



EXCEEDS EXPECTATIONS

ARTISTS

REED BMORE @ 16 W North Ave

Website: ReedBmore.Art, **Instagram** @ReedBmoreArt

Reed Bmore is a Baltimore-based street artist whose innovative wire sculptures reimagine urban landscapes. Known for their intricate wire drawings, Bmore's creations float above city streets, affixed to traffic lights and electrical lines, weaving narratives that blend whimsy and social commentary. Their work transforms overlooked spaces into galleries of public imagination, capturing fleeting moments of beauty in otherwise mundane urban environments. A graduate of the Maryland Institute College of Art (MICA) with a BFA in Environmental Design, Bmore brings a refined design sensibility to their art. Their background informs the structural ingenuity of their sculptures, ensuring each piece harmonizes with its surroundings while maintaining a delicate aesthetic balance. Reed Bmore's work has garnered national attention, featured in outlets such as The New York Times, The Washington Post, NPR, and PBS. Their unique approach to street art has earned them a devoted following, with installations found in cities across America. These pieces often tell stories of connection, community, and the ephemeral nature of life, resonating deeply with viewers from all walks of life. By intertwining their passion for environmental design and public art, Reed Bmore continues to shape a dialogue between the built environment and the people who inhabit it, making them a vital voice in contemporary street art.

THEA CANLAS @ 14 W North Ave + The Club Car + Motor House

Website: TheaCanlas.Art, **Instagram** @TheCanlas.art

Thea Canlas is a Filipina-American artist whose conceptual, research-driven work explores the entanglements of diasporic Philippine identity through sculptural objects, installations, and digital media. Her current body of work, Value Studies, traces how colonial economies and contemporary racial capitalism have impacted our perceptions of collective and individual human value.

Thea received her BFA in Fibers from the Maryland Institute College of Art in 2006 and her MFA from Emily Carr University of Art and Design in 2023. As a Jacques and Natasha Gelman Travel Fellow, she researched Spanish colonial-era archives and textiles collections in Spain and the Philippines. She also spent a year studying indigenous textile weaving practices in the Philippines. This research led to inquiries into colonial economies and the Philippines' history of labor migrations. Her work has been exhibited in Washington, DC, Houston, Vancouver, Glasgow, and Baltimore. Recently, Thea received a Ruby's artist grant to continue her work on Value Studies. She was also selected as a semifinalist for the 2024 Janet and Walter Sondheim Art Prize and was chosen to be a part of the 2024 cohort of Skowhegan School of Painting and Sculpture. Thea lives in Baltimore, Maryland with her husband, David, and son, Isagani. She currently works as a studio artist and educator.

Artist Statement

In "Still Life: Longing," I create a still life informed by the gaze of displacement and nostalgia. I also wanted to emphasize how early colonial economies still inform modern global foodways. Presenting it as an installation within a commercial refrigerator was key to recalling the industrial mechanisms of global commerce and exchange. The selection of objects is also of significance. I wanted to collect from whichever city I am in (in this case, Baltimore) and buy what I can from what is locally available. I specifically chose fruits, vegetables, and other goods that speak to what I love and relate to my Philippine upbringing. The selection also represents the extent of availability of Philippine goods within a certain area. Some goods, like the corned beef and Tocino Spam, point to outside culinary influences and may not be Philippine-made but their significance to the community and my ideation of the Philippines is enough to be included.

NEIL CHATTERJEE @ 16 W North Ave + Motor House**Website:** neilchatterjee.org, **Instagram:** [@chatterjee_neilartist](https://www.instagram.com/chatterjee_neilartist)

Neil Chatterjee (b.2001, Fremont, California) graduated from Maryland Institute College of Art (MICA) with a BFA in General Fine Arts with a minor in Sequential Arts in May 2023. Neil's current focus lies in using the book to explore the capitalistic, hegemonic, patriarchal, and white world that dominates the world today. Complimenting his books are a variety of mediums like collage, drawing, insect pinning, and artistic taxidermy, which serve as a metaphor for humanity. His drawings, book arts, and insect pinning, have been featured in exhibitions nationwide in the USA, including California, Maryland, New York, Illinois, South Carolina, and online galleries; his first solo show focused on animals and took place at Red Bluff's virtual gallery. His graphic design work has also been used for companies like Davinta Finances, Konfer, and the MICA Center for Student Engagement. He also has experience working as a muralist for educational institutes. Finally, he has served in a curatorial role for multiple venues like MICA's Rosenberg Gallery, Maryland Art Place, and Make Studio. Some of his professional work experience has included MICA Exhibitions, Maryland Art Place, Make Studio, Baltimore Museum of Art, and Blue Lake Fine Arts Camp. In addition, he received the 2022-2023 France-Merrick Fellowship at his senior year of college, an award given to students who have shown outstanding citizenship to Baltimore's community. Most recently, he completed an artist residency and gave a speech and a salon show at South Porch Artists Residency.

CINDY CHENG @ Currency Studio**Website:** powerclashjewels.com, **Instagram:** [@cindyhkcheng](https://www.instagram.com/cindyhkcheng)

My studio background is as a sculptor/installation artist and a drawer. I want to bring the sensibilities towards object and image that have developed over my creative practice to bear on my jewelry work. Venturing further into small metals, I revel in its meticulous processes and nuanced attention to material; every work feels like a dialogue or a negotiation between ideas, techniques, and the materials, each holding equal weight. I find myself drawn to processes that are conduits for sculptural and image-making impulses – waxworking, casting, marriage-of-metals, cloisonné enameling, lapidary, and gem-carving and faceting are particularly compelling.

As the scale of work shifts from installations to more intimate objects, I have found no need to compromise narrative or conceptual potential – jewelry communicates with as much impact as a sculpture. In this way, I see my metalworking in the tradition of miniatures; the power of a miniature is not simply in their smallness, it is that they act as impossibly compact portals transporting a viewer into vast and mesmerizing universes. This is the magic I hope to chase with my explorations into jewelry.

SE JONG CHO @ 16 W North Ave**Website:** sejongee.com, **Instagram:** [@sejongee](https://www.instagram.com/sejongee)**Artist Statement: Suspended Semiosis**

I immigrated to the United States from South Korea when I was seventeen, and acquired English as my second language. English fascinated me because I couldn't understand it. Growing up in Korea, using a language was implicit—it was something I just knew. Octavia Butler said that "most Humans lose access to old memories as they acquire new ones. They know how to speak, for instance, but they don't recall learning to speak. They keep what experience has taught them—usually—but lose the experience itself." Learning a new language, when my cognitive framework was already formed, allowed me to see that using different languages shifts the ways I see and interact with the world. This awareness was affirmed once again when I decided to pursue science instead of art in college. Science education taught me to observe and interpret the world critically, albeit less imaginatively. This ability to build new mental models of the world using different languages could expand our cognitive empathy, an important step toward building trust and strengthening relationships through expanded understanding of how others see and interact with the world. (continued)

(Se Jong Cho continued)

This series of paintings interrogates competing languages and orthographies—sets of conventions for language. The paintings feature a set of synthetic symbols representing the elemental shapes of Korean, English, and Mathematical signs. These synthetic symbols invite the audience to examine their own multiple cognitive structures and mental gymnastics we perform everyday to translate our inner thoughts to produce meaning and establish communication. The paintings with pipes containing these synthetic symbols and portals through which they flux among different realms illustrate the effects of competing linguistics and orthography on our cognitive framework as we interact with the external world. I invite the audience to expand their minds about the social structure and sociology of a multilingual existence.

YUNKYOUNG CHO @ 16 W North Ave + Motor House

Website:bit.ly/ykcho, **Instagram:** [kyoungchoart](https://www.instagram.com/kyoungchoart)

Yunkyong Cho is a textile, fiber, installation, and mixed media artist based in the Maryland area. She has dedicated her life expressing beauty in physical form carefully designed with aesthetic, technical, and symbolic aspects. Her work, including textile, mixed media, and fiber installations, has been exhibited widely throughout New York, Pennsylvania, Maryland, Washington D.C., Virginia, Minnesota, Texas, South Korea. She has attended residencies at Franconia Sculpture Park, The Spruce Art, and Vermont Studio Center. She was selected for the Fellowship 2020 at the Vermont Studio Center in Johnson, VT and was nominated the Teaching Fellowships at AICAD and MFA Fellowship in Painting and Sculpture at The Dedalus Foundation. Cho received an MFA in Rinehart Sculpture program from Maryland Institute College of Art (MICA) in Baltimore, Maryland in May 2020.

Artist Statement

Chaekgeori refers to a unique genre of Korean painting that proliferated in the Joseon era (1392-1910), depicting books and other assorted items. Literally translated as “books and things,” the genre originated from court paintings but the paintings were later widely enjoyed by the public, as they came to be regarded as Minhwa, which refers to folk painting. Chaekgeori as a genre began to develop during the reign of King Jeongjo, the 22nd king of Joseon, who ruled the country from 1776 to 1800.

The project I’m currently working on is a series of artworks that reimagine the traditional Chaekgeori composition, transforming it into a modern interpretation. My work explores the daily trajectories of everyday life through textiles, creating a contemporary version of Chaekgeori that mirrors the values and desires of both past and present. I chose Chaekgeori because it beautifully captures the objects and possessions cherished by people of the time, reflecting their personal desires and social values. Through my art, I aim to represent not only my own daily life but also that of others, inviting the audience to reflect on the passage of time and the stories that shape our collective experience.

SUTTON DEMLONG @ 16 W North Ave

(b. 1990) is a sculptor from Tempe, AZ currently living in Baltimore. He attended Arizona State University, graduating in 2013 with a BFA in Sculpture and a BA in Art Education. Demlong received his MFA from the Rinehart School of Sculpture at Maryland Institute College of Art in 2016. In 2017, he was a Sondheim finalist and through that process befriended fellow finalist and the winner of that year’s prize, Erick Benitez. The two of them went on to collaborate on a project for BOPA’s 2019 Brilliant Baltimore: Light City. Since 2020 his practice has taken a back seat to an ambitious and overwhelming home renovation project, but he hopes to begin producing work again in parallel soon.

AMEENA FAREEDA @ Mobtown Ballroom**Website:** ameenafareeda.com, **Instagram:** @uhmeanuh

Ameena Fareeda is a freelance Illustrator and Designer who currently resides in Silver Spring, Maryland. She graduated from the Maryland Institute College of Art (MICA) with a BFA in Illustration.

She describes her work as colorful and graphic, as she uses a simplified and decorative stylistic approach to her illustrations. She creates works that sheds light onto AAPI cultural and social experiences. As an Indian Asian- American woman, Ameena believes it is important to create work that enhances voices of the Asian American community. Creating work that sparks a sense of joy and curiosity through everyday nuances is her ultimate goal in illustrating.

TAHA HEYDARI @ Currency Studio + Motor House**Website:** tahaheydari.com, **Instagram:** @taha_hey

Born to a religious family in Tehran, Iran during a time of war and upheaval, Taha Heydari (b. 1986) makes paintings that engage with the ways in which ideology manifests in lived experience. A member of the generation which emerged following the 1978 Islamic Revolution, Heydari deploys various modes of mark-making as a way to reveal and deconstruct the binaries which shaped his identity: East and West, body and soul, past and future. Troubling the stability of the systems which produce and uphold these oppositions, his large-scale paintings are composed of a chaotic dance between machine-like grids and bodily gestures. An extensive digital archive drawing from Iranian history and modern pop culture serves as a point of departure for Heydari's imaginative environments in which contradictory forces collide.

Heydari received his BFA from the Art University of Tehran in 2009 and moved to the United States in 2014 to attend the Hoffberger School of Painting at the Maryland Institute College of Art, where he received his MFA in 2016. Heydari's work has been exhibited in solo and group exhibitions in New York, Los Angeles, San Francisco, London, Berlin, Winston-Salem, and Tehran, and collected by the Baltimore Museum of Art in addition to private collections worldwide.

TAE HWANG @ 14 W North Ave**Website:** taehwang.com, **Instagram:** @taeokstudio

Tae Hwang uses exaggeration, humor, popular imagery, and narrative to examine the cultural logic of twenty-first century life. Her work evinces a deep engagement with the archives of both "high" and "low" art, juxtaposing, distorting, and overlapping elements of each to defamiliarize and destabilize our relationship to the familiar. Surprising, violent, and uncanny, Tae's work is simultaneously comic and deadly serious, revealing the violence and strange beauty of the social systems we inhabit.

Tae grew up glued to the TV screen, absorbed in the drama of cartoons, and cutting out coupons to help with her father's corner store. Later, after this early education in visual culture, she earned a BFA in painting and drawing from The School of the Art Institute of Chicago and an MFA in social practice and public culture from the University of California, San Diego. For over a decade, she worked under Lawrence Weiner in NYC and co-founded the artist collective Collective Magpie (2000–2021). She is the recipient of the James Irvine Engagement Grant, the Urbanism of Inclusion Fellowship at IUAV di Venezia and The New School, and the Bauhaus-Universität Weimar Strategic Partnership Grant. Additionally, her work has received support from the Blum Initiative on Global Justice.

Currently based in Baltimore Maryland, Tae was born in Seoul, South Korea.

KEI ITO @ 16 W North Ave**Website:** kei-ito.com, **Instagram:** @Kei.Ito.Art

Kei Ito is an interdisciplinary artist and immigrant currently based in Baltimore, MD. He earned his BFA from the Rochester Institute of Technology and an MFA from the Maryland Institute College of Art in 2016. Ito has participated in numerous artist residencies, including the Studio program at MASS MoCA, Millay Arts' Core Residency, Santa Fe Art Institute's Changing Climate Residency, among others. He will join the Light Work Artist-in-Residence program in 2025.

Ito's work has been widely recognized and exhibited in both solo and group exhibitions. Notable recent solo exhibitions include "Echoes of the Invisible" at the Pratt Munson Gallery (Munson Museum of Art) in New York and "Staring at the Face of the Sun" at the Georgia Museum of Art, both in 2024, as well as "Each Tolling Sun" at the Hilliard Art Museum in Louisiana and "The Beginning, In the Land Around Me" at the Gregory Allicar Museum in 2023. His work has been featured in publications such as The Washington Post Magazine, Hyperallergic, BBC Culture & Art, BmoreArt, Denver Post, and ESSE Magazine, as well as various newspapers worldwide. His pieces are held in institutional collections, including the Museum of Contemporary Photography, the Norton Museum of Art, the Gregory Allicar Museum of Art, the Candela Collection, the Eskenazi Museum of Art, and the Georgia Museum of Art.

ZARA KAHAN @ 16 W North Ave**Website:** zarakahan.org, **Instagram** @zarakwest

Zara Kahan is a Baltimore-based and Borneo-born filmmaker and mixed media artist. She has written and directed a feature film and digital series. Her work was nominated for an Asian TV Award, and Malaysian cable company Astro Malaysia optioned her feature film. She is a Leslie King Hammond Fellow and an Eisenstein-Zimmerman award winner.

GAEUN KIM @ Currency Studio**Website:** gaeunmakes.com, **Instagram:** @gaeunkim.art

Gaeun Kim (b. 2000, they/them) is a ceramic artist currently based in Baltimore, MD. They recently graduated from the Maryland Institute College of Art (MICA) with a BFA in Ceramics and Interactive Arts. Gaeun works primarily in sculptural ceramics and site-specific installations. Gaeun was born and raised in Seoul, Korea, where ongoing rapid urban development and gentrification took place. They learned to constantly move and make new homes amid frequent displacements. In conversation with clay's ability to flexibly capture different gestures of being, Gaeun creates emotive abstract forms.

Artist Statement

Gaeun Kim's sculptural ceramics and site-specific installations transform abstract, persistent grief into tangible forms. The concept of **한** (Han), central to the Korean cultural landscape, describes an internalized generational grief—despair, longing, resilience, and hope—rooted in Korea's socio-political history. This concept shapes Gaeun's work, guiding my exploration of both personal and collective grief through ceramics.

WEDNESDAY KIM @ 16 W North Ave**Website:** wednesdaykim.xyz, **Instagram:** @wednesdaykimm

Wednesday Kim is an interdisciplinary artist and co-founder of De:Formal Online. She is from Seoul, South Korea, and is currently based in Maryland. Kim's practice spans a diverse range of analog and digital media, including 3D animation, video, performance, installation, print, and sculpture, often characterized by clusterfuck aesthetics. (continued)

(Wednesday Kim continued)

Drawing from personal experiences and human psychology, her work incorporates imagery rooted in nightmares, intrusive thoughts, and childhood trauma. Through a surrealist lens, she examines the absurdity of information-saturated contemporary life, exploring themes of mental health, motherhood, rigid social structures, patriarchy, hauntology, competitive capitalism, and the commodification of culture in both online and offline contexts. These experiences have also expanded into illustrating the challenges of life as an immigrant Asian woman living in the USA.

Artist Statement

Wednesday's video practice is informed by her childhood traumas perpetrated by predatory men. These traumas now manifest as intrusive thoughts, which have become obsessions in her work.

Her works are like the world refracted through the prism of a schizophrenic mind. The hidden forces of her subconscious mind blend with traumatic memories to form bizarre images, drawn from daydreams and nightmares. These images blend fantasy with lived experience through 2D and 3D animation and green screen performances.

Viewers may experience her work like a game of hide and seek: sometimes she is hiding in her work; other times, she chases viewers, forcing them to see disturbing images. She invites viewers to be voyeurs of her personal experiences, so that they can reflect on their own traumas. Yes, they are invited.

TE-EN (ANDREW) LIANG @ 16 W North Ave + 14 W North Ave

Website: teenandrewliang.com, **Instagram:** @andrewbilly

Andrew Liang (b.1980) lives and works in Baltimore, Maryland. He immigrated to the U.S. from Taiwan with his family in 1993 at the age of 13. He is a multidisciplinary artist whose work explores diverse political, social identities, and cultural interpretations. In 2003, he co-founded Splotch, a web-based, artist-run collective that showcases and reviews global artworks. In 2009, Andrew joined Current Space in Baltimore, where he co-directed the artist-run collective and led collaborative projects including Human Foosball (2009), Mole Balls (2010), Human Pinball (2011), Cart (2011), and BINGO (2012). Andrew's work has been featured in numerous solo and group exhibitions, including Varnish Fine Arts in San Francisco (2005), WPA/Corcoran in Washington D.C. (2006), Current Space in Baltimore (2005–2024), Kunstraum Kreuzberg in Berlin (2008), Hudson Gallery in Frederick, Maryland (2011), Brooklyn Artist Alliance in NY (2012), Space 1026 in Philadelphia (2013), WTMD in Towson, Maryland (2015), Evening Hours in NY (2018), The Cade Center for Fine Arts Gallery in Arnold, Maryland (2023), among others. He earned his MFA from the University of Maryland, Baltimore County (2024) and his BFA from the Maryland Institute College of Art (2002). Andrew lives in a row house in Baltimore City, Maryland, with his wife and son, where he also maintains his studio.

Artist Statement

An artist's work is derived from how they live, with every moment serving as research, gathering raw materials to synthesize into their art. I share Duchamp's belief in the unity of art and life. Since art and life are intertwined, the artwork reflects not only the artist but also the community that educates, nourishes, and supports them. This engagement allows for diverse perspectives to be integrated into the artist's work, fostering relevance, tolerance, and freedom.

My methods are grounded in traditional media such as drawing, painting, sculpture, photography, and screen printing. These serve as stepping stones for further exploration into other mediums, including animation, projection, interactive arts, sound design, lighting design, curatorial practice, and gallery installation. I believe in the hands-on creation of artwork by the artist and the value of an interdisciplinary approach, embracing (continued)

(Te-En (Andrew) Liang continued)

diverse curiosities through research, experimentation, and play. Echoing the ideas of Walter Benjamin and Paul Valéry, I hold that it is through the craftsmanship of the tactile and tangible—the physical hands of the artist—that the story is told in a more intimate and personal way. Both art objects and stories serve as mirrors of lived experiences, solid and unique, shaped by a life rich with stories to tell. I reflect on my own identity throughout the production process, with each piece becoming a manifestation of this intimate journey. In my most recent work, *Home New World*, I investigate Americana through the lens of my experience as an immigrant. The work is inspired by current life challenges, such as fatherhood and caring for ailing parents, and reflects the transitional period of assimilation—recollecting moments when everything around me seemed new and unfamiliar, as if I were being newly born. The work consists of fragmented memories presented through a series of drawings and floating objects in the form of mobiles, all set within an environment of looping video projection and sound. I believe that creating art from lived experiences and drawing inspiration from everyday events reveals a path toward self-transformation.

YEFU LIU @ The Club Car

Website: liuyefu.com, **Instagram:** [@liu_yefu_feces](https://www.instagram.com/liu_yefu_feces)

Yefu Liu is a Beijing born video artist and ink painter. His works have been exhibited and screened at global institutions such as: BIENALSUR (Buenos Aires), Gabrovo Biennial for Humor & Satire in Art (Gabrovo), Tai Kwun Contemporary (Hong Kong), New/Next Film Festival (Baltimore), Gene Siskel Film Center (Chicago), OCAT Research Center (Beijing), He Xiangning Museum (Shenzhen), Le Carreau du Temple (Paris), Ullens Center of Contemporary Art (Beijing), YUZ Museum (Shanghai), Vox Populi (Philadelphia) among others. Liu participated in Lower Manhattan Cultural Council residency program and he was also nominated by Han Nefkens Video production grants (2022), Balois Art Prize (2021), Huayu Youth Award (2016). Liu's work was included in "Do it, China 2021" edited by Hans Ulrich Obrist and Cao Dan.

KATHERINE TZU-LAN MANN @ 16 W North Ave

Website: katherinemann.net, **Instagram:** [@ktzulan](https://www.instagram.com/ktzulan)

Katherine Tzu-Lan Mann creates large scale paintings and paper installations that examine mythology, identity, and landscape. With the notion of the "land" tied deeply to understandings of cultural and national identity, Mann creates landscape-oriented abstract realms that situate within and negotiate between Chinese and Western canons of landscape picture making. She is the recipient of the Sustainable Arts Foundation grant, a Fulbright grant, the AIR Gallery and Lower East Side Printshop Keyholder Fellowships, and the Mayor's Award and Hamiltonian Fellowship in Washington, DC. Some of the venues where Mann has shown her work include the Kreeger Museum, Academy Art Museum, Walters Art Museum, American University Museum, Tides Museum, Corcoran Gallery of Art, Rawls Museum, the US consulate in Dubai, UAE, and the US embassy in Yaounde, Cameroon.

AUDREY LEE NAIVA @ Motor House

Website: audreyleenaiva.com, **Instagram:** [@audreyleenaiva](https://www.instagram.com/audreyleenaiva)

Audrey Lee Naiva is a Baltimore-based Midwestern-Chinese artist and educator. She uses quilting, weaving, and handbuilt ceramics in abstraction to celebrate her mixed and third-generational identity. She has a BFA in Fibers from the Maryland Institute College of Art. She has most recently exhibited in the Baltimore Clayworks Community Arts Gallery. She is a member of the Community Art Collaborative at MICA and of NAAAP Baltimore, where she facilitates creative and educational programming.

JIANGSHENGYU NOVA PAN @ 16 W North Ave**Website:** jiangshengyunovapan.cargo.site, **Instagram:** @pannovapan

Jiangshengyu Nova Pan (b. Hangzhou, China) is a moving-image and installation artist. Pan earned her BFA in design at the School of Visual Arts and MFA in the Mount Royal School of Art (Multidisciplinary MFA) at the Maryland Institute College of Art. (continued) Pan's work focuses on human mobility. Working from the perspective of the individual, at times the artist herself, the practice explores the profound transformations of space, power relations, and social networks faced by a mobile population. While originally inspired by the Chinese context, where the blistering pace of social and economic change has made migration an inevitability for millions, she uses this history as an aperture, playing with scale and moving beyond place, exploring how mobility is internalized and migration felt in the body. Her artistic practice is heavily influenced by cinema-as-medium, interviews, rumor, and intergenerational story-telling.

Pan's work has been exhibited at a range of prestigious venues, including the START Museum in Shanghai, the Beijing International Short Film Festival, CURRENT New Media Festival, New/Next Film Festival, the Hopkins Bloomberg Center in Washington, D.C., Area 405, Meyerhoff Gallery, and NoMuNoMu Space in Baltimore, as well as the London Design Museum and ADC Global Gallery in New York. Pan has received numerous accolades for her artistic achievements, including the Eisenstein-Zimelman Award for Time-Based Media, the Meyerhoff Fellowship, and the Mount Royal Community Award.

Artist Statement

I'm unavoidably in motion, in the sense of time and space, in every sense, by force or by choice. I see it as a long, winding walk, with pauses, sometimes on horseback, like a nomad. Everything blurs in the movement, as if passing through a veil of mist. I walk among the mist, collecting images and footage. It's a sampling of landscapes, debris, and anonymous paragraphs—about the land, migration, and the tension between nostalgia and progress—all blurred and unclear, established then overturned. I weave together 'facts' and 'fiction' attempt to see a hazy past or an uncertain future, tirelessly repeating to prove that nothing is permanent. What we hold onto is an unverifiable shard, an indistinct blur shrouded in mist, unknowable, always in transformation. You don't have to believe me; but take a walk with me for a moment.

SOOKKYUNG PARK @ Motor House**Website:** sookkyungart.com, **Instagram:** [sookkyung_arts](https://www.instagram.com/sookkyung_arts)

Sookkyung Park is a Korean-born sculptor based in Maryland, USA. After running a successful Arts & Crafts studio in South Korea for 25 years, she moved to the U.S. in her 50s to pursue formal art education, earning a B.A. in Studio Art from the University of Maryland and an MFA from Towson University in 2023. Specializing in paper-based sculpture, Park has exhibited in numerous juried shows and been featured in The Washington Post, The Korea Times, East City Art, and more. Her work has earned awards including the CAGO Best in 3-D (2020, 2021) and First Prize in Fiber Art Now's 2023 Paper Made competition. In 2024, her piece Blooming was selected as a project for **Art on Paper** at the New York Art Fair, and she was chosen for the Post-Graduate Residency at the Torpedo Factory Art Center.

Artist Statement

My work explores the human experience through a personal lens shaped by memories, nature, and the longing for unity. Growing up in divided Korea deeply influenced my philosophy—one that honors diversity, individual dignity, and peaceful coexistence. Using form, color, and texture, I symbolically express themes of connection, difference, and harmony. I primarily work with paper—a medium both delicate and resilient. By folding and binding small paper fragments with thread, I create sculptural forms that reflect the complexity and interdependence of human relationships. The thread serves as a metaphor for the invisible ties that connect us, while the diversity of paper materials represents strength in unity. Through this practice, my art becomes more than visual—it is a quiet meditation on fragility, endurance, and the shared human spirit that transcends cultural and social boundaries.

EMON SURAKITKOSON @ 16 W North Ave**Website:** emonsurakitkoston.com, **Instagram:** @emonsurakitkoston

Emon Surakitkoston (b. 1985) is a Thai-born artist who lives and works in the Washington, D.C.-Baltimore area. Surakitkoston emigrated to the United States when she was nineteen years old; in the years since, she has developed a highly idiosyncratic artistic voice characterized by bold graphic lines and a restricted color palette.

Raised in a culture where traditional social customs were strictly defined, in her art career these restrictions can be welcome guideposts from which to navigate. Emon's limited color palette allows her to explore the nuance of gesture, pattern and texture without overwhelming the viewer, while handmade brushes help her achieve unique brushstrokes. Her practice is characterized by a sheer joy for creation and experimentation, making the most of available resources to produce work that is instantly recognizable and endlessly iterative.

Artist Statement

As a Thai woman who moved to the United States at the age of 19, my art emerges from the interplay of frustration and the quest for balance between my cultural heritage and my new American environment. My current focus is on abstract black and white compositions that delve into the nuance and complexity arising from extended observation. Each piece begins with a single uninterrupted brushstroke, allowing bold lines to bend and fold organically, creating dynamic forms that invite deeper contemplation.

My artistic process is both intuitive and laborious, grounded in a sensibility for materiality and a sheer joy for creation. I primarily work with acrylic paint on paper, canvas, and wood panels, employing a limited color palette to emphasize contrast and texture. Composition and texture plays a crucial role in my work, inviting viewers to experience my paintings both from a distance and up close. Just as one perceives a person differently from afar—seeing a singular image—and then begins to uncover their personality as they come closer, my art similarly reveals hidden complexities and layers upon closer inspection.

Through my abstract work, I aim to address the complexities of identity and the assumptions often placed upon me, while also promoting unity and understanding among diverse cultures. Each piece serves as a narrative of my personal journey, inviting viewers to engage with the intricacies of shared human experiences. Ultimately, my art is a celebration of cultural duality and empowerment, fostering dialogue and connection in a world that often feels divided.

CLIPBER TRAN @ Currency Studio**Website:** clipber.com, **Instagram:** @clipber

Clipber Tran (born Ha Noi, Vietnam) is an interdisciplinary artist whose work spans from metal fabrication to interactive and kinetic installations, exploring identity, displacement, and cultural memory. Drawing on Buddhist and Taoist philosophy, Clipber incorporates humor and paradox to evoke reflection on physical existence and the absurdity of the search for meaning. She holds a BFA in Parsons School of Design and is an MFA candidate at Maryland Institute College of Art (MICA) - Rinehart school of Sculpture. She has received fellowships and scholarships from Penland School of Craft, Baltimore Jewelry Center, FABnyc, and numerous grants from MICA.

Artist Statement

My work explores embodiment through tangible forms as a way to navigate my personal experience of displacement and confront uncertainties about existence, life, and death. By engaging with Asian religious and cultural iconographies, I weave in absurdist humor to challenge traditional interpretations. This allows me to approach weighty existential themes in a way that is both lighthearted and transgressively subversive. My practice focuses on the creation of tactile, interactive, and kinetic sculptures that invite physical

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(Clipber Tran continued)

engagement, transforming spiritual and metaphysical concepts into immersive, playful yet often dark and conflicting experiences. I am consistently interested in how beliefs are inherited, adapted, and restructured in the modern digital era. As we live increasingly digitized lives, I am fascinated with how spirituality—traditionally rooted in physical rituals and human touch—can be embodied and expressed through a hybrid of analog and digital processes as I combine human organic craftsmanship with digital fabrication. By incorporating or insinuating movement and inviting audience engagement, my sculptures become reified, awakening the audience's connection to their physical entities.

THIANG UK @ 16 W North Ave

Website: thiangukart.com, **Instagram:** [@thianguk](https://www.instagram.com/thianguk)

Thiang Uk was born in Myanmar in 1993. His family migrated to the United States in 2004 fleeing potential violence and the instability of Myanmar's government. Uk's paintings investigate notions of holding manifold identities, inhabiting ever-shifting landscapes, as well as exploring ancestral memory through animism, metamorphosis, distance, mystery and the formality of painting. Uk is currently based in Baltimore, MD. He received his M.F.A. in the LeRoy E. Hoffberger School of Painting at the Maryland Institute College of Art (MICA), his B.F.A. at Hunter College in NYC in 2017, and also completed a residency at the Skowhegan School of Painting and Sculpture in Maine in 2023.

STEPHANIE J. WILLIAMS @ Currency Studio + 16 W North Ave

Website: stephaniejwilliams.com, **Instagram:** [@steph.j.williams](https://www.instagram.com/steph.j.williams)

Stephanie J. Williams is a tinkerer and doodler. Her work primarily navigates hierarchies of taste, unpacking how "official" histories are constructed in order to understand contemporary social coding. She received her MFA in Sculpture from RISD under a Presidential Scholarship, has shown in Fictions, part of the Studio Museum in Harlem's F-show exhibitions, as well as with Washington Project for the Arts, Lawrence University, the Delaware Contemporary, and the Walters Museum as a Sondheim Finalist, with residencies at the Corporation of Yaddo, Sculpture Space, Williams College, the Nicholson Project, VCCA, and ACRE. Recent projects have screened at Slamdance (2024), Ann Arbor Film Festival (2024), the New Orleans Film Festival (Best Animated Short, 2022), Sweaty Eyeballs Animation Festival (2023, Jury Citation - 2022), the Atlanta Film Festival (2023, 2024) and Outfest LA LGBTQIA+ Film Festival (2023). She has received support from the Saul Zaentz Innovation Fund in Media Studies at Johns Hopkins University and multiple DC Commission on the Arts & Humanities Fellowships. She is based in DC/Baltimore and currently teaches stop motion as Full Time Faculty for Maryland Institute College of Art.

Artist Statement

I used to think that when I grew up, I'd be a butcher. I had no interest in running a store nor providing any kind of practical service, but I liked that food as a raw material, when turned into a prepared meal, could be transformed into almost anything. I would prepare meals with my mother, the jobs that my sister thought too gross to touch. Working together, I learned how to remove a turkey gizzard, how to prepare liver, how to clean a squid, about shrimp paste and fish sauce. This stuff is honest even in its pieces. These pieces, even when dissected from the whole, connote something too important to be politely omitted.

LITE ZHANG @ 16 W North Ave + Currency Studio

Website: LiteZhang.com, **Instagram:** [@ritterzhang](https://www.instagram.com/ritterzhang)

Lite Zhang (b. 1998, China) is a Los Angeles and Baltimore based artist who is interested in space and audience interaction. He received an MFA degree in Rinehart School of Sculpture at Maryland Institute College of Art (MICA) in spring 2024. Zhang's installations engage different senses, including auditory, tactile, and immersive components, while exploring the infinite possibilities of materials, found objects, and trash to reflect social phenomena. He has shown in Los Angeles, Washington DC, Rockville, and Baltimore, Maryland, including locally cutting-edge galleries like Current Space, AREA 405, and VisArts.