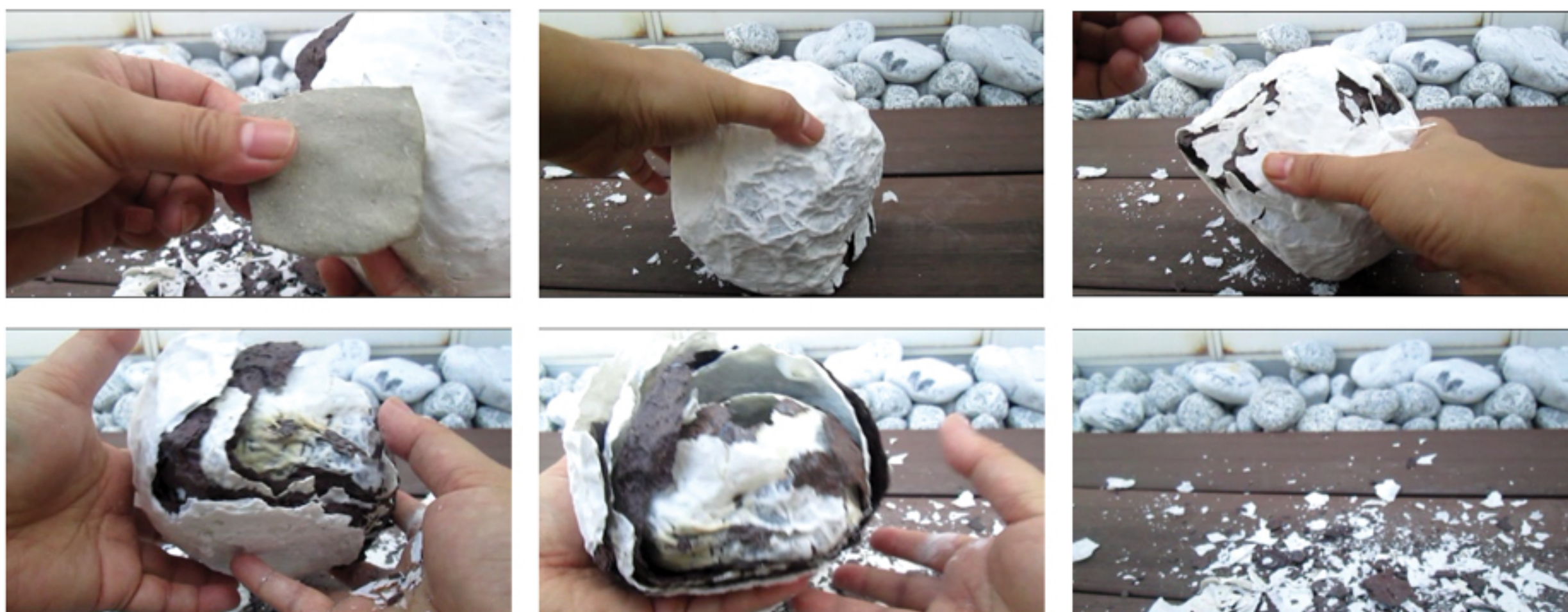




Hong Kong Artist
So Ling Yuen 阮素玲

Excavation, 2016
Ceramic, video
W200 x D15 x H15
Variable size
(2 min and 59 sec)

The Gyeonggi International Ceramic Biennale introduces the works by So Ling Yuen who won the Silver Prize of the International Competition 2017. The Silver Prize winner, *Excavation* by So Ling Yuen, was praised because she excavates the meaning of creation through destruction or aesthetics of breakage by taking advantage of the breakable nature of ceramics.



.....Excavation is not only a process of work, but also process of life of artist.

I break through the tradition that the broken artwork is doomed as a fail because of inadequate experience and skill.

On the contrary,

my skill is intended to sculpt layers by layers to get unexpected innovation as sculpture.

The "broken" is my choice.

- Artist Statement by So Ling Yuen-

Commentary by Kim Hong-hee

So Ling Yuen's sculptural objects have an aura of mystery of created being. Despite the fact that these are inorganic objects called ceramics, *Excavation* has organic implication because it causes the viewers to face the ongoing process of the scent of birth.



As the title *Excavation* implies, the maker excavates the meaning of creation through destruction or aesthetics of breakage by taking advantage of the breakable nature of ceramics. As if turning one's life in a new direction by shifting one's viewpoint, the artist leverages a material defect as motivation for creation. How much to leave intact and how much to destroy, and when to stop pounding with a ceramic hammer? At the moment of decision, a work of art is born.

Q&A with Kim Hong-hee and So Ling Yuen

Q. Kim Hong-hee Could you tell us how you managed to fire such thin layers of clay mixed with Chinese papier mache and about the production process in detail?

A. So Ling Yuen I use balloon to support the ball shape, and then apply paper and glue (Chinese papier mache) to hold the form. At last apply slip (clay) on it. After finishing one layer (dry), I repeat the same process to wrap other layers.

Q. Kim Hong-hee As the title *Excavation* implies, you seem to be at the excavating stage of innovative creation by taking the inverse concept of the breakability of ceramics as motivation for creation. At the moments of decision on how much to keep and how much to destroy, does intuition come first? Or does rational judgment precede?

A. So Ling Yuen Both intuition and rational came to my mind coincidence. The artwork will be judged by my aesthetics feeling to finish the creation.