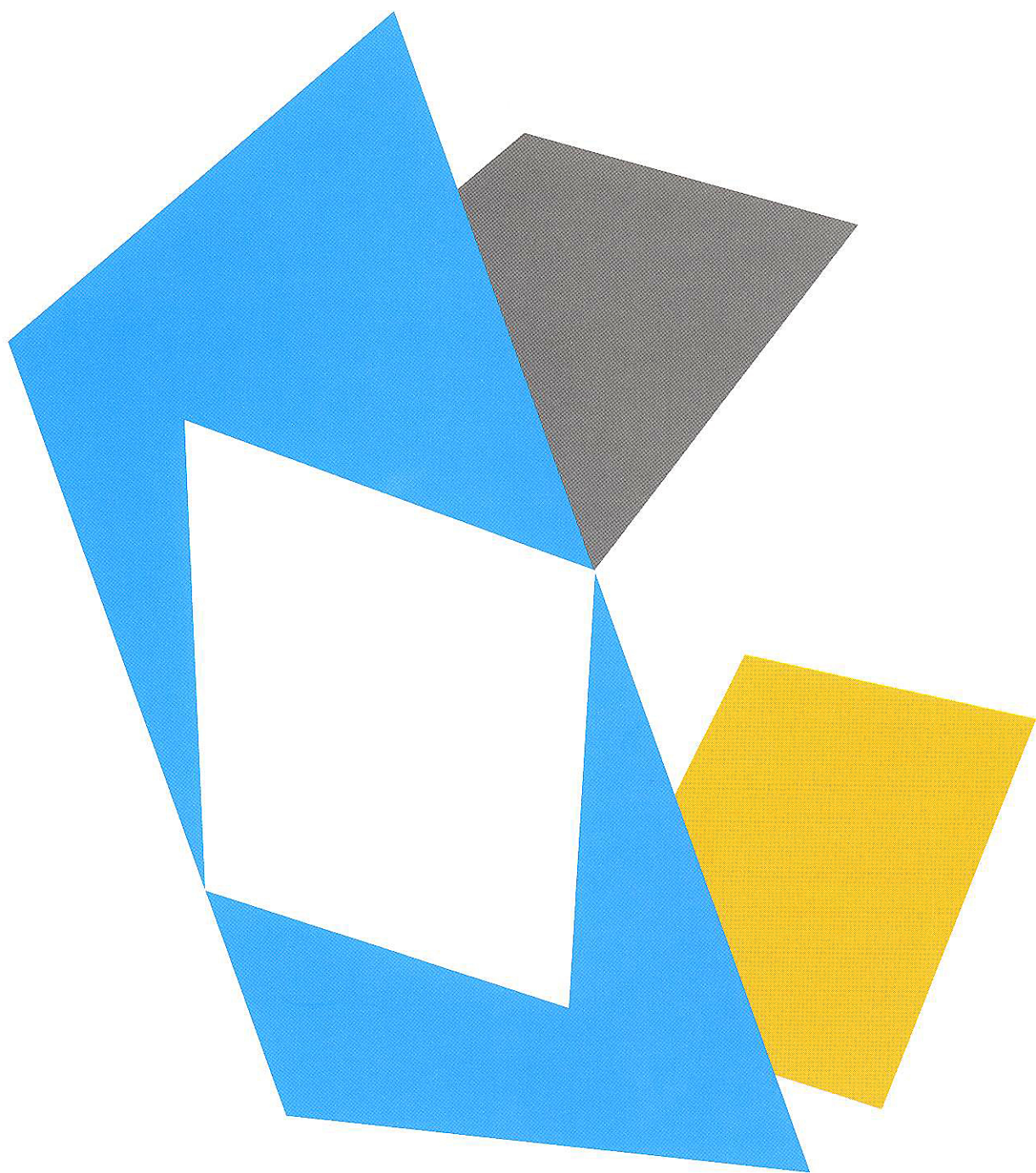
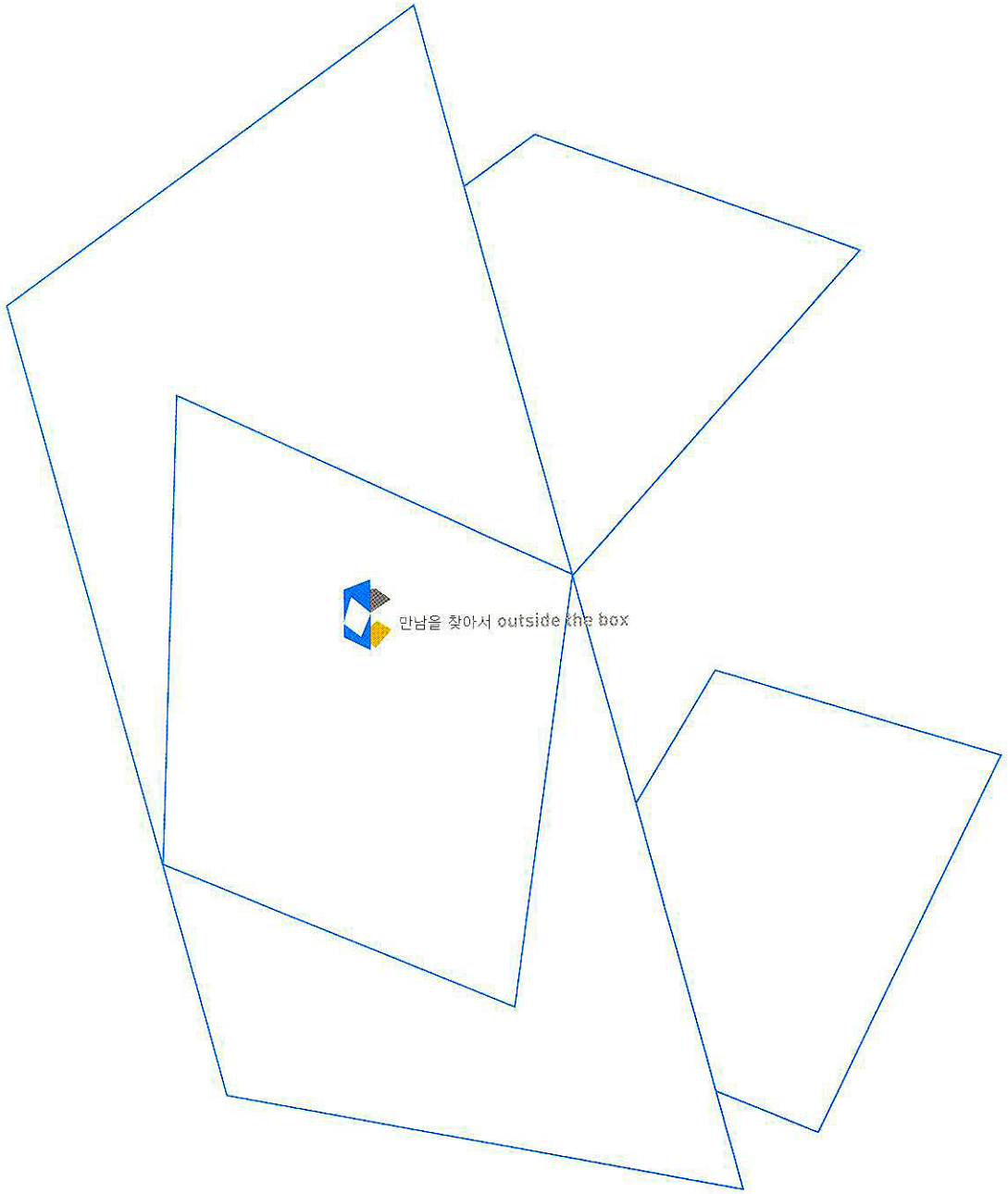


Cheongju International
Craft Biennale
2009



outside the box 만남을 찾아서
23 September to 1 November 2009



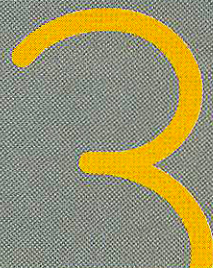
Outside the box

The theme for the 2009 Biennale, **Outside the Box**, proposes that craft be considered or approached as a composite whole, rather than as a series of fragmentary and contending disciplines. To think outside the box, as the phrase goes in the West, is to transcend spurious divisions through the human faculty of imagination. In newly-merged artistic and managerial discourses, 'outside the box' is where the indispensably 'innovative' is to be found. But it is also where a state of integration becomes attainable; where meetings become possible. As what is devised as a necessary means to an end, craft and innovation have ever been one and the same. By the same definition craft **is** integration; with nature, with others, with its collective self. It therefore has the power to unite and represent all human values, in the here and now. It is one of the chief absurdities of our times that the world should be facing unprecedented environmental, economic and humanitarian crises and at the same time find itself inundated with products and consumables. The position in relation to crafts, and the fate of crafts, is one essential aspect of this paradox. Contemporary attitudes to material culture; the idea of the self as project; the creation of the authentic individual; the arbitrariness of meaning; these have proceeded from the beginnings of modern consumerism in the eighteenth century, and from the development of Romanticism as an intellectual and emotional response.¹ But to what vision of mankind does this proliferation of the inherently valueless testify in our information and technology age?

The category of 'craft' cannot be described in simple terms. Every process involved in its production can be assessed as a subject of inquiry, or as an object in itself. The Biennale reclaims in the colligation of 'craft' not only the products that are normally taken to define it, such as painting, sculpture, architecture, and design, but also music, dance, poetry, literature, theatre and film, and reinterprets these works collectively as the pursuits of **homo faber**, for whom they would not have been disjoined. Its particular aim is to encourage, display and explore artworks created in the desire for a universe in which those connections are re-established. The project requires, accordingly, that themes and subjects are open to individual worlds of experience, rather than experiences, and thereby to the binding framework of reference and meaning formed by a shared culture and consciousness; from cardinal themes and issues with which the instincts and ideals of the maker were once enmeshed - the expeditions of the mundane - to the primeval antecedent from which the greatest acts of creation have always derived. This is a search for meaning in a tortuous era. What of the late twentieth-century commodity-artifact, when the challenge to forge a new experiment in craft is made in the exhibition halls of the Biennale - and how will our delineation of **homo faber** compare with the emergence of his twenty-first century avatar?

Dr. Ihnbum Lee | Director, 2009 Cheongju International Craft Biennale

1. Susan Pearce, *Collecting in contemporary practice* (London: SAGE, 1998) pp.160-161



Cheongju International Craft Biennale 2009

The Cheongju Craft Biennale: *Outside the Box* is itself a tripartite event consisting of two exhibitions and a community project, as follows:

Pressing matter

23 September - 1 November 2009

This exhibition urges us to consider the crafts not in egotistical isolation, but in vital and continuous connection with each other. Inevitably, modernist themes of substance, subject and meta-narratives will be resurrected, but the purpose is to demonstrate the variety of elements that meet in the work: the energy released from each object by another and diffused among the whole; the diverse perspectives of producer and consumer, youth and maturity, the egalitarian and the elite, the classical and the romantic, the developed and the developing world. **Pressing matter** is a stimulating array of works, materials and initiatives.

Dissolving views

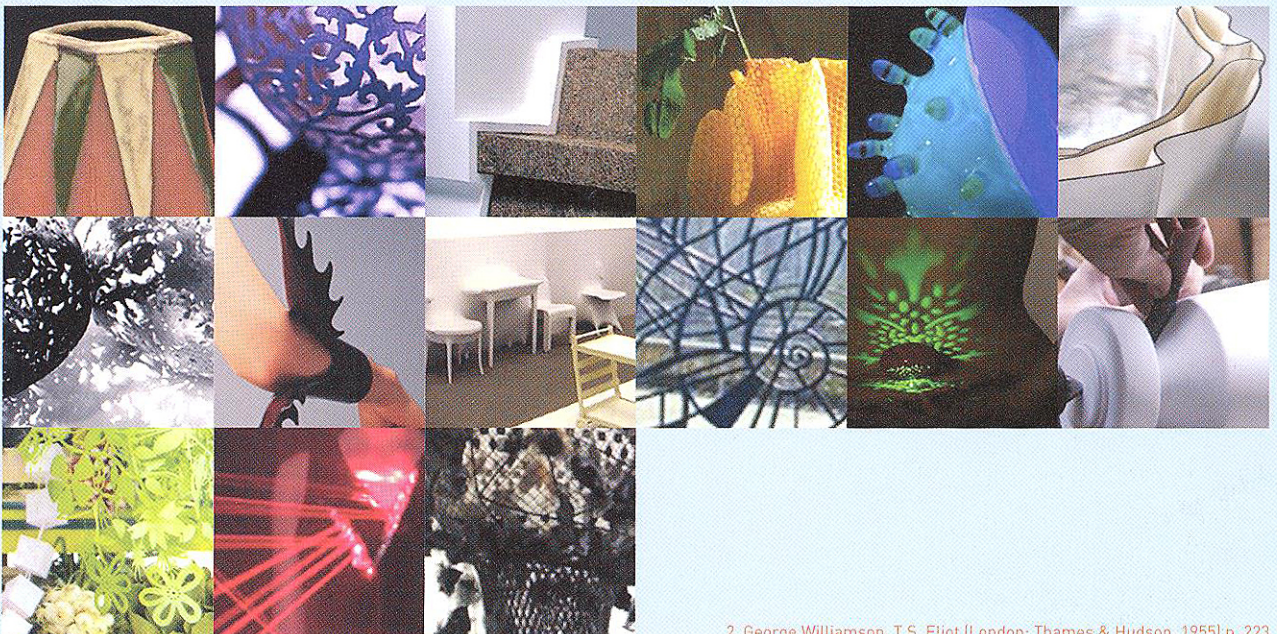
23 September - 1 November 2009

This exhibition takes us further beyond the concept of craft as contained in the object as product, or fetish, and towards the idea of craft as a living human impulse, seizing the day, something that has momentum. It includes an open space for performance and other time-based events. Traditionally static gallery pieces are stationed amidst and around works conceived in the world of the passing hours and days: the political, social and cultural, in the form of music, dance, theatre, film, poetry and prose. **Dissolving views** is neither about the object only, nor about motion only; it is about the meetings and interventions between both in which meaning is discovered and affirmed.

The river within us, the sea all around us

1 April - 1 November 2009

The title of this project is borrowed from the last of T.S. Eliot's 'Four Quartets,' **The Dry Salvages:** ' - for the river is man's time, the microcosmic rhythm of life, but the sea is the earth's time, the macrocosmic rhythm of eternity; both are frontiers.'² **The river within us** is not another exhibition as such but a conception for a community arts programme. As host of the Biennale, the city of Cheongju seeks through this project to integrate artists with its community and to establish a common idea of its history; to embody the corporate tenancy of its culture and past. In this way modern crafts may begin their reinstatement in the lives of the people from which they have vanished. The project therefore takes place within those remembered and actual lives, and is acted out in various public spaces in the city, rather than as a work enshrined in the exhibition space.

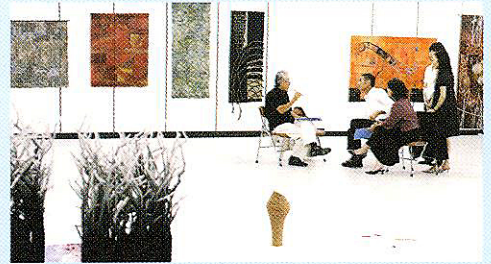


Other events

The Sixth Cheongju International Craft Competition

23 September - 1 November 2009

Works accepted to the Sixth Cheongju International Craft Competition are to be assessed both on the basis of their technical proficiency and craftsmanship and of their imaginative, aesthetic and other essential merits: coherence, intuition, integrity and authenticity.



Prizes

There will be 26 prizes to include a total of \$110,000 in cash:

The First Prize of \$30,000 | 5 Merit Awards of \$8,000 | 5 'Outside the box' Special Awards of \$5,000

15 Craft Dream Awards of \$1,000 | Certificates will also be awarded to approximately 150 runners-up.

The application form and full details are available and can be downloaded from the website: www.cheongjubiennale.or.kr.

The Second International Craft Fair

23 September - 1 November 2009

Another major project will be the craft fair. The good craftwork finds its own place in the life of its owner; its beauty corresponds to its usefulness. This principle is central to our manifesto. Our International Craft Fair is open to technicians, studios and galleries from the world over, and will provide a practicable model for the global craft market; the meeting place of producer and consumer. The fair will take place in two sections: the first inside the pavilion, where works of high quality by internationally renowned artists and designers will be on offer, and the second in the grounds outside the pavilion in which artifacts from all over the world can be purchased at an attractive price.

Unity & Diversity - Guest Pavilion: Canada

23 September - 1 November 2009

The 2007 Biennale featured the Italian Pavilion by special invitation. In 2009 it will be the turn of the Canadians, who will honour our event with a plenitude of indigenous cultures represented in their display of Canadian artifacts by some two hundred artists and craftspeople. The items have been selected by the Canadian Crafts Federation, and the show curated by Dr. Sandra Alföldy, editor of 'Neo-Craft: Modernity and the Crafts.' 'Unity & Diversity' is a vital contribution to the contemporary theme of representing cultures, and the fruits of interchange between art, nature and humanity.

International Symposium - theme: 'Outside the box: a different perspective'

24 September 2009

The Biennale has invited 14 scholars who have presented significant writings and speeches related to fundamental issues in crafts in recent years. Referring closely to the main theme, the International Symposium will address and discuss the dominant concerns in the field of crafts at the beginning of the 21st century and set out a vision for the future of international arts and crafts.



Educational Programme

The main educational program runs in conjunction with performances, workshops and lectures, and includes a schedule of guides and tours for the main exhibition. Museum and Gallery education is lifelong, and visitors of all ages are welcome to participate.

Homestay and artist's residency programmes

Accommodation in family homes and artists' workplaces, which include sleeping quarters and other facilities, will be available to visitors for the course of the Biennale at various locations in and around the city.

During the proceedings a number of studio facilities will be available for use by visiting artists.

For details regarding either of the above please contact:

The 2009 Cheongju International Craft Biennale

329 Heungdeok-ro, Heungdeok-gu, Cheongju-si, Chungcheongbuk-do, 361-828, Republic of Korea.

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Other attractions

Sangdang Sanseong

This 4 meter-high fortress wall, forming a 4.2-kilometer circuit on the slopes of Mount Uam, dates from the 7th century and the Three Kingdoms period, and was restored in the early 18th century. One enjoys this heritage together with a wonderful view of the metropolis below.



Cheongju Early Printing Museum

Cheongju is most famous for the oldest existing publication by moveable metal type. The Buddhist scriptures known as Jikjisimcheyojeol, printed at the Heungdeoksa Temple in Cheongju in 1377, preceded the 1455 Gutenberg Bible in Germany by nearly eighty years. Only the second of two volumes survives, now held in the National Library of France. The museum stands on the site of the excavated temple and contains examples of wood-block and metal-type printing and related artifacts from the Silla, Koryo and Choseon dynasties. Jikji is entered on UNESCO's Memory of the World Register.

Cheongju National Museum

This being the Korean autumn, visitors will find the museum in an exquisitely colourful natural setting. The collection itself includes a fascinating range of artifacts from the Paleolithic to the early modern period.

Korean Craft Museum

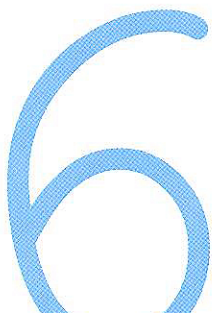
This building can be found adjacent to the Early Printing Museum. It has a number of galleries, interactive spaces, shops, works on display in wood, lacquer, metal and textiles, and hosts several craft events of its own throughout the year.

Cheongnamdae and Muneui Heritage Site

Cheongnamdae, meaning "Cheongwadae in the south" is a former presidential Dacha, again in a beautiful setting, beside the Daecheongho lake. Visitors to Muneui may witness living Korean crafts as part of the ongoing re-enactment of ancestral daily life.

Songnisan National Park and Beopjusa

Songnisan (Mt.) is one of the Hanguk Palgyeong (eight national scenic sites). At the entrance is Beopjusa temple, built by Uisin monks in 553, the 14th year of King Beopheung of Silla in the Three Kingdoms period. Here also are enshrined many items from our cultural heritage, including Palsangjeon (the Hall of Eight Pictures), and a number of national treasures.





Travelling to the Biennale

By Bus

An express bus service runs from Incheon (Seoul) international airport to Cheongju national bus terminal. The Cheongju Arts Centre is another 30 minutes by local bus; take any of these going in the direction of Sangdang Park and alight at Shigaetab Ogeori.

By Train

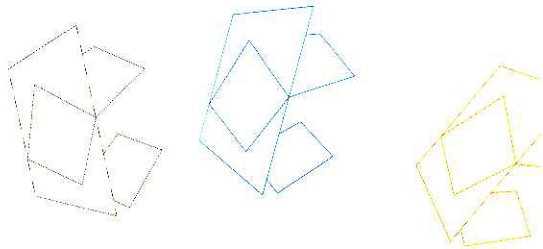
From Cheongju Railway Station directions are as above; take any bus in the direction of Sangdang Park, alight at Shigaetab Ogeori.

By Car

From the SeoCheongju or Cheongju interchanges (IC) the Centre can be reached in about 15 minutes; drive in the direction of Sangdang Park. Approaching from the Ochang IC north of Cheongju take the turn-off to Yullyang-Dong. From the Cheongwon IC south of Cheongju it takes about 25 minutes; if approaching via Route 17 take the turn-off to Mipyung.

Cheongju International Airport

For connections from Beijing, Shanghai and Jeju Island. The Arts Centre is a 30-minute bus ride from the airport; take bus 500 or 512 and alight at Shigaetab Ogeori (clock tower at the fiveways crossing).





www.okcj.org