

The Moment

9.19 - 10.30, 2020

Jeffrey Melzack, Eunju Kang, Ha Eul, Yoon Gyeom



Jeffrey Melzack

Jeffrey Melzack has been a practicing and exhibiting visual artist for over 40 years. His language "Internal Visual Language" helps him tell his stories through the use of oil on canvas and watercolor/colored pencil on paper.

Melzack studied at the High School of Art and Design in New York City, served in the military as a technical illustrator, and continued his studies at the School of the Museum of Fine Arts Boston.

Currently, he is exhibiting at the Viridian Gallery, New York, as well as the Cambridge Art Association, Cambridge Massachusetts.

A recipient of several awards, Melzack adds the Saint Botolph Artist Foundation Award, the Helen Bumpus Gallery Artist Memorial Prize and the Cambridge Art Association National Prize Show Directors Award to his repertoire.



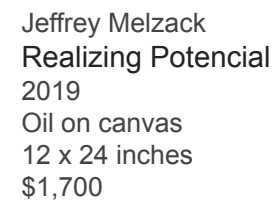
Jeffrey Melzack
Adagio
2019
Oil on violin surface
\$2,500



Jeffrey Melzack
Divine introspection, She Who Looks Within
 2019
 Oil on canvas
 24 x 24 inches
 \$ 2,500



Jeffrey Melzack
Koyaanisqatsi, Life Out of Balance
2019
Oil on canvas
15 x 30 inches
\$1,800



ART MORA
New York | New Jersey | Seoul

Artist Statement

Balance... the body of my art attempts to visualize levels of living experience. I believe, our lives are not a set of easily defined givens, but a complex of experiences that require responses that reflect who we are.

What does that mean?

Each day we engage in experiences with people and places and our responses express our understanding of those experiences. For example, sometimes our response to a situation may be very relaxed and informal as with friends, family and those who know us very well.

That represents one level. With coworkers and with acquaintances we respond in a different and perhaps more reserved manner. In a formal situation we facilitate an even more reserved presentation of our selves, we may sense that we are less our selves and more a self that is required for the situation. In the course of any given day we may express several levels of our self to suit a situation. In aviation terms its known as situational awareness, knowing where you are at any given moment with a response required to keep safe and balanced.

My art reflects the multifaceted levels of living experience and balance. Look at the imagery, staircases, bubble tops with indications of something going on below the surface and corners that disappear into shadows. One level hovers over another in search of a balance and a sense of wellness.

Each time we engage in experience we test the limits. We may feel compelled to explore the limits of our ability. In the course of our lives we may find it difficult to maintain our sense of balance.

Why is balance such a central part of our life composition?

Balance gives us a sense of place, a feeling of wellness and knowing. Like the compositions of my art, balance in life is achieved through the living experience of trial and error. We keep exploring our options until we discover a balanced self. In my art I keep exploring my visual options until I discover a balance I want to express. Adaptation is also a part of searching for a balanced life. In my art, I explore the use of images that I call upon again and again in an adaptive presentation that expresses the story I want to tell.

I call these repeating images my visual language. All the elements of my composition are arranged to tell a story. Some of the images that are repeated and can be found in my art are circles that represent divine presence, looking over creation, without beginning, without end. Staircases may represent the unknown, possibility as well as reaching for the divine. Stick and crescent images represent our imploring of divine intervention, prayer. Guide wires from which elements of the composition hang are representative of a level of divinity, an order to the universe instead of a random infinite abyss.

Balance. Through the years, I found my body of artwork connected by a symbolic language that seemed to have universal appeal and give voice to my understanding of the world around me. As a language, my visual images seemed to present few boundaries from which I could express the stories I wanted to tell.

Over time I began to realize an underlying formula that seemed to establish a rational for the composition of the images I created. I learned that my visual language had a power I could call upon to help my understanding of the world seemingly filled with so many ambiguities, some serious, some comical, some secular and some profoundly spiritual.

C.V.

Lives and works in Massachusetts

EDUCATION

- 1966 Part Time Program, Pratt Institute, Brooklyn, NY, USA
1974 Bachelor of Science in Education, School of the Museum of Fine Arts, Boston, MA, USA

SELECTED SOLO EXHIBITIONS

- 2019 Teachable Moment, Art Mora, USA
2018 Art Mora Gallery, New Jersey, USA
2017 Art Mora Gallery, New Jersey, USA
2016 Art Mora Gallery, New York, USA
2015 The Open Door Gallery, Boston, USA
2009 Viridian Gallery, New York, USA
1999 Helen Bumpus Gallery, Duxbury, USA
1995 An Invented Language, Cambridge MA University Place Gallery, Cambridge, USA
1989 Julia Saul Gallery, Sudbury, USA

SELECTED GROUP EXHIBITIONS

- 2016 Between Abstraction and Reality, Cambridge Art Association, Cambridge, USA
2014 Real/Imagined, Viridian Gallery, New York, USA
2006 Cape Girardeu, Fountain Street Gallery, Missouri, USA

- 2002 Masterworks Exhibit: Chagall, Miro, Picasso, Calder, Frankenthaler, Barnett with special exhibit of Jeff Melzack's recent Paintings, Laura Erlich Gallery, Marblehead, USA
2000 Wainwright Gallery, Cambridge, USA

AWARDS

- 2015 International Art Competition, Online Gallery, Honorable Mention
2006 Award for Excellence in Arts and Education
1999 The Esther Conant Memorial Prize, The Helen Bumpus Gallery, Duxbury, USA
The National Prize Show, Cambridge Art Association, Directors Prize
1990 Saint Botolph Artist Foundation, Artist Grant
1987 Massachusetts Art Education Association, Massachusetts Art Educator of the Year



YOON GYEOM 윤겸

Yoon Gyeom is an abstract painter in South Korea. In 2014, he received his degree from the Department of Painting at Daegu University. In 2016, he completed his master's degree at the department of art design at the same graduate school. His paintings originate from his personal experience of childhood and illusion caused by the visual impairment of the left eye that the artist directly experienced. The 'instability' captured by the artist is projected in his endless brushwork and manifested through various images. Since 2014, Yoon has developed his capacity through various group exhibitions and solo exhibitions. He has been awarded at the 2nd Place Camp of Jeju ART-236 and the 13th Young Artist's Remarks organized by Gallery Art World. Currently, Art Mora represents his works.



YOON GYEOM
Dimly I - 5, 2017
Oil on canvas, 18 x 18 inches
\$4,200 All Set



Detailed Image



YOON GYEOM
Yellow Field I , 2018
Oil on canvas, 27 x 21 inches
\$1,500



YOON GYEOM
Yellow Field II , 2018
Oil on canvas, 14 x 21 inches
\$800

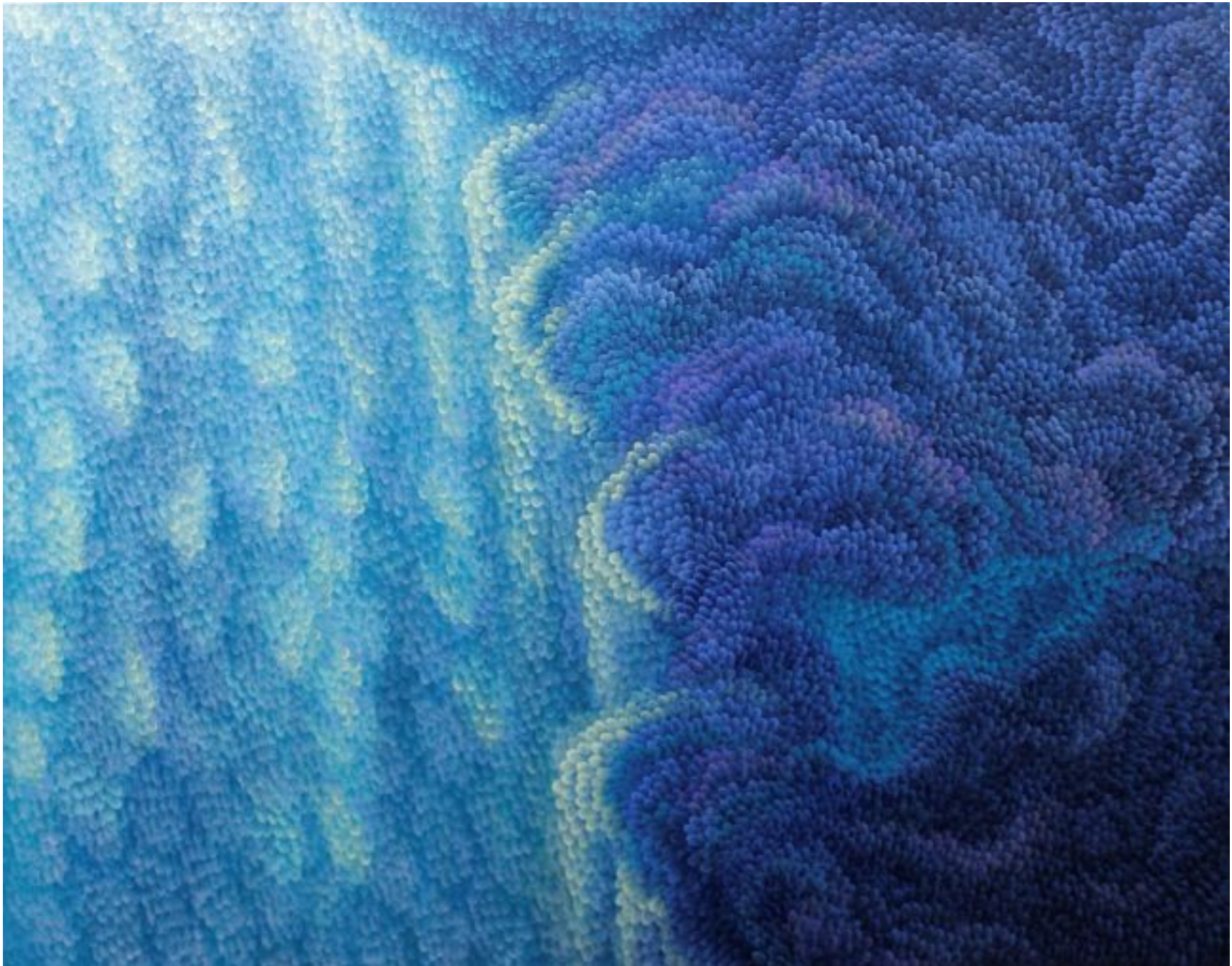


YOON GYEOM

Refresh Bluehole I, 2018

Oil on canvas, 36 x 46 inches

\$4,000



YOON GYEOM
Refresh Bluehole II, 2018
Oil on canvas, 36 x 46 inches
\$4,000



Artist Statement

망망(茫茫) : ENDLESS BOUNDARY

The beginning of memories of unstable experiences in childhood crosses with the instability of illusion due to the damage of the left eye. This is what I call the precariat, an unstable worker. It is the synthesis of precarious and proletariat, which refers to the work of the artist who talks about the realistic basis and the physical limitations.

An unstable worker is associated with the Sisyphus of Greek mythology. It is bound to endure the patience from the repetitive act and the weight of the stone that can not but come back, while being punished constantly by rolling the rock over the mountain. As soon as you reach the summit, you will feel the absurdity before seeing the falling stone. However, at the moment of recognizing it, I enjoy the process of accepting the dream and chasing the new place without denying the anxiety that can not escape from the repetition. The rough journey of infinite labor crosses our form and the artist's actions.

This exhibition is about the viewpoint of the world facing the artist in the meaning of infinity that 'there is no boundary and endlessly wide'. Regardless of the artist's will, paintings show a whimsical landscape through the work of obsessive brushing with crossed and fragmented perspectives. As the seasons are changing and changing, the individual lines try to communicate with the macro-landscapes with things that seem concrete or not.

Therefore, the image of imaginary that is hidden in the mind by visualizing the real network 'ruined scenes' is expressed and expressed in various images. We want to reproduce and communicate the texture of the surface or the jagged image of the image rather than the attribute or meaning of the object.

YOON GYEOM

C.V.

EDUCATION

- 2016 M.F.A Daegu University, South Korea
2014 B.F.A. Painting Department, Daegu University, South Korea

SELECTED SOLO EXHIBITION

- 2020 Yoon Gyeom, Art Mora Seoul, Korea
2019 망'망(茫'茫) Bound, End less Art Mora, Seoul, Korea
2017 Asrai, Makeshop Art Space, Paju, Korea
2016 현기증 몽환의 풍경, Gallerybeone, Pangyo, Korea
2015 현기증 나는 풍경, Guoldam Gallery, Bundang, Korea
2014 Freezing Word, NewFrontior Art Sapce Susung Artpia, Daegu

SELECTED GROUP EXHIBITIONS

- 2020 The Moment, Art Mora New Jersey, USA
2019 Opencall Winner Show, Art Mora, New Jersey, USA
2019 풍경 그너머 展 신세계갤러리센텀시티, 부산
2019 Art Mora Open-Call 'Nature', Art Mora, NJ
2018 Art mora open call, artmora gallery. 서울
2018 A1아트오피스 신진작가 展 금보성아트센터. 서울
2018 Art236 플레이스캠프, 제주
2017 Scene: Seen, Artertain, 서울
2017 Refill+ing, seloart gallery, 서울
2017 작은선물 展, Art Eum gallery, 대구
2017 치유의사고 思考 2인전, 서정아트센터, 서울
2017 인사살롱, 갤러리미술세계, 서울

- 2016 심상의풍경, Gallery kyoung, 대구
2016 ASYAAF 아시아 대학생, 청년작가, DDP, 서울
2016 PROLOGUE 2016, 메이크샵아트스페이스, 파주
2016 제13회 신진작가발언전 선정작가 5인 결승전, 갤러리미술세계, 서울
MAKESHOP TOP10 2016, 메이크샵아트스페이스, 파주

- 2015 제13회 신진작가발언전, 임립미술관, 공주
2015 제13회 신진작가발언전, 갤러리미술세계, 서울
2015 나는무명작가다, 아르코미술관, 서울
2015 히든트랙, 범어아트스트리트, 대구
2015 키.똑.展, 키다리갤러리, 대구
2015 썸머,뷰티풀, 통영아트갤러리, 통영

- 2014 A1아트오피스 신진작가 展 가나인사아트센터, 서울
2014 A1아트오피스 window 展, A1아트오피스, 성남
2014 발견, 서울 Art Center PPlus, 서울
2014 ASYAAF 아시아 대학생, 청년작가, 문화역서울 284, 서울
2014 만남, 통영아트갤러리, 통영
2014 이합과집산, 대한민국남부국제현대미술제 특별기획전,
대구문화예술회관, 대구

RESIDENCY & PRIZE

- 2018 제 2회 플레이스캠프 제주 ART-236 동상, 제주
2016 제13회 신진작가발언전 우수상, 갤러리미술세계, 서울
2016 메이크샵아트스페이스 STUDIO M17 입주작가



Eunju Kang 강은주

Eunju Kang was born and raised in Daegu, Korea, and moved to California as a teenager with her mom and two sisters in the 70s. Eunju was always an avid doodler, often in her textbooks, which became a helpful communication tool as she adjusted to her new life. Since the early 90s, Eunju has lived and worked in NYC, painting, printmaking, and turning her doodles into a successful business with her sisters.

Eunju earned fine art degrees at UC Santa Barbara and Pasadena Art Center College of Design where she graduated with distinction. She has been awarded residencies at The Fine Arts Work Center in Provincetown (FAWC), the Virginia Center for the Creative Arts, and the Vermont Studio Center. She has taught at the L.A. County High School for the Arts, the ArtCenter College of Design, and the School of Visual Art in NYC. Her fine art is in private collections around the world, and her illustration work has been used in packaging and ad campaigns by Godiva Chocolate, Aveda, Simon & Schuster, and many others.

Eunju's lifelong passion for monoprinting began in Santa Barbara. She has continued to explore the medium, often incorporating collage and detailed sketches or painting.

My love for mono printing never ends! Each day a surprise, something spontaneous, both intended and not intended. On my daily bike ride, I find beauty in nature and in every day life, sometimes in the most mundane places. As I get older, I stop and take in what I see: colors, shapes, flowers, sky. All of these images come with me to the studio. I add, subtract, blur, clear, and then the surprise of it all comes, a simple gesture both deliberate and not deliberate! This unexpected outcome drives me every day.



EUNJU KANG
I wonder, I wander, 2019
Mixed media on wood panel
36 x 48 inches
\$5,000



EUNJU KANG
Burst 3, 2015
Monoprint on paper
35.5 x 28 inches
1,400



EUNJU KANG
Burst 2, 2015
Monoprint on paper
37.5 x 30 inches
\$1,400



EUNJU KANG
Mom's Garden, 2020
Mixed media on wood panel
19 x 42.5 inches
\$3,000



EUNJU KANG
Burst 1, 2013
Monoprint on BFK rivers paper
24 x 31.5 inches with Frame
\$1,400



EUNJU KANG
Blue Bubble, 2018
Mixed media on wood
11.5 x 11.5 inches, \$800



EUNJU KANG
Doodle, 2018
Mixed media on wood
11.5 x 11.5 inches, \$800



EUNJU KANG
Blue Burst meets Wire, 2015
Mixed media on wood panel
11.5 11.5 inches, \$800



EUNJU KANG
Bubbles, 2015
Mixed media on wood panel
10 x 8 inches
\$600

Ha Eul 하을



Ha Eul is a photography artist based in Busan. Cho received C.A. of Architecture department, Ulsan University in 1992. With his specialty of architecture's view, he worked as an architecture photographer for the architecture magazine, The Gong Gan. Since 2011, Ha eul started own his path as a fine art photography artist with "Amphibious Eye" series, which capture signature buildings and city view in water. Ha eul traveled all over the world to develop this series two times year of 2011 and 2014.

하을은 부산출신의 사진작가로 1992년 울산대학교 건축학과에서 학위를 받았다. 건축학 전공자로서 건축잡지인 '공간'에서 건축분야 전문 사진 작가로 활동하다가 2011년부터 물속에서 건물들과 도시들을 촬영한 'Amphibious Eye' 시리즈로 사진작가로서 자신의 길을 걷기 시작했다. 하을은 2011년과 2014년 양서류 시리즈 작업을 위해 두 차례 세계를 일주했고, 지금까지도 세계의 도시문명과 건물을 촬영하기 위해 물 속에서 수중촬영을 계속하고 있다.



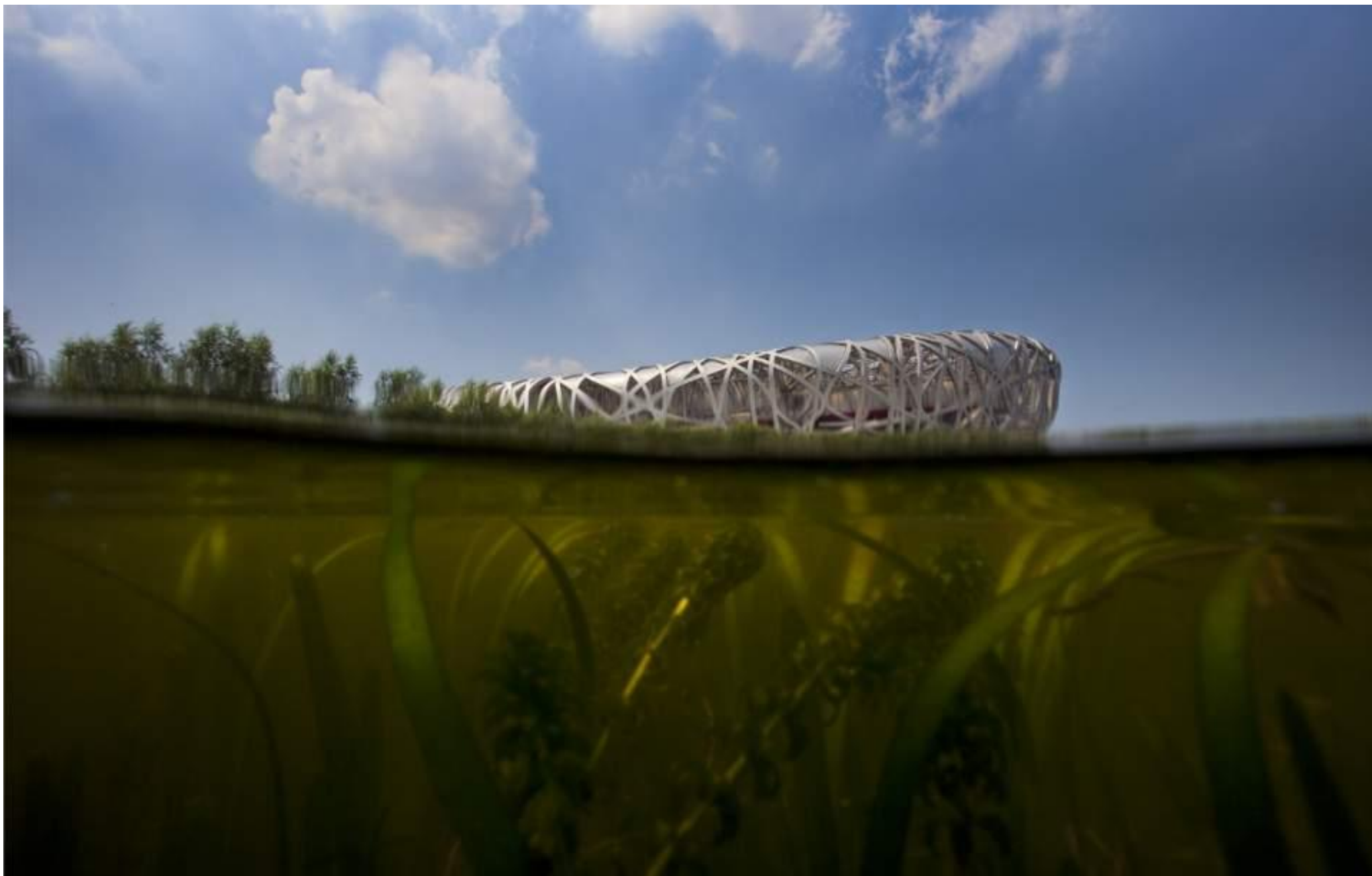
Amphibious Project Wasserburg am inn, 2014, Archival pigment print on fine art paper, 33 in x 49 inches, 1/7 edition, \$2,800



HA EUL
Amphibious Project Danyang_Korea
2018
Archival pigment print on fine art paper
29 x 49 inches, 1/7 edition, \$2,500



HA EUL
Amphibious Project Normandy
2011
Archival pigment print on fine art paper
25 x 49 inches, 1/7 edition, \$2,500



Amphibious Project Beijing, 2014, Archival pigment print on fine art paper, 16 in x 24 inches, 1/7 edition, \$1,500



Amphibious Project Sydney, 2011, Archival pigment print on fine art paper, 16 in x 24 inches, 1/7 edition, \$1,500

HA EUL

C.V.

EDUCATION

1992 C.A. Architecture Department, Ulsan University

SELECTED SOLO EXHIBITION

2020 "Amphibious Project", ART MORA, New Jersey

2019 "Amphibious Project", ART MORA, Seoul

2015 "Amphibious", Art District P, Busan, Korea

2014 "Amphibious Eye Project", TL Gallery, Busan, Korea

2013 "Amphibious Eye Project", K-Gallery, Busan, Korea

2013 "Amphibious Eye Project", Korean Cultural Center of Art, Shanghai, China

2012 "From The City", SooHoRom Gallery, Busan, Korea

SELECTED GROUP EXHIBITIONS

2020 The Moment, Art Mora, New Jersey, USA

2019 Line, DOT Museum, Busan, Korea

2016 Nogatoa City Museum of Art, Japan

2014 "Public Space- Where we stay together", Gimhae Clay Arc Museum, Busan, Korea

2013 "Transformed Landscape", Sinseagye Gallery , Busan, Korea

2013 "Travel City of Architecture", ARA Art Center, Seoul, Korea

2012 "Pride of Place", Yeosu International Art Festival, Yeosu, Korea

2009 "Inter City", Busan City Museum of Art, Busan, Korea

COLLECTIONS

Busan City Court, Buan

Shanghai Korean Cultural Center, China

Kyungdong Construction Company

Samjung Construction Company

Seogwang Sangjeon Co.

Ginsamsa Co.

Busan Architecture Society