**Artist Statement**
Su Hyun Nam

My work investigates the underlying disintegration of the seemingly coherent public world into tiny and heterogeneous fragments of experience. This process is reflected in my work by fragmented images referencing multiple incongruities – generated by competing social norms and clashing cultural perspectives.

I emigrated to the United States from a country in which Confucianism is deeply ingrained; my emerging transcultural identity must resolve the conflict between my early preparation for a submissive role in a Korean family and the strikingly different set of options available to me as a female artist in U.S. Through my work, I address the resulting existential dichotomy by constructing metaphorical landscapes - which allow a space for the free play of elemental signifiers of various potential identities. I construct tentative emerging identities in my work as a by-product of my own mindful and personal searching, for in the end the deep tension provoked by divergent layers of experience must be resolved or at least reconciled in my own mind.

Contemplating and responding to the multiple rhythms and velocities of events in the urban context, I work to locate and integrate them into a space taking on a complex emerging identity. I seek to register and mediate their apparently unconnected comings and goings. For me, urban life is thus a form of complex polyrhythmic weaving, comprised of the traces and trails of human activity.

In its purest form this realization approaches the transcendental, leading me to attempt to inscribe and imbue it into digital images, interactive installation and experimental video games. My goal in this activity goes well beyond merely transforming my perceived world into uncanny digital landscapes, though that is frequently a visible element. At a higher critical level, I seek to capture the tensely balanced heterogeneity of the urban social environment, and open it up to playful participation and self-guided exploration.

I dismantle and reconstruct familiar urban scenes in order to reveal and subvert implicit social structures. In Korean Confucianism, the dichotomy between the Heaven and Earth is often used as a social structure upon which to arrange further normative divisions such as those between male and female, old and young, etc. Trees play a serial role by paradoxically bridging the gap between the otherwise hierarchically divided pairs of superiors and subordinates. Thus my employment of trees, and by extension my own body, becomes a way of suggesting at least a provisional resolution of troubling, ultimately reactionary philosophical divisions. The sites of these interventions can become temporarily calming focal points, for both myself and others, in the midst of the intricately woven cityscapes we inhabit.