



"Non-color; Otherness (10-28-6)," (w)122.0–(d)75.0–(h)13.5 cm, hand-built stoneware elements assembled over some threaded iron rod, non glaze with slip, silicon tube, iron rod and epoxy, electric kiln, fired 1250 degrees C. in reduction. 8th Gyenggi International ceramic Biennale 2017, Rep. of Korea. Exhibited at Icheon World Ceramic Center 263, Gyeongchung-daero 2697 beongil, Icheon-si, Gyeonggi-do, 17379, Rep.of Korea. April 22-October 9, 2017.

This work, "Non-color," which is created not by traditional ceramic processes, expresses "language." The composition of the work complies with the structure of language. These are the egg shapes and the apparatuses that link to them to conjoin them. The egg shapes symbolize the ideographic element of the Japanese language, the Chinese characters (kanji), or icons. The phonographic letters, kana (hiragana, katakana) are the links, which go unrepresented. This element recognizes the individual icon of the "others," and is provisional and has potential for utility, but is separated and has no meaning. It cannot be interpreted, nor can it be ignored. It is material at odds.

The egg shape, the icon, is not simply meant to be an egg, per se. It is an egg as a conceptual entity. The egg, while being the very first form of life, signifies an ordinary shape and meaning, but is an infinite entity with deep potential. That egg shape, is the ideal pursued, so to speak, and is a fundamental message. The aforementioned combined images of the "two signs" respond to each other and are brought to the foreground, and are processed as information side by side. The images, while relating to one another, also question each other's "otherness." When the relating parts link together, the icons begin to subtly adjust. That is to say, they are unified.