

전시 기획 개요

전시 제목: 예술가의 자리

영문 제목: *Where the Artists Stand*

전시 장소: GlogauAIR Project Space

전시 기간: 2026년 8월 1일 – 8월 7일

기획/큐레이팅: 조주현, Suzy Royal

서문: Suzy Royal

참여작가: 강윤정, 김유, 원선금, 이정은, 정세빈, 조주현

사진촬영: 이미지

디자인: 김유, 강윤정

주최: 경북대학교, GlogauAIR Project Space

후원: 한국문화예술위원회, 대구문화예술진흥원, OpenAI

《예술가의 자리 *Where the Artists Stand*》는 회화, 설치, 인터랙션, 영상 작업을 하는 여섯 명의 작가가 AI 시대에 예술가의 자리는 어디에 있는지 함께 생각해보는 전시이다. 결과와 효율이 중심이 되는 시대 속에서, 이 전시는 완성된 작품만이 아니라 작품이 만들어지기까지의 시간과 과정, 그리고 예술가가 세계를 감각하고 사유하는 방식을 함께 드러내고자 한다.

참여작가들은 각기 다른 매체를 사용해 작업하지만, 이번 전시에서는 완성된 결과물 이전에 존재하는 리서치 과정, 작가가 영감을 받는 환경, 회화를 제작하는 반복적인 시간, 설치작업이 완성되어가는 과정 등을 함께 제시한다. 이를 통해 예술가의 창작 노동이 단순히 결과를 만들어내기 위한 수단이 아니라, 시대를 바라보고 자기만의 자리를 찾아가는 중요한 실천임을 보여준다.

《예술가의 자리》는 이 시대에 우리가 무엇을 하고 있으며, 어떤 가치를 향해 서 있어야 하는지를 질문한다. 동시에 예술가들이 창작의 과정 안에서 발견하는 즐거움과 태도, 그리고 서로 다른 방식으로 세계와 관계 맺는 방식을 나누는 전시이다.

Exhibition Overview

Exhibition Title: Where the Artists Stand

Korean Title: 예술가의 자리

Venue: GlogauAIR Project Space

Exhibition Period: 1 August – 7 August 2026

Curated by: Juheon Cho, Suzy Royal

Foreword: Suzy Royal

Participating Artists: Yoonjeong Kang, Yu Kim, Sungeum Won, Jungeun Lee, Sebinn Jung, Juheon Cho

Photography: Miji Lee

Design: Yu Kim, Yoonjeong Kang

Organised by: Kyungpook National University, GlogauAIR Project Space

Supported by: Arts Council Korea, Daegu Foundation for Culture, OpenAI

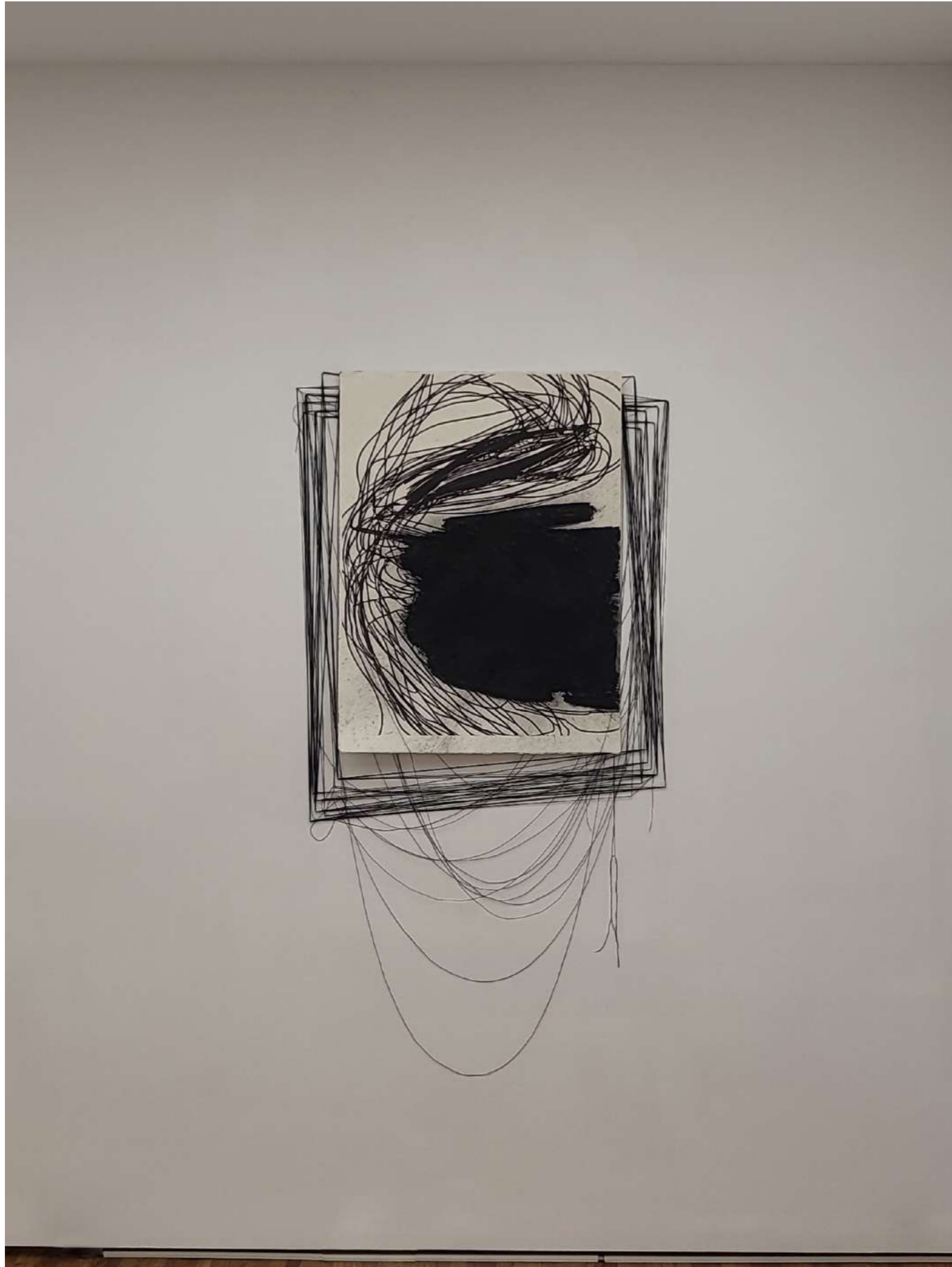
Where the Artists Stand is an exhibition by six artists working across painting, installation, interaction and video. The exhibition considers where the place of the artist might be in the age of AI, a time increasingly shaped by results, speed and efficiency. Rather than focusing only on completed works, it seeks to reveal the time, process and modes of thinking through which artworks come into being.

Although the participating artists work with different media, this exhibition presents the creative labour that takes place before a work reaches its final form. It includes research processes, the environments from which artists draw inspiration, the repeated gestures involved in making paintings, and the gradual development of installation works. Through these elements, the exhibition suggests that artistic labour is not merely a means of producing a result, but an essential practice through which artists observe the world and locate their own position within it.

Where the Artists Stand asks what we are doing in this era, and towards what values we should orient ourselves. At the same time, it shares the joy, attitude and forms of attention that artists discover through the process of making, as well as the different ways in which they build relationships with the world.

Kang, Yoon Jeong

Drawing + Generative AI + Expansion



Untitled

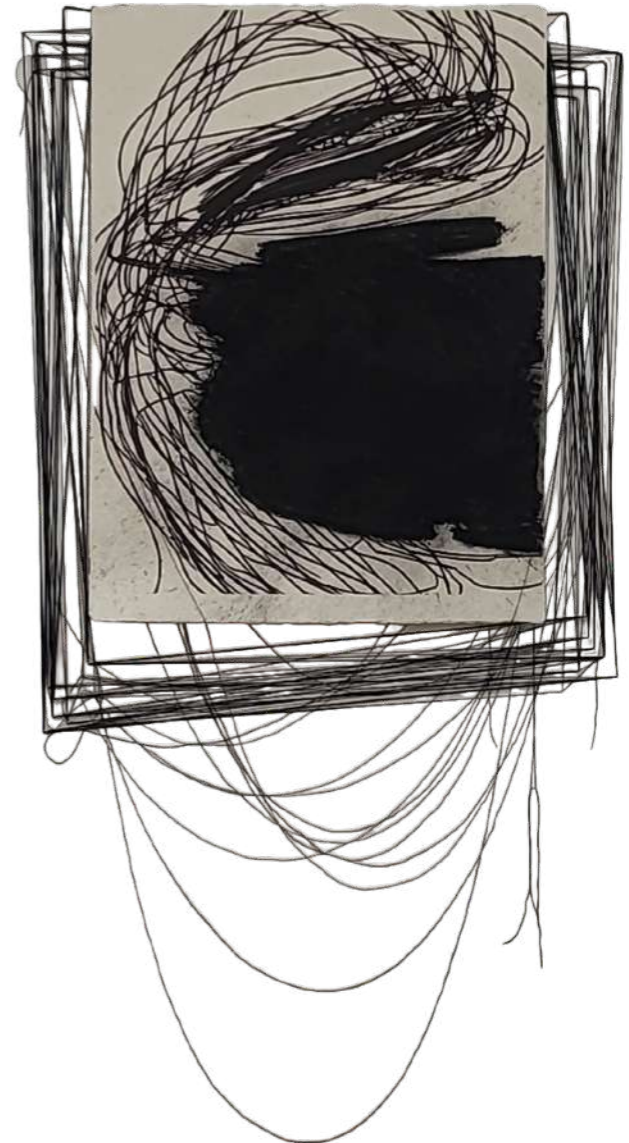
Variable dimensions

Charcoal, thread, generative AI image

2025

Emergences from Chance

This work begins with a drawing that I make by hand. The lines and traces created through the movement of my hand are passed on to generative AI, and the AI completes another image based on them. Yet the image that emerges through this process does not remain entirely within my intention. I set an approximate direction, form, and atmosphere, but I cannot know until the end what kind of image the AI will return. The work unfolds within this unpredictability.



My drawing exists between conscious judgment and unconscious movement. Some lines are drawn with intention, while others appear without clear reason, or from a place whose reason I cannot fully understand. This meaninglessness does not simply indicate an absence of meaning; rather, it is closer to a state that exists before language can explain it. It is a moment in which accumulated sensations, memories, environments, and experiences flow out through the fingertips.

The act of finishing the frame with thread comes from a desire for the drawing within the surface to no longer remain confined to the flat plane. Instead of a rigid and closed frame, the loose, flexible, and irregular structure of thread allows the image to spread into space. The thread surrounds the image, but does not completely fix it in place. Rather, it allows for movement, gaps, looseness, and suspension. The accidental sagging and entanglement of the thread become part of the work.

In this work, chance is not simple randomness. It is a result that the artist cannot fully control, while also becoming a way for things already existing within the artist to reveal themselves. The unconscious does not suddenly arise from emptiness. It is a layer formed by the time I have lived through, the experiences I have accumulated, and the environments that have surrounded me. In this sense, the chance that appears in this work is close to a chance grounded in inevitability.

Through this work, I look toward the moment of creation that cannot be fully explained. Every artwork may be spoken of through intention and concept, but these alone are not enough. In the moment a line appears, in the moment an image is transformed, and in the moment a thread unexpectedly falls or loosens, there are sensations that cannot be fully organized into words. This work is a process of exploring that uncertain point: the subtle trembling that emerges between intention and chance, consciousness and the unconscious, flatness and space.

Ultimately, this work seeks not simply to present a completed image, but to reveal a human sense of trembling within the process through which an image comes into being. What I can control and what I cannot control, what I know and what I do not know, what can be explained and what remains unexplained all stay together within a single frame. In this space, drawing is no longer merely a line; it becomes a quiet event in which things that have long remained within me come outward by borrowing the form of chance.

Still Object, Fluid Image

Subsequent works continue within the same context, while expanding from drawing into object-based forms. Beginning with small objects shaped by hand, I use generative AI to create moving images that extend from their forms. These videos are presented together with the objects attached to a 10-inch monitor, so that a form originating from a single object is transformed and multiplied again within the screen, leading into a new flow of imagery. In this process, the object and the video do not exist as separate entities, but rather as a single body that passes through and connects with itself.

The monitor is not merely a device for playing video, but a surface through which the object expands into another dimension. The material form, touched and molded by hand, acquires unfamiliar movements and variations within the screen, and the still object continues into a fluid image. At the point where the real object and the virtual image come into contact, the work reveals not a fixed form, but the very process of generation and transformation itself.

In this work as well, the frame is once again completed with thread. The thread surrounds the monitor and the object, but rather than defining a rigid outer boundary, it unsettles the edges and loosely connects them. Through the flexible lines of the thread, the distinctions between the image on the screen and actual space, between object and video, between inside and outside, gradually begin to blur. In particular, the movement of the thread as it stretches and falls in unintended directions adds another layer of chance to the work. It is an uncontrolled trace, yet at the same time one of the elements that most clearly reveals the essence of the work.

Biography

Kang Yoon Jeong studied Korean painting and digital media art, and works across drawing, video, installation, and generative artificial intelligence. Taking hand-drawn lines and sculptural traces as a starting point, she connects them with generative AI to explore the unpredictable transformation and expansion of images.

In her practice, creation is not understood as a fully controlled result, but as a process that emerges through the intersection of intention and chance, consciousness and the unconscious, human physicality and technological computation. She approaches generative AI not simply as a production tool, but as a collaborative medium that interacts with her sensations, memories, experiences, and unconscious gestures.

Her recent research includes “*Changes in Creative Paradigms through Artificial Intelligence Technology*” and “*A Study on Human-AI Collaborative Models in Artistic Creation*”. Through these studies, she examines how artificial intelligence is changing artistic methods, authorship, and the structure of image production. She also experiments with the possibility of expansion from drawing to image, and from image to object, video, and space.

Kang has participated in exhibitions such as <*Strange Coexistence*>, <*RE:MOTION*>, <*Art Opening Tomorrow: Daegu, Art, Responding to the Spirit of the Times*>, <*Code in Narratives*>, <*Algo-Scape*>, and <*Eye Contact*>. Through her ongoing practice, she continues to explore how human sensitivity can be transformed and expanded within the shifting creative paradigms of the age of artificial intelligence.

GlogauAIR

Portfolio, CV



Kim, Yu, <EMOTISCAPE>, 2025, 1080*3240 px, mixed media (AI-generated video).



Kim, Yu, <Project 'Oncheon 2-dong'>, 2026, 3D scanning, Ongoing research project.

Artist Statement

I explore memories left behind in places that have changed or disappeared, turning them into physical artworks and installations.

By simplifying and rearranging the emotions and experiences tied to these spaces, I aim to make invisible memories visible.

My practice incorporates a range of media—including sculpture, video, interactive systems, and projection mapping—to investigate the ways in which memory is continually reshaped by time and context. In particular, I explore the intersection of personal and collective affect, and how these overlapping experiences are reconstituted within spatial environments.

Recently, I have been focusing on archiving work that documents redevelopment sites. Starting from family history, I aim to ask questions and what revealed and what is erased by documenting the social structures and relationships that constituted the place.

CV

Group Exhibition

- 2026 《Uncanny Cohabitation》, 021 Gallery, Daegu, S. Korea
- 2025 《RE: MOTION》, Mullae Creative Village Ironworks, Seoul, S. Korea
- 2025 《Re:boot, Geumridan-gil》, Vacant Space in Geumridan-gil, Gumi, S. Korea
- 2025 《Strange Code》, Ulsan Museum of Art, Ulsan, S. Korea
- 2025 《Algo-Scape》, Gallery TOMA, Daegu, S. Korea
- 2024 《Eye Contact》, CANG ART MUSEUM, Hangzhou, China

Residency

- 2026 Gumi Youth Imagination Maru, Gumi Cultural Foundation, Gumi, S. Korea

Award & Selection

- 2026 K-Art Young Creators Support Program, Gyeongbuk Arts&Culture Foundation, Yecheon, S. Korea
- 2025 3rd Prize, Media Canvas Video Competition, Buk-gu Office, Daegu, S. Korea

Education

- 2026 Ph.D. Student in Fine Arts, Kyungpook National University, Daegu, S. Korea
- 2026 M.F.A. Digital Media Art, Kyungpook National University, Daegu, S. Korea
- 2024 B.A. Sociology and Media Art, Kyungpook National University, Daegu, S. Korea



JUNG, SEBINN

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Statement



When writing captions and short texts for completed works that are about to leave my hands, I often find myself stopping for a long time.

Why did I make this the way I did?

Most things begin from something very small.

Ideas come while washing my hair, and during the process of shaping them there are countless attempts and mistakes — many of them too insignificant or awkward to even call “attempts.” I spend entire days thinking about them, yet they are often fragmented thoughts that disappear quickly. In the end, the work becomes a collection of those small and fleeting things.

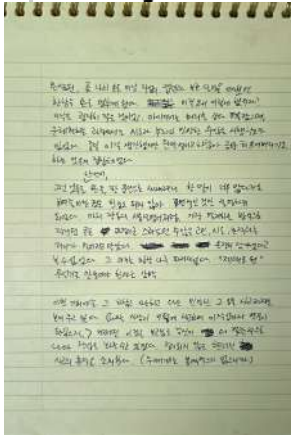
But when I try to compress them into a single word, sentence, or paragraph, I either end up over-explaining everything, or writing something completely empty, with nothing truly worth showing. So I end up describing only the surface of the work, almost like writing an instruction manual for something.

Once organized in that way, the text becomes distant from the many worries, attempts, and traces that existed throughout the process. It never feels fully contained. That gap has always followed me — the pressure to make something “proper.”

For this exhibition, I wanted to show those trivial, awkward, and sometimes embarrassing thought processes themselves. How a person like me thinks, and how those thoughts become connected and eventually arrive here.

Maybe the person looking at this work can see both me and the work more objectively than I can myself.

This is an introduction to the scattered traces of unorganized thought.
(Because we do not have black boxes.)



● Artwork



Jung, Sebin, *The Shaping and Attachment of Minor Things*, 2026, Mixed Media, Variable dimensions

*AI-generated preview o*f the installation.



Element



KakaoTalk chat logs discussing the work.



From Tomodachi Life gameplay screen



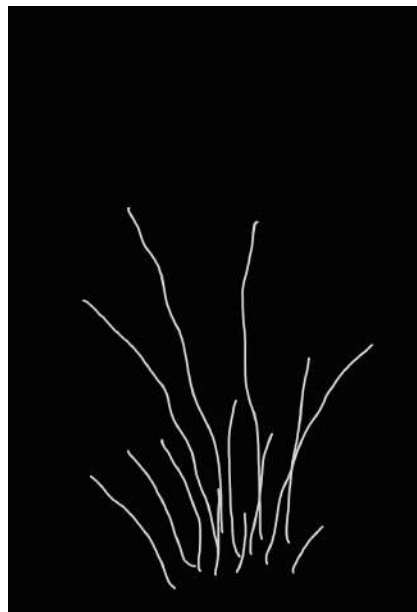
Snapshots of Grandpa Field



Snapshot of the mapping process from a previous work.



The escaped chicken, before it was caught.



Drawing

Element



A previous work that still stays with me. It carries emotions connected to my grandmother, whom I recently lost.

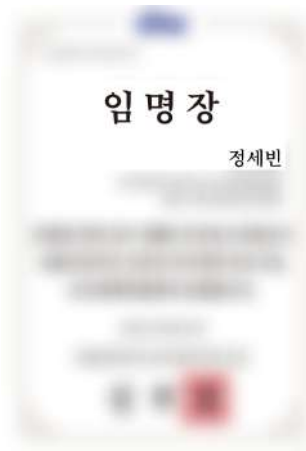


다. 짙어진 업을 또 다른 업으로 해소하듯이 꼭 이 일을 해야만 내가 살겠다는, 신열을 잃는 새끼무당 같은 절박한 마음이 든 것도 아니었고 불특정 다수의 인간들을 제거하는 일에 특별한 애정을 가진 것도 아니었는데, 그렇다고 해서' 자신의 아버를 죽인 여자와 같은 것을 할 수는 없다는 보편적인 도덕심이 강하지도 않았던 까닭에 그야말로 어쩌다 보니 이 일을 시작하게 됐다. 일어난는 대부분의 일은 아무것도 아닌 것들의 조형과 부작으로 이루어진 콜라주였고 지금의 삶은 모든 어쩌다 보나의 총합과 그 변용이었다.

그렇게 만사 대수로울 일 없었으니 누가 왜 그날의 방역을 지시했는지, 눈에 불을 켜고 찾아다닌 건 아니지만 일하다 보면 언젠가 실마리를 찾을 수 있을지도 모른다고 그저 막연하게 기대도 바람도 아닌 희미한 예상 정도는 하고 있었는데, 그러면서도 진주색 등을 보이며 뛰어내린 여자에 대해서는 궁금해하지 않기로 했던 까닭이라면, 도무지 그 작고 나이 든 여자가 이날까지 살아 있으리라고는 볼 수 없었기 때문이었다. 살아 있다 한들 환갑이 넘었을 터였고 지금 와서 노부인의 주름을 마주하게 된다면 오히려 더 큰 조각 하나가 내부에서 떨어져나갈 것 같았다. 바닥이 좁다 한

“Most things that happened were collages made from the shaping and attachment of insignificant things, and the life I have now was the sum and transformation of all those accidental moments.”

From Koo Byung-mo, *Pagwa*, p.128



An unexpected certificate of appointment that made me think about many things

These elements are things that have passed through me, or quietly shaped me over the past few months. Some parts are hidden because they feel too personal or embarrassing, but they are still traces I wanted to bring out and show.



bio

JUNG SEBINN

b. 1999, South Korea

Lives and works in Daegu, South Korea

Ph.D. Candidate in Fine Arts, Kyungpook National University

JUNG SEBIN works with installation based on digital images. Using space as a medium, she focuses on creating natural spatial experiences rather than fixed ways of viewing. Recently, she has become interested not only in the final result of a work, but also in the unstable process of experimenting, failing, and building ideas along the way.

In 2025, she presented *RE: MOTION* in an abandoned ironworks space at Mullae Creative Village in Seoul. In the same year, she participated in *Strange Code* at the Ulsan Museum of Art with an AR-based work.

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Lee Jung Eun



artje.kr

1. Artist Bio. Lee, Jung Eun

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Education

MFA&BFA Seoul National University School of Fine Arts
MFA University of Southern California School of Cinema & TV
DFA Yonsei University School of Communication and Arts

Activity Career

present Professor, Dept. of Fine Arts Kyung Pook National University
2015-2016 Vice dean of Student Affairs & Human resources institute
2017- Director of Bogwangmyeong Scholarship Foundation
2023-24 Director of Fine Arts projects at the Korea Arts Council
2024-27 KCI Academic Research support project in progress

Award

20th Korean Art International Festival (International Art Prize)
15th Contest by Changjack Fine Art Association (Grand Prize)
The International Week of Short Film of San Roque (Best, Spain)
Dong-A. LG International Festival of Comics & Game (Special Prize)

Collection

KNU Art museum, Oita Art museum, Parksookeun museum,
Gyeongsanbuk-do Provincial Office, Daegu Veterans Hospital

Exhibition

15 times Solo Exhibitions (Seoul Arts Center Museum, Daegu Culture & Arts Center etc.)
Gumi Industrial Complex Festival, Bangrim Gumi Factory
The Great Journey, Raum Art Center
International Women's Arts Festival, Gwangju Folk Museum
Tokyo Art Fair, Tokyo International Forum
Media City - Daegu: Communication in the City, Daegu National Museum
Art Ulsan2011-Light, Installed at Tasha River

Screening

Wissembourg International film festival, Sprockets Toronto International film festival,
Zlin International film festival. etc.

Academic Publication & Research

Digital Media and Visual Arts, Kyungpook National University Press, 2025
Beyond the Boundary, Artistic Insight & Technology, Hongreung Publishing, 2024

Natural Experience Space through Media Installation, The Korean Society of Science & Art 2022
Immemorial Landscape Recalled by 3D Drawing and Lighting, Journal of Korean Society of Media & Arts, 2019
A Study on the structural rule and analysis model of visual Image, Korea Science and Arts Forum 2014

2. Project Note

Combining AI generated images & digital painted images, about 3-4 minutes



The video work to be presented in this exhibition is conceived as a newly reconstructed version of *<beyond_Dawn>*, originally presented as part of an installation. Developed through collaboration with generative AI, the work will open at dawn, as a primeval world slowly emerges from darkness. It will move back toward a time when the life forms preserved as traces on cave walls might once have breathed and moved, revealing layered temporalities within a single place.

The artist has long explored sites where memories of primeval life and traces of lived activity have accumulated. Caves, water, animals, and trees are approached not simply as natural forms, but as places where time, memory, and the remnants of life remain. While the earlier work built the atmosphere and symbolism of a primeval landscape through painterly images, this new AI-based version is intended to expand the material presence of mural-like images, the depth of 3D space, the shifting of light, and the subtle transitions between scenes.

In this process, painterly imagination encounters cinematic temporality, allowing ancient memory to be re-formed through the technological media of the present.

3. Reference _ Related Work

<beyond>, Solo Exhibition, Seoul Arts Center Museum (2014.12)

The exhibition space is divided by the entrance space filling with 3D printed objects and the emptied inner space. I tried to provide an experiential space which the audience can open their sense staying in and experience the accumulated place which the memory of vital activity in ancient time and the trace of life.

The installation environment for the emotional stimulation is a media artwork itself and the purpose of my work as a kind of device that makes the audience the subject of thinking and imaging.

from KOSMA, Contents Plus Vol13. No.4

Jung Eun Lee's whole works came from psychological original form or original landscape about starting point of history or life, and their various forms have wider gap than method of combining sound track with image that talking film uses. In this work, image and objet, still image and moving image, memory and time, place and space meet together.

The artist tries to show us ring of samsara, super string-like inner rhythm, beyond of existence that reveals its face for a second only through special perspective and the gap of loosely connected line like collage.

from the exhibition preface(Lee Eon-gon, media art critic)

3. Reference _ Related Work

<beyond>, Solo Exhibition, Seoul Arts Center Museum (2014.12)



Installation View, 5 channel video, 2000x240cm

3. Reference _ Related Work

<beyond>, Solo Exhibition, Seoul Arts Center Museum (2014.12)



Digital painting for Animated Film <beyond_Dawn>



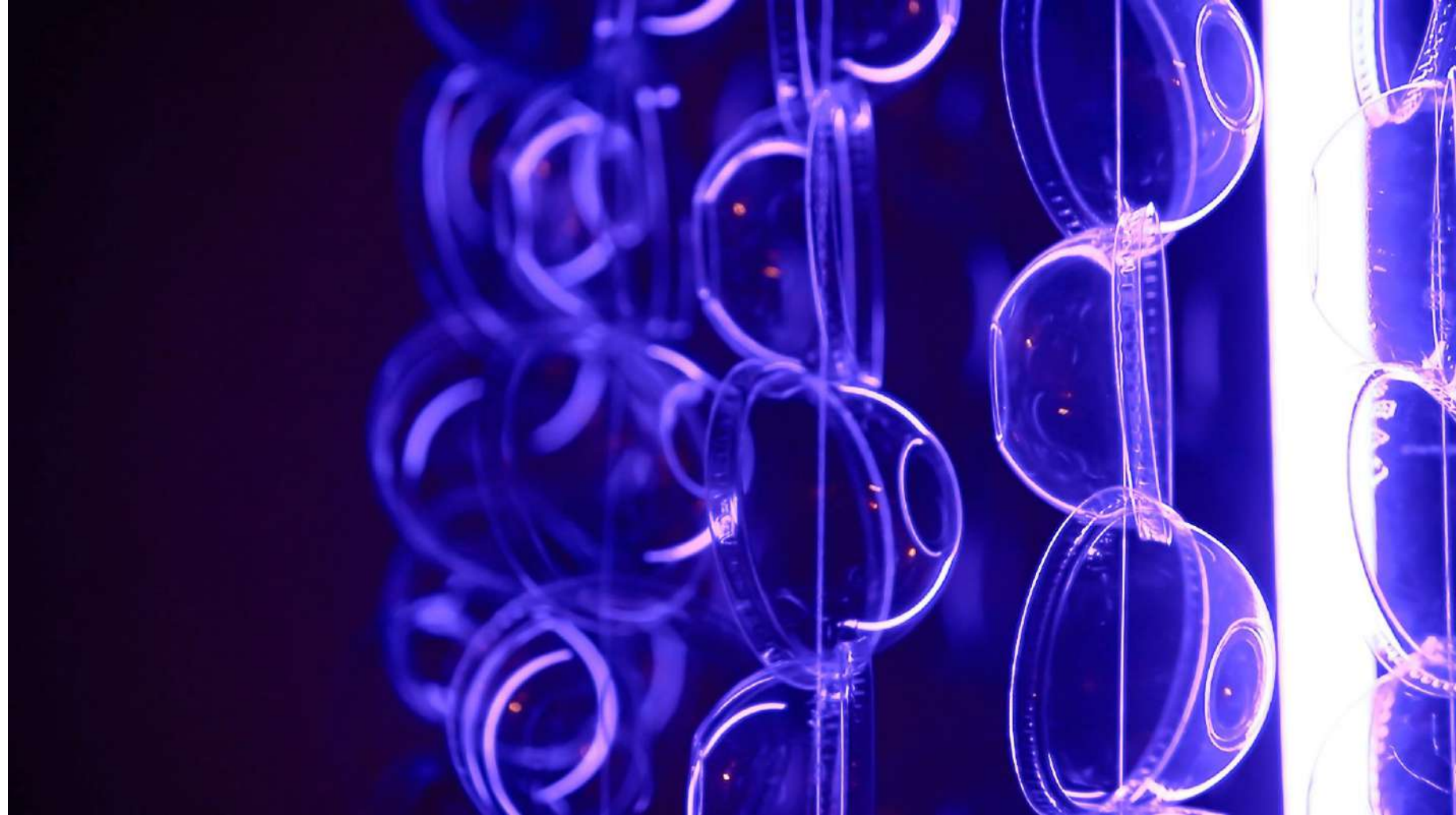
Naver_JELEE
<https://bit.ly/3PoQ7LV>



WON
SUN GEUM

원선금

installation / video / physical computing



Artist Bio

Sun Geum Won is a visual artist based in Daegu, South Korea. She creates installation and kinetic works using discarded consumer materials such as plastic cups, packaging wrappers, and shopping bags. Through repetition, accumulation, light, and movement, her work explores the structures of contemporary consumer culture and the sensory qualities embedded within disposable objects.

She received her M.A. in Fine Arts from Kyungpook National University and has participated in exhibitions and residency programs including Daegu Art Factory and Gachang Creation Studio.



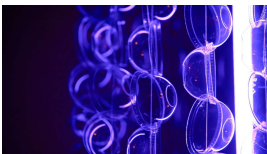
Artist Statement

I collect disposable objects that are easily discarded after consumption—such as plastic cups, packaging wrappers, shopping bags, and packaging boxes—and transform them into installation and kinetic works. The materials I use are among the most common and lightly treated objects within contemporary consumer society, yet they also carry strong visual seduction and the sensibility of our time on their surfaces. Shimmering colors, transparent textures, repetitive structures, and artificial beauty move beyond the attributes of mere waste and become a sculptural language that reveals the desires and systems of contemporary consumption.

My work does not simply remain at the level of recycling discarded objects or reducing them to environmental messages. Rather, through minimal intervention, I aim to reveal the inherent materiality and visual qualities of these materials, focusing on the moment when familiar consumer objects are transformed into entirely different sensory spaces. From a distance, viewers encounter scenes that appear sparkling and beautiful, but as they approach, they begin to recognize that these forms are made from objects once casually consumed and discarded in everyday life. This shift in perception prompts questions about the ways we look at objects, the ways we experience consumption, and the structures through which value is constructed.

Repetition and accumulation are central methods within my practice. Countless accumulated plastic cups and packaging materials extend beyond individual acts of consumption to form collective landscapes, transforming from singular objects into masses that imply larger social structures. Through this accumulation, I explore how the remnants left behind by consumption generate new forms of order, rhythm, and overwhelming spatial presence. In recent works, I have expanded these static objects into dimensions of movement and response by incorporating elements such as light, video, and motors. This is an attempt to reveal more vividly the unstable sensibilities of contemporary life and the endlessly circulating structures of desire.

For me, disposable objects are not simply residues left behind after fulfilling their function, but contemporary surfaces in which the psychology, aesthetics, speed, and desires of consumer society are condensed. Through these seemingly trivial and lightweight materials, I seek to encourage viewers to reconsider the structures of the world we routinely overlook and to discover new possibilities of sculptural form and perception within discarded things. Ultimately, my work moves beyond the reuse of waste materials and becomes an attempt to reconstruct the sensibilities and structures of contemporary society through the traces left behind after consumption.



Previous Works



Recycled Authority_2025 (2025)
Collected packaging materials, wooden structure,
20 m × 2.3 m × 3 m, Variable installation

재생된 권위_2025 (2025)
집한 과자봉지, 라면봉지 등, 목구조물, 길이 20m × 폭 2.3m × 높이 3m

Submitted work: Installation (1 piece)



Layered Flow #1
Mixed packaging materials, Variable installation, 2026

《흐르는 겹 #1》, 혼합 포장재, 가변설치, 2026

Submitted work: Video (1 piece)



Time Becoming Layers
Single-channel video, color and sound, 1 min 30 sec, 2026

《겹이 되는 시간》
단체널 영상, 컬러, 사운드, 1min 30sec, 2026

JUHEON CHO 조주현 曹周賢

For the 2026 GlogauAir Project Space Summer Show
- Where the Artists Stand

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The World of feelings, my sociopolitical feelings.

나의 작업은 2022년부터 세 가지 갈래의 회화 작업으로 이어지고 있다. 여러 매체로 작업해오다가, 최근 4년간은 드로잉 @project.dear.diary를 기반으로 한 페인팅 작업을 지속하고 있다. 여러 나라와 도시를 오가며 뿌리내리려는 과정에서 느껴지는 개인의 사회·정치적 감정, 서로 다른 사회적 층위와 감각을 가진 사람들이 갈등 속에서도 공존하는 모습인 Mindscape series, 그리고 페인팅을 위한 창작 노동과 그 즐거운 과정인 A work towards incomplete가 이 작업의 중심을 이룬다.

이 세 가지 갈래의 이야기는 파리에 오랫동안 살고 있는 중고등학교 시절 친구에게 보낸 한 통의 편지에서 시작되었다. 그 편지에는 해외에서 아시안으로 살아가며 뿌리내리는 과정에서 느꼈던 감정들, 그리고 이 세상에서 어떤 긍정적인 역할을 하고 싶다는 결심이 담겨 있었다. 이 일련의 회화 작업은 예술가가 할 수 있는 중요한 실천 중 하나라고 생각한다.

드로잉은 나와 주변의 미시적인 이야기를 다루는 출발점이다. 그 개인적인 이야기들은 다시 사회 속 갈등과 소외의 맥락을 만나고, 여러 드로잉의 조합을 통해 공존의 풍경화인 Mindscape로 확장된다. 세상의 이야기를 보고, 듣고, 만진 후 그 감정은 드로잉으로 흘러간다. 그리고 그 이미지들은 여러 단계의 즐거운 창작 노동을 거쳐 공존의 마음풍경화가 된다.

이 창작 노동의 과정을 강조한 시리즈가 A work towards incomplete이다. 드로잉을 마친 후에는 모든 드로잉을 스캔하여 디지털화한다. 이후 포토샵에서 드로잉 이미지를 반복하고, 왜곡하고, 확대하고, 축소하고, 회전시키며 풍경화의 시안을 만든다. 이 시안은 얇은 트레이싱지에 옮겨지고, 다시 예민하고 섬세해서 지우개로 지울 수 없는 한국의 종이인 장지 위에 먹지를 통해 옮겨진다. 그 후 장지 위에 여러 번 반복적인 붓질을 쌓아 올리며 이미지에 색을 입힌다.

이 과정에서 예술가가 작업을 하며 거치는 시간이 작업 안에 가장 많이 드러난다고 생각한다. 그래서 작업을 완전히 완성시키지 않는다. 화면 위에는 보조선과 스케치선, 한 번 칠한 부분, 두 번 칠한 부분, 세 번 칠한 부분이 그대로 남아 있다. 그것들은 예술가가 작업과 함께한 시간을 보여준다. 이것이 나에게 A work towards incomplete이다.

이번 단체전에서는 친구에게 보냈던 편지, 드로잉, 포토샵 시안, 트레이싱지에 옮겨진 시안, 먹지, 그리고 A work towards incomplete 회화 작업을 나란히 전시할 예정이다. 이 시대에 예술가는 어떤 즐거운 노동을 하고 있는가. 그것이 이곳에서 보여주고자 하는 이야기이다.

이 모든 과정은 정말 하나 하나 참 즐겁다.

Since 2022, my practice has developed through three interconnected strands of painting. After working across various media, I have spent the past four years continuing a painting practice based on drawing, titled @project.dear.diary. At the center of this work are the personal, social, and political emotions that arise while trying to put down roots across different countries and cities; the image of people with different social layers and sensibilities coexisting despite conflict, as explored in the Mindscape series; and the joyful process of artistic labor involved in making paintings, which I refer to as A work towards incomplete.

These three strands began with a letter I wrote to a close friend from middle and high school who has lived in Paris for many years. In that letter, I wrote about the feelings I experienced while trying to take root overseas as an Asian person, and about my decision to play some kind of positive role in the world. I think of this ongoing body of painting as one of the most meaningful forms of practice an artist can undertake.

Drawing is the starting point for dealing with the small, personal stories around me. These intimate stories then meet broader contexts of conflict and alienation within society, and through the combination of multiple drawings, they expand into Mindscape, a landscape of coexistence. After seeing, hearing, and touching the stories of the world, those emotions flow into drawing. The images then pass through several stages of joyful creative labor and become mindscapes of coexistence.

The series that emphasizes this process of creative labor is A work towards incomplete. After completing the drawings, I scan and digitize them. In Photoshop, the drawing images are repeated, distorted, enlarged, reduced, and rotated to create a draft image for a landscape painting. This draft is transferred onto thin tracing paper, and then, using carbon paper, onto jangji, a delicate and sensitive Korean paper that cannot be erased with an eraser. After this, layers of paint are applied to the jangji through repeated brushstrokes, gradually giving color to the images.

Through this process, I believe that the time an artist spends with a work is most clearly revealed within the work itself. For this reason, I do not fully complete the paintings. Guide lines, sketch lines, areas painted once, twice, or three times remain visible on the surface. They reveal the time spent together with the work. This is what A work towards incomplete means to me.

For this group exhibition, I plan to present side by side the letter I sent to my friend, the drawings, the Photoshop drafts, the images transferred onto tracing paper, the carbon paper, and the paintings from A work towards incomplete. What kind of joyful labor does an artist perform in this era? This is the story I want to share here.

I very much love all this processes.

천애하는 내 친구 수진,
 보내주신 편지를 잘 받았습니디. 편지를 받은 후 오랜시간이 지났어. 답장이 늦게서 미안합니다. 사실 그동안 나는 나를 찾아가는 중이었습니디.

당신이 본인의 일을 ~~완~~ 하기위해서 회사의 일을 풀었던 창업을 준비한다는 말을 들었을 때 그리고 '변리이후의 삶'에 대해 잔뜩 상기된 어근로 이야기 할 때, 나는 행복했습니디. 그리고 그 후 당신의 사업이 성공하기를 판게 있다는 것을 들었을 때 그 안으로 현재의 기쁨을 나 또한 조금 오세 간직하기 위해 가슴에 두 손을 한참 동안 얹었어. 그게 어떤 느낌인지 본인이 더 잘 아시리라 생각습니디. 천애하는 내 친구여 축하합니디.

하지만 곧 나는 '변리이후의 삶'에 대해 생각하게 되었어. 얼마전 워킹맘 모리스의 산문 글에서 어떤 질문들을 봤어. 그 질문들을 통해 우리의 레프를 새롭게 바라보게 되었어. 이것들이 내 마음을 어지럽혔어.

우리가 그렇게 바라본 것들을 다 읽었다면 그 다음에는 무엇을 해야 할까요? 비리어 에서는 새로운 시상이 영영이란 매일 같이 시끄럽게 따돌려 내게 우리 눈앞의 현실은 어떤가요? 우리는 긴 여가시간을 향유하긴, 기분이 나쁠때마다 우리의 친구들의 책들 펼쳐 읽긴, 괴팍한 남자를 여행하긴, 단순하긴 인연으로 모험을 즐기, 산책시절을 찾아 여행하며 여유로운 시간을 보내거.

하지만, 저는 베를린, 이 베를린에 이사 타 살전 중 깨달았어. 세상의 모든 지겨운 잘못된 ~~생각~~ 생각이 바로잡리긴 미친한 생각을 공유하는 부류들이 타인을 감동 할 수 있게 될 때 우리는 바로 우리에게 주어진 여가의 시간을 향유 할 수 있을것이라는 것. 이것은 비단 내가 스쳐가는 이 베를린이라는 공간 그리고 2022년이라는 시간이 극한 된 시험은 아닐까라고 믿습니디.

우리는 아직 여유로울 수 없을 것 같아. 적어도 당신과 나는 여유로울 수 없습니디.

연연. 좋은 시물이시부터 시작했어야 했지만 그때 나는 너무 약했기 세상을 안지 못했어. 나는 이곳에서 4년동안 나만의 사물을 펼쳤습니디. 그리고 이 사물은 지금도 고요하게 이어져나.

아름다운을 만드는 일, 나를 알아가는 일 그리고 나를 기록하는 일로 이곳을 변화시키기 위해 노력하고 있습니다. 나는 이 도중에서 커다란 즐거움을 찾습니디.

우리는 꿈직한 낭만주의자이지 않습니디까?
 천애하는 내 친구여, 모든 변화를 일으키는 일은 창의적이고 마음의 즐거움을 주는 것이어야 한데 ~~베를린~~과 나 담겨 있을거만 강하게 주장합니디.

그리고 나는 우리가 잘 하고있다고 믿어.

2022년 11월
 오 주 현.

P.S.
 여기 들베를린 내 이웃들의 생각은 지루합니디. 당신이 2019년 방문했기 때문에 아서라서 우리 친 오버지 초수는 아름답습니디. 하지만 이웃들은 나에게 하우스 라이프의 미적을 공유 합니디. 내에게는 나의 풍양이나 옷, 요리, 내 남편의 연봉 같은 우리가 산 점의 가격이나 관심 있어 하지 정채, 예술, 철학, 경제, 저러, 육공 같은 내가 좋아하는 재미난 이야기는 아예 하지 않거나 아니면 '그들'끼리만 하지요. 내가 의견을 말하기 시작하면 이상한 분위기가 조성되요. 답답합니디. 그래서 결국 저는 베를린로 이사를 가지로 했어. 나는 2022년이 살고싶기 때문입니디. 하지만 거의 작업실은 계속 이곳에 있을거야. 최전방이 있어야 사물 맛이 나니까.

베를린에 라서 오면 나의 작업실에 들려주세요.

Prologue (서시 序詩)

Pen on paper, 27.5cm x 21cm
2022

Dear SuJin

It has been a long time since I received your letter. Sorry for this late reply.

All this time I was searching for myself.

I was happy when I heard that you were reducing the number of your works in the company and preparing to start a business in order to do your own thing, and when you spoke in a jubilant tone about 'life after change'. And after that, when I heard that your business was on the road to success, I got my hands on my chest for a while to keep that feeling of relief and joy for a little while. I think you know better what it feels like. Dear friend, congratulations.

But soon I started thinking about 'life after change'. Not long ago, I read some questions in William Morris' prose. Those questions made me look at our attitudes anew. These are messing around with my head.

What do we do next when we have all we hoped for? The media is noisy every day that a new world has opened, but what about the reality in front of us? Is it okay? We enjoy long hours of leisure that we might not have wished for. We open our books and read whenever we feel like it, we travel to the warm south, we enjoy simple and safe adventures, and we spend our leisure time travelling in search of all sorts of delicacies. But I realised it after moving to Berlin for a while and After this pandemic. That we will be able to enjoy our leisure time only when all the messy mistakes and thoughts in the world are corrected and the people who share lowly thoughts can respect others. I believe this is not just limited to this space of Berlin, which I pass by, and the time of 2022.

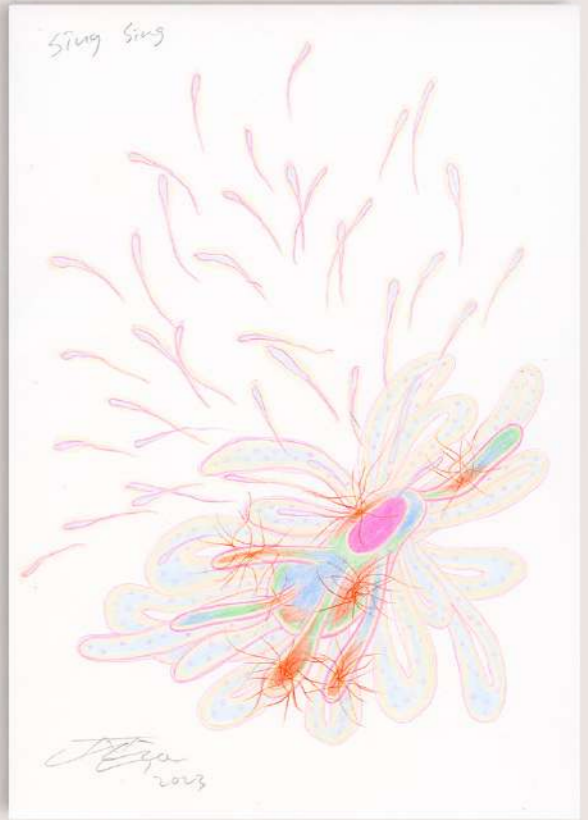
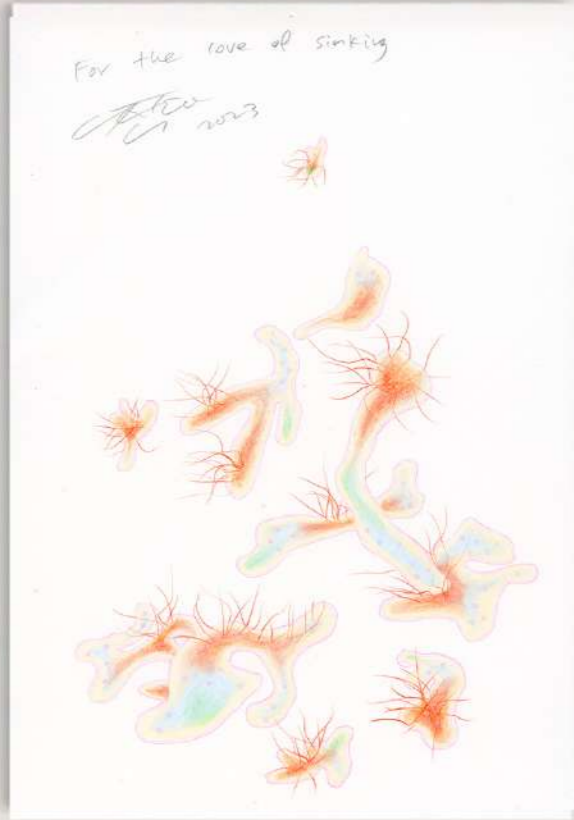
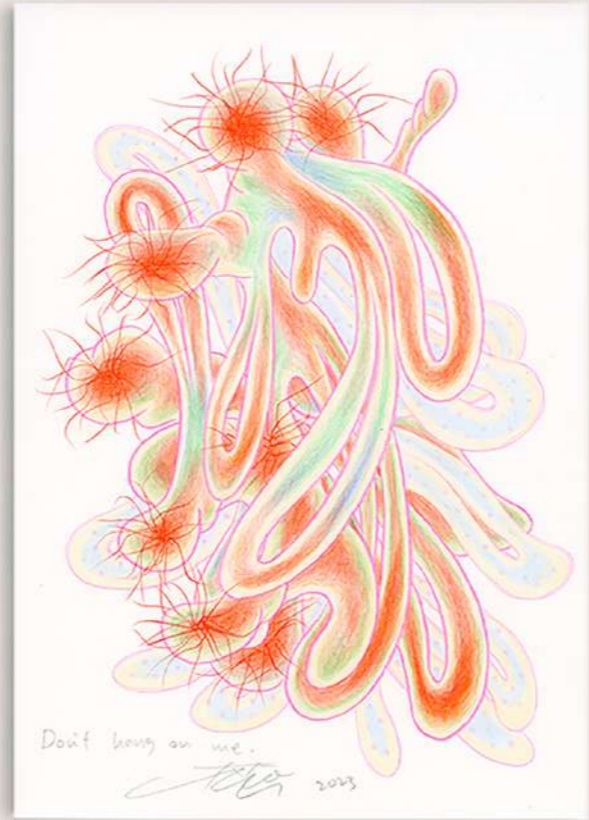
I don't think we can relax yet. At least you and I can't relax.

I should have started in London or Seoul, but then I was too weak and didn't know the world. I've been fighting my own battles here for 4 years. And even now, this battle continues quietly with strong will.

I am trying to change this place by creating beautiful things, getting to know myself, documenting myself and introducing my foreignness to this city. I find great pleasure in this labour. Aren't we terrible romanticists? My dear friend, I strongly insist - which is not something I usually do- that anything that makes a difference should be creative and joyful. Just as what we do right now and here. And I believe we are doing well.

9.11. 2022.

Berlin



Funk ; my mental fog

2024, coloured pencil on paper, 21cm x 29.7cm,
(Set of 8)

약 6개월 동안 이어지는 베를린의 길고 어두운 겨울 동안 내가 겪은 우울함을 묘사하고 있다. 베를린에서는 겨울 동안 해가 오전 10시에 떠서 오후 3시쯤이면 다시 어두워지기 시작한다. 실제로 아주 많은 북유럽 사람들이 극도로 제한된 일조량 때문에 우울감을 느끼고, 이를 Seasonal Affective Disorder (SAD) 라고 한다.

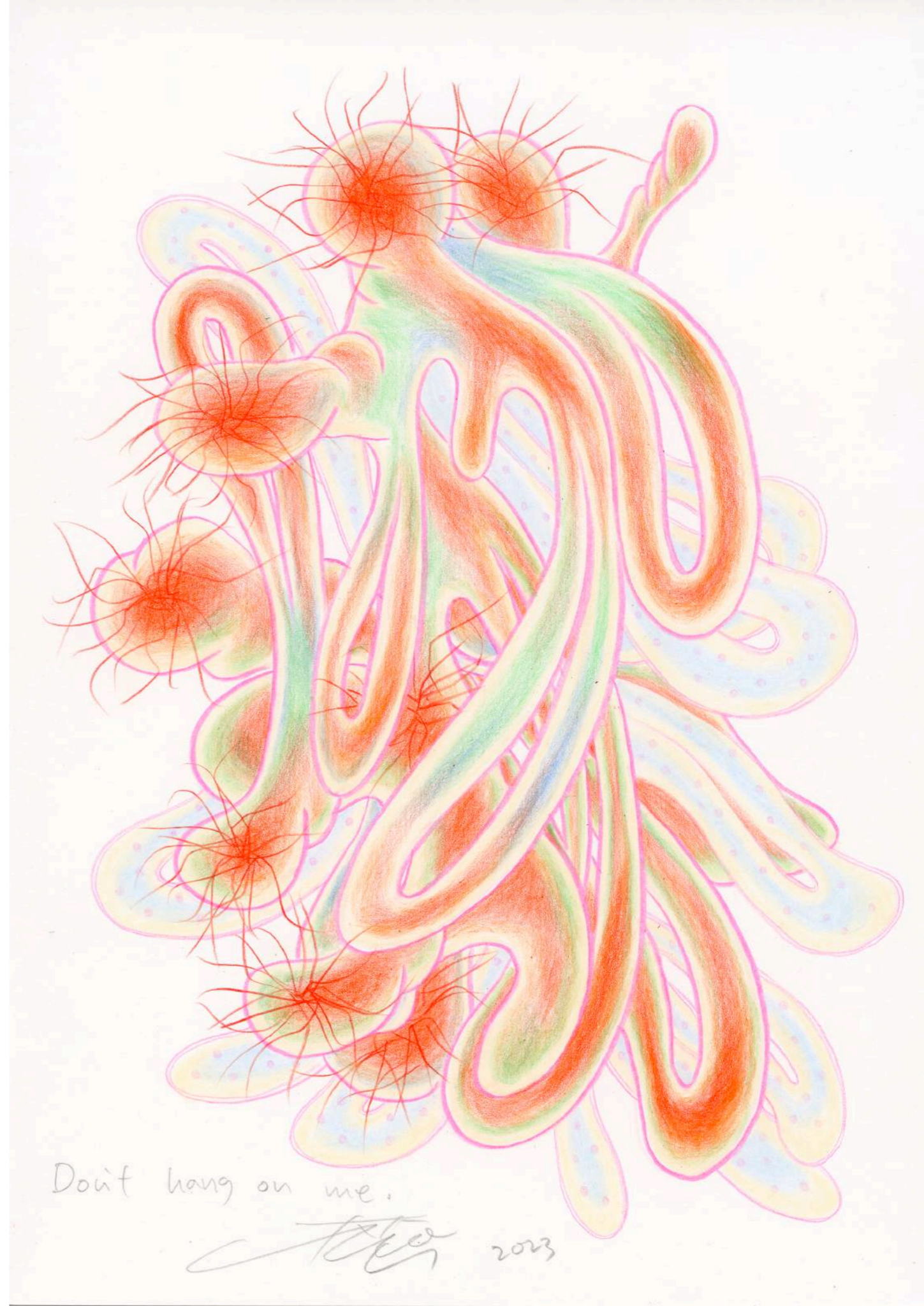
"헤엄쳐, 헤엄쳐 / 나에게 매달리지 마 / 제발 나를 이해해줘 / 워렌, 나를 꺼내줘, 나를 도와줘 / 가라앉는 사랑을 위해 / 나 스스로를 도와야 해 / 밤, 너는 악마다 / 노래해, 노래해" — 내 마음 속에서 일어나는 형태, 색상, 그리고 질감의 심상이 드로잉에 담긴다.

This drawing depicts the depression I experienced during Berlin's long, dark winter, which lasts for almost six months. In Berlin, during the winter months, the sun rises around 10 a.m. and begins to get dark again by around 3 p.m. Many people in Northern Europe experience low mood due to the extremely limited amount of daylight during this period. This condition is known as Seasonal Affective Disorder, or SAD.

"Swim, swim / Don't hang on me / Understand me, please / Warren, pull me out, help me to come out / For the love of sinking / I need to help myself / Night, you are a devil / Sing, sing" — these images in my mind are translated into forms, colours, and textures in my drawings.

Funk ; my mental fog - Don't hang on me

2024, coloured pencil on paper, 21cm x 29.7cm,
(Set of 8)

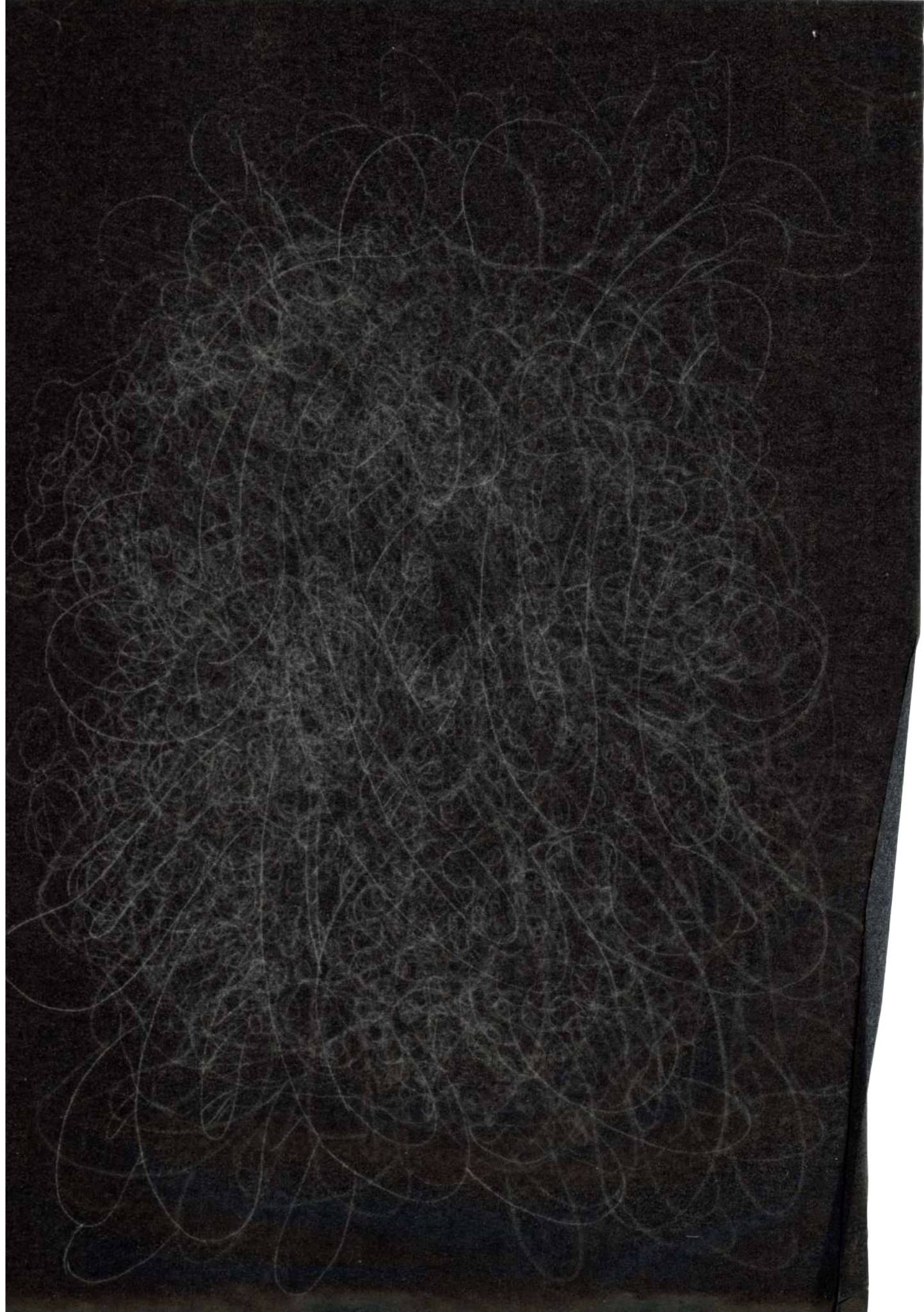


Don't hang on me.

[Signature] 2023

Process (Carbon paper 307)

2024, pen trace on carbon paper, 21cm x 29.7cm,



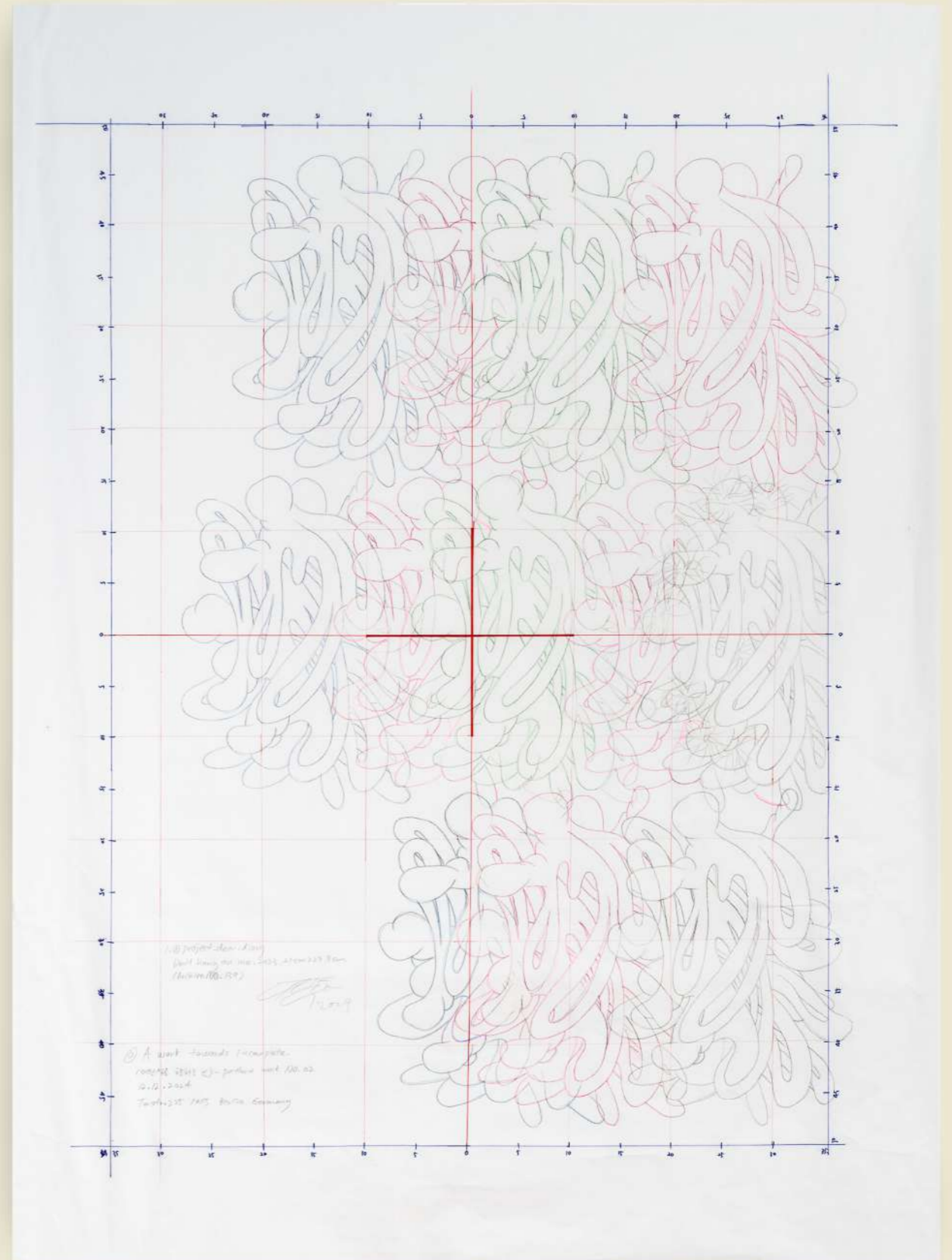
Process (Sample 245)

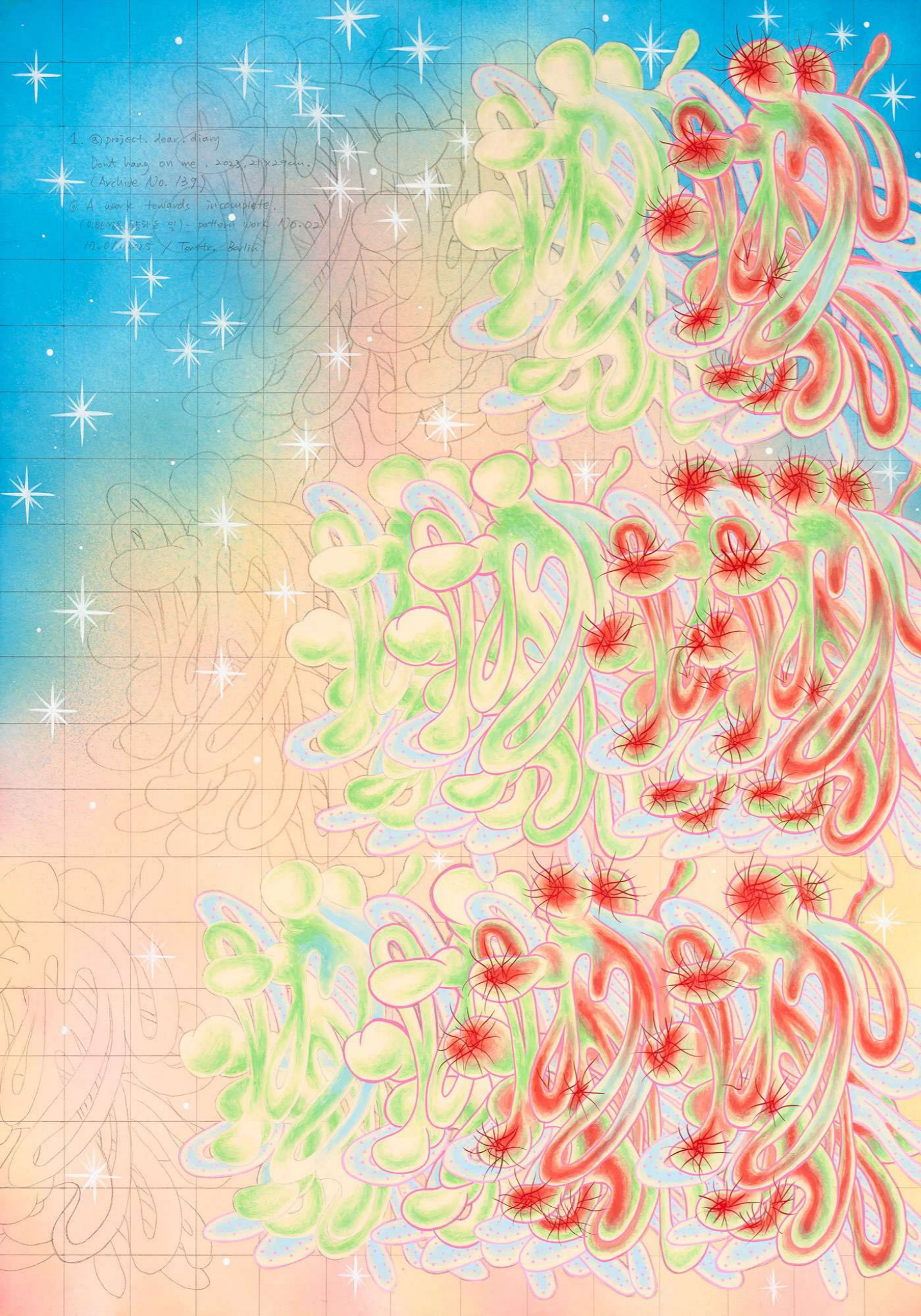
2024, scanned drawing images edited in Photoshop, printable at variable sizes



A work towards incomplete (미완성을 향하는 일)
- pattern work No. 02, (12.12.2024)

2024, pencil on tracing paper, 125cm x 92cm





1. @project. dear, diary
Don't hang on me, 2023, 21x29cm.
(Archive No. 139)
© A work towards incomplete.
(미완성을 향하는 일) - pattern work No.02
19.01.2025 / Totto, Berlin.



1. @project. dear, diary
Don't hang on me, 2023, 21x29cm.
(Archive No. 139)
© A work towards incomplete.
(미완성을 향하는 일) - pattern work No.02
19.01.2025 / Totto, Berlin.

Don't hang on me, 나에게 매달리지 마.
(A work towards incomplete 미완성을 향하는 일)

2025, Colour pigment on Jang-ji, 100cm x 70cm

조주현 (1987생) 은 서울, 대구, 베를린을 오가며 활동하는 작가이자 경북국립대학교 미술학과 교수이다. 이화여자대학교에서 회화와 한국화를 복수전공하고, 영국 골드스미스 런던대학교에서 순수미술 석사학위를 받았다.

드로잉을 기반으로 한 회화 작업을 중심으로, 여러 도시를 오가며 뿌리내리는 과정에서 발생하는 개인의 사회·정치적 감정, 서로 다른 감각과 층위의 사람들이 갈등 속에서도 공존하는 풍경, 그리고 회화를 완성해가는 창작 노동의 과정을 다루고 있다.

최근 개인전으로는 《A Work Towards Coexistence》(Peyto Gallery, 서울, 2025), 《@project.dear.diary》(Junghyun Gallery, 브로츠와프, 2023), 《Memories ; Obersee》(Villa Heike, 베를린, 2021–2022) 등이 있다. 또한 영국 The Showroom, 베를린 Kunstraum Kreuzberg/Bethanien, BBA Gallery 등에서 열린 다수의 단체전에 참여했으며, 한국 여성 작가 그룹 Louise the Women, 지속가능한 미술을 위한 실천을 하는 Green Recipe Lab의 멤버로 활동하고 있다.

작품은 한국 대통령 관저를 비롯해 Industrial Bank of Korea, IMM Investment Global, YoungNam Law Firm, Hurs Gallery, POP MY MIND Ltd, Dechan 및 런던, 파리, 로마, 서울, 부산, 경기, 로스앤젤레스, 베를린, 홍콩의 개인 컬렉션에 소장되어 있다.

Juheon Cho (born 1987) is an artist based between Seoul, Daegu, and Berlin, and currently serves as a professor in the Department of Fine Arts at Kyungpook National University. She received her BFA in Painting and Korean Painting from Ewha Womans University, and her MFA in Fine Art from Goldsmiths, University of London.

Centered on a painting practice based on drawing, Cho's work explores the personal, social, and political emotions that arise from the process of putting down roots across different cities. Her practice also addresses landscapes of coexistence, where people with different sensibilities and social layers live together despite conflict, as well as the creative labor involved in the process of completing a painting.

Her recent solo exhibitions include A Work Towards Coexistence at Peyto Gallery, Seoul, in 2025; @project.dear.diary at Junghyun Gallery, Wrocław, in 2023; and Memories ; Obersee at Villa Heike, Berlin, in 2021–2022. She has also participated in international group exhibitions at The Showroom in the UK, Kunstraum Kreuzberg/Bethanien and BBA Gallery in Berlin, among others. Cho is a member of Louise the Women, a Korean women artists' collective, and Green Recipe Lab, a group dedicated to sustainable practices in art.

Her works are held in the collection of the Korean Presidential Residence, as well as Industrial Bank of Korea, IMM Investment Global, YoungNam Law Firm, Hurs Gallery, POP MY MIND Ltd, Dechan, and private collections in London, Paris, Rome, Seoul, Busan, Gyeonggi-do, Los Angeles, Berlin, and Hong Kong.