

BOOTH NO. C20

ARTIST

Osang GWON
HUANG Yuanqing
Asami KIYOKAWA
LEE Ufan
Yoshitomo NARA
Kohei NAWA
Atsuro TERUNUMA
Nobuko WATANABE
XU Bacheng
YAN Heng

INSTALLATIONS SECTOR

Jihyun BOO

VIP PREVIEW

16 JAN, 2 - 5PM

VERNISSAGE

16 JAN, 5 - 9PM

PUBLIC OPENING

17-18 JAN, 11AM - 6PM

19 JAN, 11AM - 5:30PM

VENUE

Taipei Nangang Exhibition Center, Hall 1 (4th Floor)
No. 1, Jingmao 2nd Road, Nangang District, Taipei City

SALES INQUIRY

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Kohei NAWA

b. 1975, Japan



Born in Osaka, Japan in 1975, Kohei Nawa has developed a body of work that, together with his unique treatment of sculptural surface, poses phenomenological questions on the essence of the subject. His large-scale installation exhibition at the Louvre in 2018 *THRONE* and his solo exhibition *Synthesis*, held at the Museum of Contemporary Art Tokyo in 2011, were met with great success. His works may be found in the collections of international institutions such as the Museum of Contemporary Art Tokyo (Tokyo, Japan), Mori Art Museum (Tokyo, Japan), Leeum, Samsung Museum of Art (Seoul, Korea), the Metropolitan Museum of Art (New York, USA), leading him to walk a brilliant artistic path. He currently works as an Associate Professor at Tokyo University of the Arts, and is director of the art, design and architecture platform *SANDWICH*.

The series *VESSEL* was made as part of a performance of the same title, in collaboration with choreographer Damien Jalet (b. 1976). Expanding from material to surface, from surface to form, and from form to space, *VESSEL* also presents Nawa's persistent endeavor of nearly twenty years in transcending genre limitations of performance, dance, theater, sound, and video, in addition to exploring the potentials of media. Figure sculptures that capture the piercing intensity of human body, and music in which fills and condenses the air around the stage enliven new sensation in the viewer, crossing the limits of cognition and presenting an experience that traverses the boundaries of reason and perception.

He has exhibited worldwide including Japan, Korea, Germany, Spain, and Italy's various distinguished art institutions. Recent solo exhibitions include Kohei Nawa *VESSEL*, ARARIO GALLERY, Ryse Hotel, 2019; *THRONE*, Louvre, Paris, France, 2018; *VESSEL*|Kohei Nawa, ARARIO GALLERY, Shanghai, China, 2017; *Movement*, ARARIO GALLERY, Shanghai, China, 2015; *Force*, Pace London, London, UK, 2015; Kohei Nawa - *SCULPTURE GARDEN*, Kirishima Open-Air Museum, Kagoshima, Japan, 2013; Kohei Nawa's *Synthesis*, Museum of Contemporary Art, Tokyo, Japan, 2011; *CELL*, Vera Munro, Humburg, Germany, 2009; *The Poetry of Bizarre*, Joan Miro Foundation, Barcelona, Spain, 2008; *PixCell*, Ierimonti Gallery, Milano, Italy, 2007. He also has participated in international group exhibitions such as Setouchi Triennale 2016 : Inujima Art House Project, F-Art House, Okayama, Japan, 2016; *New Sensorium - Exiting from Failures of Modernization*, ZKM, Karlsruhe, Germany, 2016; *COSMOS / INTIME - La collection Takahashi*, La Maison de la Culture du Japon a Paris, Paris, France, 2015; *Prudential Eye Awards*, ArtScience Museum, Singapore, 2015; *Mission [SPACExART] - beyond Cosmologies*, Museum of Contemporary Art Tokyo, Tokyo, Japan, 2014. His works have been collected by The Museum of Contemporary Art Tokyo in Japan; Mori Art Museum, Japan; Daimler Chrysler Contemporary in Berlin, Franks-Suss Collection in London, Sovereign Art Foundation in Hong Kong, Metropolitan Museum of Art in New York, ARARIO Collection and many other prominent collections.



Yomi#3(Black Sic_VESSEL)

2017

Mixed media

68.3 x 65.2 x 152.3(h) cm

Kohei NAWA



Swell#6(Black SIC)

2019

Mixed media

100.8 x 223.4 x 19.6(d) cm

Kohei NAWA



Swell#6(Black SIC) (detail)

2019

Mixed media

100.8 x 223.4 x 19.6(d) cm

Kohei NAWA



Throne(SiC/p_boy)

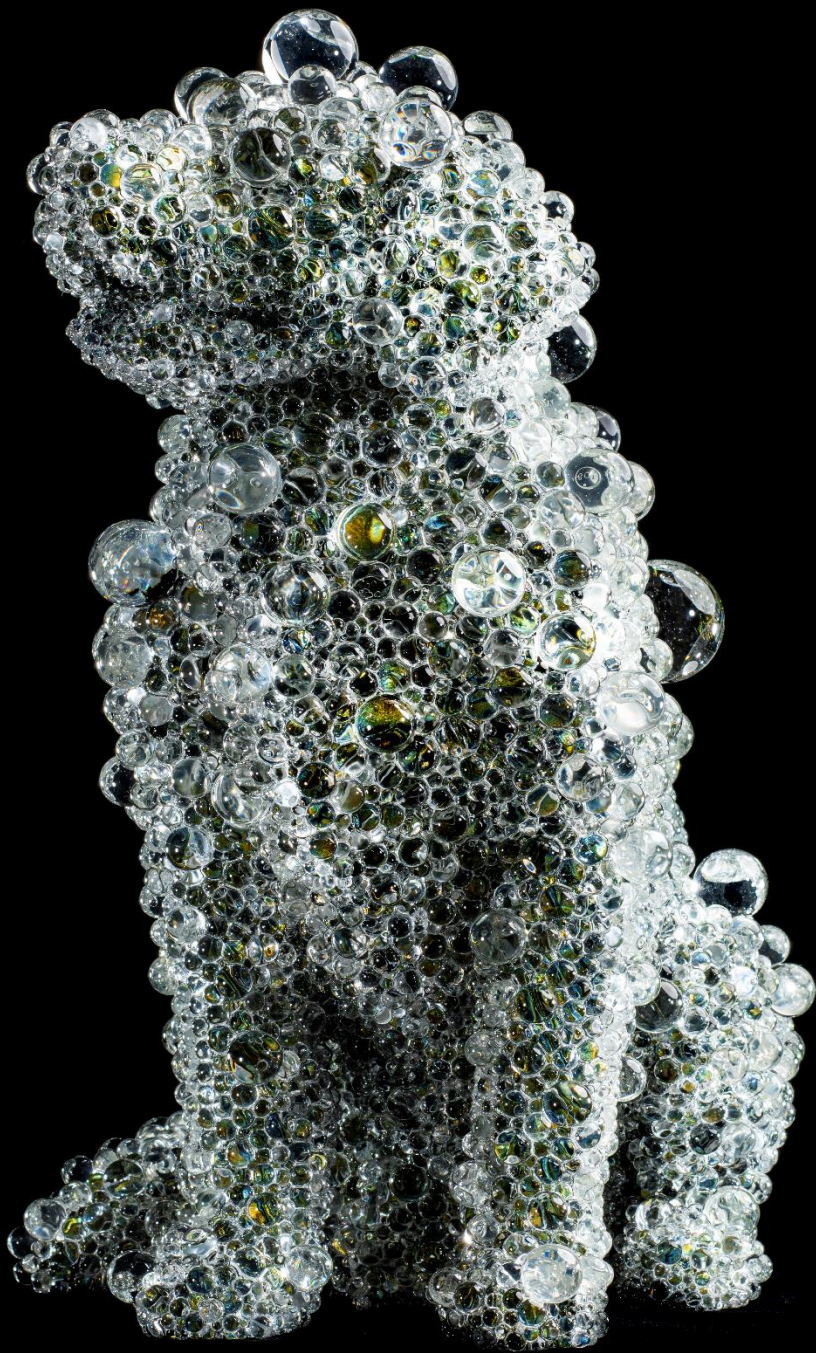
2019

Mixed media

23.7 x 38.2 x 80(h) cm

Edition of 10 + 1AP+1PP

Kohei NAWA



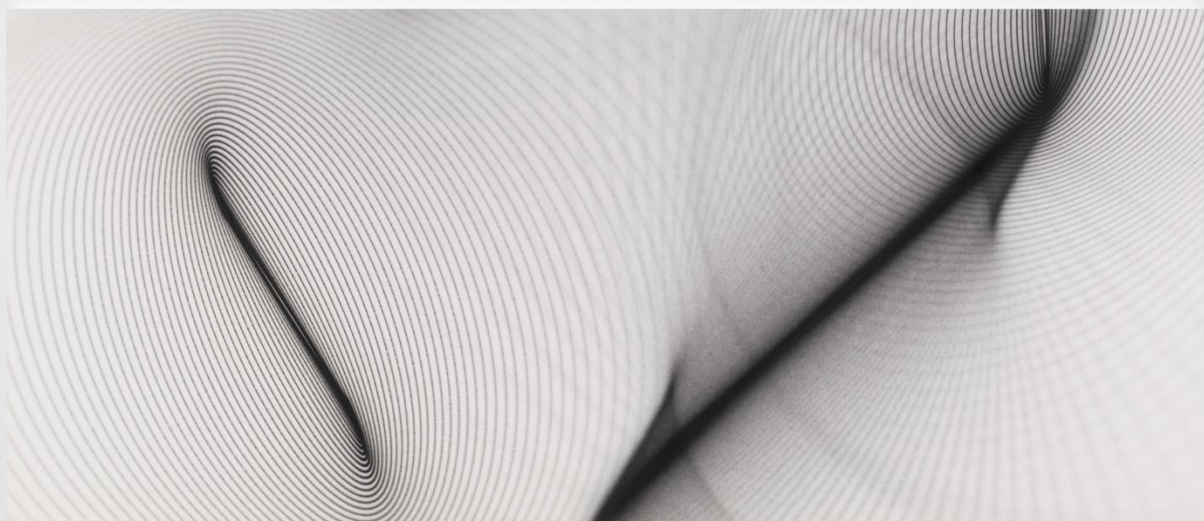
PixCell-Toy-Dog#7

2019

Mixed media

40.4 x 44.4 x 56(h) cm

Kohei NAWA



Moment#108

2019

Acrylic on paper

66.6 x 154.5 x 3.8(d) cm

Kohei NAWA

Asami KIYOKAWA

b. 1979, Japan



Asami Kiyokawa Held her first solo exhibition in 2001 and since 2003 has started to create art works using the embroidery technique. In 2011 became the youngest artist to hold a solo exhibition at Mito Art Tower. The following year held the “Bijo Saishu” (Female Beauty Collection) exhibition at Tokyo Omotesando Hills and numerous other exhibitions with a record number of visitors.

Her representative works include “Bijo Saishu” and “Complex” series. Collaborated with Shuntaro Tanigawa on the “Is there God or not?” picture book, which also became a representative at the Japanese Board on Books for Young People Congress held every two years. Her numerous awards include the ‘Best Debut Award’, the ‘VOCA’ exhibition prize, ‘VOGUE JAPAN Women of the Year’, ‘ASIAGRAPH Creator’s (Tsumugi) Award’. Works both as an artists and art director for various advertisements.



Marriage

2018

Photograph, embroidery thread, beads

120.5 x 99 x 6(d) cm

Asami KIYOKAWA



Animal Version

2018

Photograph, embroidery thread

102.6 x 153.5 x 5.1(d) cm

Asami KIYOKAWA



Mythology-Origin

2018

Canvas, embroidery thread

180 x 250 cm

Asami KIYOKAWA

Atsuro TERUNUMA

b. 1983, Japan



To Atsuro Terunuma, who was born with visual impairment, the key issues concerning the act of ‘seeing’ is a life-long theme to interrogate. Most of his work, therefore, focus on his own interpretation of or reflection on the act of ‘seeing.’ Naturally, his oeuvre generates unique works wherein a wide variety of visual objects and characters overlap in a complex manner, visible yet obscured. He adds further depth through the application of the black and white palette. The car, as a recurring motif in his production, embodies the obsession and compulsion he carries due to his inability to drive. Another leitmotif is a character equipped with a special eye-device, who serves as his own persona; while defects in one eye obstructs daily vision, the character can also enact the artist’s feelings, by being granted a unique vision through this very device. Terunuma mainly expresses his original worldview and thematic focus through the media of painting and animation. Gifted with a talent in musical composition, he covers the music aspect of all his animations in addition to overseeing the production.

Terunuma made a stellar debut in 2007, which is also the year he graduated from Tama Art University as a fine arts major, winning Fukuzawa Ichiro Memorial Museum’s Art Award. In 2011, Taro Okamoto Art Museum also awarded Terunuma their 14th special award. He held a successful solo exhibition at Aichi Arts Center in 2016, participated in a group exhibition at Arario Gallery, Ryse Hotel in 2018, Ueno Royal Art Museum in 2017, and attracted the spotlight at Yokohama Triennial in 2017.



World in Microcosm II

2016

Acrylic paints, water-base paint, pen, Ink on canvas

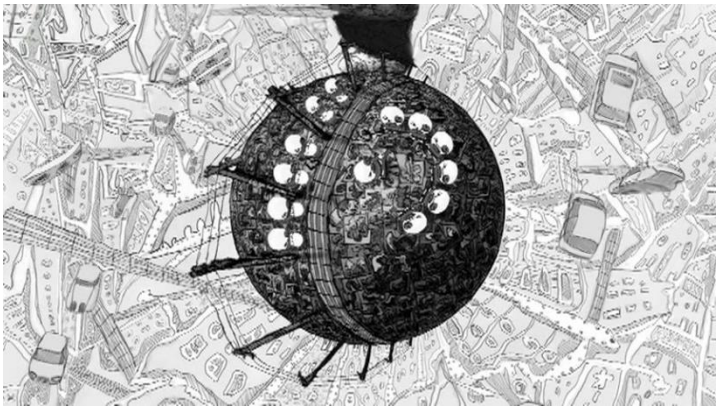
130 x 194 cm

Atsuro TERUNUMA

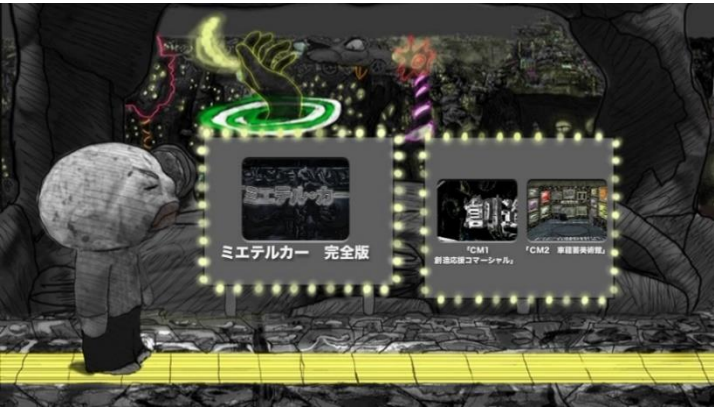


In front of mieteru car consulting room
2011
Acrylic paints, water-base paint on canvas
73 x 91 cm

Atsuro TERUNUMA



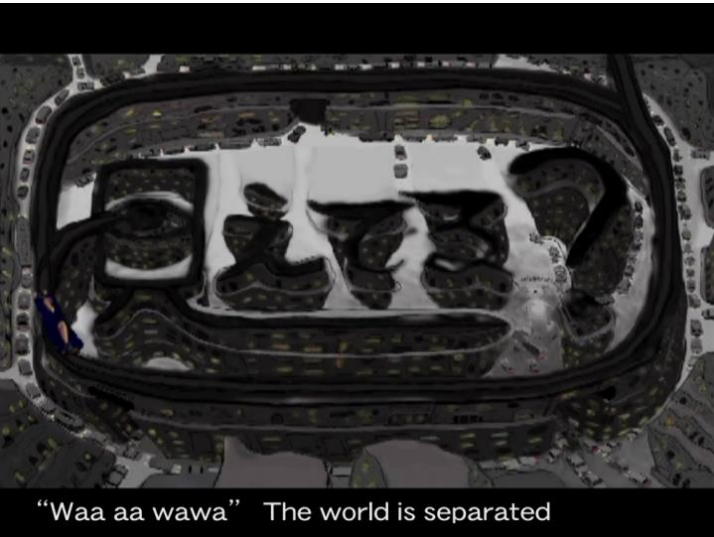
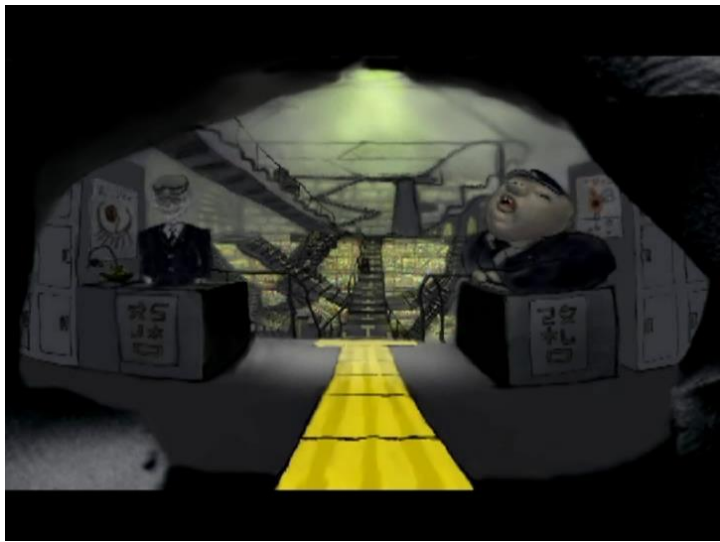
World in Microcosm II (still cut)
2012
Animation (Clay, pen and ink drawing, PC picture, music composed by the artist)
13:53 mins
Ed. 8 / 30



Mieteru Car (still cut)
2016
Animation (Clay, pen and ink drawing, PC picture, music composed by the artist)
11:10 mins
Ed. 8 / 30



m ready to offer the world with prohibited acts Cartoc



“Waa aa wawa” The world is separated



Did you enjoy the show tonight?

Able to See? (still cut)
2009-2011
Animation (Clay, pen and ink drawing, PC picture, music composed by the artist)
17:05 mins
Ed. 7 / 10

Atsuro TERUNUMA

Osang GWON

b. 1974, Korea



Sculpture in Contemporary Art is expanding its importance as a genre by infinitely broadening its form and content through incorporating with other genres like painting, video and photography. Combining attributes of sculpture and photography in one work, Osang Gwon (b. 1974, Korea)'s works are a concise statement on the multiple functions of images and information that flood the modern society, as well as the hybridism of and competition between the different genres in contemporary art.

In Deodorant Type series, hundreds of photographs of the subject are glued onto the form made of light material like Styrofoam. The unusual combination of 3-D sculptures and 2-D photographs densely clustered on the surface of the form distort and repeat the image of the subjects, reconstructing the viewer's perception of the subject. Information and images produced uniformly and homogeneously through contemporary society's media overpowers the personal experience of the individual. Gwon's works focus on these visual elements that come from such homogenous source

Osang Gwon graduated from the Department of Sculpture at Hongik University, Korea. He established himself as Korea's representative artist through his solo exhibitions in ARARIO GALLERY Cheonan in 2006, ARARIO GALLERY Beijing and Manchester Art Gallery in 2008. He also showed his works in various group exhibitions Tech 4 Change, Vestfossen Kunstlaboratorium, Vestfossen, Norway in 2015, Medium at Large, Singapore Art Museum, Singapore, 2011, Roundabout Collection, City Gallery Wellington, Australia in 2011, On the Cutting Edge - Aspects of Korean Contemporary Photography, National Taiwan Museum of Fine Arts, Taichung, Taiwan in 2010, Manipulating Reality, The Center for Contemporary Culture Strozziina, Florence, France in 2009, Asian Art Triennale, Manchester Art Gallery, Manchester, United Kingdom in 2008, Gwon hold his solo exhibition in ARARIO GALLERY Seoul and he hold his solo exhibition in ARARIO GALLERY Shanghai in 2016.



Gilded Hair

2013

Gold leaf, c-print and mixed media

48 x 45 x 205(h) cm

Osang GWON



Gilded Hair (detail)

2013

Gold leaf, c-print and mixed media

48 x 45 x 205(h) cm

Osang GWON



Waxwing Bird & Umbrella

2014

C-print and mixed media

47 x 43 x 99(h) cm

Osang GWON



Waxwing Bird & Umbrella (detail)

2014

C-print and mixed media

47 x 43 x 99(h) cm

Osang GWON



Whippet & TWG
2014
C-print, Mixed media
82 x 57 x 107(h) cm



Whippet & TWG
2014
C-print, Mixed media
82 x 57 x 107(h) cm



Carp & Compressor
2014
C-print, Mixed media
53 x 41 x 184(h) cm



Whip & Plate

2016

C-print, Mixed media

40 x 44 x 78(h) cm

Osang GWON



Relief 19

2016

Print on wood, varnish

200 x 62 x 5.4(d) cm

Osang GWON



Relief 23

2016

Print on wood, varnish

182 × 207.5 × 5.4(d) cm

Osang GWON

LEE Ufan

b. 1936, Korea



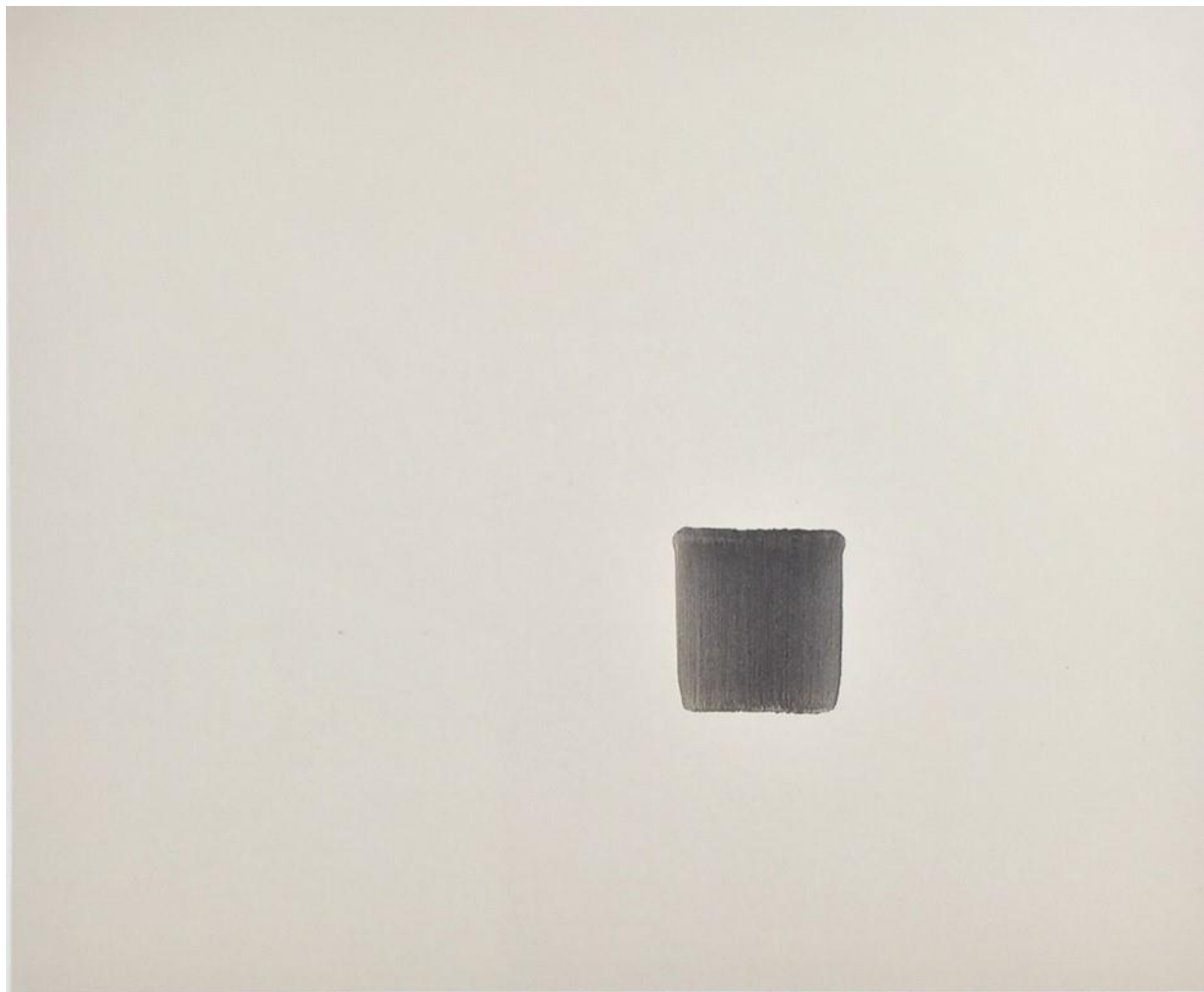
The work is never complete, because there is no perfection or completeness

Lee Ufan (b.1936) Founded the avant-garde group Mono-ha, Japanese first internationally acknowledged movement in contemporary art, this movement challenged the Western notions of representation and focused rather on the relationships of materials and perceptions than on the expressionist tendencies. The artist's practice often entails direct and thoughtful iterations of gestures and the use of minimally manipulated physical materials. His painting series demonstrate minimal aesthetics through consistent pattern or order while highlighting the relationship between brushstroke and the canvas.

The repetition of brushstroke on the canvas in *With winds* appears interconnected in the space and reflects definition of infinity. Lee's exploration of infinity has led to the blank space of the canvas. *Correspondence* series, begun the early 1990s, characterized by frequently one or two grey-blue brushstrokes, made of a mixture of oil and crushed stone pigment, on a large white surface. Through this minimal brush touch that does not exceed three times separately, Lee creates a feeling of dynamic tension between gesture and picture plane characteristic of his painting.

Born in 1936 in Korea, Lee studied at the School of Art at Seoul National University and later Nihon University in Tokyo, where he earned a degree in philosophy in 1961. Lee founded Mono-ha, the first Japanese internationally acknowledged movement in contemporary art, developed from Eastern philosophical teachings on being and nothingness as well as profound feelings towards nature.

As well as being the recipient of numerous awards and honours, Lee has held major solo exhibitions at the Solomon R. Guggenheim Museum, New York (2011), Château de Versailles, Paris (2014), Serpentine Gallery, London (2018), Centre Pompidou-Metz, Metz (2019), and Dia:Beacon, Beacon, NY (2019) amongst many others. His work is collected by a number of important international institutions such as the National Museum of Contemporary Art, Seoul; Museum of Contemporary Art Tokyo, Tokyo; National Museum of Art, Osaka; the Brooklyn Museum, New York; Centre Georges Pompidou, Paris; and Tate Modern, London.



Correspondence

1998

Oil on canvas

130 x 162 cm

LEE Ufan



Correspondence

1996

Oil on canvas

80.3 x 100 cm

LEE Ufan



With winds
1989
Oil on canvas
60.6 x 72.7 cm

Yoshitomo NARA

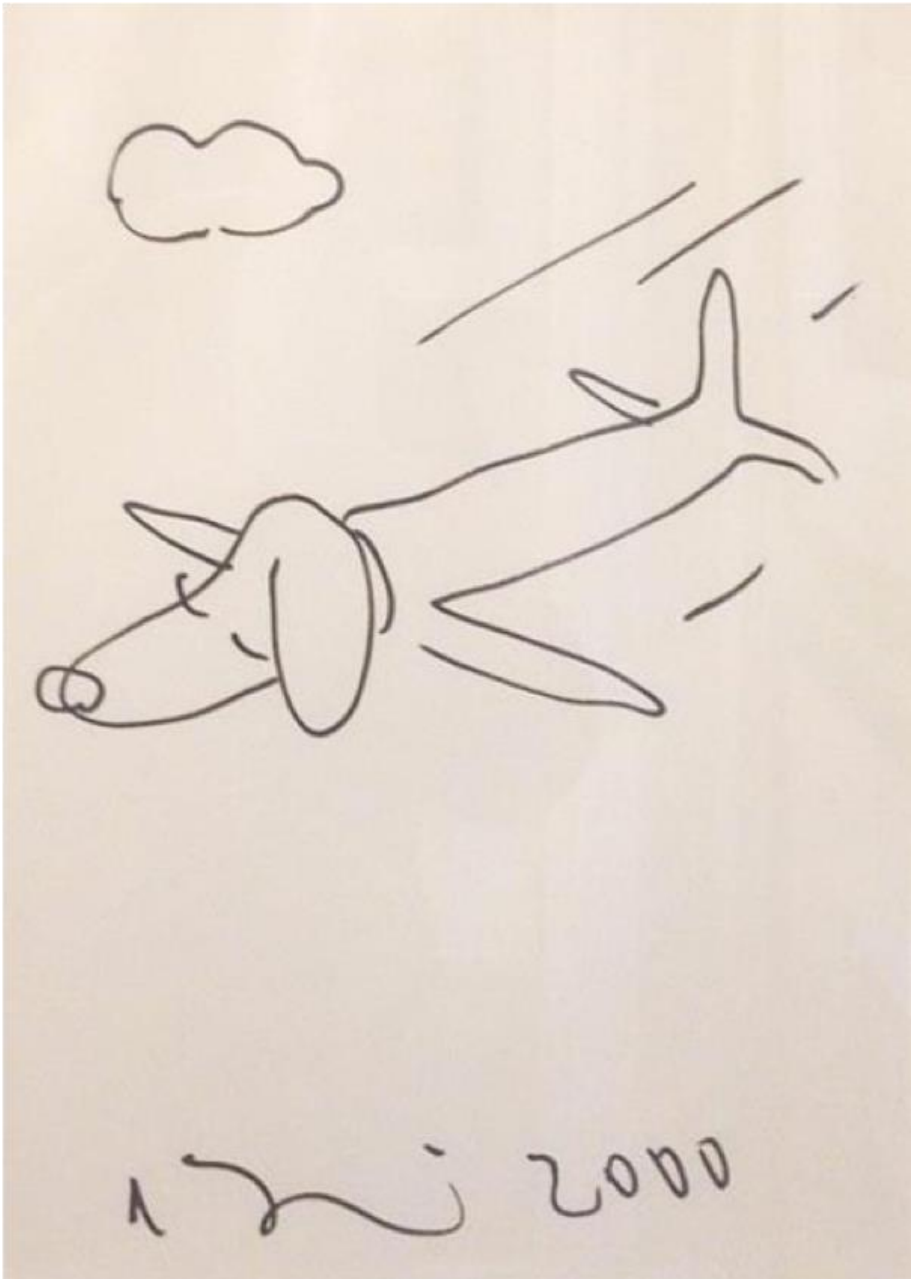
b. 1959, Japan



Influenced by elements of popular culture in both Eastern and Western society, the style of Yoshitomo Nara(b. 1959, Japan) is often associated with anime, manga, Walt Disney cartoons, and punk rock. However, the artist emphasizes the spiritual side of his works unlike some misinterpret his work as being manga-like.

As one of the key figure of the Japanese neo-Pop movement, Nara is best known for his paintings, sculptures, and drawings of childlike and animal characters that appear adorable and sinister simultaneously. Through printmaking, painting, sculpture, ceramics, and installations, which characterized primary colors, bold lines, empty backgrounds, text among other elements, his work explores themes of isolation, rapid modernization, and an omnipresent visual culture.

Born in 1959 in northern Japan, he studied at the Aichi Prefectural University of Fine Arts and Music for his BFA and MFA, and moved to Germany, graduating from Kunstakademie Düsseldorf during the late 1980s. Currently, he lives and works in Japan. Nara has had solo exhibitions at Blum & Poe in Santa Monica, CA, Chicago's Museum of Contemporary Art in Chicago, the Asia Society Museum in New York, and many other institutions. His works are held in the collections of the Museum of Modern Art in New York, the National Museum of Art in Osaka, the Art Institute of Chicago, and the Rubell Family Collection in Miami, among others.



Untitled
2000
Marker pen on paper
27.9 x 21.6 cm

Yoshitomo NARA

HUANG Yuanqing

b. 1963, China



HUANG Yuanqing was born in Shanghai, China. Learning calligraphy since childhood, he began to create modern calligraphy in the mid-1980s and began to identify the creation of abstract painting since 1990. Since the 90s, the artist began to try to combine calligraphy experience with painting language by exploring the expressiveness of writing lines and completing them in the way of "writing" rather than "painting". Within the process of writing, covering and rewriting over and over again, he transcends personal experience, reduces the existence of "self" to the minimum, and makes expression out of the control of willpower, which becomes the most natural presentation. Standing in Shanghai, the forefront place where introducing the western trends into Chinese contemporary art, artist is rooted in tradition, where absorbing nutrition from calligraphy, literati painting and other elements. His works show the dialogue and integration between traditional art and contemporary art, Eastern and Western art. Recent exhibitions include: Image of Jiangnan (Art Museum of Suzhou, Suzhou, China, 2019); FIVE YEARS OF THRIVING STARS - EXHIBITION ON THE RESEARCH OF THE CURRENT AND FUTURE CHINESE INK PAINTING (Liuhaisu Art Museum, Shanghai, China, 2019); Motives of Lines (Pearl Lam Galleries, Hongkong, China, 2018); Solo Exhibition (Galerie Albrecht, Berlin, Germany, 2016); Image (ZArtCenter, Shanghai, China, 2010).



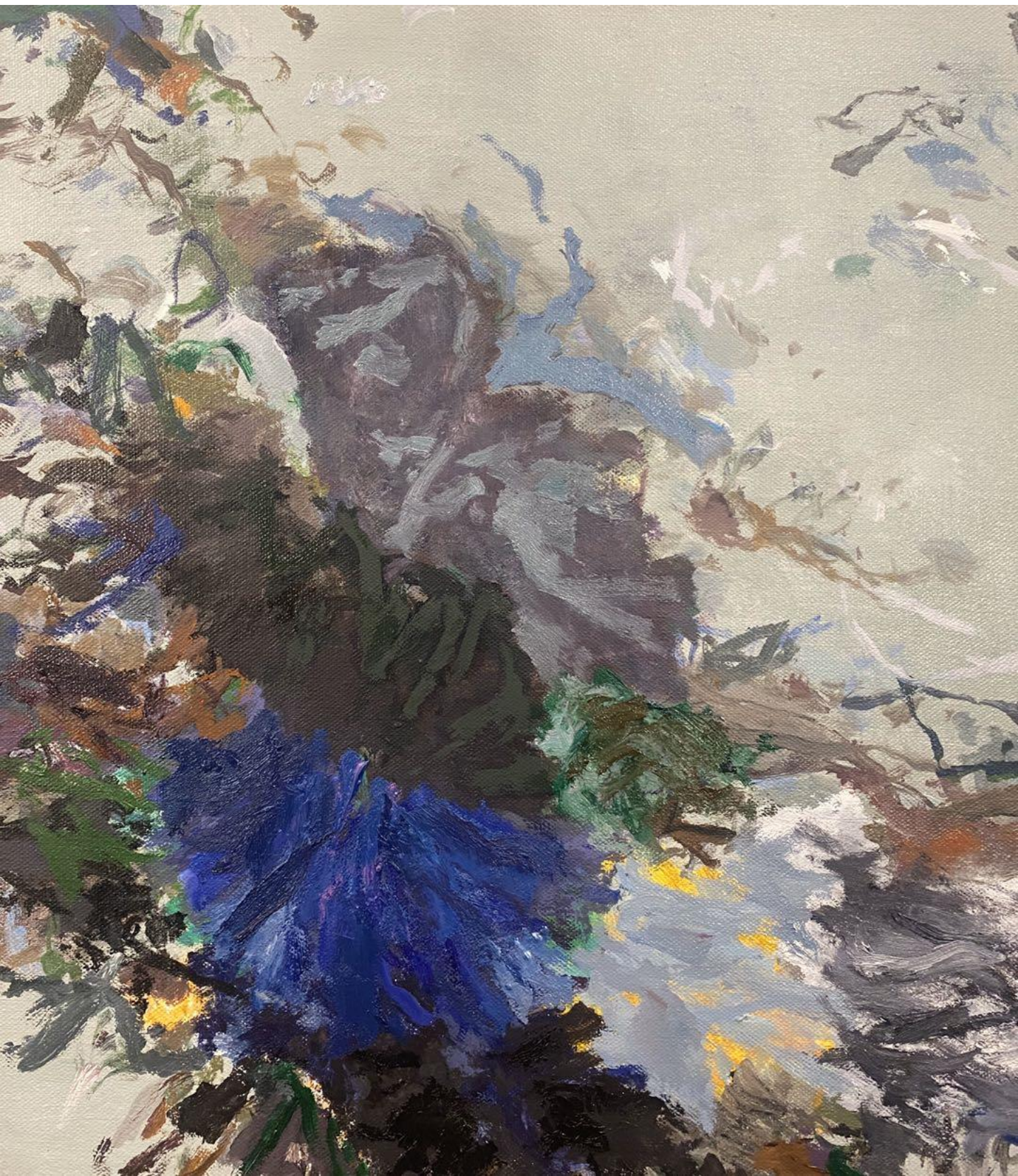
2015-2019-1

2015-2019

Acrylic and oil on canvas

53 x 46 cm

HUANG Yuanqing



2015-2019-2

2015-2019

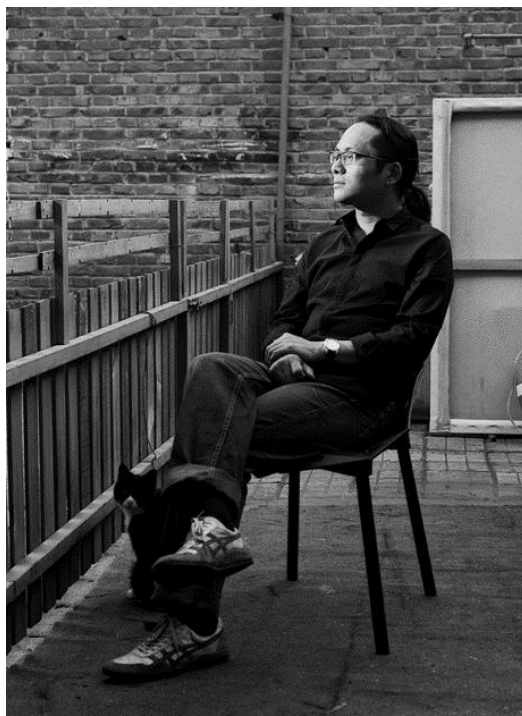
Acrylic and oil on canvas

53 x 46 cm

HUANG Yuanqing

YAN Heng

b. 1982, China



Yan Heng was born in 1982 and graduated from the department of oil painting, Lu Xun Academy of Fine Arts in 2007. Yan Heng combines painting with installation to create an artistic form, by which to communicate with the audience and to convey the message he attempts to express. He has been holding a stubborn belief in figurative painting; has always been interested in the change of the society, development of scientific technology and the possibility they can bring to the humanity; as well as specializes in exploring unlimited possibilities in ordinary and simple daily life. Therefore Yan Heng's works are mostly re-expression of figurative characters, objects and external environment, and to reflect the artist's critical stance on man's excessive reliance on objects that invade the human cognitive domain by juxtaposing those old broken objects and paintings. Yan Heng's works are also persistent and well-balanced, sharing the characteristics of a wide amplitude of possibility and abundant amount of encoded stories and emotions.

Yan Heng has hold solo exhibitions and participated in group exhibitions in domestic and international art institutions. Selected solo exhibitions include Absinthe, Shanghai Exhibition Center, Shanghai, China, 2017; De la peinture, Galerie Sator, Paris , France, 2016; Frequency Modulation (FM), ARARIO GALLERY, Shanghai, China, 2016; Displacement, Wada Fine Arts, Tokyo, Japan, 2015; Highway Inn, ARARIO GALLERY, Seoul, Korea, 2014; LA BOTANIQUE DU RÊVE, Galerie Sator, Paris, France, 2012 and many others. His works have been collected by Yuz Museum, How Art Museum, New Century Art Foundation as well as world famous collectors.



Pet
2019
Oil on canvas
50 x 60 cm

XU Bacheng

b. 1983, China



XU Bacheng, an artist of the 1980s generation, whose practice has always focused on translating artistic language to everyday linguistic system, as well as maintaining sharp thoughts and passionate interests in spatial notions, without losing acute observations of social environment and cultural life. He captures those implicit essence from the vicissitudes of multiple realities, with which to unfurl reflections and outlooks between the present the future, the individual and the collective.

According to the artist, there is a building in his heart, and the process of making art is similar to dividing this building into many spaces, where each space is assigned a specific meaning. Although this may be a laborious task, each space is very specific. With aging and accumulated experiences, these spaces would expand, and the number of compartments would increase, while more things would be added to them. The purpose of life is happiness, and the only path that would take him is by engaging and realizing his imagination.

XU Bacheng, born in 1988 (on documentation) in Wuxi Jiangsu province, currently lives and works in Hangzhou. His works have participated in exhibitions of many important institutions at home and abroad, including: *Remembering or Forgetting* , ARARIO GALLERY, Seoul, South Korea, 2018; *Seeing the Eyes- Chinese New Painting*, Fukuoka Asian Art Museum, Fukuoka, Japan, 2018; *Shanghai Biennale – Social Factory*, Shanghai Museum of Contemporary Art, Shanghai, China, 2014; *Most Potential Young Artists- Tour Exhibition*, Hamburg Art Museum, Hamburg, Germany, 2014; *PULSE Contemporary International Art Fair*, New York, USA, 2009. His works have been collected by major museums and institutions in China, New York, Denmark, and Germany.



Beet Ferry
2019
Oil on canvas
17 x 23 cm

XU Bacheng



Hey You
2019
Oil on canvas
23 x 17 cm

XU Bacheng



The Happiest Days of Our Lives

2019

Oil on canvas

17 x 23 cm

XU Bacheng



Bye, Blue Sky No. 1
2019
Oil on canvas
23 x 17 cm

XU Bacheng



Bye, Blue Sky No. 2
2019
Oil on canvas
23 x 17 cm

XU Bacheng



House of Immortality

2019

Oil on canvas

17 x 15 cm

XU Bacheng



XU Bacheng

Lost Lam
2019
Oil on canvas
23 x 17 cm

Nobuko WATANABE

b. 1948, Japan



Nobuko Watanabe (born in 1948, Tokyo) is the crossing artist between art and music after finishing her studies in Piano at the Soai Women's University. She has developed her ideas about relationship between two contrasting subjects such as humans and materials, the past and the present, time and space, color and shape and sound and space. A style of her works that she has developed for the past 40 years is somewhat unique. We can see tension when colorful fabrics are pulled and mounted on a wooden frame; such tension creates natural curves, which can be seen as sophisticated relief sculptures per se. Sculptures and installation artworks displayed at this exhibition were created from the late 1990s to the present; they incorporate a wide range of art, which is based upon colors. Nobuko met the Gutai group artists at her early stage, which has been at the forefront of Japanese avant-garde art.

The avant-garde art has taken roots in Japan for the past century. It has developed to encompass various areas of art by forming diverse relationships with many genres. The Japanese avant-garde movement is represented by three major groups of Tokyo's Experimental Workshop (which has been active from the mid 1950s), Gutai Art Association of the Kansai region and Kyushu Group of the Kitakyushu region. Avant-garde expressions of Japan in this time period utilized materials and methods that were unprecedented in the scene, sharing progressive characteristics with European art movements that are later deemed as media art, happening and performance art. Such unconventional nature can be attributable to economic boom and the fast growth of industries in Japan at that time; it is considered to be an unprecedented value destruction of art which cannot find its parallel in the world. However, this movement gradually lost its momentum and Japanese avant-garde artists in the 1970s started to develop their individual styles without relying on colleagues or groups.

This is the point where a career of Nobuko Watanabe gets highlighted since she works Germany in 1997. Though their styles seem contrasting to each other, she and her husband, Keiji Uematsu, are travelling all around the world and exhibiting their works with their base in Düsseldorf, Germany. In this respect, this couple epitomizes unique characteristics of avant-garde expressions of the 1970s. Also Nobuko Watanabe is the recipient of the grand prize at the Yoshihara Jiro Art Competition (1999), while she developed her career in Europe and Japan. Later on, she hosted large-scale solo exhibitions at Aomori Contemporary Art Center (2002) and Otani Memorial Art Museum (2001). As of now, her exhibitions are going on in major cities of Germany and France and her works are included in the collections of Osaka Contemporary Art Center, Aomori Contemporary Art Center, Kitakyushu Municipal Museum of Art and Otani Memorial Art Museum.



Untitled (Installation View)
2014-2016
Fabric on wooden frame
35 x 25.5 x 5.5(d) cm each

Nobuko WATANABE



Untitled

2014

Fabric on wooden frame

35 x 25.5 x 5.5(d) cm

Nobuko WATANABE



Untitled

2016

Fabric on wooden frame

35 x 25.5 x 5.5(d) cm

Nobuko WATANABE



Untitled

2014

Fabric on wooden frame

35 x 25.5 x 5.5(d) cm

Nobuko WATANABE



Untitled

2014

Fabric on wooden frame

35 x 25.5 x 5.5(d) cm

Nobuko WATANABE



Untitled

2016

Fabric on wooden frame

35 x 25.5 x 5.5(d) cm

Nobuko WATANABE



Untitled

2014

Fabric on wooden frame

35 x 25.5 x 5.5(d) cm

Nobuko WATANABE

Installations Sector

Jihyun BOO

b. 1979, Korea



Jihyun boo's works, seemingly sculpture like are new kind of Ready-made as it re-uses discarded fishing lamps and are also a unique creation. Since 2007, Boo has been working on discarded fishing lamps and caught Art scene's attention. Fishing lamp were originally used by fishers to attract fishes as they are fishing in the ocean, as it glows in the dark night in the ocean, it lures all kinds of fishes. And as Boo re-use this lamps and recreate it as a artistic works, now it attracts and lures audience. As audience enters the space, they will be fascinated by the light coming from lamps as well as with particular space settings such as slow-moving, red light, smoke and will spot a new sensorium and scenery of their own.

The title <Ultimate Space> comes from the architectural concept pursued by the architect Swoo-geun Kim (1931-1986). 'Ultimate space' implies the 'third space', in other words the marginal space that makes the spiritual existence of humans abundant such as creation or meditation, not the 'first space' for survival nor the 'second space' for production or economic activity. <Ultimate Space> is an installation piece that encompasses the exhibition hall, constructed with red light, fog, exhausted fishing lights and so on. The imaginary space created through light and fog gradually separates the viewers from daily life and evokes a mysterious atmosphere. The meditational and refined space that seems as if time has stopped offers a new environment according to the viewing spot or eye level and the viewers can have an unexpected experience as if swimming in water or floating in space. The sporadically installed fishing lights act as the only connection between the daily life outside of the exhibition hall and the ultimate space inside. Also the fishing lights that continue to move slowly up and down grant an exquisite liveliness to the silent place.



Ultimate Space

2018

LED, junk fishing lamps, motor, fog machine, laser

Dimensions variable

Installations Sector

Jihyun Boo



Ultimate Space

2018

LED, junk fishing lamps, motor, fog machine, laser

Dimensions variable

Installations Sector

Jihyun Boo

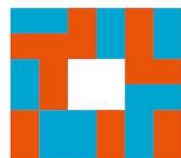
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Art & Ideas

藝術博覽會

17-19.Jan.2020

特別呈獻



Taipei Nangang
Exhibition Center
台北南港展覽館