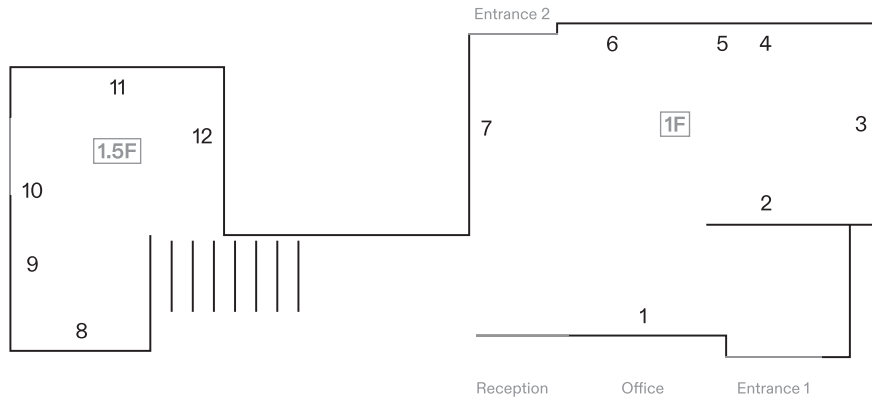
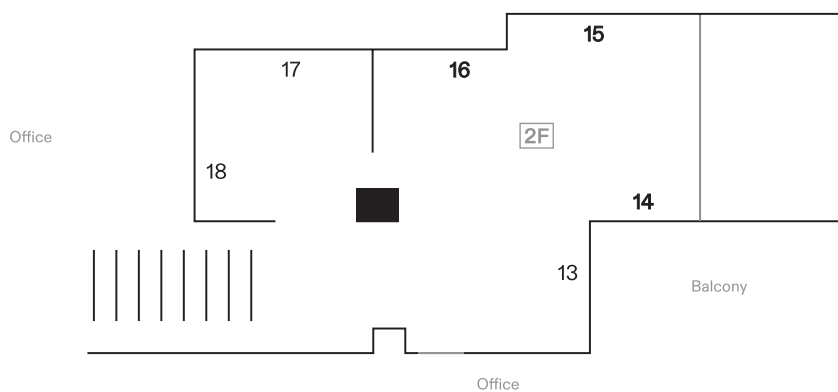


## 1F



1. Gabrielle KRUGER, *Humming Humid*, 2025, Acrylic paint on canvas, 60 × 80 × 2 cm
2. PARK Junghae, *Hole*, 2025, Acrylic on linen (mounted on wood panel), 100 × 100 cm
3. PARK Junghae, *Fizzz*, 2024, Acrylic on linen (mounted on wood panel), 145.5 × 112 cm
4. PARK Junghae, *Z House*, 2025, Acrylic on canvas, 53 × 45.5 cm
5. PARK Junghae, *late-night tale*, 2024, Acrylic on canvas, 53 × 45.5 cm
6. PARK Junghae, *Anonym*, 2022-23, Acrylic on linen (mounted on wood panel), 121 × 93 cm
7. PARK Junghae, *Wind blow*, 2024, Acrylic on linen, (mounted on wood panel), 145.5 × 112 cm
8. Gabrielle KRUGER, *Sea Meadow I*, 2022, Acrylic on board, 85 × 65 × 6.5 cm
9. Gabrielle KRUGER, *Smearings*, 2019, Acrylic on board, 42 × 30 cm
10. Gabrielle KRUGER, *Cemented*, 2019, Paint Cement, 41 × 28 × 25 cm
11. Gabrielle KRUGER, *A Dainty Dripscape*, 2025, Acrylic paint on Belgium linen, 80 × 60 × 3.5 cm
12. Gabrielle KRUGER, *Scrawlings*, 2020, Acrylic on board, 84.5 × 64 × 3.8 cm

## 2F



13. PARK Seokmin, *Terra Incognita 01*, 2024, Acrylic, spray, mixed media on canvas, 75 × 75 cm
14. PARK Seokmin, *Terrarium 07*, 2024, Acrylic, spray, mixed media on panel, 43 × 42.5 cm
15. PARK Seokmin, *Temple Dawn 03*, 2025, Acrylic, spray, mixed media on canvas, 117 × 91 cm
16. PARK Seokmin, *Temple Dawn 06*, 2025, Acrylic, spray on canvas, 73 × 62.5 cm
17. PARK Seokmin, *Tele Passage 04*, 2024, Acrylic, spray, mixed media on canvas, 117.5 × 70.5 cm
18. PARK Seokmin, *Depth Study 06*, 2023, Acrylic, spray on canvas, 45.5 × 45.5 cm

## **Rabbit Hole**

**2025.04.03 - 04.30**

The Rabbit Hole is often perceived as a boundary, a specific point where one steps beyond reality into an imagined, surreal dimension.

This exhibition explores the moment when the physical properties of materials and the gestures of artists Gabrielle Kruger, Park Junghae, and Park Seokmin come together in the creative process, transforming into works that reveal their unique imaginations. It also examines the elements that breathe life into their images, allowing them to take on a vitality of their own—growing and evolving like living organisms. The nature, urban environments, objects surrounding the artists in their daily lives, and the countless images and events encountered through media serve as primary sources that shape the content and direction of their work.

Gabrielle Kruger explores and experiments with the synthetic properties of acrylic paint, using this approach as the foundation of her practice. She extrudes, dries, layers, twists, scrapes, cuts, and collages acrylic paint, pushing its materiality beyond conventional applications. Her paintings do not begin on canvas but on plastic sheets where the paint is left to dry. This process not only challenges traditional painting methodologies but also naturally extends into the realms of sculpture and performance. *A Dainty Dripscape* (2025) weaves hardened acrylic strands together like thread, while *Humming Humid* (2025) is created by pouring and letting paint flow across the canvas, then layering fine acrylic strands and thin fragments onto the surface. Kruger's process of capturing her sensory impressions of the natural landscapes, gardens, and plants surrounding the coastal city of Cape Town is completed through the incorporation of 'spontaneity.'

Park Seokmin's gaze is always drawn to the boundary between the physical world and the speculative realm. He constructs open-ended narratives of sensation by extracting objects and phenomena from the surroundings of life, placing them within specific temporal and spatial contexts to materialize imagined worlds. In his recent works, the burnt trees, stone towers, and pools of water take on a mystical presence within the composition, embodying themes of aspiration, healing, and sacred energy. Lately, Park has been exploring the relationship between form and energy, borrowing the sculptural characteristics of geographical features that connect the physical and transcendental worlds across different cultures. In these new works, he blends pigments, acrylic paste, and gel mediums, applying them with a palette knife or layering thick and thin textures using both airbrush and brush techniques. This reflects his approach of prioritizing materials and techniques that align with his artistic direction, rather

than adhering to conventional formats, materials, or methodologies in painting. Marked by a striking red hue, *Terra Incognita 01* (2025) evokes the image of a sacred, hidden pool nestled deep within the mountains—an imagined place that feels as though it could exist. 'Light,' a constant presence in his work from the beginning of his practice, remains the foundation stone of his paintings, shaping depth and fueling imagination.

Park Junghae selects her materials from various dimensions, ranging from familiar everyday objects such as colored paper, books, plants, and refrigerators to the perception and absorption of specific phenomena, events, self-awareness, and the circulation of energy. She follows the organic forms and characteristics of these subjects, tracing the thoughts, images, and sensations they evoke, and develops a painterly language that aligns with their essence. The structural elements of her work—color, line, and plane—are carefully adjusted to suit each project, acting as a kind of playing field that accommodates its participants to varying degrees. This platform remains fluid rather than fixed, adapting flexibly to the subjects and directions she chooses at any given moment. For this exhibition, Park presents *Fizzz* (2025), a work inspired by the form of a book. The form of a book itself does not provide specific information about its contents. As a result, the depicted book remains an 'open form,' left empty. Within this openness, the artist has placed a set of compositional 'conditions' that serve as guides, leading viewers into a rhythmic world of play and imagination.