

Koru Contemporary Art
Press Release

13 June 2009

“3 Nations : Asian Contemporary Glass Art” is curated by Professor Park Sung-Won, a renowned glass artist in Korea, as an exhibiting tour in Korea, Japan and Hong Kong. The exhibition aims to provide a critical view regarding current trends in Asian glass art and brings together the work of artists who are influencing the glass artists of tomorrow through their teaching at the leading tertiary institutions of Asia.

An exhibition of the contemporary art glass, artists’ talks and demonstration organized by Koru Contemporary Art, The Glasstudio.hk and Hong Kong Baptist University Academy of Visual Arts

WHAT	Exhibition	Artists Talk	Glass Demonstration
Title	<i>3 Nations : Asian Contemporary Glass Art</i>	<p>1. <i>Asian Contemporary Glass Art and Korean Glass Art</i> (by Professor Sung-Won Park of Korea)</p> <p>2. <i>Etsuko's Glass Way</i>'' (by Etsuko Nishi of Japan)</p>	<i>Pate de Verre – the New Approach</i>
WHERE	<p>KORU2, Koru Contemporary Art 16th floor, Unit 1604, Hing Wai Centre 7 Tin Wan Praya Road Aberdeen, HK 香港田灣海旁道 7 號興偉中心 16 字樓 04 室</p>	<p>L304 Jockey Club Creative Arts Centre 30 Pan Tin Street, Shek Kip Mei, Kln, HK 香港九龍石硤尾白田街 30 號 賽馬會創意藝術中心 L304</p>	<p>L304 Jockey Club Creative Arts Centre 30 Pan Tin Street, Shek Kip Mei, Kln, HK 香港九龍石硤尾白田街 30 號 賽馬會創意藝術中心 L304</p>
WHO	<p>Artists Guan Dong Hai (China) Kazumi Ikemoto (Japan) Kim June Suk (Korea) Kim Ki Ra (Korea) Etsuko Nishi (Japan) Park Sung Won (Korea) Sunny Wang (Hong Kong/Taiwan)</p>	<p>Artists Park Sung Won (Korea) Professor and Vice Dean of School of Visual Arts, Korea National University of Arts, Seoul, Korea</p> <p>Etsuko Nishi (Japan) Lecturer, Osaka Art University, Japan</p>	<p>Artists Etsuko Nishi (Japan) Lecturer, Osaka Art University, Japan</p>

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	Exhibition	Artists Talk	Glass Demonstration
WHEN	<p>Opening Reception: Friday 17th July 2009, from 7:00pm to 9:30pm</p> <p>Opening Hours:</p> <p>From 18th July 2009 – 15 August 2009, KORU 2 (16th floor), every Tuesday to Sat from 11:00am – 5:00pm or by Appointment</p> <p>From 16th August 2009 – 16 October 2009, KORU 1 (10th floor), every Tuesday to Sat from 11:00am – 5:00pm or by Appointment</p>	<p>One day only</p> <p>Saturday 18th July 2009, from 3pm to 6pm</p>	<p>One Day Only</p> <p>Demo to follow art talk Saturday 18th July 2009, from 3pm to 6pm</p>
ADMISSION	Free	Free	Free
No. OF PIECES & PRICES	<p>Over 25 pieces of art glass Price range from US\$3,000 to US\$20,000</p>	N/A	N/A
INQUIRIES	<p>Mark Joyce Tel: +852 9120 4264 Fax: +852 2987 8422 Website: www.koru-hk.com Email: info@koru-hk.com</p>	<p>Yan Tel: +852 2728 4224 Web-site: www.glasstudio.hk E-mail: info@glasstudio.hk</p>	<p>Yan Tel: +852 2728 4224 Web-site: www.glasstudio.hk E-mail: info@glasstudio.hk</p>

Korea, China and Japan, Glass Art in Asia: The Present and the Future

Written by Professor Sung-Won Park

Park Sung-Won is currently Professor of Department of Fine Art and Vice Dean of School of Visual Arts, Korea National University of Arts in Seoul, Korea.

The seed of the idea for this exhibition was originally planted through a web site created to educate art appreciators about the development of Korean glass art. This was back in 2007, when several artists agreed to collaborate on the project following a successful exhibition in Beijing in association with the Tsinghua University. This has now grown into the current touring exhibition and incorporates the work of artists from China, Japan and Korea.

The exhibition aims to provide a critical view regarding current trends in Asian glass art and brings together the work of artists who are influencing the glass artists of tomorrow through their teaching at the leading tertiary institutions of Asia.





The selected artists, Kim Ki-ra and Kim Jung-suk, Sung-Won Park from Korea, Kazumi Ikemoto and Etsuko Nishi from Japan, Guan Donghai from China and Sunny Wang from Taiwan/Hong Kong are current leaders in the area of glass art in each country. The seven artists featured in this exhibition carefully reveal their own ideas in relation to glass art's contemporary standpoint, and the next step to take for the future.

Kind thanks is given to the Arts Council Korea, Kim Hyo-Jung, director of Gallery Sklo, Jong-Ho Kim, Principal of Korean Culture Center Osaka, Koru Contemporary Art and especially to the participating artists.

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Details of artwork & high resolution images download

	<p>Title: Ru Year: 2009 Artist: Sunny Wang Size: Installation of a set of 7-piece artglass. About H30 x W18cm each Technique: Blown, Cut, Hand Finished. Signed by the artist. Weight: about 12kg each</p> <p>Please click on the following link for high resolution image download: http://www.koru-hk.com/downloads/3Nations/Sunn_Wang_RU.jpg</p>
	<p>Title: Lavender Year: 2008 Artist: Etsuko Nishi Size: H13 x W48 x D15 cm Technique: Pate de verre, glass Weight: 1.5kg</p> <p>Please click on the following link for high resolution image download: http://www.koru-hk.com/downloads/3Nations/Etsuko_Nishi_Lavender.jpg</p>
	<p>Title: Pebbles House 1 Year: 2009 Artist: Kim Ki-Ra Size: H11 x W30 x D12 cm Technique: kiln formed Glass Weight: 10kg</p> <p>Please click on the following link for high resolution image download: http://www.koru-hk.com/downloads/3Nations/Kim_KiRa_Pebbles_House.jpg</p>
	<p>Title: The Mirror Series 1 Year: 2009 Artist: Guan Donghai Size: W34 x D25 cm,, Metal stand H14 x W48 xD18cm Technique: kiln Cast Glass with metal stand Weight: 10.5kg</p> <p>Please click on the following link for high resolution image download: http://www.koru-hk.com/downloads/3Nations/Guan_Donghai_Mirror1.jpg</p>

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	<p>Title: Scene 0813 Year: 2008 Artist: Kazumi Ikemoto Size: H49 x W36.5 x D36.5 cm Technique: Enamel painting on glass, free blown Weight: 6.5kg</p> <p>Please click on the following link for high resolution image download: http://www.koru-hk.com/downloads/3Nations/Kazumi_Ikemoto_SCENE0813.jpg</p>
	<p>Title: Ambivalence 2 Year: 2008 Artist: Kim Jung Suk Size: H47 x W110 x D15 cm Technique: fused, slumped, enameled glass</p> <p>Please click on the following link for high resolution image download: http://www.koru-hk.com/downloads/3Nations/Kim_JunSuk_ambivalence2.jpg</p>
	<p>Title: Mask 4 Year: 2008 Artist: Park Sung Won Size: H54 x W40 x D9 cm Technique: Fused Hot Cast Weight: 53kg</p> <p>Please click on the following link for high resolution image download: http://www.koru-hk.com/downloads/3Nations/Park_SungWon%20Mask4.jpg</p>

Artists' Background & Statements

Sunny Wang 王鈴蓁

Born 1972, Taiwan

Lecturer, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong

Ru (如) is a simple Chinese word with deep and profound meaning. Depending on the context and the usage, its dictionary meaning is “according to; as; like; similar to; such as; if”. It refers to many situations and it has no set meaning. I use it because it is similar to the fluid state of being and becoming. In the context of Buddhism, it is translated as “Suchness” or “Thusness”; it simply means “let it be, as it is”.

The seven-piece installation *Ru* (如) refers to the seven Buddhist treasures and the cycle of seven days a week. The seven Buddhist treasures (佛教七寶) are: gold (金), silver (銀), lapis lazuli (硨磲), crystal/luli (琉璃), agate (瑪瑙), red pearl (赤珠), and carnelian (紅玉髓). They represent the seven powers of faith, perseverance, the sense of shame, avoidance of wrongdoings, mindfulness, concentration, and wisdom.

The rounder-turning shape of *Ru* (如) refers to the concept of life turning - life is always turning, I invite people to touch it and to turn it at the same time - by “turning the moment” you are also focusing in the moment.

In *Ru* (如), I merged the unique spirit and method of eastern calligraphy and western glass blowing technique associated with the Zen thought of suchness and thusness. It represents the idea of living in the *Now*. To present the quiet moment of *Now* in the hot and sweating environment of glass blowing, the Chinese character- *Ru* (如) is written onto the hot glass. Every moment is unique and cannot be duplicated, just as it is – Ru Ru Ru Ru Ru Ru Ru (如 如 如 如 如 如 如).

Etsuko Nishi 西 悦子

Born 1955, Japan

Lecturer, Osaka Art University, Japan

Glass often gives a general impression as being heavy, sharp, hard and cold and other more positive characteristics of the medium are often overlooked. I hope to free glass from such a general concept and introduce its soft, delicate and warm characteristics and that it can be freely formed. In such an attempt, three elements - the delicate *pâte de verre* by Albert Damouse that I saw at Musée d'Orsay in Paris, a cage cup I came across in a museum in Cologne, and beautiful ladies' lace scarves - gave birth to my present works.

When I think of the form of a glass work, it is the opposing angles and forms of the inside and outside or the colour combinations that excite me and which reminds me of flower petals. This is the reason why I have chosen “flower” as my present subject matter.

Artists' Background & Statements

Kim Ki-Ra 金奇羅
Born 1959, Korea
Professor, Kookmin University, Seoul, Korea

While studying at the Rhode Island School of Design, I became obsessed with Cubism and fascinated by the possibilities of rearranging objects and ideas through the Cubist perspective. I began to experiment with this concept of rearranging.

I am interested in the duality of glass and tend to see its opposing characteristics simultaneously; transparency and opacity, absence and mass, negative and positive form, black and white. For my work, I look to the objects I encounter daily, through this, my work becomes a reflection upon my life and surroundings.

On a transparent plane of glass, I figuratively print pictures of the forest. This is a reflection upon the intimate connection I maintain between everyday life and nature. The harmony among black and white that is embedded in the transparent glass is reminiscent of the 'Dance of Ink' that can be found in oriental painting.

This is my attempt and effort to cherish the identity of Korean glass.

Kazumi Ikemoto 池本 一三
Born 1954, Kyoto
Professor, Faculty of Art and Design, Department of Ceramic, Glass and Metal Works, Tama Art University, Tokyo, Japan

"I am trying to express the hazy world of memory in my work where reality and fantasy intersect and the past and present co-exist by depicting imaginary animals in constructed fantasies from memory as my subject matter. I have chosen glass as my medium as the translucency of the material makes such images come to life.

With my present series, Scene, which are painted on vessel forms, I am trying to present the continuous nature of such images."

Artists' Background & Statements

Guan Donghai 關東海

Born 1966 China

Head of the Glass Art Studio, Academy of Arts & Design, Tsinghua University, Beijing, China

The Mirror Series

This mirror series is inspired by the mystery and strength of ancient bronze mirrors that fascinate me.

In ancient times, the use of water reflection in a container called 'Jian' (鑿) was utilised as a form of mirror. Subsequently men started to produce mirrors out of different materials such as bronze, iron and sometimes polished jade. Using molding manufacturing technique, a flat and smooth surface capable of reflecting an image of an object placed in front of it is called a looking glass.

Bronze mirrors had been in used in ancient China for more than four thousand years, carrying with them the different cultural significance of their own era. Most of the early bronze mirrors were round in shape with the non-reflective side decorated with mysterious and auspicious patterns and symbols. In Chinese culture, a mirror is believed to possess the magical power of preventing disasters and warding off evil spirits. I remember that my mother used to hang a small mirror on the exterior of the window to ward off evil spirits; still a common custom practiced today.

The City Gate Series

I have particularly strong feelings for the different shapes of the city gates. Its shape transmits the message that it is built not to welcome, but to demonstrate its strength to defense, exhibiting its inviolable dignity.

In the Chinese language, the word "gate" has become a symbol of domain, we use the Chinese words "to cross the gate" to describe that a certain threshold has been crossed or to "start a new endeavour. "Attacking the gate" is used to describe the resolution of significant difficulty, "entrance to a country's gate" to describe either a country has "stopped all foreign contact" or "open door policy". What is behind the gate is always hidden, unknown and secretive. Are there valuables treasures or are there evil demons? The unknown always attracts further exploration.

My intension is that the City Gate series conveys a message of strength, dignity and simplicity.

The City gate series that I have recently completed, has a Chinese character shown on the surface, such as "Xin" (信), "Biao" (表), "Xiao" (消). Theses are modelled from the metal cover of the roadside manholes, which has indicated its functional facilities underneath to allow easy identification should maintenance be needed. For example, "Xin" (信) may be representing communications facilities (通信設施) below. I have transferred these Chinese characters to my work, and with the change of context, they take on a new meaning. For example, "Xin" (信) can also be translated as "trust" or "faithful" (誠信). This is precisely the charm and unique character of the Chinese language that holds so much fascination for me.

Artists' Background & Statements

Kim Jung-Suk 金正錫

Born 1967, Korea

Assistant Professor at Hongik University, Seoul, Korea

Kim Jung-Suk's glass works deconstruct the uniform, impersonal, and cubic structure of modernism, in order to create new spaces with new meaning. His glass art reinterprets space that is peripheral and isolated from modern residential space.

While the idea of modernism can be defined as a physical space, at the same time, it refers to the old paradigm and fixed consciousness that has become a product of modernity. The dualist construct of male versus female, center versus perimeter, gods versus humans, the former ranking higher in the modern western hierarchy, had an influence on our modern residential spaces, clarifying and demarcating the boundary between private and public space, and between the center and the perimeter.

However, Jung-Suk Kim is interested in the corners that have not been resolved in the modern paradigm, and deals with these in his glass works. His glass art attempts to highlight these forgotten spaces can be seen as a process of dismantling the modern paradigm and consciousness, and putting forth new meanings.

Park Sung-Won 朴晷源

Born 1963, Korea

Professor, Vice Dean of School of Visual Arts, Korea National University of Arts, Seoul, Korea

One can say that my previous works are representations of the formative arts, and that they come with background spaces. I have dealt with slices of my personal life and have recognized the importance of being absorbed in delicate sentiments and in addressing them through an art work since several years ago.

My work reached its present state through the splendid and loud color of glass. In this exhibition, I have attempted to extend the realm of representation and the possibilities of glass through the presentation of a vivid color, the main characteristic of glass, while I covered or let such an indispensable feature of a florid style in accounting glass be offset by juxtaposing negative subjects.

For me, glass is not merely a raw material, a means of expression, or the external format of my work. It involves the general purpose of a project and can even depict the purpose of life and humanity.