



YANGBIN
PARK

This project was conceived in 2020 when Seonyoung Park, one of the artists taking part in the residency program at Sinheong Public Art Space in Korea (2020-21), invited me to collaborate with her.

Since I was an alumnus of the same artist-in-residency program (2018-19) and spent two years in Seongnam right before she did, we envisioned that we could produce four years of documentation about the neighborhood if we connected our two-year-long projects together.

We started by sending a few images and words/sentences to one another that spoke to the local narrative and history and developed our own ideas from there. Among the photographs I received from Seonyoung, I chose a picture showing a potted plant sitting on a makeshift building or what seemed to be a structure for construction. In it, warm and bright sunlight streamed through the open space, showering the space with a sense of warmth and vitality that I could connect with the concept of renewal.

Previous page:
Yangbin Park
Renewal II, VE 1/2
Cyanotype, 10 1/4" x 14 1/4"
2021

The area, Sinheong-dong, has a tumultuous history. It was a backdrop to the Gwangju Grand Housing Complex incident in 1971, during which the evicted residents from the shantytowns in Seoul who had been relocated to Seongnam joined the massive uprising against the city government, which was motivated by hostile living conditions and lack of infrastructure in the region. The area is currently undergoing a transformative change due to the city's redevelopment plan, and the many places in the region will be erased, which will turn it into an anonymous district.

Within this historical context, I created cyanotype prints using the photograph I chose, connoting the ideas of renewal, restoration, and the cycle of life. In cyanotype, any area that makes contact with the sun or UV light turns blue when washed in water. With varying UV light exposure, my cyanotype prints turned out to be all different in inconsistent tones and values. But I was fascinated by this natural process of the light exposure over which I could only have limited control, allowing the light to determine the image. From the traditional printmaking perspective, these inconsistent prints are considered to be imperfect and flawed. Still, I wanted to embrace this idea of imperfection and use it to convey the restorative process of renewing things that seem to be useless or dysfunctional, like the old places in Sinheong-dong that are being demolished and gentrified under the city's redevelopment plans.

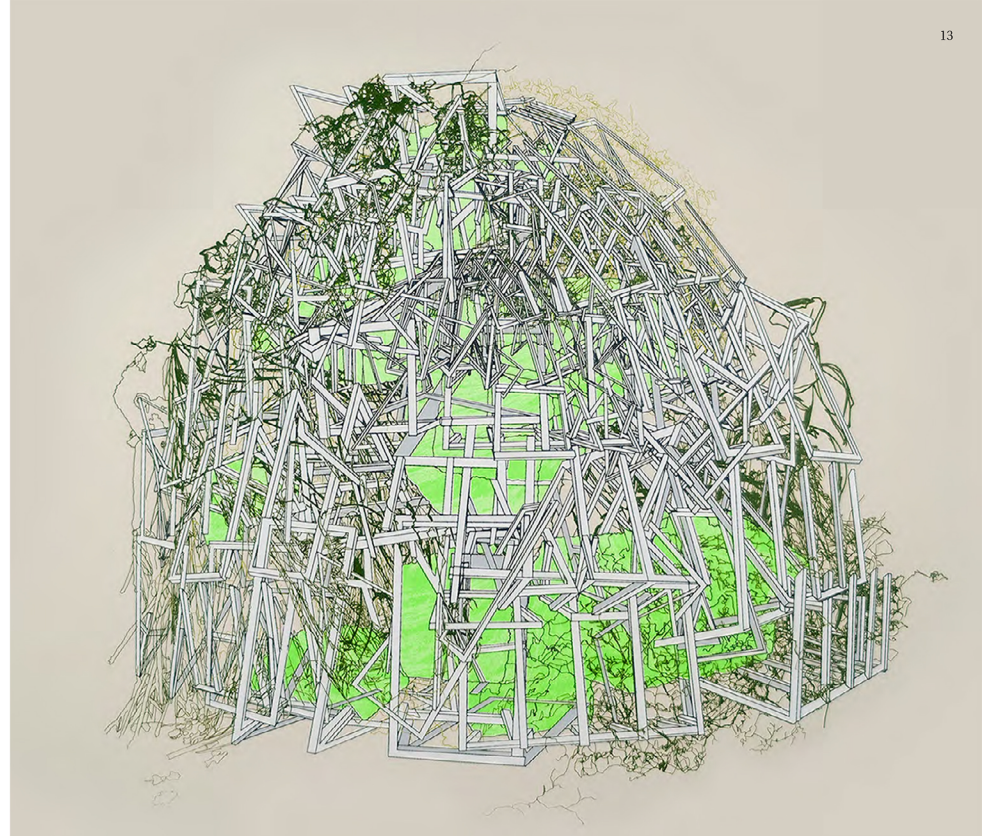
I was very interested in a Japanese historical TV show in which a tea master repaired broken pottery, giving it new value and treating the breakage as part of the history of the object rather than something that made the object worthy of being discarded. The philosophy behind this repairing process is to embrace imperfections and flaws by restoring and renewing breakage, damage, and unusable objects. Based on this premise, I cut out and collected three different parts, which would constitute a whole image, from three separate cyanotypes developed in various exposure conditions and pasted the pieces together into a new sheet of paper the same way a Chine-collé is made.

After these pieces were combined to create the image in its entirety, I printed the final layer to be reminiscent of the gold leaf that is applied to areas of breakage in Kintsugi. This restorative process embodies the notion of renewal, continuing the cycle of life rather than terminating it.



*Yangbin Park
Renewal II, VE 2/2*
Cyanotype,
10 1/4" x 14 1/4"
2021

These cyanotype prints represent the possibility of renewal and rebirth for the community that is disappearing in Seongnam. The community is a living history of its historical events, less known if not unknown to many, but it deserves to be addressed and documented and it is in this continuity I found the power of repair in my art.



BECKY
BLOSSER

Through process and print-making, I explore formal and structural connections existing between built elements, natural forms, and the environment.

My work is developed through a process of invention; layering, duplicating, and repurposing to create forms that consider supportive and opposing forces. My work examines a fluctuating stability; in a constant state of repair with potential for balance.

Becky Blosser
Terra Firma
Screenprint
19" x 23"
2021