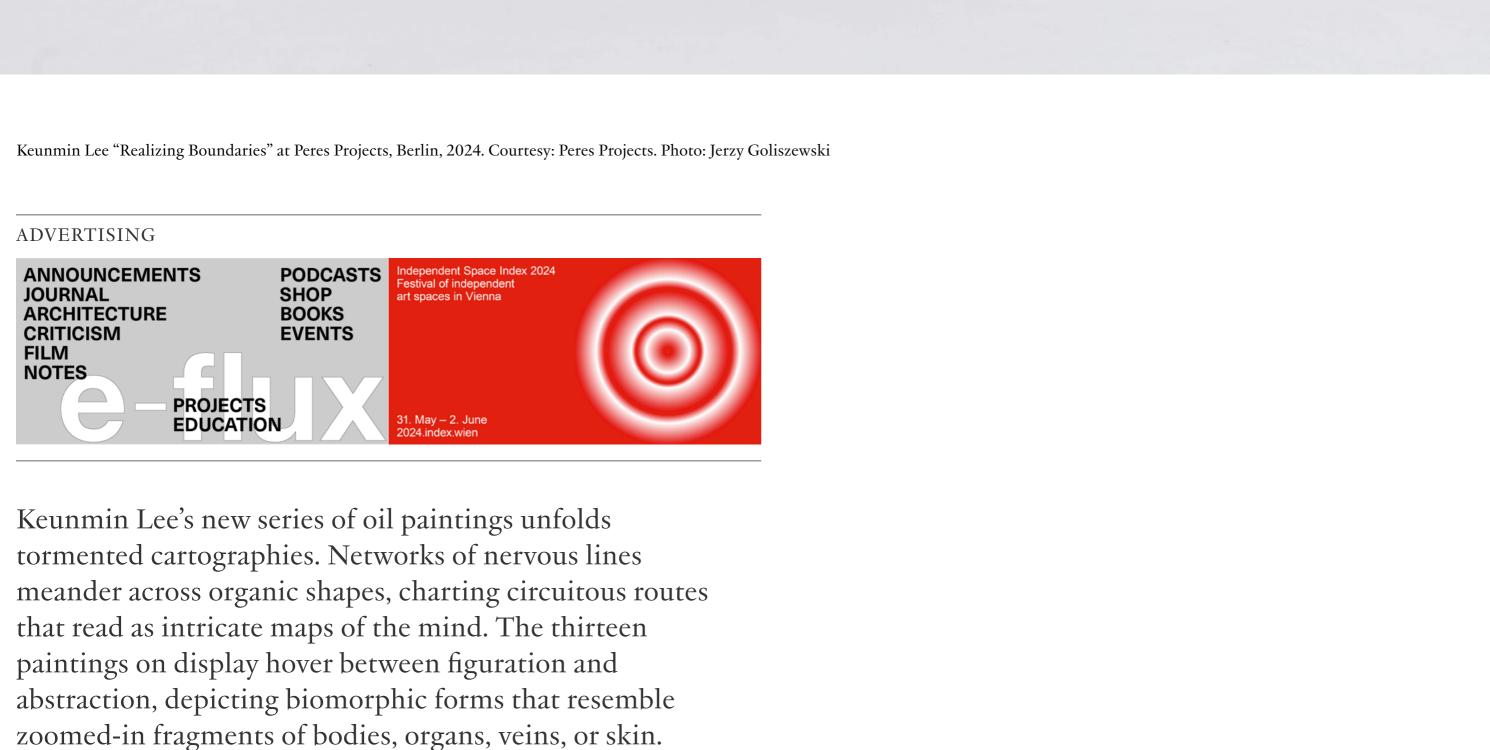
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organic quality of the works, seen in his use of plastic wrap in Flesh Construction (2023). His images translate the heat, viscosity and throb of vital organs. This conveys a synesthetic experience while embodying the arcana of a brain turned inside out. Throughout the exhibition, flesh and thoughts coexist on canvas as Lee explores the recesses of the psyche, both conceptually and through his artistic process, guided by instinctive choices and gestures. Inspired by outsider art, Lee draws on the idea of a pure creative act freed from the conventions, references, and expectations of the art world. He follows a spontaneous stream of thought, which materializes simultaneously in improvised forms and controlled brushstrokes. Absorbed into this introspective process with both body and mind, Lee engages with his experience of mental illness as raw material that he tames, shapes, and refines. Brushstroke by brushstroke, work by work, the artist disconnects his hallucinations from the medical realm and allows them to exist beyond being mere symptoms of an illness. In doing so, Lee fosters a practice that is both introspective and emancipatory. He explores a form of resistance against social structures that categorize and label individuals socially, medically, economically, emotionally. Medical diagnosis serves here as a metaphor for the regulating systems that manage and standardize social bodies, reducing them to data for the sake of rationalization and efficiency. Through his practice, Lee endorses the role of the artist in unpacking definitions and expanding possibilities of existence. With this exhibition, he invites

viewers to reflect on the underlying social conditioning

that narrows and confines one's identity, and to embrace

what diverges from societal conventions—these anomalies

Juxtaposing light and darkness, Lee works with rich

with icy blues. Varying shades of red saturate the

exhibition. An allusion to blood, they serve as

and tangible.

palettes dominated by warm hues that are interspersed

metaphorical markers that distinguish the outside world

from inner ones. Despite their literal titles, the paintings

elude rational grasp, emphasizing instead a raw physicality

that shifts back and forth between meticulous brushwork

and expressive mark making. As scratches, imprints, and

fierce brushstrokes activate the surface of Encounter in the

Mountains (2023) for instance, figuration dissolves, leaving

behind visceral traces of inner struggles made both visible

This in-betweenness speaks to the origin of Lee's images—

experiences and hallucinations that the artist endured in

straightforward depictions of hallucinatory visions, Lee's

together the overall feeling, atmosphere and psychological

impact of this haunting time, held within the confines of

the frame. While working mostly with oil, Lee sometimes

welcomes debris and foreign bodies that enhance the

works convey impressionistic memories that weave

2001 while hospitalized and diagnosed with borderline

a place where the real and the unreal overlap. The

paintings capture visualizations of pathological

personality disorder. Rather than rendering



24.05.2024

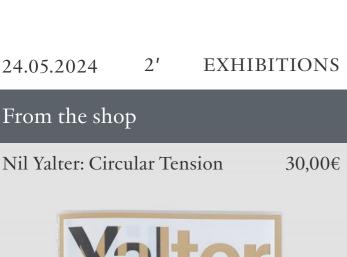
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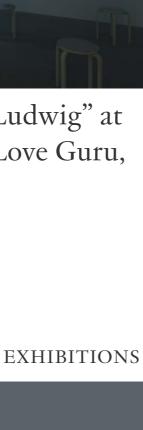
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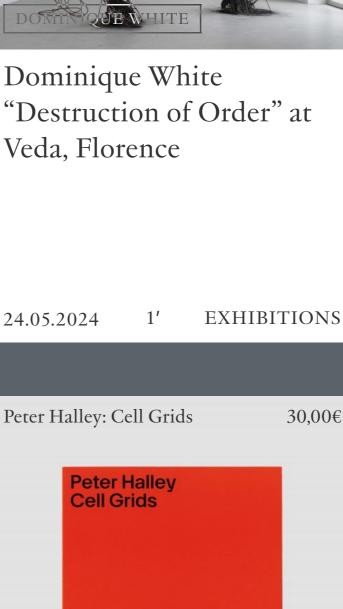
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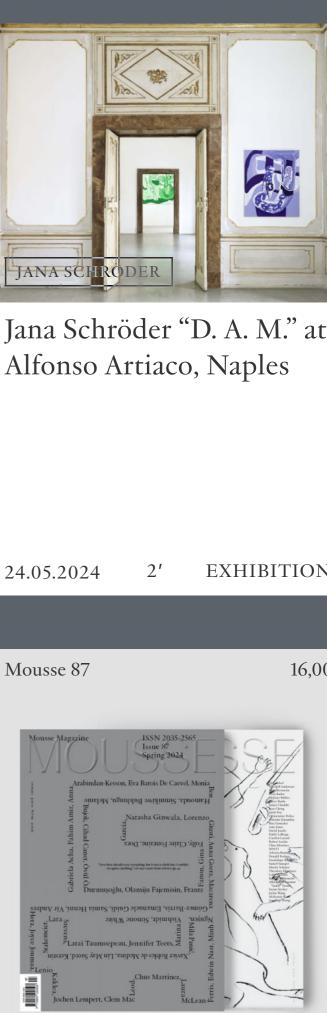
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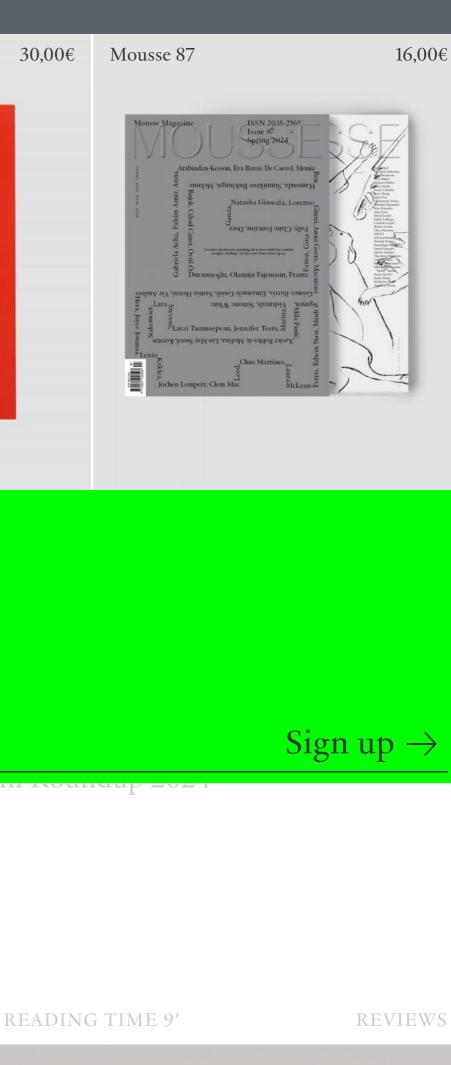
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