



Intervals of Perception – Four Artistic Positions

In the works of Yoon Su-Ji, Koo Bona, Rubica von Streng and Silke Mathé, a shared artistic search unfolds: to reexamine the visible, to understand perception as a living process, and to give space to moments of transition. Their paintings touch upon the fleeting — those instants in which reality, memory, and imagination merge into one another. Between presence and disappearance, between clarity and dissolution, they create visual worlds that are at once quiet and multilayered.

Yoon Su-Ji leads us into the subtle thresholds of seeing, where inner and outer worlds intersect. Her works emerge from a silent dialogue between color, light, and emptiness. Transparent forms and delicate tonal shifts reveal how perception arises at the very moment it begins to fade. In this way, she reveals a poetic understanding of painting as a process of gathering and letting go — a meditation on the fragile balance between memory and presence.

Koo Bona conceives painting as a sedimentary space. Working with ink on traditional Hanji paper, she layers geological structures, organic formations, and metallic reflections into complex compositions. Her works weave fragments of the past together with visions of a possible future, reflecting on transformation, decay, and the interconnectedness of all living things. In her paintings, the fragment becomes a symbol of becoming and of the continuous cycle that binds matter and spirit.

Rubica von Streng devotes her practice to the processes of change and to the relationship between humanity, nature, and time. In her multilayered oil paintings, she unites close observation of the present with imaginative visions of what may come.



Through her self-developed Arpeggio technique, she applies fine layers of color that resonate with one another. The resulting compositions evoke fragile equilibria in which transformation appears not as rupture, but as ongoing movement — a living dialogue between visibility and metamorphosis.

Silke Mathé turns her attention to the hidden layers of reality. In her atmospheric paintings, light becomes the central protagonist: silvery or softly diffused, it transforms landscapes, bodies of water, or urban spaces into poetic realms. Mathé is drawn to moments when perception shifts, when the everyday begins to waver and enters a state of suspension. Her art opens spaces in which reality becomes permeable and the intangible quietly emerges.

Together, these four positions form a resonant field in which seeing becomes a mode of thinking. Between layer and void, trace and appearance, their works invite us to experience the world as a living process. A subtle interplay of memory, transformation, and perception.

Anna Bode