

A SPACE

SPROUT THROUGH CONCRETE

ARTISTS:

Jean Tran

Yuqing Lai

Terra Keck

Hazel Chen

Vivian Chen

Jieun Cheon

Caitlin Miller

Tiantong Zhang

Pauline Galiana

Senem Oezdogan

Elizabeth Knowles

CURATOR:

Yuanjie (YJ) Chen

13 GRATTAN ST, #402, BROOKLYN, NY 11206

NOVEMBER 14 - 26, 2024

OPENING RECEPTION: NOVEMBER 14, 6 - 8PM

Jean Tran

Artist Bio

Born in 1989 in Philadelphia, PA, Jean Tran is a designer and artist currently occupying the original territories of the Tongva peoples (Los Angeles, CA). Her sculptural work has been part of several group shows such as New York's annual Design Week and in ChaSaMa's Chelsea gallery, and most recently in the annual Open Studios of Topanga. You can learn more about her work at: jeantran.studio.

Statement

This ceramic sculpture, titled *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. The spiral path mirrors life's recurring cycles, each moment experienced with a fresh perspective. The composition of the totem centered within the spiraling rocks becomes an altar that honors the essential role of grief in the sacred path of growth and expansion, like ripples widening across water.



Swan Totem

Jean Tran

2024

Hand-coiled stoneware clay
with textured glaze

19" x 6" x 6"

\$ 1,160

Yuqing Lai

Artist Bio

Yuqing Lai (b.1993), also as Lavita, a mixed media artist born and raised in Shenzhen, China. She completed her MA and Mres at the University of Goldsmiths, UK. She has been working as a visual art teacher, independent artist and podcaster on art since then. Her practice has explored themes of subconsciousness, self-identity, and social roles, as well as relationships with the nature and the rhythm of rituals. Her works combine poetry and dreams, experimental film, performance and everyday objects to challenge and blur the boundaries between reality and illusion. She works in mixed media installation, video, conceptual arts, painting, print making, performance, ceramic and photography. Her work has been exhibited internationally.

Statement

Oblivion, the state of being unconscious of what is around a person, or unaware of one's consciousness. • This installation cited Nietzsche: Wie jeder, der einst Ketten trug, Hört überall er - Kettenklirren Like all who once in chains were bound, He hears around him - iron clinking. - The Bound Man • This installation is about past. How the present is constructed on the past and influenced by the past. Especially how we see trauma in our life. Shall we forget or coexist? As for future, to what extent we are repeating the past unconsciously? • The broken mirror blurs the boundary between past, present and future, self and other.



Oblivion

Yuqing Lai

2022

Wood, mirror, copper, resin, copper paper,
branch

Flexible, site specific

Not for Sale

Terra Keck

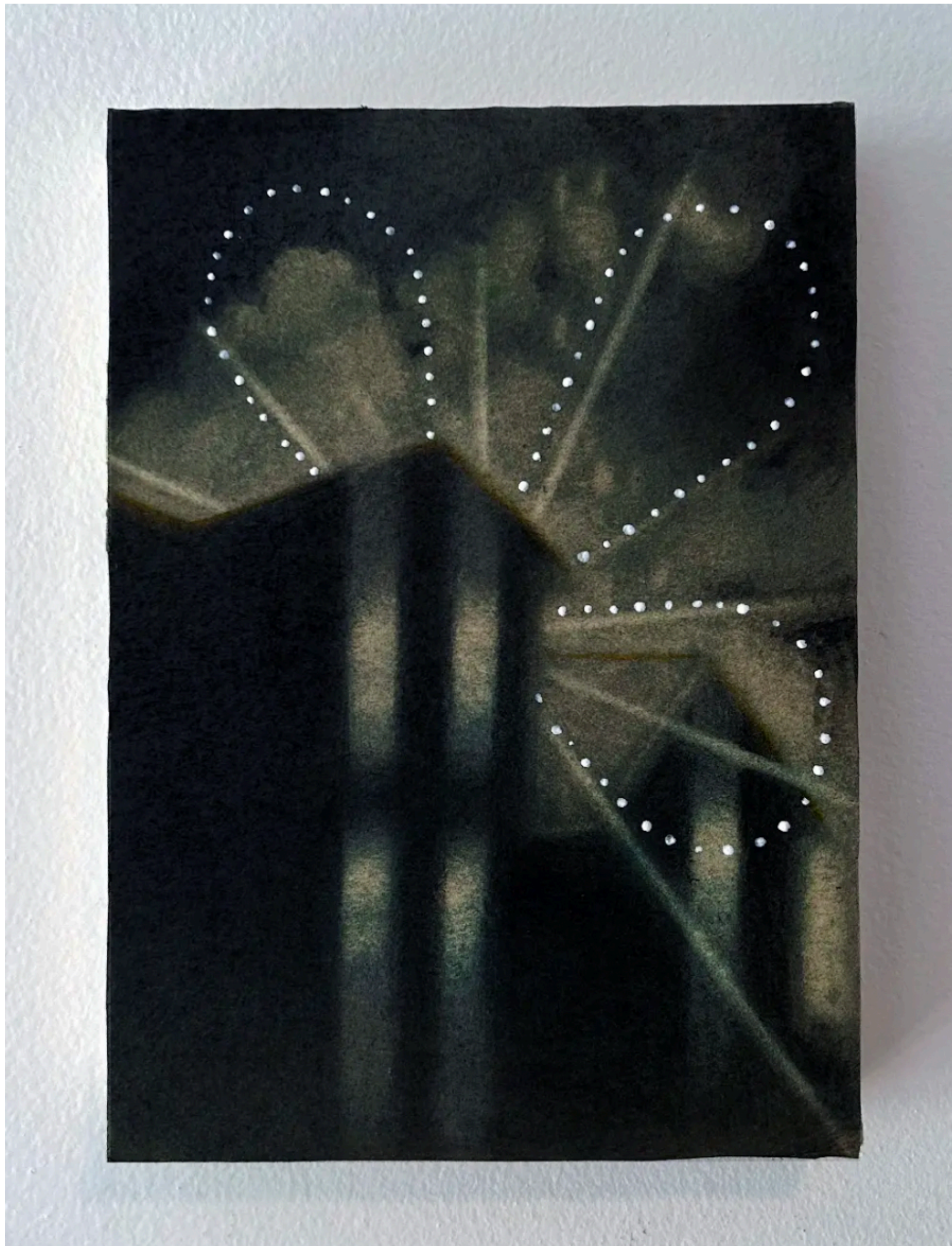
Artist Bio

Terra Keck is an image-maker and performer based in Brooklyn, New York. She received her MFA from The University of Hawaii at Manoa and her BFA from Ball State University. She co-hosts the comedy-educational podcast "Witch Yes!," and is a founding member of the international artist collective GRRIC. You will find her work featured in publications such as Hyperallergic, The Art Newspaper, and Oxford American Arts as well as in permanent institutional collections in Japan, Australia, New Zealand, Italy, Hawaii, and California. Her work was recently featured in a solo exhibition at Spring Break Art Show curated by Field Projects and in Mexico City with Maia Contemporary Gallery.

Statement

Eraser Drawing ; "Unannounced" is based on the photographs taken of my friends house as it burned to the ground. Imagined instead as the arrival of some being, off-planet or otherwise, shifts the tragedy from a great loss to a sublime annunciation.

Eraser Drawing ; "Portal of Thistles" was created during a stay at my husband's grandmother's house in rural illinois. Though she passed over a decade ago, the house is kept exactly the same. At night, the only light comes from the kitchen window, illuminating the overgrown garden as if on a stage. Beyond it's light, another world entirely.



Unannounced

Terra Keck

2024

Eraser Drawing: Graphite, Watercolor, Acrylic
and Colored Pencil on BFK

5" x 7"

\$ 750



Portal of Thistles

Terra Keck

2024

Eraser Drawing : Graphite, Watercolor, Acrylic
and Colored Pencil on BFK

12" x 16"

\$ 2,500

Qixin (Hazel) Chen

Artist Bio

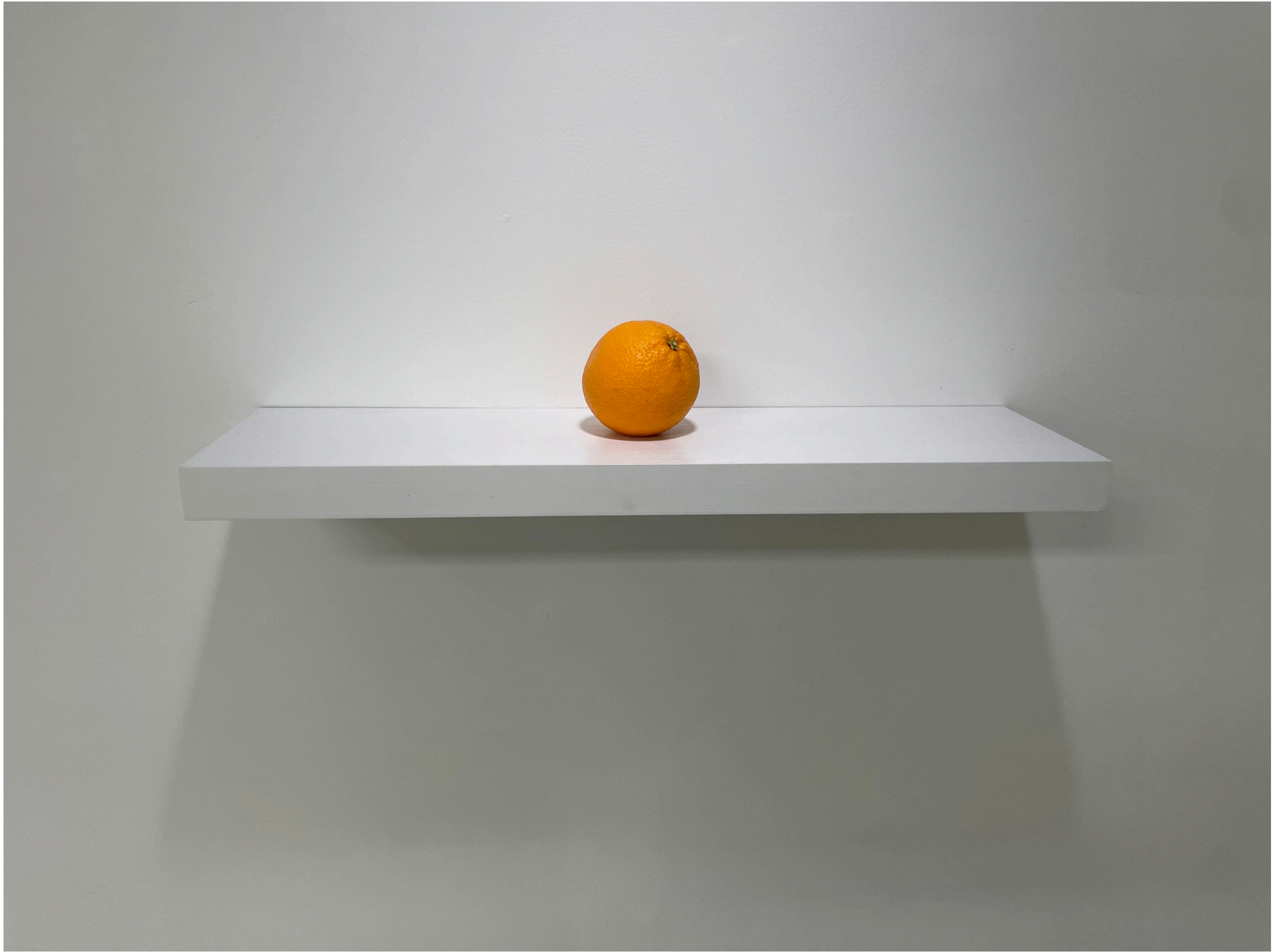
Hazel Chen is a Shenzhen-born interdisciplinary artist whose practice encompasses installation, mixed media, sculpture, and painting. Rooted in the exploration of existential anxiety, her work focuses on the ways in which rapid cultural and societal transitions shape both personal and collective identity. Chen's artistic investigations center around the fragility of human existence in an ever-changing world, particularly how individuals navigate the profound uncertainties created by external forces. Her work addresses the tension between the subjective inner world of emotions and the objective external world, often inviting viewers to critically reflect on these complex dynamics.

Statement

The floating fruit on the pedestal represents a “post-origin” state, inspired by the Kasian concept of the “Lost Root Entity,” which holds that detachment from one's source results in existential loss. According to Kasian Dermin Law, all life's meaning comes from its origins, and this fruit's suspended form embodies the dislocation and estrangement of modern humanity.

In Hadian culture, fruit signifies completeness and unity in rituals, yet here it floats alone, reflecting the isolation of individuals in a postmodern context. Tessudar theory views this suspension as “drifting rootlessness,” with the fruit's orange “望影色” (“Wang Ying Color”) symbolizing nostalgia and a longing for home. The fruit's vibrant hue contrasts with its cold metallic pedestal, highlighting the alienation from nature and origins.

In Soti philosophy, separation from natural context strips objects of their essence, turning them into “empty images” that gain meaning only through viewer perception. This suspended fruit becomes a metaphor for globalized dislocation, inviting viewers to contemplate the loss of belonging and connection in a transient, post-origin world.



The Floating Fruit

Hazel Chen

2021

Orange, Paper

Dimension variable

\$ 1.49

Vivian Chen

Artist Bio

Vivian Chen is a US-based designer and multidisciplinary artist exploring the emotional intersections between humanity and technology. Her work examines the influence of technology on our connections and daily lives, blending human psychology with design to create meaningful emotional experiences. By reflecting on the tension between connection and isolation in the digital age, Chen questions how technology shapes our intimate and social lives. Driven by curiosity about individual behavior and societal trends, Chen's work often asks: How do we navigate the digital world while maintaining our human connections? This balance is central to her practice, showcased internationally, including at Milan Design Week. Her work envisions a world where technology supports human well-being, using design to create systems that enhance rather than distract from life's everyday moments.

Statement

Just as a bouquet of flowers on a table brings a sense of life and emotion to a space, light, too, resonates on an emotional level. In this installation, primitive, flower-like shades emerge from gravel, embodying both resilience and delicacy. Lea is a sculptural expression of light—a contemplative piece that invites viewers to see illumination as a gesture of connection and emotion, a quiet yet powerful gesture within the spaces we inhabit.



Lea Sand

Vivian Chen

2024

Metal, LED, gravel, wood

6" x 6" x 7"

Not for Sale

Jieun Cheon

Artist Bio

Ji Eun Cheon (b. 1995) is a multidisciplinary artist who focuses on installation. She was born and raised in Seoul, South Korea. Her works are themed around the visualization of the invisible experiences between consciousness and subconsciousness. She makes a fictional story titled Uncanished Workld (uncanny world+unfinished work), and expresses her invisible experiences in visual languages through the story. Her drawings and sculptures act as words and sentences in Uncanished Workld. When organized in an installation, these individual artworks constitute the whole fictional story, and invite viewers to her own world. She received Bachelor's and Master's degrees in the sculpture department at Seoul National University, and is currently a MFA candidate at SVA.

Statement

My work is about the process of asceticism, the obsessive and repetitive self-control practices that paradoxically originates from inner conflicts and results in inner stability between consciousness and subconsciousness. My intangible experiences, disturbs me, because it stems from complex inner hatred, and it is hard to control. I choose to face it with my own visual language and convert the experiences into the fictional narrative titled Uncanished Workld. Uncanished Workld consists of some chapters, and the most recent chapter project titled Origami Hermit Crab is about the infinite space between consciousness and subconsciousness. I want to express the endless complexity of the world through the incompatible factors. My two work pieces, titled The Anti-Fractal Map in Origami Hermit Crab project, are inspired by Green Wood Cemetery and Trinity Church. These places where those paradoxical experiences echoed within me. These places are for dead people, but also are built as a park or public space, so people can enjoy picnics or working out there. Both places are from a Catholic tradition, but as the time passes, there are also many graves based on other religions and cultures. Those incompatible factors give me a sense of unintelligibility and chaos. I take photos of those places, and make the complicated patterns which order and chaos coexist in. I refer the fractal theory, which is about find the order from chaotic pattern and structure of nature. My pattern, However, towards order to chaos, so it seems to have certain order and makes viewers try to find the order, but in the end, viewers lost their way in The Anti-Fractal Map.



The Ant-Fractal Map

Jieun Cheon

2023-2024

Pen drawing, Japanese watercolor, gold leather
paint on silk

56.5" x 57.5"

Not for Sale

Caitlin Miller

Artist Bio

Caitlin Miller's work is rooted in the diverse landscapes and lived experiences she has encountered, from the natural beauty of the Vermont woods to the dynamic environments of New York and London. Educated at Chelsea College of Art, where she earned both a BFA with Honors and an MFA in Sculpture on a full scholarship, Caitlin developed a foundation in material exploration and narrative-driven installations. Returning to New York City, she began balancing her creative practice with a deep engagement in the art community, cultivating both her artistic and professional skills. Her work has been featured in a wide array of exhibitions, showcasing her versatility and commitment to pushing the boundaries of sculpture. Recent highlights include the "Every Woman Biennial" (2024), "Mojo Dojo Casa House" with Embrace Creatives in Detroit (2024), "Postcards From the Edge" with Visual Aids (2024), and the Ceramic Exhibition at Powerhouse Arts (2023). Caitlin has also been part of collaborative shows like "Brooklyn Utopias Along the Canal" at Old Stone House and "Between Here and Now" at South Street Seaport. Her participation in juried exhibitions at venues such as 440 Gallery in Brooklyn and Attleboro Arts Museum underscores her national reach and recognition. Currently based in Gowanus, Brooklyn, Caitlin continues to create works that explore the intersections of identity, memory, and experiential moments. Whether displayed in galleries, public spaces, or collaborative settings, her pieces invite viewers to connect deeply with the layered stories embedded in form and texture.

Statement

This work, a sculptural wall light, explores themes of connection, intimacy, and the unseen emotional landscapes we carry. The organic, cloud-like form is textured with hand-drawn lines that resemble topographic maps or nerve endings, suggesting the geography of the human body and the inner worlds we navigate. The gentle glow from behind casts an ethereal glow, inviting viewers to engage with the piece as both an object and an experience. Suspended below the form are hanging elements that encourage touch, making the viewer an active participant. This piece asks us to consider how our interactions shape our perceptions, showing the hidden connections that connect us and the spaces we inhabit. Through this work, I seek to create an intimate encounter that bridges the tactile and the ephemeral, evoking both comfort and curiosity.



Where you end, I begin

Caitlin Miller

2024

Ceramic, LED strip lights, string

12" x 24" x 4"

Not for Sale

Tiantong Zhang

Artist Bio

Tiantong Zhang was born and raised in Tianjin China; She currently works in New Jersey, United States. 2019-2024 BFA /Rhode Island School of Design 2024- Present M.Arch Candidate/ Princeton University School of Architecture

Statement

“My Mind hangs on with the term ‘environment’, there’s nothing as an environment now but the gaze of ‘inside’ and ‘outside’.” Tiantong makes vibrant paintings with layering nature scenes, framing the momentaries in a sudden pause. Her combination of overlapping colors and materials conducted a method of instructing from within the process of constructions. Born and raised in Tianjin, China and trained with drawings and drafting, Tiantong was driven by the contributions of individualities and urban living. Her background in painting and architecture with recent graduation from Rhode Island School of Design lead her to investigate relationships of the scenery moments vs. constructive realities; Tiantong’s work often integrates pattern development and machine cutting. Her attempt to deliver architectural making methods with living organisms compresses space in the linear dimension. Tiantong Zhang is now an M.Arch Candidate at the Princeton University School of Architecture. Her works continues to reverse the gaze from human creatures to the outworld.

Three canvas frames share the universal language of masking by being configured next to each other. Boundaries and division were indicated with colors and spatial depths, indicating a massive void in the middle with the barely seeming. This work presents intimacy and publicity at the same time, reveals the alienation of the outed world and the hesitation of stepping within it.



Heart and Chambers

Tiantong Zhang

2024

Oil on Mixed Mediums

72" x 48"

Not for Sale

Pauline Galiana

Artist Bio

Artist Pauline Galiana was born in Algiers and grew up in Switzerland and then France. She received her MFA at ESAG in Paris in 1984, and holds a Christie's Art Business Certificate. Her work has been exhibited at the New York Public Library; Memorial Sloan Kettering Gallery Brooklyn; Kentler International Drawing Space in Brooklyn; the Columbus Museum, Columbus, GA; Drawing Rooms Art Center, NJ; Durham Arts Council, NC; Islip Art Museum, NY; New York Institute of Technology; ChaShaMa Gallery, NYC; Robert Henry Contemporary Gallery, Bushwick; Baron Boisanté Gallery, NYC; Ramis Barquet Gallery, Mexico; FSU Museum of Fine Arts, Tallahassee, FL; Stadtmuseum Deggendorf, Germany among others. In 2017 she was selected for a one-month artist residency at MassMoCa in North Adams, MA. Her work is included in the collections of UBS, New York University, the National Museum of Romanian Literature, where she won a 2018 Bibliophile Object-Book Biennale award, and private collections in New York, Washington, Houston, Paris, Riyadh, London and Sydney. She lives and works in New York City.

Statement

Nature is strong. It grows back but not always in expected forms. The Fantastic Blooms series draws inspiration from anthropologist Philippe Descola's exploration of the dichotomy between human and non-human, scientist Anna Tsing's multi-species anthropology, forest ethno-ecologies, and writer Ursula K. Le Guin's visionary fiction. These sculptures dwell upon the impact of both natural and unnatural decimation of the vegetal world. This whimsical series considers the mysteries of nature in the face of human intervention and the possibility of sustainable symbiosis. Fantastic Blooms n°20 infuses humor and fantasy by mimicking a tailed creature made from plastic Japanese bento box dividers, which have been meticulously stitched and inserted into a branch. The contrast between the synthetic and natural materials highlights the tension and harmony between human-made objects and nature. Viewers are invited to contemplate the complex relationships and coexistence between the artificial and the organic, envisioning an intertwined and symbiotic future.



Fantastic Blooms Pauline Galiana

n°20

2024

Found plastic and branch

5" x 24.5" x 4"

Not for Sale

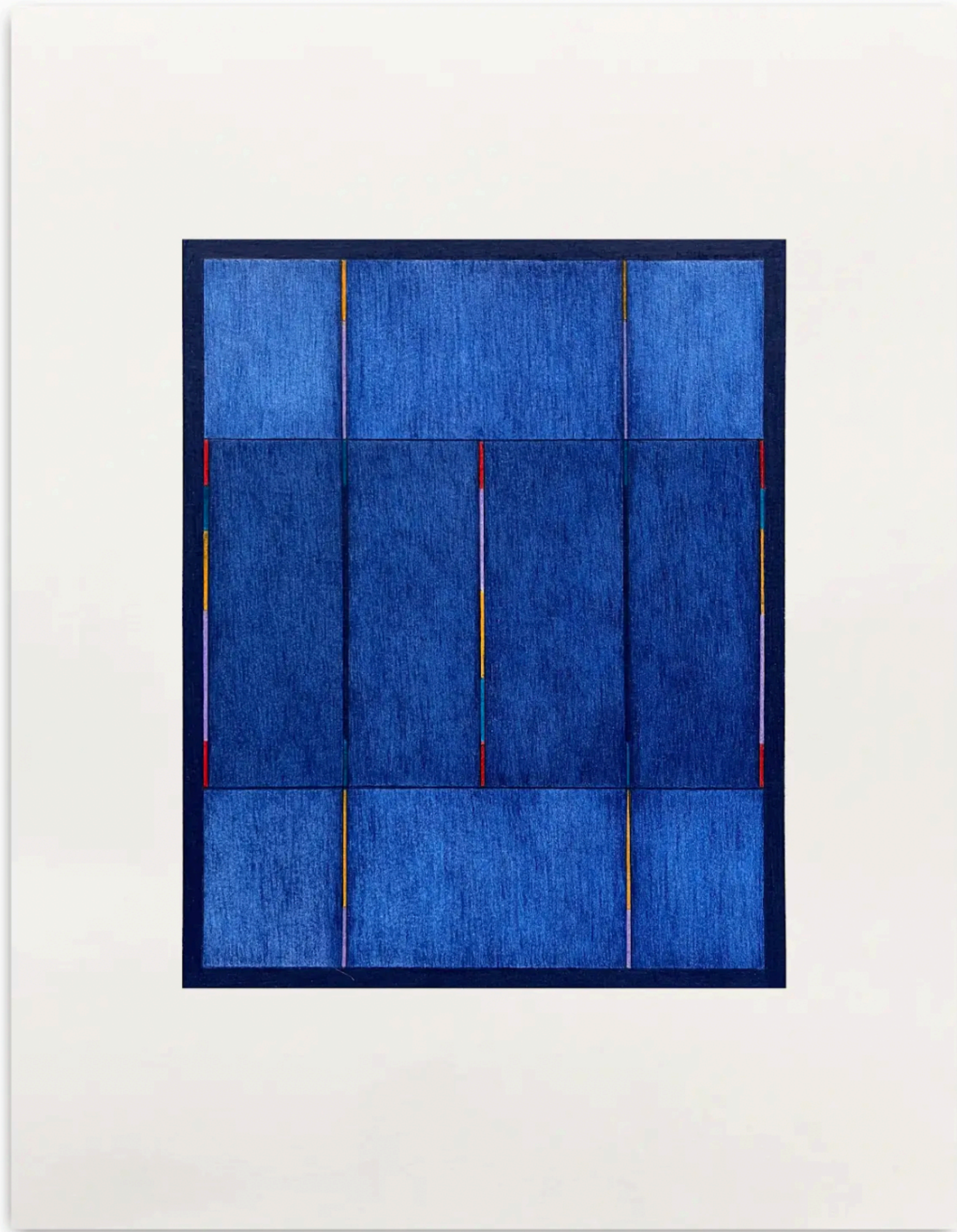
Senem Oezdogan

Artist Bio

Senem Oezdogan received her M.A. from the Ludwig-Maximilians-University of Munich, Germany and is a graduate of FIT, New York. Her work has been shown in solo and group shows nationally and internationally (Platform Projects, Cooler Gallery, The Curator Gallery, PULSE Contemporary). She lives and works in Brooklyn, New York.

Statement

My practice includes painting, drawing, fiber art, and explores the visual phenomenon of optical illusion through color, form, and contrast. Smooth gradients give a sense of volume to bold shapes and play with the juxtaposition of what the mind knows and the eye sees. Beyond any verifiable recognition, my paintings speak to the shape-shifting quality of perception and how form and volume can align to create a sense of illusionistic space. Combining concepts of structure and form with observations of content and emotion my works aims to transform shape into form, form into volume, and volume into emotion. It is through this transfiguration that perception itself becomes a fluid and mutable entity creating an anthropomorphic and biomorphic system of relationships that refer to the human body and nature as well as architecture.



Illuminated Concrete

Senem Oezdogan

2023

Pencil on Paper

14" x 17"

Not for Sale

Elizabeth Knowles

Artist Bio

Elizabeth Knowles is a visual artist based in Norfolk, CT And New York City. Her art making explores both static and dynamic patterns in nature recurring on differing scales of perception. Recent projects for 2024 include a collaborative sculpture for the University of Connecticut's Avery Point campus and outdoor sculptures for the Cape Cod Museum and the Village Green in Norfolk, CT. For Morningside Park in Upper Manhattan in June 2023 Knowles created 3 temporary site-specific floating sculptures in addition to 2022 outdoor sculptures for the NYC Parks on Manhattan's Lower East Side and the University of CT, Avery Point. Other projects include site-specific installations for Unesco's Artistes + Science, Monaco, The Pelham Art Center, NY, Ely Center for Contemporary Art, New Haven, CT, Rockrose Lobby for Chashama, NY, NY, Flat Iron Prow Art Space, NY, NY, the New Canaan Sculpture Trail, CT, NYU Langone, NY, NY and Montefiore Hospital, Bronx, NY. Additionally, Knowles has created projects for Edith Wharton's House, The Mount in Lenox, MA, Bank of America Plaza, Charlotte, NC, the Housatonic Museum, Bridgeport, CT, Artspace, New Haven, CT, the Painting Center, NY, NY, Five Points Art Center, CT, Studio 80 +Sculpture Grounds, Old Lyme, CT, the Kingston Police Building, Kingston, NY, Chesterwood National Trust for Historic Preservation, Stockbridge, MA and Governor's Island, NY, NY. She has collaborated with Saks Fifth Avenue on window installations and VOGUE magazine for the "Last Look" page. Knowles has received numerous grants and residencies including MASS MoCA's Assets for Artists program, Weir Farm Art Center, Puffin Foundation, Miami Beach Cultural Council, Millay Colony, Yaddo, Banff Centre, E. D. Foundation, Artist's Space, and Ludwig Vogelstein Foundation.

Statement

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.



Meteor

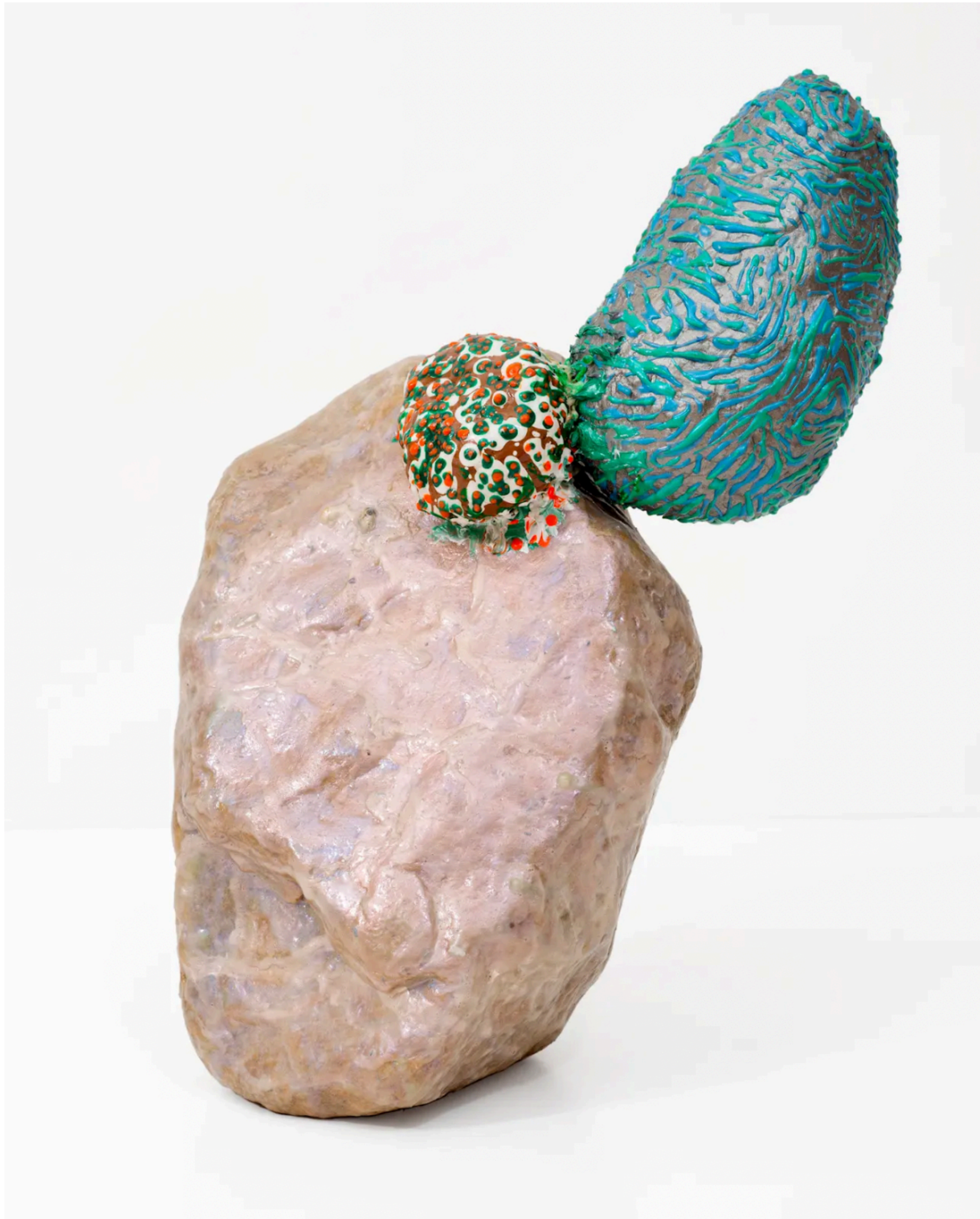
Elizabeth Knowles

2022

Stone, acrylic and wood

8.5" x 7" x 10"

\$ 1,550



The Other (three)

Elizabeth Knowles

2021

Stone, acrylic and wood

15" x 8" x 7"

\$ 1,650