E.ZY

Lee Ji Hwan | b. 1993, Seoul | Lives and works in Seoul

E.ZY is a Seoul-based painter whose practice moves between architecture, furniture and image. Trained in architectural engineering and furniture design, he treats the canvas as a structure rather than a support: line behaves like a drafted plan, surface like a material under load. Across oil pastel series, structural linen works and a seven-year daily drawing archive, his subject is the condition that makes an image possible.

Education

2020	B.S. in Architectural Engineering, Hyupsung University, Korea
2020	B.A. in Furniture Design (double major), Hyupsung University, Korea

Selected Solo Exhibitions

2021	*CLOSE UP*, Gallery Amidi, Seoul
2020	*Hidden People*, Urban Pluto, Seoul

Selected Group Exhibitions

2026	DAF2026, Seoul Arts Center, Seoul
2024	Daehyeon Art Festa, Daehyeon Culture Park, Seoul
2023	*When We Are Together*, Gallery Amidi, Seoul
2021	*8 Archive*, Cheongdam Miel, Seoul
2020	*TONE&MOOD*, Gallery Amidi, Seoul

Selected Collaborations

Album artwork for 30+ releases, including Yebit, Louie (Geeks) and Jung Yewon

Contact

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Artist Statements

Two works, 2026

Consigned Consciousness (2026)

Oil pastel and mixed media on paper and linen

The *Consigned Consciousness* series traces how human cognitive agency is handed over, step by step, to the blind structures of algorithms.

Technological advance is, paradoxically, stripping away the cognitive labour of doubt and deliberation. As we exchange information through screens, our questions, emotions and moments of decision are continuously converted into data that trains artificial intelligence. The work goes beyond the delegation of judgement: it carries the cold premonition that consciousness itself is being outsourced to the system.

The dry, geometric lines cutting across the picture plane borrow the conventions of architectural drafting. The circle is the vessel of thought and perception - the human head; the rectangle is the display and artificial structure that absorb and regulate our data. The drafted lines that connect the two forms visualise the trajectory of that consignment: information taken in through the screen, consciousness transmitted out to the system.

Each canvas is a psychological blueprint of a present condition, recording a human existence slowly numbing inside a vast algorithmic frame.

Frame — We Are Always Confined (2026)

Linen, PVA, wood frame; 90 x 120 cm

This work begins from treating the canvas not as a flat surface that holds an image, but as a structure that establishes a world.

A frame is usually understood as a boundary around a painting. In this work the wooden frame sits behind the linen and is never seen directly; we know it is there only through the contours it leaves on the surface. The forms seen from the front appear arbitrarily placed, yet behind them lies an actual structural framework.

The bars are set where a conventional canvas would have none, dividing one surface into rectangles of different sizes, and each rectangle is a universe of its own: they share their edges, but none can see inside another. By building that structure into the painting itself, the work exposes the gap between what is seen and what exists.

We often feel free, yet we experience the world inside frames of many kinds - personal senses, social norms, language, institutions, spatial order - and inside even more fundamental, unseen conditions that regulate our gaze. *Frame* asks not what is seen, but what makes something visible: we believe we move freely, and still we remain confined inside a structure whose true form we cannot see.

Tremors of Countless Particles (2023–2024)

Oil pastel on paper and panel; series

My work begins with a single question that runs through the universe: why do we exist at all?

We are assemblages of minuscule particles. From the vast cosmos to the small objects before my eyes, and myself included, everything is composed of microscopic particles in constant vibration. Yet scientific fact alone does not explain the reason for existence. We know we are physical entities made of particles, but why we must exist in this exact form, in this universe, right now, remains unknown.

Before this unfathomable mystery I feel both awe and a stifling helplessness. The canvas is an experimental ground and a space of contemplation for confronting that unresolved thirst.

Smearing oil pastel across the surface, layering colour and blurring boundaries is not merely image-making. It is a way of visualising the presence of particles beyond fixed form, and a struggle to step closer to an essence we cannot fully perceive. In a world where empty space outweighs what is filled, how can we be defined? The work offers no final answer; it asks the viewer to pause before the question.

Works in the portfolio (2026)

2026	*Consigned Consciousness* — oil pastel and mixed media on paper and linen, series
2026	*Frame — We Are Always Confined* — linen, PVA, wood frame, 90 x 120 cm
2023–24	*Tremors of Countless Particles* — oil pastel on paper and panel, series
2019–26	*Daily Archive: 1,500+* — oil pastel on paper, variable size

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Full visual portfolio: E.ZY_Portfolio_2026.pdf (22 pp). Korean-language statements and full CV are available on request.