

2025
PLATFORM
OPEN STUDIO

2025

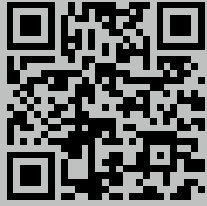


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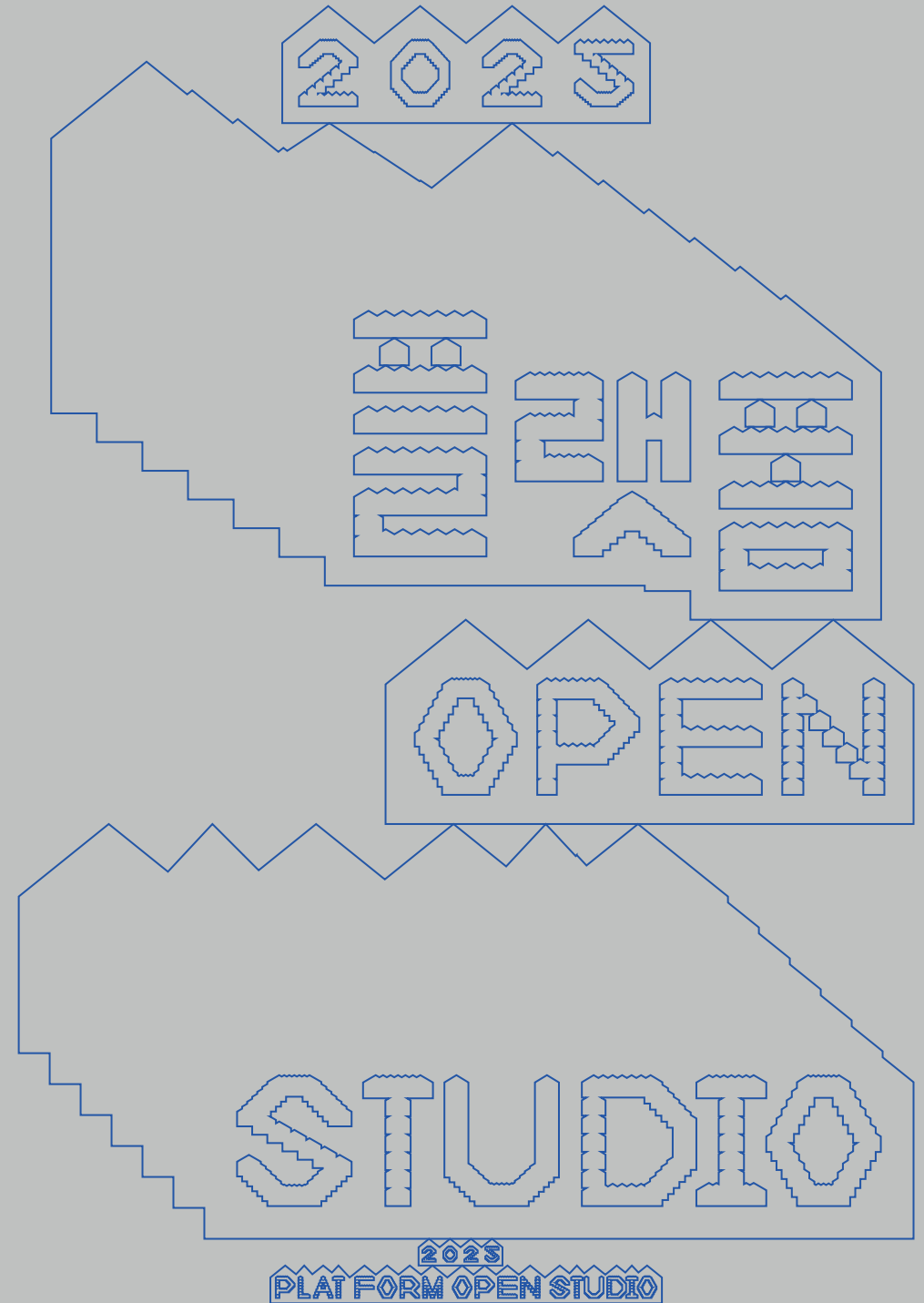


2025
PLATFORM OPEN STUDIO

2025. 10. 24. - 10. 26.
INCHEON ART PLATFORM
ARTIST STUDIOS, CENTRAL PLAZA



2025
PLATFORM
OPEN STUDIO
EN



입주 예술가 Resident Artists

시각예술부문 Visual Arts

- 강지웅 KANG Jioong
- 권세진 KWON Sejin
- 김영경 Young K.KIM
- 김영미 KIM Youngmi
- 엄기성 EUM Kixung
- 원나래 WON Narae
- 이소영 LEE Soyoung
- 최준영 CHOI Junyoung
- 치명타 Critical Hit

다원예술부문 Interdisciplinary Arts

- 정찬일 JUNG Chanil

국제교류부문 International Exchange

- 쉬성카이 HSU ShengKai



INCHEON ART PLATFORM

About Incheon Art Platform

Established in 2009, Incheon Art Platform has supported artists and researchers from diverse disciplines through an open call residency program. Widely considered as the artistic and creative hub of the city, Incheon Art Platform provides an environment that fosters both creative production and research. It facilitates dialogue and collaboration among artists and offers programs in research and critique to support art from multiple perspectives. Through these initiatives, Incheon Art Platform continues to encourage experimental and cross-disciplinary artistic practices that transcend genres and media.

2025

플랫폼
오픈스튜디오

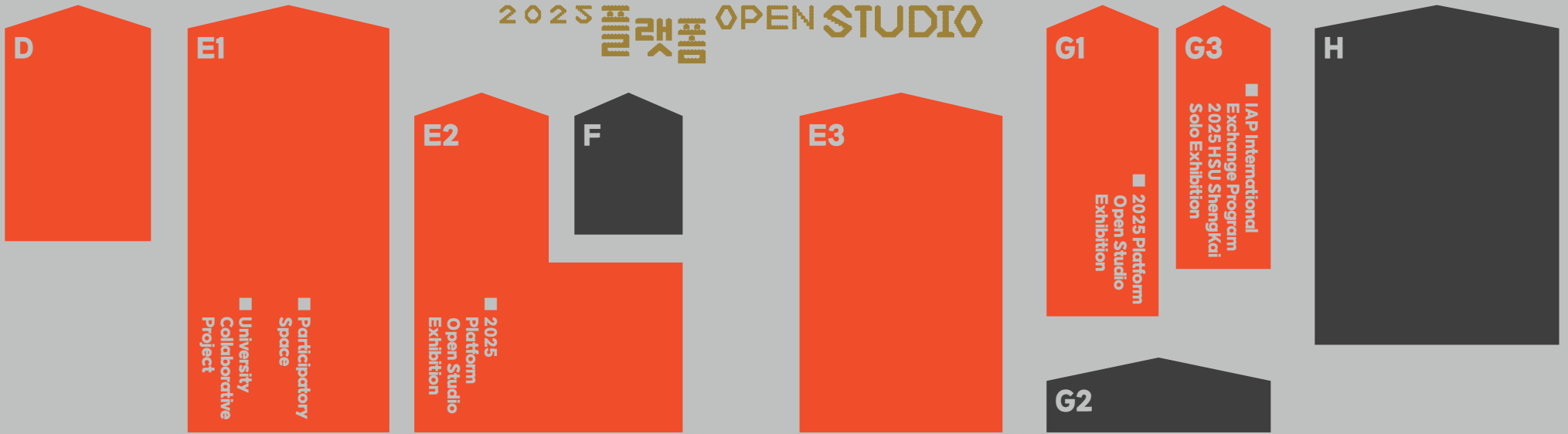
OPEN

STUDIO

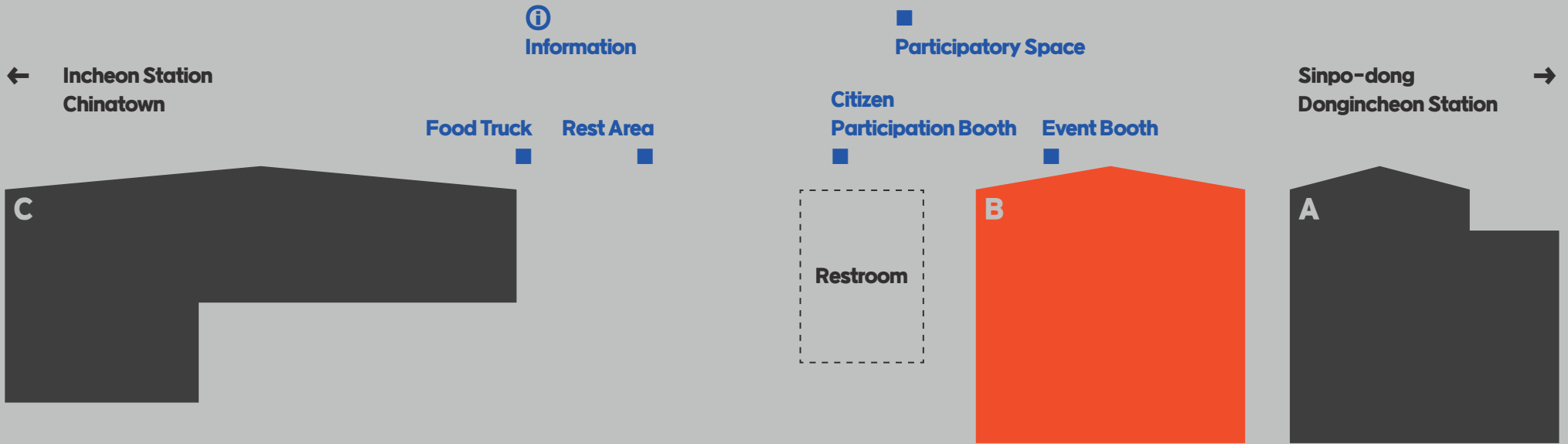
About Open Studio

Incheon Art Platform holds 2025 Platform Open Studio for 3 days from 24th October (FRI) to 26th October (SUN). The program will open to public the ten resident artists selected for the 2025 Incheon Young Artists Studio Support Program, along with one international exchange artist from Taiwan, introducing their creative processes and recent works. During the Open Studio period, the resident artists will be present in their studios and operate an 'artist-run-space' to directly showcase their works and artistic practices. Visitors will have the opportunity to encounter not only the artists' latest works, but also unpublished pieces, ongoing experiments, and traces of their creative process up close. Additionally, Cha Ki-Youl, the winner of the 'Incheon Artist of the Year 2025', opens his studio during the Open Studio and hosts an exhibition organized through a University Collaborative Project with the Department of Fine Arts at Inha University.

IAP MAP



공간안내



SPACE INFO

A INCHEON LIVING CULTURE CENTER	B GALLERY 1	E1 ARTIST STUDIOS, GALLERY 2	G2 COMMUNAL STUDIO
1F IAP EDUCATION ROOM	C THEATER	E3 ARTIST STUDIOS	G3 PROJECT SPACE 2
GALLERY DIDIM	D IAP ARCHIVE	PROJECT SPACE 3	H INCHEON LIVING CULTURE CENTER
MEETING ROOM	IAP FACILITY OFFICE	F GUEST RESIDENCE	
2F IAP OFFICE	E1~3 ARTIST STUDIOS	G1 PROJECT SPACE 1	

IAP MAP

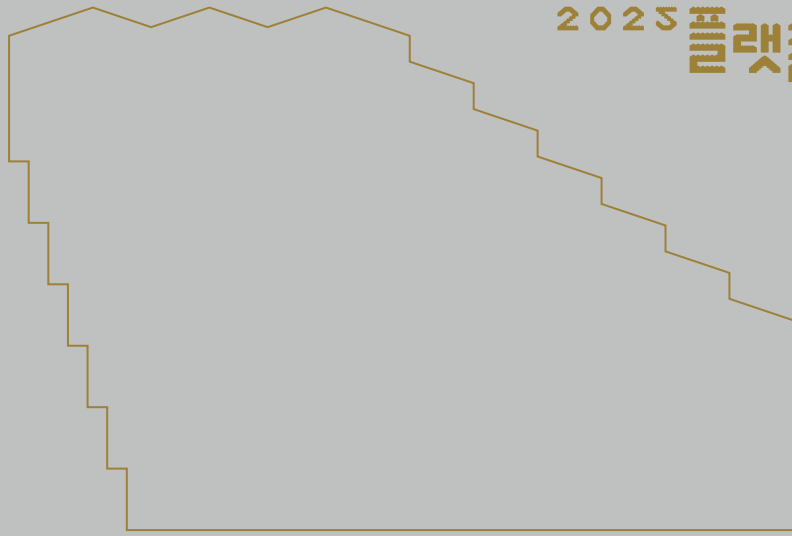
스튜디오 맵

STUDIO MAP

E1		E2			E3	
3F				E-12 LEE Soyoung	E-18 HSU ShengKai · Pier-2 Art Center(Taipei) International Exchange	E-17 KANG Jioong
			E-10 CHOI Junyoung	E-11 Young K. Kim		E-20 WON Narae
2F				E-9 CHOI Junyoung	E-14 Cha Ki-Youl · 2025 Incheon Artist of the Year	E-13 KIM Youngmi
			E-7 EUM Kixung	E-8 KWON Sejin		E-16 JUNG Chanil
1F	E-2 University Collaborative Project · Inha University, Department of Fine Arts	E-3 2025 Platform Open Studio Exhibition · Participatory Space & Portfolio Lounge		E-6 2025 Platform Open Studio Exhibition · 2025 Platform Artists: 11 Words		

10.24.FRI		12:00-19:00								
		11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00
E	STUDIO		2025 Platform Open Studio							
	E-2		University Collaborative Project							
	E-3		Participatory Space of the 2025 Platform Open Studio Exhibition							
	E-6		2025 Platform Open Studio Exhibition							
G	G1		《2025 Platform Artists: 11 Words》							
	G3		IAP International Exchange Program 2025 (Pier-2 Art Center, Taiwan) HSU ShengKai Solo Exhibition 《Resonance Revealed by The Ebbing Tide》							
B	GALLERY 1		Incheon Art Platform Exhibition : Tilting toward Ground							
D	IAP ARCHIVE		ARCHIVE							
Central Plaza			[Citizen Participation Program] Incheon Rubbing Club, Sujebi Paper Cranes							

10.25.SAT - 10.26.SUN		12:00-18:00								
		11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00
E	STUDIO		2025 Platform Open Studio							
	E-2		University Collaborative Project							
	E-3		Participatory Space of the 2025 Platform Open Studio Exhibition							
	E-6		2025 Platform Open Studio Exhibition							
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D	IAP ARCHIVE		ARCHIVE							
Central Plaza			[Citizen Participation Program] Incheon Rubbing Club, Sujebi Paper Cranes							



E-7	엄기성	EUM Kixung
E-8	권세진	KWON Sejin
E-9	치명타	Critical Hit
E-10	최준영	CHOI Junyoung
E-11	김영경	Young K. Kim
E-12	이소영	LEE Soyoung
E-13	김영미	KIM Youngmi
E-16	정찬일	JUNG Chanil
E-17	강지웅	KANG Jioong
E-18	쉬성카이	HSU ShengKai
E-20	원나래	WON Narae

+

As part of the 2025 Platform Open Studio, Cha Ki-Youl opens his studio to the public. Selected as the 2025 Incheon Artist of the Year in June, Cha has been in residency at Incheon Art Platform studio, devoting himself to the creative endeavors for his upcoming solo exhibition, scheduled at Incheon Art Platform in 2026. This Open Studio invites visitors to directly encounter the artist's creative practices and the ongoing preparations for his upcoming exhibition.

엄기성 EUM Kixung

탁본 낚시터 Rubbing Fishing Spot

E-7

13

시각예술부
Visual Artskixungeum@gmail.com
instagram.com/kixungx

EUM Kixung has been translating into a sculptural language the inner states that emerge when personal memory and sensory experience collide with physical boundaries. In the ever-changing urban landscape, shaped by cycles of renovation, demolition, tourism development, and temporary occupation, he captures both the traces and disappearances of objects places, and sensations, reconstituting them through processes of deconstruction and reconstruction.

In the present Open Studio project, Rubbing Fishing Spot, he explores the temporary spaces in Incheon and collects the lingering impressions and remnants of time through the technique of 'rubbing'. This act of resurfacing traces of the city resembles casting a net into the open sea – both retrieving the unpredictable from beneath its surface. The artist transforms his studio by draping it with actual fishing nets, turning the space into a 'net of time'. Visitors entering this environment will encounter fragments of rubbings excavated from the city, perceiving them as if they were fish caught within the waves of time.



탁본 방식으로 흔적의 빈 틈을 메꾸며

<경계를 넘어>, 2025, 싱글채널 16:9, 5분 7초.
Crossing the border, 2025, single channel 16:9, 5min 7sec.

권세진
KWON Sejin

KWON Sejin has been exploring the possibilities of expanding painterly expression by combining traditional materials such as hanji or ink with digital imagery. Through the process of deconstructing and reconstructing photographs of nature that she takes herself, the artist visualizes the passage of time and traces of transformation accumulated within it.

For this Open Studio, she presents a series of ink drawings under the title Quiet Time. The artist captures the moments of shimmer of the sea or the rippling of raindrops across the water's surface through gradation and diffusion of ink. Then, by employing emptiness, she visualizes light on hanji. Such everyday landscapes evoke moments of pause – times when the mind is emptied and the gaze drifts into quiet reflection, offering a sensorial experience that mirrors one's inner state.

The hanji works that are installed across the walls or the drawing works that hang on the ceiling expand her sculptural language of reconstruction and fragmentation into space, and invite viewers to a multilayered experience that allows a moment of stillness in the fast pace of contemporary life.

치명타
Critical Hit

Critical Hit is known for her work that traces the exclusion and marginalization of the minorities in our tilted social structures. Based on her solidarity with on-site communities, she continues a series of visual experiments that engage with human rights movements of the marginalized groups.

The elephant has no intention of going into the refrigerator borrows from the famous joke “How do you put an elephant into a refrigerator?” and satirizes it. ‘Open the door, put the elephant in, and close the door’ is an Occam’s razor that simplifies a complex problem and disguises the impossible as possible. The artist draws a parallel with the case of the Sejong Hotel, where management, under the pretext of COVID-19, furloughed employees in an attempt to break the union. ‘Want to dissolve the union, fabricate financial hardship, execute layoffs.’

For this Open Studio, the artist exhibits about a dozen on-site drawing from the Sejong Hotel and a few drawing works that she drew in Incheon. The drawings, left ‘unfinished’ due to the intense heat and physical constraints, are presented in a deliberately incomplete format that aligns with the artist’s mode of solidarity. Additionally, the artist introduces a pilot version of her upcoming project focused on documenting the residential spaces of the minorities.

But let’s first return to the question. Can we put an elephant into a refrigerator? Well, we should listen to what the elephant has to say.



《2025 플랫폼 오픈스튜디오》, (인천아트플랫폼, 인천, 2025) 설치 전경.
 Installation view of 2025 Platform Open Studio (Incheon Art Platform, Incheon, 2025).



《비완결 드로잉》, 2025, 종이 위에 수채 펜 아크릴, 각 28×35cm.
 Non-complete Drawing, 2025, watercolor pen acrylic on paper, each 28×35cm.

최준영
CHOI Junyoung

CHOI Junyoung describes the uncomfortable yet non-threatening scenes discovered in the urban landscape with a metaphor of 'itching moments', and paints them. These everyday scenes that we encounter in everyday life pierces our consciousness and finds their place in our memory. The artist, through repeated recollection, paints images where the temporal layers of memory and painting overlap.

In Incheon·Plywood·Recycling·Painting·Landfill, the artist exhibits new works that use repurposed plywood panels in his past exhibitions along with his previous works. The artist does a pencil-drawing-adaptation of the existing, complete pieces and colors them. Then, he adds his experience of Incheon's landscape during his residency to finalize the scenes on his canvas. Through this process, the artist seeks to explore the moment where the past time of experiencing a landscape meets the present time of painting it.



《2025 플랫폼 오픈스튜디오》, (인천아트플랫폼, 인천, 2025) 설치 전경.
Installation view of 2025 Platform Open Studio (Incheon Art Platform, Incheon, 2025).

김영경
Young K. Kim

Through photography, Young K. Kim explores two forms of 'ground'; the physical terrain and the image of the said terrain. To the artist, the advancement of representational technology is not merely a sign of technical progress but a process on which a new kind of 'ground' for living is built. In her long-term project, Flowing Ground, Kim reflects on the inherent senses in the historical transition from the industrialization to the data age, imagining a media landscape that concurrently disappears and emerges.

Excavation Report for 218 Jemullyang-ro, Jung-gu, Incheon traces her journey in reverse, from her latest works to the earliest works, to reveal the layered strata of her artistic inquiry. The concept of 'excavation' is not only applied to her artistic practices but also to the structure of the studio, where visitors become active excavators. Excavation may begin as an act of uncovering the past. Yet, from the opened ground the future rises. Following the process that begins with new works and descends toward the roots, visitors are invited to explore the artist's world, and, in so doing, reconstruct it through their own interpretations.



《Karts MFA Show》, (본관 갤러리, 서울, 2025) 전시 전경.
Exhibition view of Karts MFA Show, (Main Gallery, Seoul, 2025).

이소영
LEE Soyoung

Based on her inquiries on the body, space, place, and identity, LEE has been exploring spaces that are perpetually precarious, easily shaken and fractured. The clay she works with serves the function both as space itself and as a cyclical material, becoming the pivotal grammar in her artistic language that reveals the continuous transformation of existence. Her practice continues in abstract sculpture and installation based on the experimental processes comprising site-specific projects and research archives.

For this Open Studio, Transient Space, she shows the process shattering and reconstituting collected architectural fragments or images of objects from the city and turning them back into raw material of clay. By tracing the performance of 'building' a space or an object in reverse, she presents acrylic tank installation and video works from her Fragile City series, which record the material dynamism and precarity of the urban environment before 'form'. She also exposes fragments of the documentary process that repurposes the underlying symbols and research archives into a kind of a narrative.



《짓기 그리고 짓기》, (창작스튜디오 131, 울산, 2023) 전시 전경.
Exhibition view of *Constructing and Re-constructing*, (Creative Studio 131, Ulsan, 2023).

김영미
KIM Youngmi

Kim Youngmi's work focuses on the urgency and helplessness that emerge in repetitive gestures. The artist observes everyday motions, as well as movements imbued with social norms, and translates into video and installation works the emotions and attitudes that arise from the repetition.

In this Open Studio, Sujebi paper crane - Repetition of Failure, Kim explores how ordinary materials and actions, laden with the possibility of repetition, balance, and failure, can nonetheless produce equilibrium. Sujebi dough is fragile and easily torn, rendering it an unorthodox material to creating a paper crane; it is destined to fail as a sculpture. However, sujebi and paper crane have in common the shared association with wishes and with the performance of repetition. In her studio is installed Sujebi paper crane sculpture and two videos on the wall. One shows the movement of a goalie, focusing on the body that repeats gestures in anticipation of unpredictable directions. The other shows the act of flipping kimchi pancakes - a daily gesture of adjusting weight and timing as the hand repeatedly turns the food in the pan. Juxtaposed, these two seemingly unrelated actions reveal a shared undercurrent of emotion within repetition, suggesting an unexpected connection across ordinary yet charged movements.



<실패의 형상>, 2025, 제스모나이트, 60×60×5cm.
The Shape of Failure, 2025, jesmonite, 60×60×5cm.

정찬일
JUNG Chanil

Jung Chanil locates himself between exhibition and performance, and works across diverse media, choosing forms best suited to each project. In particular, his practice is characterized by his perception of the subtle gestures, tensions, and gazes in everyday life as performative acts. He then deconstructs the body and reconstructs it to create a 'new motion'. A body is a complex medium where information, emotion, norms, memory, anxiety, and belief intertwine, and is a site through which we can read the world again and seek new sensory orders.

In this Open Studio, JUNG shares experimental processes that address bodies and traces that are obscured by institutional gazes. This process is not about chasing the vanished or absent body. Rather, it is a search for the potential of reconstructed bodies emerging from overshadowed traces. In other words, he is looking for a way to survive the subtle vibrations and images that the unspoken or the forgotten make. His such effort becomes the record of the disappeared, and a new way of survival strategy for those with unstable bodies.

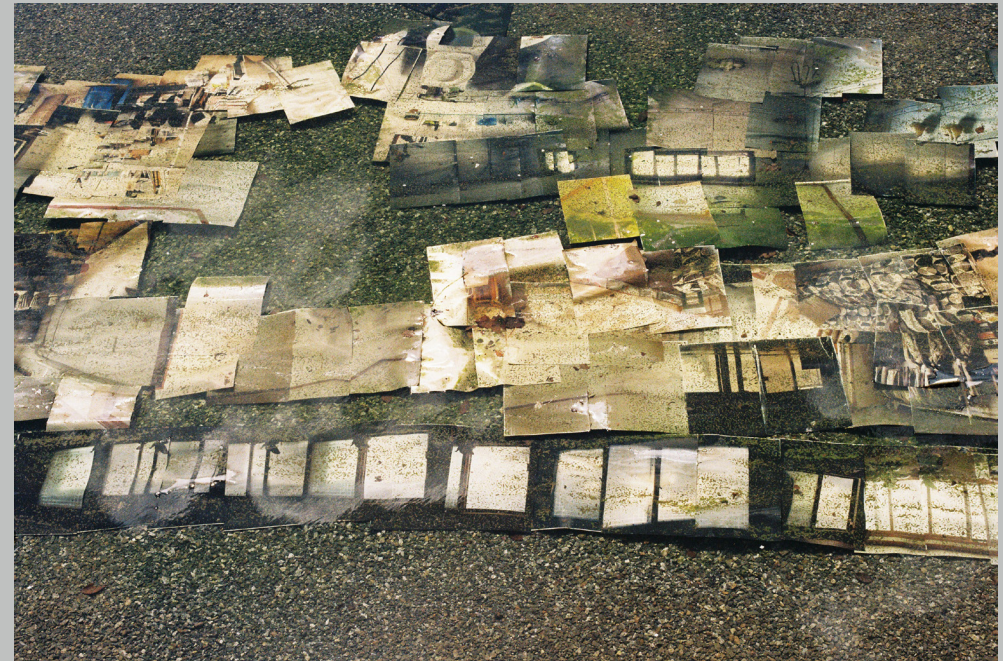


《2025 플랫폼 오픈스튜디오》, (인천아트플랫폼, 인천, 2025) 설치 전경.
Installation view of 2025 Platform Open Studio (Incheon Art Platform, Incheon, 2025).

강지웅
KANG Jioong

Kang Jioong's primary medium is photography. He has been taking images he has either shot himself or collected, printing them and subsequently damaging them to focus on the transformations and temporal dislocations that occur as photographs go through this artificial erosion.

In this Open Studio, named rightside up, the artist inverts his previous work that comprises about 150 photographs, right place, wrong time (2025). The work consists of multiple photographs of the artist's home loosely bound together. They were let floating on the water's surface for about two months. This set-up was to highlight the image on the front of the photographs, though the marks left behind by swelling, contamination, and the accretion of microorganisms in the water produced the traces of the images on the backside as well. Depending on the colors and brightness of the printed photographs, the traces that appeared on the back sometimes revealed faint impressions of the original image, evoking the effect of a negative film. Filling in the studio, these works reveal not only the material thickness of photography but also the sedimented traces of time embedded within the medium.

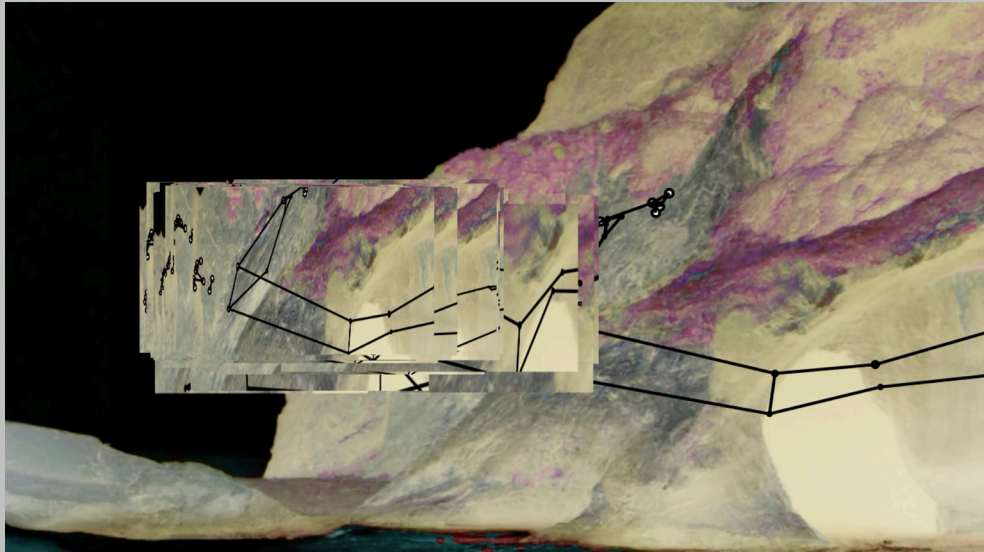


《right place, wrong time》, 2025, 디지털피그먼트 프린트, 래커, 가변 크기.
right place, wrong time, 2025, digital pigment print, lacquer, dimensions variable.

쉬성카이
HSU ShengKai

Hsu ShengKai is a new media artist and designer based in Taipei. His work explores the emotional dynamics between technology, individuals, and communities. Using digital imagery, 3D environments, and interactive systems, Hsu creates narrative spaces that reflect on how machines perceive, simulate, and reshape human feelings.

Titled <Mechanism behind the tides>, the open studio resonates with the solo exhibition <Resonance revealed by the ebbing tide>, which is being held at G3. Here, “mechanism” does not merely refer to the machinery of artificial wave pools, but rather to the conceptual framework and interactive technologies underpinning the work. The presentation will include research materials such as image-recognition experiments, sketches, and storyboards, offering insight into the artist’s creative process.



<If Rock Can Dance>, 2024, 시각 퍼포먼스.
If Rock Can Dance, 2024, visual performance.

원나래
WON Narae

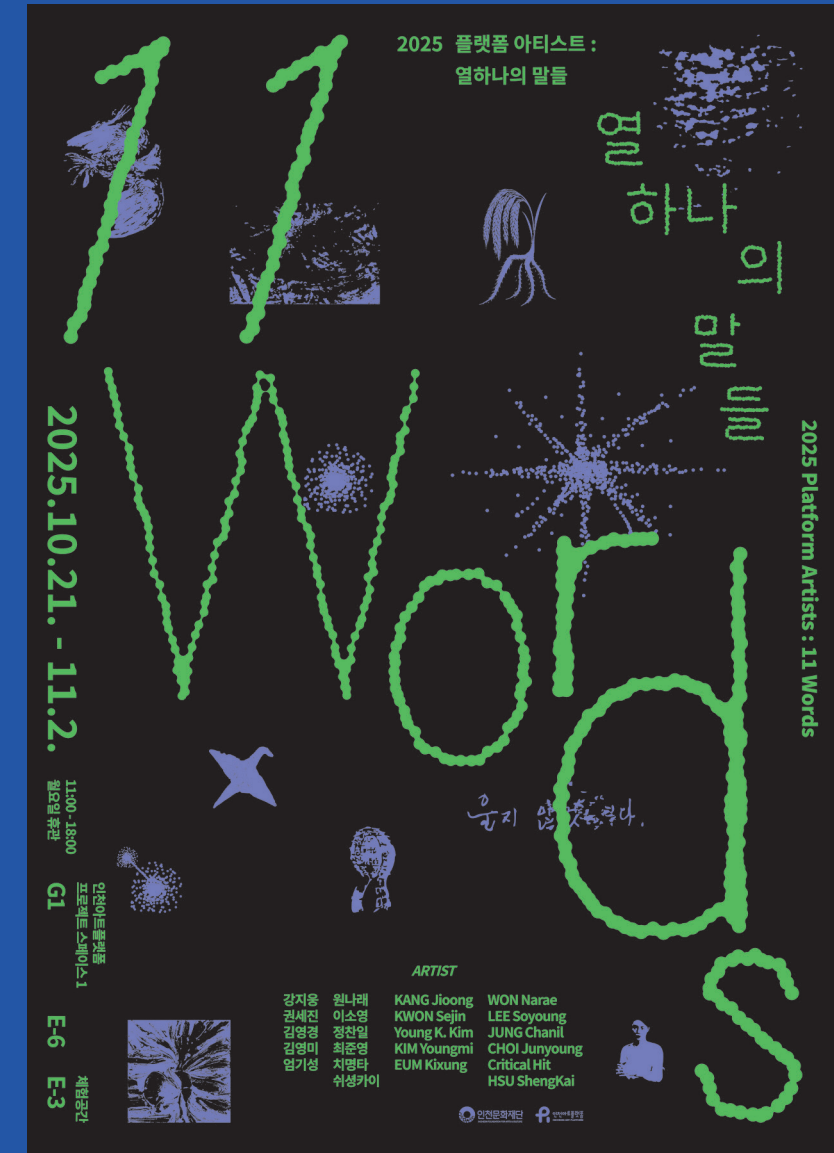
WON Narae investigates the structural parallels between plant and female images as they are consumed and reproduced within digital environments. In particular, she focuses on how plants are staged and shared on social media or other online platforms, and how these processes mirror the ways in which women’s images are similarly constructed and commodified.

In the Open Studio Take your shot, photoshoot, WON transforms the three walls of her studio into distinct environments: a smartphone photo folder, a social media feed, and a waiting zone.

Wall 1 becomes an archive of dozens of shots taken in pursuit of a single ‘perfect’ image. Wall 2 features a curated social media feed composed of carefully staged plant images that reflect aesthetic desire of the user. Finally, Wall 3 is a waiting zone for unselected images. Through this configuration, the artist seeks to spatially visualize the process of creation, curation, and idealization of the images in contemporary digital environments.



《2025 플랫폼 오픈스튜디오》, (인천아트플랫폼, 인천, 2025) 설치 전경.
Installation view of 2025 Platform Open Studio (Incheon Art Platform, Incheon, 2025).



2025 Platform Open Studio Exhibition
**2025 Platform Artists:
 11 Words**

As part of the 'Platform Open Studio', Incheon Art Platform presents the exhibition, 2025 Platform Artists: 11 Words, featuring all eleven resident artists and their recent works. This exhibition brings together works across painting, photography, sculpture, video, and installation, offering a comprehensive view of the diverse practices of the current residents. In the exhibition space, the 'words' that each artist chose will be displayed alongside their work. Collectively, these eleven words become a map that connects the scenes of the exhibition and organizes the spatial configuration seamlessly. Visitors are invited not only to view the works but to collect words that arise during their experience, and to leave their own short reflections on the impressions and thoughts in the participatory space (E-3). Incheon Art Platform hopes that this experience of shared thoughts and sentiments will remain as an enduring scene for the visitors.

Exhibition Schedule:
 October 21 (Tue) – November 2 (Sun),
 2025, closed on Mondays

Venue:
 E-6, E-3 (participatory space),
 Project Space 1(G1),
 Incheon Art Platform

Artists:
 Kang Jioong, Kwon Sejin, Kim Young K., Kim Youngmi, Eum Kixung, Won Narae, Lee Soyoung, Jung Chanil, Choi Junyoung, Critical Hit, and Hsu Shengkai

Opening Hours:
 11:00 – 18:00
 (extended to 19:00 on October 24, the day of the opening)

Admission:
 Free

Incheon Rubbing Club

‘Incheon Rubbing Club’ is a citizen participation program that offers the public a chance to experience the traditional rubbing technique while exploring various places of Incheon Art Platform. Artist Eum Kixung found letters and patterns that reveal the history and character of a site – such as the character ‘Che’ (체) which used to denote communication manholes managed by the former Ministry of Communications (Post Office). He created a rubbing map of the area based on his findings. Participants will use rubber clay to locate five sites identified by the artist, create their own rubbing at the site, and turn their completed works into magnets to bring home as a token of experience.

Event Schedule:

October 24 (Fri) – October 26 (Sun),
2025, 12-6 PM

Location:

Central Plaza, Incheon Art Platform

Curation:

Eom Kixung

Sujebi Paper Cranes

‘Sujebi Paper Cranes’ is a citizen-participation program where visitors use flour dough and dumpling wrappers to fold paper cranes. Artist Kim Young Mi, who explores repetitive gestures of daily life for her artistic practices, has found a shared sense of ‘yearning’ in the two seemingly unrelated actions of ‘tearing the sujebi dough’ and ‘folding a paper crane’. Participants will attempt to fold cranes from the fragile dough that tears easily, and encounter through their fingertips a new sensibility where failure and yearning coexist.

Event Schedule:

October 24 (Fri) – October 26 (Sun),
2025, 12-6 PM

Location:

Central Plaza, Incheon Art Platform

Curation:

Kim Youngmi

Studio MF Lv.2

We Are Here to Rent a Room project is part of the Incheon Art Platform’s University Collaborative Program that includes graduate students and alumni from Inha University’s Department of Fine Arts. Their studio, MF Lv.2, is currently resided by project curator Kim Seojeong, assistant Baek Chaeyeon, artist Kim Junseo, Nam Hyeongjo, Moss Choi, So Sungjoon, Yoo Jaeyoon, and Jeon Chaeyeong.

Stepping outside the familiar fence of the university, these emerging artists resemble tenants whose lease is nearing its end. Having once relied on campus studios, they found a sojourn in Incheon Art Platform Studio, an interim ‘short-term rental room’. The artists unpack temporarily as tenants, visualizing the transitory nature of their current position.

_Kim Seojeong



Event

During the Open Studio, visitors can upload a photo of the exhibition Short-term Rental on social media to receive a keyring engraved with the title Studio MF Lv.2. Keyring, a miniature accessory for keys, serves as a symbolic key that opens the door to the exhibition space and a token of welcome offered at a housewarming. The project invites visitors to remember and share their experience of the exhibition through this objet.

Studio MF Lv.2

The name of the graduate studio at Inha University is known as Studio MF, with MF referring to Master of Fine Art. Studio MF Lv.2 signifies an extended version of the original space to which they once belong, suggesting a progression to the next level and symbolizing the passage from one chapter to the next.

IAP Sticker Tour

In this Open Studio, Incheon Art Platform not only opens studio of the resident artists but also operates a related group exhibition, a university collaborative program, and a citizen participation program. Join us for a special opportunity to experience art at a closer quarter with diverse artistic experience and activities.

Schedule:

October 24 (Fri) – October 26 (Sun),
2025, 12-6 PM

How to participate:

- ① Visit 12 resident studios and view the works.
- ② Collect a sticker at each studio and attach it on the [IAP Sticker Tour] map.
- ③ Present your completed map at the event booth to receive a souvenir.

IAP Lucky Draw

After completing the [IAP Sticker Tour], join us in the group exhibition, 2025 Platform Artists: 11 Words, and one or more citizen participation programs. Participants will then be eligible for the Lucky Draw where they can win picnic mats or eco bags.

Schedule:

October 24 (Fri) – October 26 (Sun),
2025, 12-6 PM

How to participate:

- ① After completing the [IAP Sticker Tour], attach stickers for the group exhibition and at least one participation program on the map.
- ② Present your sticker map at the event booth to enter the Lucky Draw.

IAP Food Truck

Share photographs taken during your visit to the 2025 Platform Open Studio on social media or Naver Place with the event hashtag. After confirmation by staff and completing a short satisfaction survey, the first 100 participants to share each day will receive a food truck coupon.

Schedule:

October 24 (Fri) – October 26 (Sun), 2025, 1-5 PM

IAP Sticker Tour

E-7 엄기성 EUM Kixung	E-8 권세진 KWON Sejin	E-9 치명타 Critical Hit	E-10 최준영 CHOI Junyoung
E-11 김영경 Young K. Kim	E-12 이소영 LEE Soyoung	E-13 김영미 KIM Youngmi	E-16 정찬일 JUNG Chanil
E-17 강지웅 KANG Jioong	E-18 쉬성카이 HSU ShengKai	E-20 원나래 WON Narae	E-2 대학 연계 프로젝트
G1, E-6, E-3 연계 전시 2025 플랫폼 아티스트: 열하나의 말들	중앙광장 시민참여 프로그램	• 기념품 교환	• 럭키드로우 참여

Resident Artists

**2025 Incheon Young Artists Studio
Support Program**

KANG Jioong, KWON Sejin, Young K. Kim,
KIM Youngmi, EUM Kixung, WON Narae,
LEE Soyoung, JUNG Chanil, CHOI Junyoung,
Critical Hit

**IAP International Exchange Program 2025
(Pier-2 Art Center, Taiwan)**

HSU ShengKai

Incheon Artist of the Year 2025

Cha Ki-Youl

University Collaborative
Project

**Inha University Department
of Visual Arts**

INCHEON ART PLATFORM

Art Director of IAP
Byun Soonyeong

Operations Team

LEE Young-ri, OH Byungseok, JO Eun-joo,
PARK Sunghoon, LEE Eunjin, LEE Chaeri,
KIM Kyungmin, HWANG Soyoung,
LEE Taehyun, MIN Dongin, HEO Yerin,
OH Gyeomah

Facility Management

LEE Youngjae, SEO Seungtaek

Security

CHOI Myungbae, IM Young-gyun,
CHOI Youngkwon

Sanitation

PARK Juhee, UM Ik Jin, LEE Sangsoo

3, Jemullyang-ro 218beon-gil, Jung-gu, Incheon, Republic of Korea

Tel. +82-(0)32-760-1000
Fax. +82-(0)32-760-1010

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Head of Art Support Division, IFAC

Byun Soonyeong

Program Managers

LEE Taehyun, HWANG Soyoung, HEO Yerin

Graphic Design

odt

Spatial Design

SONKIM Architects

English Translation

The Writers

Printing

ith design & Photography

Organized / Supervised by

Incheon Foundation for Arts & Culture (IFAC)
Incheon Art Platform (IAP)

작가교환 프로그램
프리맨틀 아트센터, 호주
피어 투 아트센터, 대만

International Exchange Program
Fremantle Arts Centre, Australia
Pier-2 Art Center, Taiwan



국제레지던시협회 회원
레스 아티스

Members of Res Artis
Res Artis

