

## Statement

In a world shaped by tension and contrast, binary thinking—such as good versus bad, or perfect versus imperfect—often dominates our perception. However, I’ve come to question this framework, recognizing that meaning often exists not at the extremes, but in the nuanced space in between.

This inquiry led me to the philosophical concept of Dialectics, particularly Hegelian dialectics, which centers on *Synthesis*: two seemingly opposite ideas then arrive at a synthesis of which merges the two into a new understanding. I became interested in how this abstract process could be explored visually—especially through the lens of photography.

That curiosity brought me to the stereoscope, a historical optical device that creates the illusion of depth by merging two nearly identical images into a third, perceived image. While traditionally used to display scenic or documentary imagery, I saw in it a powerful metaphor for dialectical thinking. The device physically embodies the process of perception: the eyes collect visual data, but it is the brain that creates meaning.

As one scholar writes, “Human vision, including the perception of depth, is a complex process that begins with the eyes gathering visual information, but it is the brain that interprets and makes sense of this raw data.” This parallels how people process the world—not just by receiving information, but by interpreting and synthesizing it based on individual experience. “Life is what you make it.” Furthermore, not everyone is able to perceive the third image through a stereoscope, due to visual or neurological conditions. This variance reflects the diversity of human perception and interpretation—central concerns in my work.

In *Synthesis*, I reimagine the stereoscope with paired photographs, texts, or visuals that explore opposing or liminal ideas or narratives. These visual dialectics invite viewers to engage directly with the device and arrive at their own interpretations—creating a moment of active, embodied meaning-making.

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During the production of the show, several experiments and new concepts emerged. The weight and significance of language are portrayed through my use of material in which language is communicated. The process began with ink on plain paper and progressed to laser cut wood, acrylic, foam, and crosswords. I created a frame or way of working by hanging the text vertically on a backdrop kept together by clear fish-lines as a set design.

My interest in words grew into symbols, semiotics, communication, and notations. I thought of Drum. The act of playing the drum by hitting the two sides: left with a hand or rounded stick, right with a flat stick, or a hybrid of both. This concept appeared to be an active embodiment of synthesis. The short stop-motion 장구 (*Drum*) investigates and depicts synthesis in a different way than a photograph.