

Sprout through Concrete

Exhibit Artists

Yuqing Lai
Vivian Chen
Terra Keck
Elizabeth Knowles
Jean Tran
Caitlin Miller
Senem Oezdogan
Pauline Galiana
Tiantong Zhang
Jieun Cheon
Qixin Chen

Curator

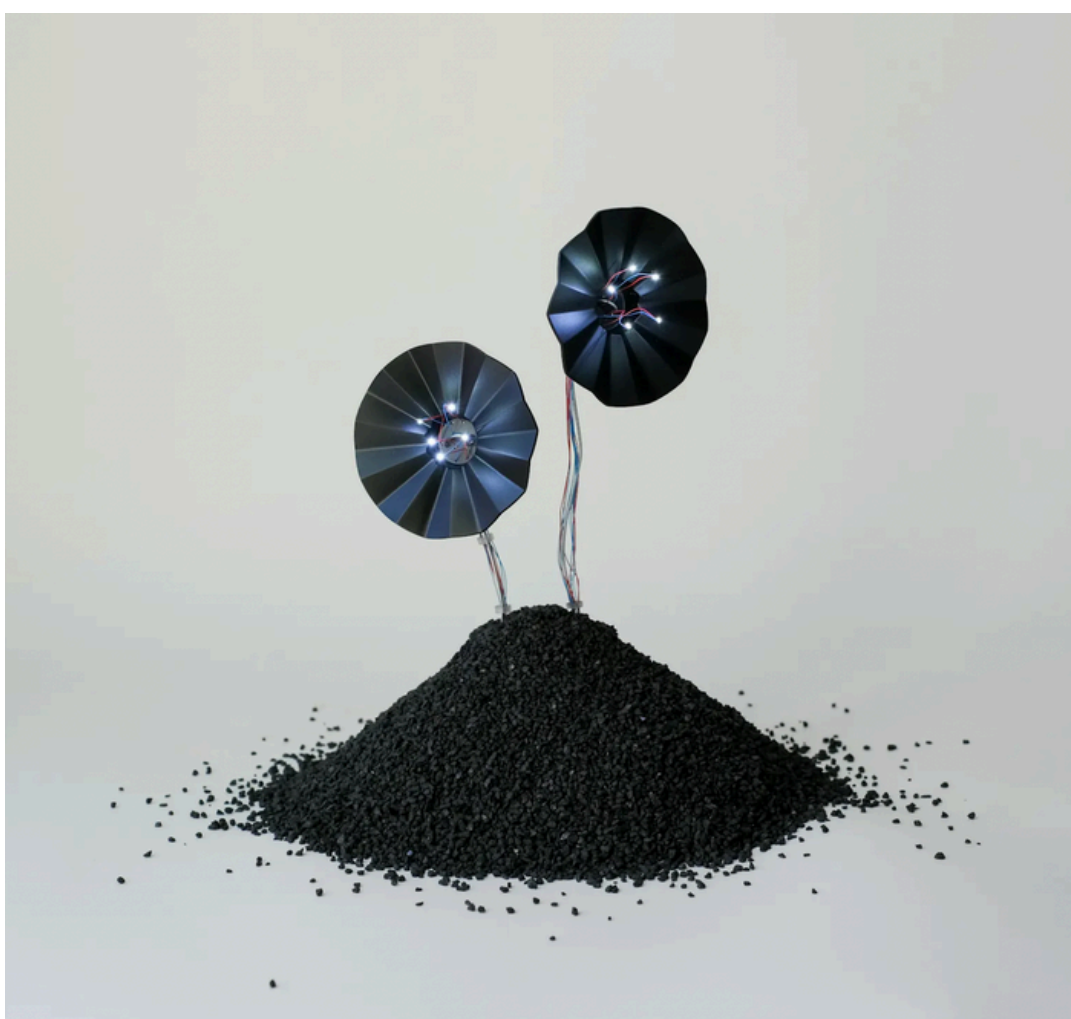
Yuanjie Chen

Curator Assistants

Qixin(Hazel) Chen
Yuting(Adela) Sun
Kexin(Reena) Zhang

November 14—26, 2024

13 Grattan St, #402, Brooklyn, NY 11206



“Lea Lamp Sand”, Vivian Chen, 5 in x 5 in x 10in, 2024.

Opening Reception Thursday, November 14, 6 - 8 PM

A Space Gallery is pleased to present "Sprout through Concrete ", an exhibition that embodies an "anti-modern" approach that should break free from rigid structures and celebrate the beauty of natural forms, warmth, and the emergence of new life.

When we open the window and see the view of the metropolis we live and work in, we are greeted by an abundance of square shapes. Politicians often describe this as a symbol of prosperity, but contemporary individuals are growing weary of praising urbanization. Instead, we long to be close to nature's elements - perhaps a few plants in a modern apartment or the asymmetrical architecture of a building. Handcrafted teapots and other artisanal creations also appeal uniquely, as they offer a sense of warmth in this cold era. The romantic imperfection of an artist's work is a precious gem, illuminating the path of philosophy and providing solace from over-rational thinking.

Jean Tran's "*Swan Totem*" symbolizes the artist's journey through grief—the emotional landscape of endings and beginnings. Standing at the center of a spiral of stones hand-gathered during the artist's journey from the Pacific to Atlantic coasts—both current and past homes—the totem captures the tension between letting go and opening up to the unknown, while Yuqing Lai's "*Oblivion*" explores unconsciousness and self-awareness. This installation examines how the past shapes the present, questioning whether we should forget or coexist with trauma, and to what extent we unknowingly repeat the past. A fractured mirror at its center blurs the boundaries between past, present, and future, self and other.

Terra Keck's Eraser Drawing "*Unannounced*" reimagines loss as the sublime arrival of an otherworldly being. Portal of Thistles, created during a stay at her husband's late grandmother's rural Illinois home, captures the haunting stillness of a preserved past. Hazel Chen's "*The floating fruit*" on a metallic pedestal symbolizes a "post-origin" state, inspired by the Kasian idea that detachment from origins leads to existential loss. Soti philosophy sees dislocated objects as "empty images" that gain meaning through perception, making this fruit a metaphor for global dislocation and lost belonging.

Vivian Chen's "*Lea Sand*" brings a sense of life and emotion, much like a bouquet of flowers on a table. In this installation, primitive, flower-like shades rise from gravel, symbolizing both resilience and delicacy. Lea serves as a sculptural expression of light, inviting viewers to experience illumination as a subtle yet powerful gesture of connection and emotion within the spaces we inhabit. Jieun Cheon's "*The Anti-Fractal Map*" are inspired by the paradoxes of Green-Wood Cemetery and Trinity Church—spaces for the dead that also serve as parks for leisure. Rooted in Catholic tradition yet encompassing graves from diverse religions over time, these places evoke a sense of unintelligibility and chaos.

Caitlin Miller's *"Where You End, I Begin"* is a sculptural wall light that explores connection, intimacy, and the emotional landscapes within us. Its organic, cloud-like form is textured with hand-drawn lines resembling topographic maps or nerve endings, suggesting the human body's inner geography. Tiantong Zhang's *"Heart and Chambers"* presents three canvases connected through a shared language of masking. Color and spatial depth define boundaries, revealing a vast, subtle void at the center. The work embodies both intimacy and publicity, capturing a sense of alienation from the outside world and the hesitance to step into it.

Pauline Galiana's *"Fantastic Blooms n°20"* playfully mimics a tailed creature, crafted from plastic bento box dividers meticulously stitched onto a branch. This blend of synthetic and natural materials highlights both tension and harmony between human-made objects and nature, inviting viewers to reflect on the complex coexistence of the artificial and organic, and to imagine a more symbiotic future. Senem Oezdogan's *"Illuminated Concrete"* delve into the shape-shifting nature of perception, where form and volume align to create illusionistic space. By merging concepts of structure with emotional content, her work transforms shape into form, form into volume, and volume into emotion. This transfiguration allows perception to become fluid and mutable, creating a biomorphic system of relationships that references the human body, nature, and architecture.

Elizabeth Knowles' *"Meteor"* is a free standing sculpture created with stone, acrylic and wood. Utilizing textured layers, Knowles begins with a basic circle and then sequentially connects to another and another to create a complex whole. This process echoes the morphogenesis of a fractal embryo where each component level is similar to the others while simultaneously connecting to form a larger network of self-similar patterns. *"The Other (Three)"* is a free standing sculpture created from stone, plaster and acrylic. The work is reminiscent of geological formations.

About A Space Gallery:

A Space provides a cutting-edge and creatively rich platform for young emerging artists in contemporary art world. We collaborate with talented artists and brands to co-curate art exhibitions, art parties, and other art events.

For more information, please contact aspacebj@gmail.com