 0000 000 Irrgang 0000 0000 Meanwhile.Elsewhere 000. 0 0000 00 00 000 0 00, 00 0000 00 0000 00 000 '000' 0 00000 0000 (000) 000000 000 000 0000. 000 00 0 0000 00 00 000 00 00000 000 0000 0000. 000 00 000 000 000 000 00000 0000000 000 0000.



**Installation view of Seven Sisters**\_Mixed media\_'Past Persephone', Meanwhile.Elsewhere, Berlin, Germany\_2019

□Photo credit: Marcelina Wellmer

### **Q. About inspirations, motivations and episodes.**

My research-based practice is intuitive and situated in both library research and studio practice. The starting point of a project tends to be autobiographical, that is, based on personal life experience. Major works have been created from my experiences living in Berlin as a foreigner for the past decade. For example, I felt compelled to make the interactive performance work, the German Speaking Project Part 2, after being physically threatened by Neo-Nazis on the public transportation in Berlin, as a reaction against growing racism and anti-immigrant sentiment in Europe. Later, the Chocolate Kiss series were produced, as I, as a non-White, non-Black foreigner, started confronting white Germans about the problematics with continuing to call a popular candy a racist name.



### Q. About art and communicating with audiences

Art is always culturally, politically and socially specific, even when it's not obviously marked. I understand that my references may not always be accessible and may require a little bit of work on the part of the viewer. However, I keep this potential enigma in mind and in each situation I make little tweaks in the installation process to provide more information to those who might be struggling to make meaning. Above all, I'm interested in providing an aesthetic experience to the spectator and I first seek a visceral response. After that I hope it activates curiosity so that s/he is interested in learning more.

### Q. 問, 關於 藝術 與 觀眾

A. 藝術 總是 文化 政治 社會 特定, 甚至 當 它 不 顯 而易 見 時. 我 理 解 到 我 的 參 考 可 能 不 總 是 可 及 的, 可 能 需 要 觀 眾 在 某 種 程 度 上 的 工 作. 然 而, 我 在 每 個 情 況 下 都 會 做 一 些 細 微 的 調 整, 以 提 供 更 多 的 信 息 給 那些 可能 在 努 力 理 解 的 觀 眾. 最 重 要 的 是, 我 對 於 提 供 給 觀 眾 一 種 審 美 的 經 驗 感 興 趣, 我 首 先 尋 求 一 種 直 覺 的 反 應. 在 此 之 後, 我 希 望 它 能 激 發 觀 眾 的 好 奇 心, 使 他 們 對 於 了 解 更 多 的 事 情 感 興 趣.



Exhibition view of 'MuEon Daeon'\_Korea Verband, Berlin, Germany\_2019

□photo credit: Aleks Slota



**Installation view of  
'Homogenous Infiltration for  
Sogo'\_Korean traditional hand  
drum, crocheted wool felt\_40 x  
24 x 6.5 cm\_'I like Korea and  
Korea likes me', Korean  
Cultural Center, Berlin,  
Germany\_2018**  
□Photo credit: Aleks Slota



**Installation view of 'The  
Female Shaman'\_Mixed media: korean  
traditional hourglass drum, handmade crocheted  
wool and sewing thread\_44x51x44 cm\_2018**  
'Archipelago', Reinbeckhallen, Berlin,  
Germany\_2018  
□Photo credit: Sebastian Egger

**Q. Please tell us about your future plans and working directions.**

As a late bloomer, I am just getting my feet wet! But seriously, I never imagined that I would manage being a full time artist. It was only when I was in my second year of graduate school, already considered an "older student," that I even contemplated becoming an independent artist. Before that I thought I was bound to work in museum education, already studying early child art education and working in pedagogy in two major art museums. In that moment, I won a coveted

scholarship that not only would pay my tuition with a living expense until I graduated but also provided me a research stipend and a travel grant. With this newfound confidence, I set out to change the world for the better as an artist. And I'm still at it!

**Q.** 如何 選擇 適合 自己 的 股票

[illegible]

2019 인천아트플랫폼 국외작가 결과보고 전시  
IAP Artist-in-Residence Program 2019

상복이  
어울리는 엘렉트라

Mourning  
Becomes Electra

2019.08.19.-08.28.

Opening Reception

2019.08.22.

17:00

인천아트플랫폼 창고갤러리  
IAP Warehouse Gallery

케이트  
허스  
리

kate  
hers  
RHEE



□Mourning Becomes Electra(□□□ □□□□ □□□□)□\_Exhibition Poster

Q. □□ □□□ □□ □□, □□□?

A.

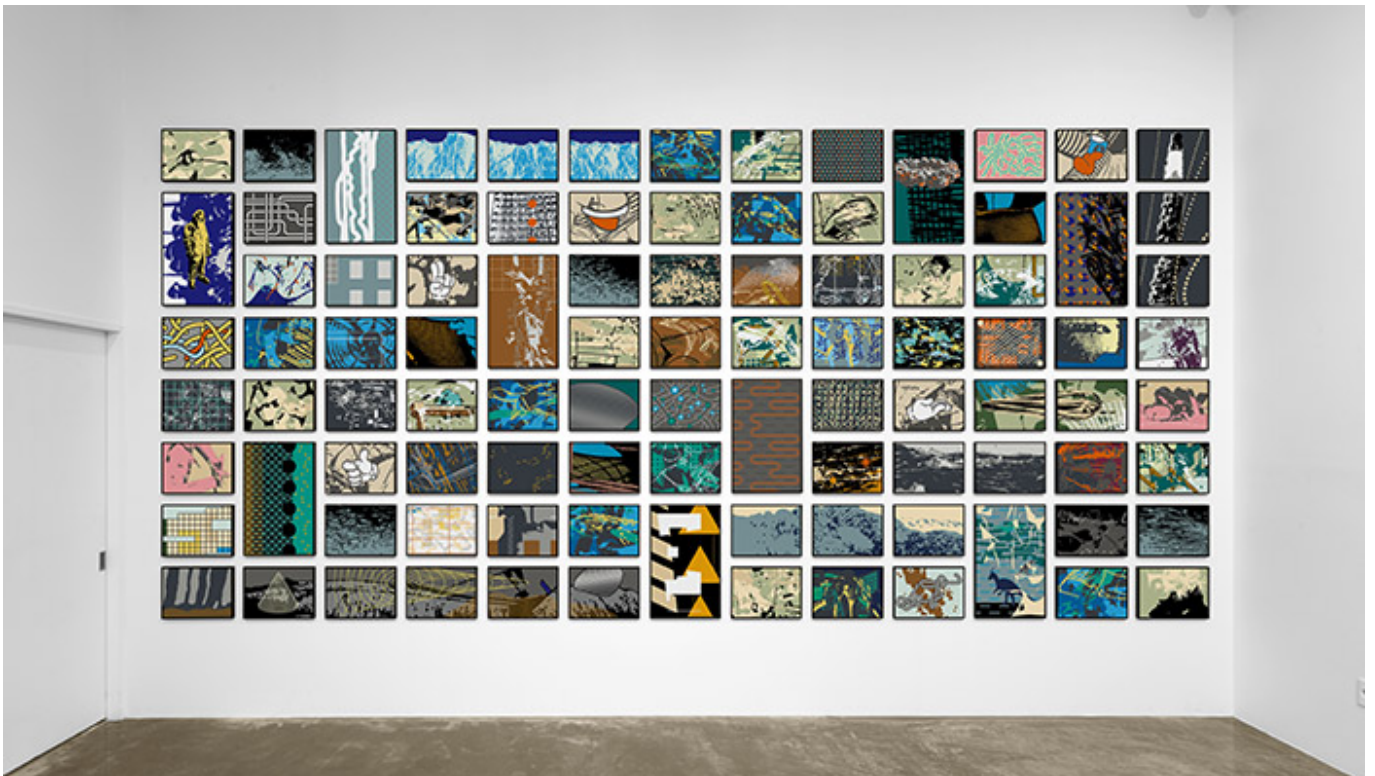


## 000 SONG Mingyu



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Fiction Drawing) 0000, 000 000

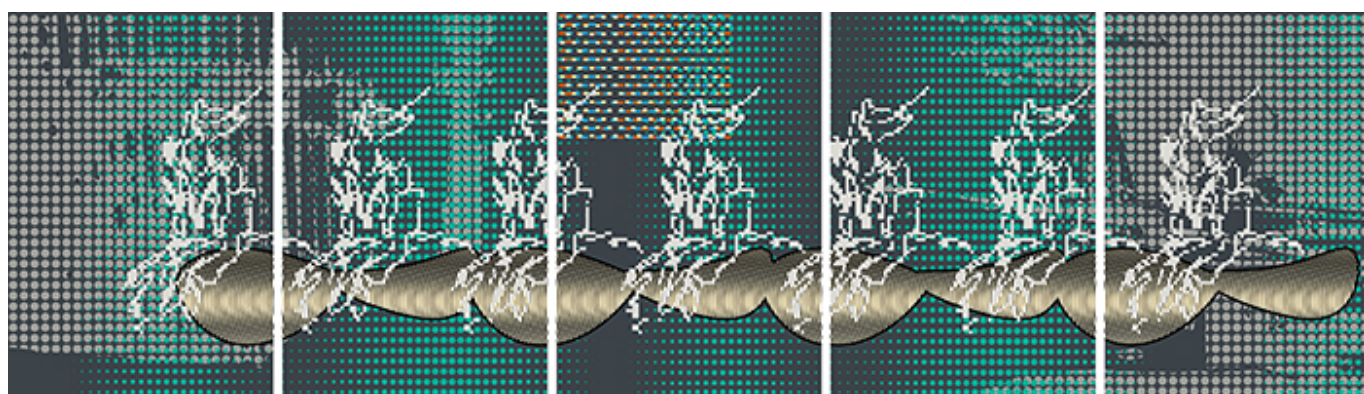
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000 000 000(Combination of Metal and Sugar)\_Acrylic on Canvas panel\_29×40cm\_2018

### # Q&A

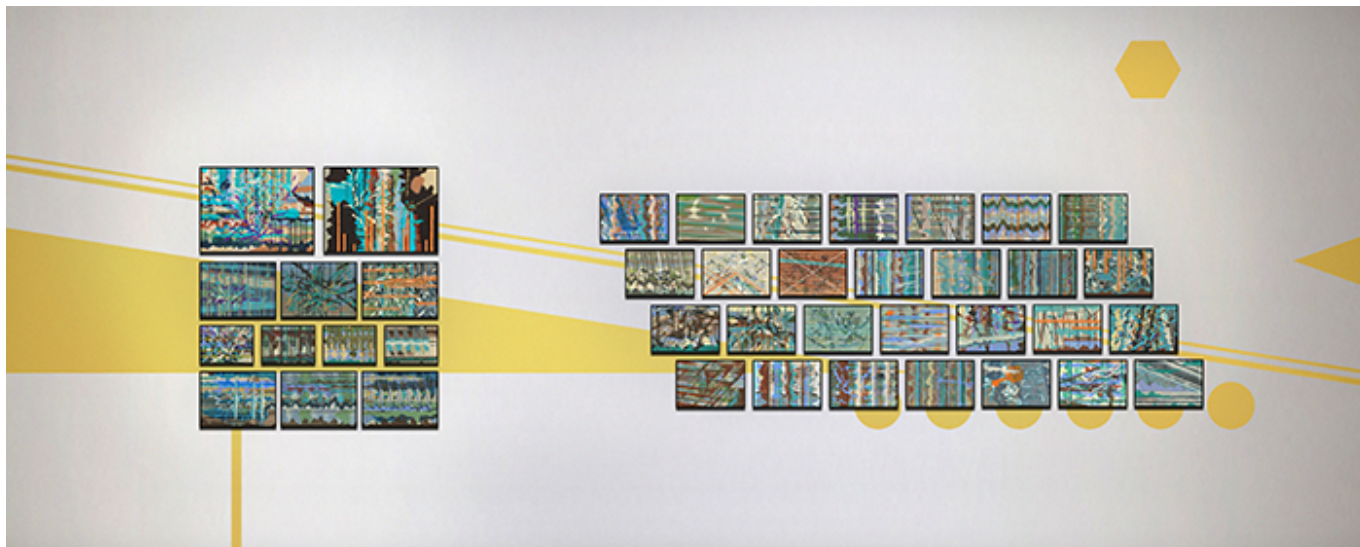
Q. 000 0000 00, 00 000 000

[illegible]

000 1 / **Unfolded Moon 1** Acrylic on Canvas panel 78x270cm (78x54cm, 5piece) 2018

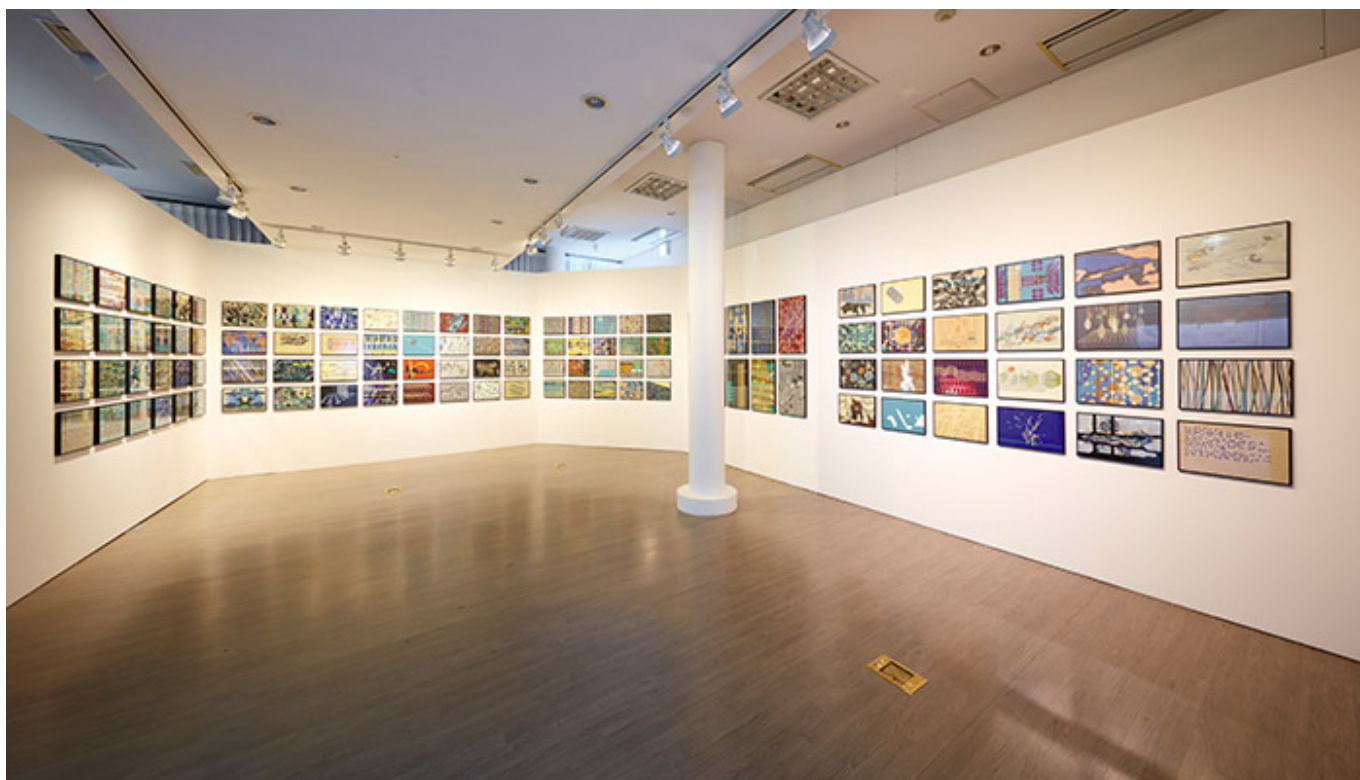
**Q.** 如何证明  $(\frac{1}{n})_{n \in \mathbb{N}}$  是  $\mathbb{R}$  中的柯西列?

[illegible]



**SFD Part 1-A** 00000 0000\_Acrylic on Paper\_144×132cm\_2015

**SFD Part 2-B** 000 00 000\_Acrylic on Paper\_118×336cm\_2015



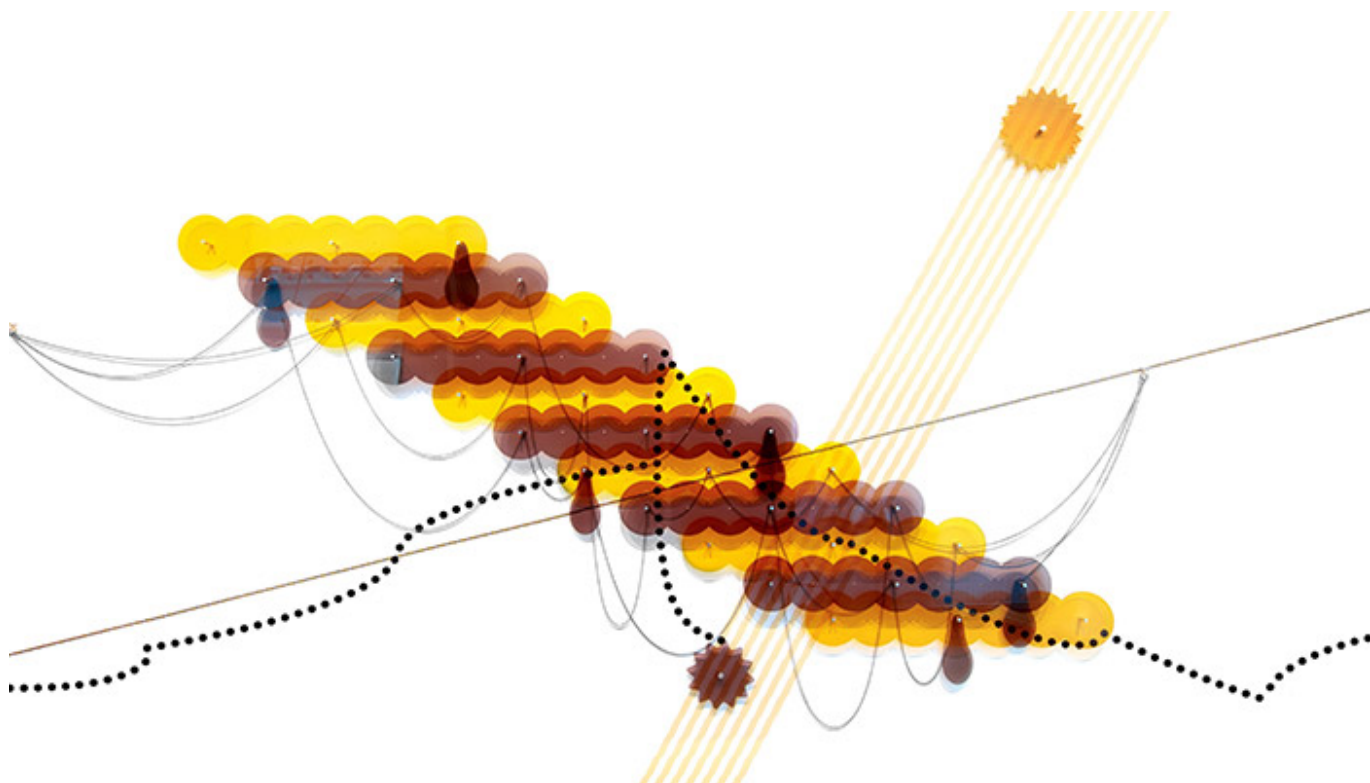
**SFD Part 3 (1-100) / 4 (1-10)**\_Acrylic on Paper\_29×40cm / 65×40cm\_2016

0000 00 0000 00 00\_000000\_2016

**Q.** 000 00, 00, 0000 0

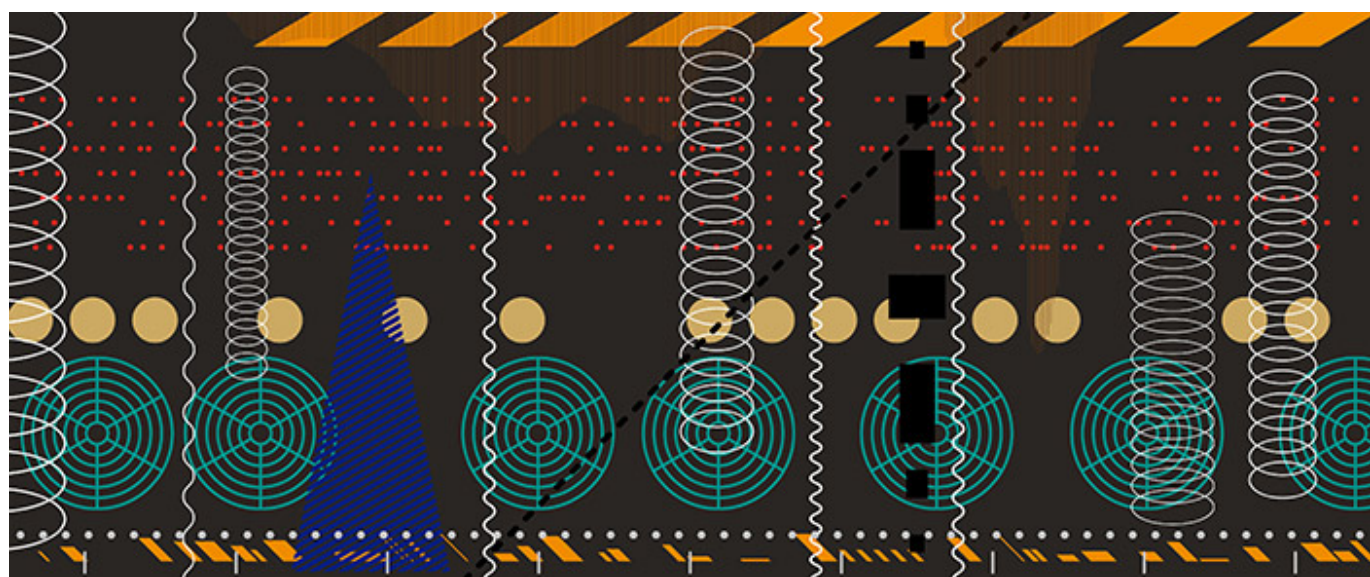
**A.** 100 0 000 00 000 00 00 000. 0000 0000 0000 000 0000 00 000 0 00 000. 0000 0000 00 0000 0000 0 0000 0000 00000, 0000 0000 0000 00, 0000 00000 0000 00 0000 00 0000 0000 0000, 00 0000 00 0000 00 0 000000 0000, 0000, 00000 0 000(Template)0 0000 00 00 00000 00 0000 0000 00 00000. 00 00000 000000 00000, 00000 00000, 0000, 00000 00000 00

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00000000\_Acrylic, Stainless steel, Vinyl sheet\_294×577cm\_2016

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SFD Part 5;0000 0000\_Acrylic on Canvas\_100×240cm\_2017

**Q.** 〇〇, 〇〇〇 〇〇〇〇 〇〇〇 〇〇〇

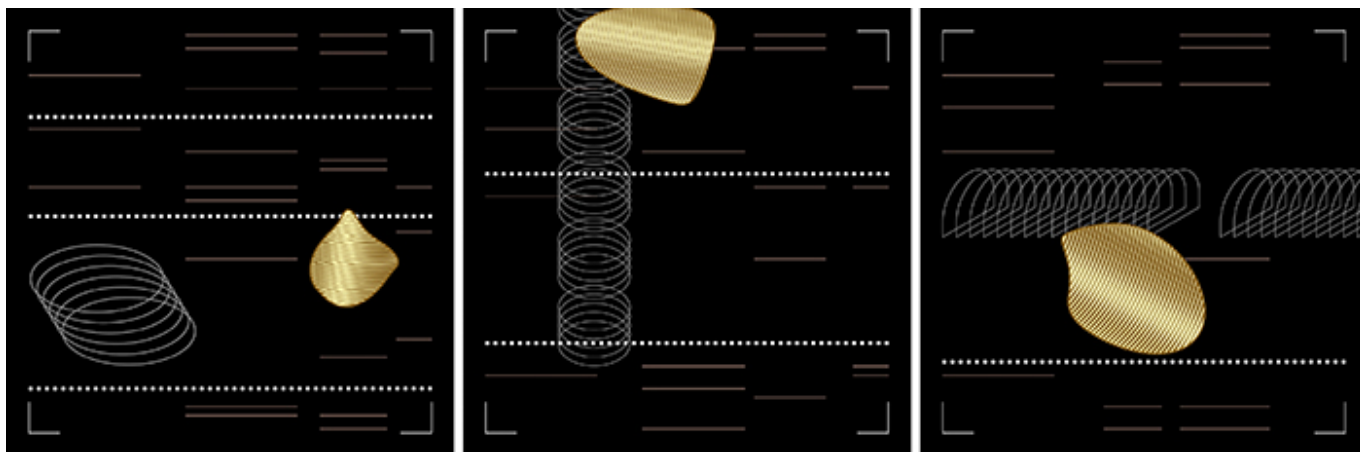
**A.** 〇〇 〇〇〇 〇〇〇 〇〇〇 〇〇 〇〇〇 〇〇〇, 〇〇 〇〇〇 〇〇〇 〇〇 〇〇〇〇 〇〇〇 〇〇 〇〇〇〇 〇 〇〇 〇〇〇 〇〇〇〇 〇〇〇〇 〇〇〇 〇〇 〇〇〇. 〇〇〇 〇〇 〇〇〇〇 〇〇〇 〇〇〇 〇〇〇 〇〇〇〇〇 〇〇 〇〇〇 〇 〇〇〇 〇〇〇〇 〇 〇 〇〇〇 〇〇. 〇〇〇〇 〇〇 〇〇〇 〇 〇〇〇 〇〇〇〇 〇〇〇 〇 〇〇 〇〇〇 〇〇〇〇〇 〇〇〇 〇〇〇〇〇 〇〇〇〇, 〇 〇〇〇〇 〇〇〇〇 〇〇〇〇〇 〇〇〇 〇〇〇〇 〇〇〇 〇〇〇. 〇〇 〇〇〇〇〇, 〇〇 〇〇〇 〇〇〇 〇〇 〇 〇〇 〇〇 〇〇〇〇, 〇〇〇〇 〇〇〇 〇〇〇 〇〇〇〇 〇〇〇 〇 〇〇 〇〇〇. 〇〇 〇〇〇 〇〇〇〇 〇〇〇〇 〇〇 〇〇〇〇 〇〇〇 〇〇〇〇 〇 〇〇〇〇, 〇 〇〇〇 〇〇〇 〇〇 〇〇〇 〇〇 〇〇〇〇〇〇 〇〇〇〇〇 〇〇〇 〇〇 〇〇 〇〇〇 〇〇〇〇〇〇 〇〇〇〇. 〇〇〇 〇〇〇〇〇 〇〇〇〇〇 〇〇〇 〇 〇〇〇〇〇 〇〇 〇〇〇〇 〇 〇〇〇 〇〇〇 〇〇〇 〇〇〇〇 〇〇 〇〇, 〇〇 〇〇〇 〇〇 〇〇〇 〇〇 〇〇〇 〇〇〇〇.



〇〇〇〇 / **Gray Outline**\_Acrylic on Canvas panel\_38×26cm (28piece)\_2018

**Q.** 〇〇〇 〇〇〇〇〇 〇〇 〇〇〇 〇〇〇 〇〇〇

**A.** 2016〇〇〇 2018〇〇〇 〇〇〇 〇〇〇 〇〇〇(〇〇〇)〇 〇〇〇 〇〇 3〇〇 〇〇〇〇〇 〇〇 〇〇〇〇 〇〇〇〇〇 〇〇〇 〇〇〇〇 〇 〇〇. 〇〇〇 〇〇〇 〇〇 〇〇〇 〇〇 〇〇〇 〇〇〇〇〇 〇〇〇 〇〇〇 〇〇〇 〇 〇〇〇〇 〇〇〇 〇〇〇〇 〇〇 〇〇〇 〇(〇)〇〇 〇〇〇〇〇, 〇 〇〇 〇〇〇 〇〇〇〇 〇〇〇. 〇〇〇 〇〇 〇 〇〇〇〇 〇〇〇 〇〇〇〇. 〇〇〇 ‘〇(〇)’〇 〇〇〇〇 〇〇〇〇 〇〇〇 〇〇〇〇 〇〇 〇〇〇 〇〇 〇〇 〇 〇〇 〇〇〇〇 〇〇 〇 〇〇〇〇 〇〇 〇〇〇 〇〇. 〇〇〇 〇〇 〇〇〇 〇〇〇〇 〇〇〇〇 〇〇〇〇, 〇 〇 〇 〇〇〇〇 〇〇〇〇〇 〇〇〇〇 〇〇〇〇〇 〇〇〇 〇〇〇 〇〇 〇〇〇, 〇〇 〇〇〇 〇〇〇〇 〇〇〇〇 〇〇〇〇 〇〇〇〇 〇〇〇 〇〇〇 〇〇〇. 〇〇 〇〇〇〇〇 〇〇〇 〇〇〇〇 〇〇〇 〇〇〇〇 〇〇〇 〇〇 〇〇〇 〇〇.



3\_Acrylic on Canvas\_100x100cm\_2017

SFD 3D 模型，Raster (点阵) 和 Vector (矢量) 图形的区别。Raster 图形是由像素组成的，放大后会失真。Vector 图形是由数学公式定义的，放大后不会失真。Raster 图形适用于照片、扫描图等。Vector 图形适用于标志、文字、线条等。Raster 图形的文件大小与分辨率有关，分辨率越高，文件越大。Vector 图形的文件大小与图形的复杂度有关，复杂度越高，文件越大。



Acrylic on Canvas\_180x720cm\_2016

Q. 什么是 Raster 和 Vector 图形？

A.





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## # Q&A

**Q.** 黃 曉 曉 黃 曉, 黃 曉 曉 黃 曉

**A.** 黃 曉 曉 黃 曉, 黃, 黃曉, 黃 曉 黃 曉 黃. 黃 曉 黃 曉 黃曉曉 黃  
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2022-1\_000000 00, 00, 00\_64×51×46cm\_2016

**Q.** 000 0000 00 00(00 00) 0000 0 000 0000?

**A.** 00 000 000 000 000 00000000 00000. 000 00 000 0 0 000 0000 0 000 000 0000. 000 0000 000 000 000 0000 0000 0000 000 000 000 00. 0 000 00 000 0000 00 00, 000000 000 00 00 0000 0000 0000 00.



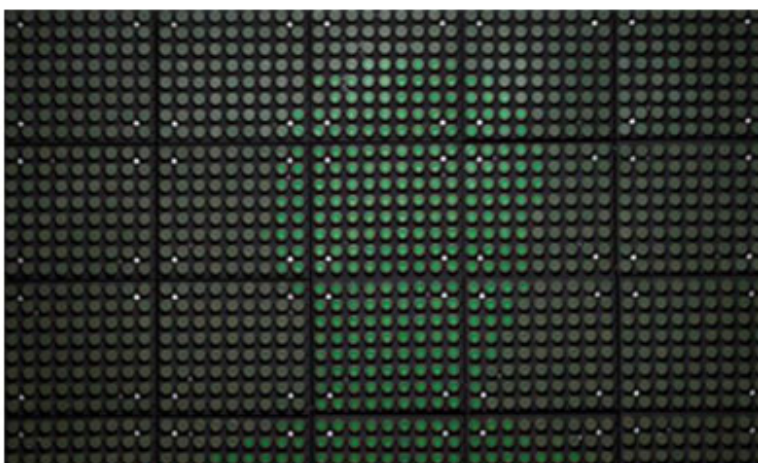
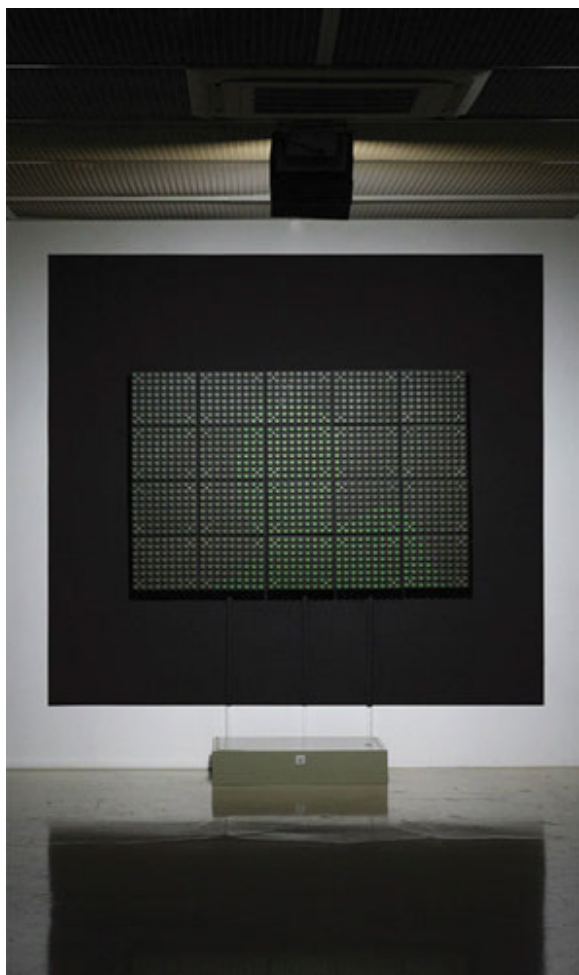
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(Slade School of Fine Art) 000000\_2013

**Q.** 〇〇〇〇〇〇〇〇 〇〇〇 〇〇〇 〇〇〇 〇〇 〇〇〇 〇〇.

**A.** <〇〇 〇〇(Liquid Sculpture)> 〇〇〇〇〇 2017〇 〇〇〇 <〇〇〇 〇〇(Signal Green)> 〇〇〇〇〇 〇〇〇〇, 〇〇〇〇 〇〇〇 〇 〇〇 〇〇〇 〇〇〇 〇 〇〇 〇〇 〇 〇〇〇〇 〇〇〇 〇. 〇〇〇 〇〇 〇〇〇 〇〇〇 〇〇〇〇 〇〇, 〇〇〇〇〇〇〇〇〇 〇〇〇 〇〇 〇〇〇 〇〇〇〇〇 〇〇〇〇〇 〇〇〇 〇〇〇 〇〇 〇〇〇 〇〇〇〇 〇〇〇〇〇〇.



**Signal green 01**\_〇〇〇, 〇〇〇〇〇〇〇, 〇〇〇〇〇, 〇〇〇〇, 〇〇〇〇〇, 〇〇〇〇\_163x15x123cm\_2017

**Q.** 〇〇〇 〇〇, 〇〇, 〇〇〇〇 〇

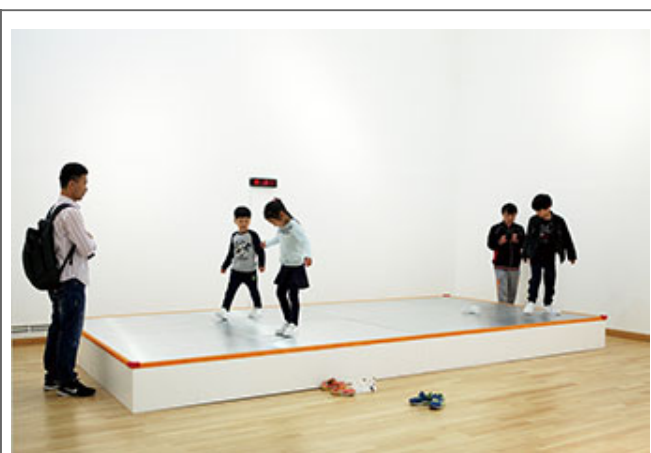
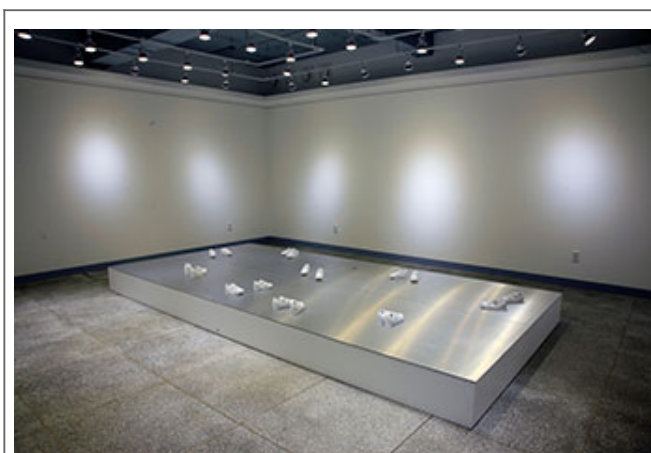
**A.** 〇〇〇 〇〇〇 〇 〇〇 〇〇〇 〇〇〇〇, 〇 〇〇〇 〇〇〇 〇〇〇〇 〇〇〇〇 〇〇〇 〇〇〇. 〇〇〇 〇〇〇 〇〇, 〇〇 〇〇 〇〇 〇〇 〇〇〇 〇〇〇〇 〇〇〇 〇〇〇〇 〇〇.



**Chaos, Cosmos and Circulation 01-15\_潘塔雷伊 潘塔, 潘塔 潘**  
 潘\_200×200cm\_2016

**Q.** 潘, 潘塔 潘塔 潘塔 潘塔

**A.** 潘塔 潘塔 潘塔 潘塔. 潘塔 潘塔 潘塔 潘塔 潘塔. 潘 潘塔 潘塔 潘塔 潘塔 潘塔 潘塔 潘塔 潘塔 潘塔 潘塔 潘塔 潘塔.



**潘塔 潘塔(PantaRhei) 02\_潘塔, 潘, 潘, 潘, 潘塔, 潘塔\_500×250×40cm\_2016**

**Q.** 潘塔 潘塔 潘塔 潘塔 潘塔 潘塔

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Fresh and vivid energy\_800 800\_800×340×270cm\_2018

Q.    , ?

A.



•  : [800\\_800\\_800](#) ▶

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2019年 第 五 次 普 查 工 作 人 员 培 训 [05.01.]

2019 年 4 月 30 日，本公司 2F 廠房通過 IDFA 認證。

0000 00 0000... 000, 00.00 00 00 0000 [05.08.]

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████████, 2019 ██████████ ██ ██████████ [05.21.]

[illegible]

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በጥቅምት 5 ቀን 2018 ዓ.ም. በሰዓት 7 ምሽት  
9 ሰዓት.

↳ **„Kommunikation“** [05.18.]

↳ `[[{"id": 1, "name": "John", "age": 30}, {"id": 2, "name": "Jane", "age": 25}, {"id": 3, "name": "Bob", "age": 35}, {"id": 4, "name": "Alice", "age": 28}, {"id": 5, "name": "Charlie", "age": 32}], [{"id": 1, "name": "John", "age": 30}, {"id": 2, "name": "Jane", "age": 25}, {"id": 3, "name": "Bob", "age": 35}, {"id": 4, "name": "Alice", "age": 28}, {"id": 5, "name": "Charlie", "age": 32}]]` [05.20.]

□□□, □ □□ □□ □□□□ □□ □□□ □□ [05.20.]

[illegible]

□□□□ · □□

██████████ ██ '██████'...2023 ██████████ ██████████ [05.03.]

[illegible]

□□□ □□□□□, □□□□ □□ □□□□□ □□ [05.08.]

በሀገር ውስጥ በሚኖሩ ህጻናት መካከል በጣም የሚጠቀሙ የሕመም ምልክቶች ምን ምን ናቸው? ለምሳሌ የሕመም ምልክቶች ምን ምን ናቸው? ለምሳሌ የሕመም ምልክቶች ምን ምን ናቸው? ለምሳሌ የሕመም ምልክቶች ምን ምን ናቸው?

00 - 00





00

**00000000 000 0000 000 00 [05.02.]**

00000000(00 000) 000 000 50 20(0) 00 10 400 000000 04000000 000000  
00 000(00: 000) 0000000 00000 00000.

**000 00 000 0 ‘00000 00 00000’ 00 [05.08.]**

00000000(00 000, 00 000)0 ‘2019 00000 00 00000’ 00000 00000.

**50000 000 00 000·0000 00000 [05.09.]**

00000000(00 000, 00 000)0 (0)000000000(00 000), 00000000(00 000)0  
00 00 00000 0(5. 18.)0 000 50 100(0)00 190(0)00 ‘2019 000·000 0  
0’ 000 00000.

**012500 0000000 000 00 [05.10.]**

00000000(00 000)0 00000, 000000000000(0000 000)0 00000 ‘012500 000000  
0 000’0 50 110(0) 00 110 00 000 00000 00000000 00, 000 000, 00000  
0 1,0000 00 000 000 000.

**000 000, ‘20190 000000 00’ [05.18.]**

00000000(00 000, 00 000)0 00000000000(00 000)0 00 00(UN)0 000 000  
000 0(5. 21.)\*0 000 ‘000000 00(5. 21.~27.)’ 000 00000 00000.

**000 000 0000 00 ‘2019 00000’ [05.17.]**

00000000(00 000, 00 000)0 (0)000000000000000(00 000, 00 000)0 00 5  
0 170(0)00 260(0)00 00 00000 ‘2019 00000(Craft Week 2019)’0 00000.

**0·00 0000000, ‘0000 00, 0000 00’ [05.20.]**

00000000(00 000, 00 000)0 0000000000000(00 000, 00 000000)0 00 50  
200(0)00 250(0)00 0000000000 00000000 000 00000, 00, 00, 00 0, 00  
00000 ‘2019 0000000000 00’ 000 00000. .

**0000, 0000, 00 00 00 00 000000 000 00000 [05.27.]**

00000000(00 000, 00 000)0 50 270(0)00 80 260(0)00 0000·000000000  
0(00 000, 00 000)0 00 ‘2019 00000 000000000’0 00000.

**000 00000 000 00000 ‘50 0000 00 0’ [05.27.]**

20190 50 ‘0000 00 0’(5. 29.)0 00 00(5. 27.~6. 2.)00 00000 2,2110  
000000 00 0 00.

【05.27.】

（00 000, 00 000）0000000000（000000 000）00 50 28（0） 0 20 0000000 0000 ‘000 0000 00’0 0000.

00 00

00000 2019 000000 0330 10 【0000000000】

“00000 000 00, 00・00・00・00000 00000 00” 000 000 【0000000000】

000 0000 00 000 00 000 000 【0000000000】

2019 000000000 0000 000000 000 【0000000000】

# CHA Seungean

0000000 0000 00

00 0 0 0000000000 00000 0000 201900 100 00 0000 00000. 00000000 00000 000 000 000 000 00 00000 00 00 000 00 00 0 00 0000, 0・00 00000 00000 00 000000. 0 00 0 0, 0000000 3.00 00 000 0000000 0000 100 00 0000 000000 000000 000000. 00 00 0000000.



00000 00000 00000, 00 00000000000 00 00000 000 000 0 000 0 00000 00000 0 00 000 000000 00000 00. 0000 0000 00 00 00000 0000. 0000 0000 0000 0000 0000 0000 0000 0000 0 0000 0000 0000 00 0000 0 00. 0000 00 2000 00 0000 00 0000 0000000 0000 00, 0000 00, 0000 0000 0000 000000 00 0 00 0000 00 00 0000 00.

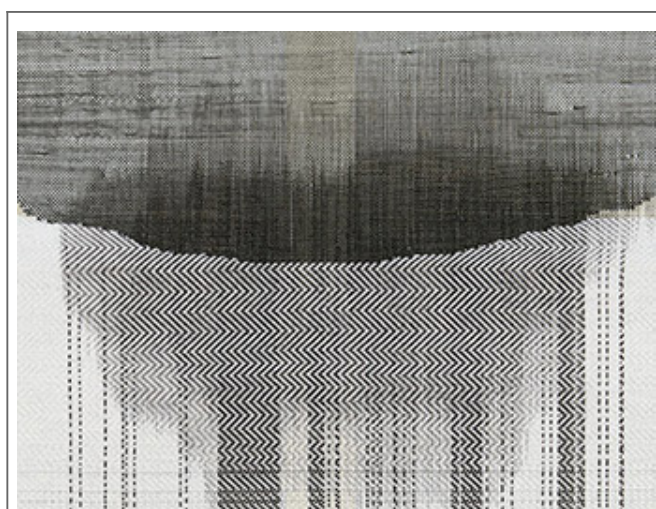






TwillStain-5,9,7,10,6,8\_Hairy Fairy Stain 2017

TwillStain 的藝術創作，是透過「光」與「影」的互動，創造出一種獨特的視覺效果。他的作品通常由多層透明或半透明的材料組成，這些材料在光線的照射下，會產生不同的折射和反射，從而形成豐富多變的圖像。TwillStain 的作品不僅具有視覺上的美感，更蘊含著深刻的哲學意義。他通過對光的探索，探討了時間、空間和人性的本質。他的作品在國際藝術界享有盛譽，曾多次在大型藝術展覽中展出。



TwillStain-10\_Detail

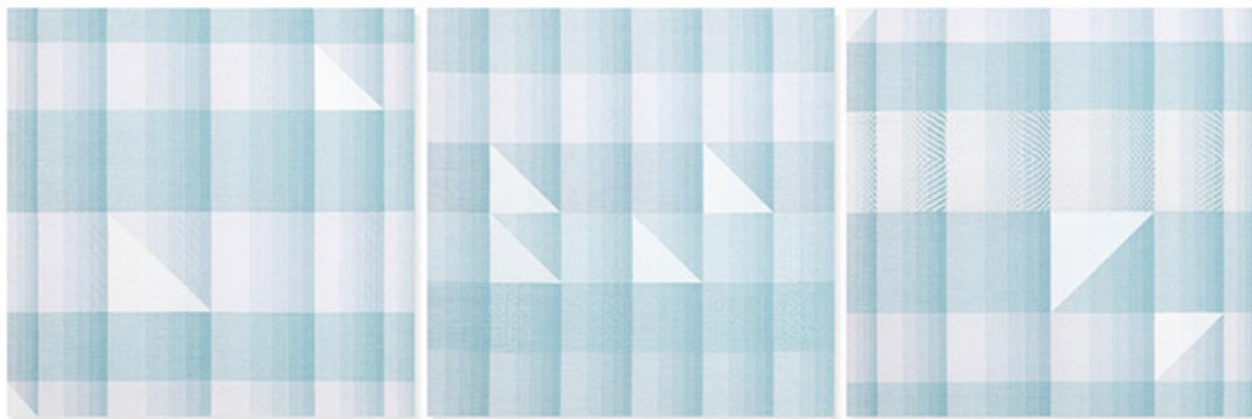


TwillStain-9\_Detail

**Q.** TwillStain 的藝術創作，是透過「光」與「影」的互動，創造出一種獨特的視覺效果。

**A.** TwillStain 的藝術創作，是透過「光」與「影」的互動，創造出一種獨特的視覺效果。他的作品通常由多層透明或半透明的材料組成，這些材料在光線的照射下，會產生不同的折射和反射，從而形成豐富多變的圖像。

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 00 000 00, 000000 00 00000 000000 00. 000000000 00 00000 000 00, 000  
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 00 000 000 0 00000 00000.



Segment-6,5,7\_rayon yarn, polyester yarn, acrylic paint\_97×97, 95×95, 97×97cm\_2017

**Q.** 000 00, 00, 00000 0

**A.** 00 000 00 00000, 00000, 000 0 00 00 00 00. 000 00 000000 000 0  
 000 0 0 00 000. 000 00 00 000 00000 000 000, 000 00000 00000 0 00  
 0. 00 00 00000 00 0 00 000 0 000. 000 000 0 00000 00 0 000 00 00  
 0 0 000. 000 00000 00, 00, 000 00 00000 00000 00000 00000000 000 000.



□□□□(TwillStain)-20, 21\_cotton yarn, polyester yarn, dye\_227×97cm\_2018

**Q.**    ,           

**A.** ॐॐॐॐ ॐॐॐॐ ॐॐ ॐॐॐ ॐॐॐॐॐ ॐॐॐॐ ॐॐॐ ॐॐ ॐॐ ॐॐॐॐॐ ॐॐॐॐ. ॐॐ ॐॐॐ ॐॐॐॐ, ॐॐॐ ॐॐॐॐ, ॐॐॐ ॐॐॐॐॐ ॐॐॐ ॐॐॐॐ ॐॐॐ ॐॐॐ, ॐॐ ॐॐॐ ॐॐॐ ॐॐॐ ॐॐॐ, ॐॐॐ ॐॐ ॐॐ ॐॐ ॐॐॐ ॐॐ ॐॐॐॐ ॐॐ. ॐॐॐॐ ॐॐॐ ॐॐॐ ॐॐ ॐॐॐ ॐॐ ॐॐॐॐ ॐॐ ॐॐ ॐॐ ॐॐ ॐॐॐॐ ॐॐ ॐॐॐ ॐॐॐॐ ॐॐ ॐॐॐ ॐॐॐॐ ॐॐ ॐॐ ॐॐॐ ॐॐ ॐॐ.





□□□□ □□□(with weft, with warp) □ □□ □□\_□□□□□□□\_2018

**Q.** □□ □□□ □□ □□, □□□?

**A.**



□□□□ : (□□□\_□□□□▶)