

Korean Craft 2021 _ All about Attitude

Palazzo Litta in Corso Magenta 24 Milano

Sep. 4-10. 2021

10:00-20:00

The attitude that respects and embraces all things other than human is the new ethics and social practice of crafts in this era. At the same time, this may be the way to restore the existence and value of The exhibition <All about Attitude> moves away from crafts “of humans, by humans, and for humans” and seeks horizontal and equal relationships between the numerous agents involved in craft - materials, objects/machines, humans, the environment, etc..

This exhibition seeks to serve as an opportunity to reflect on both the attitude of crafts and social practices through fundamental introspection on humans that can be sympathized by all the people who are living and suffering in this time of a pandemic crisis. Crafts are the aggregate of a wide range of mutually intermediated and combined human-objectnatural products. crafts/artists who have been marginalized and isolated by anthropocene and capitalocene.

This crisis asks for a fundamental introspection on humans. Along with the awakening that humans are just one of the many agents in a complex network of life and objects, there are attempts made everywhere to redefine the relationships between objects and nature into a horizontal and equal one. The same phenomenon is happening in the craft world. There is a serious need for respect of various objects and life that have been treated as lifeless materials, for awareness of environmental crises caused by overhunting of natural resources and abuse of artificial materials (e.g.plastic), for ethical and social practices in crafts to counter the human-centered “unilateral globalization” and “capitalocene,” and for crafts and artists that coexist with “mechanical organisms (AI or Internet of Things).”

The theme of the exhibition <All about Attitude> moves away from crafts “of humans, by humans, and for humans” and seeks horizontal and equal relationships between the numerous agents involved in crafting (materials, objects/machines,

humans, the environment, etc.). Crafts made for humans are indeed necessary, but this is simply not enough. The attitude that respects and embraces all living things other than human is the new ethics and social practice of crafts in this era. At the same time, this may be the way to restore the existence and value of crafts/artists who have been marginalized and isolated by anthropocene and capitalocene.

This exhibition seeks to serve as an opportunity to reflect together on both the attitude of crafts and social practices through fundamental introspection on humans that can be sympathized by all the people who are living and suffering in this time of a pandemic crisis.

Theme 1

All about Earthbound

Crafts are the aggregate of a wide range of mutually intermediated and combined human-object-natural products. The various networks between them are constantly changing in meaning and newly created in the process of combining. Crafts are not just fixed objects, but also organisms that constantly produce symbols through encounters and arrangements of various agents such as humans/things/materials/machines.

Theme 2

All about Companion

Companion objects stay throughout the entire life of humans. They contain numerous memories, secrets, and narratives that go beyond time and space. They are not disposable products that is to be used once, but beautiful and precious objects that can last a hundred or a thousand years. It's about the existence and value of objects that stay with humans throughout their life and transcend human biological limitations at the same time. These objects not only connect individuals with individuals, but also various generations with civilizations.

Theme 3

All about Posture

It is an attempt to inherit and modernize the sedentary culture of Korea. Sedentary and ondol culture is a very unique and ingenious way of life that exists in Korea. Presenting crafts that combine the most Korean elements with diverse lifestyles, crafts for sedentary culture and meditation are expected to serve as an antidote for the body and mind of modern people who are accustomed to the standing culture.

Korean Crafts Exhibition in Milano 2021 is held both on/offline through Palazzo Rita and Fuorisalone platform under the theme of <All About Attitude> during the Milano Design City Period (Sep. 4th-10th 2021).

This year, it is the 9th exhibition, hosted and supervised by the Ministry of Culture, Sports, and Tourism, and Korean Craft & Design Foundation of Korea. The exhibition planning of this year has been performed by Director Kang Jae-Yeong who directed many projects and inter-genre exchange exhibitions crossing the arts, crafts, and design.

Artistic Director Jaeyoung Kang

Jaeyoung Kang received her bachelor's and master's degree in Art Studies from Hongik University. She began her career as a curator at Whanki Museum and later took on the role as the chief curator of Korea Ceramic Foundation. She directed the 25th Anniversary Commemoration <Odd to White Porcelain> (1999) at Whanki Museum, the 3rd World Ceramic Biennale Exhibition <Trans-Ceramic-Art>, and the 4th World Ceramic Biennale Exhibition <Ceramic, The Skin of Asia> (2007). In 2008, she was appointed the co-curator of Nanjing Triennale in Nanjing, China. In more recent years, she was the artistic director of F1963 Cultural Renovation of Abandoned Industrial Properties in Busan, Korea from 2017 to 2018, the artistic director of <Salt: the Soul of color, Flavor and Style> at KCDF, Korea in 2018, and directed Craft Week Exhibition <Beautiful or Useful> at Culture Station Seoul 283 in 2019. Jaeyoung is currently the CEO of Mangrove Artworks and undertakes various projects and exhibitions that cross over diverse range of genres.

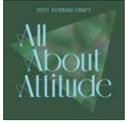
Curator Yeonwoo Kim, Hyerim Hwang
Project Consultant Monica Moonjung Go

Artist Mina Kang, Heeseung Koh, Seulgi Kwon, Seayoung Kim, Joonyoung Kim, Wookjae Maeng, Jonggun Park, JongSun Bahk, Yesun Shin, Hyejung Sin, Serin Oh, Kajin Lee, Sanghyeob Lee, Keumhee Lim, Jaeyoung Jang, Hoyeon Chung, Sungho Cho, Hyunyoung Cho, Sowon Joo, Yohan Ji, Rimm Chae

Hosted by Ministry of Culture, Sports and Tourism, Republic of Korea
Organized by Korea Craft and Design Foundation

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Artwork Images <http://www.dropbox.com/sh/tbxi3z10xavk40w/AACrSOIDgxW2xFrgPNbKK-Z0a?dl=0>



Yohan Ji

A video that sheds light on attitudes toward humans, things, nature, and well as different kinds of relationships among them.

Water, fire, earth, air, wind, and sound from nature are all elemental for all beings and things. This video takes notice of a craftwork presently existing complete product but as process and relationship. recover the undervalued aspects in crafts by empowering a host of and practitioners. Just as every being and thing is wrapped up with invisible intangible elements such as air and sound, this video is an endeavor the entire relationship among objects, beings, and materials with friendship welcome.



Joonyong Kim

Glass vessels capturing natural scenery and time expressed in magical and organic form.

A landscape at dawn shrouded in wet fog and dim light. The sky tinged afterglow of a sunset. Scenery altered by light and time is held in The artist creates vessels using his own distinctive method of production combines blowing technique with polishing technique with colored glass himself. The light and scene of a landscape are depicted in transparency texture intrinsic to glass including color gradation and color changes by work completed through an arduous process will color a new space at light penetrates.

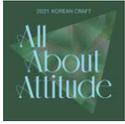


Wookjae Maeng

A ceramic installation featuring mutants that give prominence to ecological and environmental problems and crises in a white forest.

This work seems a forest inhabited by beautiful flowers and plants as well as trees and birds. The earth identically depicted in white arouses a feeling of dread and unfamiliarity if we come closer to this. This fear is further intensified by the exquisiteness of white porcelain objects made by slipcasting technique, as it is a 'White Forest' featuring mutative life forms that give prominence to an ecological, environmental crisis. The artist unveils a reflection on risk and crisis brought on by human-centric perspectives and ideas through this paradox and the reversal of meaning, seeking a life in accord with nature, namely the coexistence of humans and non-humans.





Jongsun Bahk

Furniture that filters into people and space with the aesthetic beauty of minimal structure.

Jongsun Bahk intends to make furniture that reacts flexibly to changes in season and time and naturally suits both people and space, based on his understanding of the traditional wooden furniture of Joseon. Found at a ruined temple located near his studio are time-honored cornerstones and footstones that radiate a peaceful presence in harmony with mountain ridges and the surrounding landscape. The temple site is not a lonely place but a space full of openness and sparking enlightenment. Inspired by this site, Bahk chose to concentrate on minimum structure with seriously considered their entire composition. His work made in consideration of the relationship with its user in minimal structure contains an attitude toward harmony with nature.



Yesun Shin

A fabric installation that touches on a communication between human and non-human.

Knit has no fixed points but only links using single yarn to make fabric. The rectangular structure of this work is not a solid wall but Indra's net symbolic of the interconnectedness of people, objects, and spaces. This correlation is a subject that goes through the artist's different pieces. With human shape that are entangled with animal shape, this work touches on the connection of and communication with a host of performers such as people, things, and nature, moving beyond their dimensions and boundaries.



Kajin Lee

A droplet-shaped ceramic installation emphasizing contemporary interpretation of celadon color.

This work is a reinterpretation of celadon color in a contemporary fashion through its exploration of glaze, departing from the preexisting practice that puts emphasis on form or technique. It lays stress on glaze as matter, not merely as a finishing material. The form of a water drop chosen to stress the effects of glaze tends to maximize the aesthetic effect through the color contrast of glazes flowing from the top to the bottom and helps to shatter any dichotomous distinction between the form and matter. This endeavor is an attempt to deconstruct the boundaries between tradition and modernity, form and matter, and nature and non-nature.



Sanghyeob Lee

A silver object that holds a link or nexus between dot and line as well as the vertical and horizontal.

Tens of thousands of hammerings and firings are antecedently required to make a silver jar 1 mm thick with a two-dimensional flat silver plate. The object produced in this way captures beauty proportional to labor. Innumerable marks engraved on the surface seem to be a metaphor for the artist's numerous encounters or their endless relationships with things. We can hear the endlessly repeated sound of hammering from these traces connected like dots and lines, vertical and horizontal lines, or ripples. It sounds like a hand-held wooden percussion instrument a monk employs when praying or chanting.



Jaenyong Jang

White porcelain disclosing colorful tones through a physical property of earth, taking note of temporality held in its material.

Earth or soil is a mixture or a summation of organic matter such as animals, plants and minerals covering Earth's surface. Thus, earth will be composed of different ingredients depending on the time, environment, and culture. Colors have different tones due to the clay's different ingredients. Jang tries to convey the subdued hues the soil retains. He generates organic lines after forging a completely symmetric form by wheel throwing and then eliminating the top. These lines are not perfectly identical and express slightly different changes.



Rimm Chae

Sculptural painting or gem painting that captures the colors of nature and the passage of time.

Rimm Chae experiments with her own artistic possibilities, utilizing Ottchil (natural lacquer) whose shades of color are different depending on temperature, humidity, and the flow of time and mother-of-pearl that comes into being after a time of perseverance. This experimental demeanor is firmly based on her respect for nature and time. Her works involving different genres such as jewelry, painting, and spatial drawing represent the passage of time like the process of a tree growing or flowers blooming rather than any preexisting sculptural technique. She develops her works in three dimensions, going through several courses of welding in which brass lines become flowers or twigs.



Mina Kang

Ramie jewelry that rediscovers the introspective and meditative aspects of stitching with modern aesthetics.

Mina Kang, based on jewelry and metal craft, has experimented with three-dimensional structure with jogakbo (Traditional Korean patchwork). Through her impromptu and intuitive sewing, the colorful pieces of ramie fabric are organically connected and have three-dimensional structures, thanks to its stiffness and elasticity. Just as her ancestors sewed jogakbo with sincerity and pray for peace, she wishes for the stability and comfort of our times while taking time to reflect on herself.



Heeseung Koh

A jewelry that explores the aesthetic quality of an urbanscape.

Heeseung Koh has consistently gleaned, modified, and montaged images and motifs that are commonly found in her surroundings but are considered worthless, such as abandoned structures at a construction site, car tire tracks, and things eroded by time. Cracks, chasm, and grains are often deemed the objects of removal. And yet, the artist sees such scars and remnants as evidence of existence and time. She used to guess the depth of amassed time or one's existence from the surface of a corroded thing and a puddle in the alley. She tries to recreate such past traces into a jewelry through observation and experiment.



Seulgi Kwon

An organic jewelry for which the motif of creation like a 'cell' and an artificial material.

The cell is the basic biological unit of all organisms in the cycles of creation, growth, and extinction. The cell in an intricate structure generating energy in its own power plant. It forms a bigger organism and keeps its life, connecting and communicating with other cells. Kwon pays attention to the mystique engendered in the organic cycle of cells as well as the dynamism and vitality inherent in this cycle. She represents the cell's primitive life force and its ever-changing form and texture using skin-like silicone.



Hyejung Sin

Jewelry as a fusion of found objects and silver motifs from nature.

Hyejung Sin feels warmth for objects silently placed in her surroundings. She pays attention to paltry things often overlooked in her daily life such as twigs, leaves, and stones. These are things that speak to her without any bombastic gesture or language and beings in the cycles of growth and extinction. She breathes new life to natural objects combined with delicate patterns and images in silver. A silver leaf delicately carved in relief represents having a talk with nature, healing a sense of loss, and infusing life into reality.



Serin Oh

A work that is reborn as an object with an aesthetic, artistic meaning through an intermingling with trivial things.

Serin Oh collects most trivial things with low product value, such as fake accessories and rotten tangerines, and recreates them into shiny gold works of art. The mold of assemblage is inevitably broken into pieces when removed because of its intricate shape. At this point, its meaning reversed from a collection of trivial things to an artwork with originality. By doing this, the artist makes a witty mockery of human-centered capitalistic value and raises questions about an artwork's originality.



Sowon Joo

Fine jewelry grown like seeds sharing the memory of the wonder of life.

The bold form catches the viewer's eye immediately. The rings and necklaces, made with exquisite knitting of 0.24 to 0.3 mm of silver, are inspired by splendid but fragile lives of nature. Flower and buds knitted in thin silver thread suggest the delicacy of newborn life as well as the order and balance of nature.

Like the memories of rings and bracelets made of rabbit grass in the yard, Sowon Joo tries to share and connect her experiences and memories with the wearer through her work.



Hoyeon Chung

Jewelry that represents time (memory) and image through layering of sheer fabric.

Hoyeon Chung portrays the various layers of 'memory and image' through overlapping of translucent fabric that looks like the layers of time. As the process of collecting memories is similar to the process of nature's creation, her work employs geometric and organic forms. Brush touches are made on the part of the fabric as visual elements to underline accumulated time and image. Her emotion and sensation on that day are documented by the shade of her brushstrokes and their speed. Parts of different shapes and sizes of fabric were combined like bundles of memories to form a beautiful object.



Seayoung Kim

Black porcelain that explores firing process in which the form and color of clay transform.

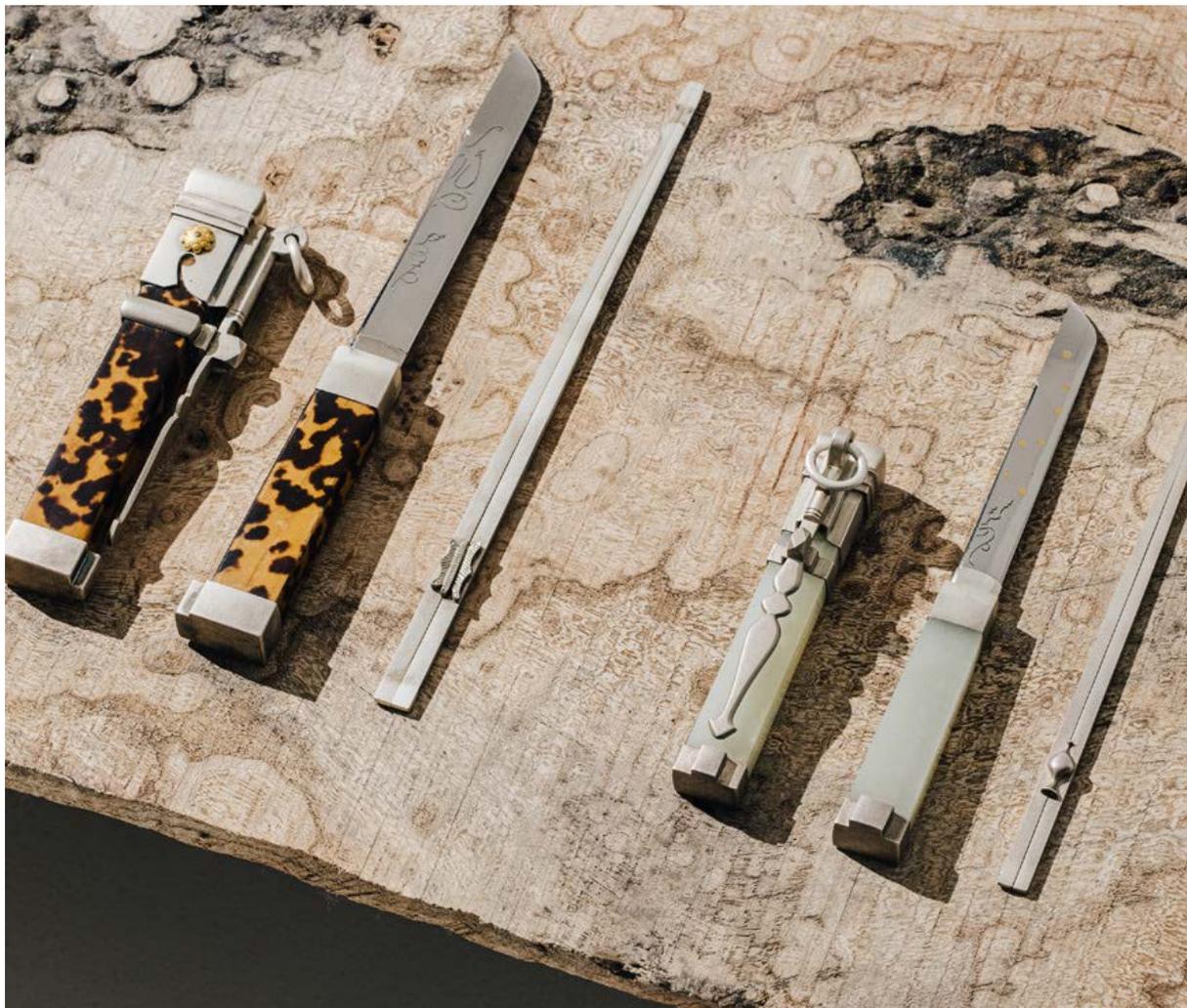
To Seayoung Kim, firing is a process of breathing life to clay. A fire over 1,350°C in the kiln awakens the colors of minerals hidden in clay and makes forms dance. The artist captures the moment a form is twisted by fire, adopting unknown areas as the key to his work. This is to give a challenge to the last variable we as humans cannot fully control and to embrace natural changes of form and color by firing. It is also the point where we can catch a glimpse of his persistent attitude seeking to be in harmony with nature (fire). The artist recently displayed his art done in a wide range of genres from tea bowls and moon jars to paintings and sculpture.



Jonggun Park

Jangdo, a small knife laden with Korean spirit and elegance that represents lofty values such as royalty, filial piety, and righteousness.

Jangdo (粧刀) is a small knife about a span long carried inside a case. Known as the preserve of symbolic of chastity and fidelity, this type of knife was carried by each since the Goryeo dynasty, regardless of gender or status. The inscription on this Gwangyang Jangdo (光陽粧刀), 'singleness of heart' (一片心) also represents lofty values like royalty, filial piety, and righteousness. This knife for self-protection and decoration is also the essence of craftwork to keep personal peace and unveil a delicate sense of beauty. Jangdo sumptuously embellished with gold, silver, ivory, or mother-of-pearl is Korea's unique traditional craftwork.



Keumhee Lim

Dahoe and mangsu that features splendid patterns and holds the soul in each piece of silk thread.

Master craftsman Keumhee Lim was able to restore part of the traditional technique for dahoe and mangsu, conducting historical research over the last 30 years. Dahoe (多繪) refers collectively to cords made by twisting ramie, cotton, or silk thread to be used in clothing. Mangsu (罔繡) referring to a wide cord was adopted for various uses such as embellishment for costumes, a string for a decorative pendant, and a string for a small knife. The process of weaving thread is considered an art of endurance, holding a sumptuous yet dignified Korean aesthetics. Dahoe is still found in contemporary accessories using a variety of materials and showing new possibilities.



Sungho Cho

Metalwork holding the memories of time in a thin cast piece.

Starting from the question “Is it possible to bring about thin, light casting?”, Sungho Cho overcomes the limitations of casting through developing his own casting technique. He created a 0.8 mm-thick objects capturing surface textures of historic symbols like the Berlin Wall and natural objects with variety of texturing techniques, such as stamping and drawing. Not only his sensuous experience but also his memory of time filters into such thin castings using wax that becomes softened by body temperature.



Hyunyoung Cho

Korean Traditional Wood furniture that uses the grains of wood and underlines its sheer beauty.

As there are clear annual rings in Korean wood thanks to its distinct four seasons, we may feel the beauty of tree rings made by nature as it is. Hyunyoung Cho's seon (Traditional writing table), a low table used for writing or reading is made with dead zelkova wood of at least 400 years old. The aesthetic beauty of Korean traditional furniture is summarized in its frugal and graceful figure. His table is thinly finished with natural lacquer without hiding the grains. Cho has pursued its graceful beauty, focusing primarily on the beauty of naturally shaped wood grains, keeping away from any artificial decoration.

