

## The Scents of Time Rim Kwang Soon Has Carried on with

As an American writer who studied animals and plants, Henry Beston said, "Nature has three splendid, primordial sounds in it: the sound of rain, the sound of wind that blows from the primeval trees, and the sound of the ocean heard on the beach."

Nature is what inspires our unlimited imagination, and we tuck nature into our everyday life to turn her into new creations.

My latest project, which features the primeval sunrays and sunbeams, aims to express their preciousness and beauty. With simplicity and austerity that invigorate the margins, my project encourages the pictorial expression to show on the wood surface.

Given that vertical and horizontal lines are used as geometric abstractions in art, oblique lines are unanticipated gifts that elicit meaning and interest from the new nature in the modern and contemporary period. All insights into nature, including the visible and the invisible, what is latent and what is not latent, serve as the operators of design and deliver symbolic meanings into the project.

Meanwhile, as an icon that makes narrow and wide leads into the inner world, the work of drawing the oblique lines represents a purposeless, pure joy. Whenever colors are put on the cross-sections and oblique lines are drawn like a comb pattern on the surface, the products of my aesthetic representation are presented like a sign of the contemporary life and the beauty for unconscious decoration.

I came to learn about woodcraft, when I was taking a class in the elements of artistic expression at the College of Fine Arts, Hongik University, as a college student. Unlike the practical projects that focused on the functional elements of expression, the task of creating diverse expressions by focusing more on

the design aspects meant a very fresh and interesting thing to me.

Since, I have participated in various open competitions and carried on with my wood design work through exhibitions held by various organizations. Especially while writing my master's thesis, "A Study of Furniture Design Using The Form of Earthenware" at the Graduate School of Hongik University in 1995, I was drawn to a piece of comb-pattern earthenware displayed in the museum. Because I was fascinated by the decorative and plain beauty, I presented the motive of comb pattern as an expression technique for art furniture, which was my research topic.

Taking a great interest in the Korean tradition and adopting 'the modernity of Korean furniture' as the motive of my imagery, I presented "The Modernizing Elements of Expression through the Wood Furniture from the Joseon Period' for the first time in a solo exhibition at Namu Gallery in 1998. Then, I took a hard detailed look into the pieces of Korean traditional architecture scattered across the country in search of the natural beauty of Korea, thus acquiring the aesthetic elements of expression included in them. Based on the experience I had through those years, I found interest in the profounder Korean beauty through my 2010 exhibition seeking my doctoral degree, "The Features of Korean Traditional Architecture and the Aesthetics of Art Furniture".

For now, I have taught students who find more or less the same interest in design work at the Department of Space Design of Kyungmin University. Lately, I feature the topic of "The Modernity of Korean Beauty" as my greater interest through continuous research work and in experimental forms as befits the contemporary residential life. Besides, I keep up my work in exploration to carry art furniture, which serves as the general foundation for my design work, as a genre for the new era.