SEULGI KWON

EWELLERY PORTFOLIO



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2021 MILANO Korean Craft - All about Attitude

Carin Reinders stated "Seulgi uses nature as a source of inspiration. In particular plants, both on land and in the deep sea, and roots, sprouts and blooms in breathtaking colouring. Seulgi uses silicone, glass and pigments with great beauty and poetic transparency. The brooch 'A Soft Rain' has the softness and the vulnerability of the first soft and refreshing drops. 'Deep in the Night' gives the awareness of a night in the jungle with the great emerald green stone, glowing in the dark. Seulgi's work has great poetic power and classical elements but is constructed in a very contemporary way."

Sooyeon Kim commented "Because of Seulgi's deep understanding of silicone as a material, it seems like she has power over the material. This would not be possible without ceaseless study. Her exotic forms and bright colors have a special fascination."

Ms. Rotenberg added "Seulgi demonstrates an innovative and beautiful use of material; her work is visually compelling."

As an artist, I would like to express of my art works as an exceptional visual. My art work is based on an unlooked for change. As soon as you touch this bowls and even the wind blowing, you could be able to recognize light and free.

I think that it shows the most Authentic appearance of Artist work when it used

So I have interested in the flexible material to move freely.

Therefore, I have started to make this work with silicone. The reason I choose the silicone as a material of my work is that it looks a piece of glass when it doesn't have any motion. But it has a trick. If you touch the bowl, you could find out it doesn't looks a glass any more.

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In addition, the significant of my works are free in movement, spontaneous shape and flexibility. Also I think it could always compare with the past, and is looking forward to seeing unknown future. I like tricks between the real world and the surreal world, and an unexpected effects.

Trick series statement _TALENTE 2009 Winner























The image shared by most of Kwon Seulgi's works features 'ambiguity'. Combined with bold colored tentacles, transparent, slippery and liquid or rubber-like forms have unveiled the silhouettes. Seemingly familiar yet unfamiliar forms bear both intimacy and rejection. The aesthetic curiosity arising from the paradox makes her ornaments special and induces visual and tactile experiences awakening our new senses.

A cell is a basic unit for a living creature reproducing and multiplying continuously, which gave her a fascination to initiate the work. With repeated revolution in any moment, her work focused on the form and texture of cell and died color for observation has become a separate renewed living creature. It can have a wing, a long tongue, or a horn. Sometimes it can be a sensual flower or look like the flesh of fruit. Her work, usually based on the impromptu drawing, is unreserved, playful and confident.

Recently her work holds unshakable assurance ever. By mastering and crafting how to deal with silicone, she can use skills in free, out of cautiousness. Achieving the confidence in the material allowed colors bolder. Each of the colors that make you feel like under the sunlight of summer day reveals its identity without hesitation, showing vivid presentation. Along with the colors, forms have been defined. The form textured by applying silicone on gauze or feather strongly exhibits materiality of its own, getting out of previous uncertainty. It might be expressing the desire o escape from her huge emotional uncertainty, accumulated and self-questioned as a craft artist.

All would accept that silicone rubber, a liquid synthetic industrial material, has been the typical and sole material for Seulgi Kwon's work for a decade. She has experimental and creative skills to treat the characteristics of the material and technical delicacy that makes the work delicate as it can get. Sophisticated and meticulous delineation sugarcoated by imagination rather enhances reality, reminding a unidentified living creature that seems exist. And splendid colors added, it suggests that it has invincible liveliness and proves itself as a separate being.

The advance of scientific technology has enabled visual experience about microcosmos, which was impossible to observe before, and brand new synthetic materials have offered us unexpected emotional experiences. Likewise, expanded human experience for material, combined with the crafting skills of artist, makes the world fertile. Silicone rubber, effectively an industrial material, combined with Seulgi Kwon's ability of conception as an artist, brings the another pleasure of aesthetic experience to us. Seulgi Kwon's silicone ornaments are beautiful living creature reside on human body.

'Ambiguity' is the most important characteristics of the image for the work of Seulgi Kwon.



















How do you use these drawings in your process? Your work is a big surprise to everyone who gets a chance to feel it. It looks like glass but is a kind of silicone and soft to the touch. Can you describe how you make it? Do you blow the silicone as you would glass? Do you use molds, and if so, what are they made from? How do you add color?

Seulgi Kwon: The process begins with my imagination, thinking about nature, and expressing my ideas on the paper with plenty of free-style drawings. It takes me almost two to three days to conceptualize the design. Once I know what the form will look like, I make a three-dimensional structure. The rest of the process includes molding, cooling, washing, and drying. Then the artist in me comes up with intricate ways to give life and meaning to the form by adding colors, by mixing pigments and adding beads, fabric, paper, thread, and other materials to make it alive and extraordinary. Using silicone as the base material is very important, because silicone is simple, soft, and flexible. These properties have helped to make the jewelry a unique work of art with individual character, elegance, and meaning. It is a multistep process to make the brooches and necklaces. People are fascinated by your forms, often trying to figure out if they are meant to be flowers, marine life, or human organs. Can you tell me more about your forms? What do you intend for them to be?

Seulgi Kwon: Some people recognize in my artwork different motifs, like that of a cell, a human organ, a marine creature, a plant, or a flower. I like that all of these are living, fluid, and dynamic forms. An artist's concept is to connect art with nature and life. Nature is at the root of many artists' subject matter and has provided us with infinite possibilities for creation. Many artworks are based on the continuous study and experience of nature.

In trying to create a living organism, I chose silicone because it is flexible, moves freely, and is light and transparent. In the process of making the jewelry, the concept has evolved and transformed into organic movements of plants and flowers with their mysterious colors and constantly changing forms, thus creating a unique, simple texture that corresponds to the artist's story. I try to show beauty as a sophisticated well-crafted brooch or necklace with rich colors and unique shapes.

Images of plants and flowers have always successfully conveyed an artist's concept and memories of daily human life. Plants change their forms at each stage of creation, from seeding, sprouting, spreading, and blooming; these stages provide insight into unpredictable organisms and organic forms. Taking this into consideration, *Tender Moments* shows jewelry that is large enough to reveal the hidden inner beauty of the soft, transparent yet colorful shapes.

Excerpt From AJF Winner Interview With Susan Cummins In 2015

Susan Cummins has been involved in numerous ways in the visual arts world over the last 41 years, from working in a pottery studio, doing street fairs, running a retail shop called the Firework in Mill Valley and developing the Susan Cummins Gallery into a nationally recognized venue for regional art and contemporary art jewelry. Now she spends most of her time working with a private family foundation called Rotasa and as a board member of AJF and California College of the Arts. An artist's concept is to connect art with nature and life.



















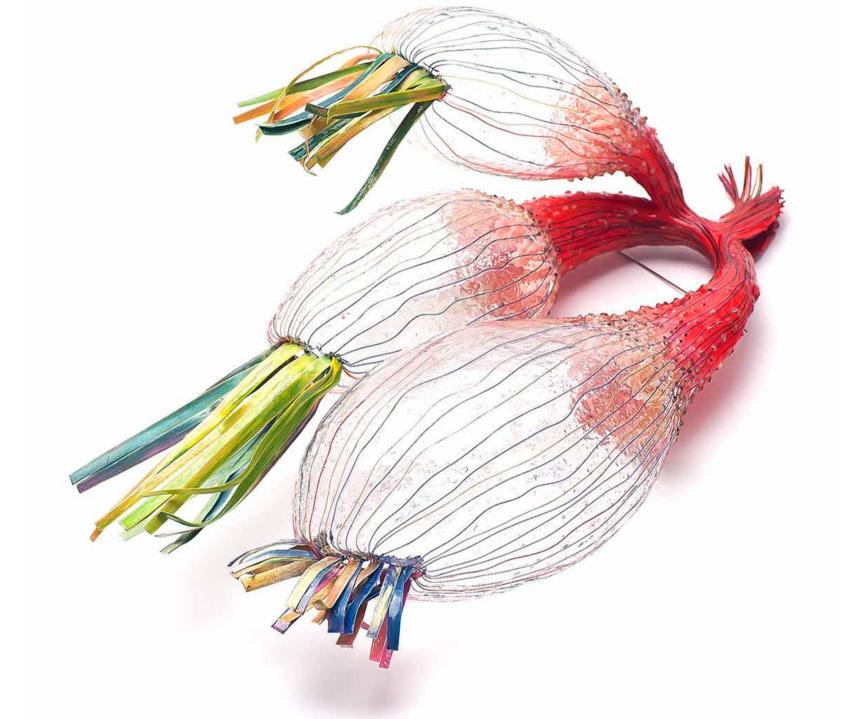
Watching Seulgi Kwon work, you would be hard pressed to guess that you are witnessing an artist, let alone a jeweler, creating a wearable. In fact, there are no signs, not from the tools or the materials in front of her, that would guide you. Like a scientist, she carefully inserts pieces of plastic into deflated silicone molds. Perhaps she is creating models for scientific experiments? Sometimes, if you are fortunate enough, she will share with you her studies, meticulous sketches in bold colors and, some times, even pieces of thread attached. Truth be told, even on the body, rarely are Kwon's pieces ever identified as *jewelry*. This is the magic of Kwon's work. The ambiguity of forms and materials, creates a sense of wonder. As a proud owner and frequent wearer of Kwon's work, I take great pleasure in observing people try to guess what the materials are or what the piece will *feel* like. They are often wrong. Kwon uses silicone, thread, pigment, paper, and other materials, like feathers, to create exquisite works of art. Kwon wants her work to capture a moment, to take us back to a summer rainstorm or a certain time of day. Instead she creates work that becomes a part of us not like memories but like the cells in our body that she is inspired by. The numerous accolades that Kwon has garnered, since she graduated in 2010 from Kookmin University with an MFA in Metalwork and Jewelry, have placed her at top amongst her peers. This in fact is the greatest sign of an artist: a voice and vision so clear, a mastery of her chosen materials so fluid, that her work is easily recognizable, even without the little *seulgi* mark.

Bella Neyman, Curator and Journalist

Bella Neyman is an independent curator and journalist specializing in contemporary jewelry. She is also the co-founder of New York City Jewelry Week. For three years, she was the Director of New York's only contemporary jewelry gallery. Bella's articles have been published in The New York Times, American Craft, and the Magazine Antiques. She is also a frequent contributor to Metalsmith. Bella is on the Board of Art Jewelry Forum. She resides with her family in Brooklyn.

The ambiguity of forms and materials, creates a sense of wonder.

















Education

- 2019 ~ Ph.D course, Kookmin University, Seoul Korea
- 2010 MFA, Kookmin University, Seoul Korea
- 2007 BFA, Kookmin University, Seoul Korea

Caree

- 2020 Appointment DDP Luxury Brand Artist by Seoul Design Foundation
- 2018 Special lecture Taiwan's Golden Museum "Wearing the Living"
- 2018 ~ Adjunct Professor, Kookmin University, Seou
- 2014 Art Jewelry Forum Artist Award Judge
- 2010 ~ Member of Chohyung Metalsmith Society

■Solo Exhibitio

- 2021 Growth and Circulation_Wearing the Living KCDF, Seoul Korea
- 2020 TRANSLUCENT TREASURES Mobilia Gallery, Massachusetts USA
- 2019 KWON SEUL GI jewellery show Gallery Dos, Seoul Korea
- 2017 THE TRANSLUCENT TREASURES OF SEULGI KWON Mobilia Gallery, Massachusetts USA
- 2015 Tender Moments R | R Gallery, New York USA

■Award

- 2017 U-50 International HOKURIKU KOGEI AWARDS Selected, Toyama Prefectural Museum of Art and Design, Japan
- 2014 Art Jewelry Forum The Winner of the Prize, Art Jewelry Forum, USA
- 2013 The Sound of Silence Selected, Beautiful People Live Art
- 2013 BKV Prize 2013 Third Prize, Munich, Germany
- 2012 Cominelli Foundation 2012 Award The Winner of the Prize, Fondazione Cominelli, Italy
- 2011 BKV Prize 2011 Selected, Munich, Germany
- 2011 Preziosa Young Finalist, Florence, Ital
- 2010 Premio Fondazione Cominelli Selected, Fondazione Cominelli, Italy
- 2010 Excellent Achievement of M.F.A Kookmin University, Seoul, Korea
- 2009 ITAMI Judge's Choices Prize, Hyogo, Japan
- 2009 TALENTE kunststoff Prize, Munich, Germany
- 2007 Graduate Metal X1 Selected, Adelaide, Australia

■Collection

Seoul Museum of Craft Art, Seoul, Korea Museum of Fine Arts, Boston, USA Victoria and Alpert museum, London, UK Alice and Louis Koch Collection, Swiss National Museum, Swiss Montreal Fine Arts Museum Canada Permanent Collection, Italy Gallery Ahwon, Korea Gallery White Block, Korea Bollmann Collecion, Austria Marianne Gassier Collecion, France Numerous private collections throughout the United States and internation

Publication

2019 Rings of the 20th and 21st centuries: the Alice and Louis Koch collection Swiss
2018 THE NEIGHBOR DECEMBER Korea
2017 Morning Calm Korea
2016 URBAN Spain
2016 Metalsmith USA
2015 American Craft USA
2015 ELLE Viet Nam
2014 Design Guide for Metal Craft Busan University, Korea
2014 MODERN SPRING 2014, Canada
2014 Beautiful People Live Art The Sound of Silence, USA
2013 Wedding & House, Kazakhstan
2013 the JEWELRY Vol.61, Korea
2013 the JEWELRY Vol.60, Korea
2013 LARK BOOKS 500 Art Necklaces, USA
2013 the JEWELRY Vol.59, Korea
2014 AUREA, Italy
2012 G.colon, Korea

















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