

Sensibility

Pink | Cyborg | and Imperfect Structure

Special Exhibition Commissioner _ Mi-jin Kim

(Professor, Hong-ik University / artistic director of Seoul Arts Center)

6 This special exhibition is held under the extensive title “**Sensibility**”, which is divided into three detailed titles: **Pink** which is the subject of desires for body and material, **Cyborg** whose motive is a post-gender investigation into political and social trends, and **Imperfect Structure** that shows various experimental inclinations of still young artists. Sensibility is none other than a sense unique to young female artists who are determined to explore the world and themselves and enrich their work and life. The sensibility of such sensitive artists will absorb and produce many senses. Comprehensive and overall aesthetics is embodied by such artists as express diverse senses created by their sensibility. Sensibility is a source of aesthetics, which does not seek for only imagination, passion, and sensitivity but also intelligence. Sensibility awakens people to the inner value of purity and leads to deep intentions. In this regard, pink, cyborg, or imperfect structure is not a detailed title applied to the works of the young female artists, which are exhibited not in their separate space but an open common space. The display of this special exhibition are generally created not in the feminist perspectives such as power, politics, and sexuality, contrasting with masculine ones, but in perspectives peculiar to women, i.e., from soft, beautiful, strong, maternal, lovely, considerate, tolerate, and hopeful viewpoints. In these works, concepts harmonize with optical expressions. It is regrettable that the

artists’ installation capacity has not been fully displayed due to the limitedness of exhibition spaces, and it is hoped that exhibits are to be displayed in a better place in the future.

Pink Color deals with the sensitiveness of women, portrays an emotional exploration into the sensitivity implied by the color, and depicts female desires for body and material. It does not only express the property of matters but a hope for an unknown world and an immature theme of Utopia. In some sense, pink color is light, a symbol of colors, and signifies traditional media works like painting, sculpture, fiber, etc. The painting of **Yusuko Iba** is a work created at her own space in such a way that unfocused and soft light may control all the aspects of commonplace and ordinary things. This presents a neutral ambience in which all the desires seems to have disappeared or been intentionally removed.

Ja-Yeong Koh employs digital and engraving techniques to partially express the features of sansevieria by applying delicate tones and vertical arrangement and compares her life to the plant that manages to survive difficult realities and purifies its surroundings. The landscape described by **Hee-Jin Jang** reminds us of such images as are seen through a bamboo curtain hanging down before the window or projected into the water and swayed in the wind. It is a philosophical work, which is called by the present writer “landscape in-between” and confirms its existence by means of the vacancy between the actual being and shadow of nature.

Jeong-Ae Nam smoothly draws pictures in such a manner as to utilize the strands unraveled from an old sweater worn by men. Nam has access to both genres of

painting and fiber since she employs threads to depict the temporariness of threads and the expressiveness of 'drawings'. Her work represents such elements existing in transient time as the traces of rivers or wind.

Jee-Hye Kim notes the fact that the hair of women reflects the desires of the times and produces modern folk paintings after connecting traditional hairstyles to flower-bird paintings. Along with the forms of petals, the hair drawn with fine lines satirize social norms comprising the position, rank and status of the figures.

Young-Mi Shin herself plays the role of the heroine, inventing a new myth. She suggests her self-portrait as an objectified icon, which coexists with nature not in one but many images and does not reflect itself in a mirror, like the Snow White. Her painting borrows forms from nature and expresses them in signs outside the rectangular canvas.

Patricia Ellis realistically and naively describes the fictions and non-fictions of the life of people living in rural or mountainous areas, which are considered as a primitive, wild and inferior culture compared to a sophisticated urban culture. Her work is characterized by the fact that it purely and humorously expresses the unbalanced and non-communicated parts of the present world, where the life of the past coexists with that of the present and the future.

Minal Damani uses poetic drawings to exquisitely express traditional myth and folklore, tales, and nursery tales handed down in each tribe, as well as human body. Anybody may have experienced fantastic changes and developments of secret and pure sensitivity insinuated in normal gestures. **Suhasini kejriwal** seems to be a beautiful botanical garden, which also comprises such dangerous and horrible elements as thorns and snakes. The work suggests the problems of consumption, space,

and recycling, incurred by the present age's cultures.

Alicia Paz experiments on new paintings created through drawing and collage techniques as well as animation, which is a cultural product of the modern times. The paintings portray traditions and history of her nation and the political and social issues of the present age, as if the fruit of the Tree of Knowledge in the Bible had been modernized. **Reena S. Kallat** has produced white sculpture, which represents the crown of Elizabeth, which is mounted with Kohinoor or 106-carrot diamond and has been lost in the Kingdom of India. The work hires signs to depict the lost history, since the crown is inscribed with the name of the warriors who have fought for the freedom of India.

Mithu Sen brings the subject 'Hospitality' of Indians in comfortable sofa cushion and conducts soft but bizarre drawing installation for 'Hospitality' when code between individuals and nations is not matched. This satirizes the irony of 'Hospitality' hiding the hostility of Derrida and the conventional hospitality leading Indians into danger.

Jeung-Soo Heo compares the expanse fields of nature and the life hidden behind women to strong expressive energy of paintings and identifies life with art.

Hye-Sook Yoo draws a collection of atypical forms with pencils as if they were short hair, so that they seem to be a mystic creature. The minimal and expressive work emits light and makes appreciators feel the tense between pregnancy and life. **San-Keum Koh** creates artwork of texts with pearls on canvas. The texts form a shape with excluded emotion and our existing intellectual human language disappears. Selected texts among those pop music, newspaper and poem just become a shape which symbolize minimalism in only a rule.

Geng Xue's work describes a small pretty human body

Alicia Paz

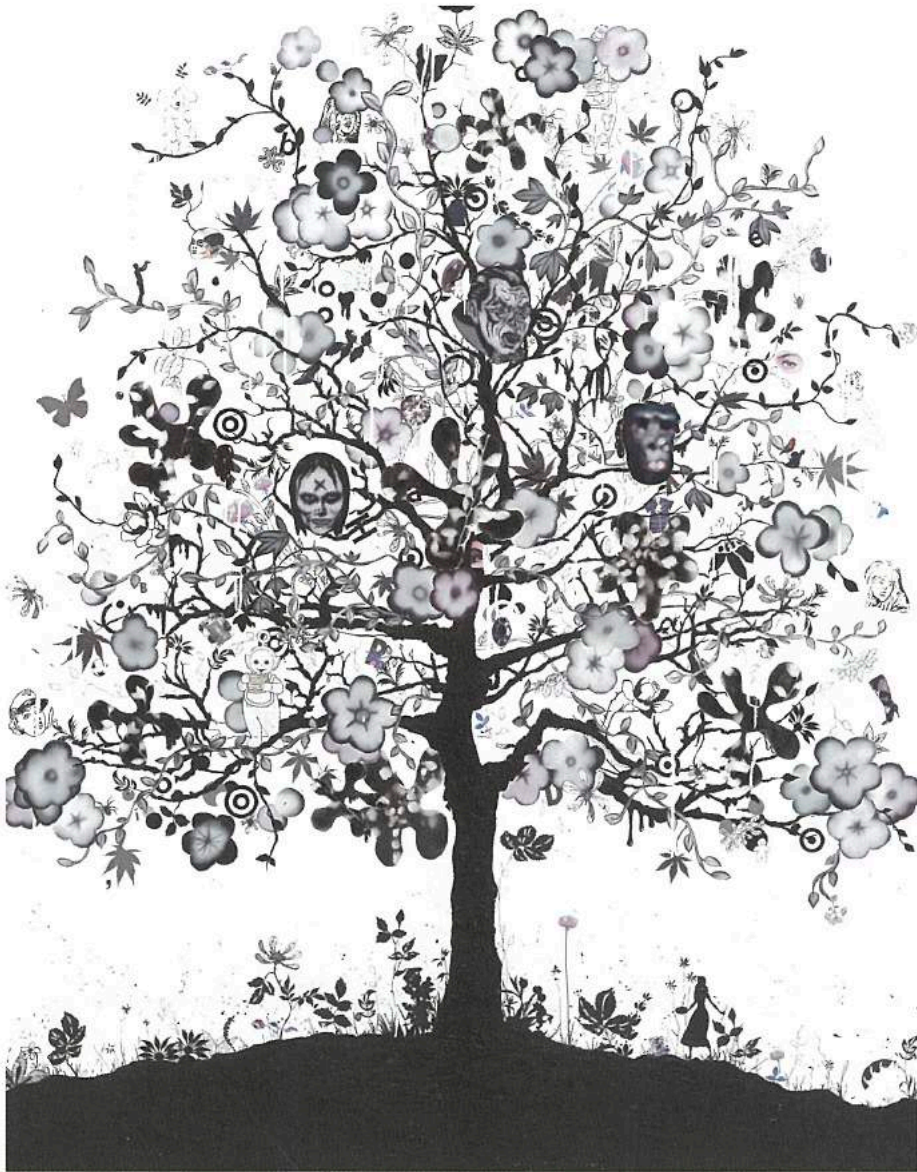
Mexico | France



Walking through the jungle. 2006. oil, acrylic & collage on canvas. 210x170cm

정글을 걸으며, 2006. 캔버스에 유화와 아크릴 물감. 210x170cm

알리슨 파즈
멕시코 | 프랑스



Chiaro-oscuro. 2006. oil, acrylic & collage on canvas. 210x170cm

빛-어둠. 2006. 캔버스에 유화와 아크릴 물감. 210x170cm