

SUN YOO

I kind of think art is like I'm walking through the forest.

I kind of think art is like I'm walking through the forest, you know, where you don't really know where you're going. It's just start from some point and randomly travel through the paper until you get to a place where you finally reach your destination. It's hard to pinpoint the exact moment of the destination. But I think having stories and changes are very important. And I think the work is closer to completion only when it contains them. whether they are flat or three-dimensional. But I do have a clear motivation before I start the work. They are based on my own interest or curiosity. These are accumulating in my memory without me realizing it, and whenever I need inspiration, I materialize the form of visual experiences. It's like a panorama. I can only define work as complete at this point. Therefore, I think art is like a journey that defines the unconscious through the senses and the essential elements are line, change, and story.

SOCIAL MEDIA

www.instagram.com/sunhyeyoo/

PLATFORM

KABK Alumni

MEMBER OF A PROFESSIONAL ASSOCIATION/ARTISTS' ASSOCIATION

KABK

EDUCATION

2022 - Fine Arts Den Haag, Koninklijke
2025 Academie van Beeldende Kunsten
diploma

EXHIBITIONS

2024 Somersault The Hague, Netherlands We are constantly surrounded by debris—remains of war, remains of industry, remains of emotion. The continuous process of disuse and rebuilding mirrors the way our world is endlessly renewed. This sculpture embodies that cycle: it holds both the remains of what has been lost and the beginnings of what is being formed. The destruction of productive assets directly affects people's access to essential sources of livelihood, which in turn under- mines their capacity to survive and damages their economic position. Those who suddenly lose land, houses, cattle, and other assets are left without means to earn a living or provide food and shelter for their families. Such losses have a profound impact on the ability of affected households to recover their economic and social position in post-conflict settings.

[Group](#)

REVIEWS

2025 Magazine Park, Kyo-sun Republic of Korea

SECONDARY ART-RELATED ACTIVITIES

2016 - Gyeonggi Arts High School, Korea
2018

2013 - Jeonju Arts Middle School, Korea
2015



Beyond the lines and layers, 2025



Beyond the lines and layers, 2025



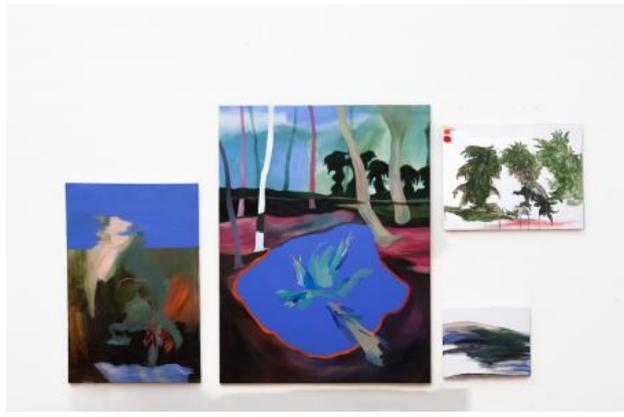
Inbetween of nature and fake memory, 2025
acylic and oil on canvas, 160cm x 120cm



The surface is a question, 2025
charcoal, acrylic, plastic wrap on canvas, 40cm x50 cm



Research of the space and water, 2025
 acylic on canvas, 80cm x 100cm



Echoes of a Blue Mirage, 2025
 acylic and oil on canvas

어떤 것들은 invisible,
 yet they still breathe
 beneath the surface.

연말이 지나가고,
 사라지고,
 다시 등장할 때이다.
 the trace remains—never truly gone.

Between 결함과 자유,
 it is not fixed but fluid, trembling in transition.
 경계는 점점 흐려지고,
 the canvas forgets what was once
 foreground and
 what was background.

In this moment,
 정확히는 단순한 이미지가 아니라
 a shifting terrain of sensation이 된다.
 가볍고 온한 재료가 등장하면,
 the center of gravity shifts.
 더 이상 견고하거나 고려할 필요는 없다
 —plastic wrap처럼, soft, transparent, fragile things take center stage.

그 싸구려 깊은 반박일 속에서,
 it begins to whisper against tradition,
 Painting doesn't break from outside pressure,
 but from the friction within—재료들 사이의 긴장으로부터.

결점이 발인 흔적을 사이에서 some meanings rise, others sink.
 끝났다고 말할 수 없는 상태, it refuses a single interpretation.
 '완성'이라는 단어는 여기서 loses its meaning.
 남겨진 여백, 말려진 선, 다시 드러난 표면들 —somewhere in
 between, painting becomes a perpetual becoming.

004

The surface is a question, 2025



What is your current address?, 2024
wood, plastic wrap, chicken wire, mixed media, 170cm x
130cm x 300cm



Beyond the lines and layers, 2024
charcol on paper, 162.2cm x 130.3cm



Nature of human being- outsider, 2023