



SIAT GALLERY

Kyeol: Beyond Fine and Rough

‘Kyeol’ (결) is a Korean word which often translates in English as grain or texture. However, ‘kyeol’ in Korean encompasses a wide range of meanings. ‘Kyeol’ can describe the texture of tangible matters such as wood, skin, silk, or hair. It can also denote intangible ephemeral concepts such as rhythm, wind, breath, dream and time. Moreover, ‘kyeol’ can be used to describe one’s personality or disposition. It refers to one’s unique, innate nature which can be understood through a deep relationship. In each artwork, the artist investigates the unique ‘kyeol’ of the material beyond fine or rough textures, applies their own ‘kyeol’, and brings new ‘kyeol’ into existence.

In art jewellery, the relationship formed by ‘kyeol’ continues even further. Through the act of wearing an art jewellery, the wearer feels not only the physical ‘kyeol’ of the artwork but also the ‘kyeol’ of the artist. In addition, the wearer will be able to engage with the artwork and transfer their own ‘kyeol’ into the jewellery piece. Hence, wearing an art jewellery piece is the creation and recreation of ‘kyeol.’

In this exhibition, Siat Gallery will present a wide spectrum of art jewellery works made by 9 renowned South Korean artists.

Youngji CHI

I want to express the resonance of the heart through contemporary jewelry that is neither overly philosophical nor excessively aesthetic.

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Units and colors are used as tools of expression. Each individual unit is the same, yet they are all different. I enjoy intentionally making them different. By doing so, each unit appears to be alive.

The colors are intuitive and subtle. It is a good tool for expressing my changing emotions. The most enjoyable moment in the creation process is when I confirm the appropriate harmony between shape and color.

Education

2011 PhD, Graduate School of Techno Design Kookmin University, S. Korea

2002 GIA Diamond Certificate

1994 MFA in Industrial Design, Hongik University, S. Korea

Selected Awards

2020 Arte Y Joya Award, Winner, Spain

2020 KATALIN SPENGLER, The Collector Award, Hungary



Youngji Chi

Visual Mixture, 2023

Brooch

Sterling silver, plastic, leather, polyester fill, wood, pigment
11 x 7.3 x 1.5 cm



Youngji Chi

Green Dots, 2023

Brooch

925 silver, fine silver, aluminum, nephrite, acrylic, wood, pigment, leather, fiber fill, linen thread
14 x 10.5 x 1 cm

SIAT GALLERY

Shin-ryeong KIM

My work is based on the premise that “what we see may differ from the fundamental, tangible form that exists.”

Sometimes, when I gaze continuously at a certain place, I see a virtual space. It's the moment when the familiar streets and buildings suddenly appear strangely different. The things I once knew become unfamiliar. I also sometimes fall into the illusion of entering a never-ending cycle, like a Möbius strip. I've always been fascinated by such phenomena.

Where does this visual experience come from? Why does it feel this way? Are the things I see the same as what others see? Is what I'm seeing correct?

My work is based on the premise that "what we see may differ from the fundamental, tangible form that exists." It's a process of visually demonstrating the contradictions that arise between what we see and what actually exists. Interpreting the information that comes through our vision is highly experiential and subjective. Therefore, in most cases, it results in contradictions, and we cannot even claim that what I see and what others see are entirely the same. To prove the contradictions arising from vision, I refrain from involving color and focus on simply observing forms, using geometric shapes. Geometric forms are relatively clear and can accurately describe appearances, and with such descriptions alone, everyone can think of the same form of appearance. Therefore, they help us perceive the difference between what exists and what is seen more clearly.

I hope that viewers also see my artwork through my perspective. I hope they find answers to the questions I pose through the artwork. I hope these questions persist as ongoing inquiries rather than ending as momentary amusement.

Education

2004 MFA in Metals & Jewelry, Kookmin University, Seoul, S. Korea

2000 BFA in Metals & Jewelry, Kookmin University, Seoul, S. Korea

Selected Awards

2021 Winner, Metalwork and Jewelry Award of the Year, Yoolizzy Craft

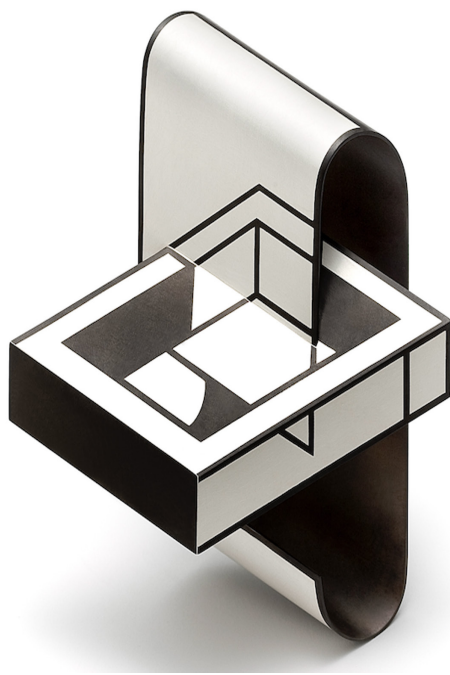
Museum/Metalwork and Jewelry Award Operating Committee, S. Korea

2018 27th Legnica International Jewellery Competition ILLUSION finalist,

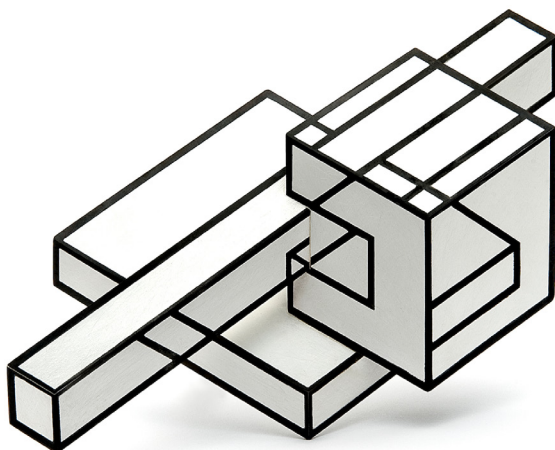
Legnica, Poland

2008 Zeroone spot 2008 support program award finalist, Seoul, South Korea

2007 International Craft Exhibition ITAMI - Jewelry



Shin-ryeong Kim
B.F. No. 26, 2023
Brooch
925 silver, 999 silver, nickel silver
9.5 x 8.5 x 4 cm



Shin-ryeong Kim
B.F. No. 27, 2023
Brooch
925 silver, 999 silver, nickel silver
7 x 10.5 x 2 cm

Sooyeon KIM

Through my work, I investigate the transformation of such memories into spatial forms.

<The Moment>

During a trip to Austria in 2018, I stumbled upon a small village near Lake Wolfgang before arriving at Hallstatt. As I walked around, a tiny garden caught my eye. There stood a fountain with a small statue of a girl, and the water flowing down the girl's head in a parabola was beautiful. I captured the moment with a camera, saved it somewhere in my photo album. Several years later, I can still depict the subject, recall the moment, and feel the emotions vividly.

I feel that my current life is exactly like the countless unorganized photos. Nevertheless, each photo album named 2008, 2009, and 2010 has pictures of my childhood, family, friends, child, school, studio, home, travel destination, and city. The photos are clear, but my memories are partly left like fragments. Sadly, even that seems to be fading.

On my travels through day-to-day life, the intriguing images and engaging people I encounter sit behind me as tattoos etched in my mind. Through my work, I investigate the transformation of such memories into spatial forms. I take photographs of places that I visit. The printed images on paper are duplicated and handcut multiple times in a sequence. This process repeatedly traces my memory's outlines until the white space on form acquires its own identity without the actual images. The rooms where images are absent yield to the imagination's discovery of the hidden and unknown.

Education

2010 MFA in Jewelry & Metals, Rhode Island School of Design, RI, USA

2007 BFA in Arts and Crafts, Sookmyung Women's University, Seoul, S. Korea

Major Permanent Collections

The Gallery of Art in Legnica, Poland

Museum of Fine Arts, Houston, USA

Selected Awards

2018 Winner, Lexus Creative Masters Award 2018, Korea

2015 Honorable Mention, 9th Cheongju International Craft Competition, S. Korea

2013 Winner, Art Jewelry Forum Emerging Artist Award, USA

2010 Winner, Daisy Soros Prize for Fine Arts 2010, USA



Sooyeon Kim

At the beach, Yangyang (Deep Blue), 2023
Brooch

Photo paper, epoxy resin, varnish, sterling silver
12 x 7.5 x 2.7 cm



Sooyeon Kim

Fountain Mirabell, Austria, 2023
Brooch

Photo paper, epoxy resin, varnish, sterling silver
11.5 x 8 x 1.5 cm

Yongjoo KIM

To survive the creative process is to restore vitality in such situations without giving up.

“What does it mean to survive under pressure and weight?”

For me, making art is a way of exploring this simple yet complex question. I focus primarily on a single material of choice: hook and loop fasteners. I shape them with my bare hands along with basic hand tools such as a pair of scissors to cut, roll, bend, stack, and sew them. The choice to create jewelry out of an inexpensive material often considered unattractive and mundane was inspired by two reasons. On one hand, it was to survive the weight of financial burden by keeping material and fabrication costs down. On the other, it was to challenge my ability to survive in a field known for its social pressure to use attractive and precious materials.

In the creative process, artists often get stuck. When we do, we get bogged down by a variety of weight and pressure, which makes us feel as if there is a finite limit to our ability to create. This then threatens our vitality as artists. To survive the creative process is to restore vitality in such situations without giving up. To do this, we must be able to embrace and appropriately negotiate with a variety of weight and pressure. What’s pleasantly surprising about this is that when we do, we often end up with art that defies our imagination. Art that provides us with experiences of sublime, inspiration, and beauty, which helps us realize that there still exists infinite possibilities. I wish to share these experiences with those who witness or wear my work.

Education

2009 MFA in Jewelry & Metals, Rhode Island School of Design, RI, USA

2004 BFA in Arts and Crafts, Sookmyung Women’s University, Seoul, S. Korea

Major Permanent Collections

2020 Seoul Museum of Craft Art Seoul, S. Korea

2018 Los Angeles County Museum of Art, LA, CA, U.S.A.

2017 Art Gallery of South Australia, Adelaide, SA, Australia

2016 Victoria and Albert Museum (V&A), London, U.K.

2012 Velcro U.S.A. Inc, Manchester, NH, U.S.A.

2010 Museum of Arts and Design (MAD), New York, NY, U.S.A.

Selected Awards

2021 Honorable Mention, 11th Cheongju International Craft Competition, S.Korea

2014 SAC Artist awards Winner, The Society of Arts and Crafts, Boston, USA



Yongjoo Kim
From a Green Trochilidae No 6, 2021
Brooch
Velcro® Hook-and-loop fastener, thread, sterling silver (oxidized)
15 x 13 x 5 cm



Yongjoo Kim
From a Cyanerpes Caeruleus No.8, 2023
Brooch
Velcro® Hook-and-loop fastener, thread, sterling silver (oxidized)
16 x 13 x 5 cm

Jongseok LIM

They stand as the byproduct of pure desire, occupying their place as a beautiful visual language.

<The Ancient Travels>

As I gaze upon the unique texture of insects crafted through the accumulation and shaping of twisted threads, it's as if I'm moving backward in time, from the present to the past and into an unimaginably distant era. Eventually, my gaze returns to the primordial forests where nameless giant insects once lived and the ancient seas where they swam. Those times, endlessly rugged and unfailingly serene, seep deep into some corner of my inner self, occasionally surging forth and sometimes causing gentle ripples until they finally manifest in new forms.

Shapes created through my fingertips, much like the time when everything was unfamiliar or the pure, innocent gaze of a child, are all covered in rough paint. But at times, they burn away, leaving behind unadorned and unfamiliar ashes. Life, seemingly an unceasing stream of unpredictable fears and joys, has transformed these remaining ashen powders. Shaped by my minimal intervention, they have evolved into unexpected colors that defy prediction. They stand as the byproduct of pure desire, occupying their place as a beautiful visual language.

Education

2016 MFA in Metalwork and Jewelry, Kookmin University, Seoul, S. Korea

2013 BFA in Metalsmithing and Jewelry, Konkuk University, Cheongju, S. Korea

Major Permanent Collections

2020 Seoul Museum of Craft Art, S. Korea

Seoul Culture Headquarters, S. Korea

2020 Le Arti Orafe Jewellery School, Italy

2018 Pureun Cultural Foundation, S. Korea

Victoria & Albert Museum, UK

2016 CODA Museum, Apeldoorn, Netherlands

Design Museum Den Bosch, Netherlands

Selected Awards

2021 Cheongju International Craft Award, Honorable Mention, S. Korea

2019 Inhorgenta Munich 2020 Award at Preziosa Young 2019, Italy

Preziosa Young Design Competition, Winner, Italy

2018 Illusion, 27th Legnica International Jewellery Exhibition, Finalist, Poland

2016 Craft Trend Fair, Artist of The Year, S. Korea

Iksan Craft Competition, Special Prize, S. Korea

Marzee International Graduate Prize 2016, Winner, Netherlands



Jongseok Lim

Shyness, 2021

Brooch

Fine silver, sterling silver, nickel silver, amazon rosewood, gold leaf, ottchil
14 x 14 x 3 cm



Jongseok Lim

Unknown Forest, 2023

Brooch

Fine silver, sterling silver, nickel silver, akoya pearl, ottchil ashes
6.5 x 17 x 3 cm

Namkyung LEE

The work emphasizes the inevitability of space and place within an image, connecting memory and space, adding a fantastical narrative and captivating visuality to realistic photos.

The photos I use lack social connections or special artistry, intentionally devoid of profound narratives. This choice stems from a strategic reluctance to overtly reveal objects or situations, whether during capture, editing, or discussions.

My image selection process adheres to universal beauty standards, concealing the story outside the frame and distorting reality within it. This framework creates spaces and subtle distortions, along with gaps.

My fascination with space began as a childhood desire to create a 'room' for my image. This attachment to the 'room' is universal, shaping space through imagery. The work emphasizes the inevitability of space and place within an image, connecting memory and space, adding a fantastical narrative and captivating visuality to realistic photos.

Another series, 'Still Life,' is part of the 'Image Archive' project, which aims to capture everyday objects using artificially created images that conform to aesthetic norms.

The initial focus is on the common 'Bottle' found in my surroundings. The objects are arranged unconventionally, not for practical use, with the bottles as secondary elements. This composite image layers photographs of each object to create a co-existing space within the frame, relying on its real-world surroundings for context.

Education

2015 MA in Jewelry Design, Kookmin University, Seoul, S. Korea

Selected Awards

2023 Cheongju International Craft Competition, Special Prize, S. Korea

2022 Enjoia't Award, Finalist, Spain

2022 Budapest Jewelry Week Award, Brussels Jewellery Week, Belgium

2021 FIO Contemporary Jewellery, JOYA Barcelona Art Jewellery & Objects, Winner, Spain

2021 Arte y Joya, Winner, Spain

2020 New Taipei City International Metal Crafts Competition, Honorable Mention, Taiwan

2020 Gioielli in Fermento 2020 Part1, Finalist, Italy

2018 AUTOR Award 2019, JOYA Barcelona Art Jewellery & Objects, Spain



Namkyung Lee
Still Life - Images for recording of things around me_#1 Bottle-The 12th Bottle, 2023
Brooch
Sterling silver, photograph printed on acrylic, pearl
6 x 10 x 1.5 cm



Namkyung Lee
To the Place, 2023
Brooch
Sterling silver, photograph printed on acrylic
8 x 11.5 x 2.5 cm

Joo Hyung PARK

Like a painter with a canvas, I use chisels to carve the wood, coaxing dynamic grain patterns.

<Confluence>

Shortly after becoming an artist, my fascination with wood emerged. Despite its ubiquitous presence in everyday life, I stumbled upon wood by chance, and it has since become an indispensable medium for me. Each piece of wood's unique grain patterns, akin to fingerprints, captivate me the most.

This distinctiveness aligns with my pursuit of creating one-of-a-kind artwork. When I select raw wood, its unpredictable grain patterns and response to my touch present an engaging challenge, making wood carving a time-intensive yet rewarding endeavor in which I build a rapport with the material.

Like a painter with a canvas, I use chisels to carve the wood, coaxing dynamic grain patterns. Gradually, as I shape the wood and it dances to a new rhythm, it resembles a winding ribbon in motion. The wood retains its natural lines but allows for creative adaptation, much like its gradual accumulation of precious grain patterns over time. I admire its flexibility and strength and strive to embody these qualities.

Upon completing a piece, two patterns emerge: one crafted during carving by both the wood and me, and the other formed as I peel away layers of natural lacquer (ottchil). These patterns merge, unveiling the wood's origin, journey, and essence. Just as these patterns coalesce on wood, I aspire to be a person who adapts to change and harmoniously coexists with others.

Education

2012 MFA in Goldsmithing, Silversmithing, Metalwork and Jewellery, Royal College of Art, London, UK

2010 BFA in Jewelry and Metals, Rhode Island School of Design, RI, USA

Major Permanent Collections

2023 Victoria & Albert Museum, London, UK

2021 The Montreal Fine Arts Museum, Montreal, Canada

2019 Museum of Arts and Design, New York, USA

Selected Awards

2019 LOOT Acquisition Prize, Museum of Arts and Design, USA

2016 Art Aurea Award 2016, Main Prize Winner, Germany

2013 Itami International Contemporary Jewellery Exhibition, Selected, Japan

2013 International competition TALENTE 2013, Selected, Germany



Joo Hyung Park
Confluence 23-25, 2023
Brooch
Zelkova wood, otchil, sterling silver
5.5 x 9 x 16 cm



Joo Hyung Park
Confluence 23-23, 2023
Brooch
Zelkova wood, otchil, sterling silver
6.5 x 8 x 19 cm

Healim SHIN

Ultimately, my work is a fusion of tradition and innovation, revealing crystallized time through my fingerprints.

I explore the potential of everyday objects and materials, using them as essential elements in my creations. With a keen interest, I enhance craftsmanship to give these materials new artistic value, emphasizing themes, practicality, density, and durability.

The criteria for selecting materials for my work involve observing them in everyday life for at least 20 years. I aim to extend their utility and maintain themes of wearability and “reuse.” I emphasize the importance of investing time and care, enabling them to endure over a long period and find new relevance. I aim to preserve materials’ unique properties over time, revealing new layers of temporality. My work transitions from figurative to abstract, maintaining inner narratives through abstract processes.

In my series, “As time goes rain falls,” I express time through accumulation and transformation, crafting wearable art. I use hanji and hemp fabric as base materials, applying fish glue and ottchil (traditional lacquer) for a canvas-like finish. Acrylic paints and ottchil serve dual roles in color expression and adhesion, securing flexible materials without altering their form. I apply an eco-friendly varnish, enhancing gloss and eliminating imperfections, to create a robust, color-stable surface. A metal framework is used to create a flat shape that appears like a picture hanging on the body.

This process, using enduring materials, aims to infuse them with temporality once again. Ultimately, my work is a fusion of tradition and innovation, revealing crystallized time through my fingerprints.

Education

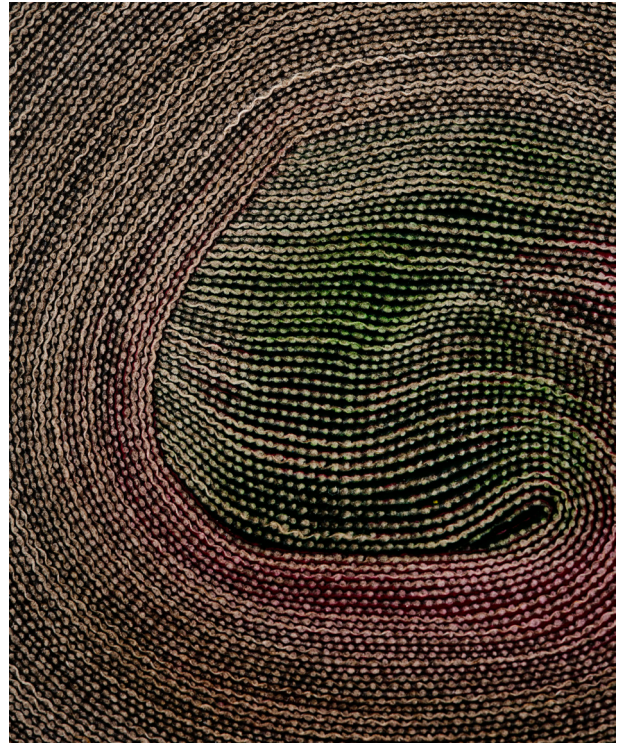
2004 MFA in Jewelry and Metalwork, Kookmin University, Seoul, S. Korea
1995 BFA in Arts and Crafts, Kookmin University, Seoul, S. Korea

Major Permanent Collections

2023 National Museums NI, Northern Ireland, UK
2022 National Museum of Modern and Contemporary Art, S. Korea
2020 Seoul Museum of Craft Art, S. Korea

Selected Awards

2023 Loewe Foundation Craft Prize, Finalist, Spain
2018 Marifunaki Award, Finalist, Australia
2015 The 51st Asian Contemporary Art Competition, International Award, Japan
2014 Metalwork and Jewelry Award of the Year, Yoolizy Craft Museum/
Metalwork and Jewelry Award Operating Committee, Winner, S. Korea



Healim Shin

I painted rain, which became raindrops 8, 2023

Brooch

Canvas, acrylic paint, 925 silver, traditional ink, ottchil
10.8 x 12.5 x 0.5 cm



Healim Shin

I painted rain, which became raindrops 12, 2023

Brooch

Canvas, acrylic paint, 925 silver, traditional ink, ottchil
10.5 x 9.6 x 0.6 cm

SIAT GALLERY

Jaesun WON

... allows me to showcase both the strength and flexibility of the lines within a context of restrained simplicity.

My work involves collecting and analyzing images of cityscapes filled with buildings and the intricate network of roads that weave through them. I then abstractly express these concepts through the use of lines. The primary technique for formal representation entails a repetitive interplay of filling and emptying lines, geometrically constructing spaces between them to create a sense of three-dimensionality.

Throughout this process, I place a specific emphasis on the variations found in the metal surfaces. These surfaces are known for their robust properties, and I enhance them by incorporating materials such as silk, synthetic thread, and cotton thread onto the metal wires, which possess their unique strength.

This enhancement is achieved through the coiling technique, where I meticulously wrap thread around the metal surface, transcending the chromatic constraints of metal. This technique allows me to showcase both the strength and flexibility of the lines within a context of restrained simplicity.

Education

2022 Ph.D. IT Design Convergence, Seoul National University of Science and Technology, S. Korea

2008 MFA Metalcrafts & Jewelry, Rochester Institute of Technology, USA

2004 BA Metal Craft, Konkuk University, S. Korea

Major Permanent Collections

2020 Pureun Culture Foundation

Selected Awards

2023 Metalwork and Jewelry Award of the Year, Yoolizzy Craft Museum/

Metalwork and Jewelry Award Operating Committee, Winner, S. Korea

2021 The 12th Cheongu International Craft Biennale, Special Prize, S. Korea

2019 The 9th International Jewelry Design, Bronze Prize, S. Korea

2010 Niche Awards, Grand Prize, Philadelphia, USA

2006 Tiffany Foundation Award, Grand Prize, Rochester, USA



Jaesun Won
Coexistence B9, 2023
Brooch
Sterling silver, stainless steel, thread
12 x 12 x 4 cm



Jaesun Won
Refined Difference B6, 2022
Brooch
Sterling silver, stainless steel, thread
7 x 5.2 x 1.6 cm

SIAT GALLERY

Siat Gallery is a prestigious destination dedicated to showcasing exceptional crafts, with a specialization in contemporary art jewelry, representing talented Korean artists. Derived from the word “seed” in Korean, Siat Gallery embodies the belief that every masterpiece begins as a tiny seed of inspiration, ready to grow and bloom into remarkable works of art. Siat Gallery is a place where the seeds of creativity are sown, nurtured, and brought to life.

Founded in 2019 by Jeannie H. Lee, Siat Gallery is currently based in Seoul, South Korea, serving as a dynamic hub where exquisite craftsmanship meets contemporary design. Siat Gallery takes great pride in curating exhibitions for Korean artists to showcase their unique perspectives and artistic visions. We are committed to fostering their growth and promoting their creations to a global audience.

In addition to our gallery exhibitions, Siat Gallery actively participates in renowned art fairs and events around the world. By engaging in these international platforms, we strive to create opportunities for cross-cultural exchange, enriching the global art landscape and promoting the rich artistic traditions of South Korea.

Gallerist Jeannie H. Lee

Contact

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