

오브제, 그 이후  
Dissolving views

만남을 찾아서 *outside the box*

# What do we mean by 'outside the box'?

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## Introduction

After a ten years history Cheongju International Craft Biennale has settled into a major cultural and artistic system. Despite much arguments and criticisms from its beginning in 1999, the Biennale held five shows through which its distinct characteristic can be found. What is grabbing our attention the most is the fact that 'craft' was chosen to be the subject of Cheongju Biennale.

However, numerous factors make Cheongju Biennale to be way too crude to call it an international biennale. Although meant to be the major power in executing the biennale, the roles of the director or curators are obscure. The Biennale organization and the ways artists are chosen are not much different from the corrupt habitual practices of National Art Exhibitions of the past. The Biennale site is a jumble of all kinds of different events and activities, making one wonder if it truly can be regarded as an international biennale. Biennale 2007 is an example showing the chaos it not only featured the Main Exhibitions, International Symposium, Public Art Projects, International Craft Competition and a Fair but also the Intangible Cultural Properties of Korea Exhibition organized by the Cultural Heritage Administration of Korea, National Craft Competition for Children, Hands-on craft experience programs and a Craft Exhibition featuring works by craft hobbyists. A temporary gallery needs to be built inside a sports centre every year during the short biennale period, arousing financial and environmental issues. Noisy performances and programs held that are in no ways related to the main exhibitions - utmost anti-biennale - are putting the visitors in great dismay.

To be elected as Art Director of Cheongju International Craft Biennale 2009 therefore, was of much strain. For the above reasons, this year's biennale is aiming to embody each word consisting its title: 'Cheongju', 'International', 'Craft', 'Biennale' and '2009'. Too trifling? If so, how would one be able to ignore the essential philosophical issues and the tainted reality that lies in ambush? Such issues and reality are clearly reflected by the organizing committee and community members associated with the biennale as well as by the visions, ability, attitude and habitual practices of the world of craft. The aim to understand the principle idea of a biennale is therefore a pathetic yet serious task indeed.

The inevitable main issue is 'craft'. The themes of the past five biennales, 'Hands of harmony, creation for the future' (1999), 'The breath of nature' (2001), 'Use' (2003), 'Temptation' (2005) and 'Creative

evolution, deeply and slowly' (2007) show how past art directors have examined the reality of crafts and looked for new visions. The selection of artworks reveals what each biennale regarded and pursued as craft. Their different aims have re-arranged and partially re-defined the idea of handicraft, nature, practicality, aesthetics and tradition that has commonly been perceived as the essence of craft.

How similar and different are the craft phenomena of different regions of the world? Is it possible to discuss them in the same place? If so, how is it possible? What are the characteristics of craft values that Cheongju Biennale is facing? How are these values intersected or estranged with each other? What is maintained and what is changed in today's world of craft? What are the ways to indicate the firmness or mobility through a system called biennale and to identify them?

Such doubts are the starting point of Cheongju International Craft Biennale 2009. The answer to these should be based on my perception and understanding of craft and its reality.

### **'Craft' and its reality**

From nomadic to agricultural through to domestic handicraft, men have gone through different life and production styles over the history, yet they have always been making things and craft has been a principle matter of their lives.

However, situations have changed drastically from the 18th century onwards. Craft has become nothing more than a subordinate genre of the figurative arts, along with fine art and design. Craft has been positioning itself in between and in comparison to fine art or design, two genres that have been booming ever since they have set themselves free as independent areas. Therefore, the effort of craft to set out its vision in the vast horizon of artifact has for long faded away. Such phenomena are regarded as a change caused by the concept of 'fine art' growing and spreading globally from the mid 18th century and from the early 20th century and onwards, 'design' taking it over. The change in the perception and power of craft as a productive activity as well as an outcome, product in Europe and Westernized societies can be easily traced.

Let us look into the reality of crafts in Korea. Korea opened its door to the rest of the world in the 19th century compulsorily by the Great Powers, became colony of Japan in the early 20th century and was used as a commissary base. After regaining independence, Korea went through rapid industrialization with no parallel case in history. Over the past hundred years, most figurative basis and Korean traditions in making products collapsed and modern craft has become newly systemized

in the horizon of artifact as an extremely limited cultural sector. The systems can be roughly divided into two kinds. The first is the education system, especially university education and the Modernist craft adopted from the Western culture. The other is the human cultural asset system that has been lead by the Cultural Heritage Administration of Korea.

Western art was adopted and spread as a separate culture to the establishment of modern craft in Korea and the design industry has settled as an independent genre in a similar way. As a result, the world of artifact became fragmented and disrupted. Thus the process of the formation of artistic genres in Korea has been very different to that of the West, where craft, industry and design have emerged and differentiated according to the development and change of the ways of production. Due to a rather unfortunate social and historical background the concept of 'craft' in Korea has been limiting itself to the concept of Western modern craft, separating itself from fine arts and design to stubbornly maintain its identity. Traditional craft of Korea on the other hand tends to literally reproduce the nation's symbol as an 'imaginative community' confronting the Western culture, desperately proving its existence. From this perspective, craft of Korea has been disrupted, isolating itself from our lives and reality.

Such situations are not just the case of Korea. Craft losing its power and status as an independent genre is a worldwide phenomenon as production style, technology, materials and media environment is changing rapidly than ever. There is a rupture and isolation between subordinate genres within and outside craft and also between the past and present. It is difficult to even discuss human productive activities and their outcomes under the name of craft any more. It is no more surprising that many public institutions such as schools, museums and academies have started to abolish the term 'craft'.

Facing the reality where the validity of craft values is questioned, what can we state through a 'craft exhibition'? Within the modern genres of figurative arts where craft, fine art and design exist in a triangular composition, what is it that craft is aiming for by differentiating itself from the other two genres? This can be understood as a desperate attempt to maintain its originality yet is there anything else that craft could do other than to confine itself within the old boundaries of craft, losing against fine arts in terms of artistic values and against design in terms of productivity? What is this originality then, which craft is stubbornly insisting upon to maintain, that is so different to art or design? To what extent does university education focused on materials and techniques and craft systems that are divided according to materials such as ceramics, metal, wood and textiles, can reflect

visions of artifacts?

### **<outside the box>**

The globe of the postindustrial era is inundated with all kinds of products. Environmental issues caused by material excess have been emerging as an urgent matter. Well-making is a mercy but can be an oppression at the same time, therefore, the value pursued by it has changed accordingly. The magnificent value an object was expected to retain has now become useless and pathetic. Trifle and minority are no longer unfamiliar values. The standard of suitability that has for long been regarded as a mercy in craft has also changed drastically. We are now facing a turnover from the analogue society into an age of digital culture and information and an age 'after the end of art' where simulacra is discussed.

What is craft aiming for in such an era? Cheongju International Craft Biennale 2009 is looking for new visions for today's world of craft under the theme <outside the box><sup>1)</sup>. It is questioning the meaning of the act of making rather than to seek for the essence or identity of craft. It is a place where subordinate genres within craft meet with each other to discuss the genuine value of craft. Moreover, it is looking for ways craft could sail towards the vast outside to serve our lives and the world. It becomes a place where craft meets the world beyond craft, where Cheongju citizens get to meet the world beyond Cheongju. Yet the regions that actually come into contact with the other world are the borders. These borders are probably made of gold; the centre is a void yet the contacting borders are rich and vast.

By looking into the dictionary meaning, the term 'mannam' (meeting) has its basis in an open attitude towards an object, a situation or experience, which is why the phrase 'outside the box' was chosen for the English version of the theme rather than the direct translation 'looking for a meeting'.

Below is a text that summarizes the theme.

1) The theme <outside the box> takes its inspiration from artist U-Fan Lee's book title 'looking for the meeting' (1973). Lee is a Monoha - a modern art movement of the 1960, 70s - artist as well as a critique, and is now working across Europe. There are a number of reasons for why a craft biennale takes its theme from a fine artist's book title. However, it is not an awkward idea considering the fact that Lee is critical about modernist fine art and is taking the idea of the cross between nature and artifact as his task for his art practice. In the place where the power and status of craft is given a second thought, 'looking for the meeting' is appropriate as a thesis for a craft biennale, as it is pointing out how fine art is setting modernist subjects and symbols excessively and talks of the possibilities of the world of artifacts towards a vaster horizon.

Cheongju International Craft Biennale is starting its 6th journey since its establishment in 1999, with the theme 'outside the box'.

A map of the world of craft is useless in this particular journey, since any act of making and any field of the man-made through which we, as homo faber, pursue hope and happiness, become matters worth exploring.

Ever since the modern period, craft has been left over as an isolated field, as art and design have set themselves free and flourished. Wonder to what extent we managed to approach the genuine value of craft through the previous five Biennales. The sixth trip will focus on searching for a new 'horizon of the artifacts', outside the boundaries of conventional craft. We can no longer continue to admire objects or products that are just well-made. We are now looking at fields that reflect our lives, which not only include the world of figurative arts as fine art, sculpture, architecture and design, but also music, dance, poetry, literature, food, theatre, movies, politics, economics, society, culture, religion and education.

Material affluence is spreading the world with no parallel in history. Entering the post industrial society as well as the age of information, the world is becoming inundated with products and luxury goods. Yet on the other hand, we are facing environmental disasters, nuclear war threats, starvation, economic crisis and swine influenza. If so, what would be the similarities and differences between skills to make something well and new visions for artifacts aiming towards creativity and innovation?

### **Exhibition objectives**

Cheongju International Craft Biennale 2009 consists of artworks by artists who are introducing new visions for the world of craft. The main exhibition is divided into the following three exhibitions: <Pressing matter>, <Dissolving views> and <The river within us, the sea all around us>.

<Pressing matter> is escaping from the perception of craft as being a ceremonial object and is focusing on new attempts that cross-discipline between genres or set out new socio-humanitarian visions in the context of craft. <Dissolving views> is abandoning the worship of objects and to look at craft as a means to pursue diverse values of life. It is featuring artworks that are rather anti-craft, facing the reality and truth of our lives. <The river within us, the sea all around us> consists of projects that question the possibility of a better city and community life by raising craft issues.

The compositions of the three exhibitions are as follows.

## Main Exhibition part 1 <Pressing matter>

This exhibition features 225 works of 98 artists from 23 nations, and is divided into four sections: 'Beyond 'Craft' - A new horizon', 'Meeting point of diverse forms', 'Terrain for contemporary craft' and 'Craft through influential eyes'.

'Beyond 'Craft' - A new horizon' presents the artists who cross over the boundaries of art and design, and revitalize the values of craft. Their works combine digital technology and craft processes to reflect the social issues of our times. Works in the 'Meeting point of diverse forms' breakout of the framework of Modernist "craft" and explore the vital issues around us. Synthesizing traditional craft and contemporary design, the developed and the developing world of traditional craftspeople and artists work in close partnership to create a new vision for craft. 'Terrain for contemporary craft' features a diverse group of artists whose works correspond to the rapid changes of our times. Offering a condensed view of the diverse experiences of contemporary craft, the makers connect their work in new ways by penetrating deeply into our daily lives. 'Craft through influential eyes' examines the views of those who play an influential role in the development of Cheongju International Craft Biennale. The selected works of artists recommended by members of the Biennale Steering Committee, the Cheongju citizens craft collection, and prize-winning works of the Cheongju International Craft Competition reveal the current status and the internal power structures of the Biennale.

<Pressing matter> takes us far beyond the conventional classification of craft based on materials and techniques, and into the realm of imaginative and creative artworks where a variety of perspectives meets, such as producer and consumer, tradition and contemporary, the developed and developing world, the egalitarian and the elite, to create a new horizon for contemporary visual culture.

## Main Exhibition part 2 <Dissolving views>

This exhibition consists of 98 artworks of 56 artists/groups from 18 different countries under four sections entitled 'On the borderline of artifact and nature', 'New conditions, new ideas', 'Reactant objects' and 'Artifact throughout'.

'On the borderline of artifact and nature' features artworks that sensitively correspond to nature. However, rather than regarding nature as a means to their artificial activity, artists in this section position their works in between artifact and nature.

'New conditions, new ideas' consists of artists applying new materials and technologies to extend their creativity. These artists never hesitate to choose new, unfamiliar techniques. They are never bothered by any categorization within the field of arts; they unite their actions in the new horizon of artifacts.

Artworks in section 'Reactant objects' abandon products and objects that are well-made only. Rather, they actively correspond to the human body and deal with their lives. These works are not just objects occupying the gallery space. They establish relationships between human and their scenes of life such as architecture and fashion, and welcome activities that communicate with time-concerning genres such as video, sound, light, performance and literature.

'Artifact throughout' consists of artworks that show how questioning identities of individual genres within art such as craft, design and fine art has now become out of fashion. The act of making - knitting, spinning, sewing, growing plants etc- is heading towards 'Dissolving views'. Race, environment, gender, sex, violence, war, nation, immigration, class, taste, education, politics, economy, society, history, culture religion, any matter of concerns from our lives can now become subjects approachable through craft practice.

<Dissolving Views> highlights works overstepping the limits of object-dominant aesthetic standpoints and move towards the new horizon of artifacts. It features artworks that re-establish the connection between craft, sculptures, design, architecture, paintings, videos, sound, light, performance and literature, and speak of reality by mirroring politics, economy, history, culture and education, introducing new visions for the arts and crafts.

<Dissolving Views> looks into how diverse values emerge and are shared, and at times vanish, questioning what kind of value future craft shall pursue. A gallery stage featuring various performances and event and a cafe was installed within the space.

### **Main Exhibition part 3 <The river within us, the sea all around us>**

<The river within us, the sea all around us> is a community art project proposing craft issues that takes us beyond the conventional gallery space, to the actual lives of Cheongju citizen. 16 artists/groups from 5 different nations embody the corporate tenancy of the city's culture and past through projects such as 'Objects project', 'Culture and tourism project' and 'Seomun market project' in public spaces including the Cheongju City Hall, Sangdang fortress, Seomun market.



The 'Objects project' consists of artworks that speak of cultural identity of Cheongju City in various public areas and the triangle project, where local and international artists are working together in Cheongju, Yanggu and Seoul to restore the lifestyle of local communities. These are works that recall cultural memories of public areas as well as opening up new ways of networking with nature.

The 'Culture and Tourism Project' is overstepping the limits of object-dominant standpoints of craft. It is aiming to make Cheongju citizen experience true happiness and tourists to share craftvalues.

The 'Seomun market project' is aiming to have craft as a means to revitalize the slummed traditional market.

What is the appropriate city environment for Cheongju as a city hosting an international biennale and how is it possible through craft? <The river within us, the sea all around us> is starting from the second thought on Koreaconventional public art projects that do not consider the history, region and space. It seeks for the possibility of Cheongju as a craft city in the reality of life.

## Epilogue

Whether the initial passion of this year's biennale to re-arrange modern genres of figurative arts through the different projects has been successful or not should be judged through another set of discussions and criticisms. The biennale was aimed to become a meeting point of precious attempts to place craft away from the restrained frame and to reposition it in the center of creativity which would open up a new future.

Also, whether these projects achieved a genuine 'Cheongju', 'International', 'Craft', 'Biennale' '2009' is yet to be reviewed carefully. However, despite any judgment, the Biennale 2009 has in several ways made attempts for an innovation.

Many of the chaotic events and activities that go against the idea of a genuine biennale were abolished. Shows such as the 'Intangible Cultural Properties of Korea Exhibition' organized by the Cultural Heritage Administration of Korea, the 'National Craft Competition for Children' and disorderly performance programs are some of them. The International Craft Competition and the International Craft Fair was retained under the expectation for a synergetic effect along with the Biennale.

I must also confess it has been an innovative change that much of the responsibility for the organization of the main exhibitions and other events has come under the authority of the art director

and curators. Exhibitions consisting of artists recommended by members of the Biennale Steering Committee were abolished and were substituted as a section of Main Exhibition I <Pressing Matter> entitled "Craft through influential eyes."

The awareness of art and design values that have so far been missing in the organization and administration of the biennale was - though partially- supplemented. Poster and leaflet designs as well as the exhibition hall interior design, the arrangement and design of the event sites also came partially under control of the art director. Ornaments that are of almost criminal quality have mostly been removed. The exhibition hall was designed and set up bearing in mind recycling and its actual venue being a sport centre was revealed by its uncovered internal and external structures.

The International Craft Biennale also went through a drastic change by abolishing the division according to subordinate craft genres based on materials and techniques. The International Symposium under the theme <outside the box- global aspects> was chaired by Hong Nam Kim (Korea), Chair of the International Craft Biennale Final Assessment Judgment Panel, and hosted Martina Margetts (UK), Kitazawa Noriaki (Japan), Alexander von Vegesack (Germany), Art Director Ihnbum Lee (Korea) and Sandra Alfoldy (Canada), curator of Guest Pavilion: Canada <Unity and Diversity> exhibition, and Bum Choi (Korea), Art Director of Biennale 2005 as presenters. A separate panel of debaters consisting of competition juries and exhibition participants held a discussion session to develop and set out craft issues and craft visions.

All these would not have been possible without the help of active supporters who have shown firm attitudes, aware of problems and issues. I would like to express gratitude towards those; no need to write down all the names, the ones would know who I am looking out on.

Nevertheless I do feel some things could have been done better. More courage, love, passion and patients about the truth were needed in order to accomplish a genuine biennale.

## About 'Dissolving views'

Curator | Juweon Kim

### 1. The entrance

Artworks by Yiso Bahc are displayed at the entrance, the artist who aimed to set out new artistic visions within the particular social and cultural circumstances of the time and place he lived in. The rectangular space presents the soy sauce painting <World Map>, the <World Chair> (2001) - you sit on this great vast 'world' you are meant to admire and have respect on -, and the <Untitled- Drawing for the World Chair> (2001). Four pieces of <Twelve Months of 2004> were put on a shelf, the artwork Bahc had been working on until right before his death in April 2004.

Yiso Bahc's choice of rather abstinent materials such as soy sauce (World Map), rough wood (World Chair), clay, Styrofoam and plaster (Twelve Months of 2004) is difficult to be accepted by today's object-based aesthetic standpoints. These are raw, unrefined materials that would one day be discarded, therefore, they do not clearly suggest conceptual distinction, functionality, aesthetics or any other elements an artwork is supposed to possess. Then what is the reason for Cheongju International Craft Biennale 2009 Main Exhibition II <Dissolving Views> to outset its show with Bahc's pieces?

Bahc's three artworks at the entrance are 'emblems for the desire, authority, hope, expectation, eternity, ideals and purity' we may have, us who are the response to the gleam (soy sauce), the gleam itself (the world) or who dream of a gleam (calendar). They are telling us to abandon distinction, determination and modernist icons of an art object and they question the values and vision an artwork should aim for. The four pieces of <Four Months of 2004>, where one piece was made each month by calculating the dates, are abandoning the function of a calendar by the abstraction of dates and numbers. It is a criticism towards the illusion of rapid globalization, which was in fact commenced in 1912 as the decision was made to use the World Wide Standard Time, as well as a visualization of the superficiality of cultural and artistic communication. This is how exhibition <Dissolving Views> leads off.

### 2. section A: In the borderline of artifact and nature

Just as in art in general, nature has been one of the key elements in craft hitherto. The classification of

subordinate genres within craft such as wood, metal, ceramics, glass and textiles is still much based on materials. Rather than regarding nature as a mere means to their artificial activity, artists in this section position their works in between artifact and nature.

Although looking nothing more than a randomly stacked circular form, Suk-Ho Choi's wooden installation piece <An Oil Field> (2009) is the revival of nature's magnificent energy. As if exhumed from the ground after a volcanic eruption, Torbjørn Kvasbø's ceramic work explores ambivalence, ambiguity, and instability by the impulsive, the staggering, the beautiful and repulsive, as found in his artist statement. Tomas Gabzdil Libertiny glued 700 identical prints on top of each other, one by one and the whole block was turned by a master wood turner into classic vase-shaped objects. The image of trees on the inside and outside of the vase, inherent in every layer, is an ornament, a form, nature and an artifact. For Machiko Ogawa from island Japan, the vast desert of Africa was an unknown world that put her in great fear, dread and solitude. Dispersed broken pieces of ceramics are from the moment of clash between the frozen-sea-like desert and the eye of the artist. They are in the rift between nature and artifact.

### **3. section B: New conditions, new ideas**

After visiting the Aeronautics Salon in Paris in 1912 in the company of Fernand Leger and Constantin Brancusi, Marcel Duchamp claimed that "Painting is finished. Who could do better than that propeller? Tell me, could you make that?" This anecdote well describes the great influence of the impact carried by the change in material conditions and production method on modern art.

Today, the basis and conditions that have supported the figurative and artificial world have changed drastically. Such change puts craft into challenges of materials and techniques; the concept of artistic genres classified into 'craft', 'fine art' and 'design' is being dissolved or united.

Referring to the forms of a toilet or a bathtub, Marek Cecula's vitreous china piece <Hygiene Set V> (1996) proposes a contemporary response to Marcel Duchamp's <Fountain> (1917), an avant-garde milestone in the history of art. Cecula, who has been exploring the relationship between the art and machine production, questions the invariability of the human body achieved by new technologies such as genetic engineering and cybernetic simulation, through a speculative as well as a sexual body of work.

Lionel Theodore Dean, who combines Philippe Stark's Louis Ghost chair with a new back using rapid

prototyping technique, Adam Paxon, who creates jewellery using acrylic but by removing its industrial and mass-produced elements, and Tom Price, artist of the <Meltdown Chair> series made by melting an array of various plastic materials, show their exploration of new techniques and materials and their challenges to create non-machinery by using machinery, art by using technology. The relationship between contemporary craft and technology cannot be defined. There are various ways to approach it.

Carla Nuis's pendants and necklaces are re-creating splendid historical textile patterns. The woman in <Eleonora of Toledo> by 16th century painter Bronzino, is wearing a silk velvet dress and a pearl necklace. The patterns of this historical velvet dress and the glow of pearl necklace has revived through new technology.

Miniature knitting by Althea Crome, who calls her works as 'micro-3D soft sculptures' are also the outcome of the artist's attempts and challenges making use of new conditions and tools. Crome creates miniature garments by three-dimensionalizing flat mythical and iconic images of the history and society such as ancient Greek amphora, Picasso paintings and the King and Queen in playing cards. Through the process of transforming myth into life, the irony in scale and its sculptural properties subvert illusion into reality.

Sang Hee Yun, who creates jewellery combining digital technology with lacquering - this technique can be harmful as the skin can be poisoned by lacquer - shows her defensive actions towards oppression, attacks and violation. Sonya Clark making use of real human hair, questions the origin of her ethnic background, while combing, dread locking and ornamenting her hair.

Hildur Bjarnadottir visualizes her reminiscence on her grandmother and tries to combine handicraft, fine art and design. <Table for the Knights of Despair (Resistance)> (2007) by Jan Fabre, whose works were presented at the Special Exhibition of "Venice Biennale 2009", looks at the contemporary world from another perspective. The resistance table balances itself on a thin line between design and art, seeing as the cutout forms ensure that the relation to the object is seen as conscious anti-design. The indigo-blue indicates the blue hour between day and night where boundaries become obscure and everything is possible. It is a table stained with traces of resistances, reflecting the artist's unstable status as a resistance. As declared in the artist statement, there is no power without resistance, no resistance without power.

Exploring the perception of beauty, horror, comfort and discomfort, Laura Splan makes use of

cosmetic facial peel as fabric. The cosmetic facial peel that retains sebum and hair abandons its object elements and is transformed into another kind of fantasy by the help of machine embroidery technique.

For the sake of maintaining craft's purity, there are assertions on the need to expulse new technologies and to lookout for it not to go beyond its role as a means. On the other hand there are claims for encouraging liberal interchanges among craft, machinery and technology. Despite various standpoints, what we cannot avoid to agree upon is that objects created by craft, fine art or design depend themselves on periodic conditions, especially in the 21st century defined as the digital age. Artworks in section B are live evidences of this. The progress of the 'new', therefore, has its conditions and creativity headed towards the present and the future rather than to the past.

Lipstick stain on shirt collar (from an 'unknown' person), ketchup smeared on shirt while eating a burger, a milk mustache from drinking milk in a rash, iron burn from clumsy ironing and ink stains from a leaking pen. All of these mistakenly traces and stains become precious jewellery pieces. Yunju Lee is converting negative emotions into positive ones on the borderline between section B and C.

#### **4. section C: Reactant objects**

Re-interpreting the traditional hand knitting technique, Isabel Berglund creates a city of stitches and garments rather than of buildings. Her witty, exaggerated language making up this playful space where a group of people can together try the walls on, indicate how the concept of an art object has changed nowadays and how it is understood.

'Shock Proof' (2005), a project by Tjep. is an IKEA vase designed by Hela Jongerius that has been shock-proofed, in other words, broken into pieces and assembled together. It is where the idea of mass production and one-off piece co-exist. A mass produced object is broken and restored into 'art', showing the relationship between human, their love, fight, passion and make over, overthrowing conventional ideas about exhibition objects. Jule Jenckel's work has its basis in the understanding that any object can by intention, become weapons. The <Home Sweet Home> (2005) series focuses on domestic environment and violence. A wedding ring, which is supposed to be the proof of eternal love, leaves a message of apologies in the victim's cheek after a fight. The mark on the cheek says "I didn't mean it" in reverse and can be read when the victim looks at his or herself in the mirror.

Bohyun Yoon's objects and video of <Sound of Glass Instrument> (2004), Seoyoun Choi's jewellery

with strings representing relationship, Byoung Ho Kim's sound sculpture <Collected Silences> (2009) and Minsang Cho's <Flying Lesson> (2009) inspired by the imagination of a flock of birds flying in the sky as like a group of cyclists on the streets of London, add sound or action to bridge viewers and artworks, enlivening new senses through the body.

Tae Whan Kim's jewellery referring to architectural frameworks and Jeong-Ju Jeong's rotating architectural model with a camera inside, although approached differently, explore the ways a space's particular aura can be experienced through different visual conditions. The ones who read Han Soo Park's collection of poems printed by letter pressing, Simon Heijdens' <Reed> (2004), light elements responsive to wind that passes the building outside and Mark Zirpel's <Weather Station> (2005) that respond to different weather patterns indicate how objects lie in the process of arousing changes according to times and sentimental movements of the ones in the space.

Working mainly with second-hand items, works by Kjell Rylander reminds of the characteristics of object, the mobility between and beyond geographical and cultural limits. Myung Za Suh's <Now, at the moment> (2009) features garments made for the real body rather than the generalized and idealized, presenting the fact that what an object should dominate is not a physical space or a illusionary body but the real life.

A cafe and a craft performance stage are installed within section C. Although temporarily built for the forty days of exhibition period, the stage is not a space for a fantasy. This is proved by the fact that the artworks respond to reality, body, time and space.

## **5. section D: Artifact throughout**

Questioning identities of individual genres within art such as craft, design and fine art has now become out of fashion. Some talk of simulacra. Some call the reality of diminished borders 'Ars Nova'. The act of making - knitting, spinning, sewing, growing plants etc- is heading towards 'Dissolving views'. Race, environment, gender, sex, violence, war, nation, immigration, class, taste, education, politics, economy, society, history, culture religion, any matter of concerns from our lives can now become subjects approachable through craft practice.

Visionary fashion designer Hussein Chalayan takes his motives from anthropology, history, science, philosophy and technology rather than from fashion directly. His continuous interest in cultural identity, nationalism, national status, migration and chaos are visualized in <After Words> (2000).

<After Words> was inspired by the fears of war refugees, which Chalayan himself has experienced before 1974 when Turkish Cypriots were subjected to ethnic cleansing. It also explores their attachments to their belongings, wanting to hide or carry them with them.

New Zealand born Dylan Graham, who moved to the Netherlands when he was nineteen, also looks into the theme of migration, war and colonialization. By cutting out intricate forms in art paper, Graham shows an irony where tale-like beautiful forms clash with the history of war, death, weapons and mushroom cloud. Sookyung Yee's <Translated Vase> (2007) made of discarded broken pieces of ceramics express how a crisscross can create a whole new order. This seems to be an accusation on the illusion of standardized and forced myth. Taking his two years of experience in the Korean army as a motif, Bohyun Yoon displays oppressed individual liberty, collective memories and nationalism through <Structure of Shadow> (2008-9).

Cat Mazza, revealing the issue of female labour abuse by textile industries, stands in a different position from Andrea Dezso, who chooses embroidery to explore the ideological and conventional influences put on family, gender and individual, and from YounJoo Ham, who installed a stairways to heaven using her own hair. Dezso and Ham expose their personal issues in order to inform the world about the value and status of women and their characteristics.

The sections in the exhibition hall are arranged in a linear alignment. Starting from the entrance, we have made a U-turn and are now heading towards the end of the show.

Working in Korea and Germany back and forth, Nayoungim & Gregory Maass have installed <The Heart of Enterprise>(2009) in the space between the two passages of the exhibition space. Their piece is a collage of wooden bedroom furniture (France, 1930-50s), hand-made Kitsch objects (Belgium/France 1950-70s), toy roads and houses, fancy bourgeois toy Playmobile (Germany, 1970s-present), flow glazed - a technique of the early 20th century of America- ready-made animals (Germany, present) and modern aluminum profiles and wooden boards (Korea, present) bridging all of these together. It is a new network composed by objects that change with history, region and taste. Jiman Choi exploring his own inner world through endless creativity, Aoki Katsuyo revealing both myths and popular culture of nowadays, Hyuejin You conveying psychological issues, and Okubo Eiji unifying the Qi (energy) of the sky and ground, comprise a scene where different meanings are mixed and layered. A life that never gives an obvious answer.

Environmental issues have for long been one of the main concerns. Joohyun Kim provides a healthy



option through her <Table and Chair with Plants> (2009) and Studio Makkink & Bey's <Witness Wardrobe> and <Witness Construction Light> compose a temporary apartment, realizing furniture inspired to ecology and environment, using felt and wood. Admiring nature, Joohyun Kim and Studio Makkink & Bey's artworks are testimonies on affluent lives as well as a devout hymn on that insecure life.

## **6.The Exit**

Jaime Hayon's 'Showtime' series (2008) and Jeong-Won Yoon's <Chandelier> (2008) provides a space of fantasy where the rhythm of traditional musicals and the affluence of the consumerist world are mixed together. Now the exit is open. Colourful vases and furniture inspired by classical MGM musicals, and the luminous <Chandelier> align the story of how objects are made, used and discarded and with a rich and delicate shade of meaning, they urge the footsteps of the visitors. Towards 'Dissolving views'.

## 소니아 클라크 Sonya Clark

미국 USA

### 아드리안의 이야기

작가로서 텍스타일을 공부할 때 나는 “섬유미술 최초의 형태는 무엇이었을까?”라는 물음을 던졌었다. 그에 대한 대답은 내가 머리를 빗는 순간 찾아왔다. 그 이후로 지 금껏 미용법과 그 도구들은 나를 매료시켰다. 사람의 머리카락으로 만든 이 작품은 한 가문의 유산 혹은 ‘뿌리’를 기념하기 위한 작업이다. 우리는 모두 조상들의 DNA의 운반자들이다. 마치 그들이 항상 우리와 함께 있는 것처럼.

### 펼치다

이빨이 가지런한 플라스틱 빗들은 질서를 상징한다. “이빨이 가지런한 빗을 들고 무 연인가를 훑어 나가다”라는 말이 곧 “사물을 면밀히 조사하다”라는 관용어로 쓰이 기에, 그것은 곧 전면적인 탐구를 제안한다. 어원학적으로 ‘빗comb’이라는 단어는 ‘이빨teeth’이라는 단어를 불러낸다. 빗이 부러지거나 이가 빠졌을 경우, 이는 약전 고투의 증거이다. 빠진 이는 새로운 질서의 음악에 새로운 리듬을 부여한다. 2005 년부터 현재까지 진행 중인 〈빗〉 시리즈는 5,000년의 역사를 이어온 이 몸치장 도 구 속에 담긴 의미와의 관계맺음이다. 나는 텍스타일 작업의 각 과정이 도구로써 빗 의 사용과 연관된다는 사실에 동의하기 위해 머리카락과 텍스타일을 상기시키는 형 태 속에 빗들을 배치했다.

### 지혜의 진주

머리가 지혜를 담는 장소라고 한다면, 머리에서 솟아나는 머리카락은 확실히 지성 의 드러남을 의미하는 지시물일 것이다. 이 경우 작가의 머리카락은 구슬(진주)로 간주되고, 계급별로 분류된 진주목걸이와 같은 방식으로 등급이 매겨질 것이다.

### Adrienne's Tale :

As an artist trained in textiles I asked, “What was the first form of fiber art?” The answer came while combing my hair. Ever since, the craft of hairdressing and its tools have captivated me. Made from human hair, this piece celebrates the legacy of one Ancestry or “roots” and family tree. We are all carriers of the DNA of our forebears and as such they are always with us.

### Unfurl :

Fine-toothed plastic combs imply order. They suggest a thorough investigation as in “to go through something with a fine-toothed comb. The etymology of the word ‘comb’ leads to ‘teeth’. When a comb has broken or missing teeth there is evidence of struggle. The missing teeth provide a new rhythm, the music of a new order. The Comb Series (2005- present) is concerned with the meaning in these 5000 year-old grooming tools. I arrange combs into forms reminiscent of hair and textiles to acknowledge that each textile process at some level involves the use of a comb as a tool whether it be a weaving or a hairstyle.

### Pearls of Wisdom :

If the head is the site of our wisdom then certainly the hair extruded from the head is an indicator of our intellect. In this case the artist's hair has been felted into balls (pearls) and graded in the same way that a graduated pearl necklace would be.



지혜의 진주 사람의 머리카락과 은, 펠트, 20X20X25cm, 2009  
Pearls of Wisdom (two strand) human hair and silver, felting, 20X20X25cm, 2009



펼치다 검정색 플라스틱 빗, 10X10X72cm, 2009  
Unfurl black plastic combs, 10X10X72cm, 2009



아드리안의 이야기 사람의 머리카락과 와이어, 20X15X150cm, 2009  
Adrienne's Tale human hair and wire, 20X15X150cm, 2009