

The Stairs into My Memory

KIM Kira 김기라 개인전 : 기억으로 가는 계단



GALLERY
sklo

서울시 중구 다산로 16길 29 비컨힐 빌딩 1층 우)04591
1F, 29, Dasan-ro, 16-gil, Jung-gu, Seoul 04591 Korea
TEL 02. 2236. 1583 FAX 02. 2236. 1585 sklo@gallerysklo.co.kr | www.gallerysklo.com

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2022. 4. 7 – 5. 7

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Presenting KIM Kira's Solo Exhibition

written by | Hyojung Kim, Director of Gallery Sklo

갤러리스클로에서 2022년 첫 전시로 김기라 작가의 <기억으로 가는 계단> 개인전을 개최합니다.

김작가는 <집 시리즈>를 꾸준히 선보여 왔으며 본 전시에서 30여점의 신작을 선보입니다.

2016년 개인전 <Dear Life>에서는 그녀의 '삶'이라는 큰 주제 아래에 일상에서 불러온 정물, 그녀가 삶을 존중하며 그리는 집에 대한 해석을 '문'이라는 모티프를 엮어 작품을 완성하였다면, 본 전시에서는 그녀의 숨과 시간의 축적을 담은 집의 안으로 들어와 '계단'과 '창문'이라는 모티프가 키워드가 되었습니다. 축약된 집의 형태는 결합하고 소멸된 시간의 흔적들이 붓질된 회화처럼 표현되고, 기억을 더듬는 집의 구조 속에서 과거, 현재, 미래를 연결하고, 교차하는 시간성을 암시해 주며 소통의 도구로서 계단과 창문, 그리고 흥미로운 컬러를 등장시킵니다.

삶에 대립하고, 경계의 저 편에서 바라보고 말을 건네던 작가는 이제 그의 기억을 더듬으며 집안으로 들어와 서서히 계단을 오르고 있습니다. 2021년 평생을 바쳤던 교편을 내려놓으며, 치열히 살아오던 과거의 삶을 되새기고, 감사하고, 기대하며 그의 집 계단을 오르는 그의 뒷모습에서 평온하지만 제 자리를 찾아가고 어찌면 더 치열해질 것만 같은 작가의 열정을 봅니다. 아마도 우리가 진정 기다리고 있었던 모습일 것입니다. 마음껏 그의 숨을 불어넣은 2022년<집 시리즈>는 강가의 아름다운 그의 춘천작업실의 풍경이 집안에 그대로 녹아 들어가 따스한 집이 되었습니다. 그 계단을 오르며 그 집에서 무엇이 보이는지 함께 기억 속으로 들어가 보시기 바랍니다.

Gallery Sklo's first show of 2022 is <The Stairs into My Memory>, a solo exhibition of works by artist Kim Kira. The show will include some thirty entirely new pieces by Kim, long celebrated for her exquisite 'House Series.'

In <Dear Life>, Kim's 2016 solo exhibition, we might have pointed to 'life' itself as the broad organizing principle of the artist's works, with the motif of the 'door' playing a key role in bringing our understanding of each piece to completion — here, every house is a testament to Kim's respect and care for the smallest units of daily life. In the current exhibition, the accumulation of the artist's breath and time have entered the space of the home itself, bringing interior elements like 'stairs' and 'windows' to the fore as the primary motifs. In the abbreviated house-forms we find the traces of compressed, lost time expressed like painterly brush strokes, while the houses that reach into memory are structured to connect past, present, and future, suggesting intersections of temporality and offering their stairs, windows, and compelling colors as tools of communication.

The same Kim who was once so at odds with life, speaking always as if from across some great divide, has now entered the house herself, and is slowly making her way up the stairs as she sifts through her own past. When she brought her lifelong academic career to a close in 2021, Kim clearly took the opportunity to look back and take stock of her past, to be grateful, and also, to hope. The artist's back as she ascends the stairs to her home appears peaceful, and yet I sense, too, her passion and drive, the fierce will to claim her rightful place. Indeed, this may well be the true Kim Kira we've all been waiting for. 2022's 'House Series', full to overflowing with the artist's own breath, comes to us soaked in the gorgeous riverside scenery of her Chuncheon studio, little homes alight with warmth. Come, climb these stairs with us, and enter — come see what you can see, deep in the realm of memory.



Between Memories 6 | 2022 | h19 x w15.5 x d17.5 cm
Kilnformed glass, Steel base

ARTIST STATEMENT

“이번 전시에서는 남아 있는 시간들에 대한 사색들을 오르내림의 이중적인 역할을 하는 집의 공간에서 존재하는 수직 계단을 통해 표현해보고자 하였다.” - 작가노트에서 발췌

나의 작업의 대부분은 일상생활에서 일어나는 일들의 사색과 생각들이 일상의 오브제에 투영되어 표현된다. 의도가 되었던, 의도치 않았던, 일상생활의 고된 경험부터 삶 속에서 힘들게 부딪혔던 사랑하는 사람들의 죽음까지 모두 포함된다. 사람이나 사물이 본질적으로 가지고 있는 이중성, 즉 보이는 세계와 보이지 않는 세계, 순간과 영원함, 담음과 비움, 밝음과 어두움, 강함과 연약함과 같은 양면관계를 우리의 투명, 반투명, 불투명성과 우리가 가지고 있는 물성을 통해 새로운 조형언어로 모색하는 일은 나를 항상 긴장시키고 흥분시키는 일이다.

최근까지 작업하고 있는 집들은 돌아가신 부모님에 대한 추모 공간으로 시작되어, 가족이 함께 하는 집 그리고 현실에서 겪고 있는 상황들의 균열과 파편의 흔적들을 그대로 녹여낸 집이며, 그 집을 수직과 수평으로 만들어진 무거운 금속받침대에 올려놓았다.

그런데 이번 전시에서는 남아 있는 시간들에 대한 사색들을 오르내림의 이중적인 역할을 하는 집의 공간에서 존재하는 수직 계단을 통해 표현해보고자 하였다.

이는 어릴 적 살던 집과 가까이 있던 종묘의 의미와 신로의 끝에서 만나 정전에 들어서기 위해 오르는 계단과 계단사이에 펼쳐진

월대들을 다시 만나게 되면서 시작되었다. 계단을 오를 때마다 몸을 가능한 수직으로 세워 하늘과 만나려는 행위와 계단을 내려와 제자리로 돌아가는 과정을 통해 저절로 마음을 비우게 되는 경험을 통해서이다. 이러한 계단을 비일상적이고 입체적인 시각으로 바라봄으로써 본질적인 문제에 마주치게 되고, 이러한 작업의 반복적인 과정은 드로잉보다는 머리가 아닌 마음속의 환상들을 입체로 만들어 가고 있는 나 자신을 발견한다.

2022. 1. 4 춘천 스튜디오에서



ARTIST STATEMENT

“In this exhibition, I set out to express my reflections on what time I have left through the medium of the vertical staircase as it exists within the home, a space with its own duality of up-and-down-ness.” - excerpts from the artist statement

The majority of my work can be understood as the projection of thoughts and reflections on daily life onto everyday objects. Intentional or unintentional, this includes everything from the constant little hardships of day to day living to profoundly difficult existential trials, like the deaths of those I have loved. What interests me is the intrinsic duality of both people and things — the duality, in other words, of what is visible and what is not; what is eternal and what, a mere instant; full and empty; light and dark; strong and weak. To explore this doubleness through a new formative language that harnesses the materiality of glass: transparent, translucent, and opaque. This is what excites me most.

Until recently, the houses I worked on began as memorial spaces for my late parents, then evolved into homes I might share with my family, and receptacles where I could deposit the cracks and debris of situations experienced in the real world — and, as such, they were always displayed upon heavy, metal pedestals of sharp vertical and horizontal planes.

In this exhibition, however, I set out to express my

reflections on what time I have left through the medium of the vertical staircase as it exists within the home, a space with its own duality of up-and-down-ness.

This all began when I learned more about Jongmyo, the Joseon Dynasy royal shrine located close to my childhood home, re-encountering the stairs at the end of the divine road that lead up to the temple courtyard, as well as the multiple dais that unfurl themselves between each staircase. I found myself standing up as straight as possible with each step up, my body reaching up to the heavens — and then, as I made my way back down, I experienced a natural emptying of the mind and heart. By bringing a non-ordinary, three-dimensional lens to these stairs, I encountered a truly essential question; and through the repetitive process of the work that ensued, I discovered another self, rendering her imagination directly into three dimensions rather than first sketching them out in two.

2022. 1. 4 at the Chuncheon studio



LISTENING CLOSE

'기억으로 가는 계단' 김기라 작가 인터뷰 중에서 발췌 | 대담 진행, 이정임
'The Stairs into My Memory' excerpt from the interview with KIM Kira | Interviewer, Jeonglim LEE

가까이 듣기 | LISTENING CLOSE

이번 전시의 제목을 ‘기억으로 가는 계단’으로 정하셨습니다. 어떤 의미일까요?

어릴 적 살던 집과 가까이 있던 종묘. 그곳 신로(神路)의 끝, 정전에 들어서기 위해 오르는 계단과 문을 지나 다시 계단 사이에 펼쳐진 드넓은 월대(月臺)… 언젠가 각인된 기억 때문인지 모르겠지만 계단을 오르며 하늘-절대적인 어떤 것과 만나려고 노력하는 행위와 계단을 내려 제자리로 돌아가는 과정을 통해 마음을 비우게 되는 구체적인 경험을 한 뒤로 계단은 내게 특별한 은유(metaphor)가 되었습니다.

공간에서 계단의 의미와 역할은 상하를 연결하는 확장성과 오르고 내릴 수 있는 이동성을 갖습니다. 계단의 심리적인 역할 역시 동일하다고 봅니다. 마음속 계단들은 내게 축적된 수면 위의 기억들과 기억하지는 못하지만 분명히 존재하는 수면 아래의 무의식을 연결해 중요한 내적 동기를 부여합니다. 무엇인가를 향해 상승하려 애써 올랐던 시간에서 제자리로 돌아가는 여정이 반복되는 과정에서 마음속 계단은 추락이 아닌 성찰을 통해 안도와 위로를 줍니다. 설사 그것이 죽음을 향하는 길이라고 해도 아름다울 것 같습니다.

기억을 거슬러 기억을 들여다보면 대학교 2학년 때 우연히 책방에서 유리작품 관련 책을 보자마자 유리작가가 되기로 결심했던 강렬한 기억이 존재하지만 유리의 무엇이 나를 움직였고 때로시켜 우여곡절의 40여 년이 지난 지금에까지 이르게 했는지 도무지 알 수 없습니다. 그래서 우리가 내포하고 있는 다양한 언어와 물성들을 알아가고자 노력하고 있는 과정 중 언제인가는 나를 이 자리에 있게 했지만 잊어버리고 만 기억을 찾을 수 있지 않을까 기대합니다.

You chose to call this exhibition ‘The Stairs into My Memory.’
What does this title mean?

Jongmyo, the royal shrine of the Joseon Dynasty, is quite close to the house I lived in as a child. And there, at the end of

the Divine Road (Shin-ro, 神路), past the steps and doorways leading up to the temple courtyard (Jeongjeon), is a wide open dais (woldae, 月臺)… I couldn’t say when, exactly, this initial memory came to be so etched into my psyche, but the specific experience of climbing those steps in pursuit of an encounter with the heavens, with that which is truly absolute, and then coming back down those stairs to return to my rightful place — the whole thing was a process of emptying the self. Ever since then, stairs have always held a place for me as a special metaphor. In any space, the meaning and function of a set of stairs can be understood as expansion (connecting what is above with what is below) and mobility (allowing the movement of climbing up, and down). To me, the psychological role of stairs is much the same. The stairs in my heart serve to connect the memories above the surface of my consciousness with the subconscious below, those things I cannot remember but which still very much exist — and this, in turn, provides crucial inner motivation.

When we are in the process of cycling through the same journey of an effortful ascent toward something or other, followed by a return to the place where we first began, it is these stairs we have within that keep us from crashing back down, providing the relief and comfort of an opportunity for reflection, instead. In fact, even if what waited at the bottom of that path was death, I think it would still be beautiful.

When I go back through my memories, I remember very clearly the time I first came across a book about glass art, as a sophomore in college, and deciding right then and there in the bookstore that I would become a glass artist. At the same time, I couldn’t say what exactly it was about glass that gripped me so completely, and put me on this path I’ve been on for the last 40 years. I still hope that someday, as part of this process of learning the various languages and physical properties of glass, I’ll be able to reclaim that memory I’ve lost for now, the one that explains how I’ve ended up where I am.

Memory



Memory 7 | 2022 | h20,5 x w25 x d9,5 cm | Kilnformed glass

작품 대부분이 ‘집’ 연작 같습니다만….

앞서 〈Dear Life〉전(2016)에서 선보인 집 연작에서는 나 자신과 가족, 꿈과 현실 등이 하나이면서 분열적으로 그리고 직설과 은유가 혼입된 상태이면서도 ‘빈 공간에 남아있는 공허함으로 인해 존재의 흔적들이 역설적으로 더 선명하게 드러남’을 피력했다면 닮은 듯 다른 이번 신작들에서의 집들은 ‘나에게 좀 더 집중된 작업들입니다. 오로지 그대로의 나만을 응시한 결과물들로 ‘나=집=나’ 즉 홀로서기라고 할 수도 있겠습니다.

그것은 지난해 30년간의 선생의 역할을 스스로 내려놓고 얻어진 시간 속에 놓인 경험 덕분이기도 합니다. 시간이 많다는 것, 많아진 시간에 대한 두려움을 갖고 있는 나를 보는 것이 놀라웠습니다. 그러나 두려움 속에서도 그동안 바빠 살았던 시간 속에 가려져 있던 기억들과 애써 보려 하지 않았던 기억들을 마주하는 마음의 계단을 수없이 오르내리며 나를 집중적으로 들여다볼 수 있었습니다.

It does seem that most of your work might be described as series on the motif of the ‘house’…

In my previous house series, which was a part of my 〈Dear Life〉 exhibition (2016), the self and the family, dreams and reality, were all shown to be both one, and also divided, while also bringing metaphor and direct speech together as ‘the traces of one’s existence are, paradoxically, highlighted by the very emptiness of the space at hand.’ Meanwhile, you could say that my current house series, which feels both similar and quite different, is more focused on the ‘self.’ And inasmuch as they are the products of turning my gaze wholly onto my self, as-is, you could call these a process of ‘self=house=self,’ or even: standing tall, on my own two feet.

This is, in part, thanks to the new experiences that awaited me inside the expanse of time that opened up when I finally set aside the role of teacher, one I played for some 30 years. To have so much time, and to observe the fear that all this time inspired in me — this was quite startling. At the same time, however, even within this fear, I was able to climb up and down the stairs of my mind and heart, over and over again, between the memories that had been obscured, ’til now, by all that busy living, and those I had intentionally been avoiding; I was able to really look deep inside myself.



Memory 2,3,4,5 | 2021 | h13.5 x w12 x d7 cm (each) | Kilnformed glass, Steel stand

‘나=집=나’의 서사를 푼 시작점은 무엇이었나요?

2021년 ‘Beyond Glass’ 전시를 준비하면서 필연 같은 우연으로 작업했던 계단이 있는 집의 소품들이었습니다. 현상적으로 작품에서 보이는 유리계단은 오를 수 없는 막힌 Negative한 계단이지만 그것이 품고 있는 Positive한 공간은 무의미한 허공이 아닌 얼마든지 마음으로 오르내릴 수 있는 계단이라는 생각이 들었고 그 작업 이후로 나 자신의 기억들을 마음이 가는 대로 풀어내기 위한 작품에 몰두했습니다.

그리고 매일 습관적으로 수없이 만든 석고계단과 유리계단들의 조합뿐만이 아니라 의도했던 대로 되지 않아 실패한 작업의 파생물들을 이용해 드로잉이나 생각만으로는 만들어내지 못할 복합적인 구조와 입체적인 공간들을 만들어 가는 과정이 아이러니하게도 작업의 큰 원동력이 되었고 심지어 내가 작품에 접근하는 고정 관념적 방식에서 벗어나는 계기도 되었습니다. 이제까지의 작업 방식으로부터의 일탈이자 이 역시 홀로서기라고 말할 수 있겠습니다.

What was the beginning of the ‘Self=Home=Self’ narrative?

As I prepared for the 2021 exhibition ‘Beyond Glass,’ I happened to work on a whole series of houses with stairs — a case of chance that feels like fate. Phenomenologically, of course, the glass stairs in these pieces are blocked, ‘Negative’ stairs, in that they cannot be climbed; but it struck me that the ‘Positive’ spaces held within them are not actually meaningless or empty. Rather, these were stairs that could be climbed up and down within the self. Since then, I have devoted myself to pieces that help me unravel my own memories, following the flow of my instincts.

Over time, I got into the habit of making countless plaster and glass stairs day in and day out — and as much as any of their various combinations, it was the remnants of the ones that failed that ended up being reconstituted into complex, three-dimensional spaces that could never have been designed by sketching or thinking alone. And ironically enough, it was this part of the process that became my biggest driving force, even providing an opportunity for me to break away from the fixed ways in which I’ve long approached my own work. You could definitely call it a big departure from my previous methods — stepping away to stand on my own.



전시 전경 | Installation View



Memory 1 | 2021 | h13 x w12 x d7.3 cm
Kilnformed glass, Steel stand



Memory 9 | 2022 | h20 x w25 x d7.7 cm | Kilnformed glass



Memory 6 | 2022 | h27.5 x w21 x d11 cm | Kilnformed glass



Memory 8 | 2022 | h20 x w25 x d7.7 cm | Kilnformed glass

Between Memories



작품에는 계단 만이 아니라 창문 요소도 있고 또 집 프레임도 보입니다.

계단이 상하 이동의 수직적 개념을 피력한다면 창문은 안과 밖의 수평적 소통 개념의 도구라고 생각 합니다, 사실 유리 소재의 특성으로 인해 확보된 투영성은 종종 창문의 기능을 대신하기도 하지만 그것은 소통에 대한 의지라기보다는 소극적인 내보임과 들여다보기라고 할 수 있을 겁니다. 반대로 공간을 비워내 만든 창문은 소통을 위한 적극적인 행위의 결과물로 내적 시야와 외적 시야는 이를 통해 서로 교류하며 감성을 자극하고 생각을 풍부하게 합니다.

Your pieces have elements of windows in them as well as stairs, not to mention the framing of the house itself.

The way stairs represent the vertical concept of up-and-down movement, I think that windows are a tool of horizontal communication between inside and outside. Of course, the projectional nature of the glass, just in terms of its material characteristics, can sometimes replace the actual function of the window, but one could say that this is less about the will to communicate and more about passive exhibition and observation. On the other end of the spectrum, windows created by emptying space are the result of an active pursuit of communication, meaning that their internal and external views interact with each other to stimulate emotion and enrich reflection.



Between Memories 1 | 2022 | h19,5 x w20 x d18 cm
Kilnformed glass, Steel framed



Between Memories 2 | 2022 | h19,5 x w18 x d16,5 cm
Kilnformed glass, Steel framed

‘Between Memories’ 작품들에서 가는 금속프레임은 ‘기억으로 인한 나’인 집의 의미와 경계를 상징한다고 할 수 있겠습니다. 사실 두께도 있고 덩어리져 단단해 보이지만 유리로 된 집은 한순간에 깨지기 쉬운 반면 두께가 3mm에 지나지 않아 연약하게 보일지는 몰라도 금속 프레임의 집은 견고함을 유지합니다. 기억이라는 것이 부질없을 때도 있고 반대로 약착스럽기도 해서 한편으로는 열린 공간에서의 자유에 대한 바람이라고도 말하고 싶습니다.

나에게 있어서 ‘집’이 상징하는 여러 의미를 함축적으로 보여주는 작품이라고 생각합니다. 앞으로 더 정진해야 할 부분입니다.

You might say that the metal frames of the ‘Between Memories’ pieces symbolize the meaning and boundaries of a house that is actually a ‘remembered self.’ Indeed, these pieces may look quite solid, since they seem thick and lumpy and hard, but these glass houses can still shatter quite easily. Now, at the same time, while these metal frames may look quite fragile, being just barely over 3mm in thickness, they are actually very strong. Memories themselves can be so useless, at times, and also so persistent, at others; in a way, this captures my desire for the freedom of an open space.

I consider this work to be one that summarizes the many things that ‘home’ means to me — something I must keep pursuing, moving forward.

Between Memories 3 | 2022 | h21.5 x w18 x d17 cm | Kilnformed glass, Steel framed





Between Memories 6 | 2022 | h19 x w15.5 x d17.5 cm | Kilnformed glass, Steel base

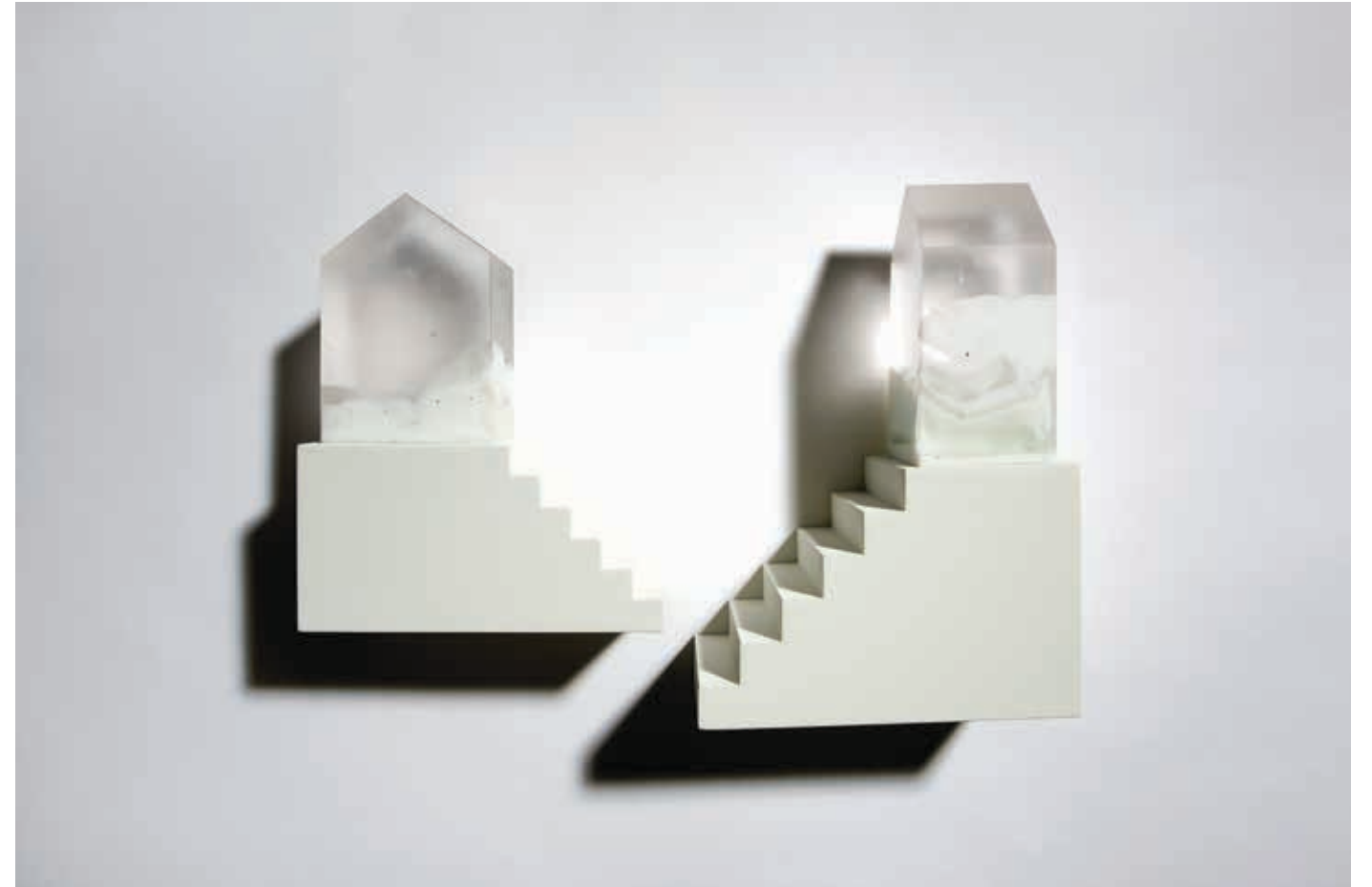


Between Memories 4 | 2022 | h22.5 x w19 x d19 cm
Kilnformed glass, Steel framed



Between Memories 5 | 2022 | h19 x w18 x d21 cm
Kilnformed glass, Steel framed

Mind Drawing



Mind Drawing III | 2022 | h30 x w38 x d10 cm | Kilnformed glass, Steel stand

신작들이 기존의 작업들과 다른 점이 있다면 무엇일까요?

우리가 깨져 분명 실패한 작업이 되었음에도 이전과 달리 자신과 작업에 관대해져 '다시 하면 되지 뭐'라는 심적 내려놓기를 경험한 것이 전환점이 되었습니다.

유리 작업 중 가마성형(Kilnforming)의 경우 작업 이전부터 철저하게 계획과 구상을 하고 작업을 해도 돌발적이고 예기치 않은 사건으로 인해 성공적인 작품을 얻기가 힘듭니다. 그런데 이번 작업 과정에서는 참담한 실패가 도리어 흡족한 결과로 이어졌다고 봅니다.

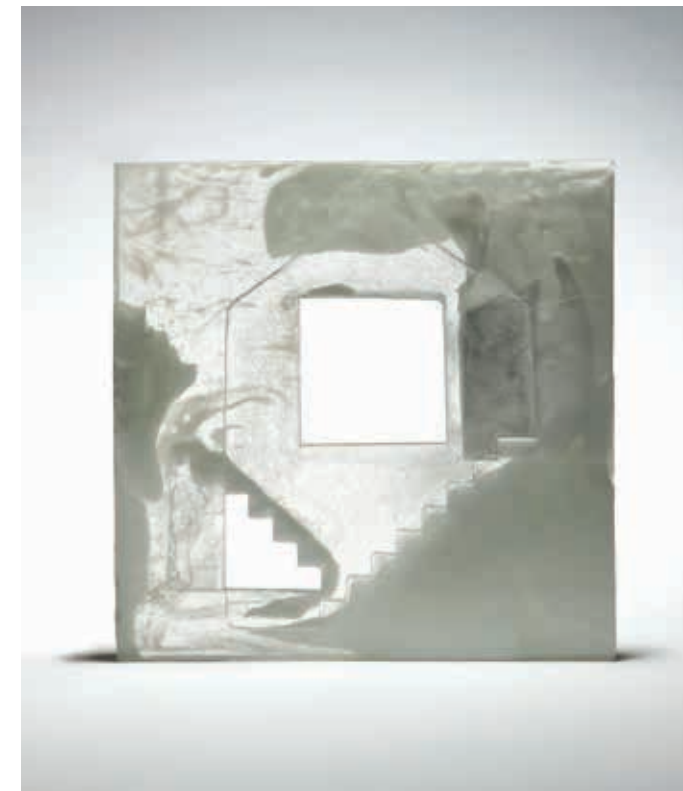
이번 작품 중 마지막 작업인 'Mind Drawing' 연작은 드로잉 없이 마음이 가는 대로 구상하고 손이 가는 대로 선택한 재료로 성형한 것들로 그동안 유리를 이해하고 공감한 작업의 결과가 만들어낸 우연성과 작업의 흐름에 의지해 완성했는데 개인적인 사건이었다고 말하고 싶습니다.

If there is a distinction to be made between your newer works and the pieces that came before them, what might that be?

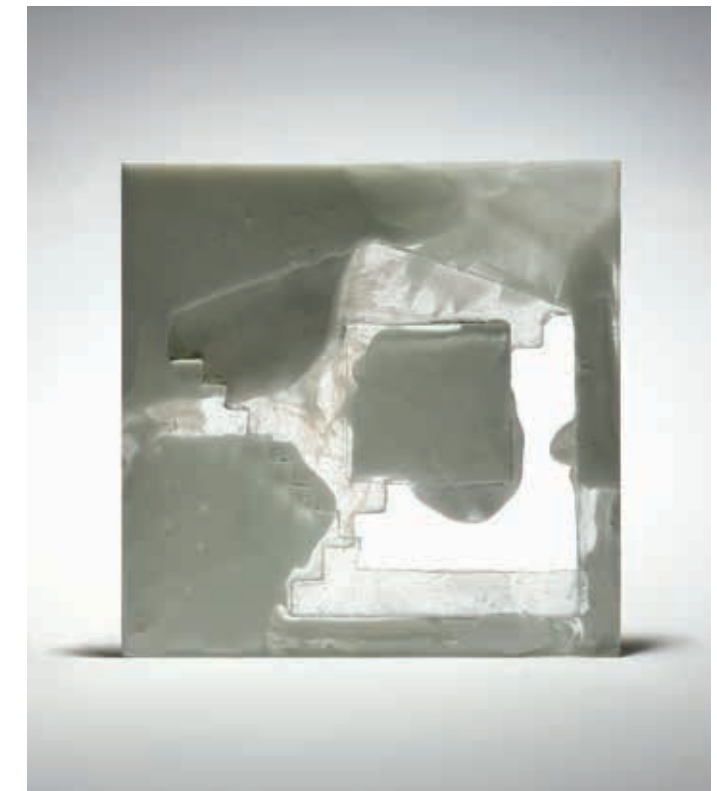
I did experience a kind of turning point, in that I've been able to access a new generosity toward myself and my work: even when the glass in a given piece shatters, now, officially making it a failed attempt, I find myself able to let go and say, 'Well, I can just do it again.'

When working with glass, especially in the case of kiln-forming, no matter how thoroughly you plan and prepare, there are always unexpected and unforeseeable twists in the physical process that make a successful final product very difficult to achieve. This time, though, I actually think there were disastrous failures that actually resulted in satisfying results.

The 'Mind Drawing' series, which is the final work in this exhibition, was created without any plans or sketches at all. Rather, these pieces were made by simply following the shape of my intuition and using whatever materials seemed right to me in the moment. I'd even go so far as to call this particular series a personal event, of sorts. It was only possible thanks to the deep understanding I've built over decades of working with glass, and my resulting ability to trust the chance and flow inherent in the whole process.



Mind Drawing I | 2022 | h30 x w30 x d2 cm
Kilnformed glass, Steel stand



Mind Drawing II | 2022 | h30 x w30 x d2 cm
Kilnformed glass, Steel stand

이번 작품이 하나씩 완성될 때 마다 어떤 생각을 하셨나요? 바람이 있다면?

나의 기억 즉 의식과 무의식의 접점으로 삼았던 집과 계단이 가지고 있는 이중성 즉 보이는 세계와 보이지 않는 세계, 내면과 외면, 순간과 영원, 담음과 비움, 밝음과 어둠, 강인함과 연약함과 같은 양면 관계에 대한 구상들이 유리의 투명, 반투명, 불투명성과 유리만의 물성들을 통해 입체적으로 완성될 때마다 보상 같은 위로를 받았습니다.

이번 ‘집’ 작품들은 다양한 색상을 구분하고 불규칙한 두께의 유리로 된 공간들과 상이한 두께의 계단들을 중첩시키기 위해 각각의 부분을 따로 작업한 뒤 다시 구성하였습니다. 그 과정에서 열흘 이상의 소성과 서냉 작업을 거쳤는데 그 와중에 그리고 연마 과정에서도 균열이 가고 깨지는 경우가 빈번해 심리적, 물리적 허탈감이 컸습니다. 그러나 타성적일 만큼 익숙하고 안전하게 축적된 데이터에 머물지 않고 매번 새로운 실험에 도전하는 것이 나라는 것을 다시 확인할 수 있어 뿌듯하기도 했습니다.

전업작가로서 작품의 방향성에 대해 고민하지 않을 수 없었으나 결국 내가 하고 싶은 그리고 할 수 있는 작업을 해야 한다고 생각했고 솔직히 그것 밖에 할 수 없기도 합니다. 안주함을 거부하고 끊임 없이 도전하는 작가로 남고 싶습니다.

대담 진행 : 이정임

서울대학교 미술대학과 미국 플로리다주립대학원에서 금속공예를 전공하고, 한양대학교 디자인대학 주얼리패션디자인과 겸임 교수로 재직하였으며 현재 GJ Craft Coop. 대표이사이다.

What went through your mind as you finished each piece for this show? Is there anything you're hoping for?

I am interested in my memory, in its duality — which is the duality of the house and stairs that constitute the interface between consciousness and unconsciousness; the duality between the visible world and the invisible world; between inner and outer, moment and eternity, light and darkness, strength and weakness. And when I am able to use the materiality of glass, its transparent, translucent, and opaque natures, to complete another three-dimensional model of this kind of duality — well, I am comforted, each time.

These particular ‘houses’ were put together after completing the various pieces separately, from the variety in color to the irregular thickness of the glass and the differently sized stairs that make up the interior spaces. Now, this was a process that required more than ten days of firing and cooling with very frequent cracks and breaks happening throughout, even during the polishing process. It was all very physically and psychologically taxing. At the same time, though, I was also proud to be challenging myself with these new experiments, rather than just relying on the safe, accumulated data I already have.

As a full-time professional artist, I cannot avoid thinking about the direction of my work, but in the end, I knew I had to make what I wanted to make, and was able to make — and to be honest, there was nothing else I could have done. My hope is simply to be an artist who refuses to be complacent and always seeks out the next challenge.

Interviewer : Jeonglim LEE

Jeonglim LEE graduated from Seoul National University(B.F.A.) and Graduate School of Florida State University(M.F.A.), Florida, U.S.A. She taught as Adjunct professor at Hanyang University, now she is a chairman of the GJ Craft Cooperative.



Artist Biography

김 기라 KIM Kira | Korea, b.1959

EDUCATION

- 1989 Pilchuck Glass School, U.S.A.
- 1989 B.F.A. in Glass, Rhode Island School of Design, U.S.A.
- 1987 M.A.E. Rhode Island School of Design, U.S.A.
- 1983 M.F.A. in Ceramic Hong-ik University, Seoul, Korea
- 1981 B.F.A. in Ceramic Hong-ik University, Seoul, Korea

SOLO EXHIBITIONS

- 2022 The Stairs into My Memory, Gallery Sklo, Seoul, Korea
- 2020 Lightness, Galerie b, Baden Baden, Germany
- 2016 Dear Life, Gallery Sklo, Seoul, Korea
- 2014 Circle, Square, Sikjang, Seoul, Korea
- Circle, Square, Gallery Le Beige, Seoul, Korea
- 2013 Vessels, Sikjang, Seoul, Korea
- 2012 Glass Feather, Gallery Sejul, Seoul, Korea
- 2009 Kira Kim's Glass Show, Damum, Budang, Korea
- 2008 Glass Art & Living Object Story, S Gallery, Misari, Korea
- 2007 Kira Kim's Glass Vessels, Seomi & Tuus, Seoul, Korea
- 2003 Kira Kim's Glass Show, Craft-House, Seoul, Korea
- Kira Kim's Glass Show, Seomi Art, Seoul, Korea
- 1999 Kira Kim's Glass Show, Art Museum of France In, Kangwha, Korea
- 1997 Kira Kim's Glass Show, Yemac Gallery, Seoul, Korea
- 1996 Kira Kim's Glass Show, Yemac Gallery, Seoul, Korea
- 1991 Kira Kim's Glass Show, Gallery Bing, Seoul, Korea
- 1989 Kira Kim's Glass Show, Growrich Gallery, Seoul, Korea

SELECTED GROUP EXHIBITIONS

- 2022 COLLECT London online, Gallery Sklo, Seoul, Korea
- 2021 CRAFT TREND FAIR 2021, Gallery Sklo, COEX, Seoul, Korea
- Beyond Glass, FOMA (Forms Of Motors and Arts), Goyang, Korea

- Craft, Moving Beyond Time and Boundaries, Seoul Museum of Craft Art, Seoul, Korea
- 2020 Evolution in Korean Contemporary Glass 2020, Shinsegae Department, Cheonan, Korea
- 2019 Opening Ceremony Exhibition, Dogye Glass world, Dogye, Korea
- 2019-20 COLLECT, Wanmul, London, England
- 2018 Toyama International Glass Exhibition 2018, Toyama Glass Museum, Toyama, Japan
- Dogye Glass World Opening Ceremony Exhibition, Dogye Glass world, Dogye, Korea
- Viewing the Other, Alexander Tutsek-Stiftung, Munchen, Germany
- 2017-19 Korea Galleries Art Fair, Gallery Sklo, COEX, Seoul, Korea
- 2017 Ciao Vetrol: Italy, Korea Glass Art Exchange, Mac Art Museum, Daebudo, Korea
- 2016-17 SOFA Chicago, Gallery Sklo, Navy Pier, Chicago, USA
- 2016 Contemporary Glass Art, Sukdang Art Museum, Busan, Korea
- 2015 Glass, Journey to Gyeong-Ju, Gyocheon glass studio, Gyeong-Ju, Korea
- Fluid Dialogue between ROK & Japan, Mac Art Museum, Daebudo, Korea
- [Bow] Korea-Sweden Contemporary Craft Exhibition, Vogoze, Seoul, Korea
- Daily Life, Gallery Ilsang, Seoul, Korea
- 2014 We are working now, Chuncheon City Museum, Chuncheon, Korea
- Behind Door, Mac Art Museum, Daebudo, Korea
- Tent London, London, UK
- From Sand, Jigu Sang Hoe, Jeju, Korea
- 10 Years, Gallery Sklo, Seoul, Korea
- Art Stage Singapore 2013, Koru Contemporary Art,

- Singapore
- 2012 Contemporary Craft, National Museum of Modern and Contemporary, Gwacheon, Korea
- Dreaming Hands, Gallery Wooduk, Seoul, Korea
- Fine Art Asia, Koru Contemporary Art, Hong Kong
- Seoul Open Art Fair, Gallery Sklo, COEX, Seoul, Korea
- 2011 CeraMix GLASSART AWARDS 2011, CeraMix Creative Center, Icheon, Korea
- The Future of Korean Glass Formative Arts, Museum of Applied Art Belgrade, Serbia
- 2010 Lyric Space, Chiwoo Craft Museum, Seoul, Korea
- Hot & Cold-Soul Maker, Mokkumto Gallery, Seoul, Korea
- Glassware I-Clearness, Yido, Seoul, Korea
- 2009 The Seoul Art Exhibition 2009, Seoul City Museum, Seoul, Korea
- 3 Nations: Asian Contemporary Glass Art, Gallery Sklo, Seoul, Koru Gallery, Hong Kong
- 2008 Beautiful Life with Ceramics & Crafts, Yeosu, Korea
- Glass-Summer Glass, Craft house, Seoul, Korea
- 2007 2007 Glass Project, Vit Gallery, Seoul, Korea
- 2006 5199 miles Journey, SIU Univ. Museum, Baseline Gallery, Pilchuck glass auction USA
- 2005 From Korea_function & object d'art, Tokyo, Paris, New York
- World glass Today, Aptos Cruz Gallery, Adelaide, Australia
- Water drops, Gainro, Seoul, Korea
- 2004 The International Exhibition of Glass Kanazawa 2004, Notojima Glass Museum, Japan
- Korean Craft 2004, Seoul Arts Center, Seoul, Korea
- New Glass Review 25, Corning, USA
- 2003 The Beautiful Rainbow Arisen In Mongolian Steppe, Mongol Art Museum
- International Glass Collectors Exhibition, Global Art Venue, Seattle, U.S.A

- Morning Calm & Lake Effect, NTID Dyer Arts Center, Rochester, U.S.A
- 2002 Foundations of Gold, Melbourne, Manila, Mumbai, Osaka, Seoul, Singapore
- 2001 Hsinchu International Glass Art Festival, Hsinchu, Taiwan
- An Exhibition of Eight Leading Japanese and Korean Artists, Fujiyoshita Cultural Center, Japan
- Korean Glass Show, Corning, USA
- 1999 '99 Hsinchu International Glass Art Festival, Hsinchu, Taiwan
- Glass '99 in Japan, Odaku Museum of Art, Tokyo, Japan
- 1998 Jutta Cunny Memorial Award, Germany
- 1997 New Glass Review 19, Corning, USA
- '97 Hsinchu International Glass Art Festival, Hsinchu, Taiwan
- Seoul and Fuji: The Horizontal and vertical lines, Ilmin Art Museum, Seoul, Korea
- 1995 SOFA 1995, Habatat Galleries, Chicago, USA
- The 23rd Annual International Glass Invitational, Habatat Galleries, Pontiac, USA
- New Glass Review 16, Corning, USA
- 1994 World Glass Now '94, Hokkaido Museum of Modern Art, Japan
- 1993-2006 Korean Glass Show, Seoul, Gwangju, Busan, Japan, Australia
- 1990 New Glass Review 11, Corning, USA
- 1987 American Craft Council Show, W. Springfield, USA

SELECTED PROFESSIONAL EXPERIENCE

- 1999-2021 Head of Glass Studio, Kookmin University, Seoul, Korea
- 2021 Advisory Committee, Seoul Museum of Craft Art, Seoul, Korea
- Juror, 2021 Member Exhibition-Glass Art Society, USA
- 2015 Instructor, Corning Museum of Glass Studio, USA
- 2013 Instructor, Corning Museum of Glass Studio, USA
- 2010 Instructor, Pilchuck Glass School, Stanwood, USA
- 2009 Juror, Korea Art Competition, Seoul, Korea
- 2008 Invited Speaker, 21 Nijijma International Glass Art Festival,

- Nijijma, Japan
- 2007 Juror, Cheongju International Craft Biennale 2007, Cheongju, Korea
- 2005-09 Glass Art Society Board of Directors
- 2005 Juror, 24th Korea Art Competition, Seoul, Korea
- Invited speaker, GAS Conference, Adelaide, Australia
- 2000-01 Committee, Cheongju International Craft Biennale 2001
- 2000 Foundations of Gold Cultural Exchange Program, Melbourne, Australia
- 1996 Invited Instructor, Glass Department, Rhode Island School of Design, Providence, USA
- 1995 Glass Workshop & Lecture, Perth, Australia
- Invited Speaker, Ausglass Conference, Adelaide, Australia
- 1994 Invited Speaker, Gas Conference, Oakland, USA
- 1990-96 Glass Workshop Coordinator & Instructor

PUBLICATIONS

- 2009 Architecture Glass with Digital, Kookmin University
- 2003 Working with Glass, Arts Council Korea

COLLECTIONS

- Seoul Museum of Craft Art, Seoul, Korea
- Alexander Tutsek-Stiftung, Munchen, Germany
- FOMA (Forms Of Motors and Arts), Goyang, Korea
- Dogye Glassworld, Dogye, Korea
- National Museum of Modern and Contemporary Art, Korea
- Cheongju Craft Museum, Cheongju, Korea
- Hallym University Library, Chuncheon, Korea
- Chuncheon Diocese, Chuncheon, Korea
- Melbourn City Council, Melbourn, Australia
- Bullseye glass, Portland, USA
- Nippon All Airways, Tokyo, Japan





전시전경 | View of Exhibition

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Between Memories 4 | 2022 | h22,5 x w19 x d19 cm
KilInformed glass, Steel framed