

The Good, the bad, and the ugly

My trip to an Anna Leonowens Gallery exhibit.

BY FREDRICK VOKEY

What does a cool-assed silver Korean-crafted candleholder, metal lobster traps, insect wings and Jean-Paul Sartre have in common?

My trip to the exhibit at NSCAD's Anna Leonowens Gallery in all its goodness, badness and ugliness.

Gallery One is the temporary home of Alexander Graham's *Traps*, a giant pyramid-type structure of lobster traps made of steel. Unfortunately for those who enter through the main entrance, you have to pass this to get to the other exhibits.

With the bad quickly out of the way, we're onto the good with Gallery Two. Officially titled *The Contemporary Young Korean Metal Arts Invitational*, coordinator and curator Komelia Honju has said that she "believes

these artists' works will become the heirlooms of tomorrow."

A collection of functional art, ranging from table ornaments to jewelry, this collection is impressive (its juxtaposition with a pile of fake lobster traps aside) for its intricate detailing and professional look. As mentioned, Kwang Jung's silver candleholder was my favorite and Kiwon Wang's collection of four pendants (despite some, like deep titles such as *Is it art?*) deserves mentioning.

Having left for Gallery Three, I saw written in red on the corridor wall, "the obligation to will the freedom of others," a quote from existentialist philosopher Jean-Paul Sartre. Having read some of Sartre's stuff, I began to look forward to Cynara Mori's exhibit. Then I turned the

corner.

Decorating the walls were 50 or so pipe-cleaner replicas of insect wings and two gobs of steel wool hanging from the ceiling that I guess were supposed to be clouds (like *steel* clouds, man, get it?).

On a table, along with

several puppy dog and kitten ornaments that had numerous tiny googily eyes glue gunned to their faces, was an explanation of the exhibit. Mori discusses how we live our lives oscillating between selfishness and selflessness and how the loss of our childhood fascination with insects reflects

this.

She then drags the entire non-western world into art and talks about Buddhists not killing insects. Needless to say I didn't get what she was driving at, but just to be sure, I killed every ugly little insect I could on my walk home.

Korean Metal Arts display comes to Halifax

BY KATHY REID

On October 5, the Contemporary Young Korean Metal Arts invitational took place in the Nova Scotia College of Art and Design

(NSCAD) Anna Leonowens Gallery.

While interested spectators sipping coffee looked on, Komelia Hongia Okim gave a detailed outlook into the works of 21

accomplished young Korean metal artists. Okim spoke to over 20 observers about attitudes towards contemporary art in Korea. She said "If you stick out with your ideas and opinions in Korea you're cut, but in America the more you stick out the more you get pampered." Somehow I believe this attitude extends beyond the realm of art.

In addition to her curator duties at this exhibit, she is a professor of Art in Jewellery and Metal-smithing at Montgomery College in Rockville, Maryland.

While the art represents a Korean outlook, many of the works are influenced by Western culture. One artist is from Canada, three from the United States and the rest from Korea.

Many of the 80 pieces of artwork in this exhibit are abstract, with a strong influence evidently arising from the artist's background and beliefs.

The considerable work ranges from tabletop functional objects, sculpture, decorative, and wearable arts.

This show is a travelling exhibition throughout Korea, Canada and United States. Although it is a three-year endeavour, only four destinations in Canada are planned.

Following the stay in Halifax, it is going to the Arts and Design School in Fredericton, NB, running from Nov. 12 until Dec. 26.

From there, the exhibit will continue on to Vancouver, and then south to the United States. If you wish to check out the exhibit, it will be at NSCAD until Oct. 16.

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