



Waiting for Godot

BAE SE JIN

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ARTIST STATEMENT

The laps of time involves duration, repetition, transformation, circulation. It is continuous, repetitive and circular, the change always follows with the repetition and circulation. This time is along with nature as well as human. However, modern society increasingly separates it between human and nature, which has become the main cause of the alienation of human beings, and prevalent in modern society. In the boundary of art, a study of the laps of time is ultimately a study of the human. Samuel Beckett revealed the laps of time in nature in his play 'Waiting for Godot', by the two main characters repeatedly waiting for the Godot. Beckett's plays become the motives of my work and title.

Working with the clay as a natural material is unifying the time of nature and human. The clay contains the time of duration, repetition, transformation and circulation. And the artist inevitably harmonize himself with the laps of time in nature, and the one who work with have to match the time with it inevitably, in order to work with. I think the essentiality of the clay material is the laps of time, and worked through with the clay to reveal the laps of time. The continuous repetition of labor would be inevitable in order to visualize infinite of time because human is mortal. Putting the serial numbers and attaching tens of thousands of small blocks leads me to the stage of impassivity and makes super temporal experience. I discover myself in super temporal experience. The experience of these can be passed through by the work made by constant repetition of labor, to the audience too.

I tried to visualize and record the laps of time in nature by working with it. The continuing repetition of labor helps me to overcome with alienation of human beings and to discover myself by the super temporal experience. Recording the laps of time gets its meaning only when performed repeatedly for a long time and it can deliver to audiences. So, I think the last three years of work experience is not me long. On the basis of what I have studied, I will try to get closer to the repetitive and circular time of nature by continuing repetition of labor.

시간은 지속, 반복, 변화, 순환한다. 시간이란 지속적이며 반복적이고 순환하는 것이다. 또한 반복과 순환에는 항상 변화가 뒤따른다. 이러한 시간은 곧 자연의 시간이자 인간의 시간이다. 사무엘 베케트는 그의 희곡 「고도를 기다리며」의 두 주인공이 반복적으로 고도를 기다리는 행위를 통해 자연의 시간을 드러냈다. 베케트의 희곡은 내작업의 모티브이자 작품 제목이 되었다.

자연 재료인 흙을 다루는 일은 자연의 시간과 인간의 시간을 일치시키는 행위이다. 흙은 지속, 반복, 변화, 순환하는 시간을 담고 있으며 흙을 다루기 위해서 작업자는 필연적으로 자연의 시간에 자신을 일치시켜야 한다. 나는 흙의 본성을 시간이라고 생각하고 흙을 재료로 하여 시간을 드러내는 작업을 진행하였다. 제한된 시간 속에 존재하는 인간이 무한의 시간을 시각적으로 전환하기 위해서는 끊임없는 반복 노동이 필요하다. 수만 개의 작은 블록들에 일련번호를 찍고 붙여나가는 반복 행위는 무념무상의 단계에 이르게 하고, 초시간적 경험을 하게 한다. 나는 초시간적 경험을 통해 자신을 발견하게 된다. 이러한 경험은 반복행위로 만들어진 작품을 통해 작품을 관람하는 관객에게도 전달되어 유사한 경험을 하게 한다.

자연의 시간과 일치된 작업을 통해 자연의 시간을 기록하고 그것을 시각적으로 전환하고자 했다. 끊임없는 반복행위는 초시간적 경험을 통해 연구자를 개인적 소외의 경험으로부터 극복하고 존재를 확인하게 해주었다. 시간을 기록하는 작업은 오랜 시간을 반복적으로 수행하듯 기록했을 때 비로소 그 의미가 드러나며 관람자에게도 전달되는 것인데, 지난 5년여의 작업은 그 경력이 일련한 것이다. 나는 그동안의 연구를 바탕으로, 지속적인 작업을 통해 반복적이고 순환적인 자연의 시간에 조금 더 가까이 가고자 한다.







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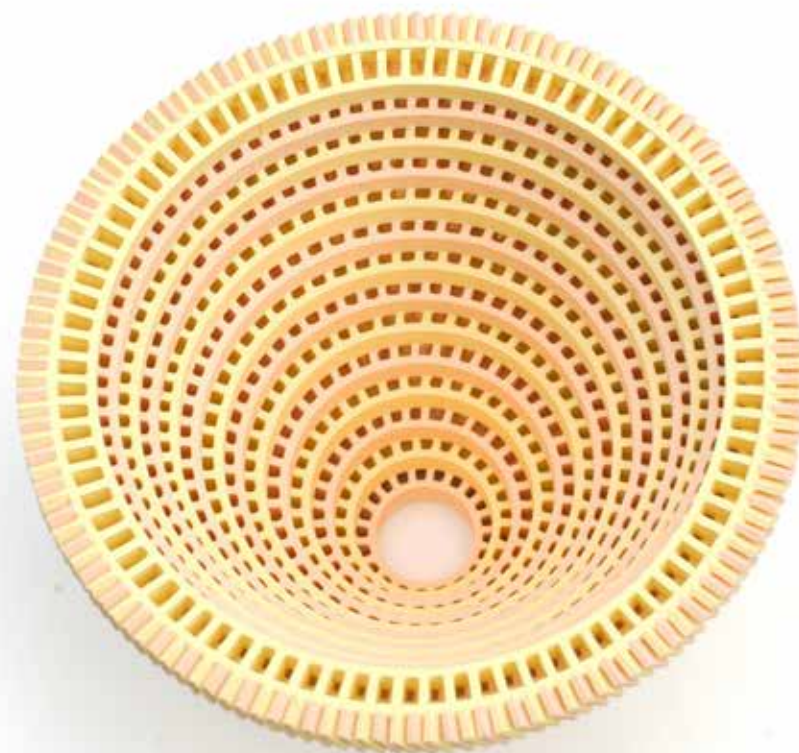
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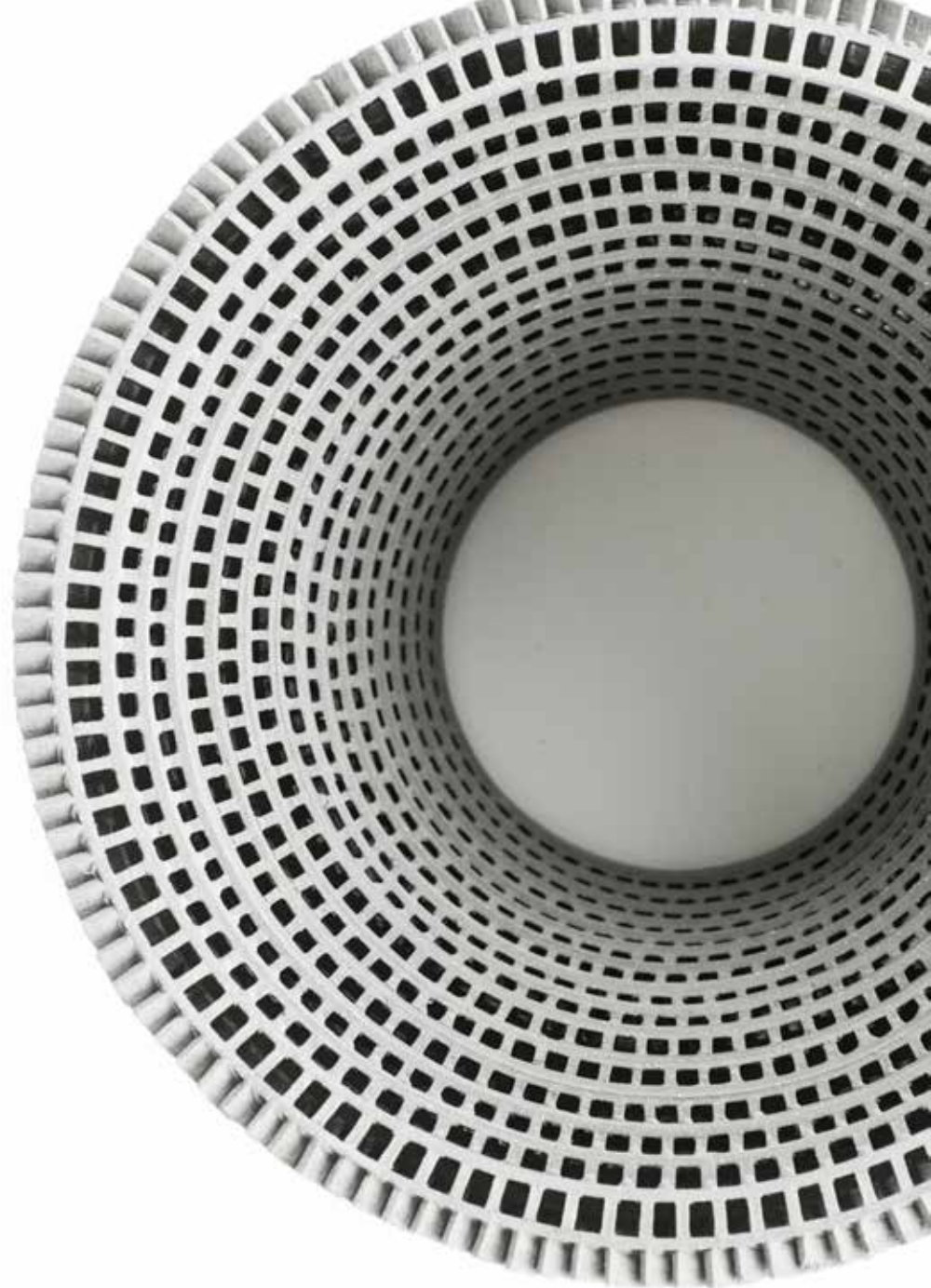
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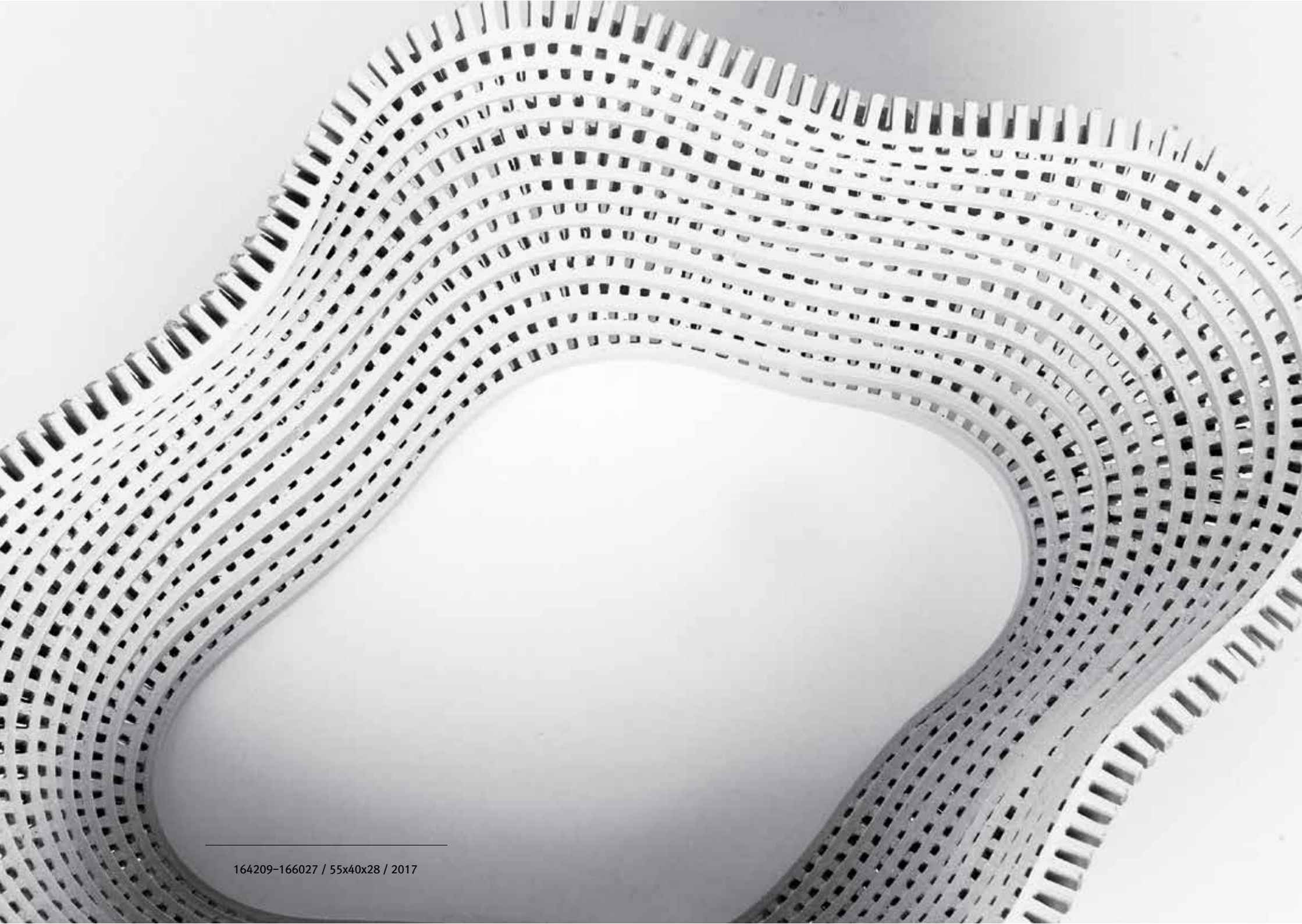
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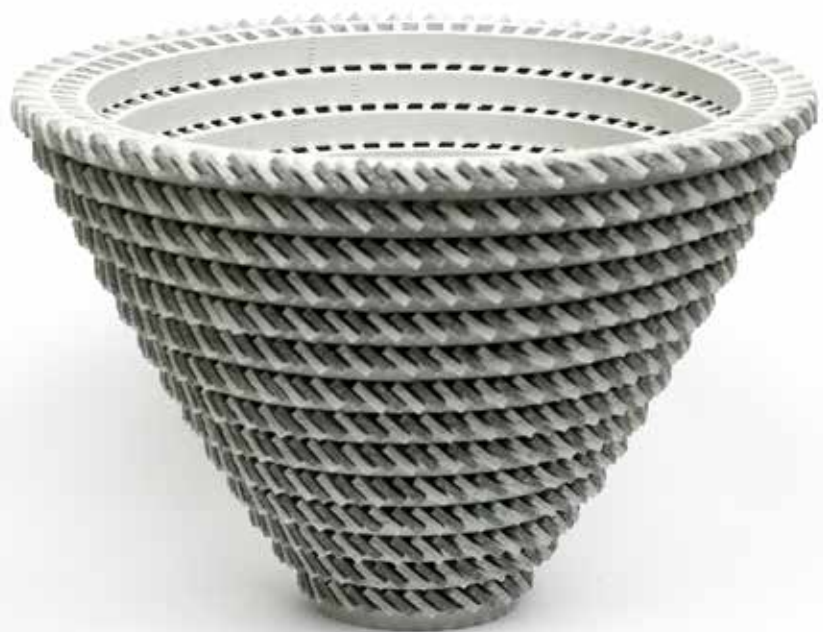


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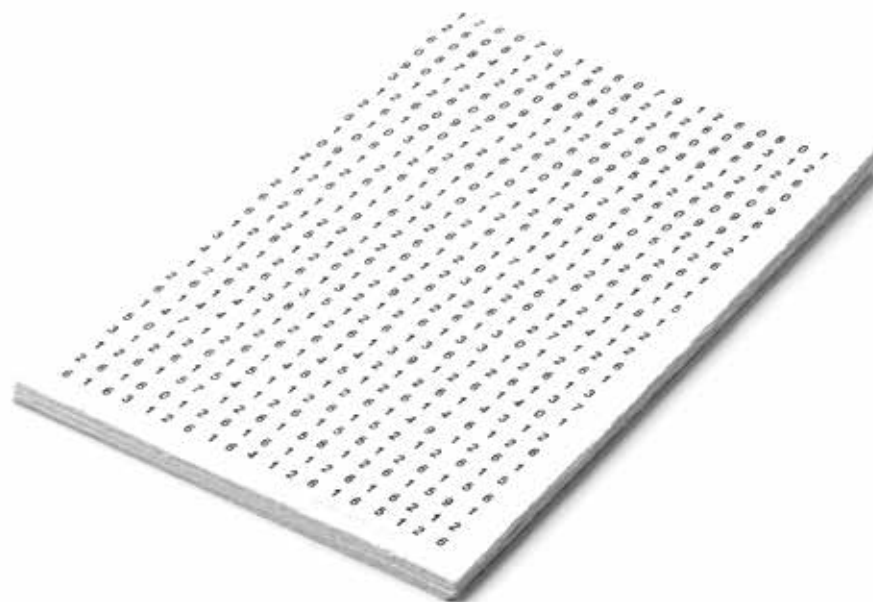
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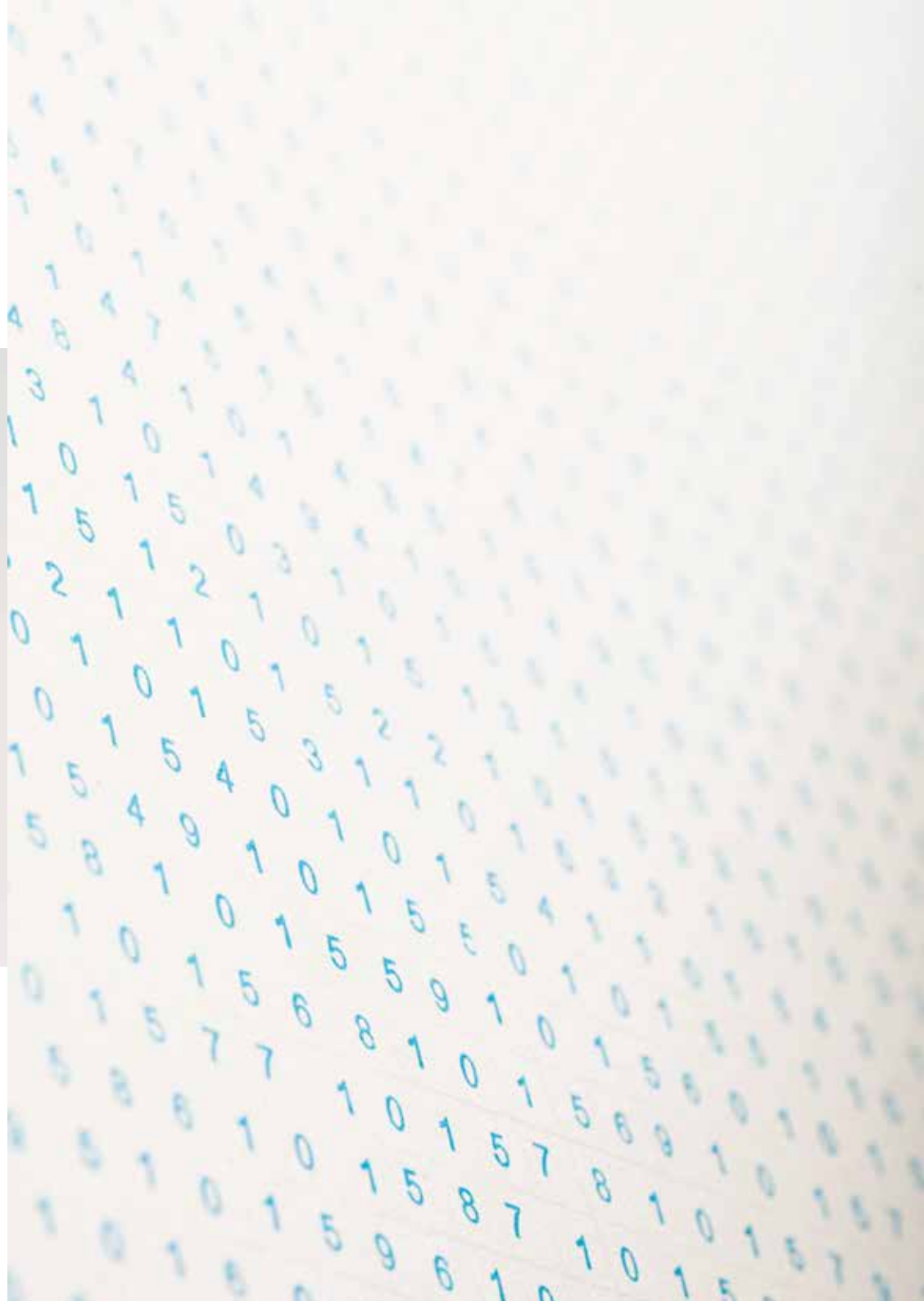
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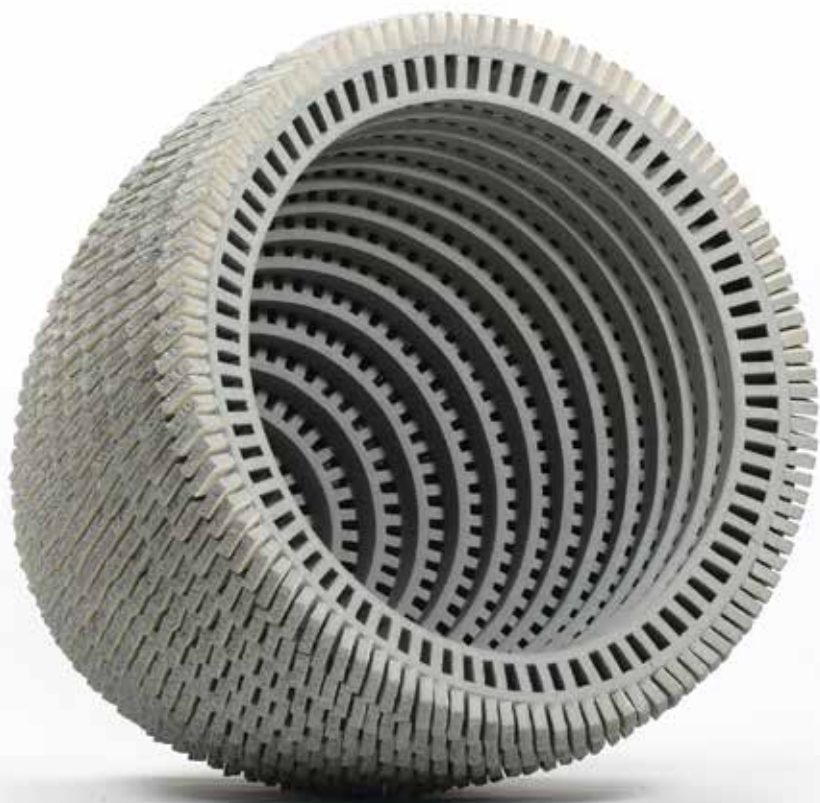




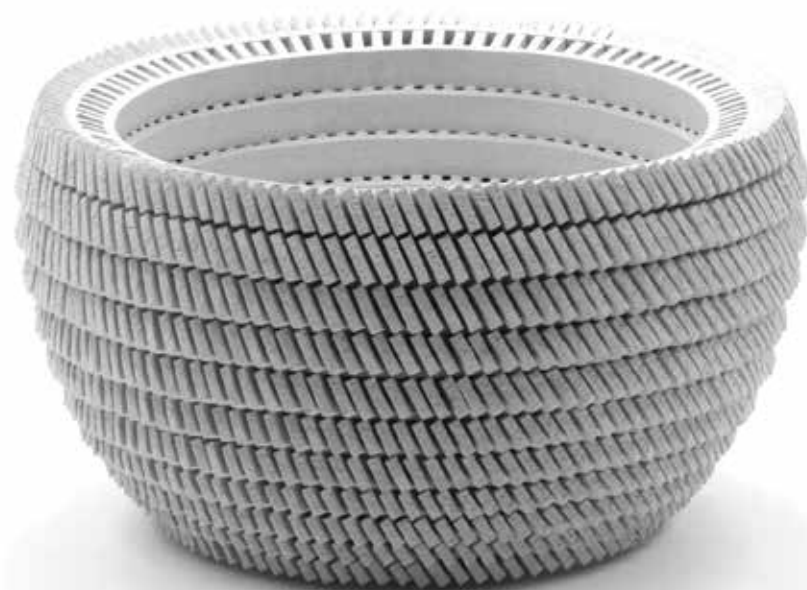
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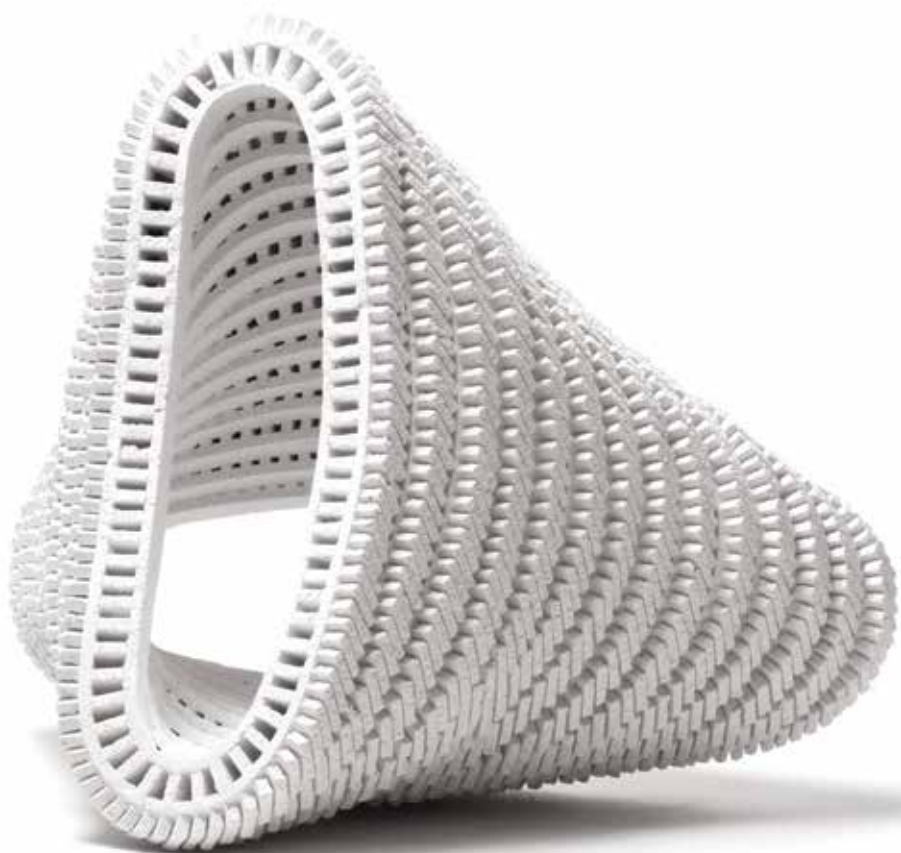
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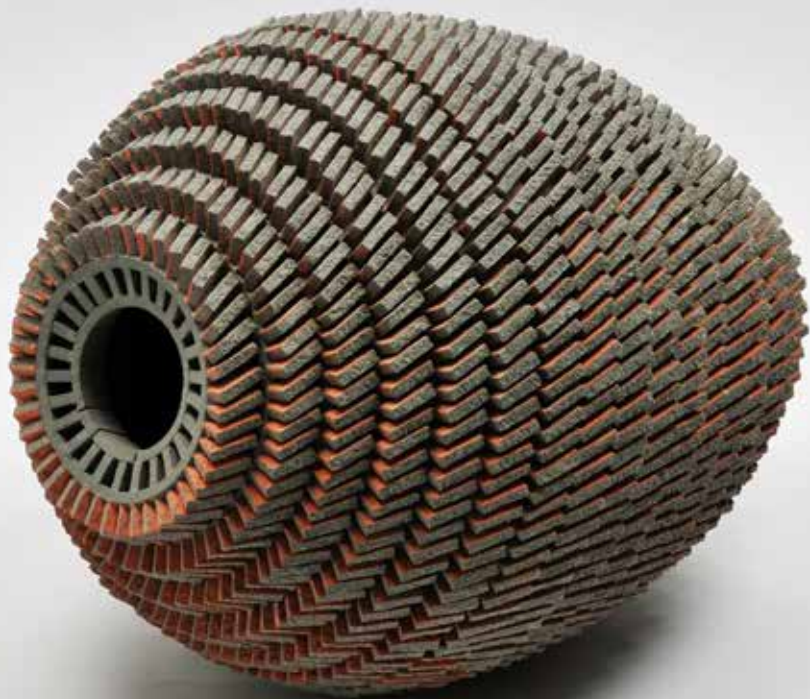
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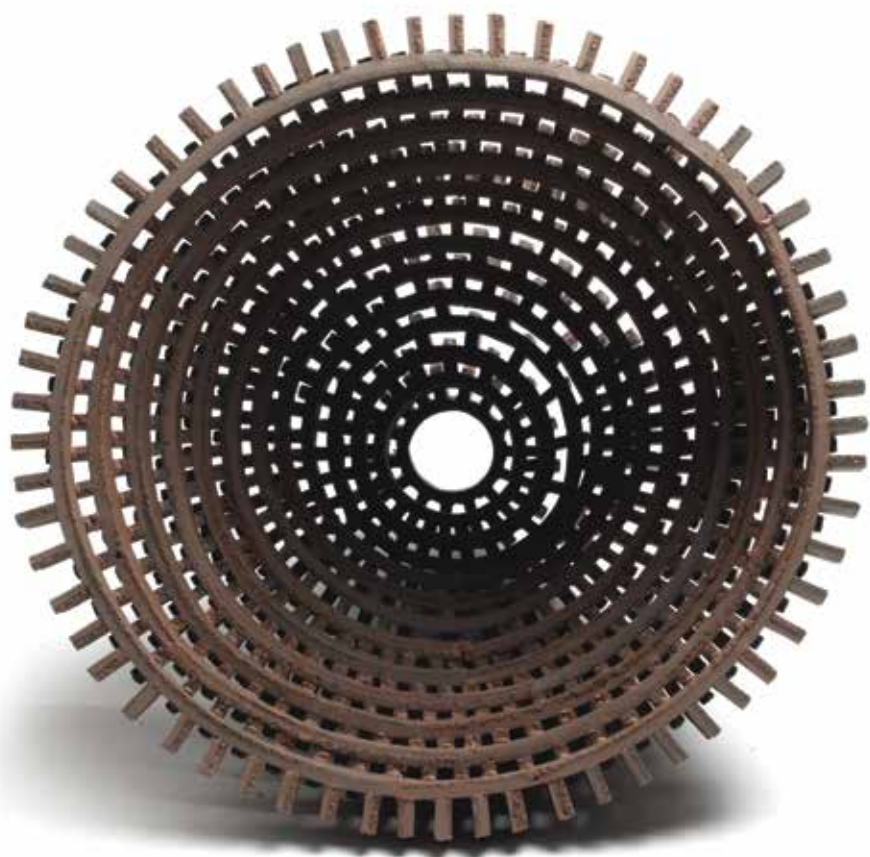
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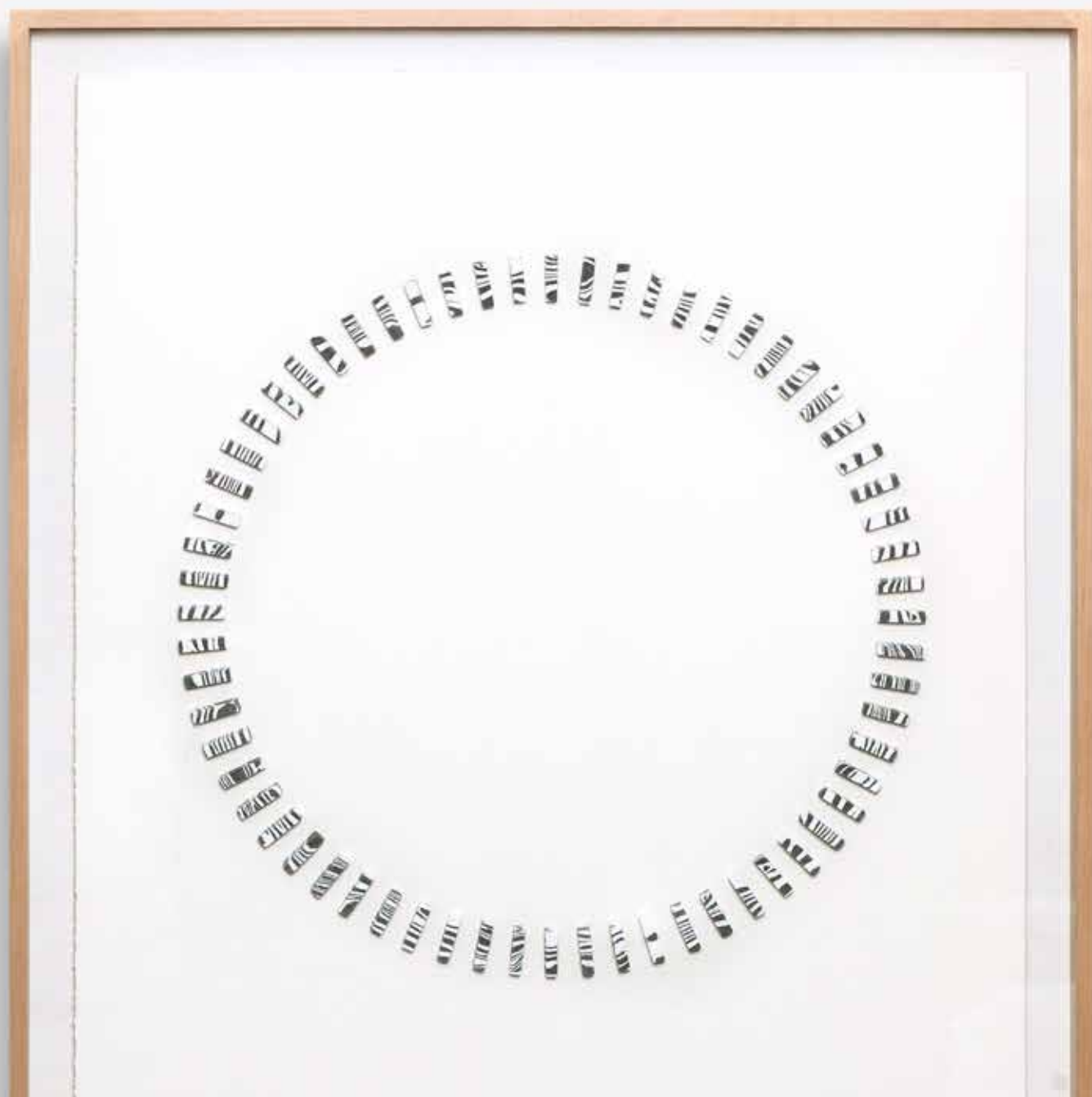


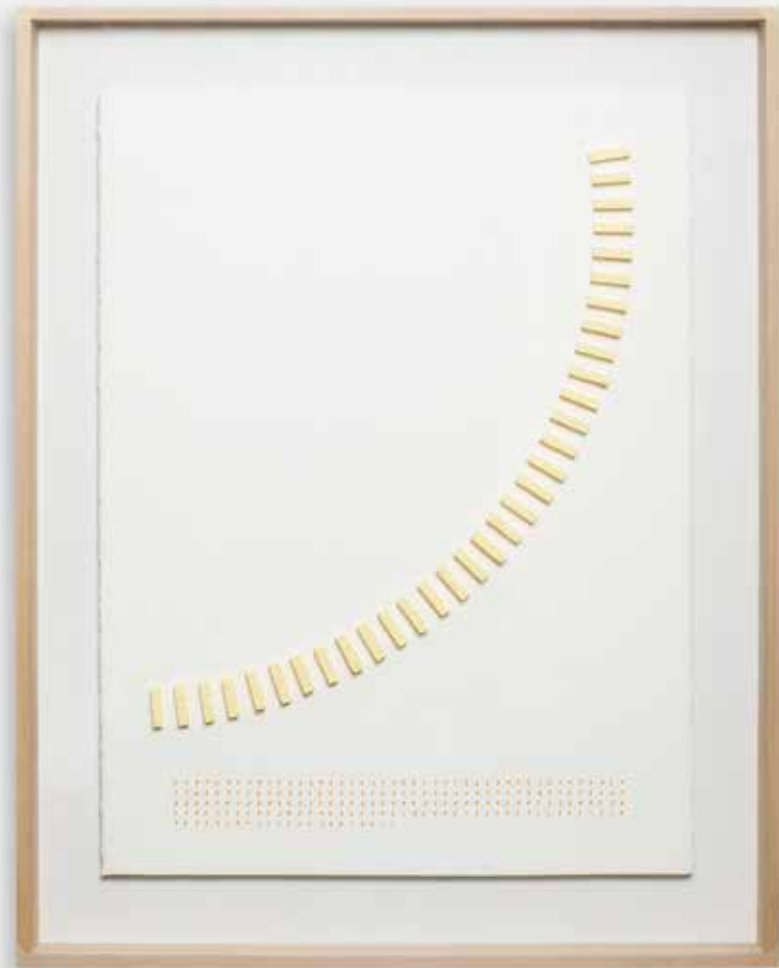
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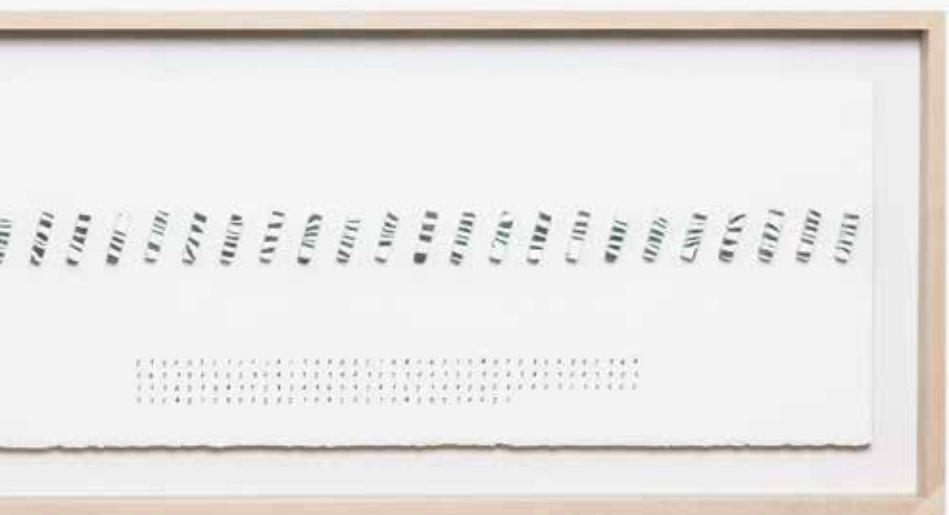


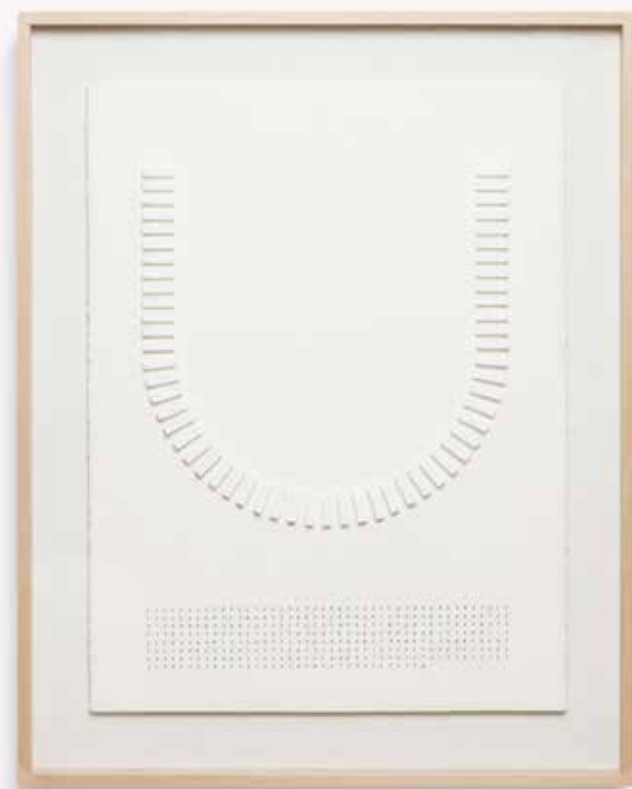


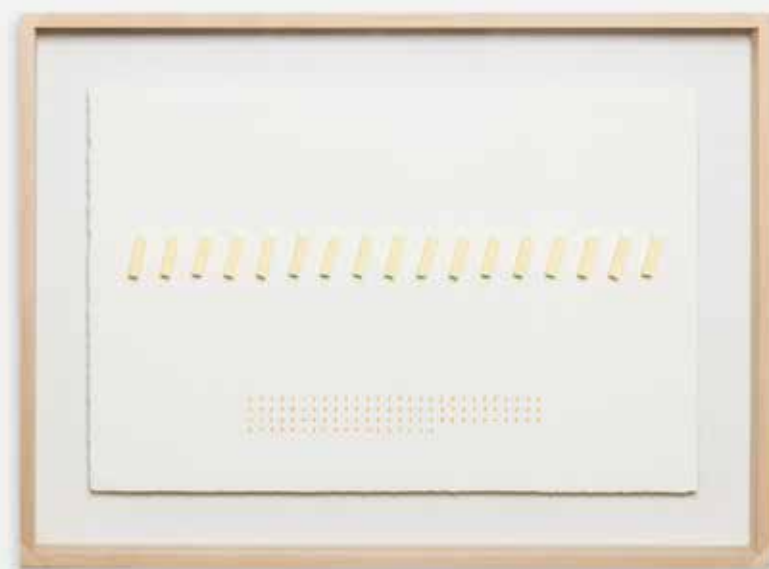












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