

a revolution from my bed

내 침대로부터의 혁명

a revolution from my bed

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Issack Kim
Exhibition Director of
2017 Young Artists Project

'2017 Young Artists Project (YAP)' celebrating the 9th anniversary this year starting in 2009 is an 'international art exhibition' whose participants are under the age of 40. This exhibition organized in strategic cooperation with Art Fair proposes the latest trend of contemporary arts, plays a role as a hub for young-artists art with global competition, and has become a representative art event in Asia as a key foothold to spread talent of internal and external young artists to the world.

Young artists invited both from domestic and foreign countries to 2017 YAP dream of 'completing composite arts' through their artistic talent, and have ideals of creating new and original works through various genres of arts including kinetic art, painting, drawing, multi-media, photograph, installation and sculpture. In addition, there is noble and creative aura in their works, with power able to reflect our life and change society. We are intended to dismantle the existing myth of art and focus on viewpoints of young artists looking into the world more intuitively. They try to drag millions of traces of fetishism dedicated to 'temples of greed' accumulated with great effort by human without knowing what it would create, ideologies edged sharply and mysterious social phenomena, into their 'everyday life', and disclose its truth through 'privilege of art', a means to enjoy freedom prohibited in the structure of modern society.

Even though their works have not been created for the purpose of public interest for the better world at the very first time, the artists have faced discrimination and isolation, fear and dread, greed and selfishness, crime and temptation, war and destruction, and untruth and death currently happening all over the world, and made works through re-translating the reality humorously or in a keen eye with sharp criticism.

We try to concentrate on physical and psychological issues appearing in politics, economy, society, culture, and environment the world faces through bringing works of the young artists into the category of 'social artistry', and have an opportunity to come up with ideas of social roles and values of 'art for life's sake'.

Plato, a Greek philosopher, believed art was able to modify the foundation of cities since the power of art dominating our

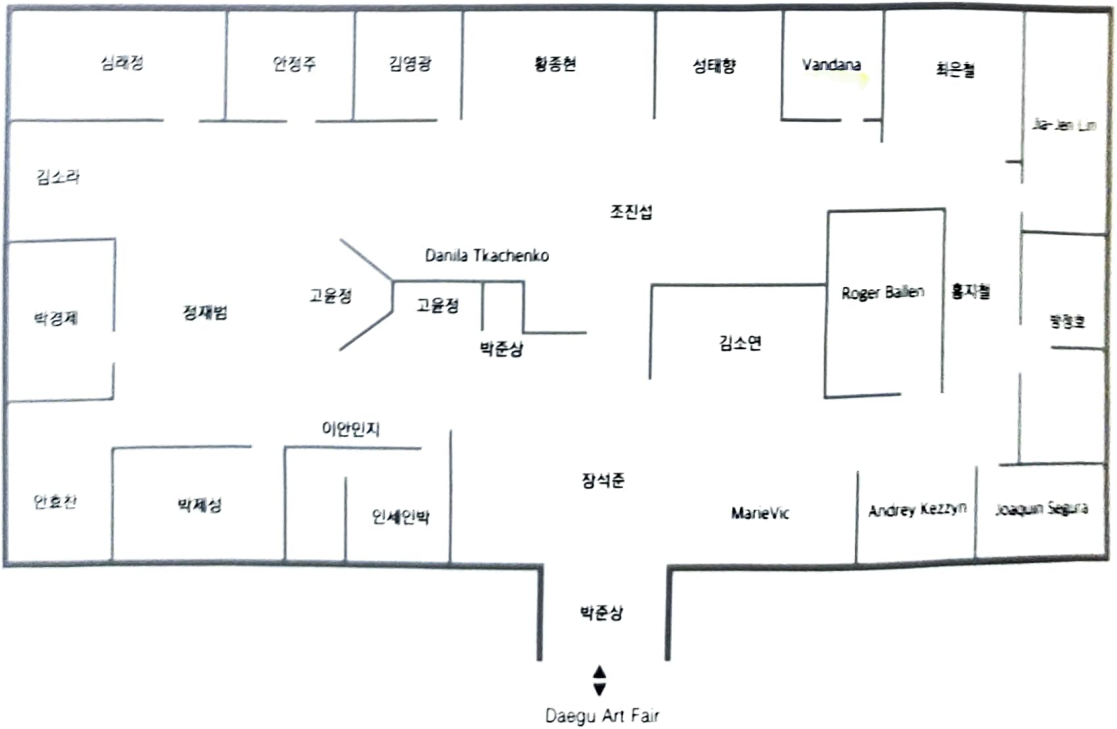
spirit was too powerful. It is certain that culture and art can be strong impetus for reformation incomparable with politics, economy and any social movements in modern society, and have a positive energy to change the world rapidly. Art, as proved by a miracle of El Sistema, is the most tremendous means of communication to make the better world.

The title of the exhibition, 'a revolution from my bed', is a part of lyrics inserted in 'Don't look back in anger' of Oasis, an English rock band, making a big issue through being sung by mourners at the memorial ceremony of 'Manchester Arena terror attack' in the UK. However, it is originally from what John Lennon mentioned in Bed-In performance, an anti-war '5 peace campaign carried out with Yoko Ono. Their art not only deeply penetrated into the reality scattered with chaos and disunity but made global issues including patriarchal system, gender discrimination, and world peace in an original and strong way enough to make the world earthshaking. We try to bring about inequality, irrationality, alienation, indifference, obsession and greed being penetrated into politics, society, culture and natural environment in the world through applying messages of 'love and peace' to today's, which is written in the pen of 'art' never being removed. This means we are concerned in remembering our history, breaking down barriers between art and reality, and connecting the past, present, and future, and hope that we can live a life through social artistry at present as well as going a step further in the future.

Arnold Bode, a painter and curator, planned Kassel Documenta in Germany, a global art event for reconstructing demolished cities after World War II and recovering art destroyed by Nazis. We hope art can play a role both in 'healing' pains already suffered and in 'preventing' suffering we might be able to have in the future.

If you are afraid of realizing inconvenient truth we do not want to discover, a word of advice of Allan Kaprow, a key member of 'Happening,' an experiment group, to Roy Lichtenstein can give you attention.

"Art does not have to look like art-like art!"



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로저 발렌 Roger Ballen

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챕터 클로즈 - 퍼포먼스

Chapter Close(챕터 클로즈)는 사회에서 여성들의 역경과 깊게 연관되어 있다. 그 사회에서는 여성들은 존중받는 동시에, 인도에서 처럼 경전과 종교에 등장하는 여신으로 여겨졌고, 다른 한편으로는 사회적 구조가 그들로 하여금 그들의 존재 가치에 의문을 표하게 했지만 역설적으로 여성들은 자기연민에 굴복하거나 자기연민에서 이상한 즐거움을 취하기 시작한다.

Chapter Close(챕터 클로즈)는 여성과 여성 권리 강화라는 이슈와 어떻게 그들이 국내적으로, 정치적으로, 사회적으로 고려되었는지를 다룰 뿐 아니라 인도 사회에서 여성들이 가끔 그리고 특히 결혼 후 경험하는 모든 부당한 당혹감과 죄책감, 존재에 대한 지나친 경멸과 무가치함을 상기시킨다.

퍼포먼스에서 나는 손에 해머를 든 채로 의학수술에 사용되는 직물로 만든 흰색 옷을 입고 등장하여 설치 공간으로 들어간다. 내 몸과 마음의 최대한의 힘을 다해 격렬하게 벽을 때려서 벽돌과 시멘트로 만들어진 벽을 부순다. 퍼포먼스를 위해 틀어놓은 사운드트랙은 들리기는 하지만 이해는 되지 않는데, 이것은 힌두 결혼식에서 불리는 의식용 산스크리트 만트라를 거꾸로 부르는 것이다.

이 작품은 여성을 위한 편안함, 균형, 그리고 권력에 대한 중도를 찾으려는 노력을 보여준다. 실제 벽을 부수는 행위는, 여성을 사회에서 충분히 자격을 갖춘 자기존중을 가진 인격체로 인식하면서, 굴복된 삶을 살면서 고통을 받은 다른 여성들과 공감하고, 또한 이러한 여성들이 겪어온 모든 고통에도 불구하고 살아남아서, 또다시 삶을 살기 시작한 여성들에 대한 경의를 보여준다. 그리고 이는 새로운 시작의 축하이기도 하면서, 새로운 시작의 조짐, 즉 평정함을 나타내기도 한다.

챕터 클로즈 - 결혼 의상 설치물

스탠드에 걸려있는, 자연 건조된 옷으로 흔히 사용되는 신부의상은 여성들이 가끔 특히 결혼 후 사회에서 겪는 모든 부당한 경멸을 상기시킨다. 이것은 또한 전세계가 살고 있는 눈부신 화려함, 최면 상태, 무지라는 환상에 대한 비유이다.

Chapter Close - Performance

Chapter Close is deeply connected to the plight of women in the society where, on one hand women have been respected and considered as Goddess in the holy books & religion as in India, and on the other hand the societal structure has brought them to question the worth of their existence but ironically women either submit themselves or start taking a strange pleasure in self-pitying.

Chapter Close, deals with the issue of women and Women Empowerment, and how they have been looked upon domestically, politically and socially as well as reminds of all the feelings of undeserved embarrassment & guilt, undue disrespect & the worthlessness of existence, women go through in Indian society every now and then and especially after marriage.

In the performance I appear wearing a white costume, made of the fabric used in medical surgery, with a hammer in my hands, enter into the installation space created for the purpose. I break the wall made of bricks and cement by violently striking the wall with the utmost force of my body and mind. The audible but incomprehensible sound track, played along, is the reverse chanting of ritualistic Sanskrit mantras chanted in Hindu Marriages.

This piece is an effort to search for an in-between space of comfort, balance and power for women, to re-placing them in the society with their well deserved self-respect, through performing the act of breaking a real wall and to empathize with the women who submitted & suffered, and pay homage to the ones who survived and started being alive again despite all the pain they went through, and is also a celebration & a harbinger of a new beginning - equanimity.

Chapter Close - Wedding costume installation

The bridal costume, hanging on a stand, commonly used to air dry clothes, reminds of all the undeserved disrespect women go through in society every now & then especially after marriage. This is also a metaphor for the illusion of dazzling glamour, mesmerization and ignorance the whole world dwells in.



Chaper Close_Performance Still-3



Chaper Close_Performance Still-6

저에게 예술이란, 어떤 형태로든 청중들에게는 지적 즐거움을 주면서, 사회에는 기여를 하는 것입니다! 예술은 사람들이 자신의 신체, 마음, 그리고 심장을 스스로의 자아와 연결시키는 과정에서 발생된다고 생각합니다. 신체와 인지라는 것은 경험을 예술로 바꾸는 장치라 할 수 있는데, 특히 라이브 퍼포먼스 형태의 예술로 변화시키는 도구입니다. 저는, 제가 생각하기에 가장 정신적으로 고통이 될 수 있으면서도 따분한 느낌을 피하기 위해, 지성을 크게 사용하지 않고 실제의 느낌과 아이디어를 가장 순수한 형태로 유지하여 표현하고자 하였습니다. 예술 그대로의 예술인 것입니다. 삶도 그 자체로 예술인 것이죠.

For me Art is a service to the society along with giving intellectual pleasure to the audience, no matter what art form it is! I believe that art comes out of one's connection to one's own Self using body, mind, heart. The body and the senses of perception are the vehicles for the transition of the experience into art especially in live performances. I keep and express my actual feelings & ideas in its purest form without using too much Intellect to avoid banality which is the most painful and hard to handle for me; be it art, be it life itself

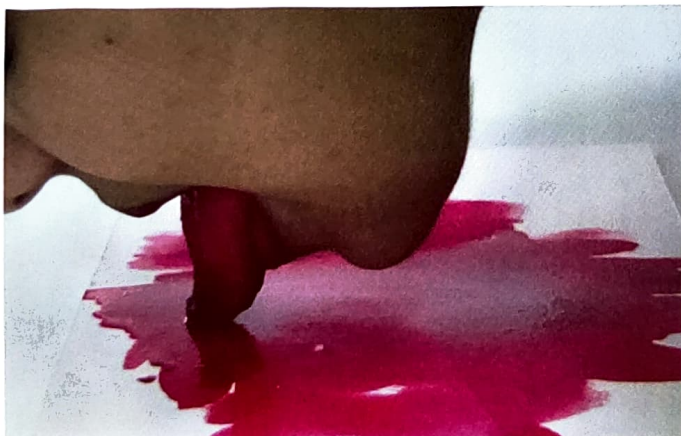


청춘의 사체

설명: 나는 결혼으로 상징화된 침실에 신부 복장으로 등장한다. 약 천 송이의 붉은 장미를 칼로 잘게 썬다. 이 퍼포먼스는 기본적으로 인도에서 발생하고 있는 아동 결혼에 대한 풍자를 다루는데, 이는 현재 21세기에도 벌어지고 있는 일이다. 여기에서 신부는 결혼으로 상징화되었으며, 장미는 아직은 성숙하지 않은 젊음으로 비유되었다. 장미를 잘게 썬 행위를 통해, 아동 결혼에 대한 생각을 간접적으로 표현한다.

Dead Bodies of the Youth

Description: I appear in a bridal outfit in a bedroom personified as marriage. I chop around thousand red roses with a knife on a chopping board. This performance is basically a satire on Child Marriage which is still happening in the interiors of India even in 21st century. The Bride here has been personified as marriage and the roses are metaphor for the immature youth. Representing the consequences of Child Marriage by the idea of chopping the roses



금욕 - 자기 의례 시리즈

설명 : 이 퍼포먼스에서 혀로 그림을 그리는 동안 제약된 움직임은 간접적으로 생식기의 숨겨진 의식을 향해 나타낸다. 혀는 말하기 위해 필연적으로 사용되는 것으로써, 생식기와 비교해 볼 때, 인간의 신체 부위 중 가장 빈번히 사용되는 기관 중 하나이다. 이 작품은 의식(儀式)적으로 다른 기관을 통해 한 기관의 기능을 상징적으로 보여준다.

Abstinence - rituals of self Series

Description : The restricted moves while painting with tongue in this performance indicates towards the hidden ritual of genitals indirectly. Tongue is a more frequently used organ of a human body in comparison to genitals in general, like it's used inevitably all the time for speaking. Here this work represents the function of an organ through another organ in a ritualistic manner.



런던

설명 : 'City of London' 작품은 펜 대신 바늘을, 잉크 대신 실을 사용하여 제작되었으며, 특히 그 표면은 면직물 조각을 이어서, 그 질감이 그대로 드러나도록 표현되었다. 런던이라는 도시는 다양한 문화의 수용력과 정체성에 대해서는 그 어느 도시와도 비할 데가 없는 아주 경이로우면서도 중독적이며, 또한 전세계적으로도 가장 매력적인 도시라고 생각되는 곳이다. 이 작품은 이례적이게도, 런던이라는 도시의 물질주의적인 면을 보여주면서도, 지속적으로 변화하는 아름다운 복합 구조물, 독창적 인공물, 예측 불가능성, 그리고 존재의 무상함을 동시에 보여주고 있다. 특히나 런던 시민들의 후각을 만족시켜 그러한 기억을 오랫동안 간직될 수 있도록 하기 위해, 중독적일만큼 사차원성(알코올 냄새)을 추구하고 있다.

City of London

Description: Using needle as my pen, the colorful threads as the ink, joined pieces of self-textured pieces of cotton fabric as the surface for my drawing of the 'City of London' - a city, which I find highly phenomenal, mesmerizing, addictive, seductive, an international hotspot with incomparable absorbency and full of hybrid identities. The anomalousness of this drawing itself represents the city's extraordinary materiality, ever changing beautiful complex structure, its original-artificiality, unpredictability, transiency of existences and simultaneously intensified sensuousness through the addition of the fourth dimension (the smell of alcohol) to the piece, trying to satisfy the olfactory sense of the locals.

반다나 Vandana

- 1983 Born in Haryana, Indian
 2003 BA, Fine Art, English, Hindi, Sanskrit, Maharshi Dayanand University, Rohtak, India
 2007 MA, English, IGNOU, New Delhi
 2011 Diploma, Fine Art, Rachana Sansad of Fine Art and Craft, Mumbai
 2017 MFA, Fine Art, Kingston University London

SOLO EXHIBITIONS

- 2016 Audience & Speaker, The Swan, Kingston University, London, England
 2013 rituals of self, Kunst Zeug Haus, Rapperswil Jona, Switzerland

GROUP EXHIBITIONS

- 2017 Water is Wet, Stanley Picker Gallery, London, England
 Distant Mirrors, Stiftung Futur, Altefabrik, Rapperswil Jona, Switzerland
 BLACK IS THE SAME BLACK - A Seat at the Table, Stanley Picker Gallery, London, England
 Pratyagati - Journey Home, Stiftung Futur, Sir J. J. School of Art, Mumbai, India
 2016 Jerwood Drawing Prize 2016, Jerwood Space, London, England
 Jerwood Drawing Prize 2016, The Edge Arts, University of Bath, Bath, England
 Jerwood Drawing Prize 2016, Turnpike Arts Centre, Leigh, England
 Jerwood Drawing Prize 2016, The Gallery Arts University Bournemouth, Bournemouth, England
 Call it Swan, The Swan & Knights Park, Kingston University, London, England
 lust alien, Naming Rights, London, England
 2015 Fake Show, The Swan & Knights Park, Kingston University, London, England
 Greenathon, Gallery Sree Arts & Roma in Rolland Gallery, New Delhi, India
 Concepts of Cultural Identity, Stiftung future & Sir J. J. School of Art, Mumbai, India
 2014 Aqua Aegis Fete, Gallery Sree Arts & IGNC, New Delhi, India
 Intuitive Reservoir of Memories & the Medium for Conceptual Reflection, Stiftung future & Sir J. J. School of Art, Mumbai, India
 2013 Join, Gallery Sree Arts & Roma in Rolland Gallery, New Delhi, India
 2012 roots, Gallery Sree Arts & Epi Center, Gurgaon, India
 UNTITLED, Gallery Sree Arts & Epi Center, Gurgaon, India
 Pictorial Invention, Stiftung future & Sir J. J. School of Art, Mumbai, India
 2011 Annual Group Show, Rachana Sansad A.F.A.C., Mumbai, India

AWARDS

- 2017 Third Prize, pratyagati- Journey Home, exhibition cum competition juried by artists Mr. Subodh Gupta & Ms. Shilpa Gupta, organized by Stiftung Futur, Switzerland, Mumbai, India
 2015 GREAT Scholarship Award, by Kingston University, London, England
 2014 Creative Artist Award, by Gallery Sree Arts, New Delhi, India
 2011 Excellence Award- First Prize, by Rachana Sansad Academy of Fine Arts & Craft, Mumbai India
 2003 Best Artist Award, by Adarsh Mahila Mahavidyalaya - Maharshi Dayanand University, Bhiwani, India
 2003 University Rank # 13, Maharshi Dayanand University, Rohtak, India
 2000 8th Prize in All India Painting Competition Organized by Manishika, Kolkata, India

RESIDENCY

- 2013 Stiftung Futur, Rapperswil Jona, Switzerland

COLLECTIONS

- Private Collection, Switzerland, India
 Permanent Collection of Stiftung Futur, Switzerland
 Gallery Sree Arts' Collection, India

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박경제 Kyungje Park

- 1991 Born in Daegu, Korea
 2017 B.F.A. Painting, Department of Fine Arts, Kyungpook National University, Daegu, Korea

GROUP EXHIBITIONS

- 2016 VERY NEARLY ALMOST, Daegu Art Factory, Daegu, Korea
 Kyungpook National University Fine art Graduation Exhibition, Kyungpook National University, Daegu, Korea

AWARD

- 2016 2016 Fine Art Union Show, Universities in Daegu, Special prize, Daegu, Korea

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a revolution from my bed

작가약력
Curriculum Vitae

반다나 Vandana

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Gallery Sree Arts' Collection, India

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- 2016 VERY NEARLY ALMOST, Daegu Art Factory, Daegu, Korea
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YAP'17

2017 청년미술프로젝트