

A Bridge Between Speculation and Experience - The World of Poetic Symbol

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1.

The trend toward plasticity in Korean craft community that partly endeavored in early 70s, now assumes an aspect of establishing a stable foundation of activity with some potters as the central figures who led the movement. What is called the 'functionally independent plasticism' which made the liberation from usefulness the key point, not only created an uproar in the bygone days' craft community that mainly took interests in functional utility, but largely give rise to a serious debate on 'what is the proper function of craft'. Those artists considered the functional issue, to which they had been adhered, were the barrier to free formative expression. As a result, it was natural that such a way of raising an issue could be an object of criticism from its beginning. And now it is only in hiding rather than perfectly been wiped out.

The plasticism in craft has its origin from 'Shodaysha' group of Japan which can be gone back to 1950s, or Peter Volkos of America. But in case of Korea, because her peculiar experiences in modern history different from those of America and Japan, conflicted with the periodical task of recovering the sovereign capability, so the critical mind which correspond to the change of condition in the field of craft expressed relatively too late. But we may consider this trend toward plasticity in craft community as an inevitable result that accompanied by the conditional change of demand and production. It is still open to question that such a trend can accomplish a new function in changed time or not. But that is because the two formative principles of function and plasticity that have been kept up craft, comparably shranked between the realm of design and fine art.

So the estimation on that trend, which has been eluded or reserved, now should be fairly attained. And the way of estimation must not be inclined to either the Korean tradition or Western Modernism, but has the integrated vision including these two fields, and it is very important for our craft community to have objective sight of view and standard of judgment for its future. That is because the inclined sign of view is merely a dichotomy for us to liquidate.

II.

Park, Kyung-sook is also one of the artists who are affiliated to the category of plasticism. But close examination on her working process and her view on plasticity let us know that it is not proper for us to classify her with usual criteria. Her view on plasticity formed basically different from those of others, and she held on consistent work manner and sought reason and basis of its results, while the others devoted themselves to some new experiments. It was about 1985 when visible changes occurred in her works, after she had been verified repeatedly on her works. That is suggested in her remarks: "I will listen to my own voice of truth with sincerity, not having been swayed by any specious idea of complex Formalism." The reason why her 2nd one-man show attracts special attention is that it shows the width of her change, that underlaid condensed plastic language makes a distinction from former works.

Park, Kyung-sook believes that she has close relation to bridge. This relation began with the stepping-stones together with the subtle scenery near Ulsuk-do, one of the main factor that formed her emotion in her early days. She confesses that she accepts each appearance of bridges with uncommon feeling, from Song-san bridge which can be seen every morning from her porch, and another bridge that is on the way to her workroom, to a bridge in downtown which fills up the living room of certain home where she visits accidentally.

She reads every moment's vivid look of bridge, the reality beyond it, and every symbolic system which converge to our emotion. It means that she tries to reveal the structural contradictions of trouble and confrontation, such as intimacy and antagonism among people, collective egoism, and ideology. And through the appearance of the bridge hung plaintively in the woods of massive concrete buildings, she devoted herself to draw humanity and emotion that sunk to the depths of our sensibility with sublimated poetic rhythm of plasticity. For Park, Kyung-sook, the existence of a bridge locates at the apex where her own speculation and the world of experiences touch each other intimately, and it may fairly be said that she reflects serenely her past days life and nowadays. I believe that thanks to the results from the transformation of experiences mediated by the bridge which fill up the spacial-temporal gap, she could keep her own emotion soundly now. And her upright disposition seems to have relations to it.

Through this exhibition, her unique subjects and view on plasticity show their essences with her more matured technique. Her works can be grouped into three classes. That is, she makes units of construction with one or three cylindrical bridges, and then she separates juxtaposes, or fuses them.

Moreover, while responding closely to the independent modeling units, the work composed of three across juxtaposed cylinders pursues simultaneously the various formative variation and the internal unity. A series of works, in which uncertain curved lines dominates, forms repeatedly the rhythmical outline integrated with each coiling and the crooked volume, but occasionally make resolutely the upper and side parts cross sections and intend a fixed direction as a bundle of reed wavers. Having a kinship with the works which he attempted partly in the first exhibition, this series of works expresses a higher degree of completion in plasticity. Also the white colour painted partly on the cutaway sections and the broad light brown tone of the glaze are harmonized with the unglazed rough surface and rise the delicate plastic effect.

Above all, it is remarkable that the independent series of works which at a glance reminds of the construction of iron symbolizes the existence of the city environment covered with the reinforced concrete and a bridge, and reaches the excellent formative completion in the aspect of forms as well as colours. While contributing the amplified affect of mass and volume, the hard form of the rectangular plate on the upper part in gear with the sleek cylindrical bridge with black ground harmonized exquisitely with the autumnal tints glared with the colour of mature corn and the colour of glaze with the dark green tone. In this manner, Park, Kyung-sook's works in the excellent harmony between forms and colours arouse our calm interest. It probably originates in the fact the symbolic system of the bridge in which her own speculation and experience are condensed reach the realm of the perfect poetic symbol through the diversified variation of the formative rhythm.

Why does the Artist do Laborious Work?

Focusing on Park, Kyung Sook's Ceramics Exhibition

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The character of artists, that whirls meanderingly around us as social convention, is either 'fastidious' or 'bad-tempered'. In general, such preconceived notions are the accumulation of groundless rumors, producing layers of fictitious images. Of course social conventions are more often incorrect than correct, but in saying so the experience of observing the behavior and the mentality of an artist at work, automatically leads one to nod the head to agree with such clichéd connotations. When an artist states that he or she is in the process of creating something then the artist is insinuating precisely that he or she is attending to a job. Artists do not refer to the act of making, creating, refining as work, but they stipulate it as attending to labor. In actuality, the majority, who either work (this means to have an occupation) or depend on labor force, be it blue or white collar, the work itself is neither distressful nor joyful. The reason for this lies in the fact that work in itself tends to be just one of many responsibilities and because at times it is considered as a means to achieve a goal, it can be both enjoyable and strenuous. However many artists, whether they are in the field of art, music, acting or other art-related occupation, everyone referred to as an independent artist, immerse themselves into a type of act for the sake of work itself, simultaneously as aspiring to excel in their fields. In other words, artists, and I will mention again later, seem to have an infinite desire to work or to steam off labor.

Park, Kyung Sook is an artist working in clay and her artwork is diverse, engaging in both functional and non-functional ceramics including creative sculpture (clay sculpture). The Busan Design Center organized a special solo exhibition on her behalf titled, '*Scenery of the Heart's Image – Communication*', presenting Park, Kyung Sook's abstract clay works. The exhibition consists of quadrilateral columns that are attached to one another, in addition to other quadrangle forms that are hollow inside and long in shape piled together on the floor. There are also circular shapes assembled with triangular heads and finally, Park, Kyung Sook displays some clay wall pieces. Her artworks can be classified into a few categories. They are a continuation of her previous works with recent pieces incorporating new expressions. Overall the artworks in the exhibition have a uniform aesthetical flow. The first visual sensation on encountering Park, Kyung Sook's artwork is that everything, in terms of motif, is singularly quadrilateral in form. At a certain point, they come across as projecting an instinctive strength. In reality it is difficult to grasp all that is embedded in a piece of art at a single glance particularly if it is an abstract expression condensing and extracting the bare essence of something, or a certain incident. It is a great delusion to believe that one is able to understand a piece of art with the notion that it is something that is seen with the eyes. This is no more than a blatant misapprehension. It is almost impossible to understand contemporary art fully because of its unimaginable complexities and conceptions that simply cannot be approached with ordinary logic or aesthetical stance. The same is apparent in the stories transmitted by well known paintings of both East and West. Even with paintings that our eyes are familiar with, it is not possible to read and understand all the stories contained within the image simply by observing them with our eyes. Although the majority of us have misconceptions, prejudices and a narrow understanding of art, yet we are still able to sense a certain kind of strength from Park, Kyung Sook's artwork although the degree in which we feel it may be greater or lesser depending on the person.

Compared to other artists Park, Kyung Sook is extremely fastidious about her work and it is just this that allows her art to possess a certain kind of strength. This fastidiousness is not about attempting to display something great or extravagant to the public but it is an aspiration to immerse the self into the work. Therefore the will to work and the immersion into it is greater. Such a drive gives birth to great art and since the beginning of civilization, it encouraged art to exist even to this day and in the course of time, art changed and introduced numerous different styles. In this respect, it is possible to state that Park, Kyung Sook walked her path as an artist with a rightful mind.

Evidently an artist, who does not assess himself or herself strictly to improve both the artwork and the working method effectively, cannot be considered a good artist. Consequently as mentioned above, an artist with infinite will to create work reveals his or her impersonal character and in doing so releases his or her desire. Stating something like this involving elements of misapprehension with reference to the impersonal quality of artists, their ill-temperedness and fastidiousness in the process of producing their artwork, is crucial in determining the standard of artwork. When assessing the standard, primarily putting aside the issue of to whom it belongs to, in other words when the artwork is entirely the artist's own achieved with laborious sweat, all external compromises are rejected. Furthermore, the artist tends not to set lenient tasks even for his or her self. This is the space where the artist reveals his or her impersonal character and it is precisely this that distinguishes artworks from industrial products. Moreover, ordinary work (in comparison to creating art) only shows the final result rather than the process. However in art, the entire process of making is present in the final outcome and consequently it is only natural for the artist to respond susceptibly. If it is unnecessary to display or transmit the making process in the final outcome, the artist does not need to be fastidious. Art is not something that can be produced by a moment's creative spark or wit. It is a succession of continued thinking, and a means to visually express these thoughts through physical labor. The result should combine sharp aesthetical perceptiveness with thought while evoking a satisfactory sensation from the artist.

Park, Kyung Sook works with clay. Ceramics is an art genre that cannot rely entirely on one's control. Clay encounters fire and changes the chemical compound of its original component in the firing process. Besides this there is only a limited task that can be controlled by human strength as ceramics constitute elements that go beyond our capability although this is not visible. This is apparent in the artworks shown in this exhibition. Although the clay and glaze used throughout is the same, the result proves to be different. Each piece of work transmits a different color. Such an outcome is referred to as a mysterious happening. It is the effect caused by the condition within the kiln and the fine reactions caused by fire and temperature. From the start to the finish Park, Kyung Sook sheds all her energy into her work. Nevertheless she cannot escape from her impersonal nature. Perhaps it is difficult to remain indifferent when one's work is undergoing changes caused by fire within the kiln compartment. It is reassuring that the result of this mysterious happening adds abundance of color to the pieces.

The word 'originality', meaning a distinctive creativity in the English language, derived from the Greek word 'poesis'. Many philosophers and aestheticians including Platon used this word in the context of 'the emergence of something that did not exist before'. In other words originality is something that can be verified with time and it signifies the new emergence of something that did not exist previously. The artist becomes somewhat impersonal in order to demonstrate something that did not exist before. Park, Kyung Sook probably could not escape from this fact because of her surging consciousness on having to create something that is aesthetically appealing while also showing great skill. It is more about this than the obsessive thought of having to create something original and different from other artists, in addition to the stress enforced onto the artist from the lack of understanding by other people.

I will mention more about the origins of certain definitions since we have began to talk about it. The word 'arts' comes from the Latin, 'ars'. This literally translates the Greek word, 'techne', meaning the skill required to make an object. It contains an extended conception covering even the skill required to survey land and the ability to capture the attention of a crowd with oratory talents. Everything made with a certain discipline and skill, was referred to as techne. In the archaic period things made with an inspiration, an imagination, poetry, architecture, sculpture, ceramics and others, was referred to as techne and not as art. However, artists found an order that could be applied to architecture, ceramics, sculpture, for example an order that enabled the understanding of the 'ratio of the human body'. This is the canon on the theory of the human body calculating the most beautiful proportion that could appeal to the eye. As a result Greek sculptures gave birth to an irony that has no resemblance to the proportion of our real body. What I learned in elementary school about dividing the human body in 8-proportions was the invention of Greek artists, who wanted their laborious work to be acknowledged as art.

Then in the Medieval Ages, the social status of artists, which was low to begin with, further deteriorated as their work was looked upon as 'common work'. Although they had skill and talent, it was believed that in terms of daily practicality, sculpture nor painting, was extensively useable. Consequently they were regarded as simple skills and they were not easily accepted by the domain of common arts.

In the Renaissance period artists and scientists like Leonardo da Vinci, Michaelangelo, Raphael proved that art was not something that could be made merely with skill and technique. Art acquired a new significance with the realization of a special skill to imitate the beauty of nature and people.

The notion of the artist working and creating something can be understood as a process of thinking. It is a series of thoughts that allow making to be possible simultaneously as focusing on creating something original, something different to others while presenting a new value. In Park, Kyung Sook's artwork, the quadrilateral forms function as one of her motifs. This like the triangle and the circle is the basic figure, and it is the most primitive and original of all forms that remains close to nature. Similarly no artificial or conventional force has been supplemented. Perhaps this is the reason why Park, Kyung Sook's artworks feel as though they possess an instinctive strength. Several quadrangles overlap one another. A few long and short ones lie collectively, appearing like life conceived for the first time at the beginning of our existence. Transformation remains here and there to interpret the quadrangle as the trace of time. Park, Kyung Sook's hands transform the quadrangle by adding force where necessary without moving completely away from the original shape. They symbolize nature that withstands all natural phenomena caused by wind, snow and rain in order to preserve their original appearance. They are comparable to life impregnated by nature. The basic strength found in nature cannot be overthrown by the weak force of human beings and this is evidently reflected as the artist herself has realized this by retaining the original quadrangle shape.

While making her work with her hands, Park, Kyung Sook endeavors to include a free-spirited mentality into the work. Therefore the harmony of head and hand allows for the work to continue. Such freedom awakens a new resistance against the behavior, the thought, the habit conducted by the artist based on accepting new criticism. The work is created with freedom and at the same time she seeks to improve herself. The majority of us believe that we are our own creators. The thought is greater for the artist as she immerses herself in the act of creating something. Even so not all artists have a strong instinctive belief. Only those who execute their work well are not affected by the laborious nature of creating art. Therefore only such people are able to cultivate their creativity to the full.

Platon stated that the existence of art is obvious but the idea needs to be searched for in the medium. Or perhaps it is more correct to state that existing ideas should be extracted from materials by working the hands and thinking continuously while overcoming the hardship of labor. The daily labor that we conduct each day differs from person to person. In the world there are many people who endeavor to do their work well. Maybe it is the passion and the strength of such people that moves the world. Richard Sennett states that there exists two important values and that they are based on Pandora and Hephaestus, simultaneously as reading the value and significance of everything that we initiate and work on. Firstly the value of Pandora allows only hope to remain while releasing evil to deconstruct all human beings and even their humor. Then there is the blacksmith and poet Hephaestus, whose value focuses on the extended benefits of human beings as modest workers. In general, most work combines both values but art strives not for a bashful worker but for a value that adds splendor to Heptaestus.

Similar to how art was interpreted in the Renaissance period, Park, Kyung Sook mirrors this to create something original and communicative. Clay is the oldest medium used for making objects and it has extended its domain by incorporating both functional daily objects and non-functional artworks. The sublime quality of work produced by craftspeople and artists allowed for ceramics to exist since the beginning of human history. Yet it is difficult to give a positive answer to whether the same fact can be applied to the circumstances surrounding our present life. There are many reasons why the answer for this cannot be thought of easily. There should be more new attempts being made in the field and an urge to revive lost values. Many different forms of inferences, enabling the comprehension of the process of ceramic art development, are required. For instance, a precise understanding on different aspects of ceramics – such as how the potter's wheel was invented, how glaze was made, about kilns in different regions – is a crucial requirement.

The majority of books on ceramic history explain that the discovery of the potter's wheel and glaze was a natural phenomenon. Furthermore, the progression is explained in a fixed direction, with an assumption comparable to the phenomenon that caused the transition from earthenware to stoneware, and stoneware to porcelain. However this type of assumption limits the truth and states that numerous craftspeople and ceramic artists who existed in the past were not able to break away from set boundaries and that they were not able to develop their individual and original imagination.

One thing for certain that we can infer here is the fact that ancient potters must have been excited and bewildered when the circular plane on a potter's wheel began to spin even if the encounter was a fated one. To enter into the realm of such perception, it is important to become immersed in the work. In other words, the artist must invest new thoughts and methods to evoke changes by understanding the material that they are working with. Only then can the artist experience excitement. Park, Kyung Sook does just this in clay. She focuses to change her work and to develop her thoughts for the evolution requiring continued concentration.

The transformations in quadrangle forms awaken Park, Kyung Sook's awareness. Her artwork is perfected starting from the metamorphosis in material to her thoughts and then in harmonizing the hand and the eye. This is a complete immersion in the work and a move to an entirely different dimension through the medium. However the process requires much time and it is a slow one, therefore the realization of metamorphosis, when it takes place is probably unnoticeable. Yet this does not mean that it does not take place. The artist will know when changes happen with the material and also in the method in which it is expressed. Of course there are many ways of interpreting the medium but for Park, Kyung Sook as mentioned earlier originality in form is important.

Such notions are awakened not only by the self but also by the artist. Conceptions connoted with presence, are rather complicated but for this artist, the presence is related to the fact that the self exists by making objects in clay. As mentioned earlier, the existence of the self is verified by the fact that the artist is walking her path rightfully. Perhaps this is a special trait that can be enjoyed only by artists and one that is different to ordinary people. As the majority of contemporary people live in anonymity.

Park, Kyung Sook's work will be interpreted as an anthropomorphosis and not simply as something made from clay. Perhaps I am jumping too quickly into a conclusion but from a long time ago we have attempted anthropomorphosis with ceramics.

At least our Korean ancestors did not perceive clay vessels as simply being objects for carrying something even if this does not apply to the three major cultures of Asia. They believed that life existed even in the smallest clay object. That is the reason why many ceramic terminologies in Korean are associated with the human body. For instance, our ancestors would state, 'that vessels has a large lip' or 'that hip is rather voluptuous' when appreciating pieces made by potters. So in my opinion this is the reason why an artist carves, refines and makes an object. It is a means to create another self. Only those who are aware of such creative pleasures can be a true artist.

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흙덩어리에 내재된 현대 도시인의 심상풍경

p a r k
k y u n g s o o k

도예가 박경숙의 개인전이 부산디자인센터(7.20~8.2)에서 열렸다. 작가는 흙을 재료로 현대 도시인의 심상풍경을 담은 추상작품을 선보였다. 웅대한 시각 형태의 흙덩어리에서 뿜어나오는 자연의 원초적인 힘을 고스란히 느낄 수 있다.



박경숙은 1965년 부산에서 출생했다. 홍익대 공예과와 동 산업미술대학원에서 오업디자인을 전공했다. 오사카에대 문화예술과에서 박사과정을 이수했다. 13회의 개인전을 열었으며 오사카, 헬싱키, 서울 등지에서 다수의 단체전에 참여했다. 한국현대도예가회, 한국미술협회 등 회원이며, 현재 박경조형예술연구소 소장, 부경대 디자인학부 겸임교수로 재직 중이다.



오세철 대진대 교수

도자는 오랫동안 무엇을 담는 기능을 가진 용기(甕器)로 인식되어 왔다. 용기의 기능에 형태나 색채, 문양의 미적 장의성이 더해져 도자 예술로 발전해왔다. 근년에는 도예 작가들이 도자를 통한 순수 조형에 관심을 가지면서 도예에 새로운 변화가 시작되었다. 새로운 표현에서는 흙이라는 재료가 지닌 특성이나 물성을 이용하는 경우가 많은데 흙을 만지는 원초적인 행위와 체험을 작품에 나타내곤 했다. 나아가 조각과 같은 입체적 순수조형 작품들을 제작하면서 도예의 표현 가능성을 확대시켜 나갔다. 작가들은 조각 설치 영역뿐 아니라 주변 장르를 넘나들며 도자에 각종성, 공간성, 혼합성 등 조형개념을 자유롭게 표현하고 있다. 국내에서도 현대 도자 예술이 표현에 용기의 기능보다는 조형성을 중요시하는데 미국이나 일본의 현대 도자 예술에 많은 영향을 받았으며 추상표현주의적 도자, 조각적 도자, 오브제 도자, 극사실주의적 도자, 설치적 도자를 다양한 표현들이 나타났다.

박정숙은 용기의 기능을 가진 작품을 만들기도 하지만 일찍이 현대 도자의 길을 선택했으며 실험적인 작품을 제작하고 있다. 이 과정을 거쳐 근래 들어서는 조각형의 도자관이나 덩어리를 중심으로 하는 추상적인 작품을 제작하고 있다. 도예에서 용기의 기능이 비록 지면 흙의 물성이 중요한 역할을 하게 된다. 박정숙의 작품도 용기의 기능을 버리고 흙의 물성과 불, 유약 그리고 조형상에 의해 표현되는 작품을 보여주고 있다. 그의 손길로 제작된 작품들은 도자예술로 표현되었지만 조형성을 통해 평평한 선을 감을 줄 뿐 아니라 그 크기에 의해 웅대함과 유연성을 느낄 수 있다. 나아가 유약들이 불길을 받으면서 녹아내리거나 흩어 현상이 되면서 미묘하게 변색된 색깔이 산비스러운 분위기를 자아낸다.

부산디자인센터에서 열린 <박정숙 도예전>은 세워져 있는 작품들과 벽에 부착되고 바닥에 깔려있는 작품 등 모두 4개 부분으로 나뉘



부산디자인센터에서 열린 전시관경 **알 페이지** (상상풍경-소통) 조희호 2011

다. 상상풍경의 연작으로 도예라기보다는 조형작품이라 하는 것이 더 명확할 것이다. 즉 일반적인 용기 개념의 도예작품들이 아니라 흙과 불, 유약이 작용해서 만들어진 도자기법의 조형물이라고 볼 수 있었다. 그리고 넓은 전시장에 작품들이 적절하게 배치되어 있어 감상자로 하여금 긴장감과 풍성함을 동시에 느끼게 했다. 그러므로 기존에 보아왔던 용기 개념의 도예작품으로 생각하고 전시장에 들어서면 당황하게 된다.

전시장을 둘러보면 우선 대형 도예작품이 많다는 것에 작가의 열정과 역량을 느낄 수 있었다. 대개 도예작품이 1m 이상 올라가게 되면 무너져 내리거나 터지는 경우가 많아 작가가 의도하는 작품을 자유롭게 만들어낼 수 없다. 그리고 외형을 작가 의도대로 만들었다 하더라도 가마에서 소성되면서 다른 결과로 나타날 수 있다. 불길에 의해 터지거나 형태가 왜곡될 수 있으며 색상이 의도와 다르게 나올 수 있는 것

이다. 흙이 불과 작용하면서 수분이 빠지는 수축률을 생각한다면 박경숙은 처음 흙으로 작품을 빚을 때부터 자신의 키 높이나 되는 대형 작품을 만들고자 했음을 추측할 수 있다.

이와 같은 작품들은 사각형을 기본으로 하면서 부분적인 변화를 취하고 있다. 사각의 형태는 직선을 중심으로 하면서도 자연스럽게 휘어지거나 부분적인 충격으로 페이지나 이지러져 있다. 작품의 끝부분에서는 작가가 임의적이면서 즉흥적으로 누르거나 끊어내어 마무리지은 표현들의 흔적을 볼 수 있다. 그리고 기계적인 직선이 아니라 손길에 의해 얻어진 우연스러운 직선을 볼 수 있으며 사각형의 덩어리들에 강함과 부드러움이 자연스럽게 조화되어 있다. 이러한 작품들은 웅대하면서도 흙의 물성이 잘 나타나고 유연해 마치 한 철의 조각작품 같아 보였다.

전시장에서 본 박경숙 작품들은 여러 개의 사각형이 맞붙어 있거나



부산디자인센터에서 열린 전시공경 **원목 레이저** <심상풍경-소름> 조합도 70×25×115cm 2010

눌러 겹쳐 있고, 휘어져 변형되어 있는데 이들은 세워져 있거나 벽과 바닥에 설치되어 있었다. 세워져 있는 작품들에서는 직선이나 사각형이 주는 강한 인상과 함께 긴장감이 감돌며 위로 치솟는 방향감과 큰 덩어리로 인하여 기운생동의 느낌을 받았다. 그리고 벽에 설치되어 있거나 바닥에 설치되어 있는 작품들은 흙으로 된 사각관들이 접하고, 겹쳐지거나, 구부러지면서 하나의 덩어리로 형성되어 있었다. 자연스러운 사각의 형태로 빚어진 흙이 가마 속에 들어가 불과 만나면서 또 한편의 우연적 효과로 형태가 변하면서 작품으로 탄생되었다. 처음에는 사람의 손으로 빚어 인공성이 더해졌지만 굵은 과정에 예측할 수 없는 불의 작용에 의해 자연스럽게 변화된 시각형상의 결과물 보여주고 있는 것이다.

원초적인 자연의 힘을 담다

이상과 같은 박경숙 작품세계의 중심을 이루는 것은 흙의 물성을 바탕으로 하면서 불과 유약의 조화를 통해 도자라는 새로운 생명을 만들어 냈다는 점이다. 부드럽고 물기가 많은 흙이 불과 유약이라는 환경을 만나면서 새로운 물성의 특성을 지니게 되었으며 작품으로 완성된 것이다. 그리고 유약이 불과 조화되면서 만들어진 도자의 색상은 작가의 심상 깊숙이 자리 잡고 있는 풍경의 색채를 만들어내었다. 뿐만 아니라 얇은 유약의 처리에서는 테라코타와 같이 흙의 느낌을 그대로 전달 하려고 했는데 손으로 살릴 두드리면 단단한 쇠소리가 난다.

박경숙의 작품은 사각형이 중심이나 그것은 심상 풍경을 표현한다. 멀리서 보면 마치 사람들이 서로 끌어안고 서 있거나 뒹굴고 있는 듯한 모양이다. 도시의 우뚝 솟은 건물 같기도 하며, 나무들이 모여 숲을 이루는 것 같기도 하다. 이와 같은 심상적 풍경을 느낄 수 있는 것은 작품이 물레나 기계에 의해 만들어진 형태가 아니라 흙 고유의 물성을 이용해 제작되었기 때문이다. 이는 사각의 흙덩어리가 늘리고 휘어지면서 마치 사람들이 살아가면서 서로 기대고, 안고, 밀어내는 것처럼

자연스러운 형태를 이루고 그것이 심상풍경이 되었는데 도시화된 사회에서 인간의 생명성과 삶을 되돌아보게 하는 문화적 배경의 의미가 내재해 있다.

흙은 자연을 이루는 요소로서 인간 삶의 근원적 공간이다. 그리고 생명을 탄생시키기도 하고 가두어 가기도 하는 생명의 순환을 이루는 곳이다. 흙은 생명이 존재하게 하는 원초적 조건으로 어디서나 만날 수 있고 구할 수 있는데가변성, 부드러움, 흡수성 등 많은 특성을 지니고 있다. 사람들은 이 흙을 이용하고 가공하여 생활용품을 만들었다. 그러나 생활용품이 된 흙은 부딪히거나 물기를 머금으면 쉽게 부서지는 약점이 있다. 인간은 흙으로 만든 생활용품이 쉽게 변하거나 파괴되지 않도록 흙에 열을 가해 굽는 방법이 있음을 깨달았으며 이로써 도자예술이 탄생했다. 인류의 생활용품이 만들어지면서 도자예술도 시작한 것이다.

현대에 들면서 도자예술이 조형성을 중심으로 하는 감상용으로 새롭게 표현되고 있다. 생활용품뿐 아니라 시각적인 아름다움과 장식적 역할 그리고 주변 예술장르와 상호 소통하는 새로운 표현매체로 등장한 것이다. 흙을 재료로 하여 조형성을 나타내는 데 있어 기존의 조형 예술과 다르게 차별화하면서 새로운 조형 영역을 개척해야 한다는 과제가 산적해 있는 것이 도자예술이다.

박경숙의 작품에는 불과의 융화를 통해 만들어지는 원초적인 흙의 물성이 중요하게 표현되어 있다. 부드러운 흙이 불을 받아 돌덩어리처럼 견고한 새로운 물질로 바뀌면서 직종이라는 생명체를 탄생시킨 것이다. 그 생명체는 대개 사각형과 직선이 중심을 이루지만 다양한 굴곡과 내구성을 지녔으며 기운생동하는 모습으로 표현되었다. 그리고 박경숙은 그 사각의 작품속에 자신의 심상풍경을 담는다. 현대도시의 황량한 건물 같기도 하고, 인간의 원초적 모습 같기도 하며, 물안개 속에서 희미하게 보이는 교차 같기도 하며, 자연풍경의 부분 같기도 한 심상풍경을 사각의 흙덩어리 속에 담은 것이다. ●

朴京淑陶藝展

CLAY WORKS BY PARK, KYUNG-SOOK

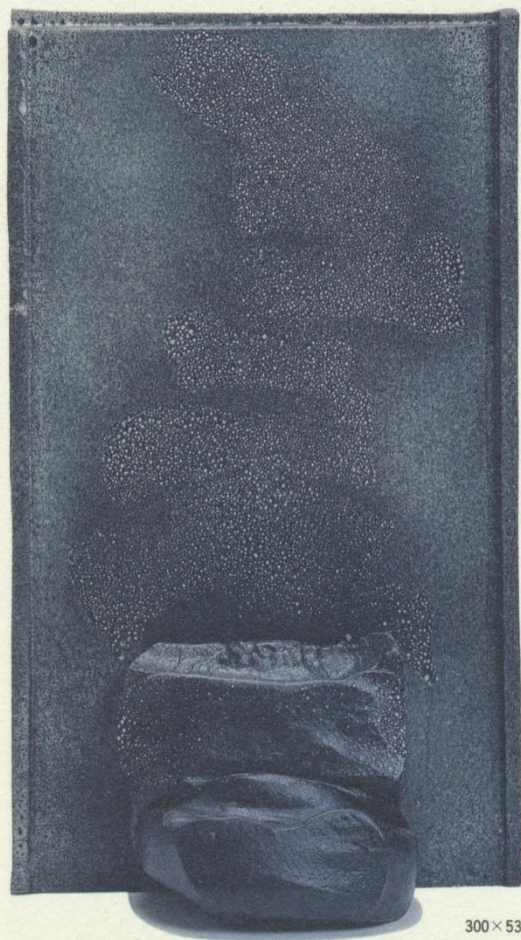
 **CHOI GALLERY**
최·갤러리



박 경 숙

THE 2nd CLAY WORKS EXHIBITION BY
PARK, KYUNG-SOOK

CLAY WORK by PARK, KYUNG-SOOK



300×530×180mm

朴 京 淑

2011 부산디자인센터 특별기획전

Park Kyung Sook
Clayworks Exhibition

韓國現代陶藝家會
KOREA CONTEMPORARY CERAMIC ARTISTS ASSOCIATION

Académie Internationale de la Céramique
International Academy of Ceramics
46th GENERAL ASSEMBLY
8th-12th September 2014
Moving Objects
Don't Geographic Risk in Visual Presence



Clay in Transcendence

Contemporary Korean Ceramics Dublin Craft Trail

IAC Feature Exhibition
organized in collaboration with the
Korea Contemporary Ceramic Artists Association (KCCAA)

September, 2014

Dublin Castle
Republic of Ireland

Acknowledgement of Donation
Korean Ceramic Artist: Ms. KyoungSook PARK

27 January 2015

Dear Ms. Park,

On behalf of the Director and Trustees of the Chester Beatty Library I would like to thank you very much indeed for your generous gift of **'Scenery of the Heart's Image - Communication'**.

We continue to acquire works of art which complement and enrich the existing collections and the Library will be a fitting home for your contemporary Korean ceramic work.

We hope to display the work on a rotating basis along with a selection of contemporary ceramics.

With kindest regards,



Laura Muldowney
Researcher
East Asian Collections

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