

EYES IN™ Issue 11 | EYES IN™ is a Publication from EYES IN™ Corp.

EYES IN



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World's Innovative Creators & Their Masterpieces

In this issue:

**Photographer
Joseph Rubin**

**Brazilian Author
Paulo Coelho**

**3 Michelin Star Chef
Pierre Gagnaire**

Eyes in

ITALY, BERLIN, NEW YORK, L.A.,
MARYLAND, SOUTH-KOREA,
BEIJING, MOSCOW, AUSTRALIA,
JERUSALEM, SCOTLAND,
MONACO, HONG KONG, LONDON,
SWITZERLAND, BRAZIL

**Actor & Philanthropist
George Clooney**

Fashion Designer Francis Hendy

Koh Sang Woo's Reversed Renderings

COVER ART PROVIDED BY KOH-SANG WOO



Dear Reader,

Take a walk into the future...

"Fashion, science, nature, architecture. Everywhere we look, we see trends trends emerge. The important thing is to keep looking."

"Trend forecasting is part psychology, part anthropology, and part intuition. It is an art - and like most art, it's influenced by life. Cultural, economic, social, and political movements are all key drivers for upcoming trends, as are the experiences we go through, the way we feel, and the way we live and work. Trends grow, evolve, and build up over time, and by observing the world with a keen eye, we can watch them form - and predict what's coming next."

The above quotes come from the organizers behind the Boutique Design New York Fair (www.bdny.com). We could not have put it in better words. With EYES IN™ Magazine we scan innovation and design - we are not searching for trends - by reporting about them - we happen to detect and magnify them. Just by putting the different disciplines we scan together, we offer a platform of insights for the reader that likes to look through the veils of beauty that trigger the mind. The visual trendwalk that emerged at the BDNY fair was curated by Stacey Garcia from the Stacey Garcia Design Studio. The physical trendwalk at the fair was a summary of trends Tracy predicted. Those trends were expressed in visual designs by different design studios, resulting in small incubators of design spaces of the future.

In this EYES IN™ Magazine nr. 10 we have found again numerous innovative creation and its creators around the world, showing us a feast for the eyes in the Now and a walk into the future for the Then.

Enjoy reading, best wishes!

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Cover Artist Koh Sang Woo's Reversed Renderings

Koh Sang Woo has a taste for controversy. His images may look beautiful, but the stories beneath needle away at the unspoken do's and don'ts that tie us up in social and cultural obligations. His last exhibition in his hometown of Seoul, South Korea, was almost pulled at the last moment due to a call from KBS, the Korean equivalent of the BBC. It featured one of their presenters, with her husband, in a state of undress and, more importantly, without their permission. Another show picturing a mixed race couple was simply avoided and mothballed, to avoid offending "cultural sensibilities." And yet it's hard for us in the West to believe by just looking at the work.

Koh's art is part painting, part performance, documented in photography. Carefully choosing his subjects for their personal stories, he paints directly onto their bodies as he works, and then reverses the colors in the final exposure to give his photos an unmistakable electric vibrancy. In one way, he

is an artist that paints photographs, and sees the world in reverse. But this reversal is also a social statement, a means of subverting the way society can push people away from their ideals, and make them compromise and change to accommodate social pressures.

In True Stories, an exhibition recently shown at the James Freeman Gallery, all of his photographs probe the kind of subtle conventions that restrain and limit their subjects — be it corporate control, racial prejudice, or the pressure to "be the best" as in his Portrait of a Girl / Portrait of a Woman series. The works thus become a kind of release and defiance, beautifully rendered. And it's his eastern form of kicking against the system that makes Koh's work so interesting. Not in the obvious punk aggressive way, what the West is used to, but a more discreet and suave manner of counter-culture, balancing Korean values of discipline and respect with the need to make a point.



Koh is an example of why there is a current swell of international interest in Korean contemporary art. Having been overshadowed by the booming Chinese market, increased investment and activity is helping Korean art make its mark on the contemporary scene. Given that Korea is currently the thirteenth largest economy in the world (predicted to become the 3rd largest by Goldman Sachs), and already has a massive cultural presence in Asia through its films and music (known as the Hallyu wave), it is only a matter of time before, as an ArtTactic report recently stated, "The Korean art market and its collectors... play a very important role in the Asian and international art market in the future."

About Koh Sang Woo

Koh Sang Woo was born in Seoul and currently lives in New York. He has had numerous important international exhibitions recently, including Media Media at the Queens Museum New York, Pulse Miami, Distinctively Korea at Christies in London, the Sungkok museum in Seoul, and as an invited artist at the 798 Beijing Biennial in China. Along with solid auction results in both Hong Kong and New York, Koh also exhibited most recently in the important Korean Art Show in New York, timed to coincide with the Armory Show in 2010 and to raise the profile of contemporary Korean art. True Stories was his first solo exhibition in the UK.



A Conversation with Koh-Sang Woo

As a child, what did you want to become (profession-wise)?

My parents were both artists. With both of them being sculptors, I was introduced to different mediums of art from an early stage in my life.

In which town did you grow up?

I was born in Seoul, Korea.

Do you think your background has influenced your current art style? If so, what specific element in your background is most pervasive in influencing your current art style?

Yes, for sure. I was raised in South Korea and had to move to the United States at a young age so I had to adapt to a new culture. We didn't have the Internet to use to explore other countries. You just had to dive into the culture and society without any hesitation or biased feelings. Being a semi-outsider looking in for the first couple of years (and then being part of the culture) allows one to be able to think outside the box and re-evaluate what she or he is looking at in the moment. I was recently featured in a number of international exhibitions that represent contemporary Korean art. Being a certain ethnic background can certainly work in your favor or the reverse. Like most people, I see myself being a global mixture, not one ethnic background. I translate and mix the cultures that have influenced me.

What inspires you in the job of being an artist?

Ordinary relationships inspire me; listening to the stories of human connection and human relationships mean a lot to me. We live in a global world but yet anyone can relate to one topic universally: "Connection." Everyday is a new connection you make and you can tell a story through art using just one word.

In which way do you consider yourself an innovative creator?

My overall process of creating my pieces is innovative in terms that you do you not see many artists using this technique. It's a process I have fine tuned over 10 years and with new technology and changes in materials, I can re-create the same artwork with different materials and change the overall feeling of the artwork. Most people think that my artwork is purely photoshopped work until they realized the technique and the actual process that takes place. This is another way I feel a connection to the audience; their own perspective of what they think something is has changed. I usually have paint brushes in my left hand and a camera in my right hand to capture the moment.

Do you have any other creative ambitions or dreams to which you aspire?

I would like to find a way to translate my work into 3D artwork. Something to give more depth to my work for the future.



Which basic elements of creativity did your family teach you?

They taught me to try everything and not to be afraid to use an object for something other than its intended use. Everything is based on your thoughts. Always think in different dimensions.

Do you have a favorite artist yourself?

Matthew Barney.

Are you ever afraid you will run out of inspiration and creativity in your job?

I believe that is the curse of most artists; running out of ideas or inspirations. Every click I make on my camera. and every brushstroke I paint to the body translates my mood and passion to each piece. Capturing the love, emotion, and life is what drives me to explore the human relationships each and every day.

What is the most difficult thing in your job?

Working with models and trying to translate my vision and thought through them. is the most difficult thing in my job. I am rebuilding and translating a real story to a fantasy land and this can be difficult to do. Because whatever the story they may have, I am re-sculpting and then re-building it into a different world, through this process. I feed

off their true love story, but as I work with them I translate their feelings into a fantasy world for others to understand.

What is the most fun part of your job?

It is an escape from the reality and then moving into a fantasy. My work has a fine line between reality and fiction.

Do you expect your way of creating art work to change in the future?

I think some aspects will change, such as the printing options or adding 3D in the future.

Do you embrace the changes in the art industry regarding social media and technology influences?

Social media provides additional press to an artist and makes it so one does not always have to depend on a gallery to promote one's work. But I still believe that you need good representation to guide you through and have a different perspective on your work. I have seen many artists that have relied on solely on social media for self promotion and their life span and career tends to be limited.

What do you consider to be your greatest masterpiece? Why?

The Kiss. I still get goosebumps every time I see this piece. Because there is a fear of love - when I see people crying in front of the work.

ATTENTION ARTISTS AND CREATORS!

call for entries!

details

every month we pick 1 winner who will be featured on our website
every 2 months we pick 1 winner to be featured in **EyesIn MAGAZINE!**

Eyes in 

1 grand prize winner will be on the cover.



Could we feature your favorite artist, author, designer, architect, filmmaker, etc. in our magazine and/or online?

Matthew Barney, Frida Kahlo, Andy Warhol and Comme Des Garson. They all pushed the boundaries of their time with their artwork and styles with their views and individual style. I value that very highly.

In which way do you think art and design are different and/or similar?

Designers have set parameters, catering to a consumer segment or an individual. Fine artists' boundaries are less restrictive, which can be difficult at times but also more rewarding.

Do you aspire to collaborate in your creations with an artist from another artistic discipline?

I have been approached by several western models and celebrities in the past, "Can you make me look like that?" But I have always have stayed away from working with celebrities and well-known models due to the commercial factor. I prefer ordinary people because they show more emotion and its more natural. However, starting this year, I am open to commission projects. If any couple is interested in being my models, I would love to travel anywhere and work with them regardless of their ethnic background.

Do you have a favorite company or exciting other creator with whom you would like to work?

I would love to work with Comme Des Garson and collaborate with her on prints and also the set design for one of her shows.

Do you follow any philosophical or psychological approach in making your art?

I like the psychology of using color in my work. Every color has a different emotion. There are certain colors that provoke an emotion within us.

What is your favorite building in the world?

The Flat Iron Building in NYC. The angle and presence it holds in NYC. Or, The Tate Modern, a large industrial looking building with so much great artwork that it held inside.

What is your favorite hotel?

Hotel Costes in Paris. I love the red lighting, the lounge has great vibe, and the DJ plays the best tunes. Also the Chelsea Hotel in NYC – for all the stories of the great artists from the past. No other hotel had that much creativity. Every room has a story!

What would be your ideal home?

A space in downtown NYC where I can combine my work space and living space together and have my own printing, mounting, and framing production.

Do you have any dreams for the future?

I hope to have fresh ideas and not become a commercial artist. I want to be able to always be innovative in using new mediums and keep challenging fundamental views on beauty. I hope to keep thinking outside the box and keep growing as an artist over time.

Is there anything else you would like to add to this interview?

I wish everyone the best for 2012.



A stylized illustration featuring a woman's silhouette in the center, standing on a dark, angular base. She is wearing a long, flowing dress and high heels. The background is a warm, orange and yellow gradient, suggesting a sunset or sunrise. In the upper left, a dark silhouette of a blimp or airship is visible. The overall aesthetic is modern and artistic, with sharp geometric shapes and a limited color palette.

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