

2017  
경기세계  
도자비엔날레  
이천 주제전

Thematic  
Exhibition  
in Icheon  
GICB2017

# 기록

삶을 말하다

Story\_  
Telling about Life



# 목차 Contents

006 인사말  
Greetings

남경필 Kyungpil Nam  
경기도지사 Governor of Gyeonggi-do Province

010 전시 서문  
Foreword

우관호 Kwanho Woo  
2017경기세계도자비엔날레 전시감독 Artistic Director of GICB2017

018 제1섹션  
서사의 시작  
Start of Narratives

- 024 아라키 타카코 Takako Araki
- 028 로버트 아네슨 Robert Arneson
- 032 마크 번스 Mark Burns
- 036 바이올라 프라이 Viola Frey
- 040 미시마 키미요 Kimiyo Mishima
- 046 12대 미와 큐세츠 Miwa Kyusetsu XII

044 제2섹션  
오늘의 서사  
Narratives of Today

- 046 스테판 버드 Stephen Bird
- 050 셰리 보일 Shary Boyle
- 054 장 칭위엔 Ching Yuan Chang
- 058 비타 파야지 Bita Fayyazi
- 062 미셸 구에리 Michel Gouéry
- 066 김문경 Munkyoung Kim
- 070 리우 쩡 Zheng Liu
- 074 맹옥재 Wookjae Maeng
- 078 요아킴 오야넨 Joakim Ojanen
- 082 이인숙 Insook Rhee
- 086 디에고 로메로 Diego Romero
- 090 스테파니 루스 Stephanie Roos
- 094 석창원 Changwon Seok
- 098 샤오 퉁루 Ting Ju Shao
- 102 신이철 Yichul Sheen
- 106 제이슨 워커 Jason Walker
- 110 웨이 화 Hua Wei
- 114 안느 벤첼 Anne Wenzel
- 118 야마다 히로유키 Hiroyuki Yamada
- 122 윤정선 Jungsun Yoon

126 큐레이토리얼 에세이  
Curatorial Essay

김민경 Minkyung Kim  
2017경기세계도자비엔날레 큐레이터 Curator of GICB2017

138 작가이력 Biographies

## Narrative\_Ode to Life

The theme of Gyeonggi International Ceramic Biennale (GICB) – Narrative\_Ode to Life – has been approached from a different perspective that compares with the broad-range of future-oriented themes of previous editions of GICB. Despite its short history, ceramic art has undergone tremendous change and assimilation and is now undeniably an established genre in its own right. Nevertheless, it is not in the least bit obvious what the trend of ceramics is today. I believe that this is because so many special exhibitions and biennales around the world have been overly ambitious.

This biennale primarily seeks to make ceramics a more integral part of everyday life by straightening up one part of massive forms that have been dealt with by contemporary ceramics. In this context, three comparable exhibition venues were designated and the exhibitions were connected to each other, that is, the exhibitions were composed in a way that made the narrativity of the works understandable consecutively.

Gwangju Ceramic Museum features functional ceramic artifacts about life and death, and contemporary ceramic artworks related to the artifacts are on display in juxtaposition with the artifacts, allowing viewers to confirm the contrasting viewpoints about life and death from the past and the present.

The Icheon World Ceramic Center presents works by iconic artists of the 1960s through the 1980s who heralded narrative contemporary ceramics, and works are grouped by active artists the world over with similar inclinations so that the audience can understand how each artist uniquely interpreted individuals and the world.

Yeoju Ceramic Livingware Gallery exhibits works that sublimated death and its meaning to works of art. Although very small in size, two hundred and twenty works on view here will make the audience feel empathy with the ways in which the lives of individual artists, their families, and acquaintances are remembered.

The symposium to be held in conjunction with the thematic exhibitions will address the narrativity of ceramic works of ancient and modern times consecutively, as well as topics related to the symposium theme from perspectives of cultural history and art history. Through discussions with designated discussants, the symposium aspires to help establish a theoretical framework for contemporary ceramics to find ways in which it can survive. Relatedly, the symposium will explore ways for ceramics to advance to the next level, discuss possibilities for nurturing young artists in consultation with directors of world-renowned art residencies, and establish a foundation for exchange and cooperation. Ceramics experts in Korea will get together at the Seminar on Korean College Ceramics Education to discuss ways to help young artists to develop by reflecting on the current situation and establishing a framework of educational standards.

A biennale is the most common major art event. Ceramics does not have the extraordinarily long history and huge market that fine arts does, and therefore faces limitations in a number of respects. However, since 2001 GICB has garnered the great interest of ceramic artists all over the world for its continued experimentation and challenging spirit.

The ninth edition of GICB focuses the lives of humans. This is a very different subject compared to previous editions, which showed the overall trend of world ceramic art. We cannot tell what the outcome of such attempt will be, but it should at least be possible to identify and assess narrative ceramics. There can be no denying that an important new chapter is unfolding in the development of ceramics. I expect that the GICB this year will be an opportunity to think about how ceramics promotion policy should be devised and what should be done to achieve the policy objectives.

Artistic Director of GICB2017  
Kwanho Woo

## 스테파니 루스 Stephanie Roos

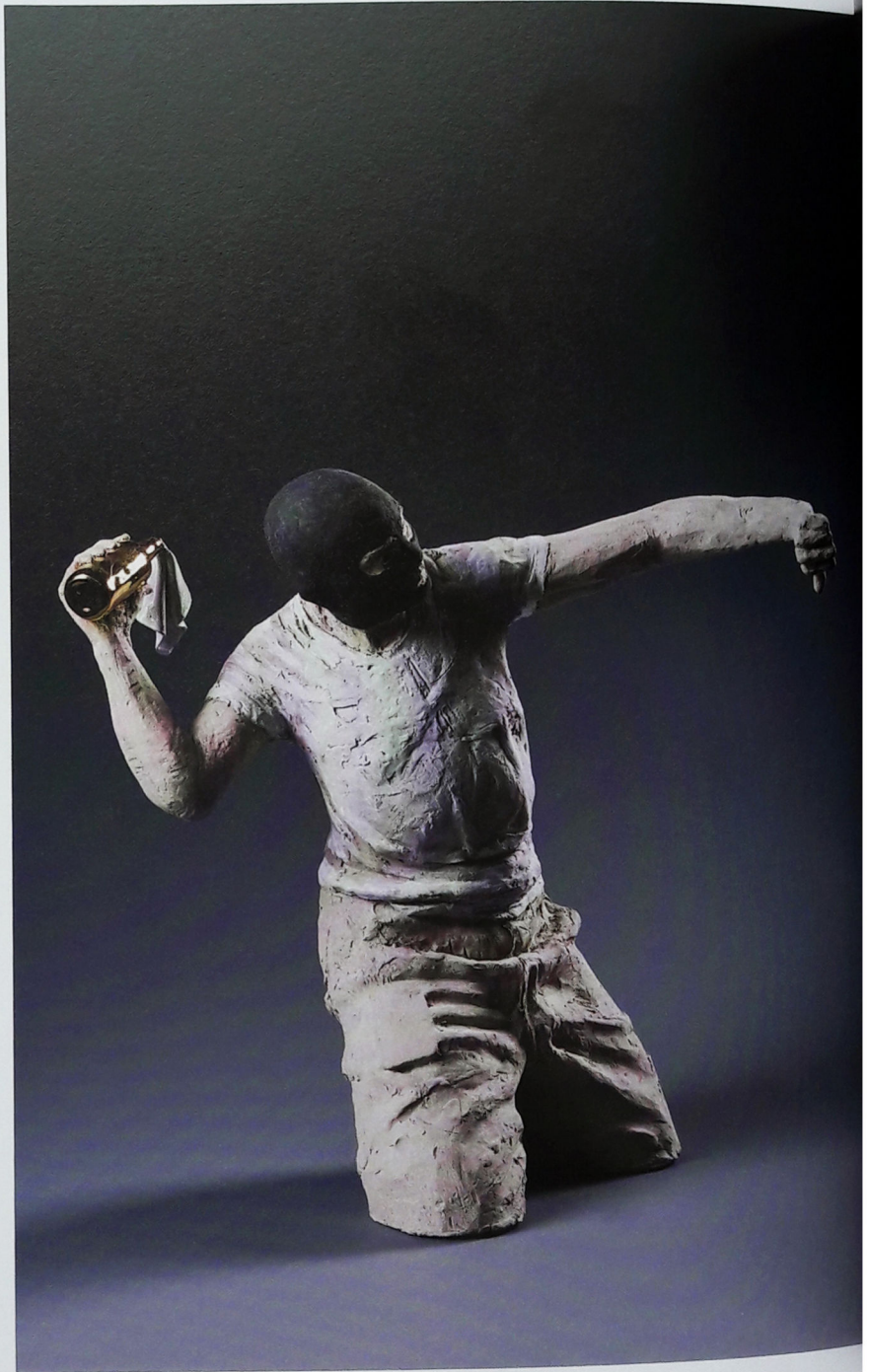
Born in 1971, Germany

우리는 사회가 우리에게 기대하는 이미지와 우리 자신에게 갖는 이미지들 사이에서 존재한다. 우리는 결코 이러한 정의들로부터 자유로울 수 없다. 그래서 스스로의 자아에 대해 느끼는 감각들은 자신에 대한 상호 모순적인 관념 속에서 애매하게 떠돌게 된다. \_스테파니 루스

독일 출신의 작가 스테파니 루스는 자신과 타인들을 관찰하고 이로부터 이미지를 끌어내어 소형 인물상을 제작한다. 그는 오늘날의 패션과 사회적 역할을 수행하는 인간 개개인의 모습을 포착하고 이를 하나의 원형으로 제시한다. 이를 통하여 사회적 본성, 문화적 존재로서 인간이 갖는 간단히 정의할 수 없는 미묘한 위치와 역할을 상징적으로 보여준다. 그러하기에 그 인물상들은 단순한 개개인의 모습이 아니라 작가가 바라보는 세상의 반영이며 현대인의 상징적 초상이기도 하다.

*We are oscillating between social expectations and our own images of ourselves. As cultural beings, we are never free from these definitions. So our sense of ourselves is wandering between sometimes contradictory ideas of ourselves. \_Stephanie Roos*

This German-born ceramic artist has been producing small, clay human figurines that depict images distilled from the artist's observations of herself and others. By capturing fashion trends as well as individuals in the act of fulfilling their given roles in society, Roos' figurines effectively reflect the social instincts, significance, and roles of humans as cultural beings, over and beyond mere individuals. Her human figurines are therefore not representations of isolated individuals, but reflections on the modern world, where diverse individuals mingle and coexist together.



화염병 Classic Molotow

2016

27×12×30cm

석기질점토, 슬립, 하회안료, 유약, 수금

stoneware, slip, underglaze color, glaze, bright gold



**백인우월주의 I White Power I**

2016

15×22×33cm

석기질점토, 슬립, 하회안료, 유약, 수금, 백금

stoneware, slip, underglaze color, glaze, gold, platinum



**현대의 전사들 Modern Warrior**

2016

17×13×27cm

석기질점토, 슬립, 하회안료, 유약, 전사

stoneware, slip, underglaze color, glaze, decals



**거울 속에서 In the Mirror**

2015

40×20×66cm, 30×71cm(mirror)

석기질점토, 슬립, 하회안료, 산화물, 거울

stoneware, slip, underglaze color, oxides, mirror



## Story\_Telling about Life

### Homage to human life

*Story: Telling about Life*, one of the thematic exhibitions of Gyeonggi International Ceramics Biennale 2017, presents ceramic works that tell about people's lives in modern society. The exhibition intends to explore what living in modern time is like and how artists look at and express the theme, and how visitors interpret art and how they find answers to questions about living in this most confusing time.

In that such subject affirms the values of humans and seeks meaning in one's existence, it has something in common with humanism, which is 'a philosophy of life that emphasizes the value and agency of human beings' in a broad sense. Humanism, or humanismus, also referred to as humanitarianism, is defined so broadly that ambiguity of the term is inevitable for its polysemous expression. Nevertheless, humanism is fundamentally based on interest in humans and human lives and philosophical thinking. Historically, humanism has evolved in closer association with the liberal arts and art than any other disciplines. Humanism, in particular, flourished in the Renaissance period in the West through art and the liberal arts. Through modern times to contemporary times, the ways to express humanism in arts have evolved by individual methods and attitudes of artists.

This exhibition deals with an extremely universal theme that tells about human lives and presents works about such stories. However, the theme starts with a humanist approach to looking at human lives with insight and seeks a meaningful, satisfying way of life for all.

### Ceramic art focusing on humans and human lives

The exhibition, *Story: Telling about Life*, is divided into two sections. The first section *Start of Narratives* features works by iconic ceramic artists from overseas

who opened the door to narrative ceramics. The second section *Narratives of Today* introduces artists active today both at home and abroad.

The first section *Start of Narratives* presents works by renowned artists from the US and Japan who in the 60s and 70s sought sculptural contemporary ceramics. Abstract and conceptual works were prevalent in the early and mid 20th century, and narrative and figurative works have lead the art scene since then. However, in the 70s and 80s, when abrupt social changes occurred all over the world, artists began to address stories about human lives directly in their works, transcending the aesthetic and conceptual art trend, which was the mainstream at the time. Ceramic artists responded to the changes in society at large and in art and began to seek a new path to contemporary ceramics as expression, in which human lives and art are closely related. They attempt not only ambitious experiments in transforming conventional ceramics in universal vessel forms into independent sculptural forms, but also making the contents more specific, and they tell stories about life.

Looking at human lives from a humanistic perspective, this exhibition focuses more on the contents than on techniques of ceramic works. To be sure, distinct changes were made to techniques of ceramic art as a result of influence by post-modernism following modernism, but the works presented at this exhibition include some that contemplate the lives of humans who lived in the vortex of pop culture, war, and irresistible accidents and interpret such human lives from a humanist viewpoint.

Presented in the first section are six artists from the US and Japan who took interest in human lives and their values in reality beyond abstract ideals in the latter part of the 20th century: Robert Arneson, Viola Frey, Mishima Kimiyo, Araki Takako, Miwa Kyusetsu XII, and Mark Burns.

Robert Arneson pioneered a new figurative domain of ceramic art by creating a boom in Funk Art in the western US in the 1950s and 1960s, making reference to that time when humanity was destroyed by war by means of ridiculing and satirical works. Viola Frey creates huge sculptures using ordinary things and kitsch objects as motifs. She is in effect looking at ordinary life through a magnifying glass and has power to imagine a new world. Mark Burns expresses pop culture, ordinary lives of modern people living in such pop culture, and delicate issues of sexuality and identity intrinsic to the pop culture through his works in joyful colors and humors. Mishima Kimiyo reproduced images of capitalism and mass media, such as newspapers and coca-cola, with exquisite ceramic works, expressing the vulnerability of contemporary culture with refined humor. Araki Takako, an artist widely known for Biblical series, poses questions about the integrity of religion and belief, and reveals the negative by products of war metaphorically. Inspired by mythical characters, Miwa Kyuetsu XII explores human nature and sexuality through works that contemplate human consciousness with a humanist attitude.

### **Illuminating human lives of this time**

In the 21st century, the desperate cries for recovery of humanism are louder than ever before because of the increasing complexity of the world, the advent of cyborgs and the internet, and the super rapid changes in society. The second section subtitled *Narratives of Today* introduces works by twenty established and young ceramic artists who address humans and their lives today.

In this section, exploration into humans starts with interest in ordinary life. Some works tell stories about everyday life calmly, and some works approach and interpret human lives from a new perspective by looking at everyday living. Joakim Ojanen, a young artist from Sweden, depicts stories about everyday life humorously and wittily by applying liberal expressive technique. Munkyoung Kim, a Korean artist working on surrealist ceramic objects about things around us, explores the existence of life outside of everyday living in her language mixed with humor and sincerity, and wit and seriousness.

Fundamental human mentality and psychology rather than superficial phenomena are the most basic subjects of exploration of humans, and these are distinctly

expressed in works by several artists. Through satirical and humorous works, Stephen Bird, British artist working in Australia, implicitly expresses the dwindling resistance against the disappearance of individuality and freedom due to side-effects of industrialization and mechanization. Jungsun Yoon from Korea restores dreams and spiritual values of individuals that have been neglected by depicting a dreamlike female symbol.

Another group of artists – Zheng Liu, Michel Gouéry, and Bita Fayyazi – approach universal values of human existence beyond individual sensitivities by exploring atypical elements of myths and humans, through which existential meanings are sought, while trying to find the inner essence of humans. Zheng Liu from China expresses homage to nature and life, and metaphysical beings and life using things in nature such as mountains and waters, clouds, fog, and trees as motifs. Michel Gouéry creates her work by molding and making a montage of various things she collected around her. Working with these found objects, the artist comes closer to the mystery of life through a point of contact between ancient and modern times. Bita Fayyazi, a representative Iranian artist, reflects the duality and contradictory nature of human life such as meaning and meaningless, and fallacy and desire.

Works that address what humans look like in society by identifying humans and the meaning of life from a macroscopic perspective show much more aggressive attitude towards participation of art in debate on values of modern people. Using stories about people in a society as motifs, these works address the environment, politics, history, and culture of this time, making the audience more aware of the social environment in which we live today.

Interest in the environment and civilization can be seen through works by Jason Walker from the US and Wookjae Maeng and Insook Rhee from Korea. With great interest in restoring the relationship between humans and nature, Jason Walker expresses the harmonious coexistence of nature and technology in a dreamlike way like a fairytale. Wookjae Maeng induces the audience to reflect on the meaning of ecosystems and encourages everyone to dream of life in coexistence with nature and a society where the sanctity of life is respected. Insook Rhee suggests a domain of ideal life where the artificial and the pure coexist in a wondrous way.

Yichul Sheen and Anne Wenzel interpret lives of modern people. They take particular interest in the lives of social men and interpret them based on history and tradition. Yichul Sheen, Korean artist well known for the pop theme of his work called *Cyborg+Taekwon V*, embodies the concept of building a creative future by building on tradition. German born Anne Wenzel, an artist working in the Netherlands, expresses historical and political incidents and the irrationality of modern people through her monumental sculpture.

Artists who take identity and values of humans in society and history as motifs for their works include Ching Yuan Chang, Yamada Hiroyuki, and Stephanie Roos. Ching Yuan Chang from Taiwan addresses the identity issue of his homeland, which has long been at the center of great geopolitical uncertainty. Yamada Hiroyuki from Japan asks what are the criteria for value assessment by society and metaphorically depicts its illusionary nature. German artist Stephanie Roos works on small realistic anthropomorphic figurines. He derives a typical image of modern people by observing them and creates human figures symbolizing the complex roles and relationships people have assumed as cultural beings with social nature.

Although the works are roughly divided by type and described accordingly, most of the works presented at this exhibition address the many-sided aspects of human lives. As such, philosophy on everyday life and society, and individual psychology and daily life are interwoven and mingled. Diego Romero from the US is interested in native Americans – his roots – and he has combined sexuality and cultural uniqueness. Shary Boyle from Canada approaches the inner essence and psychology of humans with emphasis on femininity. Chinese artist Hua Wei depicts portraits of modern people not only as beings reflecting individual lives but also as beings experiencing dialectical changes caused by societal and cultural influence. Ting Ju Shao from Taiwan expresses inner conflicts of men that extend to social and historical meaning. Korean artist Changwon Seok also focuses on the identity and psychology of man but approaches them as problems that man experiences on a societal level rather than individual problems, allowing for interpretation of his work from multiple perspectives.

Same as Section 1. Section 2, *Narratives of Today*, focuses on contents – human lives – but the diversity in narrative techniques used to express the theme should

also be noted. The techniques to express narratives employed for the works on display in this exhibition are so varied that it seems almost impossible to simply classify them into groups. Some works reveal their stories directly; some works do so in a magical and dreamlike way; and some works induce viewers to expand their interpretation through metaphor and implicit depiction. In other words, stories about human lives are solidly interwoven in their works with multiple layers of diverse meanings, opening up possibilities for the viewers in front of them to sail into an opulent world of humanity not subject to the strictures of time and space, allowing them to interpret stories in their own way.

### Art Communicating with Humans

The title of this exhibition makes reference to 'story.' But the meaning of 'story' in this title differs from ordinary meanings such as record, document, and story. Rather than each of the works telling a story individually, this exhibition as a whole can have symbolism as a kind of documentary about the lives of modern people. I think this is one way to support art by humans with art communicating with humans by humanist means.

Humanism is philosophical thinking about diverse aspects of humans aware of humans faced with the challenges of living, and an attempt to get closer to the truth of humans. This exhibition was arranged to discover the archetype of universal stories about humans from any region and background, and regardless of established rules. We see this exhibition as an opportunity to raise the humanist values of humans in modern society today.

Curator of GICB2017  
Minkyung Kim