

SARANG-GA (LOVE SONG)

by Na yesim.
Curated by Insang Song.

Experience the intricacy of traditional needlework and embroidery on natural-dyed cloth... the quiet calm of the Korean tea ceremony and the soaring eloquence of pansori singing...



Na yesim uses Korean traditional dyeing techniques and embroiders her design with detailed needlework on the natural - dyed cloth. To demonstrate the delicacy and concentration required for such work, the artist presents the traditional Korean Tea ceremony to complement the aesthetic beauty of her exhibits on display. Na yesim's work showcases a cross-section of Korean culture that combines natural dyeing, sewing and the serving and sharing of tea as a means of communion and communication.

Textile artist, Na yesim, loves wild flowers, tea, and stars. The word *Sarang* (love) means more than the love between men and women in Korean. *Sarang* has the unique essence of the language itself, and it also embodies something that moves the Korean mind.

Sarang-Ga translated, as 'Love song', the title of this exhibition, is a passage from *Pansori Chunhyangga*, a typical Korean traditional song .It is a metaphor for the manner in which Korean emotion is deeply ingrained and contained within this exhibition.

The artist calls on *Sarang-Ga's* protagonist, *Chunhyang*, into her and creates wild flowers and stars by stitching on a natural dyed cloth. She shares her artistic creation with love through the tea drinking ceremony accompanied by the song 'Sarang-Ga'.

About the artist:

Held 7 invited solo exhibitions.

Beautiful Space with Tea, at Gilsang-Sa Buddhist temple, Seoul, Korea (2011).

Butterfly's Space with Tea, at Cultural Space Haru, Imsil, Korea (2011).

First mind, at O's gallery, Jeonju, Korea (2012).

Passion, at Jeongto-Sa Buddhist temple, Jeongeup, Korea (2013).

Mother's Autumn, Objet gallery, Jeonju, Korea (2014).

Butterfly's Space with Tea, Dawunje galley, Ulsan, Korea (2015).

Beautiful Space with Tea, at Unjoru Traditinal House, Gurae, Korea (2016)

Gwangju, Korea, 2013), Gwangju Art Fair (2016).



Artist's note:

A cup of tea that I stumbled across changed my life.

As soon as I realized that there was a universe in my teacup, tea came to me with a revolutionary hand, and I made my room a tea room, where I drank tea while practicing asceticism.

The world of tea is a comprehensive art that encompasses both tradition and modernity. Through this, I became aware of our traditional culture naturally, and at the same time, I thought that sewing was a gift of providence and I immersed myself in it.

My work is sewing with the same concentration as one needs to make a cup of tea. All work is done by natural dyeing of traditional Korean cloth, cotton, ramie cloth, and silk.

The cloth is dyed by extracting the fresh persimmon fruit in early autumn. It is coloured with sunshine, wind and dew for many days. And it is also dyed with ink stick, Indigo, Barberry root chrysanthemum, etc. It mainly produces the five Korean traditional colours- black, blue, red, yellow and white.

My work is simple to reconfigure the traditional wrapping cloth and to embroider it in a manner that keeps it relevant and related to the modern. The colour obtained by dyeing gives a feeling like the clear sky of autumn, the glow of the deep night, recalling the Hwangtot_Gil (yellow toad) of the southern provinces of Korea.

My works expresses the Jirisan (Jiri mountain), the small grass and flower trees of Seomjin River, the Big Dipper, the tower of Hwaeomsa Temple, red plum blossoms.etc. by using embroidery or a patchwork of cloth pieces to design hangers, folding screens, tea mats and cushions.

I just enjoy sewing. Just as in the old days, in a woman's living room or the corner of a poor house, women sew with indifference. So I have nothing to say specifically about my work. I am grateful to those who love me, who love tea, flowers and stars, and, love sewing. Since I was a child, I went to a shop called the "Indian Story" and bought Indian incense, clothes, ornaments. I was an Indian woman in a previous life, I guess! I am therefore so very happy to have the opportunity to exhibit my work in India.

- Na yesim

About Traditional Korean dyeing

Traditional Korean processes for dyeing cloth, primarily uses natural colouring such as tea, saffron and gardenia. The most important of these, from a cultural perspective, is indigo (*jjock*), which was used for the Korean Royal Family and for weddings.

The indigo plants are harvested in July, before they flower and the leaves are stored in earthenware jars of water for several days to extract the pigment. The leaves are then removed and the water is mixed with lime from powdered oyster or clam shells to create a base. The leaves are dried and burned, and the ash is used as a source of lye which is mixed with the base. Finally, the mixture is stirred and fermented for several days to produce the eventual dye. The fabric that is dyed is soaked in the resulting liquid (which stains it yellow) and then dried in sunlight, which activates the pigments and gives the cloth, a deep blue hue.

Inauguration on 5 December 2017 at 6.30 pm with a traditional tea ceremony and pansori singing.

**The exhibition will be on view
at The Gallery @ InKo Centre
from 5 December 2017 to 5 January 2018.**

