



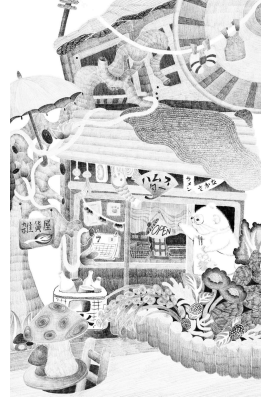
*Cinema Escape-Mishima: A Life in Four Chapters, 2024*

## **Skye & Gabby**

As twin artists and designers, how do you think your shared upbringing has influenced your artistic style? Over time, have your works become more similar or increasingly different?

Our shared experiences as twin artists have undoubtedly had a significant impact on our artistic styles. Growing up together, we were educated in the same creative environment and constantly exchanged perspectives on art and design. Over time, our work has both converged and diverged in different ways. We are often inspired by similar sources, which naturally leads to shared artistic expressions. At the same time, our individual personalities are reflected in our work. Many people perceive that Chenyi's work is more delicate, with refined lines, while Chenxin's work tends to be bolder. These similarities and differences continuously inspire our creations, and we always provide each other with a second opinion. Ultimately, as twin illustrators and

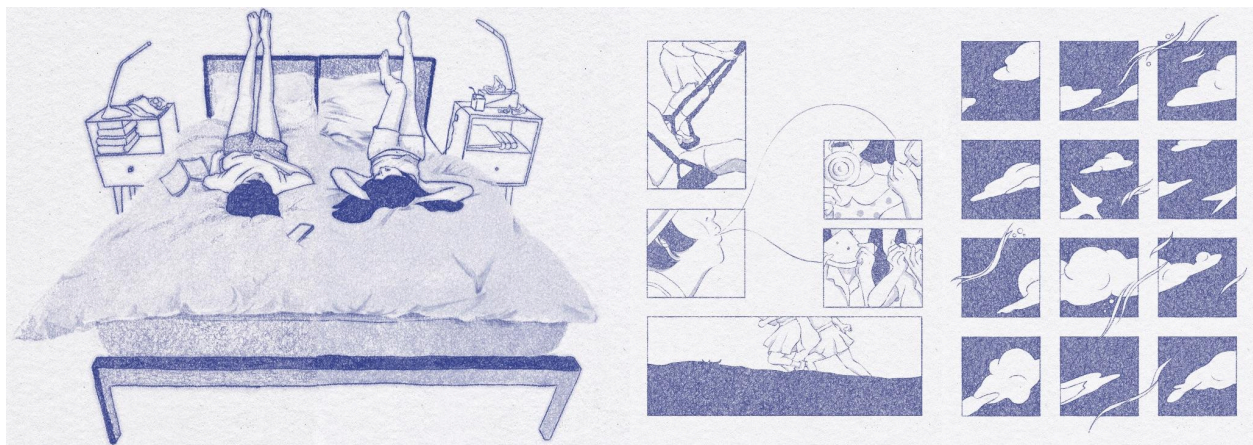
designers, our differences create a harmonious artistic dynamic, preventing our work from becoming confined to a single style and instead fostering a well-balanced fusion.



*The Gourmet Otter* by Skye, 2024    *Hammy's Treasure Trove* by Gabby, 2024

Your sources of inspiration share many similarities, such as nature, music, Japanese films, and daily conversations. How do these influences manifest differently in your individual works?

It primarily depends on how we individually interpret these inspirations. When we watch Japanese films or draw inspiration from nature and music, Chenyi focuses more on delicate moments and movements. For instance, in our current project *Pillow Talk*, while working on a cohesive piece, we divide tasks accordingly—Chenyi captures fleeting motions and connects them to form a narrative, while Chenxin focuses on the emotions and atmosphere that follow these actions, using larger compositions to convey feelings and information.



*Pillow Talk* 2025

Your work spans multiple mediums, from digital illustration to relief printmaking. What draws you to explore these different techniques, and how do they complement your artistic vision?

We've always been drawn to exploring different mediums because each artistic approach has its own unique charm. At this stage, we primarily focus on digital illustration, as it allows us to experiment with colors and styles quickly. However, relief printmaking offers a slower, more immersive process that provides a tactile experience—every line requires effort, and each print is irreversible, bringing out a completely different quality from digital work. The digital age has made creation more convenient, but stepping away from screens and engaging in hands-on craftsmanship brings a refreshing sense of fulfillment. We also experiment with combining these two mediums to create unexpected effects.



*Under the Cherry Blossom, MDF, 2023, Block printing*

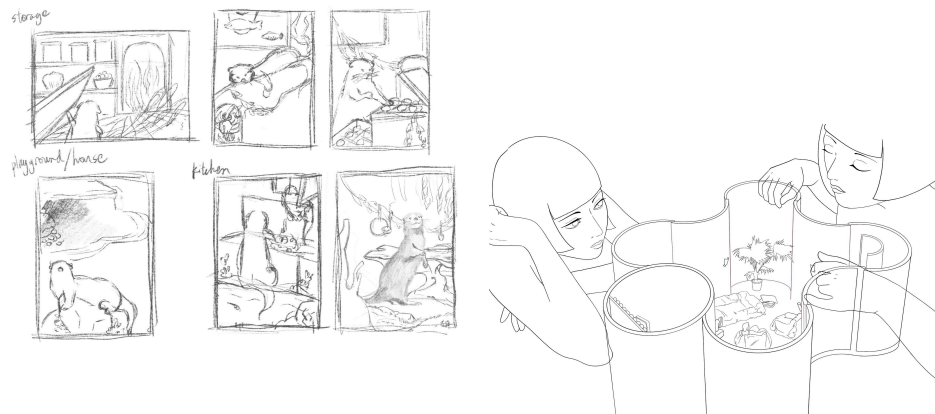
You have experience in various creative fields, including graphic design, UI/UX, and marketing. How have these industry experiences shaped your understanding of art and design?

These experiences have broadened our perspectives on art and design. Different fields and companies approach design in distinct ways. For example, working in visual design has made us more aware of spatial composition and how visuals evoke emotions. In illustration, we emphasize lighting, composition, and perspective to create immersive narratives. UI/UX design prioritizes clarity and user experience, teaching us how to communicate information effectively while refining details and logic.

Meanwhile, marketing has helped us understand how art functions within cultural and commercial contexts, guiding us to consider how visuals interact with trends and audience emotions. These insights have been invaluable, as we don't see ourselves purely as artists—we also aspire for our work to be recognized in commercial settings and resonate with a wider audience.

Do you think being twins is an advantage in artistic creation? Have you encountered any challenges in pursuing such closely intertwined artistic and professional paths?

During our undergraduate studies in graphic design, we worked independently. However, as we transitioned into illustration, we realized that our twin identity made our work more distinctive and rare. Of course, this also presents challenges—we are unsure how the public perceives us, and people often wonder about the difference between collaborative and individual creations. Over time, we've come to recognize our creative synergy as a strength. Our deep connection allows us to expand on each other's ideas in ways that would be difficult individually, leading to a harmonious yet dynamic body of work. While we collaborate closely, we also strive to maintain our artistic independence. Balancing these aspects is an ongoing process, but ultimately, we aim to turn our twin identity into a true advantage.



Process Sketches

If you could collaborate with any historical or contemporary artist, designer, or creative figure, who would you choose and why?

We would choose filmmakers Edward Yang and Hirokazu Kore-eda. Film and music are major sources of inspiration for us, especially in shaping our visual storytelling. These two directors excel at capturing nuanced human emotions and reflecting societal themes, resonating deeply with their audiences. Their narrative techniques and visual aesthetics have greatly influenced us, as we often explore themes of relationships, family, and self-identity in our work. Collaborating with them—or even just learning from them—would be an incredible opportunity to understand how subtle emotions and stories can be translated into visual language.



*Twins Series- Dollhouse Dream No.2 2024*