

HELLO!

I'M YEONGSHI

INTRODUCTION

This presentation will guide me through the key points I want to cover, helping me stay on track while I explain the details of the work and respond to questions.



**WHAT IS MY MAIN
*IDEA?***

AMBIGUITY AND DUALITY

The central idea in my work is ambiguity and duality. I create quiet, mysterious scenes with empty spaces, unreadable books, and solitary figures. Inspired loosely by The School of Athens, the composition replaces clear answers with a sense of uncertainty



AMBIGUITY AND DUALITY

The second work draws inspiration from the tarot card The High Priestess. I replaced the original veil with a checkerboard pattern and transformed the black and white pillars into black and white queen chess pieces. The priestess herself now wears a jester mask.





**WHAT COULD IT
MEAN?**

AMBIGUITY AND DUALITY

The grey clothing places her between the two extremes, suggesting that we all stand in the middle — we have power, but we must choose between black and white. The mask also reflects how people often hide their true selves, pretending to take sides even when they don't fully agree. This piece is meant to remain open to interpretation, allowing viewers to find their own meaning in the symbols and contrasts.”



THE OTHER TWO

THE SMALLER ONES HAVE THE SIMILAR
CONCEPTS, BUT IN A SERIES OF VISUALS.
THE 12 SMALLER WORKS IS AN INSPIRATION FROM
THE HORSEMEN OF THE APOCALYPSE, FROM THE
BEGINNING OF CONFLICT TO THE PEACE OR EVEN THE
STARTING POINT OF THE BIGGER CONFLICTS.



**WHERE DO THE IDEAS
COME FROM?**

I PLAYED GAMES

There's a game called Black Beacon. The reference they used is so interesting, so I went to do research about it. The reference is the Library of Babel, a short story by Jorge Luis Borges.



**WHY I CHOSE THIS
IDEA?**

POTENTIAL

I spent months trying to find a theme for the next artwork, but this is the best idea I've had, so I stuck to it, and the idea sticks with me until now. After some research, I think it has potential.

POSSIBILITIES

To achieve the style I wanted, I had to create something that fit what I envisioned it to look like. To learn about things and make a development from all the things I come across. To talk about possibilities, the ambiguity that we often face when we decide on something, while life depends on it. And duality is important to make a balance in our own.



**HOW DO I DEVELOPS
THE IDEA?**

RESEARCH

The philosophy behind the short story is strong. I really like the concept, so I extended the research to similar stuff, but until I told my lecturer the concept, the theme was too wide, so I narrowed it down to Ambiguity and Duality. Later on lecturer started to suggest to me topics, so my artworks became a social thing, more radically.



**WHY DO I WRITE SO
MUCH STUFF?**

UNDERSTANDING

So I have a better understanding of what I'm doing right now, and to prevent my focus from going off track. Also to see the progress.



**WHY IS THE COLOUR
SO DARK?**

ATMOSPHERE

I want the colours to fit the atmosphere that I want, some kind of like mystery, old, and knowledge. A limited colour palette is also convenient for me to control and prevent overdoing it. My eyes are also pretty sensitive to bright colours, maybe because of visual snow syndrome, so this colour option is comfortable for me.



**WHAT IS THE
SUBJECT MATTERS?**

SUBJECT MATTERS

Ambiguity and Duality. Pillars, Bookshelves,
Chess Pieces, Jester, Venice Carnival,
mythologies.



**WHAT DO I USE FOR
THE SOURCES?**

APPS

For the visualisation, Pinterest and Google Arts & Culture. For expanding ideas, I admit that I used Chatgpt.



**HOW DO THESE
WORKS RELATE TO
ME?**

VIEWS

My views on everything that creates possibility. On my identity, thinking that it is all meaningless, or do we create meaning for something meaningless to continue living?



**WHAT ARE THE
CHALLENGES?**

SCALE

I never painting something this big. To keep the proportion and balance right, I use a ruler at first, but I feel like it's a bit slow, and I can't even use a ruler properly, so I estimate it using my eye. So I paint it by looking at all things while painting.

COLOURS

I often paint in darker tones, so my lighting control is not good, I'm scared to put much brighter colours.

SPACING

For any artworks, I tried not to overdo it by not adding too many objects. I need to maintain it by looking at the spaces, I will stop if I think it's too crowded, at least give eyes a place to rest.

OVERTHINKING

I often think I'm not doing it well enough. After displaying it in the gallery, will it look bad? Is it hard to understand? Is it too dark? I know I'm never satisfied with my work, but at least I learnt something with it, I'm ok.

EXTRA

I actually did extra things out of nowhere, because I felt like to. So I end up rushing and giving myself a headache, so... the work was not complete for me lah.

A brown canvas bag is positioned on a grey wooden surface. A dark grey rectangular box is centered over the image, containing the text 'WHAT DO I LEARN FROM THIS?' in white, bold, sans-serif capital letters.

**WHAT DO I LEARN
FROM THIS?**

TIME

I'm too go with the flow, I still think that my time management is not good, or is it just that 24 hours is not enough? And I think I spend too much time on sketching, researching and digital stuff. Be better next time.

SYMBOLS

Turning abstract ideas, ambiguity, duality, endless possibility- into visual symbols. Researching myth and philosophy (Janus, tarot, Raphael) and re-interpreting them in a contemporary way.

Through this series, I improved my technical skills in perspective and figure painting, but I also learned how to translate abstract concepts like duality into visual form. I became more comfortable with leaving questions unanswered, letting viewers create their own meaning, which matches the idea of ambiguity that I wanted to explore.

**That's everything I wanted
to share. Thanks for
listening.**