

Seungcheol Ok deconstructs and reorganizes various images such as plaster figures and animation characters into his own unique digital images (vector image). Most of the characters in his paintings are from '1980s and '1990s Japanese animations that the artist encountered in his childhood through the media such as TV, films and comic magazines. While the Helmet series have been motivated from the characters in the Mega Man, the Gatchaman, the Cyber Formula and the Iron Leager, the Plaster Statue series combine several images of girlish characters in Japanese cartoons and project the similarities between the characters on plaster figure. The artist transforms the vector image that he creates in digital form into art pieces existed in reality such as painting, sculpture and video. In this process, two contradictory natures of the vector image created in digitalized world and the art pieces existed in reality come up to the surface. One can be unlimitedly reproduced, whereas the other traditionally addresses its uniqueness and originality. A feeling of tension generated from this contradiction intensifies if one sees the characters' faces in the artists' paintings, which do not illustrate narratives but still convey strong emotions through intense facial expression. Seungcheol Ok's work demonstrates how 'appropriation of art' has diversely panned out in the field of contemporary art in this digitalized society. In digitally innovated environment, the way that a certain image is produced and consumed changes fundamentally. Seungcheol Ok's work echoes how this change sheds its light on the scene of contemporary art.

Seungcheol Ok graduated from the Department of Western Painting at Joong-Ang University in Seoul. This is the artists' first solo exhibition in Korea. Before this, he participated into Art Cologne 2018 and drew much attention from non-Korean collectors and international audiences. His previous key exhibitions include group show at the Space K(Daegue, 2017), Gallery Kiche(Seoul, 2017-2018) and Avenuel Art Hall(Seoul, 2017).