

## Kwak Hye-young

at

ECC's 6<sup>th</sup> Personal Structures

23 April - 27 November 2022

Room 16, First Floor Mezzanine, Palazzo Mora, Venice, Italy

*"Being a good daughter, a wife and a mother is what I have been exercising since I existed, but the rain exists (only) for itself and is free to be itself. I respect this natural way of being and attempt to record its immaterial existence on clay." - Kwak Hye-young -*



Seeing the Sounds of Rain, Clay and mix-media with rain fall imprint, 20211122

Lloyd Choi Gallery is thrilled to present Kwak Hey-young at Personal Structures 2022, the European Cultural Centre(ECC)'s contemporary art exhibition in parallel to the Venice Biennale 2022.

Kwak Hye-young is a South Korean female artist who works with the rain to create abstract ceramic artworks and to respond this year Personal Structure exhibition concept 'Reflections', Kwak has created a large scale wall installation which will be displayed at the one of historical venue in the heart of the Venetian city.

### About Kwak Hye-young(B.1982)

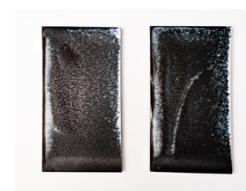
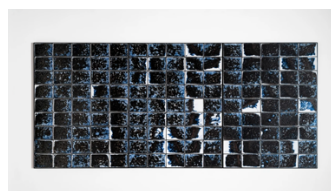
Through her conceptual practice, Kwak blurs the boundary between ceramics and fine art. Since her

training at Sookmyung Women's University, Kwak's two-dimensional practice has faced challenge and raised valuable debate around the consideration of fine art and ceramics. Kwak made her international debut in 2018 with her poetic series 'Seeing the Sounds of Rain', which received an overwhelming response from respected international collectors and curators.

Through her work, the artist considers ideas of becoming and existence, following the fleeting moments of the rain as it emerges into life only as it falls, to its transformation and dissipation as it lands. Kwak interprets its sound as the voice of the invisible, announcing a brief presence in the world. To record this presence, the artist forms boards of clay layered with cobalt, chromium and iron oxide and places them in locations such as her own garden and the city streets of Seoul. The rain falls and as the drops land and combine they form rivulets, pools and washes, the movements all caught by the oxides and clay. Kwak maintains that the works are created by nature, and that she is merely a collaborator who enables but does not interrupt or affect the process of creation. To make the boards, Kwak purifies the clay through repeated filtering, before shaping and bisque firing, then applying the oxide layers. It is a challenging process as she patiently waits for the rain to both start and to cease allowing the water to affect the oxides. Kwak then meticulously moves the boards to retain the integrity of the marks. Each board is monitored as it dries over a month-long period before being fired again in the kiln. Throughout this meditative process, the artist finds a form of liberation, setting aside the artists ego, handing over the making to nature. Kwak suggests that this approach can also be taken up by viewers, liberating them from interpretation. The sensorial pull of the works however draws upon each of our own physical and mental associations of rain, offering time to appreciate our ephemeral relationship with this element of nature.

Kwak has been further exploring changes in the rain over time and terrain. In her new works, she aimed to capture wider expanses of rainfall as it exists within the same time and area, laying out hundreds of small clay canvasses side by side. The final firing of these small surfaces reveals a multitude of different pigments and shapes, showing a huge variation in the movement of the raindrops, with no recognition of pattern or repetition. Seemingly erratic and unregulated, the rain could mirror the endlessly unique nature of humankind. Kwak's work reflects the beauty of difference and perhaps raises questions about how difference might exist in harmony within the same time and space.

## Exhibiting artworks



Seeing the Sound of Rain no. 1122, 2021, 117 x 792cm, Clay, mix media and rain | no. 0929, 2021, 75 x 41cm x 2

**About Lloyd Choi Gallery** Dedicated platform for contemporary Korean artists, founded by Lloyd Choi, former curator for the Korea Craft and Design Foundation. LCG represents pioneering and established master craft artists alongside the most exciting young talents who are blurring the lines between art, craft and design in South Korea today. The gallery focuses on Korean studio ceramics and believes in the power of art to enlighten, a concept firmly rooted in Korean tradition.

For information on artist and artworks, please email [contact@lloydchoigallery.com](mailto:contact@lloydchoigallery.com)