



3 Nations: Asian Contemporary Glass Art

3 國: 亞洲現代玻璃藝術

ABOUT US

Koru Contemporary Art, founded in 2001, sources exceptional contemporary artwork internationally. A large selection of art can be referenced on our website or found in our galleries located in Aberdeen, Hong Kong.

Our team of art consultants advise on all matters relating to the collection of art in both a private and corporate scenario. Our advisors undertake site visits and develop appropriate project proposals that carefully match a client's specific requirements with Koru's expertise and its diverse portfolio and knowledge of artists and their work. The result can be challenging, but is always striking, beautiful and ultimately appreciated. Our clients are architects and designers based in Hong Kong, Asia and elsewhere in the world. We also regularly work with private collectors in Hong Kong and around the globe.

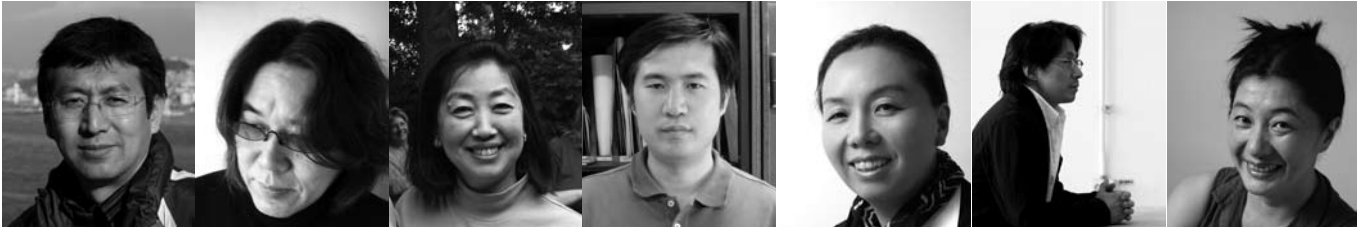
At Koru, we are passionate about our work and welcome visitors to our galleries to look, see and discuss art and artists in general. Our philosophy is simple: Art should be accessible; the experience of collecting should bring delight and satisfaction.

In that context we also offer an art lease program which offers clients the opportunity to evaluate a piece of art before either purchasing or simply updating their offices or homes with new, but temporary, art work.

Our associated services include illustrated submissions, the commissioning of artists for specific work, investment advice, valuation, crating and installation. We regularly publish catalogues which can be purchased online or at art bookshops and our popular Koru Art Voucher is truly 'a gift of art'.

For further information, contact Mark Joyce and the team from Koru Contemporary Art.

Gallery Hours: From Tuesday to Saturday, 11a.m. to 5 p.m.



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17 July – 16 October 2009 (Hong Kong) | 30 April – 30 May 2009 (Korea) | 18 June – 28 June 2009 (Japan)

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

The seed of the idea for this exhibition was originally planted through a website 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, Mark Joyce of Koru Contemporary Art, Hong Kong and especially to the participating artists.

Sung-Won Park*
Curator and Director

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

韓國・中國・日本，亞洲玻璃藝術：現在與未來

此展覽策劃源於一些很微妙因緣巧合。始於2007年，幾位志同道合的韓國玻璃藝術家，共同開創設計了一個網頁，以網路平台為踏腳石，藉此將不同元素的玻璃藝術帶入韓國。發展初響，韓國玻璃藝術家幸運順利於中國舉行首次展覽，並在清華大學舉行交流論壇，增加中國與韓國間文化互利的發展。也因為這次展覽機緣，開啟這次中、日、韓的玻璃藝術巡迴交流計畫，期以引介豐富的亞洲玻璃藝術。

現代亞洲社會受到多元化及多重性文化的影響下，亞洲藝術種類有著許多不同的面貌；此展覽希望由一個評論性的角度，傳達現代亞洲玻璃藝術的共同觀點及其玻璃藝術的原創性。有鑑於此，選擇各國代表藝術家時，其本身必須任教於大學玻璃相關課程，本懷玻璃藝術創作的熱情，並致力於推廣教育；因為大學是新一代藝術家萌芽的地方，亦是一個教育及啟發創作的搖籃。

這些代表玻璃藝術家分別為：金奇羅、金正錫和我自己是韓國的代表，池本一三、西悅子則是日本代表，而關東海及王鈴蓁則分別為中國及台灣/香港代表。七位藝術家展出的作品都是本著現代玻璃藝術觀點，創作理念新穎兼具未來性。我深切期望本展覽，拉近三國玻璃藝術交流發展，創造出一個更豐富的亞洲玻璃藝術世界。

在此，我衷心感激韓國藝術發展局、Sklo畫廊總監金孝貞、韓國駐大阪文化中心校長 Kim Jong-Ho，Koru現代藝術及所有參與的藝術家。

朴晟源

策展人及總監

朴晟源現職為於首爾的韓國國立大學視覺藝術學院副院長及藝術系教授

韓国・中国・日本：アジアのガラスアートの現状とその将来

この展覧会は、韓国のガラスアートの今後の発展の基盤となるようなインターネットのホームページを始めようという目的で、2007年に数人のアーティストが集まったという、ちょっとしたことがきっかけで実現することになりました。ラッキーなことに、グループはその初期段階で北京の清華大学で展覧会と特別講演を行う機会に恵まれ、そこで他の国のアーティスト達と交流することができました。それが韓国、中国、日本を代表するアーティスト達の作品を通じてアジアのガラスアートのトレンドを紹介する今回の展覧会ツアーの発端になったのです。

アジア諸国では現在、社会全体が多文化主義や多元主義といった潮流を取り入れており、それ故に様々なアートの分野で多様な「融合」や「崩壊」が起こっています。そのような背景のもとで、本展の主旨は、アジアのガラスアートの現状を冷静な視点から提示し、さらに、特にアジアという地域でガラス特有のオリジナリティーを今後如何に維持していけるかを探求することです。

出品者は、ガラスアーティストとして活躍する一方、大学でも教鞭をとっている現役の作家達です。この選択は、大学がアーティストが訓練を受け、教育を通じて自己を発見する場であること、次世代のアーティストは現世代の教えを受けながら生まれるという見識に基づいたものです。

出品作家のキム・キラ、キム・ジュンサック並びに小生(韓国)、池本一三、西悦子(日本)、関東海(中国)、サニー・ワン(台湾/香港)は、それぞれの国におけるガラスアートのリーダー的な存在です。本展に出品された作品は、この7人のそれぞれが現代におけるガラスアートの意義や将来の方向性などを熟慮した結果として生み出されたものです。また、本展がアーティスト間の親交を深め、三カ国間の意見交流の発展に役立つことも期待されます。

最後になりましたが、韓国アートカウンシル、ギャラリー・スクローディレクターのキム・ジュンヒョー氏、大阪韓国文化院の金鍾浩院長、コル・コンテンポラリーアートのマーク・ジョイス氏、さらに参加アーティストの皆様のご協力、ご支援にこの場を借り、感謝の意を表します。

キュレーター／ディレクター
パク・スンウォン*

*パク・スンウォンはソウルの韓国国立芸術大学美術学部教授／視覚芸術学校副学長。

한.중.일 아시아 유리조형의 오늘과 내일

이번 전시의 시작은 사소한 것에서 출발하였다. 2007년 한국 유리의 다양한 발전을 위한 발판을 마련하고자 몇몇 작가들이 뜻을 모아 웹사이트를 만들면서 중국, 북경에서 전시와 강의가 이루어졌다. 칭화대학교(清华大学)에서의 강의를 통해서 자연스럽게 상호교류에 관하여 의견을 나누게 되었고, 한국, 중국, 일본의 작가들을 통하여 아시아 유리 조형의 움직임을 조망하여 보자는 전시 기획으로 발전하게 된 것이다.

한국, 중국, 일본 삼개국 ‘순회전시’의 기획은 유리라는 매체의 고유성보다는 ‘아시아권의 유리조형’이라는 주제에 중점을 두었다. 현대의 복합문화주의(multiculturalism), 다원주의(pluralism) 흐름 속에서 미술 혼성, 장르 와해 현상이 보편화 되어있는 지금 여전히 유리란 장르의 독자성, 고유성을 특히 아시아권에서는 어떻게 이어나가고, 풀어나가고 있는 지 현주소를 보여주고자 하였다.

이러한 기획 의도를 살리기 위하여 그동안 같은 의견을 나누었던 작가들을 선정하게 되었다. 이들은 공통적으로 대학에서 교수직에 있으며 동시에 나라간 상호교류에 대한 중요성을 인지하며 활발한 작품활동을 보이고 있는 분들이다. 대학은 ‘교육’이라는 매개를 통하여 과거에 작가 그들 자신이 만들어진 곳이고 또한 현재의 그들을 통해 미래의 작가 제자들이 탄생되어지는 공간이며 더불어 전시의도에 부응하는 결과를 꽃 피울 수 있는 의미가 큰 공간으로 그들의 의무 또한 막중하다.

한국작가로는 한국유리의 1세대라고 할 수 있는 김기라와 김정석, 박성원, 그리고 일본작가로는 세계적으로도 활발한 행보를 보이고 있는 이케모토 카츠미와 니시 에츠코, 중국의 관 동하이, 대만출신의 씨니 왕 등 총 7명의 작가들을 선정하여 본 전시에 함께 했다.

각 나라에서 유리예술계를 이끌어 가고 있는 이들 작가들은 각자의 조형 방식으로 현대 유리의 현시점과 나아갈 방향을 조심스럽게 보여 줄 것이다. 이번 기회로 향후 더욱 더 적극적인 삼개국간의 긴밀한 교류가 이어져 나가길 바라며 하루빨리 아시아의 섬세한 유리예술의 아름다움을 모두 함께 공유할 날을 기대해 본다.

복잡한 여건 속에서도 전시가 개최 될 수 있도록 아낌없이 도움을 주신 한국문화예술위원회, 갤러리 스킴로의 김효정대표, 일본 오사카 한국문화원의 김종호 원장, 홍콩 코루 갤러리의 Mark Joyce씨와 참여해 주신 작가 여러분들께 진심으로 감사드립니다.

전시 기획자 박 성원

한국예술종합학교 조형예술과 교수 겸 미술원 부원장

Guan Dong Hai 關東海

Born 1966 China

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

EDUCATION

- 2003 M.A. in Glass, School of Art & Design University of Wolverhampton, UK
- 1997 M.A. Academy of Arts & Design, Tsinghua University, Beijing, China
- 1989 B.A. Academy of Arts & Design, Tsinghua University, Beijing, China

SELECTED EXHIBITIONS

- 2009 3 Nations: Asian Contemporary Glass Art, Korea (Gallery Sklo), Japan, Hong Kong (Koru Contemporary Art)
- 2008 Solo exhibition, Guan Donghai Glass Works Exhibition, Beijing, China
Glass . China, Alexander Tutsek-Stiftung, Germany
Glass Routes, Bilston Craft Gallery UK
8th Festival of Art Glass, Karlovy Vary Czech Republic
Studio Open Exhibition, Academy of Arts & Design, Tsinghua University, Beijing
- 2007 KIAF2007, Korean International Art Fair, Seoul, Korea
Mastery - In Contemporary Glass, Singapore
- 2006 Solo exhibition, Gaffer Studio Glass Gallery, Hong Kong
Asia Art Festival 'Beyond the Rainbow', Sungsan Art Hall, Korea
- 2005 'Together & Different', group exhibition, Yan Club Arts Center(798 Art Zone), Beijing, China
'The 4th Cheongju International Craft Biennale', Cheongju, Korea
- 2004 The 10th Chinese National Art Exhibition, Shantou Museum, China
'Times View', The National Fine Art Gallery, Beijing, China
- 2003 'DIMENSIONS' MA Art & Design show, Wolverhampton University, UK
RBSA Friends Exhibition, Birmingham, UK
- 2001 The Modern Art Exhibition of China, Egypt

SPEECH

- 2009 10th International Glass Symposium, Novy Bor, Czech Republic
- 2008 Creative Pathways Symposium, 'Learn From Western', UK

AWARDS

- 2003 Watercolor work 'Small Yard' won The Daler Rowney Prize on RBSA Friends Exhibition, Birmingham, UK
Watercolor work 'Old Factory Building' won The Quiney Prizes on RBSA Open All Media Exhibition, Birmingham, UK

COLLECTIONS

Alexander Tutsek-Stiftung Foundation, Germany



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' (鑒) 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 valuable treasures or are there evil demons? The unknown always attracts further exploration.

My intention 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.

鏡系列

我喜歡古代銅鏡顯露出的神秘與力量，那是我創作鏡系列的靈感。古人最開始是用盛水來照面，后來人們鑄造銅鏡、鐵鏡，偶爾也用拋磨光亮的玉做鏡。而敞口模具鑄造的玻璃恰恰一個面是平整光滑的，光亮照人，直接對應了英文詞looking glass。

銅鏡的使用在中國古代有四千多年，不同時代的銅鏡承載著不同時代的文化，銅鏡多為圓形，背面的裝飾充滿神秘與吉祥寓意。中國人認為鏡子具有辟邪消災，降妖鎮魔的功能。小時候母親在戶外窗上懸一枚小鏡，用以避邪。這習俗在今天仍可看到。

城門系列

我發現各種形態的城門給我的感覺最為強烈。它形態所傳遞的信息告訴我們它的建造不是為了歡迎人們的到來，而是顯示它的防禦力量，顯示它不可侵犯的尊嚴。不知什麼時候“門”成為領域的像征，我們用“入門”來形容開始一個新領域的研究；用“攻關”來形容解決重大的困難；我們也用“國門”來形容一個國家“閉關鎖國”或“門戶開放”。門的後面總是隱藏著未知和秘密，是財寶還是魔鬼？這吸引人們去猜測和探索。

我希望城門系列傳達給人的是力量、端莊和簡樸。

我最近做的幾件作品，上面帶有像“信”、“表”、“消”等這樣一些漢字，那是我從路邊金屬井蓋上翻制來的，它向維修者標明這些井內設施的功能。如“信”也許表示通信設施，“表”示意井內裝有某種儀表，“消”代表消防等等。我把這些字移到作品裡，換了環境後，它們產生了不同的意思。“信”是誠信，“表”是表白、呈現，“消”是消災免難。這正是漢字的魅力和獨特的地方。

「鏡」シリーズ

「鏡」シリーズは、神秘的でしかも力強い中国古代の銅鏡にインスピレーションを受けて誕生しました。

太古には「鑒」と呼ばれる器に入れた水の表面が鏡の役目を果たしていましたが、鑄造技術の発達にともない、青銅や鉄を成型し、また、時には翡翠を磨くことによって、その前に置いたオブジェのイメージを反映することができるスムーズで平らな表面が作られ、鏡となりました。

銅鏡は4000年余りの長い期間使用され、古代中国の各時代ごとの様々な文化的特徴を反映しています。初期の銅鏡は円形で、裏側は神秘的で縁起の良いパターンやシンボルで飾られました。中国では、鏡は災害を防ぎ、悪霊を寄せつけない魔法の力を持つと信じられています。私も子供の頃、「鬼は外」を願い、母が窓の外に小さな鏡をかけていたことを思い出しますが、このような習慣は現在もなお、中国人社会で生き続けています。

「城門」シリーズ

中国語の「城門」は、「町の門」や「関」を意味し、私はそんな城門の様々な形に興味を持っています。城門の形は、訪れる人々を歓迎するのではなく、敵の侵入を防ぐ力やその町の威厳を誇示する意味を持っています。中国語の「門」はいつの時代からか領土のシンボルともなり、例えば「入門」は新しい領域の研究を始めること、「攻関」は重要な問題を解決することを意味します。また、国にも「門」があるという概念があり、「閉関鎖国（鎖国）」や「門戸開放（開放政策）」といった熟語に使われます。門の内側は隠された謎の未知の世界で、そこに存在するのが貴重な宝物であるのか、それとも残忍な悪の世界であるのかなど、「門」は様々な想像力をひきたてます。

この「城門」シリーズで門のもつ力強さ、威厳、素朴さなどを見る人々に伝えることができれば幸いです。

このシリーズの最近の作品の表面には「信」、「表」、「消」といった漢字が刻まれています。これらの漢字は道路のマンホールのカバーからとったものです。例えば「信」と記されたマンホールの下には電話回線などの通信施設、「表」の下にはガスや電気のメーター類、「消」の下には消防設備があることを表しています。ところが、例えば「信」には「信頼」や「信仰」の意味もあるように、環境を変えればその漢字の持つ意味も変わります。これらの作品は、そんな漢字の持つユニークな魅力を表現しています。

관 동하이의 거울 시리즈

고대 청동거울에서 느껴지는 신비로움과 힘은 본 전시에서 선보이는 거울 시리즈에 영감을 주었다.

고대 시대에는 그릇에 담겨진 물 반사가 거울로 이용되어졌다. 그 이후로 사람들은 청동, 철, 때로는 광을 낸 옥과 같은 다른 물질로 거울을 제조하기 시작하였다. 몰딩 제조 기술을 이용하여, 물체의 상을 비출수 있는 편평하고 매끄러운 표면은 보는 유리, 소위 거울이 되었다.

청동 거울은 그들 시대의 다른 문화적 중요함과 함께 4천년 보다 더 오래 전 고대 중국에서 사용되어 왔다. 대부분 초기 청동거울은 신비스럽고 성스러운 패턴과 상징으로 장식된 반사되지 않는 둥근 모양 이었다. 중국 문화에 있어서 거울은 재앙과 악귀를 막는 마술적인 힘을 가지고 있다고 믿는다. 어머니가 악귀를 막기 위하여 창문 외부에 작은 거울을 걸어 두고는 하였던 기억을 하는데 이러한 관습은 오늘날까지 이어 내려오고 있다.

관 동하이의 성문 시리즈

나는 다양한 형태의 성문에 대해 특별한 관심을 가지고 있다.

성문의 형태는 보는 이를 환영하기보다는 범접할 수 없는 근엄함을 통해 그것이 성을 방어한다는 메시지를 보낸다.

나는 성문 시리즈를 통해 힘, 존엄성, 단순성을 보여주고 싶다.

최근에 완성된 성문시리즈의 작품의 표면에는 '신(信)', '표(表)', '소(消)'와 같은 글자들이 있다.

이는 길가의 맨홀뚜껑의 모양처럼 만들어졌는데, 맨홀뚜껑은 아래의 시설에 유지보수가 필요하다는 것을 알리기위한 메시지를 갖고 있다.

예를 들어 '신(信)' 은 통신시설이 아래에 있다는 것을 알려준다.

나는 이 글자들을 작품에 들여오고 문맥을 바꾸어 새로운 의미를 갖도록 했다.

예를 들어 '신(信)'은 '믿음' 혹은 '신뢰'라고도 이해될 수 있다. 이것이 바로 내가 한자(漢字)의 특별한 성격에서 느끼는 커다란 매력이다.

관 동하이

관 동하이는 현재 북경의 칭화대 교수이며 중국유리조형의 1세대로 칭해진다. 주로 캐스팅 기법을 이용하여 고대의 두상, 무기, 성문들을 추상적으로 표현하고 있다. 이는 사람들의 정신적인 자유를 감추는 무기력의 상황과 보수적인 힘의 상징에서 좀 더 강해지고자 하는 작가의 욕구의 표출이다. 그는 자신이 표현하는 작업이나, 형태, 색에서 강력함과 힘이 느껴지고자 갈망한다. 고대 주제에서 차용한 모티프에 다른 요소들을 혼합하고 재정비하여 추상적인 형태로 변형시키는 과정에서 그는 가장 근본적이고 원시적인 컬러를 사용한다. 그 컬러는 영원히 계속되는 민속예술과 원시예술의 연장이다.



City Gate Series 'Biao'
H42xW31xD8cm
2009
Kiln Cast Glass



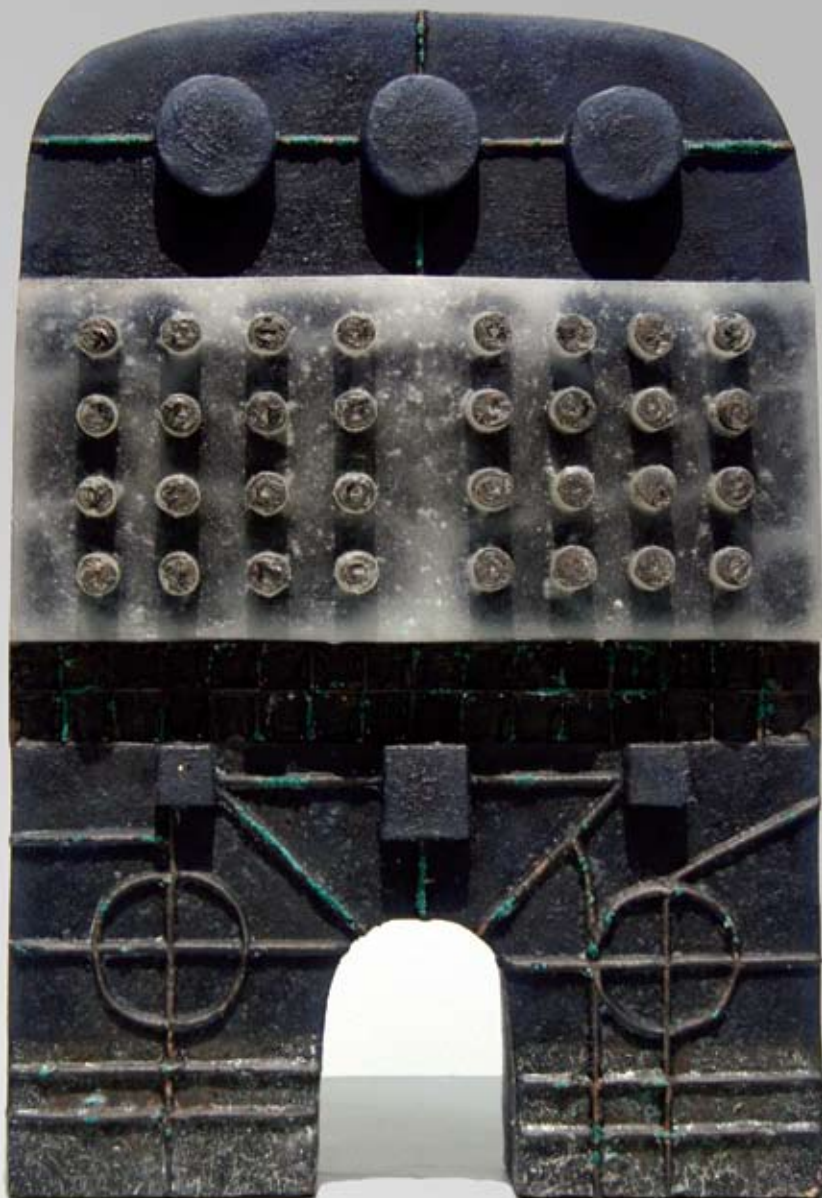
City Gate Series 'Xin'
H42xW32xD9cm
2009
Kiln Cast Glass

Mirror Series 1'
H34xW10.5xD2.5cm
2009
Kiln Cast Glass



Guan Dong Hai 關東海

City Gate Series 9
H36xW24.5xD8cm
2009
Kiln Cast Glass



Kasumi 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

EDUCATION

1978 B.A. Kyoto City University of Arts, Faculty of Fine Arts, Japan

SELECTED EXHIBITIONS

- 2009 3 Nations: Asian Contemporary Glass Art, Korea (Gallery Sklo), Japan, Hong Kong (Koru Contemporary Art)
- 2008 Japanese garden exhibition, Portland, U.S.A
- 2007 Solo exhibition, Chappell Gallery, New York, U.S.A
The Elizabeth R. Raphael Founder's Prize Exhibition, Pittsburgh, U.S.A.
- 2006 Contemporary Glass of Japan, Plateaux Gallery, London, U.K
- 2005 Two Man Show, Chappell Gallery, New York, U.S.A
The 20th anniversary commemoration exhibition, Nagano, Japan
- 2003 Jurors Award, 32th Annual International Glass Invitation, Habatat Galleries, MI, U.S.A
View of Contemporary Glass, Contemporary Art NIKI, Tokyo, Japan
- 2000 Contemporary Japanese Glass Art, Grand crystal Museum, Taipei, Taiwan

INSTALLATION IN ARCHITECTURE

City of Yaizu Hospital, Shizuoka Aino Hospital, Osaka Library of City of Kodaira
Kuhoyama Cemetery, Yokohama Islamic Centre, Tokyo
Kamisuwa Catholic Church, Ngano Hongou Catholic Church, Tokyo
Kanagawa Prefecture Medical Centre, Yokohama Tuzi Construction Corporation, Toyama

PUBLIC COLLECTIONS

Hokkaido Museum of Modern Art, Sapporo, Japan
South Australian College, Adelaide, Australia
Garasu No Sato, Hiroshima, Japan
Corning Museum of Glass, U.S.A



"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."

我嘗試將記憶之朦朧世界表達於我的作品之中。我作品的主題往往是一些記憶中似幻似真、古今共存的野獸與幻想觀景。我選取玻璃作為媒介，是因為玻璃的透明度能夠令我的繪圖更為突出。

我展出的「景觀」系列，希望能透過器皿的圓形表達出那種整體自然空間連續不斷的幻境。

記憶の中の風景に空想上の動物をモチーフにし、現実と幻想が交差する、あるいは過去と現実が共存する渾沌とした記憶の世界を描こうとしている。そのイメージを表出する手段として、光を投過するガラス素材に描くことで、そのイメージを浮かび上がらせる試みをしている。

現在のシリーズ(SCENE)は、Vessel状のかたちに描くことで、イメージの連続性を持たせようとしている。

이케모토 카즈미는 현재 동경의 타마예술대학에 재직하고 있으며, 그의 상상 속에서 존재하는 동물을 그의 작업의 모티프(motif)로 사용함으로써 기억 속에서 현실과 환상이 교차되거나 과거와 현실이 공존하는 혼돈된 기억의 세계를 그리고자 한다. 특정한 이미지를 만들기 위한 시도로 그만의 독특한 테크닉을 이용하고 있는데, 이미지를 표현하기 위한 수단으로 유리 위에 에나멜을 이용하여 빛을 표현함으로써 몽상적인 이미지를 자유롭게 보여준다.

현재의 화병(vessel) 시리즈들은 끊이지 않는 연속된 이미지를 보여주기 위하여 둥근 화병을 이용하고 있다.



Scen 0805
H36xW17xD17cm
2008
Enamel, Free blown



Scene 0809
H39xW22xD22cm
2008
Enamel, Free blown



Scen 0813
H49xW36.5xD36.5cm
2008
Enamel, Free blown

Etsuko Nishi 西悦子

Born 1955, Japan

Lecturer, Osaka Art University, Japan

EDUCATION

- 1999 M. Phil., Royal College of Art, London, U.K.
- 1990 Post Graduate Diploma, Canberra School of Art, Canberra, Australia
- 1987 Pilchuck Glass School, Seattle, U.S.A.
- 1983 Pratt Fine Arts, Seattle, U.S.A.
- 1978 B.A., Mukogawa University, Japan

SELECTED EXHIBITIONS

- 2009 3 Nations: Asian Contemporary Glass Art, Korea (Gallery Sklo), Japan, Hong Kong (Koru Contemporary Art)
- 2008 Solo exhibition, "Lower Garden 08", Takashimaya, Japan
- 2007 Solo exhibition, "Lower Garden 07", Chappell Gallery New York, U.S.A
- 2006 Solo exhibition, "Flower Garden 06" Takashimaya Gallery, Japan
"Contemporary Glass" Plateaux Gallery, London, U.K.
"The Raring Forteis", Chappell Gallery, New York, U.S.A
- 2005 Solo exhibition, "Flower Garden 05" Yabuki Gallery & Tiptoe Gallery, Japan
"Contemporary Glass" Toyama City Collection, Kikuchi Tomomi Museum, Tokyo, Japan
"Particle Theories", American Craft Museum, N.J., U.S.A
- 2005 Glass Weekend, Creative Center, NJ., U.S.A
- 2004 Solo exhibition, "Layered Glass 2004", Marx Sunders Gallery, Chicago, U.S.A
- 2002 Solo exhibition, "Layered Glass,2002", Heller Gallery, New York, U.S.A

COLLECTIONS

- The Glass Museum, Ebeltoft, Denmark
- The Australian National University, Canberra, Australia
- Corning Museum, New York, U.S.A
- Glass Museum, Hiroshima, Japan
- Wustum Museum, Wisconsin, U.S.A
- Art Gallery of Western Australia, Perth, Australia
- Coburg Museum, Coburg, Germany
- Hokkaido Museum of Modern Art, Hokkaido, Japan
- Satsuma Glass Museum, Kagoshima
- Koganezaki Glass Museum, Shizuoka, Japan
- Smalands Museum, Vaxjo, Smalands, Sweden
- Notojima Glass Museum, Notojima, Japan
- Musee des Arts Decoratifs, Paris, France
- Suntory Museum, Tokyo, Japan
- Toyama Museum, Toyama, 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 Dammouse 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.

玻璃一般給人一種沉重、銳利、堅硬、冰冷的感覺，而其他的特性則往往被忽略了。我希望能夠改變此一觀點，而介紹玻璃輕柔、細緻、溫暖及可塑性的一面。

有鑒於此，我的作品主要的靈感泉源來自三種元素：一是我在巴黎 Musée D' orsay 看到Albert Damamouse 所用玻璃粉燒鑄造法製作的細緻作品；另一是我在德國科隆博物館看到的藝術玻璃雕塑「籃中杯」；還有女性專用美無倫比的花邊絲巾。

當我創作時，玻璃作品造型的內外、對角、形狀、顏色等的互相呼應，往往令我聯想起花瓣。這是我選用「花」來作為我作品主題的原因。

ガラスは一般に重く、鋭く、硬く、冷たい素材であるという印象をあたえています。

そのため、ガラスのもつ他の特質はとかく見過ごされています。私はそうした固定的なイメージにとらわれず、柔らかく、繊細な、暖かさのある成型自由なガラスの特性を表現したいと思ってきました。

そんな模索の中から、パリのオルセー美術館で見た、アルバート・ダムースの繊細なパート・ド・ヴェール。ケルンの美術館でみたケージカップ。美しい女性のレースのスカーフ。それらの3つの要素から現在の作品が生まれました。

フォームを考える上での面白さは、内側、外側のそれぞれの相反する傾きや形、又は、色のコンビネーションなどで、それはまさに「花びら」を想像させます。そんな訳で、現在は「花」をモチーフに作品を制作しております。

니시 에츠코는 미국, 호주, 런던의 Royal College of Art와 같은 세계 유수의 유리학교에서 수학하며 16년간 타국 생활을 하였다. 현재는 오사카대학에서 교수로 재직하고 있으며 유럽과 미국에서 꾸준한 활동을 보이고 있다. 유리가루를 이용한 Pate de verre (빠뜨드베르) 기법을 이용하여 3세기 새장모양 잔의 형태에서 발전된 지금의 시리즈는 오랜 외국 생활의 정서 속에서 형성되었다고 본다.

동서양의 독특한 감성을 지닌 작가로서 일본과 다른 자연의 색과 인공의 색을 그녀의 작품에 이입시키고 있다. 태양, 하늘, 바다, 식물에서 오는 자연의 컬러와 도시의 빌딩이나 패션에서의 인공적인 컬러를 교합하여 차갑고 단단하고 뽀족한 유리의 차가운 느낌을 섬세함, 따뜻함, 부드러움으로 표현한다. 그녀의 작품에 있어서 컬러는 가장 중요한 요소가 되어 우아한 유리의 모습을 보여주고 있다.

Rape Blossom
H15xW48xD13cm
2008
Pate De Verre



Etsuko Nishi 西悦子

Lavender
H15xW48xD13cm
2008
Pate De Verre



Etsuko Nishi 西悦子



Cattleya
H31xW34cm
2007
Pate De Verre

Kim Jung Suk 金正錫

Born 1967, Korea

Assistant Professor, Hongik University, Seoul, Korea

EDUCATION

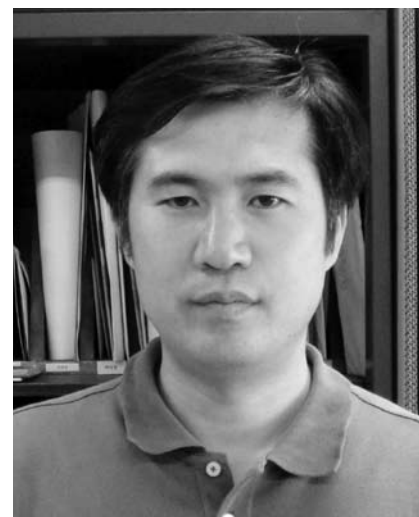
- 1999 Sculpture, University of Illinois at Urbana-Champaign, IL, U.S.A.
- 1996 M.F.A., Glass, Ohio State University, Columbus, OH, U.S.A
- 1993 B.F.A., Metal Craft, Seoul National University, Seoul, Korea

SELECTED EXHIBITIONS

- 2009 3 Nations: Asian Contemporary Glass Art, Korea (Gallery Sklo), Japan, Hong Kong (Koru Contemporary Art)
- 2008 Solo exhibition, Glass+光 - Interior Space, MOA Gallery, Heiri, Korea
New Wave 2009, Gallery MOA, Korea
Temptation of Transparency, Haevichi Art Museum, Jeju, Korea
Korea-Italy Glass Art Special Exhibition, Cheongju Museum of Craft, Korea
- 2007 Solo Exhibition, Glass+光, The Museum of Arts & Crafts ITAMI, Japan
光 Glass 空- 2007 Glass Project Exhibition, Light Gallery, Korea
The 27th Exhibition of SOCCA, Eyechung Gallery, Korea
- 2006 The 12th Glassworks, Korea, Nemo Gallery, Seoul, Korea
Korean Craft Council Exhibition, Daegu Culture & Arts Center, Daegu, Korea
- 2005 Solo exhibition, Kim Jinhye Gallery, Seoul, Korea
Beyond Artifice, The Chiwoo Craft Museum, Seoul, Korea
- 2004 Seoul Craft Festival, Art Center of Seoul National Univ., Seoul, Korea
The Seoul Art Exhibition 2004, Seoul Museum of Art, Seoul, Korea
- 2003 Solo Exhibition, Keumsan Gallery, Seoul, Korea
"Water-Feeling Water" Exhibition, Seoul Museum of Art, Seoul, Korea
- 2001 21c Korean Contemporary Art Exhibition, Kwanghwamun Gallery, Seoul, Korea

COLLECTIONS

- Willard Airport, Champaign, IL, U.S.A
- LESUS Showroom, Seoul, Korea
- Korea Yakult Co., 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.

金正錫的作品表現了分解建構的統一元素，非個人的，立體建構的現代時空，帶出了新的空間及新的意念。在作品之中，他從現代住宅空間重新定義空間存在的意義，既是獨立，又是不可分割的。

現代主義可以解釋為有形空間，同時將古式的範例及固定知覺轉化成富有現代化感的產物。他的玻璃傳達了現代住宅空間的邊緣化與疏離感。每每於兩個分差選擇中，例如：男與女，中心與外圍，眾神與人類，前者永遠在西方社會上也會作為首要的。這一種的範例每每也會受到現代生活空間的影響，而空間的定義也每每受制於私人與公共的關係、中心及外圍的影響。

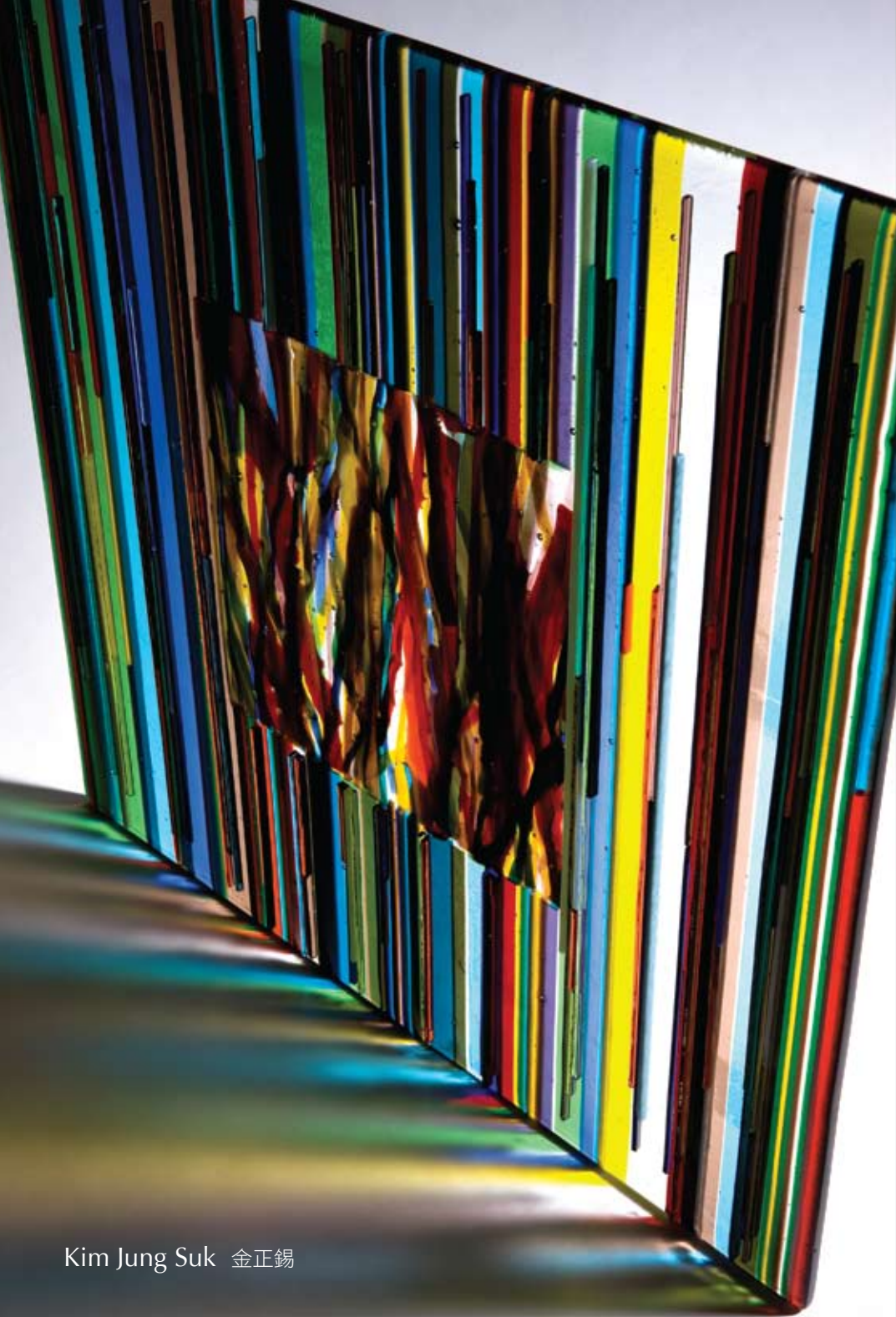
金正錫喜歡發掘現代城市未被開發的角落，作為玻璃創作靈感。他強調這些被遺忘的角落，展現了廢棄過程中現代規範與意識，並試圖經由玻璃創作賦予其新的意義。

キム・ジュンサックのガラス作品は、新しい意味を持つ新しい空間をクリエートするために、現代社会の空間を構成する画一的で人間味のない立方体を解体、分解しています。つまり、キム・ジュンサックはそのガラス作品で、現代の居住空間の片隅に追いやられ、孤立しているスペースを再解釈しようとしているといえます。

欧米の近代世界観である「モダニズム」は、近代化の産物として生まれた男性対女性、中央対周辺、神対人間という二分法的構造というパラダイムや固定概念をも意味します。この観念では前者の方が後者より地位が高いと見なされ、物理的な生活空間もプライベートの空間とパブリックの空間、中央と周辺という区別や境界線を形成しています。

キム・ジュンサックがそのガラス作品で表現しようとしているのは、そのような近代的パラダイムが明確化していない「片隅の空間」であり、つまり、近代的パラダイムと意識を解体し、新しい意味を形成する試みと解釈することができます。

김정석은 홍익대학교 도예유리과에 재직하고 있다. 그의 신작들은 문학적 내러티브보다는 구조를 형성하는 관계에 중점을 두고 있다. 유리캐스팅 작업에 의해 반투명의 은은한 화려함을 보이는 다양한 색 구조는 빛을 반사하고 투과함으로써 공간 속에서 기하학적인 절제미를 담는 구조로 표현된다. 형태에 있어서 직사각형을 변화시킨 구조는 기하학적인 선과 형태들 속에서 빛을 담아 발산함으로써 획일적인 근대적 공간을 해체한다. 이는 다면적이고 확장되는 멀티스페이스(multi space)를 의미하는 것이기도 하며, 공간을 재해석하고 있다.



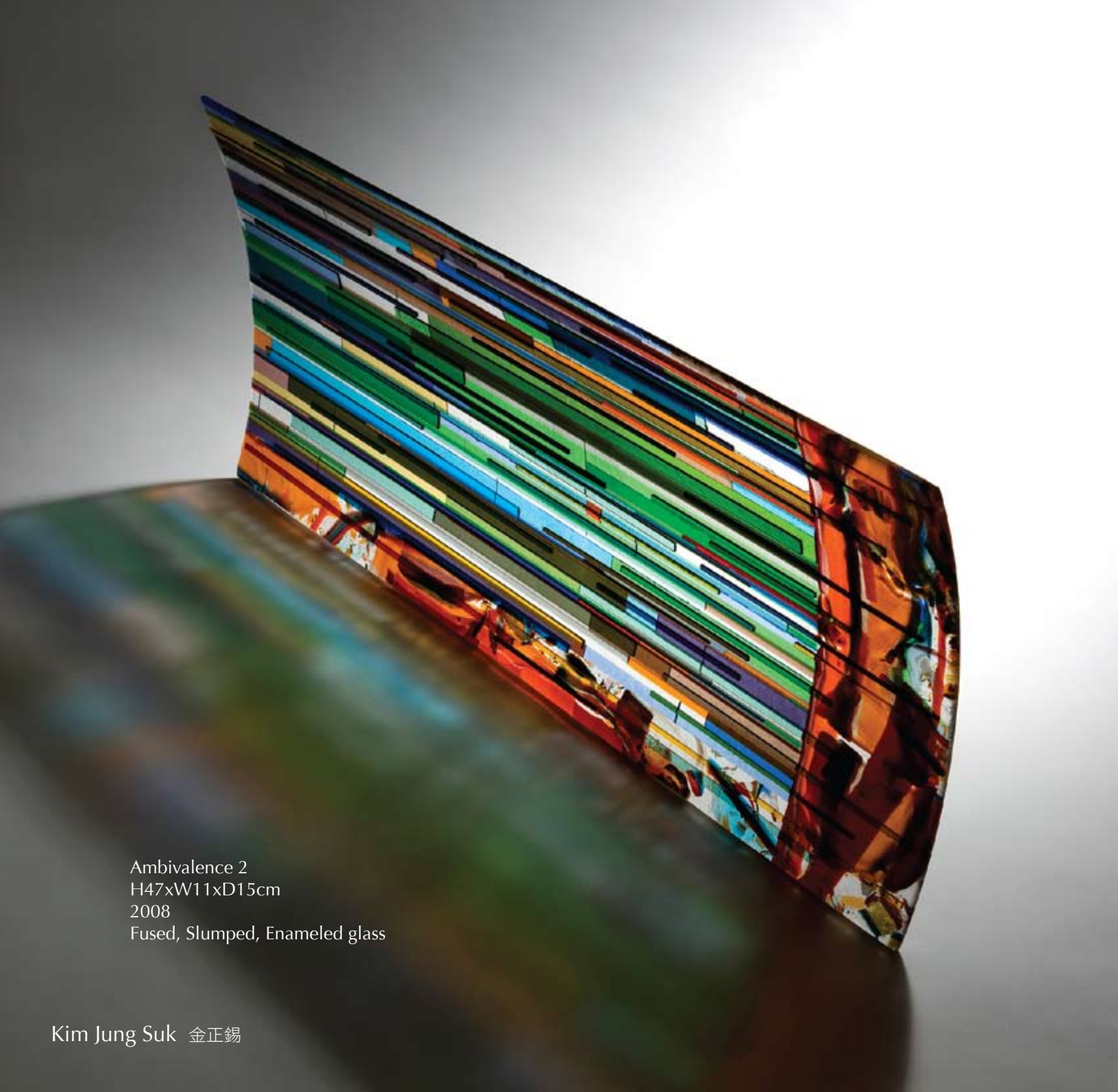
Forest of colors-5
H65xW65xD8cm
2009
Fusing

Kim Jung Suk 金正錫

Forest of colors-6
H65xW65xD8cm
2009
Fusing



Kim Jung Suk 金正錫



Ambivalence 2
H47xW11xD15cm
2008
Fused, Slumped, Enameled glass

Kim Jung Suk 金正錫

Kim Ki Ra 金奇羅

Born 1959, Korea

Professor, Kookmin University, Seoul, Korea

EDUCATION

- 1989 B.F.A., Glass, Rhode Island School of Design, RI, U.S.A
- 1988 M.A.E., Rhode Island School of Design, RI, U.S.A
- 1983 M.F.A., Hong-Ik University, Ceramics, Korea
- 1981 B.F.A., Hong-Ik University, Ceramics, Korea

SELECTED EXHIBITIONS

- 2009 3 Nations: Asian Contemporary Glass Art, Korea (Gallery Sklo), Japan, Hong Kong (Koru Contemporary Art)
- 2008 Solo exhibition, Glass Art & Living Object Story, S Gallery, Misari, Korea
- 2007 Solo exhibition, Ki-Ra's Glass Vessels, Seomi & Tuus, Seoul, Korea
- 2006 5199 miles Journey, SIU Univ. Museum, Baseline Gallery, Pilchuck Glass Auction U.S.A
Glassworks Korea V, VI, VII, VIII, Seoul, Busan, Kwangju, Korea and Seto, Japan, Adelaide, Australia
- 2005 World glass Today, Aptos Cruz Gallery, Adelaide, Australia
- 2004 The International Exhibition of Glass Kanazawa 2004, Kanazawa, Japan
Seoul International Contemporary Fair, Seoul, Korea
- 2003 Solo exhibition, Kim, Ki-Ra Glass Show, Craft-House, Seoul, Korea
The 30th Korean Crafts Council Exhibition, Seoul Art Center, Seoul, Korea
International Glass Collectors Exhibition, Global Art Venue, Seattle, U.S.A
- 2003 Morning Calm & Lake Effect, NTID Dyer Arts Center, Rochester, U.S.A

HONOURS

- 2008 Invited Speaker, 21 Niijima International Glass Art Festival, Niijima, Japan
- 2007 Cheongju International Craft Biennale 2007, Cheongju, Korea
- 2005 Invited Speaker, GAS Conference, Adelaide, Australia
- 2003 Invited Speaker, RIT, Rochester, U.S.A
Glass Art Festival Competition Juror, Seoul, Korea
- 2002 Foundation of Gold Cultural Exchange Programme, Melbourne, Australia

COLLECTIONS

- Han Glass, Seoul, Korea
- Nippon Airways, Tokyo, Japan
- Melbourne City Council, Melbourne, Australia
- Cheongju Craft Museum, Cheonju, 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, and 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.

當我仍在羅德島設計學院就讀時，我已經對立體派藝術感興趣，並且醉心於探索其主義對物件及意念的可行性，從而開始以這個主義作多方面的嘗試。

我對玻璃的多元性十分之有興趣，而且也較傾向觀察玻璃自身那相對的特性：透明與不透明、完整與不完整、黑與白、負空間及正空間。我嘗試從日常生活中的一事一物尋找創找靈感，因此我的作品亦反映出我的生命及我身邊的事物。

我將自己每日生活與觀察自然定律的關係以森林的圖案描繪於玻璃平面上，並運用東方水墨畫的特性帶出黑與白之間的協調。

我希望藉此珍惜並作出具韓國民族特性的玻璃藝術。

ロードアイランド・スクール・オブ・デザイン在学中にキュービズムの虜になり、オブジェやアイデアをキュービズムの見地から再構築、再配置する実験を開始しました。

私は透明性と不透明性、不在感と量感、ネガティブなフォルムとポジティブなフォルム、黒と白といった相反する特性を同時に持つガラスの二重的な性格に魅了されています。作品では私の毎日の生活とその周囲の状況を反映するような日常的なオブジェを取り上げています。

具象的な森の絵をプリントした透明ガラス作品は、私の日常生活と自然の親密な関係を反映しています。透明ガラスの間に白と黒を調和させた作品は、東洋の水墨画の影響といえます。

これらの作品は、韓国のガラス芸術のアイデンティティに貢献しようという私の意図と努力の結果といえます。

김기라는 홍익대학교에서 도예를 전공하고 미국 RISD에서 유리를 공부한 후, 미국의 스튜디오 글라스 운동의 바탕을 둔 유리예술향을 한국에 도입하는데 큰 이바지를 하였다. 2005년부터 유일한 한국인으로 미국 GAS(Glass Art Associates, 미국유리예술회)의 임원으로 활동하면서 한국유리계가 세계로 뻗어나가는 견인차 역할을 하고 있다.

김기라의 작품은 큐비즘(Cubism)을 통한 사물의 재배열이라는 흥미로운 시각이다. 그것은 정적이고 질서적이기 보다는 동적이고 유동적인 상태에서 오브제로 형성된다. 그의 작품에 자주 등장하는 사물이나 대상들은 아주 현실적이고도 사실적인 것들이다. 그 대상들을 통해 일상적이고 평면적인 구조를 비일상적이고 입체적인 방식으로 들여다봄으로써, 사물의 본질에 대한 문제를 조형적으로 탐구하고 있는 것이다.



Pine Tree House
H27xW38xD20cm
2009
Kiln Formed Glass

Bamboo House 1
H57xW19xD5cm
2009
Kiln Formed Glass





Pebble House 1
H11xW30xD12cm
2009
Kiln Formed Glass

Park Sung Won 朴晟源

Born 1963, Korea

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

EDUCATION

- 1996 M.A in Ceramic & Glass, Royal College of Art, U.K.
- 1994 B.A in Glass, West Surrey College of Art and Design, U.K.
- 1991 B.F.A. in Metal Craft, Kook-Min University, Seoul, Korea

SELECTED EXHIBITIONS

- 2009 3 Nations: Asian Contemporary Glass Art, Korea (Gallery Sklo), Japan, Hong Kong (Koru Contemporary Art)
- 2008 SOFA CHICAGO 2008, Navy Pier, Chicago, U.S.A
KIAF 2007_Korea International Art Fair, COEX, Seoul, Korea
Sung Won Park / Iezumi Toshio 2 Person Show, Gallery Sklo, Seoul, Korea
Korean Contemporary Glass Art, Maga Glass Gallery, Beijing, China
Korea-Italy Glass Art Special Exhibition, Cheongju, Korea
2008 Hsinchu International Glass Art Festival, Hsinchu City Glass Museum, Taiwan
- 2007 SOFA CHICAGO 2007, Navy Pier, Chicago, U.S.A
GEIDAI ARTS SUMMIT' 07, Tokyo, Japan
Shall we smell?, Coreana Museum of Art, Seoul, Korea
- 2006 KIAF 2006_Korea International Art Fair, COEX, Seoul, Korea
- 2005 Solo exhibition, Through the Life, Gallery Sklo, Seoul, Korea
MEET, Korea-Japan Interchange Exhibition of Art School Professors, Hangaram Museum, Seoul, Korea
- 2003 Seeing, Fleeing & Crossing Water, Seoul Metropolitan Museum Of Art, Seoul, Korea
- 2002 Solo exhibition, Origin of Life, Star Tower Gallery, Seoul, Korea
Solo exhibition, Origin of Life II, Sagan Gallery, Seoul, Korea
- 2001 Solo exhibition, Triangle, Square & Circle, Seomi Gallery, Seoul, Korea

AWARDS

- 1996 The ORIANA Prize (P&O Cruises Purchase), U.K
- 1995 The International Exhibition of Glass, Honorable Mention, Kanazawa, Japan
- 1994 The Royal Society for the Encouragement of Art, U.K

COLLECTIONS

- Samchang Arts Hall, Ulsan, Korea
- Star Tower Building, Seoul, Korea
- The Korean National University of Arts, Seokgwan Campus, Seoul, Korea
- Sindoricoh Co, LTD., 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.

曾經有人說我前一系列的作品表現造形構成藝術，因為作品背景空間的前後呼應的關係。最近幾年，我試圖將個人經驗點滴，消化並仔細層層沉澱，作為我的作品一部份。

我的作品透過空間與顏色來表達現在的狀況。在此展覽，我嘗試利用更多的顏色來擴展及探索玻璃其本身的代表及其所受制的環境，隨意間帶目的性地襯托玻璃華麗的風格，令玻璃本身與負空間互相呼應。

對我而言，玻璃不單單是物料，而是傳達創作理念與具體構造作品的外型。玻璃亦是一個可以抒情、刻畫意念、傳達人生及人際間關係的一個媒材。

私の過去の作品は典型的な造形美術の試みであり、その背景の空間が作品の重要な要素だったといえます。けれども、数年前からは、自分の私生活における微妙な感情を大切にし、作品で表現することの重要性を認識しはじめました。

最近の作品はガラスの素晴らしい明るい色によって成り立っているといえます。本展ではネガティブなテーマを組み入れることによってガラスにつきものの華麗な性格を相殺しながら、ガラスが有する最も重要な性格である「鮮やかな色」を表現することによって、ガラスの表現の範囲と可能性を広めようと試みました。

私にとってガラスは単なる原料や表現方法、作品の物理的なフォーマットであるばかりでなく、プロジェクトの全体的な目的や人生の意義や人間性までがガラスに含まれているのです。

박성원은 영국의 Royal College of Art를 졸업하고 현재 한국예술종합학교에 재직하고 있으며, 크라프트에 머물고 있던 한국유리예술계에 유리조형 설치작업이라는 장르를 개척하였다. 이번 전시의 기획자로 또 한번 그의 행보는 커졌으며, 지난 미국 페어에서도 미국관객뿐만 아니라 유리작가들에게조차도 호기심을 불러 일으키는 작품을 선보이며 반향을 일으켰다.

기존 작업들이 공간을 배경으로 시각적 구조의 유기적인 표현이었다면 지난 몇 년 전부터는 보다 구체적 감정에 몰입한 회화적인 작업을 선보이고 있다. 2008년 작업에서 꽃(소국)을 통해 ‘드러냄’을 가리고 위장하였다면, 지금의 그의 작업은 한층 더 화려하고 강렬한 유리의 색을 통해 과감한 ‘드러냄’을 보여준다. 여기서 작가는 사라지고 투명함 속에 유리 자체가 갖는 색의 형태만 보인다. 이는 “나에게 유리는 단순한 재료가 아닌, 표현의 수단이 아닌, 작업의 형식이 아닌, 작업의 목적, 어쩌면 삶의 목적이기까지 한 인간의 대상이다”라고 말하는 그의 작업의 모습인 것이다.



Camouflage 3
H65xW50xD7cm
2009
Fused Hot Cast Glass

Shadow of heart
H51xW36xD6.5cm
2008
Hot Cast Glass



Park Sung Won 朴晟源



Mask 4
H54xW40xD9cm
2008
Fused Hot Cast Glass

Sunny Wang 王鈴蓁

Born 1972, Taiwan

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

EDUCATION

- 2005 Candidate of Doctor of Philosophy (Visual Arts–Glass), University of South Australia, Australia
- 2001 Master of Visual Art – Glass, Australian National University, Australia

SELECTED EXHIBITIONS

- 2009 3 Nations: Asian Contemporary Glass Art, Korea (Gallery Sklo), Japan, Hong Kong (Koru Contemporary Art)
- 2008 Glass. China, Alexander Tutsek-Stiftung, Munich, Germany
Art Singapore 2008, Koru Contemporary Art, Hong Kong / Singapore
In Essence - The Legacy of Stephen Procter, 19 September – 25 October 2008, Sabbia Gallery, Sydney, Australia
Steninge World Exhibition of Art Glass 2008, April 7th – October 1st, Steninge Slot Kulturcenter, Marsta, Sweden
Hong Kong Art Walk, Koru Contemporary Art, Hong Kong
- 2007 Marks of Memory, OZAsia 07, Adelaide Festival Centre, Adelaide, Australia
- 2006 Solo exhibition, 'Bridging' Sunny Wang Glass Exhibition, Koru Contemporary Art, Hong Kong
- 2004 Solo exhibition, 'Sunny Wang glass exhibition', Bark Modern Art /Koru Contemporary Art, Hong Kong
Solo exhibition, 'Sunny Wang glass exhibition', Page One international bookshop, Taipei/ Taiwan
- 2003 Solo exhibition, 'Passing Love', Hsinchu Municipal Glass Museum, Hsinchu, Taiwan
Solo exhibition, 'Sunny Wang Glass Art', Shinkong Mitsukoshi, Taipei, Taiwan
- 2002 Solo exhibition, 'Sunny Wang Glass Art', Hsin Kang Foundation of Culture and Education, Chiayi, Taiwan
DIALOGUE – Stephen Procter and Friends, QUADRIVIUM, Sydney, Australia
- 2001 Solo exhibition, 'Please Touch: Chinese Character-Drawing in Glass', Drill Hall Gallery, Canberra/Australia
Milan Exhibition, Scaletta Di Vetro Gallery, Milan, Italy

HONORS & AWARDS

- 2008 Shortlisted Entries of Hong Kong Arts Centre 30th Anniversary Award
- 2005 New Glass Review 26, the Corning Museum of Glass, Jurors' Choice, New York, U.S.A
- 2004 Honorable Mention: International Exhibition of Glass Kanazawa 2004, Japan
- 2003 Golden Glass Award: Fine work in Single Material, Taiwan
- 2001 National Culture and Arts Foundation Grant, Taiwan
- 1999 Golden Glass Award: First Prize in Single Material, Taiwan

COLLECTIONS

- Australian National University Collection, Australia
- Hsinchu Municipal Glass Museum, Taiwan
- National Chiao Tung University Collection, Taiwan
- Tittot Glass Museum, Taiwan
- Alexander Tutsek-Stiftung Foundation, Germany



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/luili (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 Ru (如 如 如 如 如 如 如 如) .

「如」字簡意深，根據使用情境與內容，可以解釋為「依照」、「像，相似，同甚麼一樣」、「及，比得上」、「到，往」、或作為連接詞「如果，假使」，或於語尾表示狀態，或表示舉例。「如」境隨意轉，並無一固定的意義。我選擇「如」作為創作思源，因為生命存在的本身也是無一定相，須境隨緣轉。佛教上「如如」「真如」，就是生命存在的真實狀態，順其自然，就在「當下」。

這一系列七件作品「如」，借一周七天一個循環與佛教七寶為象徵意義。佛教七寶分別為金、銀、硨磲、琉璃、瑪瑙、赤珠、紅玉髓。象徵七種力量：信心、堅忍心、明白心、清淨心、覺悟心、專注心、與智慧。

作品造型為圓形，象徵生命輪轉 - 生活時時刻刻都在旋轉。禮邀觀者輕柔觸摸作品，輕輕旋轉作品，同時去感受「旋轉當下」專注一心。

「如」字作品，結合東方書法的精神與形式，運用西方吹玻璃的技法，傳達佛教禪宗思想的如如與真如。表現生命存在純然的當下。「如」字是在吹玻璃過程中，玻璃尚熱還軟時，揮汗淋漓，將熱軟紅/黑色的玻璃膏如水墨般寫畫在熱熱的玻璃器上，寫畫的當下，誠如寫書法般，每一筆每一劃無法塗改。每一件作品，都是獨一無二，就如生命每個當下無法再來過 - 如 如 如 如 如 如 如 如。

中国語の「ルー（如）」は非常に深い意味を持つ漢字で、辞書によると文脈によって「のごとく、のように、に似通った、例えば、もしも」など、様々な意味に解釈されます。多様な状況で使用でき、特定の意味をもたない漢字。流動的な状況や過程にも通じており、私の好きな漢字です。仏教では「ありのまま」や「あるがごとく」という意味を持っています。

7つの作品から構成されるインスタレーションの「如」は、仏教の七宝と一週間の7日に基づいています。仏教の七宝とは金、銀、瑠璃、水晶／ガラス、瑪瑙、赤真珠、紅玉髓で、信仰、忍耐、恥を知ること、悪事を避けること、心配り、集中、知恵を象徴します。

「如」のなだらかな曲線は、人生が一直線ではなく紆余曲折をたどるものであるという考えを表したものです。作品を手にとりて回してみてください。瞬間的に回すということは、その刹那に焦点を絞るということです。

私はこの作品で、東洋の書道のユニークな精神と方法、西洋の吹きガラスの技術、そして禅の概念である「ごとき」を融合し、「今」に生きるという信条を表現しようとしています。吹きガラス制作の汗が吹き出る暑い環境における瞬間の静けさを表すために、「如」という漢字が灼熱したガラスの上に描かれています。どの瞬間もユニークで、再生することは不可能であり、まさに「あるがごとし」、つまり「如」、「如」、「如」、「如」、「如」、「如」、「如」なのです。

씨니 왕은 타이완 출신으로 현재 홍콩의 대학에서 강의하고 있다. 주로 설치작업에 주력하고 있지만 그와 더불어 중국문자의 철학적 요소를 탐구하는 작가이다. 최근의 작업은 블로잉 기법을 이용하여 뜨거운 유리 위에 ‘如(본질)’이라는 형상의 문자를 여러 가지 형태로 보여 주고 있는데 이는 삶의 순환에 대한 철학적 개념의 표현이다. 간단한 문자이지만 깊고 의미심장한 뜻을 지니고 있는 ‘如’는 순리에 맡기는 불교의 경전과 통하며 많은 상황을 나타내지만 의미를 가지고 있지 않다.

동양 서예의 독특한 정신, 기법과 zen 사상이 어우러진 서양 유리의 블로잉 기법의 혼합은 순환하는 삶의 태도를 보여주며 존재를 경험하는 평범함이다.



Dancing Suchness (Ru-如)
H28xW16xD16cm
2008
Blown, Hot writing,
Sandblasted, Engraved



Swing Suchness (Ru-如)
H32xW17xD17cm
2008
Blown, Hot writing,
Sandblasted, Engraved



Sunny Wang 王鈴蓁

5 Ru (五如)

L1 H26xW16xD16cm

L2 H23xW16xD16cm

M H27xW17xD16cm

R2 H29xW15xD15cm

R1 H25xW15xD15cm

2008

Blown, Hot writing,
Sandblasted, Engraved



Sunny Wang 王鈴蓁



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Glue

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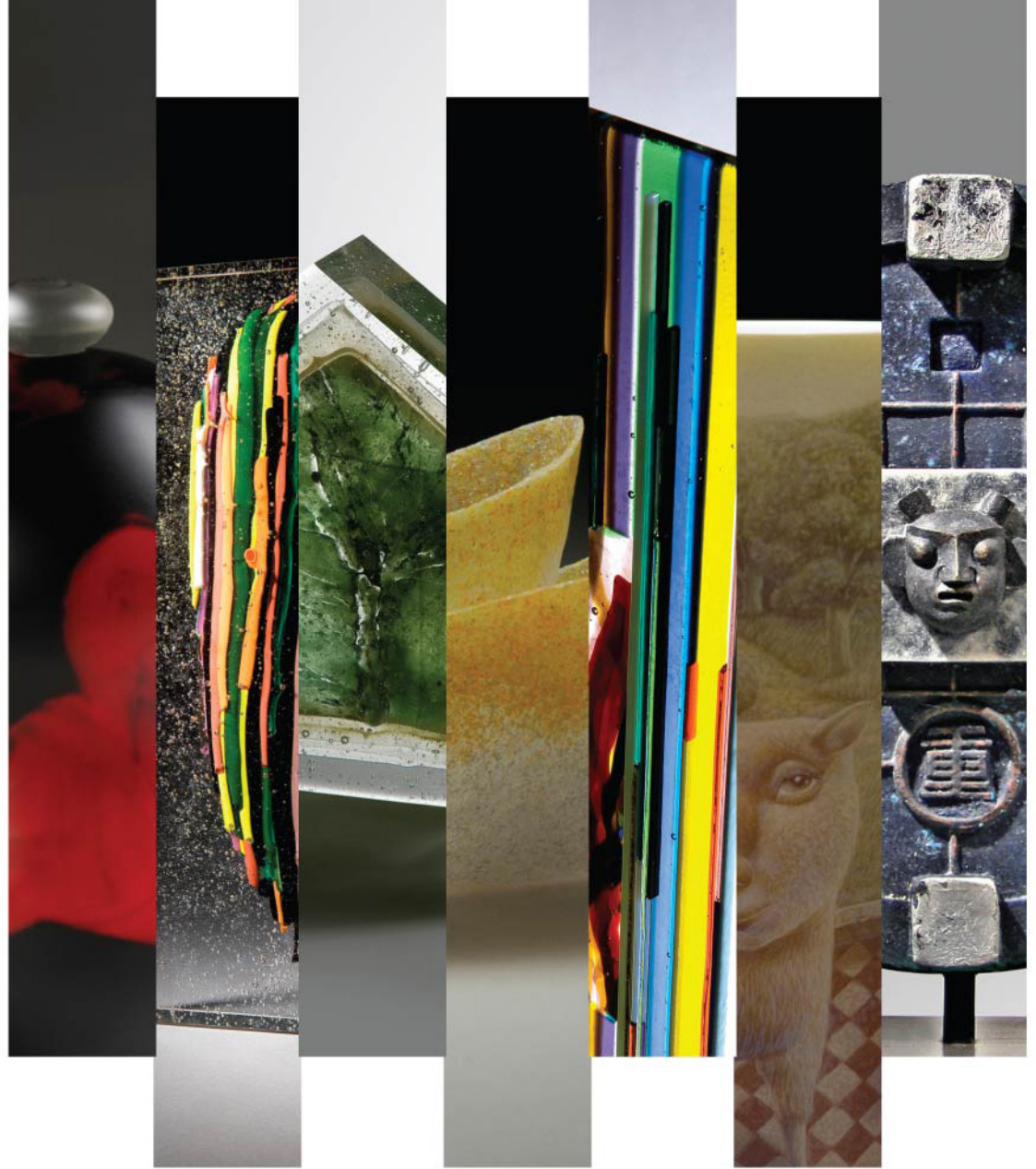


Koru Contemporary Art

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