

NEW GEN: The Emerging Voices

차세대 작가전: 떠오르는 목소리를

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결국 인간에 제 뜻을 펼치는 것이 바로 예술이다. 제 뜻을 펼칠 때마다 새로울 수 있다는 것은 필수불가결한 예술가의 재능이다.

시각예술의 특징은 똑같은 작품이 없다는 점이다. 달라도 뭔가가 다르다. 이처럼 예술의 힘은 같지 않은 것, 규범의 벗어나면서 새로움을 추구하고 다시 규범이 되어가면서 시대사조를 만드는 새로움에 있다.

시각예술에서 새로운 목소리를 들으려는 노력이란 무엇을 의미하는가. 바로 다음세대가 창작이라는 일을 함에 있어서 어떤 무의식의 목소리를 들어내서 표현으로 바꾸어 내었는가에 대한 주의깊은 듣기다. 왜 그런 감정이 들었는지. 왜 그렇게 표현했는지. 그리고 나서 그 작품을 보는 사람들은 과연 작품에서 작가의 목소리를 작품과 일치시킬 수 있었는지 혹은 좁힐 수 없는 괴리를 느꼈는지. 수많은 질문들로 마음에 새로운 생각과 느낌을 환기 시킨다.

AI의 사용이 일상화될 때, 과연 무엇이 사람을 더욱 사람답게 할까. 이 질문의 답은 예술, 특히 시각예술에서 찾을 수 있다. 시각예술은 무의식에서 떠오른 이미지들을 몸을 사용하여 표현하는 기본 창작 구조를 가지고 있기 때문이다. AI의 알고리즘이 가지고 있지 않은 인간의 무의식과 몸의 창작의 연결의 결과로서 시각예술이 모두 다르면서도, 새로운 세대가 등장할 때마다 미묘하게 하나의 시대사조를 이루는 유사성을 보인다는 것은 인간이 개별적이면서도 사회적이며, 그 사이에 예술의 존재가치가 있음을 보여준다.

이번 전시로 영국에서 다양한 인연으로 예술의 학업을 마친 한국 차세대 예술가들이 내어놓은 작품에 숨어있는 그 목소리에 귀를 기울이면서 새로움으로 다시 이 시대를 조명해 본다.

Ultimately, to unfold one's emotions is the very act of art and to be able to be 'new' each time one expresses that emotion – that is the indispensable talent of an artist.

The defining feature of visual art lies in the fact that no two works are ever the same. Even when similar, they differ in something essential. The power of art, therefore, resides in difference – in departing from established norms, seeking renewal, and in time, becoming the new standard that shapes the spirit of an era.

What does it mean to listen for new voices in visual art? It is to listen attentively to how the next generation transforms the voices of their unconscious into expression. Why did such emotions arise? Why were they expressed in that way? And for those who encounter their works, can they truly meet the artist's voice within the work – or do they sense an unbridgeable distance between the two? Such questions awaken new thoughts and feelings within us.

As the use of AI becomes an ordinary part of life, what, then, makes us more human? The answer, I believe, lies in art – especially visual art. For visual art emerges from the connection between the unconscious and the body, a creative process that algorithms cannot replicate. The fact that every artwork differs, and yet each generation shares subtle affinities forming a current of its own, shows that human beings are both individual and social – and that art's true value exists precisely between those two realms.

Through this exhibition, we listen to the hidden voices of young Korean artists who have studied and lived in the UK, and through their sense of renewal, we illuminate our present once again.

Exhibition Introduction

Jaemin Cha, Curator Korean Cultural Centre UK

Presented by the Korean Cultural Centre UK, *New Gen: The Emerging Voices* brings together eight Korean artists who studied in the UK, whose practices collectively articulate the sensibilities of a generation navigating instability, adaptation, and transformation. Conceived as an open call platform, the exhibition foregrounds how contemporary Korean artists respond to the complexities of belonging and imagination within shifting global conditions.

Working across painting, moving image, installation, and sculpture, the participating artists explore the porous boundaries between the personal and the systemic, the tangible and the speculative. Their works do not converge on a single theme but form constellations – resonant groupings that open multiple pathways through which to consider how we live, remember, and create in the present.

The artists collectively navigate intersections of myth, memory, ecology, materiality, and technology, reflecting on how individual experience and collective history intertwine. Beginning with **Woojin Joo**'s mysterious and tactile sculptures, the artist reanimates folklore and shamanistic sensibilities within the domestic sphere. In dialogue, **Heeyoung Noh**'s images of care and unease translate inherited emotions and historical trauma into moments of reflection and irony. Together, Joo's traditional room divider and Noh's humorous portrayal of a ritual object (Jegi) reveal how mythic imagination persists in contemporary life, offering a transgenerational sensibility.

Yumin Lee examines systems of value and emotional survival within digital culture and capitalism's cycles of disappearance. Inspired by superstition, pseudoscience, and bodily forms, Lee weaves imaginative stories that question how digital culture reshapes

our sense of self. Similarly, **Jo Jae**'s collage-like images test how perception and cognition are negotiated within accelerated technological conditions. Scattered across the main space, Jo's works reposition perception itself as a site of resistance, suggesting that even without digital apparatus, one might sense and think differently within speed-driven environments.

Meanwhile, **Jihoon Cho** and **Woojin Jeon** approach materiality as a process of friction and resilience. Both treat structure and surface as mutable, cultivating a language of soft endurance amid instability where steel may yield and fragility becomes strength. Treating sculpture as a fluid structure open to change and reinterpretation, Cho mirrors his own experience of navigating uncertainty and transformation. Reflecting on his own encounters with patriarchy and violence, Jeon reimagines queerness as a spatial and material gesture that unsettles the gendered codes embedded in form and environment.

Soohyun Choi investigates systems of authorship, ownership, and worth. Choi's new video and installation work foregrounds the tensions that underlie institutional authority within the art system, visualising a contradictory state in which authenticity and imitation, preservation and contamination are inseparably entangled. By doing so, it

questions what art chooses to protect and what it leaves outside its frame, drawing attention back to the role and power of the museum and its institutional structures.

Filling the exhibition with multiple moving image works, **Sangbum Ahn** offers meditations on the technological and the ecological. Ahn's most recent works visualise the entanglement between progress and collapse, revealing the ecological fragility embedded within systems of control.

Rather than drawing distinct boundaries between each artist, the exhibition embraces a boundaryless presentation, allowing works to mingle, intervene, and resonate with one another. Together, they create an ecosystem of thought and sensibility where fragility meets resilience, myth encounters technology, and speculation grows from the residues of history.

In the end, *New Gen: The Emerging Voices* reveals the productive tensions that shape this moment in Korean contemporary art as a space where making becomes a means of navigating uncertainty, and imagination a way of reconstituting the world anew. The voices of these eight artists do not seek a fixed conclusion – they float and emerge throughout the space – like fragments suspended in a state of zero gravity.

Sangbum Ahn

안상범

Sangbum Ahn is an artist and filmmaker exploring the shifting boundaries between nature and technology, perception and the more-than-human world. He holds an MA from Goldsmiths, University of London, and has exhibited internationally, including at The Reference (Seoul, 2024), Videoex (Zurich, 2024), EXiS (Seoul, 2023), and Bloomberg New Contemporaries (London, 2021).

Ahn explores the entangled boundaries between nature and technology, perception and communication, and the shifting agency of the non-human. Working primarily with the moving image, he examines how systems designed to sustain life simultaneously reveal ecological fragility and the potential for collapse. In *Pond Brain* (2025), Ahn reimagines Sihwa Lake as a cyborg pond – a calculating brain where water operates as both memory and medium, circulating energy and entropy across geological and technological time. Preceding this exploration, *Dust Devil* (2023) turns the desert into a cinematic terrain where natural phenomena and digital simulations intertwine. Through this merging of the organic and synthetic, Ahn evokes the instability of human perception and imagines the desert as a space where deep time, uncanny presents, and speculative futures converge in a single breath of wind and dust.



Pond Brain, 2025
Single-channel video installation, stereo sound, colour, 30min
Courtesy of the artist



Dust Devil, 2023
Single-channel video installation, stereo sound, colour, 13 min
Courtesy of the artist

Jihoon Cho

조지훈

Jihoon Cho holds an MA Sculpture from the Royal College of Art. His works have been showcased internationally including at the Hypha Gallery (London, 2025) and Insa Art Centre (Seoul, 2020)



As Above, So Below (Untitled, in progress), 2025
Cardboard, 96×115×210cm
Courtesy of the artist

Cho explores how objects and spaces shift, adapt, and invite new meanings through time and context. Working primarily with sculpture and installation, he treats form as a living structure – open to transformation, movement, and reinterpretation. His practice questions what defines art in an age of constant change, valuing thought and perception as much as the act of making. In *As Above, So Below (Untitled, in progress)* (2025), a cardboard structure based on an aircraft's landing gear captures the fragile tension between stillness and movement, landing and flight. Though the mechanism no longer functions, the small gap between its wheels and the floor evokes a suspended state of being – both physical and psychological. Through modest materials and quiet irony, Cho reflects on uncertainty as a creative condition, inviting viewers to encounter art not as an object of resolution, but as a space of ongoing negotiation.



Picture, 2024
Cardboard, MDF, Aluminium blind, Luggage handle and plastic feet pads, 82.9×56×11.3cm
Courtesy of the artist

Soohyun Choi

최수현

Soohyun Choi is a time-based artist whose work reflects on artistic labour, failure, and the contradictions of being an artist. Her works have been shown at BBC Radio 4 Extra (London, 2023), ICA (London, 2022), Frieze (London, 2022), and the Experimental Film and Video Festival (Seoul, 2021). She has received support from Arts Council England, Kone Foundation, and the Art Like Salt residency in Korea.

Choi explores how value in art is constructed and legitimised. Her work exposes the arbitrariness of what is deemed authentic, preserved, or disposable. *Soup Might Have Seeped Through the Glass* (2025) references a 2022 protest at London's National Gallery, where activists threw Heinz soup at Van Gogh's *Sunflowers*. Though undamaged, the judge's claim that "the soup might have seeped through the glass" became Choi's conceptual starting point. By reproducing the painting and pouring soup onto its surface, she visualises this imagined "impossible state." Installed with Heinz cans recalling Warhol's *Campbell's Soup Cans*, the work blurs authenticity and imitation, preservation and contamination – questioning what remains "real" within the protective glass of art institutions.



Soup Might Have Seeped Through the Glass, 2025
Single-channel video with sound, 14min 30sec
Courtesy of the artist



Soup Might Have Seeped Through the Glass, 2025
Single-channel video with sound, 14min 30sec
Courtesy of the artist

Jo Jae

조재

Jo Jae received an MA in Painting from the Royal College of Art, London, and completed the doctoral coursework in Sculpture at Seoul National University.

Major solo exhibitions include FACTORS at WWNN (Seoul, 2025) and Melting Things at Kumho Museum of Art (Seoul, 2023). Her works are held in the collections of the National Museum of Modern and Contemporary Art in Korea, and Design House.

Jo's practice spans painting, installation, and sculpture, investigating how sensory perception and cognition are shaped within digital environments. Attentive to the accelerated rhythms and repetitive gestures that define contemporary image culture, Jo translates these conditions into expanded painterly and sculptural languages. Her work examines systems of image production, circulation, and reception, exposing the socio-technological frameworks that underpin them. In her ongoing *On Cooledown* series, Jo captures the moment when visual saturation gives way to tactile deprivation and the body seeks sensory recovery, reclaiming perception from algorithmic tempo. *On Cooledown 25* (2025) crystallises these concerns, capturing the algorithmic pulse of vision in a moment of suspended perception.



On Cooledown 25, 2025
Archival pigment print with acrylic and gel medium on canvas, 55×39cm
Courtesy of the artist



On Cooledown 24, 2025
Archival pigment print with acrylic and gel medium on canvas, 55×39 cm
Courtesy of the artist

Woojin Jeon

전우진

Woojin Jeon is an artist working between London and Seoul. His sculptural installations explore how materials and handcraft challenge ideas of masculinity and express queer sensibilities through objects and space. Jeon holds an MFA from the Ruskin School of Art, University of Oxford, and a BA in Fine Art from the Korea National University of Arts. Selected exhibitions include Conditions Exhibition (Croydon, 2023), Dual Channel Waxing Salon at Post Territory Ujeongguk (Seoul, 2020), and After Sauna at Gallery 175 (Seoul, 2019).

Jeon explores how materiality and manual processes challenge dominant masculine orders and give form to queer embodiment through sculptural installations. Growing up amid South Korea's industrial communities shaped by patriarchy and labour, Jeon experienced spaces where tenderness and care felt precarious. His practice reworks industrial remnants, domestic objects, and found materials into sculptural assemblages where softness meets hardness and gendered binaries destabilise. In his work, *Domestic Complex* (2025), by knitting with electrical wire or placing household items alongside building materials, Jeon cultivates forms that are both intimate and defiant. His work reimagines how queerness can inhabit material space, transforming industry residues into grounds for practices of resilience and care.



Domestic Complex, 2025
Folding table, PVC sheet, knitted electrical cable and wool yarn, metal rod, humidifier, extension cable, LED light, wood sheets on toaster, metal, wooden stool, light bulbs, annealed wire, extension cable, variable installation
Courtesy of the artist

Woojin Joo

주우진

Woojin Joo graduated with an MA in Mixed Media Textiles from the Royal College of Art. She has exhibited internationally including Roots, Realms, and Reveries at ai. Gallery (London, 2025), Myths, Dreams, and New Realities at Saatchi Gallery (London, 2025), Play at Ruup & Form (London, 2024), Geen Woorden Maar Draden at Wereldmuseum (Rotterdam, 2023) amongst others.



Oneiric Vessel, 2025
Viscose thread embroidery and wood panel, 182×60×4cm
Courtesy of the artist and ai. Gallery

Joo's practice moves along the porous boundaries between the tangible and the imagined, drawing from mythology, folklore, and shamanic cosmologies to explore modes of knowing beyond the rational. Found and discarded objects become catalysts for transformation, carrying traces of the everyday that, once reworked, open portals into the subconscious. Guided by heritage and surroundings, Joo allows materials to lead her process, weaving personal memory with collective myth. Her work becomes a form of contemporary mythmaking, where ordinary encounters harbour the possibility of revelation. *Oneiric Vessel* (2025), a room divider that is both sculpture and portal, invites viewers into an altered state of seeing while serving as a holding space for unfolding narratives.



Three-Leggedness, 2024
Viscose thread embroidery, 37×30×3cm
Courtesy of the artist and ai. Gallery

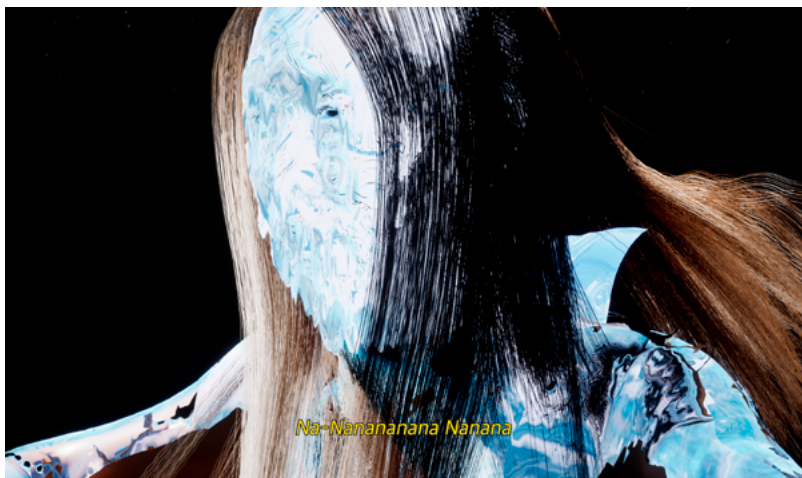
Yumin Lee

이유민

Yumin Lee lives and works between London and Seoul and holds a Postgraduate Diploma from the Royal College of Art. Her recent projects and works have been presented internationally including at Tate Modern (London, 2025) and Post Territory Ujeongguk (Seoul, 2023).

Lee explores the conditions of survival within systems of accelerated disappearance shaped by capitalism and digital culture. Working with lens-based media, she examines how emotion and individuality erode amid data, automation, and mediated desire.

Tutorial Eve (2025) follows a woman who falls in love with a fictional entity, a composite of systems, algorithms, and social ideals, reflecting on a generation's longing to escape the vulnerabilities of the body. Inspired by a letter from the fan site of Adam, Korea's first cyber singer, Lee layers synthetic voices, fragmented textures, and 3D-scanned traces to evoke the melancholy of technological faith. Her work asks what is lost when emotion becomes information, and whether the perfect beings we design might themselves seek the humanity they were built to replace.



Tutorial Eve, 2025
3-channel video with sound, 8min 23sec
Courtesy of the artist

Heeyoung Noh

노희영

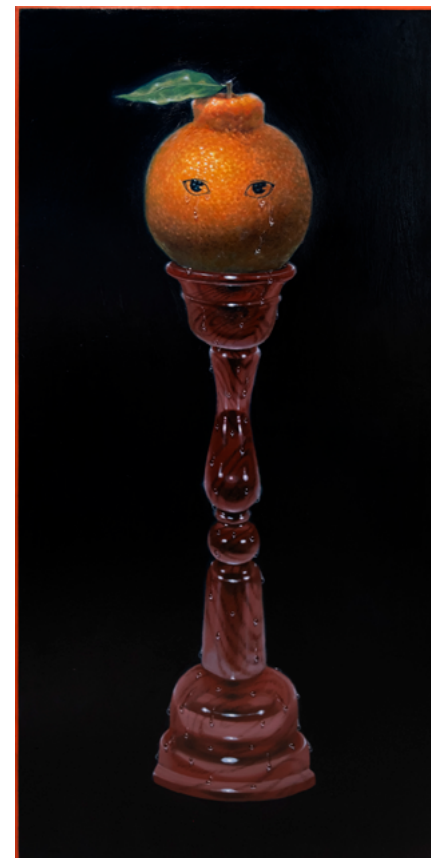
Heeyoung Noh holds an MFA from the Glasgow School of Art, and graduated in Western Painting from Sungshin Women's University. She was shortlisted for the John Moores Painting Prize (2025), and selected for Bloomberg New Contemporaries (London, 2024).

Noh explores the emotional inheritance of anxiety, guilt, and love passed through generations, often framed by the mother-daughter relationship. Her paintings visualise how suppressed emotions and internalised histories inhabit the body, using the dense materiality of oil paint to expose layers of memory and trauma.



Be quiet! I won't!, 2025
Oil on wood panel, 43×80cm
Courtesy of the artist

In *The Hallabong is Sad* (2024), a Jeju citrus fruit and wooden ritual table become vessels of matrilineal memory, evoking women's cyclical sacrifices within Confucian order. Also, in *The milk of disquiet* (2025), a recurring image of a woman and a dog transform inherited anxiety into tenderness—embodying fear as both pain and protection. This sense of emotional inheritance continues to shape Noh's practice, forming the core of her ongoing exploration of intergenerational sensitivity and care.



The Hallabong is Sad, 2024
Oil on wooden tabletop, 107×51cm
Courtesy of the artist

Selection Committee

Daphne Chu is an arts producer, writer, and Curator at Ikon Gallery, Birmingham. Most recently, she curated Thread the Loom, the second chapter in Ikon's trilogy of exhibitions exploring craft, art school pedagogies, and contemporary art practice. Before joining Ikon, she worked as Studio Manager for conceptual artist Leemingwei, managing his participation in over seventy exhibitions and biennales worldwide.

Alvin Li is a writer and curator based in London, where he is Curator, International Art, supported by the Asymmetry Art Foundation at Tate Modern. He has organised exhibitions across the UK and Asia, including at Tate Modern, London; Para Site, Hong Kong; UCCA Centre for Contemporary Art, Beijing; and chi K11 Art Museum, Shanghai. His writing on contemporary art and culture has appeared in Frieze, Artforum, E-flux, Mousse, Spike Art Quarterly, and ArtReview Asia.

Yung Ma is Senior Curator at the Hayward Gallery, London, and served as Artistic Director of the 11th Seoul Mediacity Biennale (2021). He was previously Curator of the Contemporary Art and Prospective Creation Department at the Centre Pompidou (Paris), and Associate Curator of Moving Image at M+ (Hong Kong).

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