

Artist statement

Min Haeng Kang think that making a work is a process of understanding her own thoughts and emotions and thereby expanding hers understanding of human existence. She became suspicious of feelings and thoughts she had believed to be her own when she realized that thoughts and feelings that appeared and disappeared, only with differences in how long she had been. Instead of thinking of her thoughts and feelings as her own and trying to keep them, she thinks she is the one who sees them getting in and out inside her. She thinks of her own existence as a boundary and expresses its shape as a perforated shell. She began to aim at extending the scope of understanding of herself as a social being, contemplating the artist's role in society and what meaning her own works and creative activities can have socially, and expressing these through her works. Feeling that too much material already exists in the world and is only focused on creating new things, she is working with trash in the hope that her creative actions can contemplate a cycle, not a one-sided consumption of resources.

Bio

Min was born in Korea and majored in Korean Literature and Photography in Korea and started studying glass in Japan. She graduated as an honor student at Toyama City Institute of Glass Art in Japan. She created her work at the Utatsuyama craft workshop in Japan for three years with scholarship and awarded an honor researcher prize twice. She is the first person to receive the grand prize as a foreigner at the 69th annual Kanazawa Craft competition held in Kanazawa, a well-known 'craft city' in Japan and the first Korean to receive the grand prize at the Triennial International Exhibition of Glass Kanazawa competition in Japan. She also received a silver prize and special prize at the Cheongju International Craft Biennale competition in Korea. Her work was invited to the exhibition "COLOURS" at Hempel Glasmuseum in Denmark. She was chosen by French fashion designer Agnès b. to participate in the exhibition with her company in Tokyo. Her work is in the permanent collections of the Cheongju International Biennale Committee, the Toyama Glass Art Museum, the Notojima Glass Art Museum, the Utatsuyama Craft Workshop and Toyama City Institute of Glass Art. Her work can be found in catalogs that were produced for several of the exhibition mentioned above as well as in New Glass Review 34.