

FLOHAUS Gallery is pleased to present *Intimate Structures*, a group exhibition featuring eight artists, Sue Beyer, Esther Choi, Sherly Fan, Emma June Jones, Mingna Li, Yameng Li, Daeun Lim, and Seirim Yoon, on view from March 19 to April 5 at its new Midtown Manhattan location.

This exhibition considers intimacy as a structural condition. Rather than approaching structure as a fixed framework, it looks at how relationships between images, objects, and bodies form systems of support, proximity, and dependency. Through acts of assembling, stacking, and displacement, works in the exhibition examine how repeated gestures, material translation, and sustained contact reorganize spatial order. Intimacy emerges as a mode of arrangement, a way distances are negotiated, surfaces press outward into space, softness is recast into rigidity, and tension runs through the game. Within this shifting field of relations, structure becomes something lived/constructed through interaction.

Sue Beyer (b.1969, Australia) is an interdisciplinary artist based in New York whose practice spans painting, electronics, video, and new media. Within this exhibition, her work considers how relationships between images, objects, and technological systems construct shifting structures of perception and proximity. Working across media, Beyer often brings painting into dialogue with found objects and electronic elements, creating layered compositions where materials from different contexts meet and reorganize meaning. Her installations move between the tactile and the digital, examining how contemporary experience is shaped through overlapping systems of images, technologies, and personal narratives. By combining traditional painterly language with everyday objects and new media processes, Beyer constructs environments where familiar materials take on new relational roles. These encounters reveal how structures of meaning emerge through interaction between medium, object, and viewer.

Esther Choi (b. Queens, New York) is a ceramic artist based in Portland, Oregon. Her handbuilt sculptures reinterpret familiar objects drawn from everyday routines, including garments, household items, and tools shaped by daily labor and care. Forms that are typically soft and flexible, such as clothing, gloves, or bags, are translated into fired ceramic, shifting their material logic while preserving traces of folds, tension, and touch. This transformation alters the structural condition of these objects, allowing viewers to encounter them anew. As familiar forms take on unexpected weight and permanence, the works invite a reconsideration of how we relate to the objects that move through everyday life. Choi's practice reflects on how intimacy can emerge through the shifting relationship between material, structure, and the memory of use.

Sherly Fan (b. China) is a multidisciplinary artist working across painting, sculpture, performance, and immersive installation whose practice explores vulnerability through the visual language of cuteness. Using pastel palettes, plush-inspired animal figures, and childlike imagery, her work examines emotions that are often dismissed as excessive, sentimental, or unserious. In her paintings, soft animal characters, such as a tearful rabbit or a wide-eyed kitten, become carriers of fragile emotional states. These figures appear tender yet uneasy, suspended between innocence and discomfort. By juxtaposing softness with tension, Fan transforms the aesthetics of sweetness into a space where vulnerability becomes both a shield and a form of

quiet resistance. In this exhibition, her work reflects how intimacy often manifests through emotional exposure and self-protection, revealing the delicate structures that shape how affection, fear, and longing are expressed.

Emma June Jones (b. 2000, Chicago, IL) creates paintings that unfold as dense psychological spaces where bodies fold, stack, and intertwine within tightly compressed pictorial fields. Drawing from personal memory and emotional experience, her compositions often present figures that appear multiplied or layered, suggesting a sense of internal dialogue and shifting identity. In works such as *Pain and Fortune* (2023) and *Unruly to Force* (2023), the body becomes a site where private vulnerability intersects with broader social tensions where gestures of intimacy coexist with pressure, unease, and resistance. Through distorted figures, symbolic objects, and moments of dark humor, Jones constructs scenes in which closeness between bodies is never entirely stable. Within the context of *Intimacy and Structural Condition*, her work reflects how intimacy can operate as a structural force, shaping emotional space, personal identity, and the fragile relationships between individuals and the systems surrounding them.

Mingna Li (b. China) is a multimedia artist, technologist, and performer whose work explores the relationship between the individual and the surrounding world through interactive performance and technology. In her multimedia performance *In a Box*, a performer moves inside a semi-transparent structure activated by four household lamps that function as musical instruments. Light switches mapped to different notes, loops, and MIDI instruments generate live sound through choreographed movement, producing a composition of light, gesture, and music. Inspired by the nighttime windows of New York apartment buildings, the box becomes a metaphor for the individual's interior world, an intimate space where private narratives unfold within the larger structure of the city. In this exhibition, Li's work reflects how intimacy is shaped through spatial boundaries and everyday environments, revealing how personal realities exist simultaneously within the shared architecture of urban life.

Yameng Li (b. China) is a new media artist working between Shanghai and New York. Yameng's work reflects on how intimacy operates as a structural condition where closeness becomes embedded within the very forms that bind things together. In her series *Speckled Disease*, Li constructs CGI botanical forms rendered in translucent, glass-like material, where dark speckles appear across the petals not as damage but as part of the flower's internal constitution. These markings blur the boundary between beauty and pathology, suggesting that what appears as imperfection may in fact complete the structure of the object. Through digitally generated surfaces that hover between the organic and the synthetic, Li creates environments where vulnerability, tension, and transformation coexist. Her work proposes that intimacy emerges not as sentiment, but as a condition inscribed within form itself.

Daeun Lim is a ceramic artist and designer from South Korea, currently a resident artist at The Clay Studio in Philadelphia. Her work reflects on how structures of function shape our relationships with objects and the expectations placed upon them. Lim draws from the visual language of industrial design, creating sleek white ceramic forms through processes such as 3D modeling, printing, and mold-making. While her objects appear familiar and utilitarian at first

glance, their functions remain ambiguous, exaggerated, or intentionally impractical. By disrupting the assumed purpose of everyday forms, Lim repositions function as an open question rather than a fixed answer. Through this shift, her work considers how objects participate in broader structures of identity, adaptation, and lived experience.

Seirim Yoon (b. 1996, Seoul, Korea) is an interdisciplinary artist based in New York. She received her MFA from the School of the Museum of Fine Arts at Tufts University in 2024 and her BFA from the Maryland Institute College of Art in 2019. Yoon's practice often begins with a specific moment she has encountered in daily life: an ordinary scene, a passing atmosphere, or a fleeting emotional state, which she later reconstructs through painting from memory. Works in the exhibition *The Hill* and *Playground* revisit quiet suburban spaces remembered at particular times of day, where fading light, shifting attention, and the passage of time shape how the scene is perceived. In these paintings, fragments of architecture extend beyond the canvas through the addition of bricks, allowing the image to move from a painted surface into physical space. This subtle transition between memory, image, and structure creates a sense of familiarity that feels both intimate and slightly distant.