



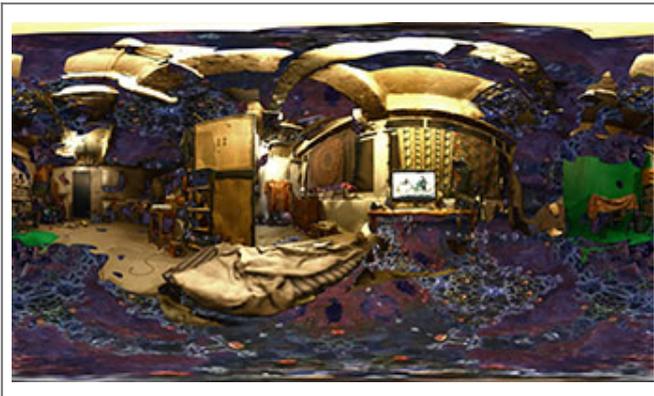


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# Q&A

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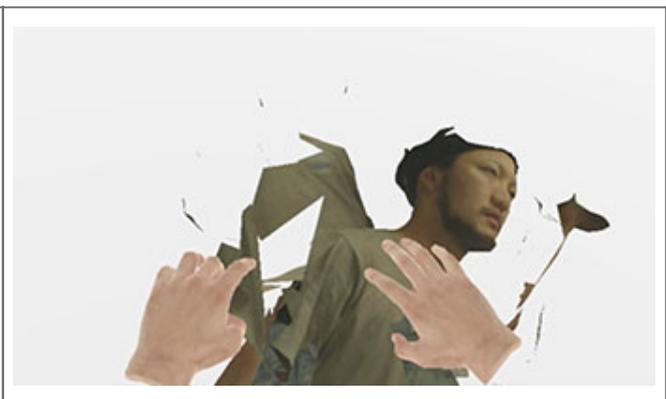
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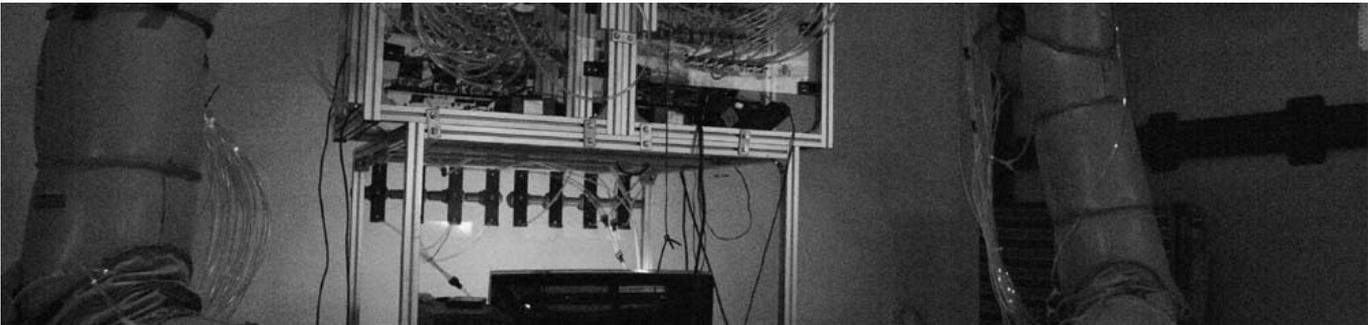




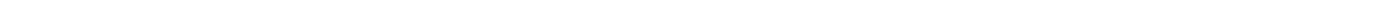
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# SONG Joowon

SONG Joowon

SONG Joowon is a South Korean actress. She was born on October 10, 1972. She is known for her roles in the television series 'The King of Hearts' (2004), 'The King of Spades' (2005), 'The King of Swords' (2006), 'The King of Clubs' (2007), 'The King of Diamonds' (2008), 'The King of Hearts' (2009), 'The King of Spades' (2010), 'The King of Swords' (2011), 'The King of Clubs' (2012), 'The King of Diamonds' (2013), 'The King of Hearts' (2014), 'The King of Spades' (2015), 'The King of Swords' (2016), 'The King of Clubs' (2017), and 'The King of Diamonds' (2018).



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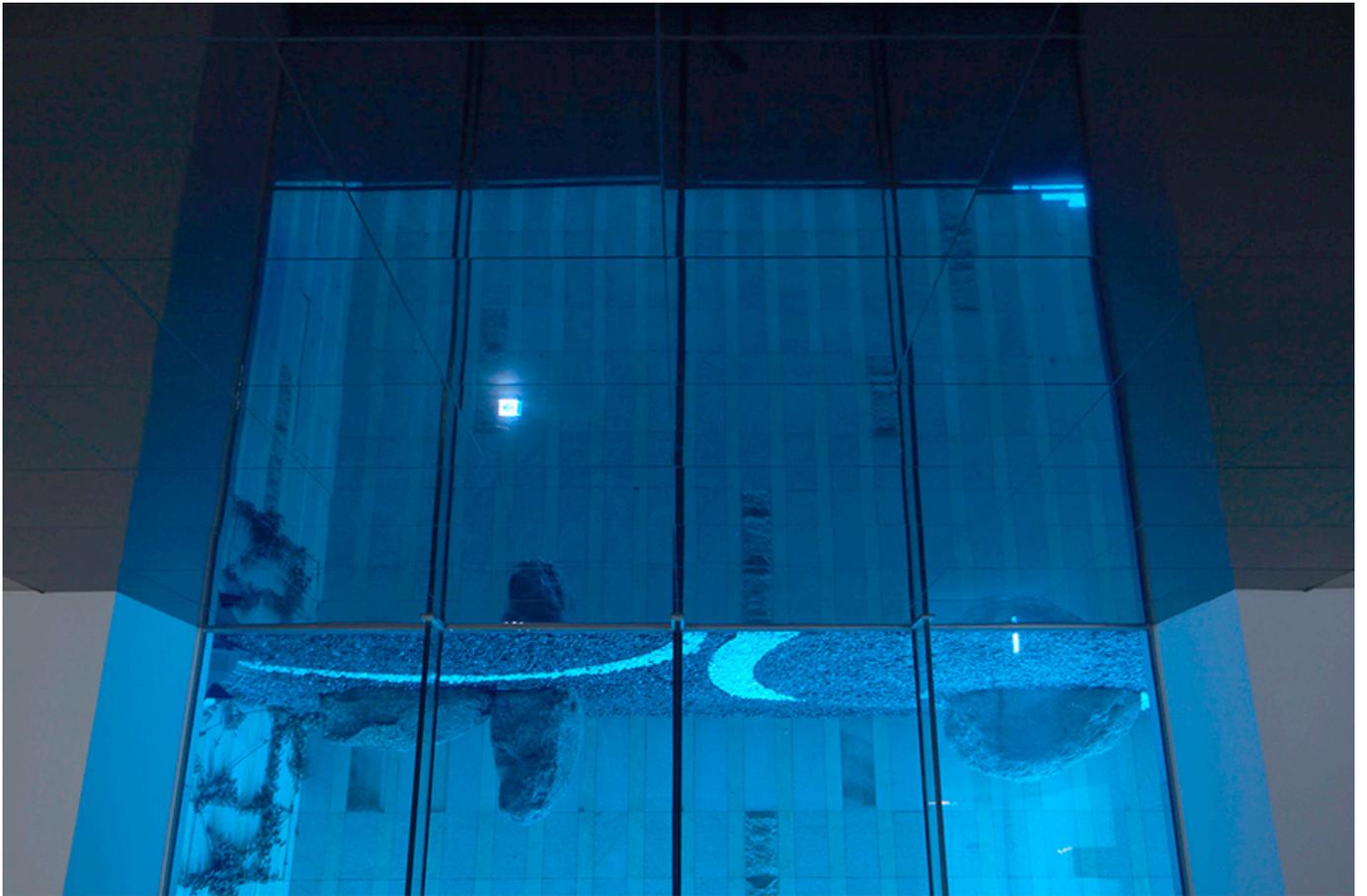
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## # Q&A

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# LIAO Chao-Hao

2019年10月

2019年10月，LIAO Chao-Hao 参加了在台北举行的展览。他在展览中展示了他的作品，并获得了观众的广泛好评。他的作品以其独特的视角和深刻的内涵而闻名。此次展览将持续到10月10日，感兴趣的观众可以前往参观。



LIAO Chao-Hao is a Taiwan-based visual artist. He earned his bachelor's degree from the Department of Fine Art at Taipei National University of Arts (TNUA), and earned his master's degree from Graduate Institute of Plastic Arts at Tainan National University of the Arts. He

has won prizes at the 2015 Kaohsiung Art Awards, as well as the New Taipei City Art Exhibition and the Exhibition of the Newly Emerging Artists in Taiwan. Chao-Hao participated in this year's first artist exchange program between the Incheon Art Platform and Taiwan's Pier-2 Art Center, where he works and stays from June to August.

他曾在2015年高雄艺术奖、新北市艺术展以及台湾新兴艺术家展中获奖。今年，他参加了在首尔艺术平台和台湾第二码头艺术中心之间举行的首次艺术家交流项目，并于六月至八月期间在那里工作和居住。









**Retaining Wall (石垣壁)\_Pulp, Water pipe, Wood, Duct tape\_250×370×240cm\_2015**

**Q. About inspirations, motivations and episodes.**

**A.** Interested in observing and studying on the road starting from Japan, scholars go to the street to record objects in the form of drawings and texts, and observe the phenomenon through the objects as an observation of society. It makes me think about being an artist, how to intervene in the observation of the environment through creative means, and transform into a dialogue with the audience. I like outdoor activities very much. I naturally realize the appearance of the environment at the same time. I also like to walk on the street without purpose. Some things on the road will attract my attention and let me stop to observe. I seem to be very susceptible to the call of objects. Because of these factors, I apply the learning techniques I have learned to these observations.

**Q.** 石垣壁、水、木、テープ

**A.** 石垣壁は、石、水、木、テープなど、さまざまな素材を組み合わせて制作された作品です。石垣壁は、石の質感や色合いを再現するために、石の断面や色合いを参考に制作されています。また、水や木、テープなどの素材も、石垣壁の質感や色合いを再現するために使用されています。石垣壁は、石の質感や色合いを再現するために、石の断面や色合いを参考に制作されています。また、水や木、テープなどの素材も、石垣壁の質感や色合いを再現するために使用されています。石垣壁は、石の質感や色合いを再現するために、石の断面や色合いを参考に制作されています。また、水や木、テープなどの素材も、石垣壁の質感や色合いを再現するために使用されています。



**Slope Protection (00-00)\_Pulp, Wood, PU, Foam\_556×120×330cm\_2017**

**Q. About art and communicating with audiences**

A. I think that the art work coexists with the audience. The artist is a bridge that allows the work and the audience to share each other face-to-face. It is also because of the participation of the audience that my work concept is established. The objects that appear in my works are also from everyone's daily life. The objects are related to each person's memory. During some exhibitions, they are shared by many audiences. Their connection with these objects may come from work, memories from hometown. In the exhibition I provided a platform that provides viewers with memories of their daily life, through their sharing, to form a community profile.

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Sheets Fences ( )\_White Glue, Pigment, Paper, Pulp, Wood\_400x203x98cm\_2016

**Q. Please tell us about your future plans and working directions.**

**A.** I hope to collect this project on the road, it will be a very long-term plan, including records from different countries and different cities, including records of the same country or the same city at different times, It will probably last for 10 years or it could be the records of difference in urban appearance after 20 years and the evolution of objects. In the future, the collection of re-created objects in the same space can be regarded as a system that transcends regional integration and hopes that my work will have the opportunity to become a database of objects.

**Q.** 关于这个项目，你有什么未来的计划和工作方向？

**A.** 我希望能在路上收集这个项目，这将是一个非常长期的计划，包括来自不同国家和不同城市的记录，包括同一国家或同一城市在不同时间的记录，它可能会持续10年，或者它可能是20年后城市外观差异和物体演变的记录。在未来，在同一空间内重新创建的对象的集合可以被视为一种超越区域整合的系统，并希望我的工作有机会成为对象的数据库。



**Flexible Delineator Post ( )\_Pulp, Pigment\_21×21×74cm\_2016**

**Exhibition view of 'Artificial Series'\_Crane Gallery, Kaohsiung, Taiwan\_2016**



Magpie ( )\_Pulp, Cork board\_70x46x13cm\_2019

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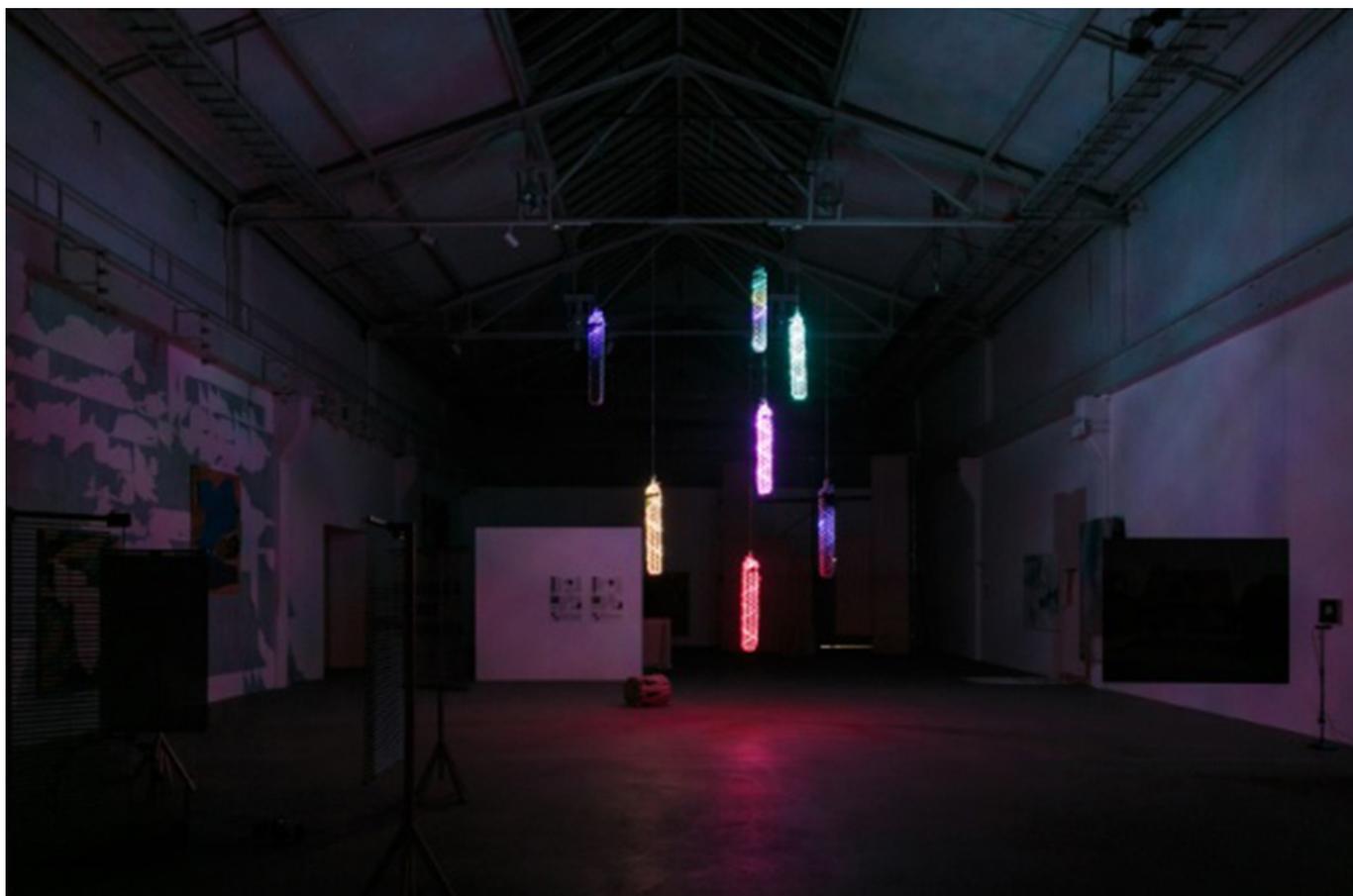


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white identities, are at the core of her artistic practice.

Her work explores the complexities of identity, particularly the intersection of race, gender, and class. She often uses performance and video to challenge dominant narratives and to create spaces for dialogue and reflection. Her practice is deeply rooted in her own experiences and the broader social and political context. She aims to create art that is both personal and universal, that speaks to the human condition and the shared struggles of our time. Her work is a continuous process of discovery and experimentation, one that is always in flux and always evolving.



Exhibition view of 'Archipelago'\_Reinbeckhallen, Berlin, Germany\_2018

□Photo credit: Aleks Slota

## # Q&A

**Q. Please tell us about your works, including your creation process.**

I work interdisciplinary in performance, social intervention, sculpture and video. My praxis explores transnational identity and the construction of self, while discussing gender,

migration, colonialism and global inequality. My current project engages with the (re)assessment of, and post-colonial discourses surrounding ethnographic collections and the archeological archive. I invent new cultural artefacts, ethnographic symbols and living breathing anthropology. Above all, my work seeks to be a catalyst for redemption and spiritual transformation through materiality and meticulous processes.

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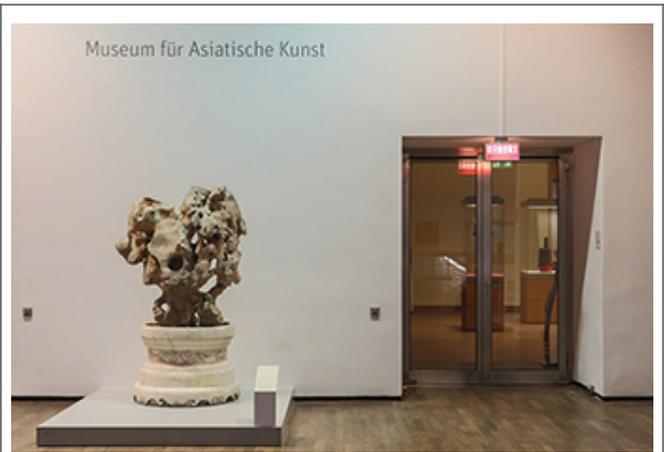
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**Performance view of 'Minimally Korean'**\_Participatory food performance\_30

min\_Humboldt Lab Dahlem Berlin, Berlin, Germany\_2015

□Photo credit: Aleks Slota



**Installation view of 'The Way To Apgujeong Rodeo'**\_ 'Intersections',

Asian Art Museum, Berlin, Germany\_2016

□Photo credit: Aleks Slota



Dual Nationality Holder Tongue Twister\_HD video, color, sound loop, 16:9\_10:37 min\_2018

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**Q. What do you think your representative work or exhibition is? Why do you think so?**

My solo exhibition, Past Persephone, just opened on the 15th of March 2019 in the Meanwhile, Elsewhere project space of Galerie Irrgang in Berlin, Germany. In the exhibition, I draw on ancient cosmology legends, Native American and ancient Greek mythology, and East Asian historical (mis)memory about the Comfort Women. I incorporate Korean traditional instruments associated with harvest and folk artefacts with modern beauty consumer goods. My artistic praxis subverts the male gaze and dismantles the orientalist perspective.

**Q. 어떤 작품이 가장 대표적(혹은 중요)한 작품이라고 생각하십니까?**

**A.** 2019년 3월 15일 현재까지 가장 대표적(혹은 중요)한 작품은 'Past Persephone'입니다. 이 작품은 Berlin의 Galerie Irrgang에서 Meanwhile, Elsewhere 프로젝트 공간에서 전시되었습니다. 이 작품은 고대 우주론 전설, 북미 원주민과 고대 그리스 신화, 그리고 동아시아 역사적(오해) 기억에 대한 '안락사'에 대한 기억을 포함합니다. 저는 수확과 민속 유물과 관련된 전통적인 한국 악기와 현대 미용 소비자 상품과 결합합니다. 제 예술적 실천은 남성 시선을 전복시키고 오리엔탈리즘 관점을 해체합니다.



**Installation view of Seven Sisters**\_Mixed media\_'Past Persephone', Meanwhile.Elsewhere, Berlin, Germany\_2019

□Photo credit: Marcelina Wellmer

### **Q. About inspirations, motivations and episodes.**

My research-based practice is intuitive and situated in both library research and studio practice. The starting point of a project tends to be autobiographical, that is, based on personal life experience. Major works have been created from my experiences living in Berlin as a foreigner for the past decade. For example, I felt compelled to make the interactive performance work, the German Speaking Project Part 2, after being physically threatened by Neo-Nazis on the public transportation in Berlin, as a reaction against growing racism and anti-immigrant sentiment in Europe. Later, the Chocolate Kiss series were produced, as I, as a non-White, non-Black foreigner, started confronting white Germans about the problematics with continuing to call a popular candy a racist name.







Exhibition view of 'MuEon Daeon'\_Korea Verband, Berlin, Germany\_2019

□photo credit: Aleks Slota



**Installation view of 'Homogenous Infiltration for Sogo'\_Korean traditional hand drum, crocheted wool felt\_40 x 24 x 6.5 cm\_'I like Korea and Korea likes me', Korean Cultural Center, Berlin, Germany\_2018**

□Photo credit: Aleks Slota



**Installation view of 'The Female Shaman'\_Mixed media: korean**

traditional hourglass drum, handmade crocheted wool and sewing thread\_44x51x44 cm\_2018  
'Archipelago', Reinbeckhallen, Berlin, Germany\_2018

□Photo credit: Sebastian Egler

**Q. Please tell us about your future plans and working directions.**

As a late bloomer, I am just getting my feet wet! But seriously, I never imagined that I would manage being a full time artist. It was only when I was in my second year of graduate school, already considered an "older student," that I even contemplated becoming an independent artist. Before that I thought I was bound to work in museum education, already studying early child art education and working in pedagogy in two major art museums. In that moment, I won a coveted

scholarship that not only would pay my tuition with a living expense until I graduated but also provided me a research stipend and a travel grant. With this newfound confidence, I set out to change the world for the better as an artist. And I'm still at it!

**Q.** 如何 在 艺术 领域 取得 成就

**A.** 首先 要 有 对 艺术 的 热爱 和 执着 的 追求。 其次 要 有 扎实 的 专业 基础 和 持续 的 学习 态度。 第三 要 有 创新 的 思维和 勇于 尝试 的 精神。 第四 要 有 良好 的 沟通 能力和 团队合作精神。 第五 要 有 坚持不懈 的 毅力和 面对 困难 的 勇气。 第六 要 有 敏锐 的 观察 力和 深刻 的 思考 能力。 第七 要 有 广泛 的 人脉 和 资源。 第八 要 有 良好 的 职业道德 和 社会 责任感。 第九 要 有 持续 的 自我 提升 和 学习 动力。 第十 要 有 良好 的 心态 和 抗压 能力。 只有 综合 具备 以上 这些 素质 和 能力， 才 能 在 艺术 领域 取得 成就。

2019 인천아트플랫폼 국외작가 결과보고 전시  
IAP Artist-in-Residence Program 2019

상복이  
어울리는 엘렉트라

Mourning  
Becomes Electra

2019.08.19.-08.28.

Opening Reception  
2019.08.22.  
17:00

인천아트플랫폼 창고갤러리  
IAP Warehouse Gallery

케이트  
허스  
리  
kate  
hers  
RHEE



□Mourning Becomes Electra(□□□ □□□□ □□□□)□\_Exhibition Poster

Q. □□ □□□ □□ □□, □□□?

A.

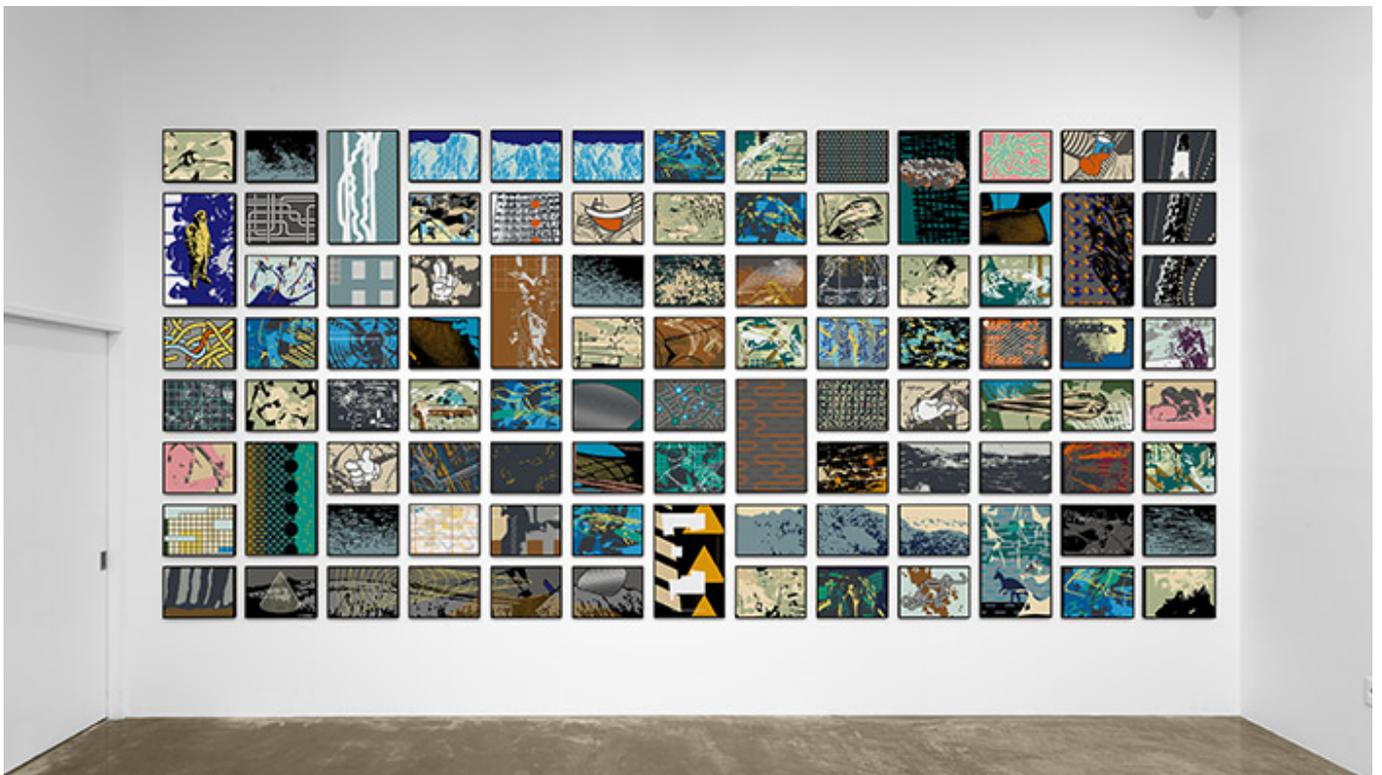


# 000 SONG Mingyu



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Fiction Drawing)0 00000, 000 000

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000 000 000(Combination of Metal and Sugar)\_Acrylic on Canvas panel\_29x40cm\_2018

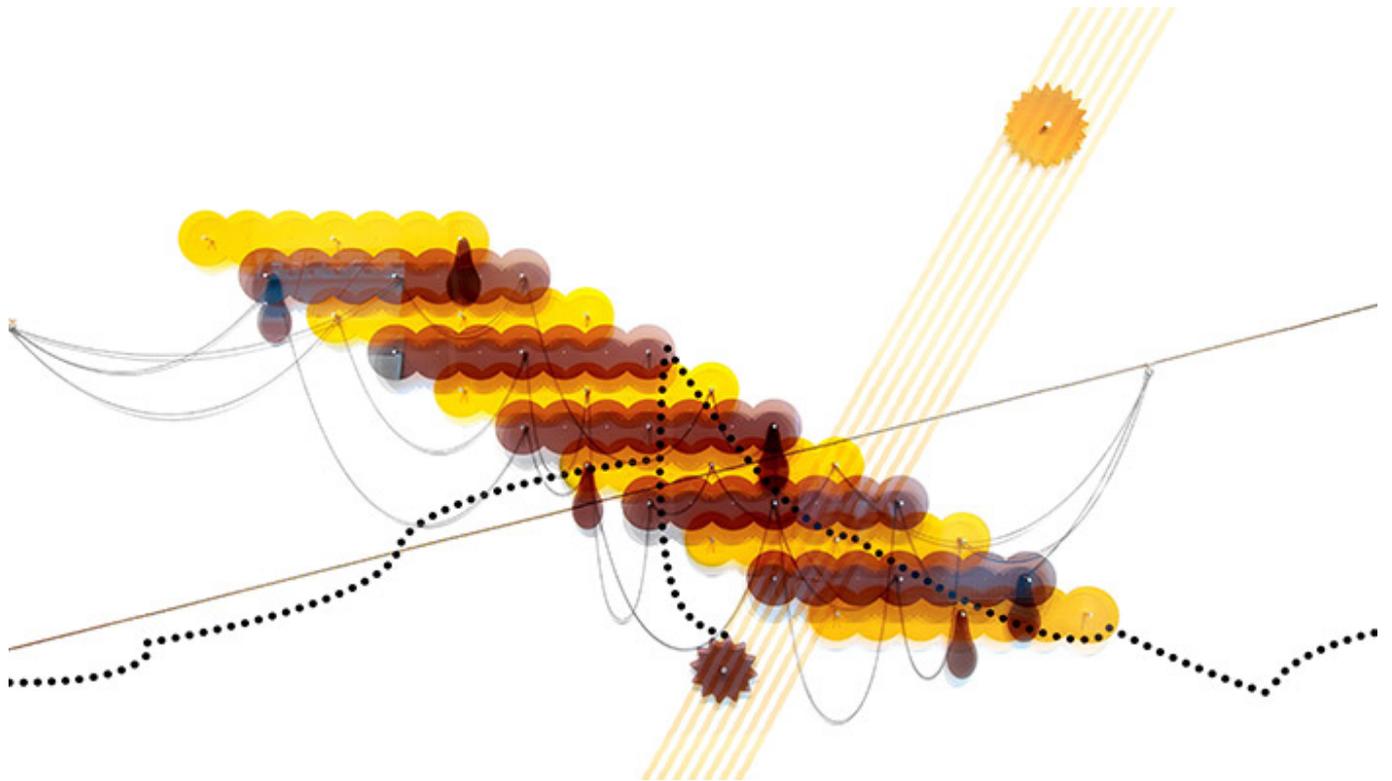
## # Q&A

Q. 000 00000 00, 00 000 000



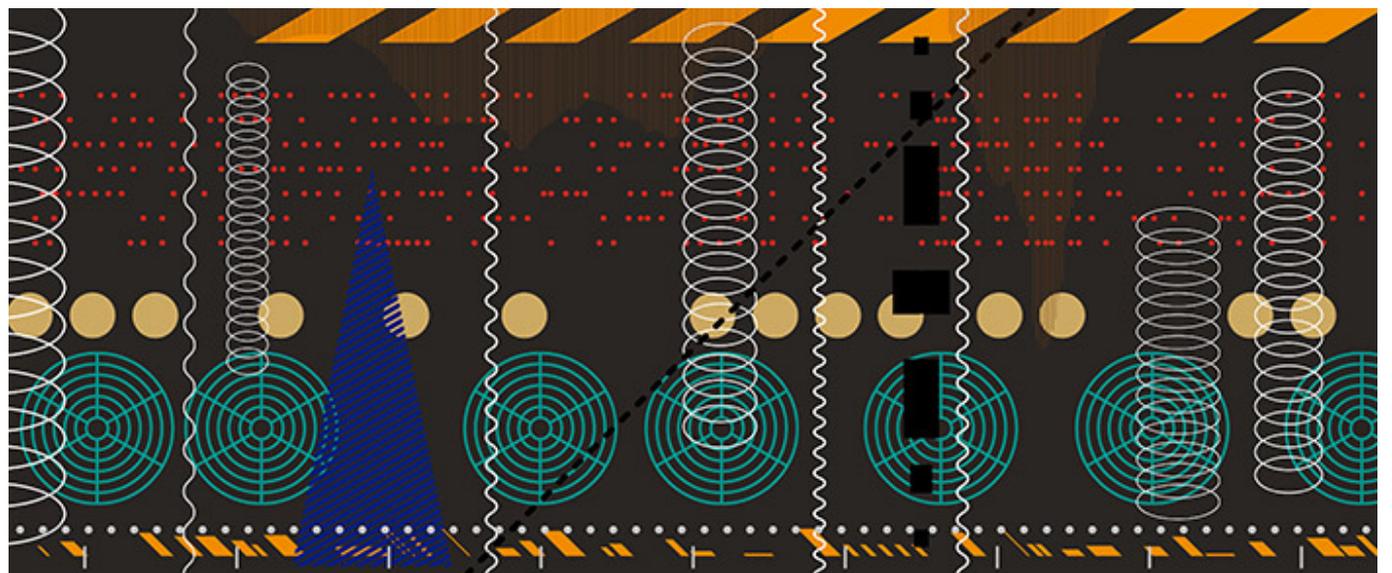


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00000000\_Acrylic, Stainless steel, Vinyl sheet\_294x577cm\_2016

00 3000 00 000 0000 000 00 000. 3000 00 SFD000 000 0000 000 00  
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SFD Part 5;0000 0000\_Acrylic on Canvas\_100x240cm\_2017

**Q.** 00, 000 0000 000 000

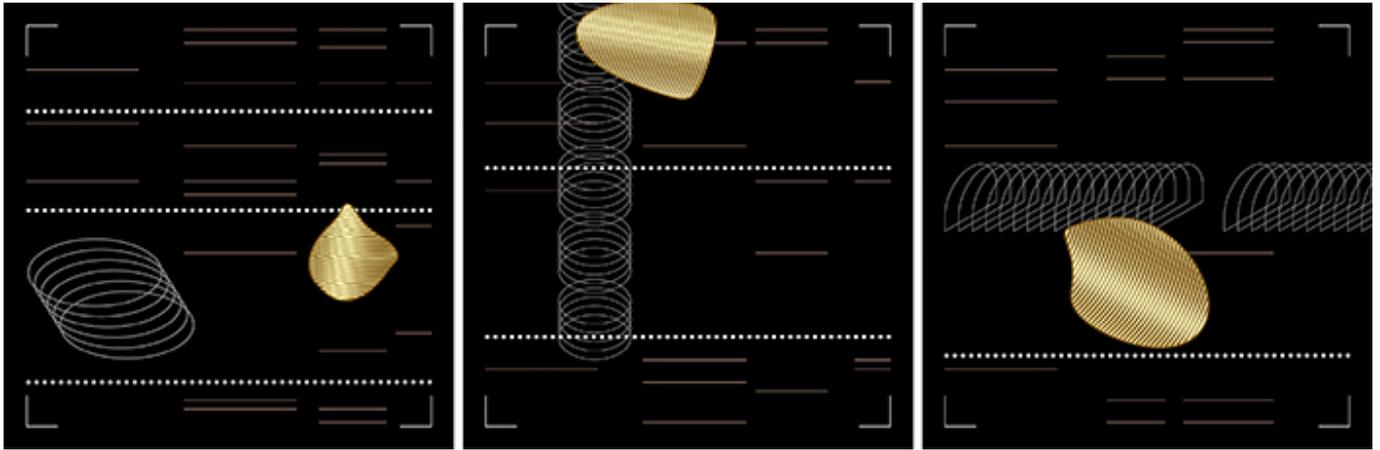
**A.** 00 000 000 000 00 000 000, 00 000 000 00 0000 000 00 0000 0  
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0000 / Gray Outline\_Acrylic on Canvas panel\_38x26cm (28piece)\_2018

**Q.** 000 000000 00 000 000 000

**A.** 2016000 2018000 000 000 000(000)0 000 00 300 000000 00 0000  
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0 0000 000000 0000 000000 000 000 00 000, 00 000 0000 0000 0000  
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000000000 3\_Acrylic on Canvas\_100x100cm\_2017

SFD 300 00 0, 000(Raster) 000 0000 00(Vector) 0000 000 00 0000 000 000, 000000 0000 00 000 00000 00 00 000 000 000000 00. 00 000 000 00 000 000, 000 000 0000 00 000000 000. 00 000 00000 000 000 00 000 0000 000 00 00 0000 00 00000 000 000. 000 00000 00000 000 00 00000 00000 00 000000 000 000 0000 00.



000 00\_Acrylic on Canvas\_180x720cm\_2016

**Q.** 00 000 00 00, 0000?

**A.**





00 000 000 0000 19\_00000 000 00, 00, 0000, 0000000, 000 00\_244x244x70cm\_2014

## # Q&A

**Q.** 000 0000 00, 00 000 000

**A.** 000 0000 000, 00, 00000, 000 0000 00. 00 000 0000 0000000 00  
0 000 0000 000 000 00 00. 000 00 000 00000000 000 000 000 00 00  
0 00 0000 000 00 000.



2022-1\_000000 00, 00, 00\_64x51x46cm\_2016

**Q.** 000 0000 00 00(00 00) 0000 0 000 0000?

**A.** 00 000 000 000 000 00000000 000000. 000 00 000 0 0 000 0000 0 000 000 00000. 000 0000 000 000 000 0000 0000 0000 000 000 000 00. 0 000 00 000 0000 00 00, 000000 000 00 00 0000 0000 0000 00.



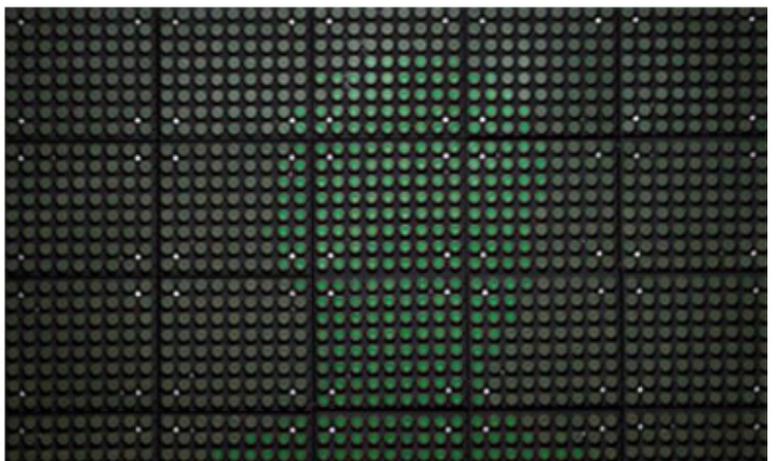
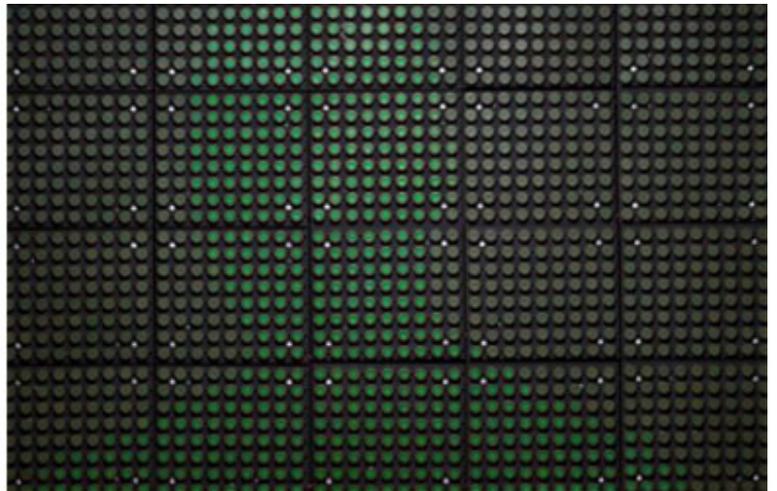
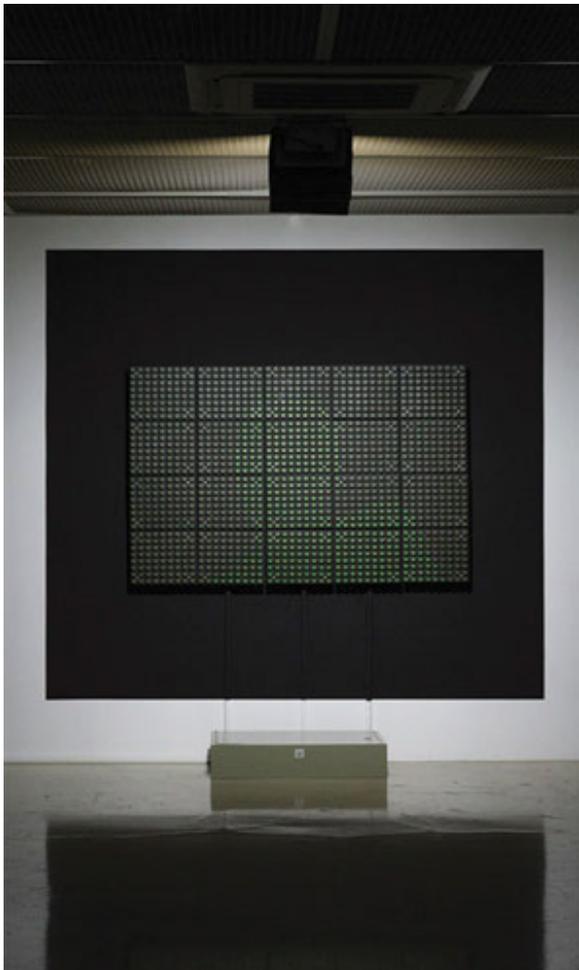
000 000 000 000000 00 00\_000000(00)\_2012



000 000 000 000000 00 00\_000000 00 00  
(Slade School of Fine Art) 000000\_2013

**Q.** 00000000 000 000 000 00 000 00.

**A.** <000 00(Liquid Sculpture)> 000000 20170 0000 <0000 00(Signal Green)> 000000 00000, 00000 0000 0 00 0000 0000 0 00 00 0 00000 0000 0. 0000 00 0000 0000 0000 00, 0000000000 0000 00 0000 0000000 0000000 0000 0000 00 0000 00000 00000000.



**Signal green 01\_000, 00000000, 000000, 00000, 00000, 00000\_163x15x123cm\_2017**

**Q.** 0000 00, 00, 00000 0

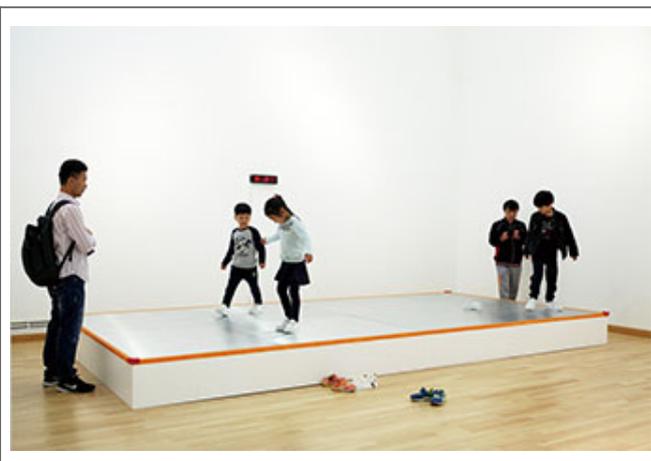
**A.** 0000 0000 0 00 0000 00000, 0 0000 0000 00000 00000 0000 0000. 0000 0000 00, 00 00 00 00 0000 0000 0000 0000 00.



**Chaos, Cosmos and Circulation 01-15\_** 200x200cm\_2016

**Q.** 这件作品，你如何理解其形式与内容的关系？

**A.** 这件作品通过同心圆的形式，探讨了混沌与秩序、宇宙与循环的主题。作品在视觉上呈现出一种强烈的运动感和深度感，观众可以从不同角度观察到作品的不同层次和色彩变化。这种形式上的探索，旨在引发观众对自然规律和人类文明的思考。



**混沌与秩序(PantaRhei) 02\_** 500x250x40cm\_2016

**Q.** 这件作品，你如何理解其形式与内容的关系？



# □□□□□□□□

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**2019□□ □□ □□□□□□□□ □□ [05.01.]**

2019□□ □□ □□□□□□□□ 4□ 30□ □□□□□□□ □ □□□□□□□□ 2F □□□□□□ □□ □□ □□□□□□□□(IDFA) □ □□□□□□□□ □□□□ □□□□.

**□□□□ □□ □□□□... □□□□, □□.□□ □□ □□ □□□□ [05.08.]**

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**□□□□□□, 2019 □□□□□□□□ □□ □□ □□ [05.21.]**

□□□□□□□ 20□□□ □□ □ 2□□□ □□□□ □□□□□ □□□□ □□□ □□ □□ □□□□□□□□ □□ □ □ □□□□.□□□ □□□□.

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**□□ □□□□□□□□, '□□□□ □□' □□ [05.09.]**

□□□□□□□□ □□□□ 5□ 24□□□ 28□□□ □□□□□□□□ □□□ □□□□ □□□□ □7□ □□□□□□ □□ □□□□ □□□□□ 9□ □□□□.

↳ **□□□□□□□□ '□□□□ □□□' □□□□ [05.18.]**

↳ **□□□□ □□ □□□ □□ □□□ □□ □□□□(□□□□□□□□□□) [05.20.]**

**□□□□, □ □□ □□ □□□□ □□ □□□□ □□ [05.20.]**

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**□□□□□□□ □□ '□□□□'...2023□ □□□□□□□ □□ [05.03.]**

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**□□□□ □□□□□□, □□□□□ □□ □□□□□□ □□ [05.08.]**

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**05.15. [05.15.]**

05.15. [05.15.]  
05.15. [05.15.]

**05.18. [05.18.]**

05.18. [05.18.]  
05.18. [05.18.]

**05.20. [05.20.]**

05.20. [05.20.]  
05.20. [05.20.]

**05.20. [05.20.]**

05.20. [05.20.]  
05.20. [05.20.]

**05.24. [05.24.]**

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**05.02. [05.02.]**

05.02. [05.02.]  
05.02. [05.02.]

**05.08. [05.08.]**

05.08. [05.08.]  
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**05.08. [05.08.]**

05.08. [05.08.]  
05.08. [05.08.]

**05.09. [05.09.]**

05.09. [05.09.]  
05.09. [05.09.]

**05.19. [05.19.]**

05.19. [05.19.]  
05.19. [05.19.]



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**00000000 000 0000 0000 00 [05.02.]**

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**000 00 000 0 '00000 00 00000' 00 [05.08.]**

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**50000 000 00 0000.0000 00000 [05.09.]**

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**012500 00000000 0000 00 [05.10.]**

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**0000 0000, '201900 00000000 00' [05.18.]**

00000000(00 000, 00 000)0 000000000000(000 000)0 00 00(UN)0 0000 0000 0000 0(5. 21.)\*0 0000 '00000000 00(5. 21.~27.)' 0000 000000 00000.

**0000 0000 00000 00 '2019 00000' [05.17.]**

00000000(00 000, 00 000)0 (0)0000000000000000(000 000, 00 000)0 00 50 170(0)00 260(0)00 00 00000 '2019 00000(Craft Week 2019)'0 00000.

**00.000 00000000, '0000 00, 0000 00' [05.20.]**

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**00000, 00000, 00 00 00 00 000000 0000 00000 [05.27.]**

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**0000 00000 0000 00000 '50 0000 00 0' [05.27.]**

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05.27.]

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00 00

2019 000000 0330 10 [0000000000]

"0000 000 00, 00-00-00-000000 00000 00" 000 000 [0000000000]

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2019 00000000 0000 000000 000 [0000000000]

# CHA Seungean

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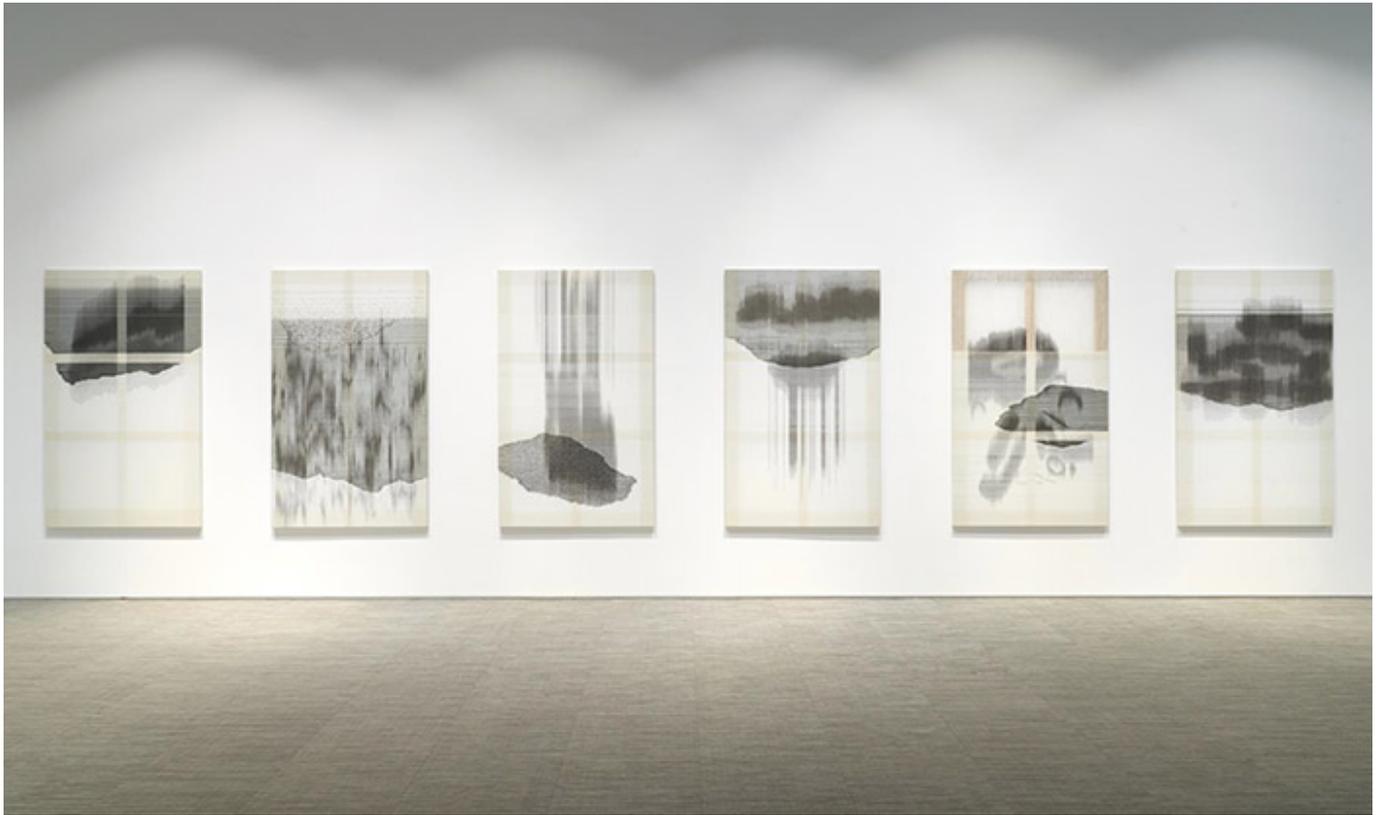




One Thing2\_polyester yarn, wood frame\_220×146×146cm\_2014

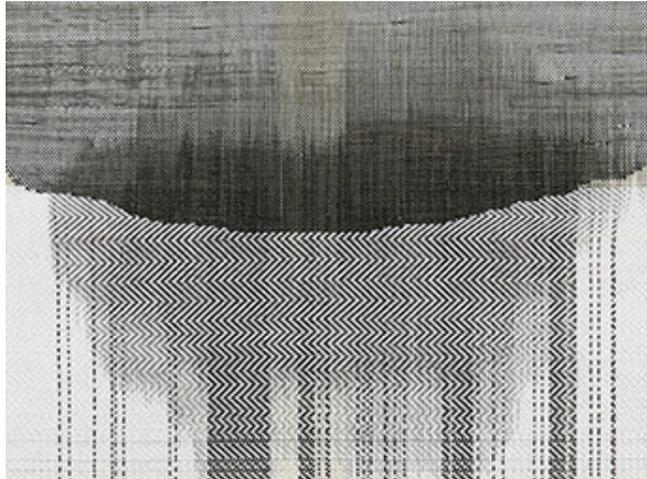
**Q.** 2014 年「One Thing2」展覧会(東京)に出品した作品について、どのような意図がありましたか？

**A.** 2014 年「One Thing2」展覧会(東京)に出品した作品「Hairy Fairy Stain」(東京、2017)は、2014 年に制作した「Twill Stain」(東京)の発展版です。2014 年の作品は、黒いポリエステル糸を木製の枠に巻きつけて作りましたが、今回は糸の密度をさらに高くし、糸の長さを短くして、より繊細な質感を目指しました。また、糸の色も黒から白に変え、光の当たり方によって色合いが変化する様子を観察できるようにしました。この作品は、糸の物理的な性質と、光の反射・屈折の特性をテーマに制作しています。糸の長さを短くすることで、糸同士が絡み合い、より複雑な構造を生み出すことができました。また、糸の色を白にすることで、光の当たり方によって色合いが変化する様子を観察できるようにしました。この作品は、糸の物理的な性質と、光の反射・屈折の特性をテーマに制作しています。



TwillStain-5,9,7,10,6,8\_Hairy Fairy Stain 2017

이 작품은 'TwillStain' 시리즈의 일부로, 다양한 패턴과 질감을 탐구하는 실험적인 작업이다. 작품은 직물, 염색, 그리고 패턴의 조합을 통해 시각적 흥미를 유발하며, 전통적인 직물 디자인에 새로운 해석을 제공한다. 작품은 현대적인 미학과 전통적인 기법의 조화를 보여준다.



TwillStain-10\_Detail



TwillStain-9\_Detail

**Q.** 이 작품의 주요 특징은 무엇인가요?

**A.** 이 작품은 다양한 패턴과 질감을 탐구하는 실험적인 작업으로, 전통적인 직물 디자인에 새로운 해석을 제공한다.









0000 000(with left, with warp) 00 00\_00000000\_2018

**Q.** 00 000 00 00, 000?

**A.**



0000 : (000\_0000 ▶)