

## Yae Jee MIN

**C**haos and high confusion is a rampant part of me. Due to being disoriented, there is a constant need for comfort. This longing for stability is central to my work. However there is no linear method of comfort. Often what is safe does not bring peace, but more pandemonium. Thus I struggle to find a true relief. Comfort and discomfort play off one another like a ping-pong ball as I sway back and forth in a jumbled array. Maybe that is why there is always anxiety hidden amongst the saccharine pastels color palette of my work. Searching and striving towards something that is in the realm of unreal, is always is central goal for me. It is fruitless. Knowing that there is no definitive, but in this continual endeavor, the urge to make objects that are in ways lacking, I see tenderness. Exploring materiality is extremely important. Therefore it is also important to honor and keep shards and scraps leftover from what was once whole. By the practice of keeping the remnants, my own studio practice follows almost a cyclical manner. A starting point is almost always partially determined as the materials that are collected reemerge as part. Collage then enters the picture and becomes major component in my methodology. Various scraps entwine and connect to reform. While haphazard, leftovers are cherished for what it once was and is. When making, my work is often imperfect and impractical; and it intrigues me. Despite the constant anxiety and pursuit of an ideal, impracticality defines me. It is a dogged pursuit of a fake realness. The thought and time invested into the objects, becomes enough despite any failures in the piece itself. Through this pursuit, my objects become vessels, carriers for what was and is.



A Flower without Thorns, 2023

Yae Jee Min is an interdisciplinary artist. She holds a MFA and BFA from the School of the Art Institute of Chicago and a BA in psychology from Boston University. Using intersected methodologies of painting and craft, she investigates nostalgia through abstraction and materiality. Through whimsy and childish haphazard zones, she create spaces in which memories, nostalgia and identity both engage and entangle with one another. Whether it is dealing with specific moments of domestic spaces, sleep deprivation, mental illness, and femininity; her work confronts these spaces of familiarity with whimsicality to allow viewers into the moment safely, allowing polemic thoughts to be buffered by notions of blanket warmth. Her work has been exhibited internationally and nationally including Seoul Museum of Arts, Torrance Art Museum, and DfbrL&r Gallery.