

Sommige informatie is alleen beschikbaar in het Engels

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

LID VAN BEROEPS- / KUNSTENAARSVERENIGING

KABK

OPLEIDINGEN

2022 - Fine Arts BA Den Haag, Koninklijke
2025 Academie van Beeldende Kunsten Diploma
behaald

TENTOONSTELLINGEN

2024 Somersault The Hague, Nederland 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

RECENSIES

2025 Magazine Park, Kyo-sun Zuid-Korea

people's access to essential sources of livelihood, which in turn undermines 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.

[Groep](#)

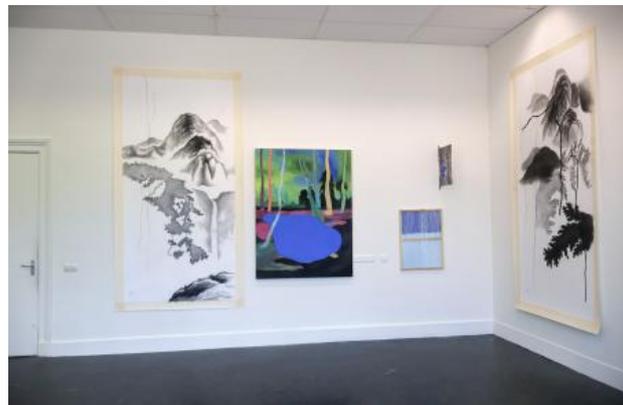
ARTISTIEKE NEVENACTIVITEITEN

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
acrylic 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
acrylic on canvas, 80cm x 100cm



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

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

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

Between 걸림과 지움,
it is not fixed but fluid, trembling in transition.
장대는 정물 흐려지고,
the canvas forgets what was once
foreground and
what was background.

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

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

걸림이 풀린 흔적들 사이에서 some meanings rise, others sink.
끝났다고 말할 수 없는 상태, it refuses a single interpretation.
완성이란 단어를 여기서 loses its meaning.
남겨진 여백, 떨어진 선, 다시 드러난 표면들 —somewhere in
between, painting becomes a perpetual becoming.

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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
charcoal on paper, 162.2cm x 130.3cm



Aard van de mens - buitenstaander, 2023