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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Imaging Arts and Sciences

School of Art

In Candidacy for the Degree of

MASTER OF FINE ARTS

Fine Arts Studio

Creation of Organic Forms

By

Sung-Min Lee

2012

Thesis Approval

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ABSTRACT

An artist's work can be an expression of what they are exposed to in their own personal histories, memories and experiences. In this thesis completed for the Masters of Fine Arts degree in Fine Arts Studio at Rochester Institute of Technology, I, as a Korean artist, examine how life and death coexist as one, according to the teachings of Buddha. I believe that this is not just a religious perspective but also a universal point of view. The cycle of life and death is like two sides of a coin; they are not separate. This different view of life and death, as understood through Buddhism, has a direct influence on my art practice. The installation artwork done for this thesis attempts to transform the idea of life and death from the Korean Buddhist perspective to a general point of view for everyone. Both two and three-dimensional artworks refer to the human body and human experience. The final, room-sized installation for the thesis is based on photographs of people's bellybuttons that are made into three-dimensional forms, clumped together and spread throughout the space. Bellybuttons represent the very real connection between the life and death of an individual. I hope that this thesis and my artwork, in general, will also encourage all of us to embark on new journeys into the inner and outer world we ordinarily do not notice.

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This thesis is dedicated to my committee: Tom Lightfoot, Luvon Sheppard, Keith Howard and my family for their support and encouragement. Without them, I could not reach the most valuable experience and knowledge in my life.

INTRODUCTION

When I was a child, I always drew abstract images on all of the walls in my house. It was an expression of what I felt at the moment; I was trying to find myself through the painting. These memories and experiences made me continue doing my artwork, making a bridge between childhood and adolescence. Thus, when I think of my early artwork at college, I see that images were always related to my unconscious such as images of a shadow, human desires, and invisible original feeling. This made me think about what art was and what I wanted to express. As I thought of myself, I wanted to know about a further original question who I am.

I grew up in a Buddhist family and it was natural that Buddhism influenced my artwork. After I studied Buddhism further, there was a turning point in my artwork; I began to think about the concept of life and death in my artwork and how to transform it from Buddhism's perspective to general thinking about life and death. That is usually a prohibited story between people. Life and death is like black and white, people consider life and death as separate things.

The general concept of my artwork comes from the idea of life and death in Buddhism. I have begun to deal with how to create physical images or organic shapes that represent how I feel, think, and experience the boundaries between life and death. I have always enjoyed creating art that transforms the subject matter depending on my different perspectives. Furthermore, I hope that the viewer will feel sympathetic with the concepts in my artwork.

The purpose of my thesis is to create a series of images that relate to body parts in order to reflect on my individual history, experience and memory based on my thoughts about life and death. My

artwork often refers to Korean traditions and my background in Buddhism. My intimate and delicate work conveys my internal emotions or external feelings. Reference to the body in my work is a means of communication, which allows me to express my emotional and spiritual experiences. I think that, even though these experiences are very personal, all people share similar and universal experiences in the natural flow of life and death. Organic forms such as cells, body parts and other forms from nature inspire my artworks, which are primarily installations. These works refer to such issues as the sacredness of the body as a place to house the soul, emotions, personal growth, loss and identity.

SECTION 1. PERSPECTIVE OF LIFE AND DEATH IN BUDDHISM

The Human Route

Coming empty-hanoeo. Going empty-hanoeo- that is human.

When you are born where do you come from?

When you die where do you go?

Life is like a floating cloud which appears.

Death is like a floating cloud which disappears.

The floating cloud itself originally does not exist.

Life and death coming and going are also like that.

But there is one thing which always remains clear.

It is pure and clear not depending on life and death.

Then what is the one pure and clear thing?

(Kwan Um School of Zen, 2012)

In Buddhism life and death coexist in our life. Life includes death and death includes life simultaneously. In other words, to live is to die. This means that we are going toward death each day we live. According to Venerable Khenchen Konchog Gyaltsen Rinpoche at Ratnashri Meditation Center, Sweden, "Once you are born, definitely, you will die one day. This is unavoidable. Generally speaking, birth and death are like everyday experience; in the morning when we wake, it is like birth; when we go to sleep, it is like death. When we go to sleep, we have no awareness. We do not know what we are doing". (Venerable Khenchen Konchog Gyaltsen Rinpoche, 1997)

Life and death are important and essential factors in our lives. Everybody is the same and the social level of people does not matter. No matter how rich they are, or how poor they are, people face death. The universe's point of view looks at life and death as Buddhism does. In addition, dealing with life and death in Buddhism is the most important way to go further to think about ourselves as human beings. Thinking about life and death means facing questions of who we are and what the impermanence of life and death mean for relationships between oneself and others.

Through people's relationship with themselves, they learn about each person's identity and value of life. Ultimately, human beings learn and experience only through penetrating the value of life and death. Through accepting life and death from this perspective, we can control anxiousness and help people be humble about their lives. I was deeply moved by Buddhism in my work.

Unindicated and unknown is the length of life of those subject to death. Life is difficult and brief and bound up with suffering. There is no means by which those who are born will not die. Having reached old age, there is death. This is the natural course for a living being. With ripe fruits there is the constant danger that they will fall. In the same way, for those born and subject to death, there is

always the fear of dying. Just as the pots made by a potter all end by being broken, so death is (the breaking up) of life. (Ireland, 1995-2012)

The eastern and western concept of life and death are different. The difference comes from different perspectives on the subject matter. Life and death is often considered a negative subject matter for a conversation. But since I studied the perspective of Buddhism, it has become an important, powerful and general idea in my work that transforms what I feel about my environment.

SECTION 2. ARTISTS WHO ARE WORKING INFLUENCED BY BUDDHISM

In contemporary art, many artists are influenced by Buddhist disciplines and are trying to have the same perspective and to transform their thoughts and feelings. One of these artists, Kim, SooJa, is known for bottari, which is a way of packing stuff for moving.

"My work explores the awakening of the self and the other. It is an awakening of the hidden meaning in elements of our mundane lives, to which the viewers previously haven't paid much attention" (Ackland Art Museum 2004, 37)

Kim, SooJa's video projections, *A Laundry Woman* (2002), explored a state of mind in which she was in balance with the universe through meditation:

The cycle of life and death becomes a powerful theme in the work. Kim, SooJa began thinking of the decomposed bodies that floated before her. She meditated on "their lives and their memories (and) was trying to purify their bodies as well as mine. Praying for their future life with compassion for human beings. The artist experienced a heightened sense of what she describes as "awakeness," particularly in her awareness of the relationship between nature and the body, stillness and movement, life and death. (Ackland Art Museum 2004, 38)

In her video, Kim, SooJa expressed Buddhist ideas about life and death in Buddhism, which is like going back and forth in time and space. The teaching of Buddha links to nature where the body goes after life. Life and death in Buddhism is beyond time and space.

Bill Viola's video-sound project, reflects on the concept of Buddhism because his work has been influenced by Eastern representations of Buddhism, which he applies to his work. Most of his works are physical and mental recollections of people's memories and experiences. They also provide a bridge between a personal image in space and time and the viewer's memories in space

and time.

Thus, his works have invisible energy and more emotional resonance beyond realistic, physical images. These will linger in viewers' minds after they watch his video-sound installations. His works are not about specific religions, but have a similar point of view as Buddhism.

I look at life and death not only from the perspective of religion but also from the perspective of its meaning in Korean culture. This led me to think about the symbol of fish in Korean tradition. There are also several meanings for fish symbols in literature, myth, culture, and even religion throughout the world.

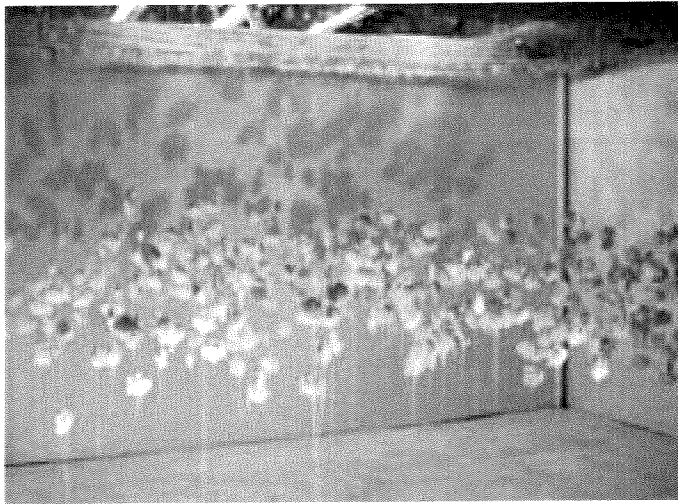


Figure 1: *Life and Death*, 2006

Gold Fish Mold, plaster, Resin, Fishing Line, and Wire

96"(H) x 144"(W) (Dimensions are variable)

A long time ago, the meaning of fish in Korea was related to a symbol of fecundity and often represented offspring. Korea was an agricultural society in which people worked and lived together. Thus, people thought of sons and daughters as assets. In addition, the fish is a vital symbol representing hard work during both night and day in order to awaken ourselves in Buddhism. This means that people should be awake and open to reflecting on themselves all the time. Fish have a special connection to Korean culture, Buddhism, as well as the spirit of water.

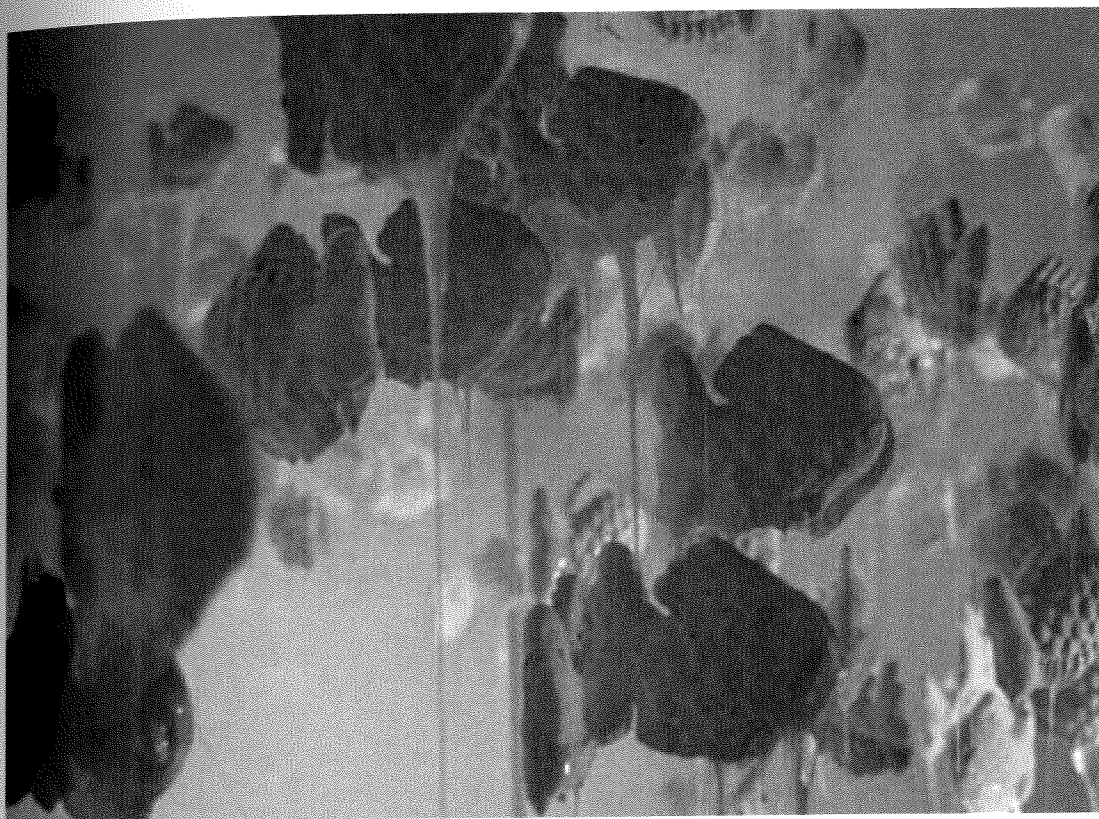


Figure 2: *Life and Death* detail, 2006

One day, I was going back home and thinking of my work after worship in a temple in Korea. At that time, I saw a woman who was baking a bunch of gold fish breads in a special fish bread pan. (Gold fish bread is a popular bread during the winter time in Korea, like hot dogs sold on the street in the United States.) I suddenly thought of them like people being born with the same color and shape. In addition, this reminded me of the fish bell that hangs on the end of a traditional roof in a temple.

The fish bell that makes a charming sound on the ceiling of the roof in every temple is to wake up people's minds about everything in life. Like fish, which do not sleep and always swim in the water, people should always recognize what they are doing. Furthermore, in Buddhism, we need to find our identity, which is who we are. Since that time, seeing the woman making fish bread, I have

focused on thinking about life and death in Buddhism

I used a special carp fish pan and mold made of plaster for *Life and Death*. When I think of the material, plaster, it is like our life. Plaster is very vulnerable and can be broken easily by something just like life and death. I dipped fish into the resin and then hung fish on a string until the resin was dried. There were icicles hanging from the fish. When hung from the ceiling, they looked like fish swimming all together in the water. They moved each other and they made a charming sound like the bell from the temple. It was a great inspiration to bring Buddhism into my work.

SECTION 3. THE MEANING OF BODY PARTS IN MY ARTWORK

The absence of the body is a poignant reminder of the transience of life. Artists have registered the body's absence in different ways-as casts, imprints, photographs or traces-and for different reasons. The absent body can be used to explore what it is like to be, to sense, to act. Critic Robert Pincus-Witten discusses the use of the body, and its trace, as a readymade. Art-historian Rosalind Krauss talks of loss of self in self through the reflection of self, and the drama of this self-reflexiveness. Looking at the trace of the body can also be said to point to an obsession with the past and where we came from. Artist Miroslaw Balka describes an attempt to define human existence through the body's dimensions. For critic Margaret Sundell Francesca Woodman's often fleeting images of the body point to its transient nature and instability. (Warr and Jones 2000, 275)

I believe that body parts make me reflect on my own experiences or memories and allow me to reveal emotional and spiritual experiences. While thinking of life and death, I had an experience related with anemia and I transformed my memories of pain into a white board. When I had this problem, I went to a traditional hospital in Korea. The treatment for me was acupuncture and it was impressed on my memory. This experience inspired me to think about what I felt at that moment. After I came back to school, I wanted to bring these memories into my art work by making a kind of cell, especially the red blood cell. The red blood cell is significant for many reasons. One of them is that they have a cycle of birth and death and they coexist with our bodies, which also go through this process. More specifically, another is the shape of the cell, which is a dot. Everything that exists was originally created from a dot-like cell.

This cell is not only the smallest unit but also disappears. I thought of this process like the cycle of life and death.

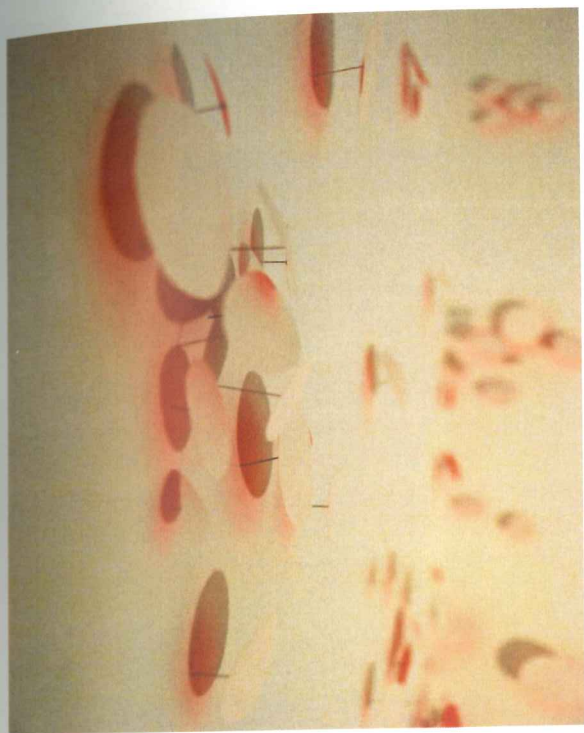


Figure 3: *Memories* detail, 2008

I used cutout, cell shapes and lights for an installation based on these ideas. The shapes attached to pins cast shadows on the wall and I placed another image by the shadow on the wall. The shadow exists because of an object and cannot be separated from it like life and death.

Similarly, if there is no life, death cannot exist. Hence, the viewer may think of memory through this work. People might respond differently depending on their point of view beyond the meaning of shadows. I believe everyone will have an

awareness of the space between the outer world and an inner world, however.

Our lives are full, having two different sides. In the work, I tried to show two different emotions, which are the pain from pins and beauty from the red color. The circle also represents the state of my wakeful mind and are a personal mirror, reflecting what I think of my self and my experiences.

I made the circles out of thin paper, painting them red on one side, spreading them out on white gypsum board. The circles had white color on the top of the paper, which blended with the wall. You could see various shades of red color reflecting on the gypsum board depending on their distance from the board. I am interested in the metaphorical relationship of life and death, and physical and spiritual experiences, which depend on where I am, or where I was. I wanted to create

images of red blood cells that deliver the oxygen we breath and remove waste, and that have specific periods of the life and death, and change continuously.

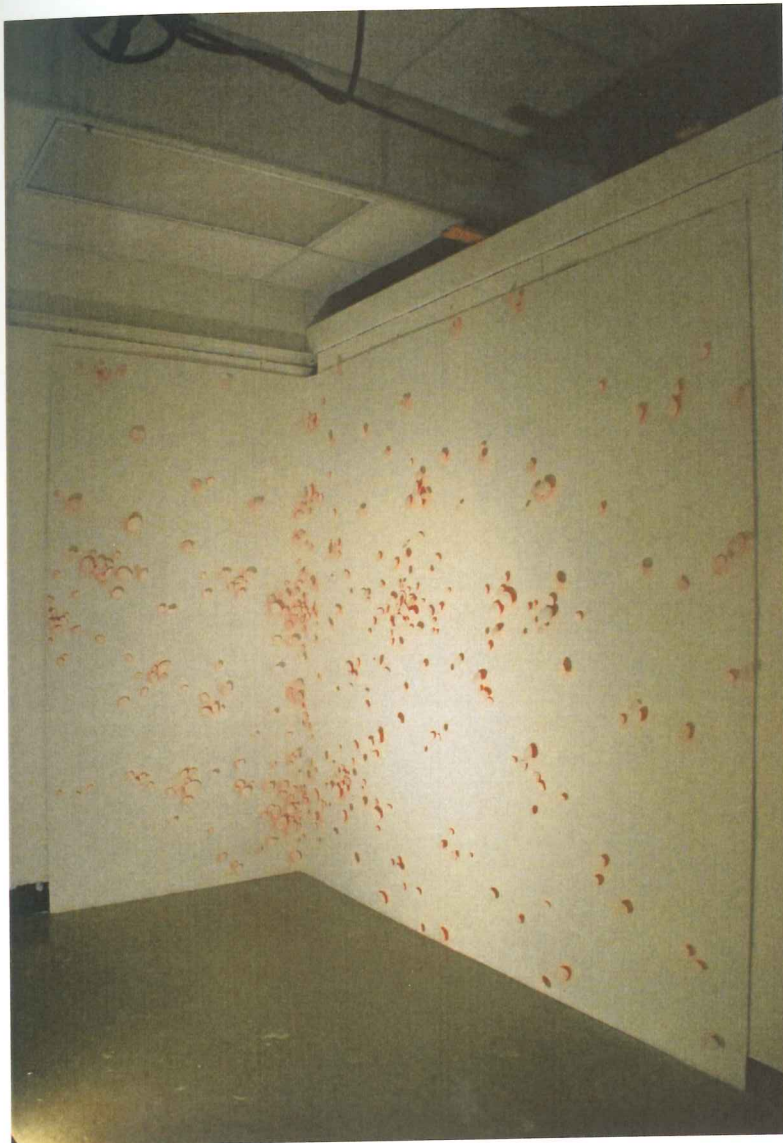


Figure 4: *Memories*, 2008

Paper, Nails, and Mixed Media on a gypsum board

12.81''(H) x 12.81''(W) x 1.96''(D) (Dimensions are variable)



Figure 5: *House*, 2008

Paper, Nails, and Mixed Media on a gypsum board

12.81"(H) x 12.81"(W) x 1.96"(D) (Dimensions are variable)

"The body...the great central ground underlying all symbolic reference."

(A.N Whitehead in Warr and Joanes, 2000, 235)

What I think of the meaning of a house is not only a place where people live, but also metaphorically, the original place where we come from and where we go after dying. I wanted to express this idea by creating a place, in which birth and death exist, such as a shelter, nest, or womb metaphorically in my artwork. Thus, the house would be not only the fundamental place for living, but also the sacred place where life and death coexist, and also a secret place for protecting something from outside danger. I made abstract oval shapes made of latex that look like a bellybutton on a stomach. I created different skin colors in shades of black, brown, yellow, and

white. I installed this on the ceiling. Some of them had light inside the shape, and others did not. Moreover, I drew abstract pictures on the shapes, which appeared unclear to the viewer. A string like the umbilical cord came out of the shape.

RIT student Sung Min Lee's mixed media "A House" received the Juror's Recognition award. The seemingly floating fibrous canopy platform's underside holds three pod-like bubbles, back lit with a soft orange glow. Cords hang from each pod and pool on the floor, like lines for a person to climb. The piece simultaneously evokes both a tree house and spaceship. Depending on a point of view, my work can be a comfortable break area like our lives there is no specific answer. (Rafferty, 2008)

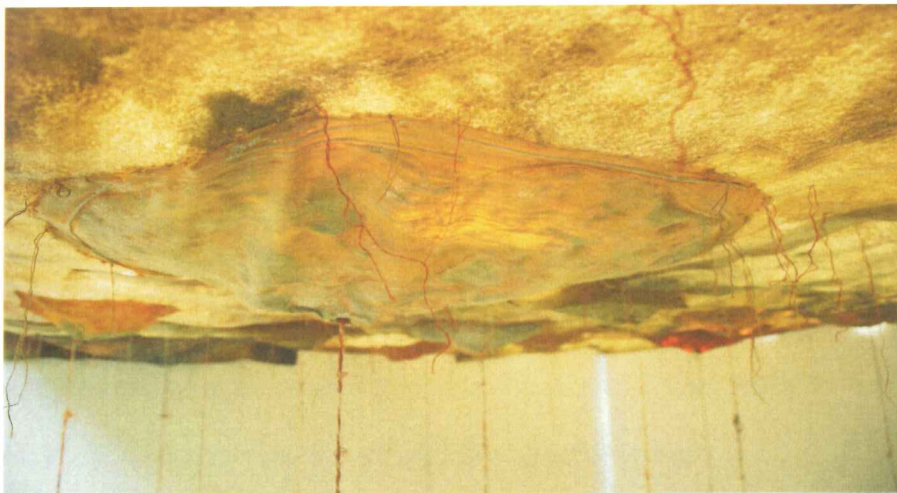


Figure 6: *House* detail, 2008

The body is a part of every perception it is the immediate past in so far as it still remains present in the present that flees away from it. This means that it is at one and the same time a point of view and a point of departure- a point of view and a point of departure that I am and that I also go beyond as I move off towards what I must become. (Jean-Paul Sartre in Warr and Joanes, 2000, 236)

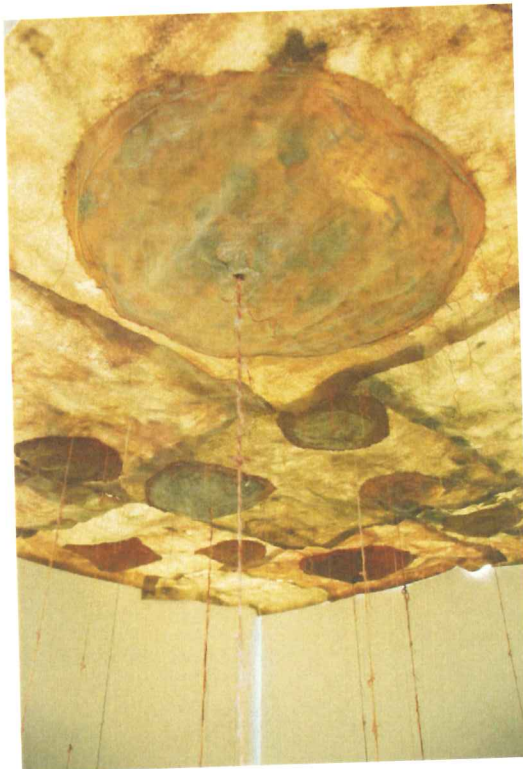


Figure 7: *House* detail, 2008

The body is a tool that records our memories and experiences and it reflects on a person's history. In my works, the body is like a big container into which I can put different kinds of emotions and thoughts. Thus, I preferred to make something physically with my hands. All of the works created by my hands were tactile which represent my own instincts at the present.



Figure 8: *Life Space*, 2009

Latex, Wool, Felt, Traditional White Thread, Fabric, and Mixed Media with
Printmaking.

15"(H) x 7.5"(W) x 2.5"(D) (Dimensions are variable)

After creating these physical images in my works, relating to body parts, which reflected each person's history, experience, and memory; I created some stories, which were about body parts. I combined prints with cast-off cloth or string dyed with organic colors. I wanted to express my ideas with sewing by hand. Through this process, I reflected on my soul and another person's soul, and in general on spirituality.

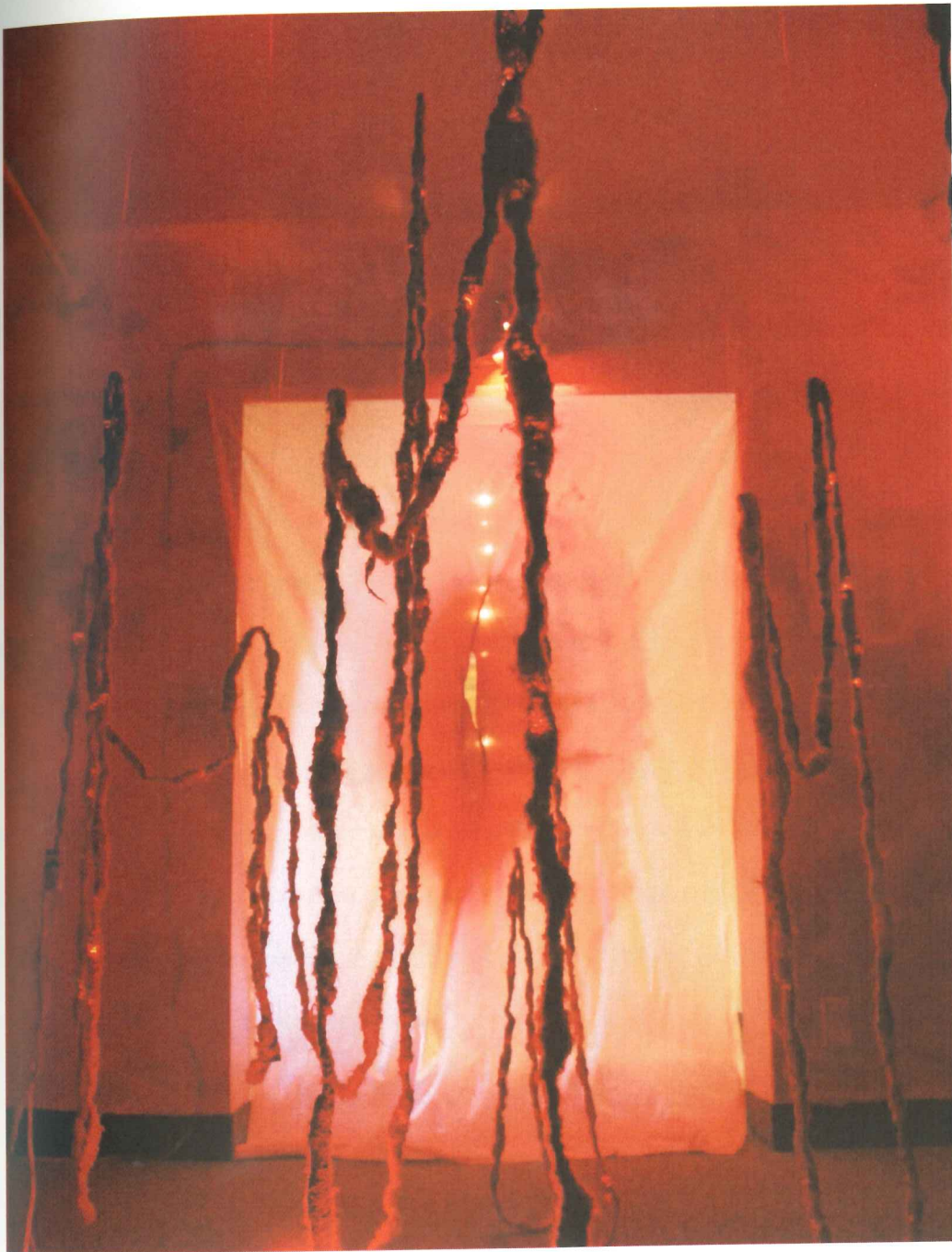


Figure 9: *Beyond*, 2009

Yarns, Korean Cotton Thread, LED, Christmas Tree Light and Mixed Media

114.5"(H) x 144"(W) x 109"(D) (Dimensions are variable)

Our body is not in space like things; it inhabits or haunts space. It applies itself to space like a hand to an instrument, and when we wish to move about we do not move the body as we move an object. We transport it without instruments as if by magic, since it is ours and because through it we have direct access to space. For us the body is much more than an instrument or a means; it is our expression in the world, the visible form of our intentions. Even our most secret affective movements, those most deeply tied to the humeral infrastructure, help to shape our perception of things. (Maurice Merleau-Ponty in Warr and Joanes, 2000, 233)

Creating something is one of the ways of healing myself with body parts in my artwork. Reflecting on the body gives me a chance to understand how I am involved with people around me. The space that I created in the installation entitled *Beyond* was a sacred space where a newborn child comes from. The process was time consuming and I felt healed by the repetitive work and by contemplation. I thought of being inside of a mother's womb and I felt comfortable. In this work, the healing process was an important concept at that moment. Like the womb, I wanted people to be involved in the work and to feel it. I think that the womb is a very warm and comfortable space and it can represent the symbol of motherhood. In this place not only birth exists but also death. People probably have their own feelings about that. I hope they recognize what they are or what the space represents even though they have their own specific memory or experience about it. Thus, through this work, I hope people understand the visceral and tactile feeling relating to birth and death or their sadness or irony about our unexpected life.

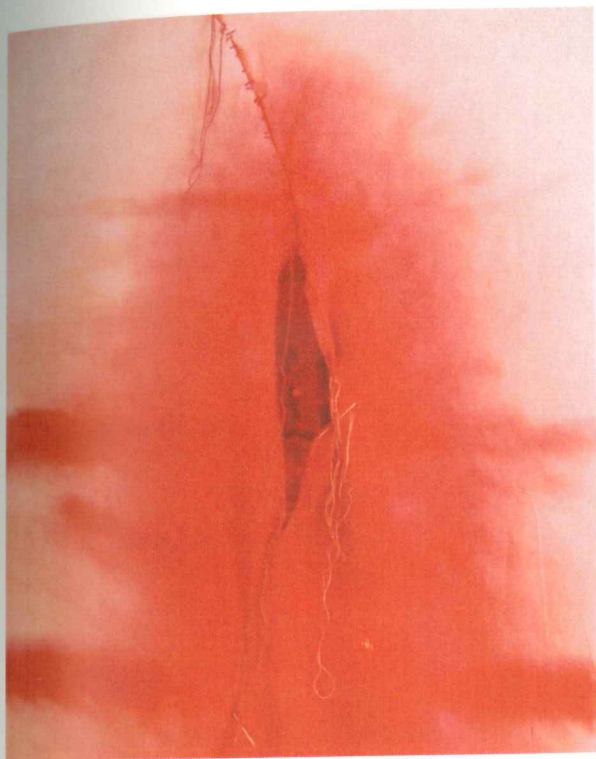


Figure 10: *Beyond* detail, 2009

The rope in this work represents an umbilical cord, which connects birth with death as well. As I think that the idea is connected with all people, I enjoyed making physical images from what I feel about life and death physically and spiritually by using fabric, thread, and different organic materials, to which we can all relate. In addition to the repetition of warping threads and yarns, what I am doing makes me very peaceful and calm; a healing of myself through the work.

I think that being close to spirit creates an invisible visual beauty from forms, colors, and shapes and helps people heal through the art-making process.

The healing qualities of art are not just the concerns of twentieth-century “new age” fanatics, but have always been part of the concerns of the masters. Henri Matisse said; “What I dream of is an art of balance, or purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every mental worker, for the businessman as well as the man of letters. For example, a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue. (Flack 1986, 81)

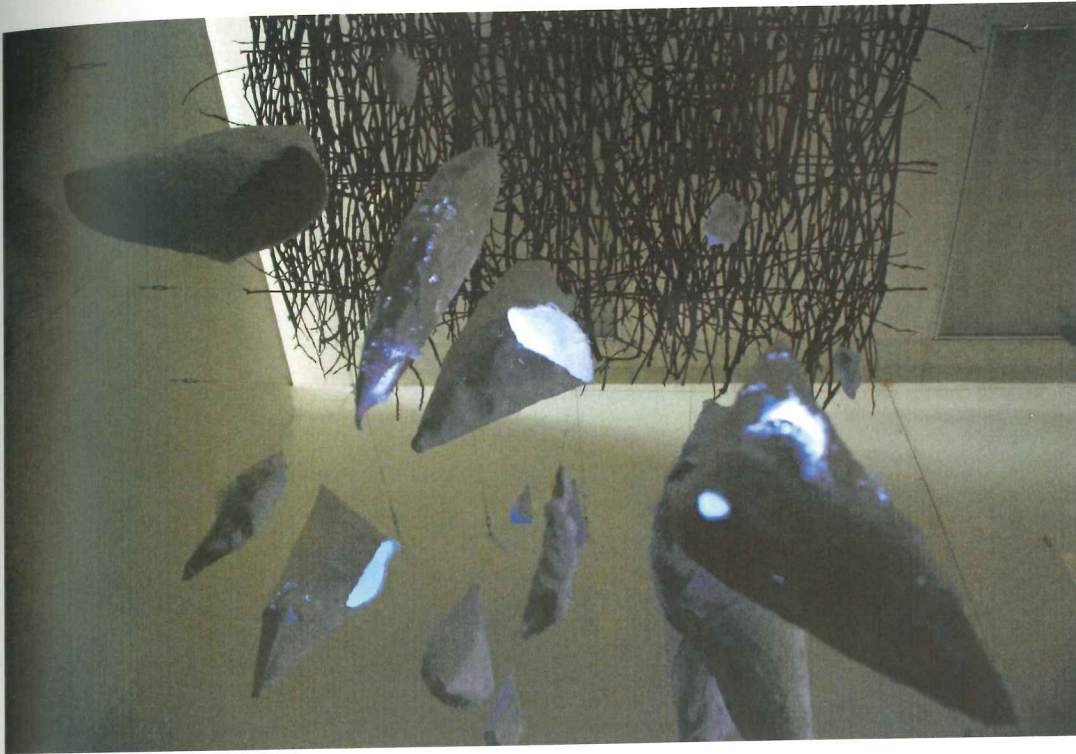


Fig. 11 *Birth Container*, 2009

Yarns, Korean Cotton Thread, LED, and Mixed Media

114.5"(H) x 144"(W) x 109"(D) (Dimensions are variable)

I wanted to transform my body and my emotions by creating abstract shapes conveying metamorphosis. During the metamorphosis period, creatures are changed physically. The human being is similar to a larva, because the body changes as it goes through life and death, loss and growth, and existence and nonexistence. Human beings also come from and go back to nature through water, wind, fire, and sand at the end of their lives.



Figure 12: *Connected* detail, 2009

Korean Cotton Thread, Fabric dyed on color, Video and Mixed Media

114.5"(H) x 144"(W) x 109"(D) (Dimensions are variable)

An art project completed in the residency program at the NY Studio Gallery in Lower Manhattan; explored the unique environment in New York City where many different people with different cultural backgrounds live together in a melting pot.

The **melting pot** is a vessel (as a crucible) in which something is melted, a place or situation where racial amalgamation and sociocultural assimilation are taking place (the United States, Israel, and Brazil are great melting pots.), and a population developed in such a place or situation (instead of a homogeneous people a melting pot is composed of many European nationalities.) (Gore et al 2002)

This special circumstance in New York City made me rethink identity, who I am or who others are at that moment. The question of identity can be silent for the immigrant. They sometimes unconsciously ignore their identity among other people. However, I think this situation is universal and we need to think about it. This new environment was a turning point that changed my perspective from inside to the outside world. Whenever I met people on the street or in the gallery, I tried to take a photo of their bellybuttons to involve them in my work. I liked the idea of having people participate in my project because it was one way to communicate my ideas. The bellybutton is like a trace of where we are from genetically and who we are.

During this period, after taking photos of people's bellybuttons, I worked on making bellybuttons using skin colored nylon stockings, dyed colored fabric, and different mediums. I sewed, cut and stretched the stockings. This continued my interest in creating physical objects about life and death, drawing on both my culture and Buddhism. Thus, I created an interactive project where belly buttons from different ethnicities were photographed and then reconstructed, each with their own identity. I wanted to not only express my ideas, but also to explore my concept with people involved in the project.

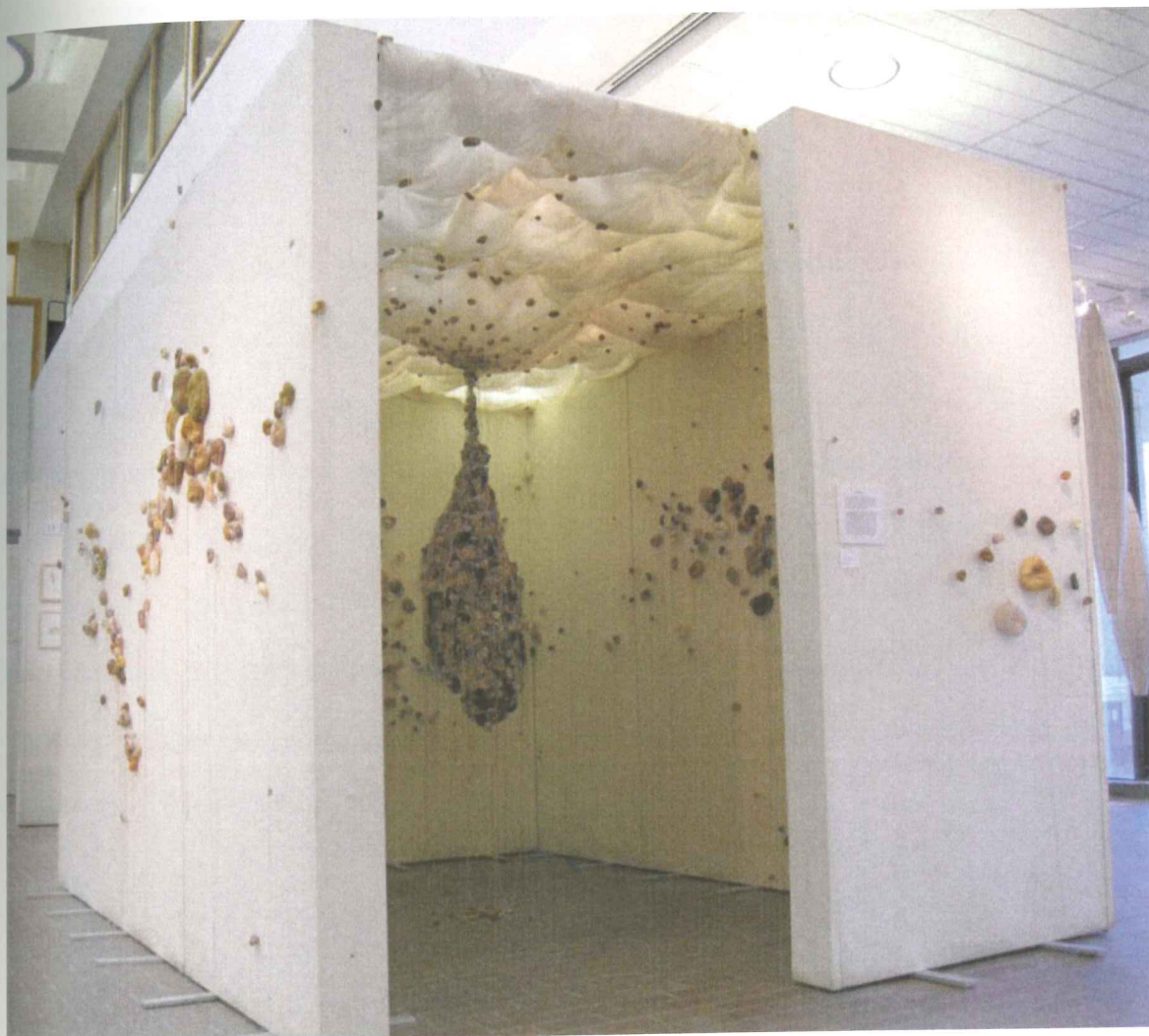


Figure 13: *Connected*, 2010

Korean Cotton Thread, Fabric dyed on color, Prints and Mixed Media

108"(H) x 144"(W) x 96"(D) (Dimensions are variable)

Connected was an installation of the belly button series that I used for my thesis show, I created abstract shapes like bellybuttons, each with a thread suggesting the connection from mother to child that also holds the child's DNA and the beginning of their identity. The umbilical cord as metaphor is an important part in our life and is connected with everyone's life and death.

In Korea, when children have their first birthday, they are presented with a pencil, noodles, money, and thread; each with their own meaning foretelling what path they will follow as adults. Thus, I used a traditional cotton thread representing long life. I was interested in dealing with how to transcend the physical and spiritual boundaries of life and death. These boundaries are going to be different, depending on where I am, or where I have been; it can be one of my memories or my experiences. Furthermore, my work refers to such issues as the sacredness of the body as a place to house the soul, emotions, personal growth, loss, and identity. Making a physical image, which is connected with the body using unusual, organic materials can facilitate this transformation, growth, and change of inner emotions and thoughts.

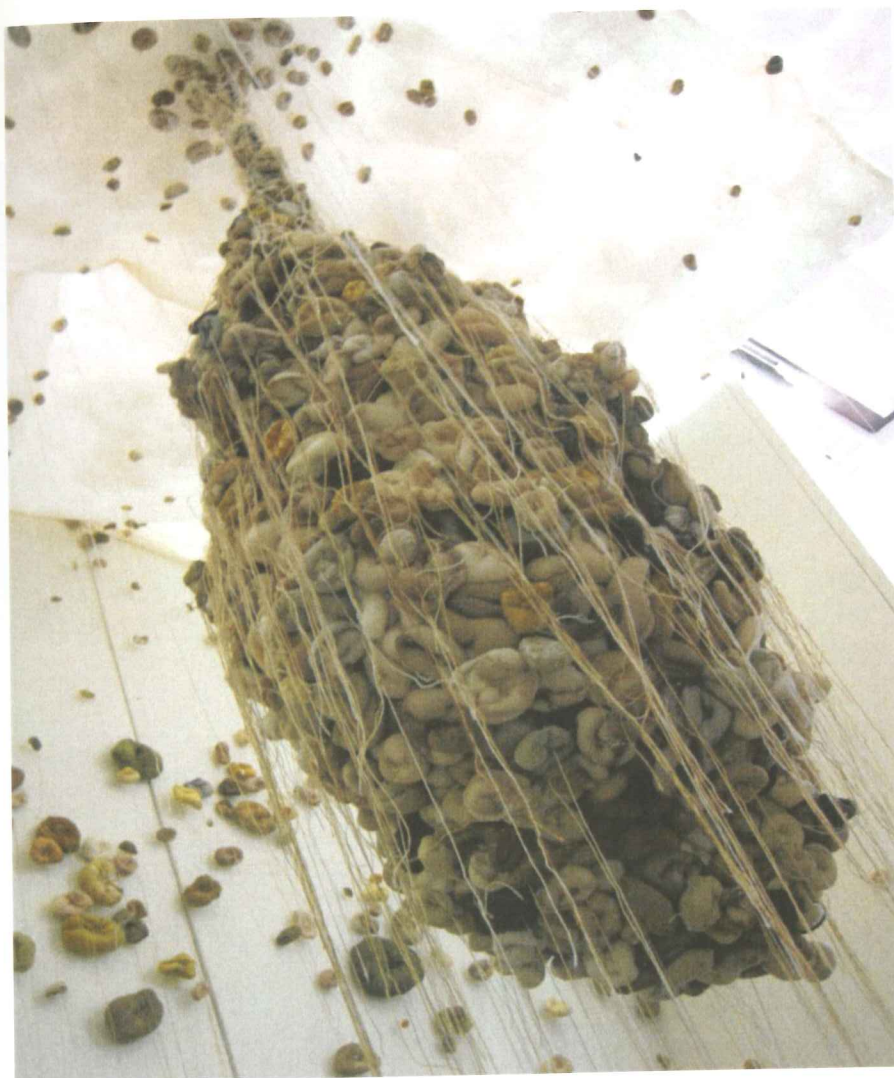


Figure 14: *Connected* detail, 2010

In my artwork, shadow is an important part because it represents absence, which can be death, desire, unconsciousness and dreams. Depending on the viewers' memories and experiences, they will place this subject matter into their own life experiences.



Figure 15: *Connected* detail, 2010

During the project, I combined prints made from my bellybutton photographs with words such as beauty, painfulness, death, life, house, and so on collected from people who provided their bellybuttons.

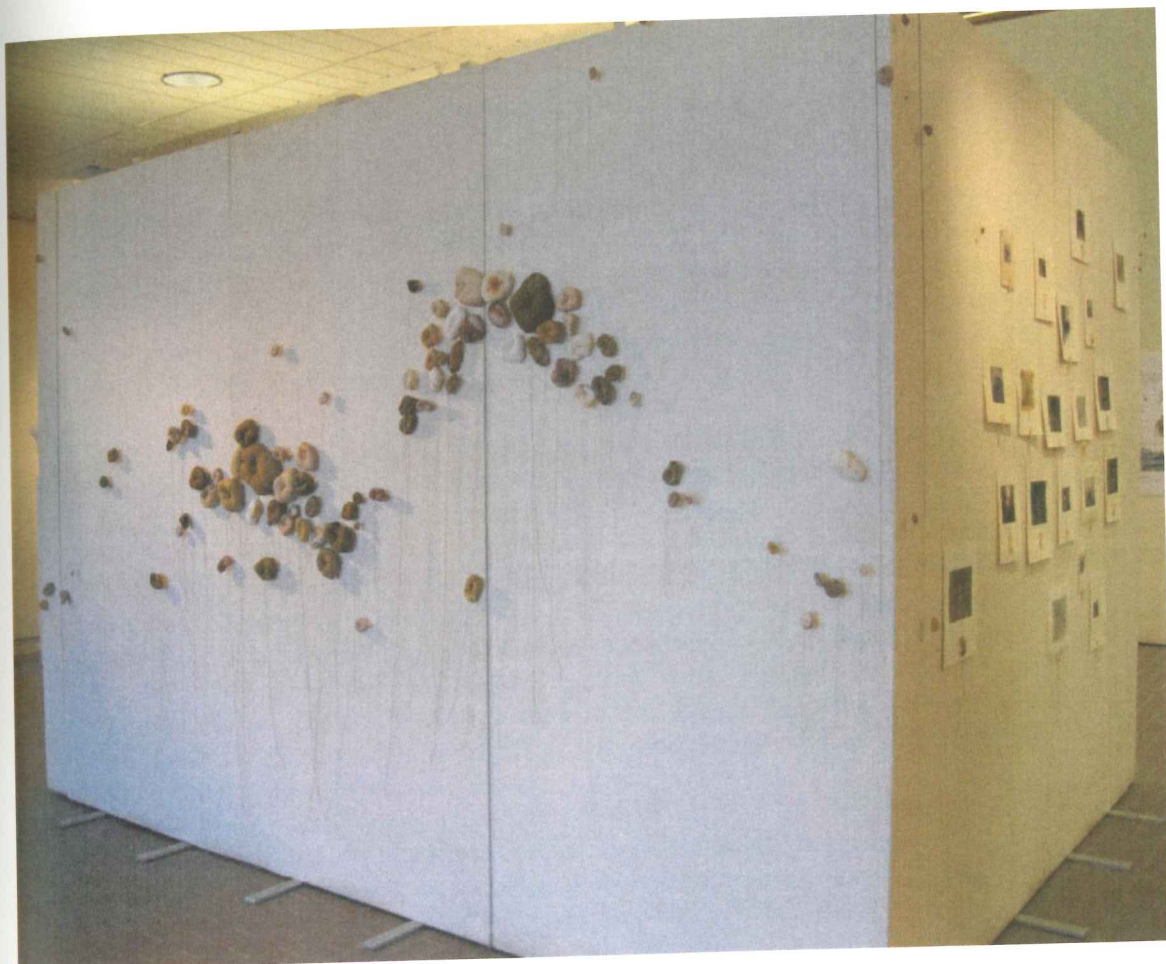


Figure 16: *Connected detail*, 2010

After the thesis show, I had a chance to show this work in Long Island City, Queens and I will conclude my thesis with comments from an editor made in the Qboro Contributor.

The gallery's latest exhibit, 'Umbilical Poetry', is a fun collection featuring the latest work of Jong Wang Lee, Joseph O'Neal, Joe Strasser and Sung Min Lee.

Sung Min Lee, who was in the gallery hanging her work, made a plush sculpture consisting of individual belly button replicas sewn using nylon stockings and thread. She assembled the tiny creations in a cocoon-like structure hanging from the gallery's ceiling.

As part of her project, Sung Min Lee photographed the belly buttons of strangers in Washington Square Park and those of visitors to her studio. She said she was surprised at how friendly people were and how willing they were to have such an intimate part of themselves exposed. However, she did encounter some surprises. One man, she said, didn't have a belly button at all, while other people had outies, which she thought looked strange.

After taking her photographs, she set out to sew all the buttons she had collected. Why belly buttons? Because they are a person's initial connection to life, she said, and each person has a different bellybutton, they are like fingerprints.

Sung Min Lee attached thread to her cocoon shaped sculpture because in the Korean tradition that she comes from, every baby's first birthday is marked by a ceremony in which the child is placed in front of a pencil, money and thread. If the baby chooses the pencil, as the tradition goes, she will be smart, if she chooses money, she will be rich, if she chooses thread, she will have a long life. Min Lee said she wanted to incorporate this aspect of her culture into her work. When she was little, she chose thread.

Though her work feels like the centerpiece of the exhibit, since none of the other artists seem to be dealing as specifically with the umbilical aspect of the show, the others bring enjoyable work to the space as well. (Daley 2010)

CONCLUSION

In conclusion, in my early work, life and death was the original question for me relating to Buddhism. It was more of a general perspective about life and death through its traditional meaning. However, in my current work, I am more interested in personal emotions that I want to transform based on my thoughts about life and death in Buddhism; expressing the intangible and the tangible. I am trying to look at myself and the people around me in the circle of life and death through the perspective of Buddhism. Through this, I hope people recognize that this allows us to awaken our mind about our lives. Depending on viewers' points of view, my works can give them not only artistic beauty but also painfulness through the colors or forms; there are two sides to everything

My artwork based on Buddhism helps viewers sense a connection between their inner world and their outer world, which they may not recognize during their lives. Furthermore, a way of thinking in Buddhism explores our state of mind and develops artistic experiences. Opening my mind had a profound meaning for me in finding my inner voice. Opening the mind like this may create new images that people were not aware of. It is like a journey to find new experiences in our lives. Therefore, in my artwork, Buddhism opened my perspective; creating understanding and transforming my thoughts in different ways. However, it is not about religious theory but about our mundane lives.

Thus, it might make viewers feel the same way as I feel. All of my artworks have deep personal emotion, but they deal with universal matters and invisible matters that we are all engaged in. I hope that viewers can access and share these experiences through my artwork.

LIST OF ILLUSTRATIONS

Figure 1. *Life and Death*, 2006

Gold Fish Mold, plaster, Resin, Fishing Line, and Wire

96"(H) x 144"(W) (Dimensions are variable)

Figure 2. *Life and Death* detail, 2006

Figure 3. *Memories* detail, 2008

Figure 4. *Memories*, 2008

Paper, Nails, and Mixed Media on a gypsum board

12.81"(H) x 12.81"(W) x 1.96"(D) (Dimensions are variable)

Figure5. *House*, 2008

Latex, Korean Cotton Thread, Felts, Lights, and Mixed Media

108"(H) x 144"(W) x 5.9"(D) (Dimensions are variable)

Figure6. *House* detail, 2008

Figure7. *House* detail, 2008

Figure8. *Life Space*, 2009

Latex, Wool, Felt, Traditional White Thread, Fabric, and Mixed Media with Printmaking.

15"(H) x 7.5"(W) x 2.5"(D) (Dimensions are variable)

Figure9. *Beyond*, 2009

Yarns, Korean Cotton Thread, LED, Christmas Tree Light and Mixed Media

114.5"(H) x 144"(W) x 109"(D) (Dimensions are variable)

Figure 10. *Beyond* detail, 2009

Figure11. *Birth Container*, 2009

Yarns, Korean Cotton Thread, LED, and Mixed Media

114.5"(H) x 144"(W) x 109"(D) (Dimensions are variable)

Figure 12. *Connected* detail, 2009

Korean Cotton Thread, Fabric dyed on color, Video and Mixed Media

114.5"(H) x 144"(W) x 109"(D) (Dimensions are variable)

Figure. 13 *Connected*, 2010

Korean Cotton Thread, Fabric dyed on color, Prints and Mixed Media

108"(H) x 144"(W) x 96"(D) (Dimensions are variable)

Figure. 14 *Connected* detail, 2010

Figure. 15 *Connected* detail, 2010

Figure. 16 *Connected* detail, 2010

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