



# [b]racket

November 2012  
[FREE]



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Or, take out. We do both.

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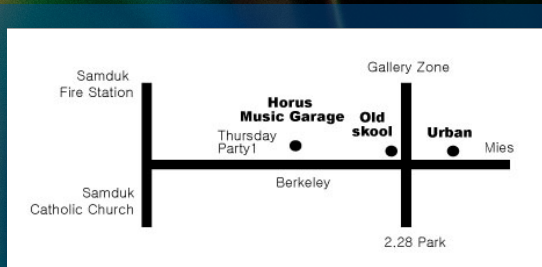
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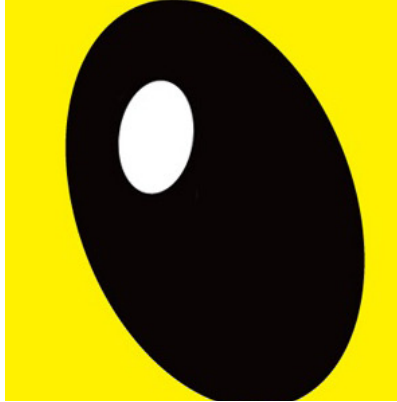
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**Sixcoin**  
*\*cover photo*



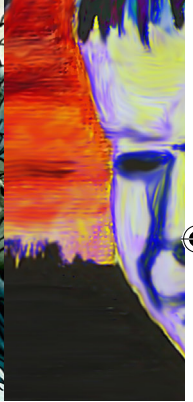
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**Brandon Inman**



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**Kyle Prewitt**



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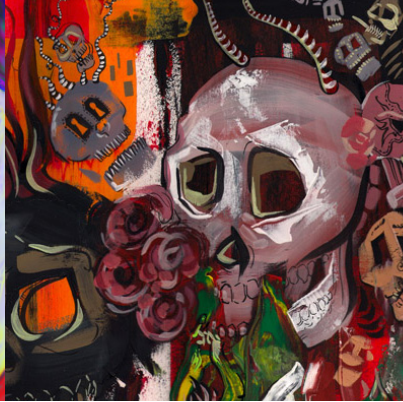


Sarah Elminshaw



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Giho Lee



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# Editor's Letter

After seeing our first issue in print Greg, Jess, and I immersed ourselves in putting out the second. I don't think the three of us realized how much time it would take to put together a magazine but we all rose to the task and put in the necessary efforts. I guess that means we believe in this thing. In making [b]racket we've been excited to see the efforts of the artists who have submitted their work, and we feel proud to share them with you.

You'll find that in this issue we are featuring two Korean artists, Sixcoin and Giho Lee. We want each issue to offer a healthy balance between Korean and foreign art. You will also notice in this issue and the previous one there is no Korean to English (or vice versa) translation. We've decided to let the artist decide what language their ideas will be communicated with. With the help of our new contributor Sharon Reichstadter, the text in [b]racket will play a more central role. With Sharon's input we think this issue and the future issues will be more complete.

Finally, I want to make another call to artists. There are a lot of you out there, and we're excited to see your work. The last few weeks when I asked people to submit I was met with apprehension. "I wouldn't call myself an artist... but I paint..." or "I told my friend who is an artist but he is scared." These responses contradict the *raison d'être* of our 'zine. [b]racket is the recognition and encouragement that we need to give artists who are unsure and apprehensive to show their work. This is the central reason we're publishing this magazine. So if you know an artist, put this issue in their hand and encourage them to submit their art. And don't listen to their excuses.

Happy Thanksgiving.

Christopher Cote  
Managing Editor



**Issue 2**  
November 2012

# [b]racket

# contributors

Sixcoin  
Brandon Inman  
Kyle Prewitt  
Sarah Elminshaw  
Craig Mason  
Giho Lee  
Sharon Reichstadter

Jess Hinshaw [editor]  
Greg Laychak [design]  
Chris Cote [managing editor]

# creators

# contact

[bracketmagazine.wordpress.com](http://bracketmagazine.wordpress.com)  
[www.facebook.com/bracketMagazine](http://www.facebook.com/bracketMagazine)

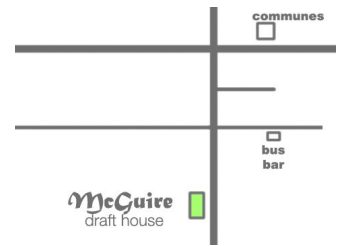
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# MCGUIRE

darts. billiards. drinks. all of life's pleasures.

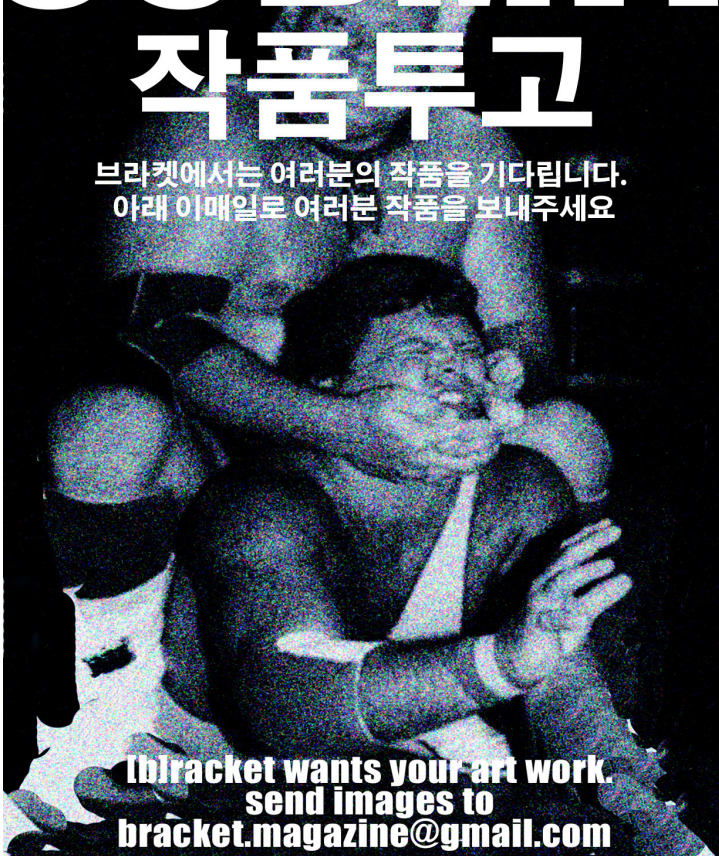




**SUBMIT**


**작품투고**

브라켓에서는 여러분의 작품을 기다립니다.  
아래 이메일로 여러분 작품을 보내주세요

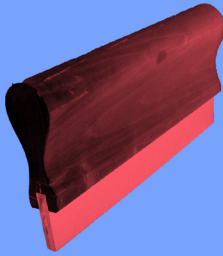



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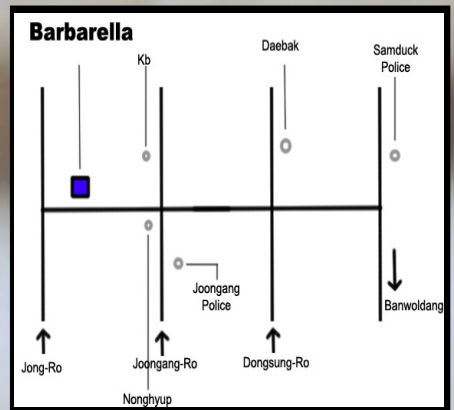


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# Sixcoin

SIXCOIN은 2004년부터 그래피티와 스트리트아트를 진행해왔다.

서울을 중심으로 활동하고 있고 여행을 통해서 여러 지역에 작업을 남겼다.

조금만 관심을 갖고 둘러 본다면 여기저기서 그의 흔적을 볼수 있을것이다.

페인팅과 그래픽 디자인을 중심으로 작업하고있고 최근에는 입체로만든 캐릭터로 설치작업을 하고있다.

귀엽고 심플한 스타일로 시작하여 좀더 복잡하고 패턴으로된 이미지를 만들어서 SIXCOIN의 다양한 이미지를 만들고있다.

동료 아티스트와의 콜라보 작업이나 브랜드와 협업등도 주목할만 하다.

그의 작업으로 세상을 즐겁게 변화 시키고자 하는 매우 열정적인 아티스트이다. **[b]**











# Brandon Inman

Brandon Inman is an illustrator currently living and working in Daegu, South Korea. He was born and raised in “Vehicle City” more commonly known as Flint, Michigan. While Inman admits Flint is widely considered one of the worst cities in the U.S., he says, “don’t fret, I think I’m nothing like my city’s reputation.”

Inman has an associate in applied science degree in graphic design from Mott Community College and a bachelor of science degree in computer graphics and illustration from Indiana Wesleyan University. He worked at a design studio for two years before concluding that he wanted something more from life.

“I came to Daegu...for the usual reasons foreigners come...I was bored and wanted to travel.” He adds that getting away from Michigan’s icy cold winters didn’t hurt either.

While Inman pays the bills by teaching, he also looks for freelance illustration work throughout Korea and spends his spare time sketching unaware strangers at coffee shops or riding the subway.

Inman describes his work as, “often whimsical, balancing between

realism, caricature, and surrealism.” His subject matter focuses on people, cultures, and lifestyles – sometimes with some allegorical, theological slant. For example, his work may include representative images of good conscience and bad conscience.

Embracing Korean culture, Inman often uses traditional imagery such as the sam-taegeuk, the symbol of three swirling colors: blue, red, and yellow – representing heaven, earth, and humanity respectively.

Inman prefers to paint with acrylic or oil, or, does pencil drawings which he scans and colors in Photoshop.

In the past, Inman has produced music album covers and has a number of small published works in the States. He is also proud of his work for Dongshin, his own church here in Daegu.

In the future, Inman would like to illustrate for major publications and advertising agencies in Korea and will continue to focus on digital output. He currently lives in west Daegu with his Korean wife, Su-Young, a local nail artist. **[b]**





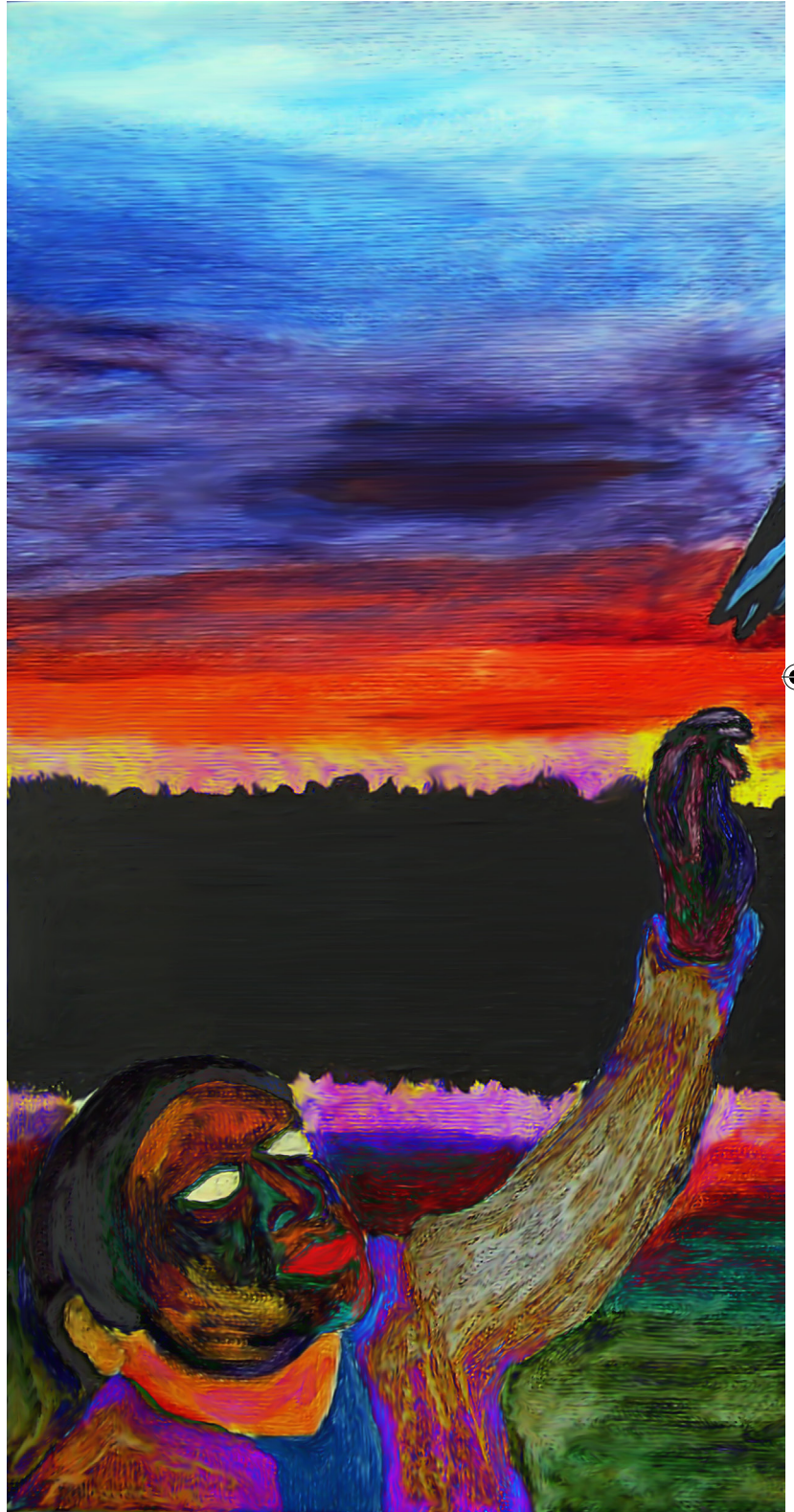






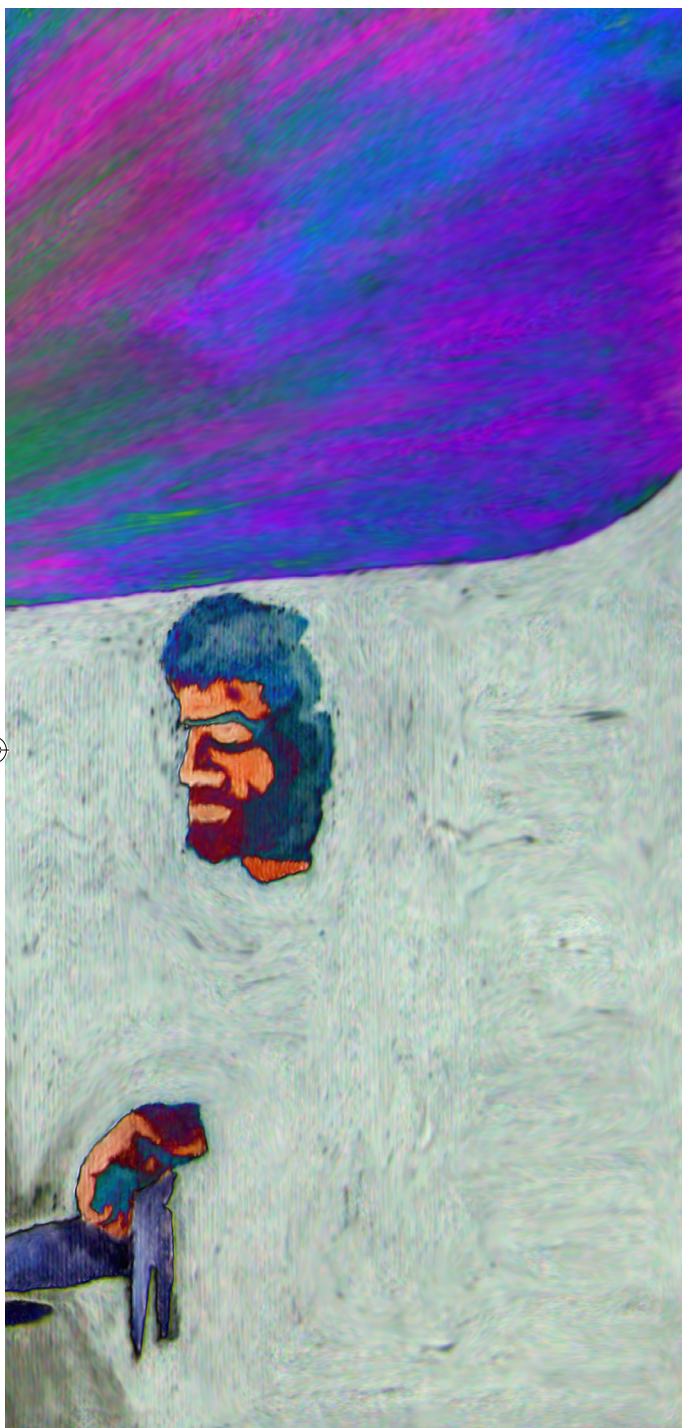


# Kyle Prewitt









**K**yle Prewitt is an aspiring artist, poet, and songwriter from the great state of Maine. When he is not attempting to create something of value artistically, he usually ponders how unlikely this form of existence is, and occasionally has an existential crisis. At night, he is typically engaged in the usual things humans do in this day and age: drunken antics and pleasure seeking.

Most of his work deals with the absurdities, horrors, and overall weirdness of being human. He feels that the masses of humanity gloss over their bizarre qualities with a thick facade of normality, but that in reality each individual is writhing beneath the surface with odd and unique qualities.

He believes it is the individuals who find a way to channel these seeming quirks in a productive way into reality that push humanity forward. In other words, we should all embrace the madness of our own psychology and create things that haven't yet been thought of. Some of his interests include psychopathy, lucid dreaming, documentaries, screenwriting, and existentialism. He currently resides in Miryang, South Korea. **[b]**





# Sarah Elminshawi



Sarah Elminshawi is from Toronto and has been living in South Korea for the past year. She is a recent graduate of Ontario College of Art and Design University and holds a bachelor of design in illustration.

Elminshawi says she is inspired by both the people and the atmosphere around her – especially the simple things. She loves seeing odd and unexpected color combinations in her natural surroundings and is likely to find inspiration in a suburban landscape or a child’s drawing.

But don’t get the wrong idea – Elminshawi definitely has a darker side, often infusing her work with provocative imagery such as flaming skulls or shark-infested waters that glow red. She focuses on expressing emotion through the movements of the human body, at times exploring the baser nature of human experiences through animal imagery.

Elminshawi describes her content like this: “I often try to express the beauty of

darker situations, so my work always seems to be composed of dramatic elements.”

She also attributes her most significant inspiration to music. She tries to capture and express the thoughts and feelings that music brings out in her. The challenge she says, “is trying to translate that feeling onto the canvas.”

When asked about the influence of other artists on her own work, Elminshawi is again, inspired. The ways other artists express themselves, use mediums, tackle design challenges and handle application keep her thinking outside the box and remind her not to get stuck in a comfort zone. Being aware of others forces her own results to be more unexpected and can often take her work in a new direction.

One of Elminshawi’s favorite artists is Yuko Shimizu, a New York based artist/illustrator from Japan. Beyond Shimizu’s work, Elminshawi names the surrealist art of Salvador Dali and Frida Kahlo, the graphic





posters of Saul Bass, the illustrations of Erich Sokol, circa 1960, and the raw expressionism of Jean-Michel Basquiat as influential in her process.

Elminshawi loves “the imagery of old album covers and photography, particularly photographs of people in raw or candid moments and scenes from daily life in any given culture, which can reveal so much more about the subject than a staged image.”

Striving to expand the way she expresses herself creatively Elminshawi places a high value on connecting with her peers in the art community. This Toronto artist always keeps her eyes open for the inspiration that occurs all around, and she hopes that comes across in the artwork she creates. **[b]**



# Craig Mason



Craig Mason has produced three major works in the past year: Amakusa; Good-bye, Home-run; and 춤추는 고백. These have all been titled after songs written and performed by local Daegu band, DogStar. Mason is not only an avid fan of their current album – Hello, Cranky Dear – he worked with the band to create the album cover art.

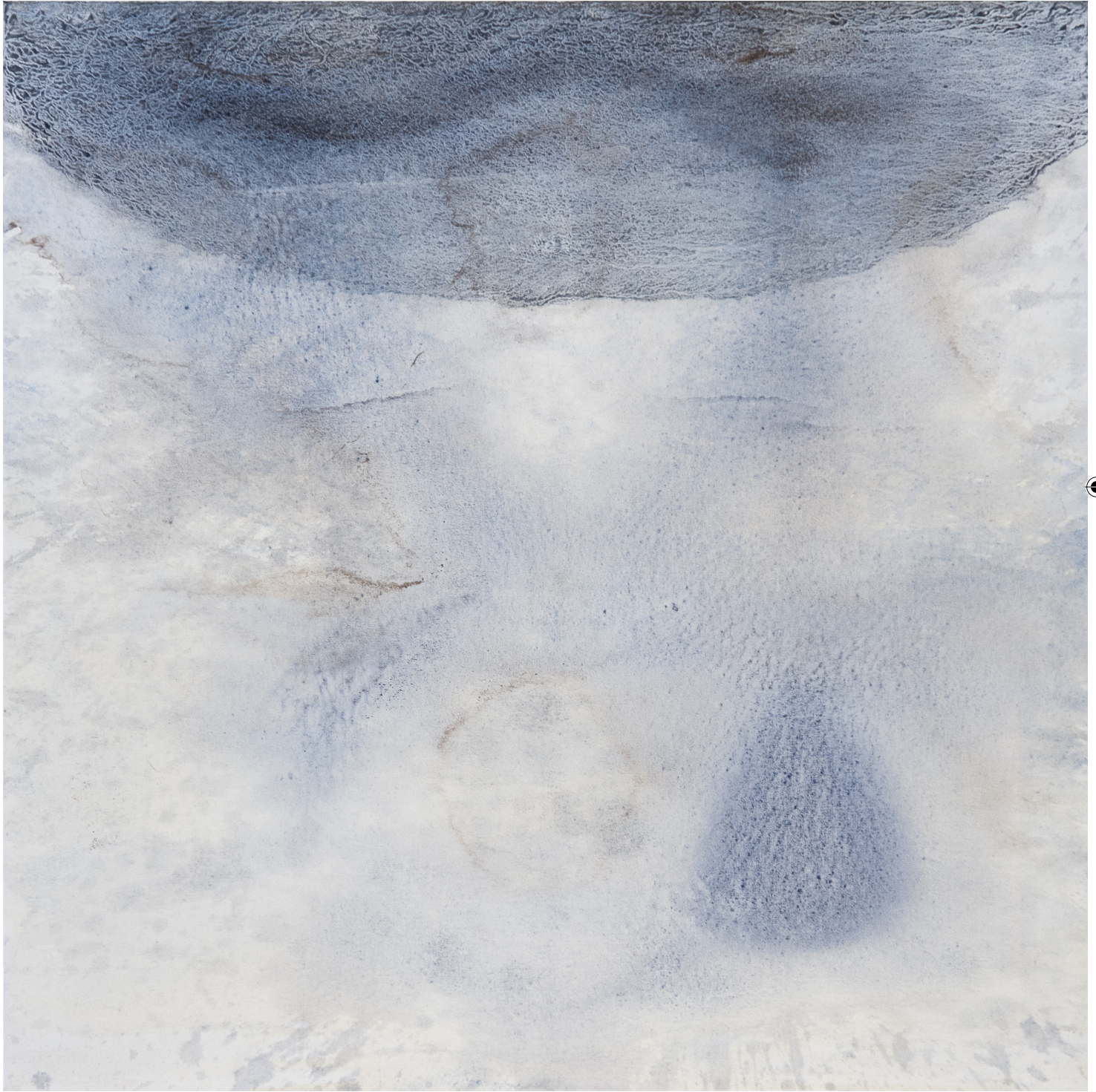
Of his work, Mason says, “I like this on-going series the most,” because it was inspired by “particular songs (as seen live)”.

Of course the vision produced within Mason and the finished product vary significantly. This is because the artist believes it is one thing to “experience this band live, see something behind closed eyes,” and form a dynamic, 3D narrative “with little presence of boundaries, either in time or space,” and another thing to “attempt to execute that vision or experience in paint.”

Mason likes to use lots of medium (for this series, oil paint) and never paint brushes. His ideal is to create a space that is “saturated,






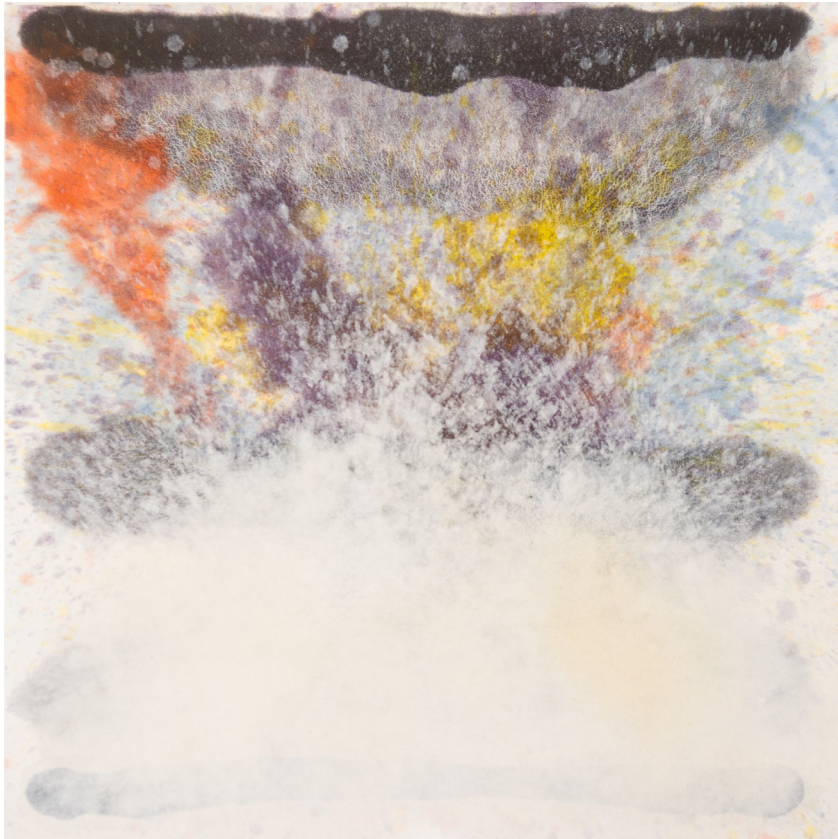


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*"...how much does  
the soul survive the  
desperation of the  
everyday?"*



transparent and distant.” Mason also suggests that his work is active and even rhythmic, “so as to allow the possibility of interaction.”

Mason’s M.O. – for his process and product – calls to mind a 1960’s “happening”, in which the boundary between the artwork and viewer is diminished and the audience and art merge and unfold in a unique experience.

In his own words, Mason says his personal projection is to “see all possibilities of existence through the mirror of the canvas...through which personal experience, emotion... [and] world-view may emerge.”

Finally, Mason feels that the “cold speak of aesthetics and methods must be tempered by poetics,” and therefore offers this note:

*the self exists.  
what does it interact with?  
and what is the quality of existence?*

*one faces an ocean, one faces a snow-field.  
one sees sparkles off of it, and feels the warmth and presence of the sun.  
one hopes not to die in the cold sea, but rather in the air, and that the sun  
will shine on it in the morning.  
this is existence.*

*one feels material pulsing before it.  
one feels the throbbing of the day.  
one feels air swooping down into one’s nose, and one is transported, and  
yet one is back in the same place, and with the world surrounding it.*





# Giho Lee





Giho Lee is a native Korean, who has spent the last twenty years studying English, as well as making art. While on this path, Lee began to form relationships with foreign friends. He tried to have conversations in English as he had learned in school, but the words often became jumbled in the process.

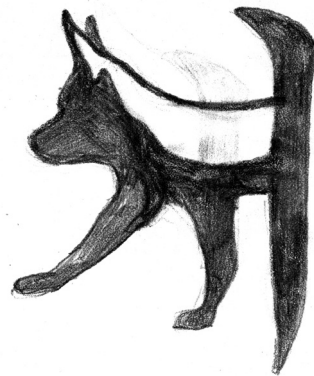
As he practiced his English conversation skills, he pondered how “sentences were divided by words” and how those words were “replaced by meanings”.

Lee describes it like a puzzle: “In my head...I dropped down...the pieces of [the] puzzle.” It was as if the words spoke to him in sequenced fragments, but speaking back was not as easy as moving tiles across a board. The words often became “tatters” in his throat and instead of forming perfect sentences, Lee says they melted away like the sweat off of his brow.

When people spoke to him, Lee “was busy to mix and match the puzzle,” in order to show his true heart. Lee’s struggle with physical communication translated into an “interest in the limit of human words,” which awakened the possibility of incorporating letters in his artwork.

Lee’s work is often simple and linear, frequently in bold black and white. It sometimes features English words, such as “thank you” and “I am sorry,” as well as Korean characters. Incorporating both Korean and English into the objects and drawn gestures themselves layers Lee’s work with multiple meanings.

Lee has worked as a guest editor for a monthly culture magazine and has shown his work throughout Korea. **[b]**





Sixcoin  
[www.sixcoin.com](http://www.sixcoin.com)



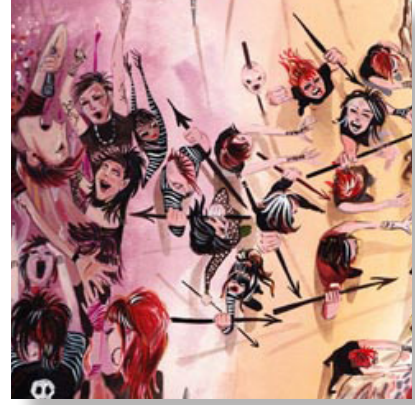
Brandon Inman  
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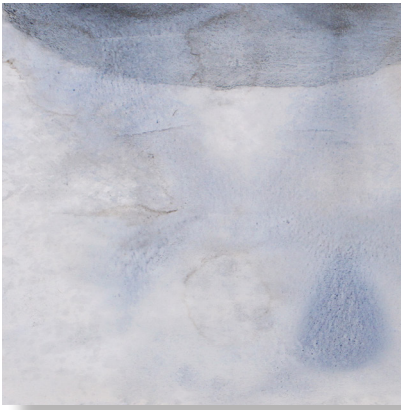
Kyle Prewitt  
[clayfogg@yahoo.com](mailto:clayfogg@yahoo.com)



Sarah Elminshawi  
[www.sarahelminshawi.com](http://www.sarahelminshawi.com)



Craig Mason  
[krankekunst@hotmail.com](mailto:krankekunst@hotmail.com)



Giho Lee  
[blog.naver.com/gihoh](http://blog.naver.com/gihoh)





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