

Korea x Canada Disability Arts

Expanding Boundaries and Possibilities

**Large Print Leaflet
with Braille**

ENG



모두미술공간
MODU ART SPACE

Expanding Boundaries and Possibilities

There are invisible boundaries that divide us, such as nation, gender, generation, language, ability, and disability. Yet some artists have crossed all of these lines to arrive here.

In celebration of the *2024-2025 KOREA-CANADA Year of Cultural Exchanges*, an open call was held for disabled artists from both countries. Ten artists selected from Korea and Canada came together to travel and present a joint exhibition. This exhibition stands as both a pause in that shared journey and a new beginning, an invitation to imagine what it means to travel across boundaries.

The experience of disability can never be defined by a single aspect. Experiences shaped by

diverse physical conditions and environments become unique ways of seeing and expressing the world. Artists with various disabilities and cultural backgrounds explore the possibilities of communication through the language of art, and in doing so, confront the lines that divide us. This exhibition does not simply expose those boundaries; it highlights the new possibilities that emerge from the gaps between them. Through these gaps, we can freely cross, shift, and sometimes erase these boundaries, creating new and different perspectives.

The ten artists with disabilities from Korea and Canada traveled across Canada from late September to early October 2025, holding exhibitions at major venues such as artsPlace in Canmore, Remote Gallery in Toronto, and Parliament Building in Ottawa, before finally arriving at Modu Art Space in Seoul.

Floor Plan

Gallery 2

① **Hyun-woo Kim**

Playground of Pixels

Shadow Forest Math Drawing

② **Eunseol Kim**

Afterimage Mass

③ **Dayoung Ryu**

*Gaze (I) - The Morning I Saw in a Dream
on the Night I Didn't Write Back*

*Gaze (I-1) - The Night I Saw in a Dream
on the Day I Didn't Write Back*

*Gaze (n) - An Imagination of Praying
Together (While Gazing at Gaze
(I) and (I-1))*

④ **You Sun Ko**

*I can hear and see a snake
with cigarette smoke
2020 Self-Portrait*

⑤ ⑥ **Atanas Bozdarov**

Sand Ramps

Calgary Ramps

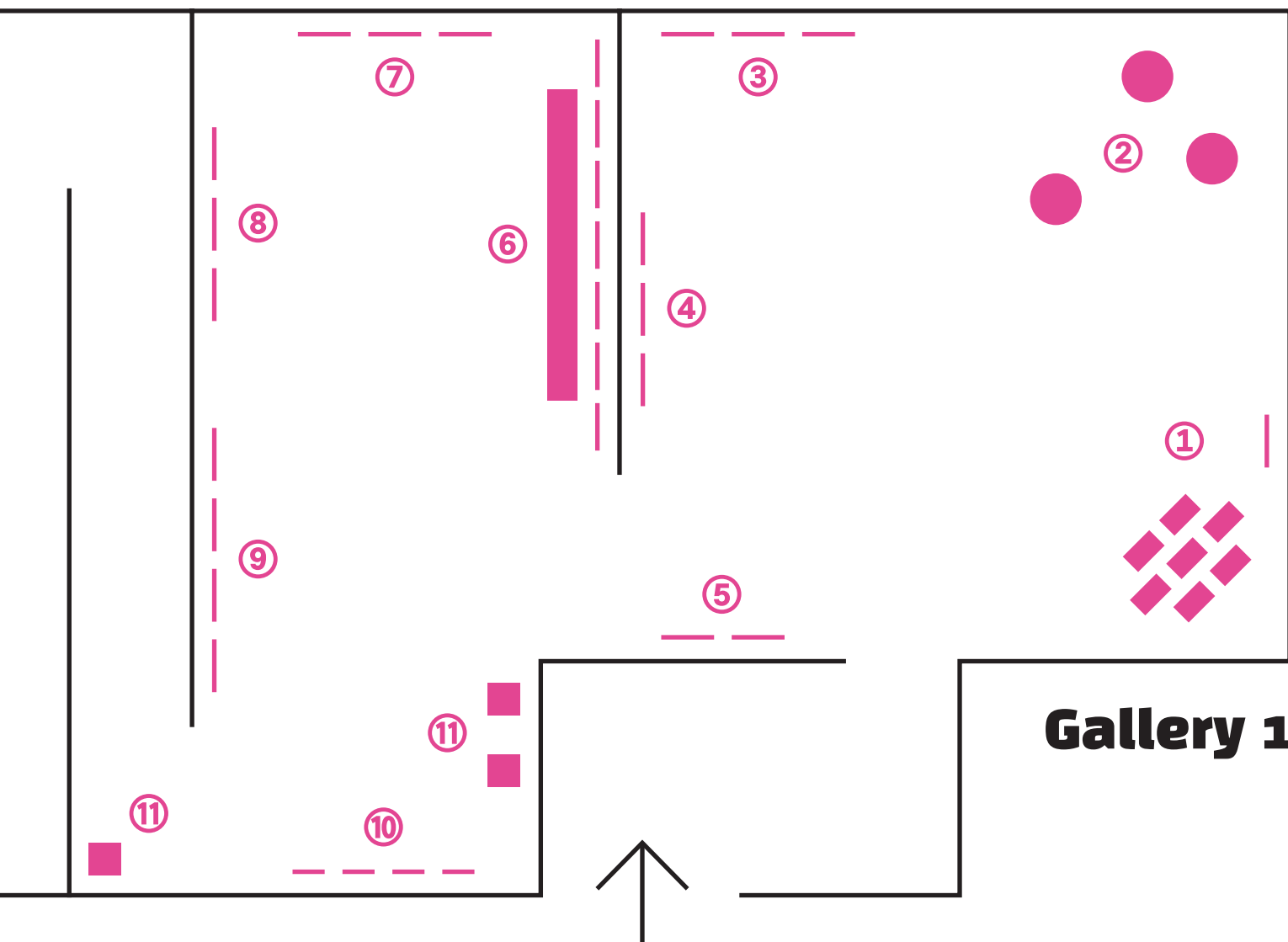
Bad Ramps

⑦ **Johnny Tai**

My Inner Child

The Pisces Scam

The Rooster Solution



⑧ Laurie M. Landry

Deaf Power / Manifeste du Surdisme
Sage Magic
Do with, Not for

⑨ David Oppong

Flood Town 4
10 Facts
War 2
US Election Results 1

⑩ Cheehyung Kim

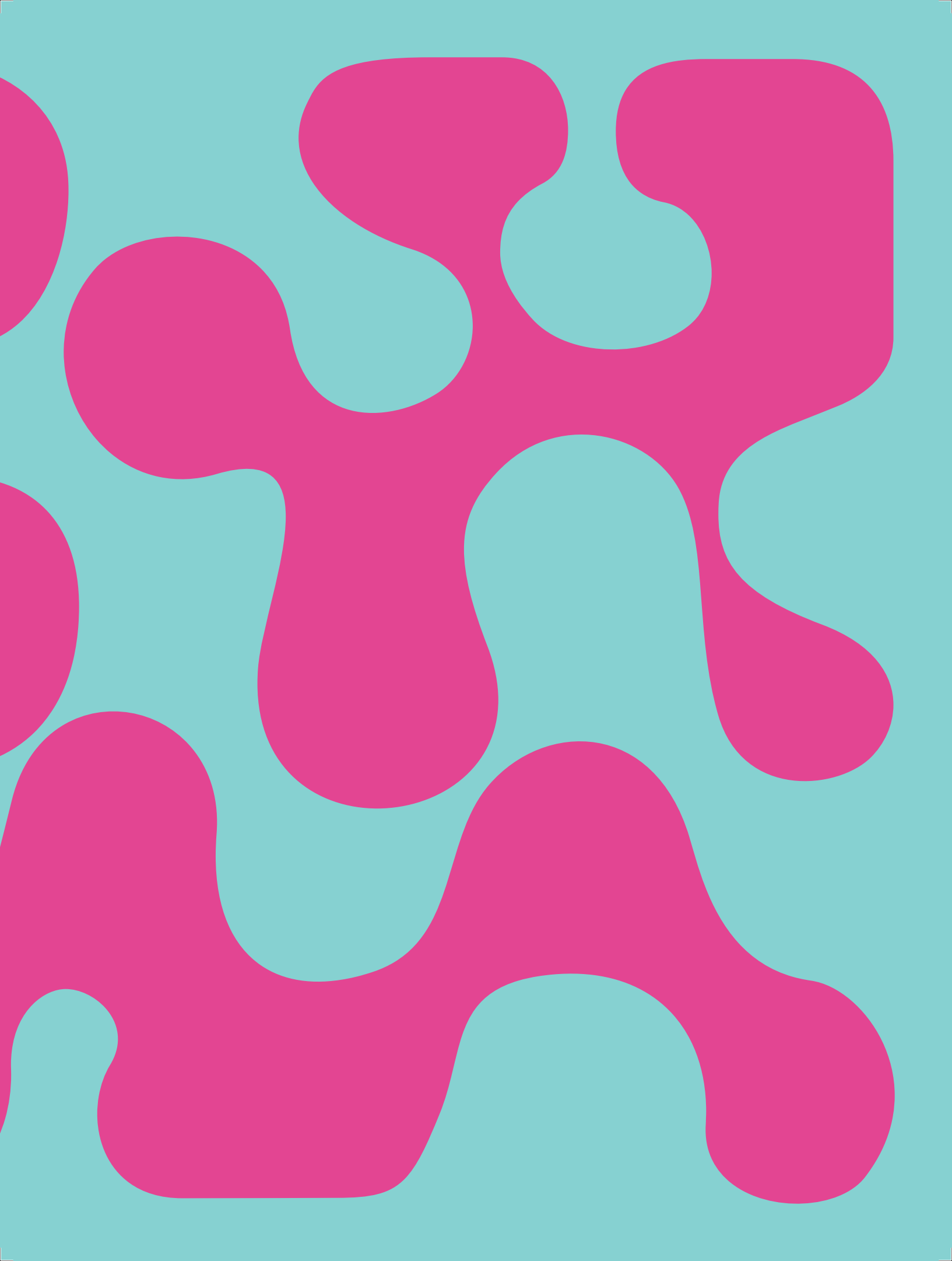
An Abandoned Restaurant
The Abandoned Amusement Park 2
An Abandoned Monorail
LOVE CAVE

⑪ Mei Chan-Long

Stand Strong
Positive Illusion
Earth Energy

Artists & Artworks





Hyun-woo Kim

Hyun-woo Kim, who calls himself *Pixel Kim*, constructs a new artistic world using the *pixel* as his primary artistic unit. He has continued to create documentary works—writing mathematical formulas, composing lyrics and music, and making iPad drawings. He reconstructs the images of the world he sees through in the form of pixels, exploring variations of structure and color with a bold drawing style that creates a sense of visual rhythm. More recently, his pixels have been shifting toward media art. Hyun-woo Kim has held several solo exhibitions, most recently *Dream Space and the Temporal Space of Alarms* (Agnes Park Art Space, Geoje, Korea, 2025), while also frequently contributing to group exhibitions.

Playground of Pixels

PVC film on acrylic box, variable installation,
30×40×15 cm (10), 40×40×40 cm (10), 2024-2025

Playground of Pixels is a three-dimensional artwork made of acrylic boxes covered with images of Hyun-woo Kim's pixel drawings, along with a poem written by the artist himself. Visitors are invited to move and rearrange the boxes, creating their own patterns as if manipulating pixels.

Shadow Forest Math Drawing

Mixed media on canvas, 112.1×145.5 cm, 2023

In his *Math Drawing* series, Hyun-woo Kim uses mathematical symbols and formulas as the fundamental building blocks of his paintings. His drawing practice, which began with his habit of recording and documenting every piece of information, intertwines figures from Greek mythology and recollections of themes and places he has encountered with randomized mathematical symbols—unfolding a universe of new meanings.

Eunseol Kim

Eunseol Kim is a recorder of inaudible sounds inscribed through the body and senses, exploring what it means to listen, and how the essence of language and existence is formed. Moving across various media such as drawing, installation, and video, Kim explores vibrations and resonances, visualizing sounds perceived through the eyes and skin. Through this process, she reveals invisible languages and experiments with new possibilities of communication that transcend the boundaries of perception. Eunseol Kim has held solo exhibitions, including *Intermediate Language* (Post Territory Ujeongguk, Seoul, 2023), and has participated in several group exhibitions, including *Asynchronous Singing* (ARKO Art Center, Seoul, 2024).

Afterimage Mass

Glue, vibration speaker, amplifiers, 2025

Afterimage Mass is created by slowly wrapping the delicate, silky remnants left behind from liquid glue applied to the hands. This sculpture stands quietly before the viewers, imbued with subtle sounds and vibrations emanating from within. As a child, Eunseol Kim learned the nature of sound through her body and eyes, a foundation that inspires her to explore sensory communication beyond language. Her work invites an experience where sight, touch, and hearing converge. As the viewer leans gently into this sculpture, which resembles a faint afterimage, they enter a realm where *sound* becomes tactile and visual.

Dayoung Ryu

Dayoung Ryu works mainly with photography, video, and installation. She is interested in interpreting and reconstructing what can and cannot be seen within the photo-images generated by the camera obscura system, from the perspective of personal micro-narratives. Recently, she has focused on exploring how texts, extended into forms of fiction through research processes, can depart from the conventional visual perspective of photo-images. Dayoung Ryu has held solo exhibitions, including *Typo poems and songs derived from braille images* (Factory2, Seoul, 2023), and has participated in group exhibitions at the Suwon Museum of Art (2024) and ARKO Art Center (Seoul, 2024).

Gaze (I) - The Morning I Saw in a Dream on the Night I Didn't Write Back

Archival Pigment Print, 46.9×70 cm, 2025

Gaze (I-1) - The Night I Saw in a Dream on the Day I Didn't Write Back

Archival Pigment Print, 26.5×40 cm, 2025

Gaze (n) - An Imagination of Praying Together (While Gazing at Gaze (I) and (I-1))

Archival Pigment Print, 75×50.3 cm, 2025

Photography is a quiet medium. The images within it feel like moments eternally frozen in time. Dayoung Ryu's new series captures the gaze within the photograph. The landscapes appear out of focus and blurred, yet their stillness renders them even clearer—sharper in their immobility. The more closely one looks, the more the moment's gaze comes into focus, opening up directions and possibilities as if coming to life.

You Sun Ko

You Sun Ko depicts elusive sounds and shapes—such as the figure of a snake or multi-colored patterns—visions that often emerge when she fixes her gaze upon the sky or a wall. In her paintings, figures in diverse colors and elements of nature come together to form a single circle, embodying a process of uncovering the possibility of a shared sense of personhood within a spectrum of individual experiences. Through her work, she seeks to encourage a more compassionate and inclusive understanding of disability, while challenging narrow societal definitions. You Sun Ko recently participated in *Encrypted People* (Maru Art Center, Seoul, 2024), a group exhibition featuring members of *Padoson*, an advocacy group for mental health rights in South Korea. She also worked as an art instructor at KMDP-CIL (Korean Mental Disabilities People Center for Independent Living).

I can hear and see a snake

Acrylic and oil pastel on paper, 80×110 cm, 2023

The first illusion the artist experienced was a snake. When she closed her eyes or looked up at the sky, she saw multicolored snakes coiling and intertwining. Their gaze reflected both her inner expression and the eyes of others upon her. Through vivid colors and free, unrestrained brushstrokes, the work conveys the layered emotions that emerge where inner and outer perspectives meet.

with cigarette smoke

Conté crayon and oil pastel on paper, 61×47 cm, 2023

For the artist, cigarettes once became a way to cope with hallucinations. In the swirl of colorful smoke, another version of herself appeared, almost like a small ritual of self-care in the midst of fear and anxiety. With each inhale and exhale, the boundary between illusion and reality blurred for a moment, leaving behind a fleeting sense of comfort and stability.

2020 Self-Portrait

Acrylic and oil pastel on paper, 80×55 cm, 2020

The artist poses a question: What colors and lines make up your body and spirit?

Atanas Bozdarov

Atanas Bozdarov is an artist and designer from Toronto, Canada. He incorporates sculpture, photography, and graphic design to explore systems of access, intersections of disability and design, and architectural propositions for public space. His sculpture series on ramps reimagines design as more than just a functional tool—it means deeper reflection. By incorporating intentional imperfections, unusual materials, and incomplete structures, Bozdarov explores the inherent failures of systems and the potential for introspection. Bozdarov has participated in projects such as *QUIET PARADE* presented by Blackwood Gallery (Toronto, 2024), *Rise Over Run* (Nuit Blanche, Toronto, 2024).

Sand Ramps

Digital prints mounted on Alupanel, 61×81 cm (2), 2023-2025

The sand ramps gradually erode and disappear under the influence of waves over time. Bozdarov's *Sand Ramps* present a poignant metaphor for how fragile, variable, and sculptural the concept of accessibility can be. As viewers watch the ramps vanish, they are reminded of the ongoing effort required to create and maintain inclusive environments.

Calgary Ramps

Digital prints mounted on Alupanel, 61×81cm (7), 2022-2025

Bad Ramps

Variety of materials, 15×61×81 cm (7), 2019-2025

Bozdarov's work grows out of his personal experience with disability. He uses the symbolic architectural form of the ramp as a sculptural element, exploring how this seemingly simple structure can reshape the ways people move and live, and how architectural design can both include and exclude. His practice suggests that the shortcomings of public systems in addressing disability can be recognized and ultimately overcome through creative imagination and collective collaboration.

Johnny Tai

Johnny Tai is a Taiwanese-Canadian multidisciplinary artist and martial-arts instructor. Despite being blind and partially deaf, he challenges and transcends the boundaries of disability through his innovative practice. His tactile metal etching pieces explore themes of disability, sensuality, cultural duality, and the power of lived experience. He is also the founder of *Night Strike*, a self-defense program for the blind. His work has been showcased nationally and featured in disability arts discourse, with exhibitions including *Neither Here Nor There* (Outlet Gallery, Port Coquitlam, 2023), *Amplified Voices* (Italian Cultural Centre, Vancouver, 2023).

My Inner Child

Aluminum, 30.4×30.4 cm, 2024

The Pisces Scam

Aluminum, 30.4×30.4 cm, 2024

The Rooster Solution

Aluminum, 30.4×30.4 cm, 2024

Johnny Tai presents hand-crafted metal etching works. His tactile images explore the boundary between disability and ability, a line that can be crossed through cultural connection, life experience, and self-expression. *Zodiac Crossroads* series features images drawn from the Chinese zodiac, Western astrology, ancient civilizations, and contemporary popular culture. These works reflect his lived experience as a Taiwanese-Canadian immigrant with a disability.

Laurie M. Landry

Laurie M. Landry is a Deaf Canadian contemporary artist based in Vancouver. She is particularly intrigued by how hands and bodies can communicate an idea without the need for speech, often depicting figures using sign language on her canvas or panels. She has held solo exhibitions, including *Cramped* (THIS Gallery, Vancouver, 2024) and *Corporealism* (Deaf Culture Centre, Toronto, 2024), and also curated the group exhibition *The Audacity of Taking Up Space* (Penticton Art Gallery, 2022), featuring figurative works by contemporary female artists.

Deaf Power / Manifeste du Surdisme

Oil on canvas, 91.4×91.4 cm, 2025

Laurie M. Landry uses figurative painting to promote and raise awareness of deaf culture. Her *Deaf Iconography* series visualizes the deaf community's struggles through symbolic imagery. The term *surdisme* in *Manifeste du Surdisme* refers to the deaf cultural and artistic movement that began in France. The background of this painting mirrors the form of an audiogram, which measures hearing levels through frequency and decibels, transforming the experience of medical diagnosis into an expression of artistic language and cultural pride.

Sage Magic

Oil on canvas, 76.2×91.4 cm, 2023

Do with, Not for

Oil on canvas, 91.4×76.2 cm, 2022

Laurie M. Landry captures the power and beauty of sign language. As a member of the deaf community, she views deafness not as a loss of hearing but as the acquisition of a rich and vibrant culture. The characters in her works, such as *Sage Magic* and *Do With, Not For*, feature diverse figures and gestures that represent *magic* and *with* in sign language.

David Oppong

David Oppong is a multidisciplinary artist hailing from Accra, Ghana and currently based in Calgary, Alberta. Through visual storytelling inspired by film, television, and news media, Oppong explores the intersections of personal and collective identities. His artistic practice encompasses painting, drawing, sculpture, performance art, and music, often evoking personal emotional narratives within the context of contemporary social and political issues. His work has been exhibited in several group exhibitions, including *Living Map* (Contemporary Calgary, 2024) and *We're Here, All Together Still* (Stride Gallery, Calgary, 2020).

Flood Town 4

Acrylic on paper, 76.2×101.6 cm, 2021

10 Facts

Acrylic on paper, 45.7×60.9 cm, 2022

Amid a chaotic scene of tanks and explosions stands the Russian president. Drawing visual inspiration from movies, TV news, and other media, David Oppong explores a range of contemporary themes, depicting wars, elections, and the resulting multifaceted social changes in his imagined scenes. The stark contrast of primary colors and spontaneous drawings, though seemingly playful at first glance, embodies a freedom of artistic expression that reveals deeper realities.

War 2

Acrylic on paper, 40.6×60.9 cm, 2022

US Election Results 1

Acrylic on paper, 45.7×60.9 cm, 2022

Cheehyung Kim

Since childhood, Cheehyung Kim has spent his days in India and USA observing and studying insects, plants, and mythical animals through books and videos, and has been drawing images that combine different species to create new life forms. Now, inspired by the black comedy found in games and animation, he paints ruined future cities filled with signs of anxiety and chaos.

Using only simple tools such as 0.3 mm pens and markers, he meticulously depicts grotesque hybrid creatures, alongside images and textures of collapsing environments, creating a grotesque yet humorous worldview of his own. Cheehyung Kim has participated in various group exhibitions, such as *TOUCH & WATCH* (MMCA Cheongju, Korea, 2024) and *Shrunken Paper, Expanded World* (Buk-Seoul Museum of Art, 2021).

An Abandoned Restaurant

Marker on paper, 45×30 cm, 2024

The Abandoned Amusement Park 2

Marker on paper, 45×30 cm, 2024

An Abandoned Monorail

Marker on paper, 45×30 cm, 2024

LOVE CAVE

Marker on paper, 45×30 cm, 2024

Once a space filled with laughter and light, it has now become a habitat for eerie creatures. The *Abandoned Amusement Park* series hauntingly and intricately depicts a landscape where mutant lifeforms, born of ecological disruption, encroach upon the spaces of childhood dreams. These scenes, hovering between dreams and reality, embody both a fairy tale-like quality and the grotesque. The unfamiliar and familiar imagery, along with the black humor flowing between its elements, vividly reveals Kim's unique worldview and reflects the inner world in which he is deeply immersed.

Mei Chan-Long

Mei Chan-Long turns to art-making as a vehicle for self-expression. Alternating between contemporary and figurative sculptures, Chan-Long's sculptures act as lines of communication, translating experiences and emotions that are at times difficult to verbally articulate. Her sculptures, crafted from hand-formed steel and layers of reformed cement with pure pigments, embody life's complexities, reflecting the challenging process of their creation. With a background in advertising design, working with refinishing furniture, period jewelry and special children. Chan-Long's sculptural works have been featured in several exhibitions, including *Burlington Waterfront Sculpture Trail*, *Toronto International Film Festival*, *Toronto's Nathan Phillips Square* and *Union Station*.

Stand Strong

Steel, reformed cement, pure pigments, acrylic paint,
43.1×35.5×60.9 cm, 2024

Positive Illusion

Steel, reformed cement, pure pigments, acrylic paint,
40.6×45.7×30.4 cm, 2024

Earth Energy

Steel, reformed cement, pure pigments, acrylic paint,
46.9×43.1×41.9 cm, 2024

Mei Chan-Long's sculptures visualize the artist's emotions and experiences which are at times difficult to describe with words. The process of hand-shaping steel with no heat and layering cement with pure pigments serve as a metaphor for her own experiences. The solid materiality of the sculpture and the arduous process invite us to reflect on life's vicissitudes and the resilience needed to endure them.

Expanding Boundaries and Possibilities

2025.11.5.-12.4.

Korea Disability Arts & Culture Center - Modu Art Space

Organized by

Korean Foundation for
International Cultural Exchange,
Korea Disability Arts & Culture Center,
National accessArts Centre

Sponsored by

Ministry of Culture, Sports and Tourism,
Canadian Heritage

In Collaborated with

Canada Council for the Arts,
Embassy of Canada to the
Republic of Korea

Artists

Atanas Bozdarov, Cheehyung Kim,
David Oppong, Dayoung Ryu,
Eunseol Kim, Hyun-woo Kim,
Johnny Tai, Laurie M. Landry,
Mei Chan-Long, You Sun Ko

Exhibition Construction

PyoPyoArchitects

Production

Shampoo

Modu Art Space Exhibition Management Department

Supervisor

Peik Kiyoung

Exhibition Curation and Operation

Kim Jaeyeon, Park Sinae

Exhibition Support and Public Relations

Jeong Seyoung

Administrative Support

Ha Wonbin

Access Manager

Kim Doyoung

Exhibition Coordinator

Kim Haemin

Modu Art Space

5th Floor, Annex Building, Seoul Square,
416 Hangang-daero, Jung-gu, Seoul
04637
02-760-9797
www.moduartspace.or.kr