

A dark green silhouette of a mountain range with two prominent peaks, set against a white background.

joe wabe  
aoife casey  
jürgen dünhofen  
kwangsung hong  
john shrader  
joseph reyes

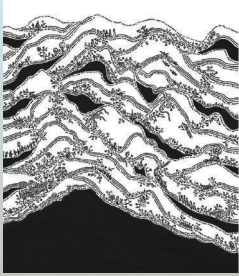
performance by lillian juana

music by verity and ava

curated by martyn thompson

# mountains

december 18th - 28th 2013

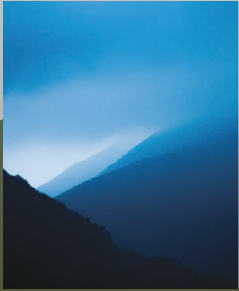


## Joseph Reyes

My work, entitled "Mountains," is inspired by dreams, whether they are idyllic scenarios or nightmare dreamscapes. While both may be opposite ends of the spectrum, they both serve as an escape from the toils of everyday living.

As life becomes more tedious, and the wide-eyed hopes and possibilities of the young are tethered down to more mundane reality, the escape of dreams, to the mountains, is sometimes all that we look forward to.

That is not to say that all life is bleak, but with the limitless possibilities in dreams, life as we rest and sleep is ironically more interesting.



## Joe Wabe

We are formed by our need to believe.

It appears that it's a built-in need from deep within us and the benefits seem to be related to our survival. It helps us find a comfortable zone where we can rest and deal with the inexplicable and pain.

Existence within a troubled world suddenly finds a purpose with the injection of belief that helps us cope with the anxiety of living.

The mountain becomes our MOTHER and the elements within protect us from all evil, fears and sorrows; developing internal peace and freedom inside us, and providing us with our basic needs. Mother has restored our hope and security.



## John Shrader

The Song of the Green Mountain was written about a thousand years ago. Then, as now, longing for retirement or an escape to a better life was a common theme of the world-weary. The sentiment permeating the Song of the Green Mountain - 'Let's live, let us live in the green mountain,' - echoes through time, culture and medium. From the poems of similar sentiment (I will arise and go now, and go to Innisfree), to landscape paintings of East and West, we often yearn for idealized simplicity. The folk paintings of Korea make a strong connection between nature and the divine. Borrowing from this tradition, I fill my paintings with some of the symbols of longevity. Usually ten, the symbols are the sun, mountains, water, clouds, rocks, turtles, deer, mushrooms, pine trees, and cranes. They remind us that life is more than finding cheese at the end of mazes. One other important aspect of these pieces is the frame within each piece. One function is that the frame separates the foreground and background. What originally might be taken as the background is pushed forward and acts like a wall. The frame can then act as a window from our rooms through which we see the mountains in our poems. Likewise, the frame could also act as a placeholder, a painting hanging on the wall of the painting hanging on your wall, the mountains mere romanticizations of a simpler place.

## Aoife Casey

An Irish artist who moved here earlier this year, Aoife's work deals with the public and private spheres and explorations of sensorial experiences within social, cultural, architectural and environmental spaces. Incorporating elements of performance, photography and sculpture, Aoife uses the deconstructed body within a space or environment as a system of conversing with oneself.

The work exhibited shows Aoife blending nude and portraits (self and other) with Korean earthly environments, focusing on detailed patterns and textures of the landscape to draw attention to the importance of the land.



## Kwangsung Hong

In this body of work, my creative investigation focuses on where the distinction between abstraction and figuration blurs.

I expanded the entire process of painting from my solitary studio to the mountains in Switzerland. I find that painting from life generates a more dynamic and authentic interaction between the painting, nature and one's self, rather than referencing photos of mountains.

Through the drip, the pour, the stain and the gestural marks on boards, I want my paintings to allow people to gradually reach a state of awe being confronted by the infinity of nature.

Also, I attempt to give people an opportunity to contemplate the insignificance of mere human beings in such sublime nature.



## Jürgen Dünhofen

I have loved hiking mountains all my life. There is something comforting and calming about them. As an adolescent boy, living in South Africa, I went mushroom picking in the Pine Forests skirting Table Mountain, and later on hiked the Cederberg (a mountain range in the Western Cape) extensively. Korean Mountains have had the same effect on me.

There are beautiful routes in Mungyeong and surrounding areas that I love escaping to when given the chance.

In a similar vein, I have recently been interested in objects such as 사리탑 and pagodas (석탑), big and small.

I seek to find a relationship between temple artefacts and viewfinders (such as lens- based devices explored in previous work) through drawing, sculpture and installation. It is the same path that has led me to an interest in temples for their qualities of reflection and peacefulness. Each temple that I have brought into my work is found in the tranquil mountains of Korea.

As such they reflect my experience in Korea where I have learned the benefits of surveying situations thoroughly and the patience that is needed when interacting with a culture very different from my own.





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PANK



The Baekdu-Daegan mountain ridge, travels down the center of the Korean peninsula, splitting the country in half, while acting as the geological backbone for the divided nation. The range provides many impressive views, with the numerous peaks and landscapes along the way having inspired Korean artists for generations. Whether looking afar from the top, or viewing from the base, the physical presence of these mountains is hard to go unnoticed.

**Let's leave, let's leave,**

**Let's live on the green mountain!**

**With wild berries and thyme,**

**Let's live on the green mountain!**

**Yalli yalli yallasyong yallari yalla**

This poem was written by a number of subordinates, who were escaping the ruling class, at a time when the subordinate classes within Korea had no homes or assets, and formed the basis for a passive revolution. With thoughts that mother-nature would protect them, and that the green mountains were able to provide shelter and food, the subordinates pursued freedom within their lives. These days, the mountains continue to offer us so much. Whether it be in the form of solitude after a week of urban endeavors, a place to exercise, or simply to gaze upon the surrounding area. This exhibition aims to ask the question about what the true fruits of our lives are, and to marvel at the splendor and the beauty that the mountains enrich our lives with.

우리가 사는 이곳에서 계단과 에스컬레이트, 엘리베이터 등을 오르내리는 것은 제법 익숙한 일이다. 그리고 이런 특별한 오르내림의 작은 여정에서, 우리는 훌륭한 예술적 영감을 얻을 수 있다. 산봉우리와 도심의 타워에서부터, 비좁은 바의 밀폐된 공간까지, 우리의 위치와 고도가 변화됨에 따라, 풍경 역시 변화하는 것이다.

**살어리 살어리랏다 청산(靑山)에 살어리랏다.**

**멀위랑 다래랑 먹고 청산(靑山)에 살어리랏다.**

**얄리얄리 얄랑성 얄라리 얄라**

이 시는 지배계급을 도피한 많은 하층민들에 의해서 쓰여졌다. 이 시가 쓰여졌을 당시 한국에서 하층민들은 거주지와 재산이 없었고 이러한 상황은 그들 사이 수동적 혁명의 기반을 형성했다.

대자연이 하층민들 자신을 보호할 것이라는 관념으로, 그들은 산이 거주공간과 음식을 자신들에게 제공할 것이라고 믿었고, 그들은 힘겨운 삶 속에서도 자유를 추구할 수 있었다.

최근까지도 산은 우리에게 많은 것을 제공하길 지속한다. 그것이 도시에서의 격렬한 한 주의 삶 뒤에 도피할 수 있는 고립적인 공간이든, 운동을 할 수 있는 공간이든, 혹은 단순히 우리가 응시할 수 있는 주변환경이든..

이 전시는 과연 우리 삶의 진실한 열매는 무엇인지 질문하며, 우리들의 삶을 풍요롭게 하는 산의 훌륭함과 미에 경이를 표한다.

**Martyn Thompson**