

JANUARY 23 – MARCH 1, 2026

RED HORIZON

ART
HERITAGE
NEW ENERGY

April Chong

Chemin Hsiao

Cui Fei

Eugenie Chao

Herry Koo

Jae Hi Ahn

Lily Honglei

Natsuki Takauji

Sei Ryun Chun

Sophia Chizuco

Stephanie S. Lee

Sui Park

Weihui Lu

Yu-Whuan Wang

LOCATION

Flushing Town Hall
137-35 Northern Blvd.
Flushing, NY 11354
(Gallery Hours: 11 AM – 5 PM)
www.FlushingTownHall.org

OPENING RECEPTION

JAN. 23, 6–8 PM
(Tea Ceremony at 6:30 PM)

ART WORKSHOP

FEB. 21, 2–3:30 PM

CLOSING RECEPTION

MAR. 1, 3–5 PM
(Artist Talk at 3:30 PM)



NATIONAL
ENDOWMENT
IN THE ARTS



Council on
the Arts

NYC Cultural
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Bloomberg
Philanthropies

GURU KRUPA
Foundation Inc.

Lily Auchincloss
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The Laura B. Vogler Foundation

The Garage Art Center



JANUARY 23 – MARCH 1, 2026

RED HORIZON

ART | HERITAGE | NEW ENERGY

Venue: Flushing Town Hall | 137-35 Northern Blvd., Flushing, NY 11354

Gallery Hours: 12pm - 5pm during the exhibition

Opening Reception & Tea Ceremony: Friday, 1/23/2026, 6pm - 8pm, Tea Ceremony starts at 6:30pm

Art Workshop: Saturday, 2/21/2026, 2pm - 3:30pm (RSVP via Flushing Town Hall website)

Closing Reception & Artist Talk: Sunday, 3/1/2026, 3pm - 5pm, Artist talk starts at 3pm

About the exhibition:

Flushing Town Hall presents *Red Horizon: Art. Heritage. New Energy*, a vibrant Lunar New Year art exhibition celebrating Asian art, culture, and renewal. Highlighting the dynamic spirit of the Asian diaspora, this showcase features 15 visionary Asian American and Asian diaspora artists—each living and working in New York—whose practices bridge ancestral tradition with contemporary expression. Together, their works echo the courage, vitality, and forward momentum of the Year of the Red Horse.

Spanning painting, installation, and mixed media, *Red Horizon* creates a compelling dialogue between heritage and imagination. The featured artists explore themes of memory, identity, migration, and belonging—each offering a distinct voice to a shared visual narrative shaped by resilience and creative evolution.

The title *Red Horizon* evokes dawn, transition, and infinite possibility—a symbolic crossing into a new year, guided by inherited wisdom and contemporary energy. Visitors are invited to explore how cultural memory and artistic innovation come together to shape new horizons of connection, community, and hope.

Special programs include a *Korean Tea Ceremony* led by artist Sei Ryun Chun and the family-friendly *Happy Neigh Year! Horse Painting Workshop* with Stephanie S. Lee—Flushing Town Hall teaching artist and curator of this exhibition—drawing inspiration from the joyful imagery of Korean folk art. The exhibition concludes with a closing reception featuring an *artist talk and a live musical instrument demonstration* by multidisciplinary artist Eugenie Chao, offering insight into her unique blend of visual art, sound, and cultural storytelling.

Running through March 1, 2026, *Red Horizon: Art. Heritage. New Energy* is more than an exhibition—it is a gathering of Asian culture, community, and creative renewal in the heart of Queens.

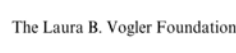
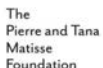
Participating Artists:

April Chong
Herry Koo
Sei Ryun Chun
Weihui Lu

Chemin Hsiao
Jae Hi Ahn
Sophia Chizuco
Yu-Whuan Wang

Cui Fei
Lily Honglei
Stephanie S. Lee

Eugenie Chao
Natsuki Takauji
Sui Park



April Chong

April Chong is a visual artist based in Queens, New York. She holds a BFA in Ceramics from Queens College and a BA in Sociology from Hunter College. Chong has participated in community-based and socially engaged projects through the New York Immigration Coalition and the Hunter College AANAPISI Project, where she co-led workshops and co-curated an award-winning virtual exhibition addressing mental health and social justice among Asian American students. Her work has been exhibited at Factory LIC (LIC Arts Open), Arts Westchester, and Alterwork Studios. She is currently a graduate student in the Clinical Art Therapy Master's Program at Long Island University.

As a Korean American born and raised in Queens, New York, April Chong seeks to honor the banalities of human tendencies that become traditions as they are passed down, while also acknowledging the forces that have helped shape her identity. Working through tactile processes, she explores new ways of seeing and new ways of being.

The works in this exhibition are playful and inquisitive experiments using the artist's own hair as material. Treating hair as textile fiber, Chong investigates its symbolic weight and personal meaning. One work explores mental and emotional well-being through the metaphor of a curtain as both protection and concealment, while another focuses on preservation and reclamation of Korean identity through traditional craft techniques, honoring the body through care, weaving, and material transformation.

For more information, please visit instagram [@chongitychongchong](https://www.instagram.com/chongitychongchong).



Untitled

2025

60" H x 45" W

Textile, Found Object, Artist's Hair



Untitled

2025

62" H x 38" W

Textile, Artist's Hair

Chemin Hsiao

Chemin Hsiao Chemin Hsiao (Taiwan) is a visual artist based in Queens, New York. In 2021, his artist banners proposal “Dandelions Know” is selected as the winner for the Noguchi Museum to raise awareness to the anti-Asian violence surging during the pandemic. He’s a recipient of the Support for Artists Grant from NY State Council on the Arts, New Work Grant & ArtSite Public Art Commissioning from Queens Arts Fund and New York foundation for the Arts (NYFA). Hsiao has taken part in artist residencies such as the Kingsbrae International Residence for the Arts in Canada, Cuttyhunk Island Artist Residency in Massachusetts, and ChaShaM Studio Space for Create in New York. His artworks were exhibited at various venues around New York such as the Walter Wickiser Gallery, SFA Projects, Steinberg Museum of Art, EFA Robert Blackburn Printmaking Workshop, Jamaica Center for Arts and Learning, and Queens Botanical Garden. Since 2019, He has completed several commissioned murals including Jackson Heights, Elmhurst, Flushing in Queens and Prospect Heights in Brooklyn.

In this body of work, Chemin Hsiao explores personal emotional responses to subjects and atmospheres through quiet observation and intuitive mark-making. Drawing from memory and lived experience, his work emerges from time spent with people, landscapes, plants, and everyday surroundings, allowing images to unfold moment by moment through the painting process.

Blending Eastern brushwork with Western watercolor techniques, Hsiao uses watercolor as an immediate recorder of emotion tied to place, experience, and memory. Since the birth of his daughter in 2025, Hsiao has focused on painting daily moments of early life through watercolor, drawing, and printmaking, marking a renewed chapter in both his personal and creative practice.

For more information, please visit www.cheminart.com.



0521/2025
2025 | 19" H x 15" W
with frame
Watercolor on Paper



Ocean
2025 | 15" H x 19" W
with frame
Watercolor on Paper



The Look
2025 | 19" H x 15" W
with frame
Watercolor on Paper



Untitled
2025 | 19" H x 15" W
with frame
Watercolor on Paper



0525/2025
2025 | 19" H x 15" W
Watercolor on Paper

Cui Fei

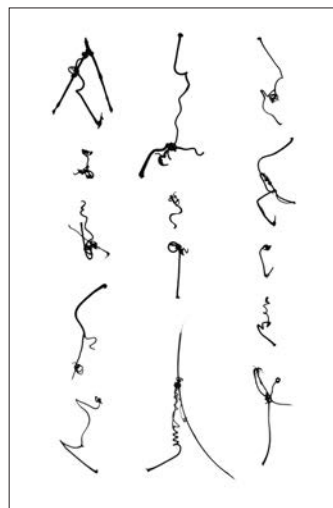
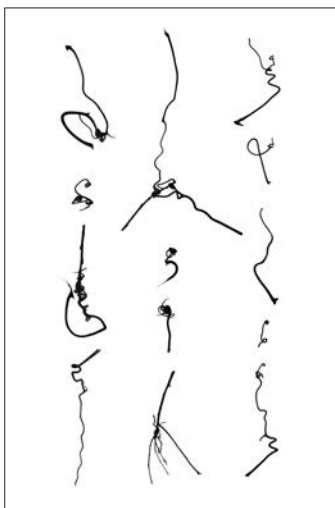
Cui Fei was born in China, and currently lives and works in New York. Her work has been exhibited nationally and internationally at venues such as the Warehouse Gallery at Syracuse University, Syracuse, NY; Princeton University Art Museum, Princeton, NJ; the Museum of Arts and Design, New York, NY; Museum of Chinese in American, NY; Queens Museum, Queens, NY; Aldrich Contemporary Art Museum, Ridgefield, CT; New Britain Museum of American Art, New Britain, CT; Jeju Museum of Art, Jeju, Korea; Rietberg Museum Zurich, Switzerland; Museum of East Asian Art in Cologne, Germany, among others.

She is a recipient of the Pollock-Krasner Foundation Grant, the Artist's Fellowship from the New York Foundation for the Art, Artist Fellowship from Socrates Sculpture Park, SIP fellowship from the Robert Blackburn Printmaking Workshop, and Artist-in-Residence Workspace Grant from The Center for Book Arts. Her work has been reviewed in The New York Times, Art in America, among other publications.

In Cui's ongoing series *Tracing the Origin*, she uses "Chinese characters" as the subject to explore the relationship between human beings and nature. Chinese writing originated from nature as ideograms, over time the characters were simplified, abstracted and separated from their original context, their origin is no longer recognizable. Her work takes a similar tack. She began working with grape tendrils—the found gestures look like Chinese calligraphy strokes written in grass style, then transformed them into two-dimensional works of different colors and scale or into three-dimensional works made with varied materials.

As a result, the tendrils cannot be easily identified in the finished work. Different media used in this series, such as installation, printmaking, and photography are intended to symbolize how Chinese written characters have become detached from their origin; and by inference, how humans have also detached themselves from nature. Each medium used in this series is carefully chosen, while dealing with the same issue, she wants each process to bring in or highlight different perspectives.

For more information, please visit www.cuifei.net.



Tracing the Origin IX_I_i
Tracing the Origin IX_I_iii
2012
24"H x 16" W each
Gelatin silver print photograph

Eugenie Chao

Eugenie Chao holds a Bachelor of Music in Music Education and a Master of Arts in Arts Administration from New York University, as well as a Master of Fine Arts in Ceramics from Queens College, City University of New York. She has led multiple ceramic musical instrument workshops and currently teaches at several local pottery studios. Her work has been exhibited both locally and internationally. Most recently, she completed a residency and solo exhibition with the Taiwanese American Arts Council on Governors Island. Her practice has been supported by fellowships including Social Practice CUNY in New York, Microtonal Music Studios in Finland, and the Thomas Chen Family/Crystal Windows Endowment Scholarship.

A New York-based Taiwanese-American artist, educator, and musician, Chao works at the intersection of ceramics, sound, and history. Fascinated by the physics of sound and the acoustic possibilities of clay, she merges handbuilding and wheel-throwing techniques to create interactive sound sculptures and musical instruments inspired by those of ancient cultures. Rather than replicating historical objects, she reinterprets them through a contemporary lens, blending tradition and innovation to create works that feel both familiar and unexpected. Her practice invites deeper exploration into how sound and material culture shape human experience.

Chao's work comes alive in performance, where her instruments and sound sculptures are activated to evoke resonances that connect audiences with the distant past. Through these performances and objects, she seeks to illuminate lesser-known ancient sonic traditions and inspire curiosity about the cultural significance of sound and ceramics.

Explore her work at www.eugeniechao.com.



Around the World

2023 | White Chinese flute ("xun"): 3"x2"x2.5";
3 chickpea shaped rattles: 2.5"x 2.5"x 2.5", 3"x3"x3",
and 3"x3"x3";
Donut shaped ocarina: 3.5"x4.5"x1.5"
Porcelain, stoneware



Quiet Melodies

2024 | 5" H x 8" W x 10" L (ivory colored),
6" H x 7" W x 12" L (faded aubergine colored)
Ceramics, jute rope

Herry Koo

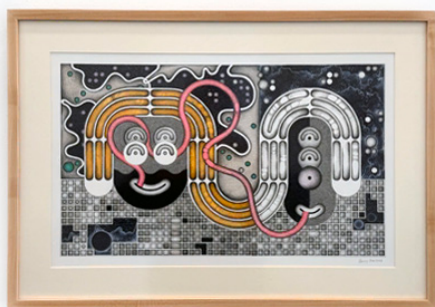
Herry Koo is a Brooklyn-based artist and designer whose practice integrates personal memory, craft, contemporary visual culture, and pottery. He grew up in Java and Bali, Indonesia. He began his studies at the School of Visual Arts (SVA) in New York City in 2008. Originally trained in Graphic Design, Herry later specialized in Motion Graphics, earning his BFA from SVA. His professional experience includes work at a broadcast design studio and extensive freelancing. Currently, he works at an ecommerce company as a graphic designer while simultaneously taking on many other responsibilities that come with operating a small business.

Creating art has been a source of comfort for Herry since childhood, serving as a protective and guiding force through challenging early life situations. During these years, he produced drawings, ornamental crafts, and other items for enjoyment, as gifts, or for profit.

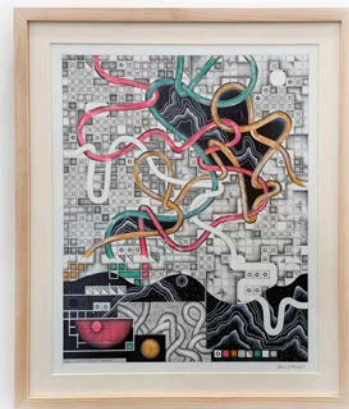
After years focused on professional design, Koo recently returned to his roots in artmaking—a reconnection that feels, for him, like completing a full circle. His current work revisits the textures, rhythms, and intuitive creativity of his early years, offering a renewed space for contemplation and care. Koo has participated in solo shows, group exhibitions, and community art events across New York, including Yashar Gallery in Brooklyn, 5-50 Gallery in Long Island City, Greenpoint Open Studios, and Made in Greenpoint.

Loading stage in digital processes holds its own aesthetic value, separate from the final completed result. This stage often visually resembles a pixelated image gradually resolving into clarity as one zooms in. I believe this process of resolution, or loading, can be viewed as a significant aesthetic stage in itself. In this context, if *Loading* represents the stage before completion, *Dualitea* can be seen as the complete image of that process. Within *Dualitea*, there is a communication process and transformation from one stage to the next—symbolizing the shift from an older state to a newer one.

For more information, please visit www.youngpolypus.com.



Dualitea | 2024
26.25" H x 18.25" W with frame
Mixed media on paper



Loading | 2025
19.25" H x 16.25" W with frame
Mixed media on paper

Jae Hi Ahn

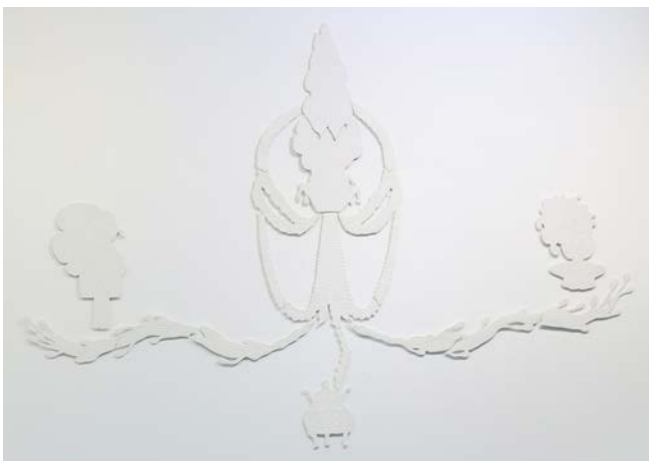
Jae Hi Ahn Jae Hi Ahn is a Korean born, New York based artist. Ahn's work explores Community Well-Being through her Korean Cultural background and also community's Natural & Multicultural surroundings. Ahn's work has been presented widely in New York at venues that include Sunroom Project Space at Wave Hill, Chashama, White Columns Online, Brooklyn Botanic Garden, Broadway Windows at NYU, The Field Sculpture Park at Art Omi, Elizabeth Foundation for the Arts, LMCC's Arts Center, Stone Quarry Hill Art Park, and Flushing Town Hall.

She has been awarded grants from Queens Arts Fund, Brooklyn Arts Council Community Arts Regrant, The Puffin Foundation, and Urban Artist Initiative Fellowship, and has participated in various residencies at LMCC Swing Space, Ragdale, I-Park, VCCA, Hambidge Center, and Sculpture Space. Her work is selected for ArtBridge Project for 2026-2027. Her work has been featured in The New York Times, The L Magazine, Untapped New York, The Brooklyn Paper, and among others.

In this exhibition Ahn presents *Home Series*, the ongoing series of ceramic sculpture, photography, & drawing that explores Community Well-Being through my Korean Cultural background and my community's Natural & Multicultural surroundings. *Home* was initiated with the story, "The Condolence Letter" that my 16th century ancestor wrote to his late wife who passed due to complications with postpartum. My ancestor placed the letter with Joseon Dynasty White Porcelain set inside the coffin. It was discovered by my father around 400 years later.

In *Home Series, Women & Nature*, Ahn reimagines Korean cultural objects—including the *Hwagwan* (Traditional Female Wedding Crown), incense burners, ancestral rites wine cups, and flowers drawn from her community and memory. These cultural images are interconnected through symbolic, vital lifelines: the umbilical cord, the network of women's breast milk ducts, and braided hair.

For more information, please visit www.jaehiahn.com.



Home Series, Women & Nature #3
2025 | 39" H x 57" W x 0.3" D | Porcelain Clay



Home Series, Women & Nature #15 & #16
2025 | 6" H x 6.5" W x 0.3" D each
Porcelain Clay



Home Series, Women & Nature #6
2025
7" H x 4" W x 0.3" D
Porcelain Clay

Lily Honglei

Lily Honglei is a Chinese immigrant artist duo whose multidisciplinary practice spans painting, drawing, installation, and new media. Rooted in Eastern cultural heritage, their work explores the histories and lived experiences of Asian immigrants, amplifying the voices of underserved and marginalized communities in the United States. Their projects have been presented at major contemporary art institutions including The Shed NYC, USC Pacific Asia Museum, Provincetown Art Association and Museum, Steinberg Museum of Art, Museum of Art and Design, Queens Museum, Flushing Town Hall, 601 Art Space, Eyebeam Art Technology Center, SIGGRAPH Art Galleries, and He Xiangning Art Museum in China, among many others.

Lily Honglei's practice has been widely recognized with honors such as The Shed Open Call commission, the Lillian Orlowsky and William Freed Award, the Adolph & Esther Gottlieb Foundation Grant, the Creative Capital Award, the NYFA Fellowship, and grants from NYSCA and More Art. Their work has been discussed in publications including *Journal of Visual Culture*, the *British Journal of Chinese Studies*, and *Leonardo Journal*, and featured by outlets such as Hyperallergic, Asian American Arts Alliance, *New American Paintings*, *Forbes*, *Art News*, and *Time Out*. Committed to serving immigrant communities, they have collaborated with NYC Parks and local organizations on multiple public art initiatives since 2021, and have delivered lectures at Stanford, MIT, City College of New York, and the University of Massachusetts system.

This large-scale painting reflects the artist collaborative's ongoing exploration of multicultural society, Asian immigration history, and life in communities such as Flushing Chinatown. Drawing on Eastern visual traditions and East Asian folk arts, *New Eight Immortals Crossing the Ocean* reimagines the classic Taoist tale through the experiences of immigrants—from a 19th-century railroad worker to today's food delivery worker—moving forward together toward a hopeful future. The eight deities in the background symbolize resilience and shared strength, while the ship-like composition underscores the journey, challenges, and enduring courage of marginalized communities as they navigate and rebuild life in a new homeland.

For more information, please visit www.lilyhonglei.net.



Wings of Dreams

2025 | 15" H x 15" W
Oil on canvas



New Eight Immortals Crossing the Ocean

2025 | 60" H x 96" W | Oil on canvas

Natsuki Takauji

Natsuki Takauji is a Japanese native visual artist and educator based in NYC. Her work centers on themes of displacement, belonging, impermanence and trauma through interdisciplinary practice that ranges from mixed-media, multimedia to socially engaged practice, sustainable art, and public sculpture. She is an Instructor and Co-Director of *Works in Public* program at The Art Students League of New York. She also co-founded The Artist Gardener NYC to activate community gardens through art exhibitions and programs.

Natsuki has recently exhibited her large-scale sculptures at JFK International Airport and Brooklyn Botanic Garden. Her recent solo exhibits were at Materials for the Arts and Kapow Gallery. Recent group shows were at Tokyo Metropolitan Museum in Japan and World Art Expo Seoul in Korea. She was awarded grants and fellowships from Saltonstall Foundation for the Arts, Ankhlave Arts Alliance, Artport Residency, Model to Monument, NYFA, QCA, and more.

“Pulsating Landscape” was created when Takauji lived in the abundance of nature in Ithaca in the fall of 2025. She felt a strong connection to her mind and body, nurtured by the colors, scents, and breath of the vast natural world. Drawings and paintings depict the landscape and structure of fallen leaves, branches, and rocks from the mountains, which will decompose over time. She encapsulated the time and space in material existence for this site-specific installation at Flushing Town Hall.

For more information, please visit www.natsukitakauji.com.



Pulsating Landscape

2025 | Dimension variable (installation image at Ithaca, NY) Mixed Media, paper, fabric, rock, wood, threads, and steel

Sei Ryun Chun

Sei Ryun Chun is a multidisciplinary artist based in New Jersey. Since moving to the United States in 1981, she has continued her studies in painting, installation, ceramics, essay writing, performance, and conceptual art. Deeply engaged with themes of Korean identity, Chun expresses her work through both visual and performative practices, including frequent presentations of the Traditional Korean Tea Ceremony along the East Coast.

She has held 27 solo exhibitions and has curated shows in New York, Korea, and Europe. Her exhibitions often integrate her expertise in the Korean Tea Ceremony, blending visual art with cultural tradition.

Inspired by the meditative qualities of Korean tea culture, Chun's mission is to share its unique beauty through art, ceremony, and writing—while also educating audiences about its similarities and distinctions from other East Asian traditions.

In this exhibition, the artist presents circular mixed-media works created through tea-dyeing on leather, drawing from Korean philosophy and the cosmological concept of *Tian Yuan Di Fang* (heaven round, earth square). The circular forms reference the sun, moon, and stars, while tea—guided by gravity and time—becomes both material and process, leaving organic traces that speak to natural cycles and transformation.

Rooted in meditative practice and influenced by the artist's experience as a Korean American immigrant, the works reflect interconnectedness between nature, humanity, and inner life. Through tea-based processes and tactile materials, the artist invites viewers to pause, reflect, and sense the quiet rhythms that shape both the natural world and lived experience.

For more information, please visit www.seiryunchun.com.



The Scent of Tea I
2020 | 20" diameter
Mixed media



The Scent of Tea II
2020 | 20" diameter
Mixed media

Sophia Chizuco

Sophia Chizuco is a multidisciplinary artist, educator, and curator based in New York City, originally from Japan. She holds a B.A. in Art and Education from Tokyo Gakugei University and a Certificate in Painting from the Art Students League of New York. She is also the founder of froggies-village, a creative community initiative.

Chizuco has led and participated in public art and community-based projects with organizations such as ArtBridge, NYC Health + Hospitals' Arts in Medicine, ProjectArt, and SU-CASA. She has conducted workshops at the Bronx Council on the Arts, NARS Foundation, and Lewis Latimer House Museum.

Her work has been exhibited internationally and recognized with awards including the Grand Prize from ArtNetwork and a Merit Scholarship from the Art Students League. Exhibition highlights include the Staten Island Museum, ChaShaMa, Tokyo Metropolitan Art Museum, and the Affordable Art Fair in Brussels.

In this exhibition, the artist presents a series of whimsical works inspired by childhood memories of Japan. Drawing from the influence of Ukiyo-e woodblock prints, these pieces reimagine traditional forms through playful depictions of frogs rendered with human-like gestures and expressions. Blending nature, mythology, and contemporary sensibilities, the works invite viewers into a lively world where small creatures become carriers of story and spirit. Together, they reflect the artist's enduring connection to the natural world and offer a gentle reminder of the wonder, humor, and interconnectedness found in everyday life.

For more information, please visit www.sophiachizuco.com.



Free to concern 我無感
2017 | 37" H x 37" W
Acrylic and oil on canvas



Kabuki Froggy 男飾男
2015 | 10" H x 10" W
Oil on canvas



Zorro Froggy 閻閻
2015 | 10" H x 10" W
Oil on canvas



froggie warrior on a horse 馬
2025 | 16" H H x 20" W
Acrylic on Metallic canvas



froggie on Golden Shachihoko 鯨
2025 | 20" H x 16" W
Acrylic on Metallic canvas

Stephanie S. Lee

Stephanie S. Lee is a New York-based artist and curator, born in Pusan, Korea. She received both a BFA and an MS from Pratt Institute. She is the founding director of The Garage Art Center and Korean Folk Art, Inc., and currently works at the Godwin-Ternbach Museum.

Her work has been exhibited internationally in museums and galleries across Asia, Europe, and the United States, including the Korean Cultural Centers in Paris and Washington, D.C.; the National Museum of Korea; Indang Museum; Islip Art Museum; the Edward Hopper House Museum & Study Center; and the Charles B. Wang Center. Lee has received numerous grants and honors, including support from the New York Foundation for the Arts, Queens Council on the Arts, Flushing Town Hall, and Arts Grants for Queens supported by NYSCA. In 2022, she was selected for the U.S. Department of State's *Art in Embassies* program, and in 2024 was awarded *Apollo's Decathlon* at the Château de Montsoreau (Museum of Contemporary Art, France). Her work has been reviewed by media outlets including *The Wall Street Journal*, *NBC*, *NY1*, and *The Korea Times*.

Drawing inspiration from the vivid colors and resilient spirit of traditional Korean folk painting (*Minhwa*), Lee reinterprets these visual traditions through a contemporary lens. Drawing from Minhwa's legacy of hope during hardship, she uses diamond imagery to symbolize resilience and enduring inner value.

For this exhibition, Lee presents two new Tiger and Magpie paintings. Her Tiger series draws from the tradition of *Hojakdo* in Korean folk art, where the tiger symbolizes protection and the magpie serves as a messenger of good news. Reimagined through the lens of contemporary New York life, Lee's tigers often appear in urban streetscapes alongside diamonds and precious jewels—symbols of resilience, prosperity, and inner strength forged through endurance. In later works, the tiger itself is composed entirely of gemstones, emerging as a radiant guardian figure charged with quiet power and unwavering spirit.

For more information, please visit www.stephanieslee.com.



Tiger Arrives in New York
2026 | 48" H x 36" W
Color pigment & ink on *Hanji*



Tiger of Precious Whispers
2026 | 48" H x 36" W
Color pigment & ink on *Hanji*

Sui Park

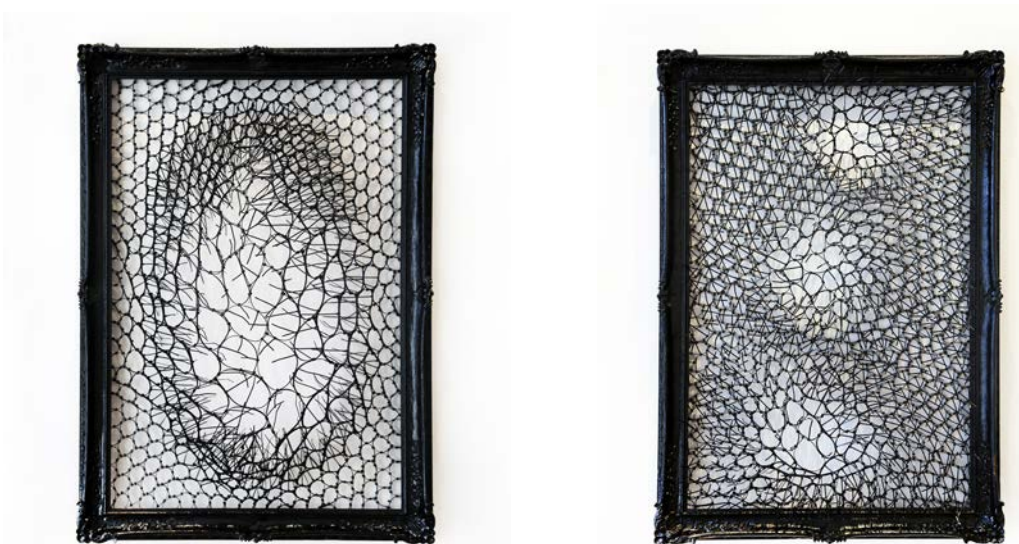
Sui Park is a New York based artist born in Seoul, Korea. Her work involves creating 3-dimensional organic forms and biomorphic ambiance that are static yet dynamic, illusionary and mystical. Park had several solo exhibitions and public art commissions including Microcosm at Herning Museum of Contemporary Art in Herning, Denmark in 2025 and City Ecology at Bella Abzug Park in New York City in 2024. Park's artwork has been acquired by many places including Jordan Schnitzer Museum of Art in Oregon and TAMAT Museum of Tapestries and Textile Arts of The Wallonia-Brussels Federation in Tournai, Belgium.

Her work were published and mentioned in the New York Times, Artribune, Washington Post, Hyperallergic, Artnet, Vice and Colossal and many more. Sui Park's education includes MDes in Interior Architecture at Rhode Island School of Design and BFA in Environmental Design at Maryland Institute College of Art. Sui Park also has MFA and BFA in Fiber Arts at Ewha Womans University, Seoul, Korea.

In this exhibition, the artist presents works from the *Portrait* series, expressed through abstraction. Using everyday industrial materials—specifically cable ties—she creates organic forms by weaving and binding disposable, mass-produced elements. Through this process, the trivial is transformed into the tactile, resulting in biomorphic shapes that echo natural growth, transition, and movement.

Though visually still, these forms suggest a quiet dynamism, evoking the evolving nature of life and subtle shifts in emotion, memory, and expectation. The works invite viewers to reflect on the delicate transformations that shape both the natural world and our inner lives.

For more information, please visit www.suipark.com.



Portrait | 2017

42" H x 30" W each | Black Cable Ties, Vintage Frames, Black Paint, Nails

Weiwei Lu

Weiwei Lu is a multidisciplinary artist based in Queens, New York. Through ephemeral, site-specific activations, her practice explores relationality, the ecological history and projected futures of places, and the psychological implications of the modern landscape.

Her installations have been exhibited at the Venice Architecture Biennale, Wave Hill, Tempest Gallery, The Steinberg Museum of Art, and Tiger Strikes Asteroid NY, among others. She has attended residencies at Marble House Project, Santa Fe Art Institute, Wave Hill Winter Workspace, and I-Park Foundation, and received grants from the Queens Council on the Arts, NYFA and the Milton and Sally Arts Foundation. Her work has been featured in Hyperallergic, Art Spiel, and Li Tang. She holds a B.A. in English Literature from Barnard College, and is an M.F.A. candidate in Sculpture at the Milton Avery Graduate School of the Arts at Bard College.

The two works included in this exhibition respond to two different landscapes: *Moving within silence* (2022) was made while the artist was in residence in Finland, and was influenced by long daily walks she took in the snow-covered forests and fields of rural Hämeenkyrö, while *The Grove* (2025) was made in response to an errant bamboo grove at a residency in Connecticut. The artist had spent the first two weeks of the residency clearing the grove of dead bamboo and detritus, and this piece was made from leaves foraged from the site, as well as an image of the sunlight streaming through the newly cleared grove.

For more information, please visit www.weiweilu.com.



Moving within silence | 2022
36" H x 36" W
Acrylic on fabric, felt, wood and steel



The Grove | 2025
54" H x 36" W
handmade bamboo paper, wood, mesh,
digital print on acetate

Yu-Whuan Wang

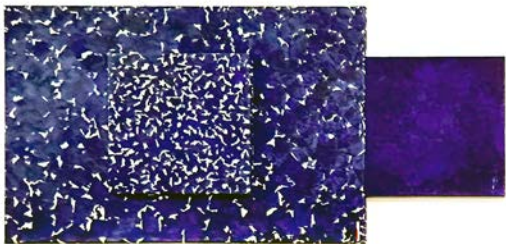
Yu-Whuan Wang, a Taiwanese-American artist based in New York and Kyoto, often explores the cross-boundary encounters of nature, art, and society. *Crush+* continues a series of such works, while also investigating painting as an element in time, akin to the artist's sculptural installations in which specific configurations shift the work each time in keeping with the environment and context. The directness of the color blue also continues the artist's embrace of the elemental and philosophical, conveying an aspect of mind mixed with time, transcendence as play. A subtext of what is quietly present weaves here throughout the rhythms of spacing, dimension, and material, hinting at the crush of moments making new homes in new times.

Yu-Whuan has had major public exhibitions, along with numerous solo and group shows, at galleries and museums in Japan and the U.S., including the New York Historical Society, Taller Boricua Gallery, Pleiades Gallery, and The Garage Art Center in New York, and the ArtReach Gallery in Portland, Oregon. Her work has been in a variety of outdoor exhibitions and public art projects, such as at the Kyoto, Uji, and Queens Botanical Gardens, as well as her own month-long project throughout northern Central Park. Her shows in Japan have included a Space31 Gallery pairing in Kobe with Sadaharu Horio, a Gutai member. She also has exhibited with the BIAMT / International Biennial of Miniature Arts Timisoara in Romania. A selection of her drawings has been published in *Skin • Time*, a book from ArtReach Gallery.

Most recently in 2025, Yu-Whuan exhibited in New York in the Panorama of Roots at the Steinberg Museum of Art, Long Island University, and in Japan with the Gateway Kyoto outdoor sculpture exhibition in Higashi Honganji Square, with the Kangeisai exhibit at the Kyoto Prefectural Office, and with the Kyoto Takasegawa River Art Festival, as well as the Shoebox Art Touring Exhibition at Gallery Begin, Kyoto, and Kaede Gallery, Osaka. She also is the founder and curator of *PhilosophyBox* in New York and a member of the Kyoto Sculptors Association.

Yu-Whuan studied contemporary painting and sculpture at Kyoto University of Education, where she also studied with Shimamoto Shozo, a pioneer of Gutai. Shozo's example confirmed for Yu-Whuan an attitude of adventure in her art, particularly when, instead of drawing on a canvas, Shozo proceeded to draw on his own head.

For more information, please visit <https://www.instagram.com/yuwhuan>.



Crush+ (space) | 2023-25
Mixed-Media
(Paper, Acrylic, Pigment on Canvas)
24" H x 50" W



Crush+ (inner) | 2025
Branches (37" H x 4.5" W)
Box (4" H x 4" W x 4" D)
Mixed-Media



Crush+ (outer) | 2025
Mixed-Media
(Paper, Acrylic, Pigment on Canvas)
24" H x 20" W