

<*IN HER BEDROOM*>

Heeyoung Noh

28.03 – 09.05.2026

David Dale Gallery

161 Broad Street

Glasgow G40 2QR

< *HER DEAR CURSES* >  
Cora Weiss

*Dear curses, restless in bed. Snarling  
silence.*

*These are the basslines of life, black dogs  
growling at the edges, silk sheets curling  
into a quiet storm.*

*(Guides and observations written at the  
tail end of each day and night, sessions  
separated only by sleep, much like her  
paintings.)*

Hold onto this folded paper  
and follow this dream sequence  
with me now (in her directness, she  
has created a dream.) Comfortable  
tensions, anxieties she has grown  
used to: her dear curses.

*Bedside table*

Alluring cherry wood and white silk  
sheets triple-frame a blood-stained  
fragment from an art history book  
on ukiyo-e prints. Here the men are  
faithfully pictured, discussing an  
invasion. And so, she paints in the  
present tense in Glasgow, evidence  
of travelled trauma, travelling into  
the surreal and oneiric. Take note of  
the sickly intimacy here. Confronted  
by the past on her bedside table,  
these things forcibly take root. A vile  
and vicious history deliciously and  
excessively framed; the wood has  
warm red undertones: 'look at this  
paper now!'

*Perhaps, the unicorn loved her*  
Reluctant murder and forgiveness?  
A tearful attack. Wooden wardrobe

panel and domestic fantasy. Perhaps the abuser loved its victim. Curse-dealing, the vicious cycle. She says unicorns used to impale impure women. This painting holds most dear to the dream realm she has created.

### *Insomniac*

Growling anxiety and disrupted slumber. Waking into a bad dream, sweating amongst the comforts of her bed. A vulnerable, poisonous tension. These paintings reinforce the value of visual drama to understand invisible curses. This is deeply personal, and so the bedroom. And in her bedroom, she suffers in silence. Violence and sensuality, bowed head and heavy thoughts. There is a fixation, a singularity here (she is ready to?). She says the bedroom is a space where emotional inheritance and bodily memory accumulate over time, fixed in the shoulders and the brow.

### *Bloodline*

Her signature metaphor multiplied into a vicious cycle of bloodless bites. Grandmother, mother, daughter. Violently protective by nature and necessity. Subjects swathed and surrounded by cloth. A theatrical presentation of the transfer through generations of anxieties and traumas. She pays close attention to framing these things. This is about inherited emotional patterns between mothers and daughters. It is hypnotic with its

combination of directness (it is all here, on the surface of things) and yet because of that, it almost has the opposite effect of an optical illusion, cropped so tightly with dizzying painted motion. Silk sheets swirling into a timeless storm. A sense of laboured time and care prevails.

*In her bedroom, she wrote about paintings, sheets curled up and around, determined eyes, shifting glasses. With a restless mind, she can relate. Dear curses, I wish you would be kinder. But bitter-sweet strength resides in her bedroom. Guard dogs and white sheets.*

*'being a woman feels like a curse', she says. We giggled.*

xxx

## Works List

From the entrance towards the end  
of the gallery

### *Bedside table*

Oil on wood panel, 65x52cm, 2026

### *Perhaps, the unicorn loved her*

Oil on wood panel, 56.5x89cm, 2024

### *Insomniac*

Oil on canvas, 61x45.4cm, 2026

### *Bloodline*

Oil on canvas, 160x120cm, 2026

Heeyoung Noh (b. 1995, South Korea) is an artist currently based in Glasgow. She graduated from Sungshin Women's University in 2019 and the MFA at the Glasgow School of Art in 2024. She was selected for the John Moores Painting Prize in 2025. Recent exhibitions include, *New Gen: The Emerging Voices*, Korean Cultural Centre UK, London (2025); *Submerged Attachment*, The Tagli, London (2025); *LAG*, with LAG collective, Cosmo 40, Incheon (2024); *RUB RUB RUB*, Salt Space, Glasgow (2023); and *DAMP*, Gallery Philosophie, Seoul (2023).

Cora Weiss (b.2000) is an artist exploring image production and compilation, and their use for atmosphere construction in paint, print, photography and writing. Weiss graduated from the MFA at the Glasgow School of Art in 2024, and the BA in Fine Art from Newcastle University in 2022.