

Abstract Gestures: Perceptual Landscapes through Painting and Photography

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"Gestures are movements filled with meaning." As the philosopher Vilém Flusser once said, humans are not merely biological beings but creators and transmitters of meaning. In the same way, works born from the artist's gaze and touch become a language that engages with the world. This exhibition, *Abstract Gestures*, highlights how artist Sangbin IM accumulates and expands gestures within the media of painting and photography to generate new landscapes.

At times, nonverbal expressions such as a glance or a hand movement can convey emotions more powerfully than words. Small gestures like meeting eyes or exchanging smiles allow us to understand each other deeply without speaking at length. *Abstract Gestures* is the artist's way of offering us a kind of "signal of communication."

His paintings, like geological strata built from countless layers, bring together innumerable strokes into a harmony that conveys a tactile depth beyond what a single image could capture. Each brushstroke, imbued with rhythm, is nurtured with the care of a parent raising tiny seeds of paint, or orchestrated like a conductor weaving together different instruments into a breathtaking harmony. Together, they radiate a living energy and aura of vitality of gestural energy. This resonates with the course of our own lives. We enter the world by chance with a vigorous cry, carrying boundless potential, and we grow in our own colors shaped by innate temperament and environment. His paintings may at first appear as simple gatherings of similar strokes, but each stroke bears its own distinct hue and character, forming what feels like a living entity, an image of the countless human stories and the world we inhabit.

His photographic works, on the other hand, emerge from shooting countless images, then collaging and rearranging them. Unlike conventional photography rooted in technical shooting and output, his approach often blurs boundaries like watercolor, softening contrasts, amplifying depth through shifts of scale, and infusing a painterly quality. Much like his paintings, he refines and cultivates

these works with the eye of a director, resulting in smooth, surreal, and fantastical landscapes of imagination that cannot be found elsewhere. This approach can also be understood in relation to typological photography, a genre that records objects with precision and objectivity by photographing and classifying them in repetition. Yet Sangbin IM's photographs move beyond repetition and classification, opening up a new field of perception through processes of accumulation and reconfiguration.

Painting and photography are two media that speak different languages, yet they share common principles. Painting, through abstract strokes filled with possibility, gestures toward what is invisible, while photography, through fragments rooted in figuration, gestures toward seeing the visible anew. In both, there is a shared method of "aggregation" and "accumulation," gathering parts to build a whole. The traces revealed and layered within these differing methodologies ultimately generate a new perceptual landscape imbued with vitality of gestural energy. Much like how data activates latent space in the computational processes of contemporary artificial intelligence, Sangbin IM's paintings and photographs each open the latent potential of the world in their own dimension. This perspective not only reflects the state of contemporary art but also points toward new possibilities.

In this exhibition, the trajectories of Sangbin IM's paintings and photographs are placed side by side, allowing us to imagine another world. Through the gestures he extends, we are invited to embrace a richer, more colorful experience of the world and to cultivate lives that are fuller and more abundant.