

## THERE AND HERE Conversations

Gallery Episode launches its last exhibition of a two year run featuring renowned Korean painter, Younghie Nam in conversation with her Korean and American colleagues.

Artists Pauline Chernichaw, Elizabeth DeMarco, Ji Ryoo and I, Suzanne Dickerson Davis, met Younghie Nam during the pandemic. Younghie Nam and her husband, artist Youngsup Han, were isolated in their rented home in Leonia, NJ.

The arts are an integral part of the town of Leonia, located a mile from the George Washington Bridge and New York City. The summer of 2020 brought us all outdoors. Seeds that had been planted previously emerged. Conversations began in backyard gatherings while studio visits to share what the artists had been up to during lockdown commenced. Artists who normally relish their time alone creating, longed for interaction.

The friendships blossomed and the artists began talking about what it means to be an artist in their own cultures, in their own countries of birth. Even those who immigrated here to America from other places, found common ground with those who were born and raised here. Striking similarities and remarkable patterns came to the surface as the artists shared conversations, meals, walking, talking, and visiting each other's studios.

It began as an immersive experience to delve into the complex relationships for their larger local and now global artistic community. However, in the process we, as five women artists, became closely connected. We began to unearth narratives that intertwine our artistic legacies and our struggles of everyday resilience.

As I spoke to Younghie Nam, with my Korean artist neighbor, Ji Ryoo, the translations sensitively conveyed subtleties only women artists in relationship to art might feel or share with each other. I paused and reflected on my own artistic journey and that of my parents, also both artists.

We found ourselves examining the persistent issues women with parents who wish for their adult daughters to be successful and provide for their own independence. We all had fathers that did not have confidence in the artistic life and those who we might partner with to support us. We spoke about priorities in raising families amidst our desires to be creative and preserving time, which feels stolen from one's children and significant others. These struggles have long plagued women everywhere, in every decade, now and then, here and there.

The exhibition THERE AND HERE: Conversations, was birthed. The pop-up opportunity Gallery Episode's proprietor John Yoo generously provided with this exhibition is a microcosm of a more extensive exhibition to come.

The artistry in eleven paintings installed with this exhibit in Gallery Episode, is a small sampling of art created by the larger group of artists that met in 2020. We have been sharing our creative and personal lives, in many conversations over the now half a decade since lockdown. My own written introduction was inspired by the constant support and encouragement of my peers to come out with an artistic and creative contribution that I was comfortable with sharing.

This presentation is a joint effort by these, and other women, in conversations. We have a commitment to fostering more inspirations, more connections. We look forward to the next exhibition which will expand and highlight our innovative dialogues at the intersection of art and life. Artistic practice shapes our infrastructures and, by extension, our lives.

Suzanne Dickerson Davis, Curator



Ji Ryoo  
Light in darkness, 2024  
36 x 48 inches  
Oil paint, blue tape and resin on canvas

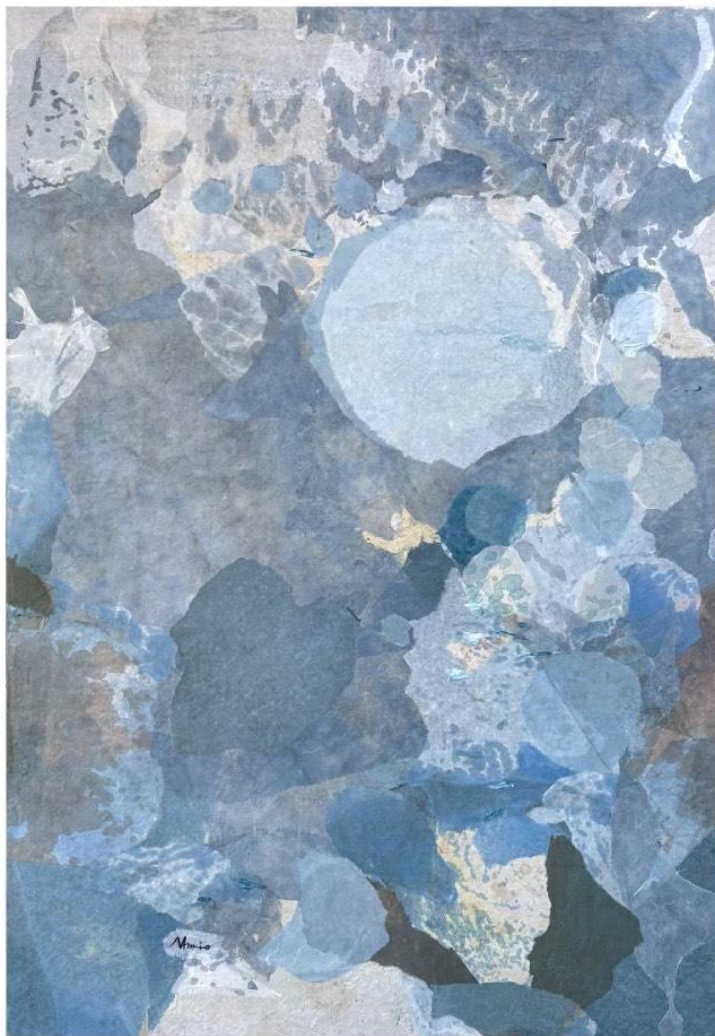
Ji Ryoo

**"The blue, it is my prayer, isolation and connection."**

The blue of my screen is a space without light, an inner space, a breath to live in, an island, and a connection to the world. It is the sky, water, air, and abundance of light. In that blue, I communicate with myself inside. The wounds flow in different directions in the dark inner space of the screen. become different layers, visually building up the weight of the emotions and air at that moment. Momentary emotions accumulate to create me. None of them came at once. The work of drawing is an inner rest and prayer to me. It is a fierce rest to live life, not just breathing, so it was a prayer to me. I cannot live without it. The textures of my prayers share emotional experiences with the audience and bring back each person's personal memories through the color blue. The images are brought back by the audience themselves. The emotions of that moment, the connection with the inner self, and the moment of contact with the world, are left and engraved as traces and forms of marks on the screen. The eastern lines and traces that I have trained for a long time meet the Western oil painting technique of layering to create a combination of the East and the West on my work. Just like my current position as a Korean American.

Ji Ryoo





Younghie Nam

Remembering the warm and cosy sunlight from the traditional house of her childhood, Younghie Nam(남 영희) works with traditional Korean mulberry paper, Hanji, exploring the possibilities of the paper in a plethora of way. “When I was young, I used to live in a traditional Korean house where traditional paper was plastered on the walls. It was only natural that I chose to work with traditional paper as an artist. I can fold, cut or toy with traditional paper, featuring slightly differing hues on each layer. Nam has repeated the same dying process countless times while working on her paintings based on everyday life. The entire process of painting, from folding and unfolding traditional paper, along with dying and coloring, is important and meaningful to Nam. “I wanted to put myself in the shoes of a mother and a grandmother. I am satisfied that I expressed my emotions in the forms of planes and colors in an abstract manner. I believe that continuing my work is a way to a successful life because painting is my life.”

Younghie Nam  
Rhythmic Vitality 3, 2025  
44 x 64 inches  
Korean traditional paper Hanji, Ink stick, Ocher

Pauline Chernichaw



Pauline Chernichaw  
Cocoon III, 2017-2020  
48 x48 inches  
Acrylic on canvas

I work in both painting and photography. I cherish the solitude of painting in my art studio and the immediacy of printing my photographic images. Painting allows me to create in my quiet space, while photography allows me to create out in the world.

As an ephemeral aging woman and visual artist living in today's new reality, I explore, reflect upon and give voice to my life's journey. Through my paintings on canvas and paper, I aspire to build upon the artistic path I have chosen, unlocking my ever-evolving visual narrative.

**“Artists have the need and passion to create. It is who we are”.**

Pauline Chernichaw

Elizabeth DeMarco



This work reflects my life as a woman who has lived half in one century and some in another, in visual form. Some paintings reflect the pure joy of putting brushes loaded with color on canvas. Others reflect love, birth, family, death, loss, women's issues, aging, the angst of living in a world that is coming apart.

Abstraction uses the basic elements of art; line, color, shape form, space, value, rhythm, the mark, depiction and dissolution, so this form expresses far more than I can express in words or in realism.

Painting from a deeply visceral place is a process. Unconsciously a series develops as I work in my studio or in a workshop. The visual surprises I discover, by losing myself in a world without words, is filled with meaning and depth that I often don't see. Until I do. It is my jazz, my poetry, but with paint.

-Elizabeth DeMarco

Elizabeth DeMarco  
Untitled, 2024  
36 x 36 inches  
Acrylic on canvas