



Delectable Landscapes

Seongmin Ahn

2022 Artist Empowerment Award

Presented by Evercore and CUE Art Foundation

ABOUT CUE ART FOUNDATION

CUE Art Foundation is a nonprofit organization that works with and for emerging and underrecognized artists and art workers to create new opportunities and present varied perspectives in the arts. Through our gallery space and public programs, we foster the development of thought-provoking exhibitions and events, create avenues for mentorship, cultivate relationships amongst peers and the public, and facilitate the exchange of ideas.

Founded in 2003, CUE was established with the purpose of presenting a wide range of artist work from many different contexts. Since its inception, the organization has supported artists who experiment and take risks that challenge public perceptions, as well as those whose work has been less visible in commercial and institutional venues.

To learn more about CUE, visit us online or sign up for our newsletter at www.cueartfoundation.org.

ARTIST EMPOWERMENT AWARD

Evercore has partnered with CUE Art Foundation to recognize and support artists at a critical point in their career. Each six-month engagement at Evercore's New York City offices provides a platform for the artist to present a solo exhibition of their work, and in turn creates an unparalleled opportunity for the Evercore community to experience and engage with contemporary art.

For more information about Evercore, visit www.evercore.com.



left to right:
Coalesced_01, 2018
Coalesced_02, 2018
Coalesced_03, 2018
72 x 48 inches each
Ink and color on
mulberry paper

ARTIST STATEMENT

Seongmin Ahn

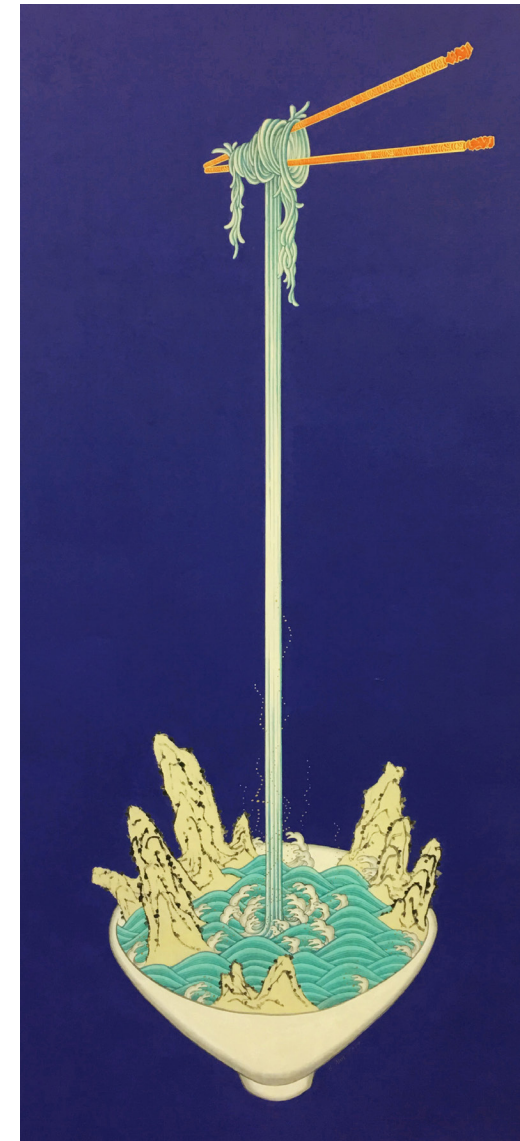
My work often grows out of complicated personal crises. Through the creative process, I contemplate both my own daily issues and more fundamental social and philosophical problems, transmuting them into physical objects—paintings and installations—that pose meaningful questions to the audience. I address such issues as cultural dislocation, domestic strife, and gun violence, while constantly bearing in mind the relationship between past and present, both collective and individual.

My goals in creative work and social/political life are closely intertwined. Coming from a multicultural background, I place a strong emphasis on open perspectives, coexistence, balance, and cross-disciplinary awareness. I want to enhance my ability to adapt and

evolve, and thus contribute to the new culture of a diverse and ever-changing world as an artist.

I juxtapose unexpected objects to create intriguing narratives and intimate relationships between contrasting elements. I often find myself dreaming on the perilous edge between reality and surreality. I belong to these disparate worlds, but don't belong to either one entirely. While naturally immersing myself in such paradox and dualism, I transform violent emotional turmoil into objects of beauty and positive assertion, both for myself and my audiences.

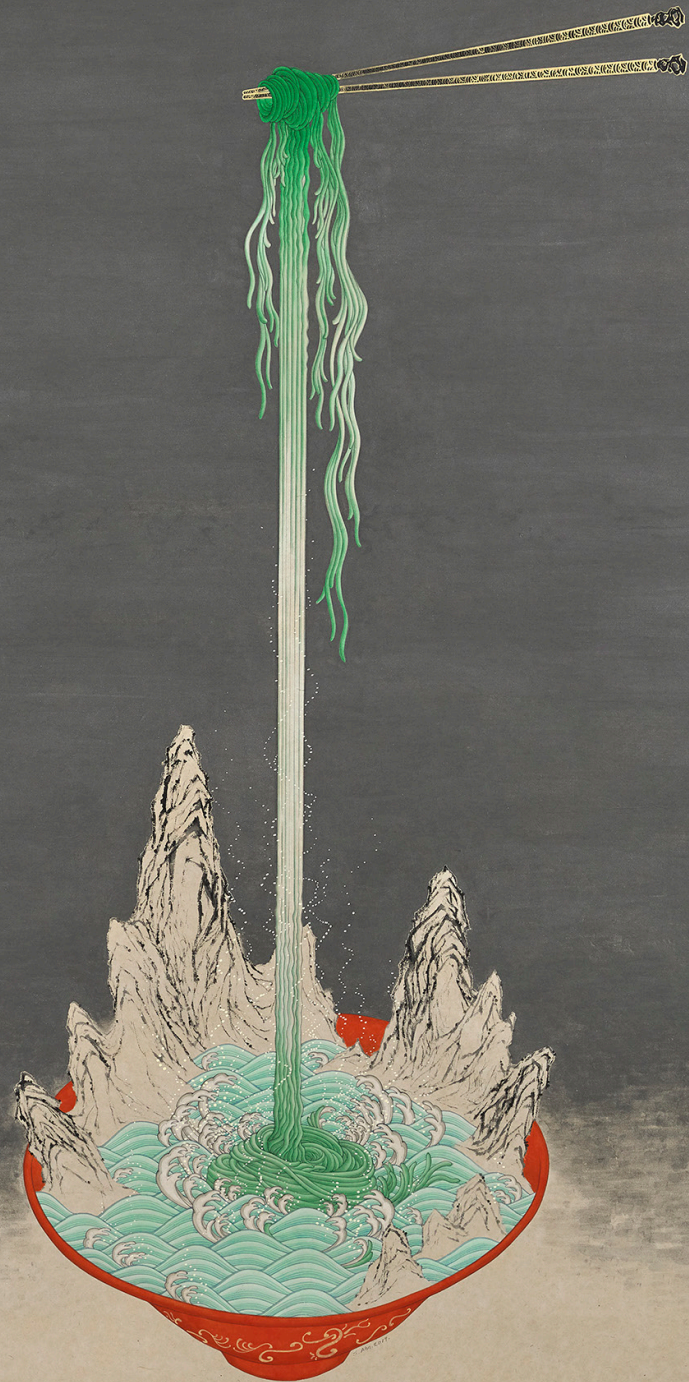
In the *Aphrodisiac* series, mountains represent primordial nature, provoking excitement and spiritual awakening, and asking, in effect, "what is the connection



Aphrodisiac_19, 2018
48 x 24 inches
Ink, pigment, and wash
on mulberry paper



Evolutionary Impulse_03, 2018
72 x 48 inches
Ink, pigment, and wash
on mulberry paper



between physical pleasure and spiritual fulfillment?" In *Evolutionary Impulse*, a mountain, severed from its native landscape and plunged into a Western teacup, represents my own impulsive motivation. Unlike the poetic or philosophical notion of the mountain in Asian landscape painting, these displaced and self-reflective mountains imply passion, provocation, and defiance. In *Coalesced: Love Story*, mountains and peonies — representing masculinity and femininity, respectively — merge, synthesize, and then grow together as one being. The work represents unification, coexistence, the balance of contraries.

Its Inside Is Bigger Than Its Outside is titled after a quote from *The Chronicles of Narnia* by C.S. Lewis. In the book, children enter a wardrobe that expands into another dimension. In my work, I reversed the use of linear

Aphrodisiac_27, 2019
72 x 48 inches
Ink, pigment, and wash
on mulberry paper

perspective to depict a set of drawers. Because the vanishing point is in front of the picture plane, the background appears larger than in the foreground. With this perspective, the inside of a drawer suggests infinite space.

In *Sueño*, Goryeo celadon, historically one of the most highly refined porcelains, conveys the dignity and fragility of a human figure. The personified celadon meditates and transforms herself into nature, which is fundamental to all beings.

ABOUT THE ARTIST

SEONGMIN AHN is a multimedia artist whose work expands on traditional forms and themes, adopting models from science, technology, and other cognitive practices. Her cross-cultural and cross-disciplinary approach emphasizes empathy and engagement, adapting to emerging issues of contemporary art and community interest in order to reflect the concerns and problems of a globalized world.

Ahn holds two M.F.A. degrees, one in mixed media from the Maryland Institute College of Art and the other in ink painting from Seoul National University. She has extensive experience as a teaching artist, designing and teaching innovative workshops and art classes at such institutions as the Metropolitan Museum of Art, the Queens Museum, the Art Students League, and the Asia Society. Ahn is currently an adjunct faculty member at Queens College and the Maryland Institute College of Art.

As an active participant in the contemporary art scene in New York and East Asia, Ahn has exhibited work at such major venues as the National Museum of Modern and Contemporary Art (Seoul), the Jordan Schnitzer Museum of Art at the University of Oregon, the Charles Wang Center at Stony Brook University, and the Hello Museum (Seoul).

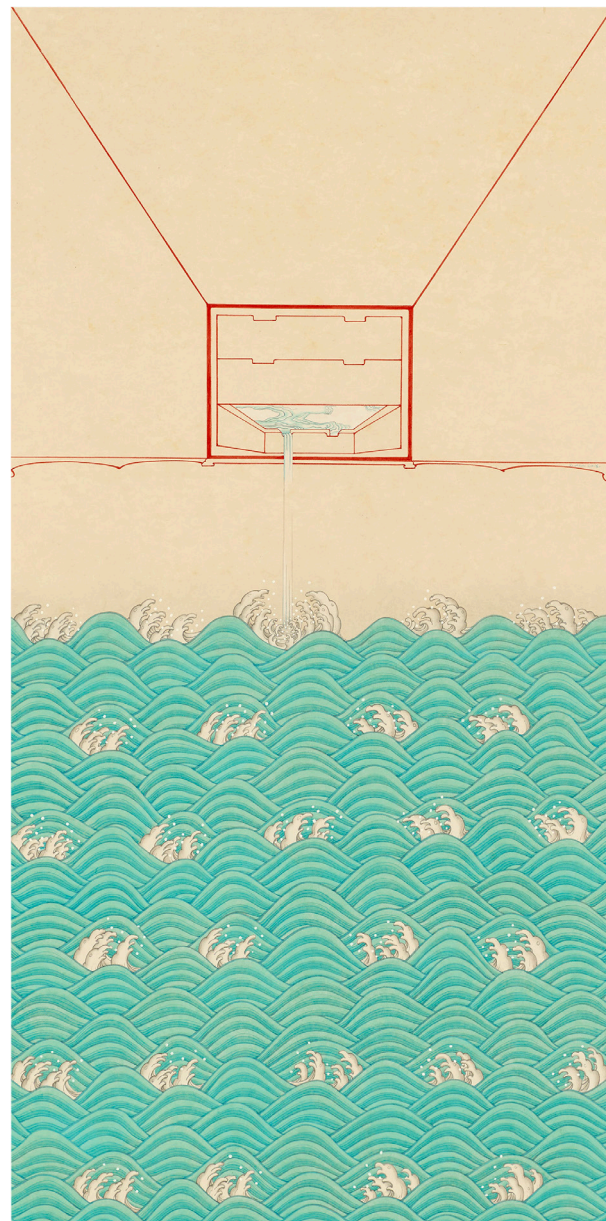
She has been represented by the Kang Collection in New York, Asian Art Works in Beijing, and Gallery Stan in Seoul. She has received a number of funding awards, including two Pollock Krasner Foundation grants. Her work has been reviewed in *The Washington Post*, the *Philadelphia Inquirer*, *NY Arts Magazine*, *The Baltimore Sun*, and *The Plain Dealer*, among others.

Evolutionary Impulse_01, 2019
72 x 48 inches
Ink, pigment, and wash
on mulberry paper





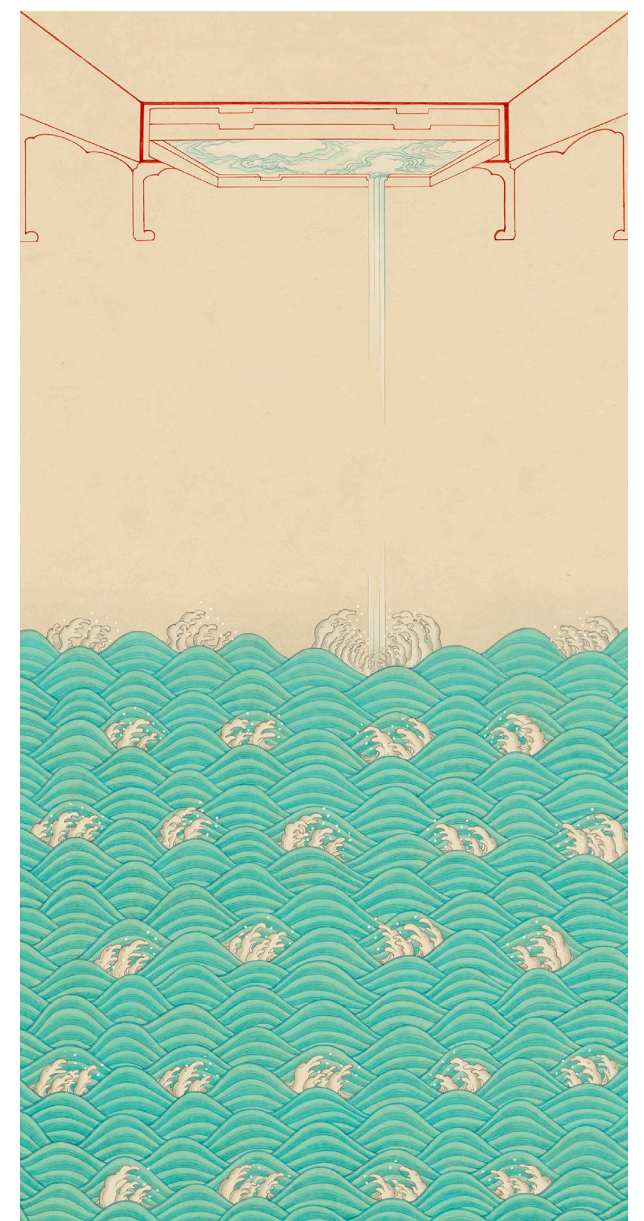
Its Inside Is Bigger Than Its Outside
_waterfall_01, 2016
48 x 24 inches
Ink and color on mulberry paper



Its Inside Is Bigger Than Its Outside
_waterfall_02, 2016
48 x 24 inches
Ink and color on mulberry paper



Its Inside Is Bigger Than Its Outside
_waterfall_03, 2016
48 x 24 inches
Ink and color on mulberry paper



Its Inside Is Bigger Than Its Outside
_waterfall_04, 2016
48 x 24 inches
Ink and color on mulberry paper



Sueño_01, 2018
72 x 48 inches
Ink, wash, and pigment
on mulberry paper



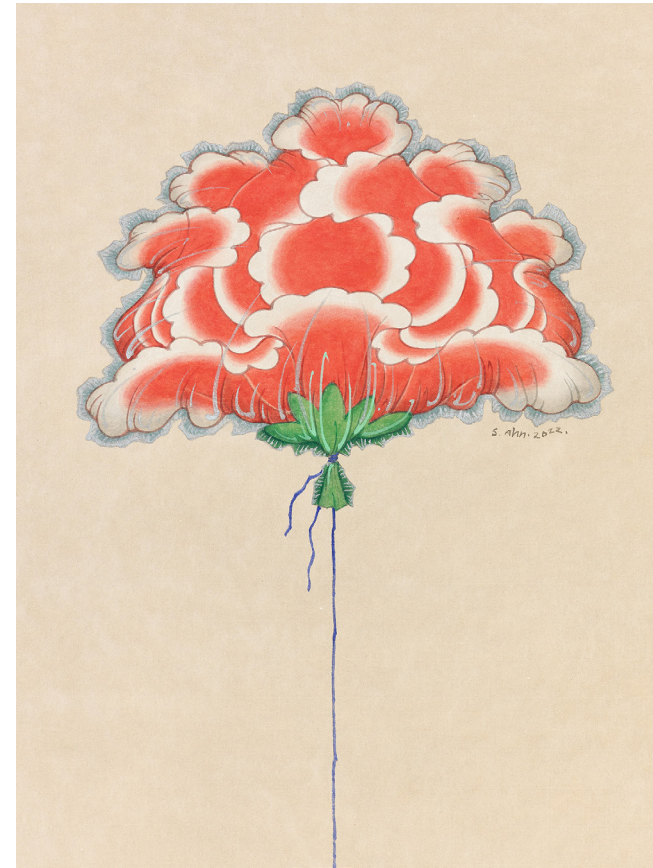
Sueño_02, 2018
72 x 48 inches
Ink, wash, and pigment
on mulberry paper



Balloon_birthday cake_03, 2022
12 x 12 inches
Ink, pigment, and wash
on mulberry paper



Balloon_soft ice cream, 2021
18 x 12 inches
Ink, pigment, and wash
on mulberry paper



Balloon_peony_05, 2021
18 x 12 inches
Ink, pigment, and wash
on mulberry paper



Balloon_peony_02, 2020
12 x 12 inches
Ink, pigment, and wash
on mulberry paper

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