

*NO PERMANENCE IS OURS:  
Jane Brucker & Park Chel-Ho*



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Permanence  
Is  
Ours:

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Baik Art LA is pleased to present *No Permanence is Ours: Jane Brucker & Park Chel-Ho*. This exhibition was on display from January 5, 2019, to February 2, 2019. An opening reception was held on Saturday, January 5, 2019, from 6-8pm.

Buddhist philosophy teaches us that impermanence is key to existence. All phenomena, without exception, are subject to change, coming and going in never-ending cycles of birth, death, and rebirth. Intimately linked to the concept of impermanence in Buddhist thought is the idea that nothing has an enduring essence, that there is no unchanging soul or self, no lasting anything to anchor our human experience. Instead, all physical and mental events are by nature transient, leading to pain and suffering, for we prefer, as the German poet Hermann Hesse so eloquently noted, a life that is fixed in place. Understanding and accepting impermanence is an important step on the Buddhist's path to spiritual enlightenment, the profound realization that everything arises, changes, and fades away.

The two artists in this exhibition recall these ancient, if often forgotten truths, in works that are at once universal and personal. Park Chel-Ho's contemplative *Ripple* (2018) and *Circulation* (2016-18) series betray his abiding interest in nature and its myriad shifting, evanescent events. His delicate, lace-like shapes drift across the picture plane without weight or specificity, simple reflections, perhaps, of dappling sunlight, or frothy residue on a watery substrate. Like unstable compounds, these diaphanous forms lead a fleeting existence, perpetually coming together, hovering for a moment, and floating apart. Together, they evoke time and movement, like cinematic events that unfold before our eyes, then cease to

exist. The natural linen on which Park's forms are printed grounds them, suggesting human manufacture and age-old narratives aimed at giving meaning to a constantly changing world.

Jane Brucker's *Unravel* project, begun in 2009, likewise addresses things in flux, focusing on the human activities of doing, undoing, and redoing. Hand-knit sweaters, shawls, blankets and vests in varying shades of cream and beige are taken apart and re-assembled in a process that mirrors the compromise and change inherent in life. Arrayed on tiny shelves and organized on the wall like flotsam in a seemingly infinite display, her half-finished clothes are but temporary manifestations, inviting us to ponder grief and loss. Her found objects, cast in bronze, suggest our human desire to arrest things, however futile the effort may be. A trained Alexander Technique teacher, Brucker, in her accompanying *Unravel* performance, uses gentle touch to guide participants toward letting go of physical and mental attachments and toward the acceptance of impermanence as a guiding principle of life. Like Park-Chel-Ho, she reminds us that actions, not things or events, are the real 'forms that bind.' They are, as the ancient Buddhist texts instruct, our only true belongings and the soil upon which we stand.

CLAUDIA BOHN-SPECTOR

## Jane Brucker

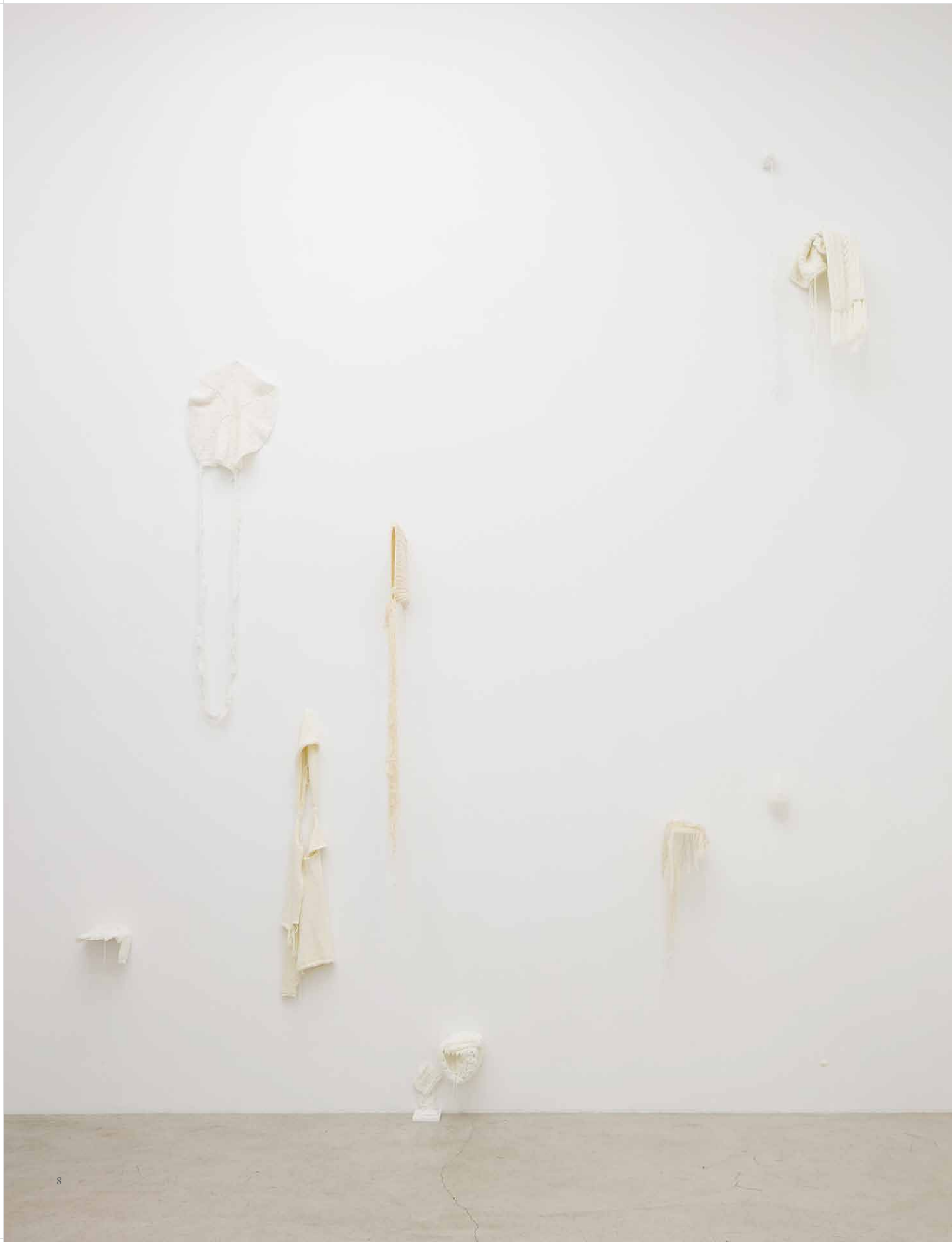
Jane Brucker uses installation and performance to engage the viewer through contemplation, movement and ritual activity. In large installations and intimate, small-scale sculpture, she touches on the poetry of existence by examining memory, fragility, and death. Combining found objects and heirlooms with other materials – textiles, wood, glass, and cast metals – she reveals her strong tactile sensibility while simultaneously exploring the visceral and the spiritual.

Her work has been featured at venues throughout the United States and internationally, in Nepal, Germany, Scotland, France, Japan and the Czech Republic. Time spent alone as an artist-in-residence at the Scottish Sculpture Workshop Winter Residency in Darkness and Isolation; DRAWinternational in Caylus, France; and Künstlerhaus Schloss Plüschow, Germany contributed to her current interest in contemplation. Her degrees include an MFA from The Claremont Graduate University; MA

in Religion and the Arts from The Claremont School of Theology; and in 1987 she attended Skowhegan School of Sculpture and Painting, where she was awarded a scholarship to study painting with Agnes Martin and traditional *buon' fresco* with Lucienne Bloch.

In addition to her studio practice, she is a Fellow at the Academy for Catholic Thought and Imagination at Loyola Marymount University, where she is a professor and head of the drawing program in the Department of Art and Art History. Her teaching incorporates her expertise as an AmSAT certified teacher of the Alexander Technique with sacred and secular forms of contemplative practice instructing animators, designers, and artists in the drawing studio and freshmen in a first year writing seminar.

For artist's CV, please visit  
[baikart.com/artist/jane-brucker/](http://baikart.com/artist/jane-brucker/)



*Unravel Installation*  
2018  
Deconstructed handknit clothing  
Varies



Close-up of *Unravel Installation*

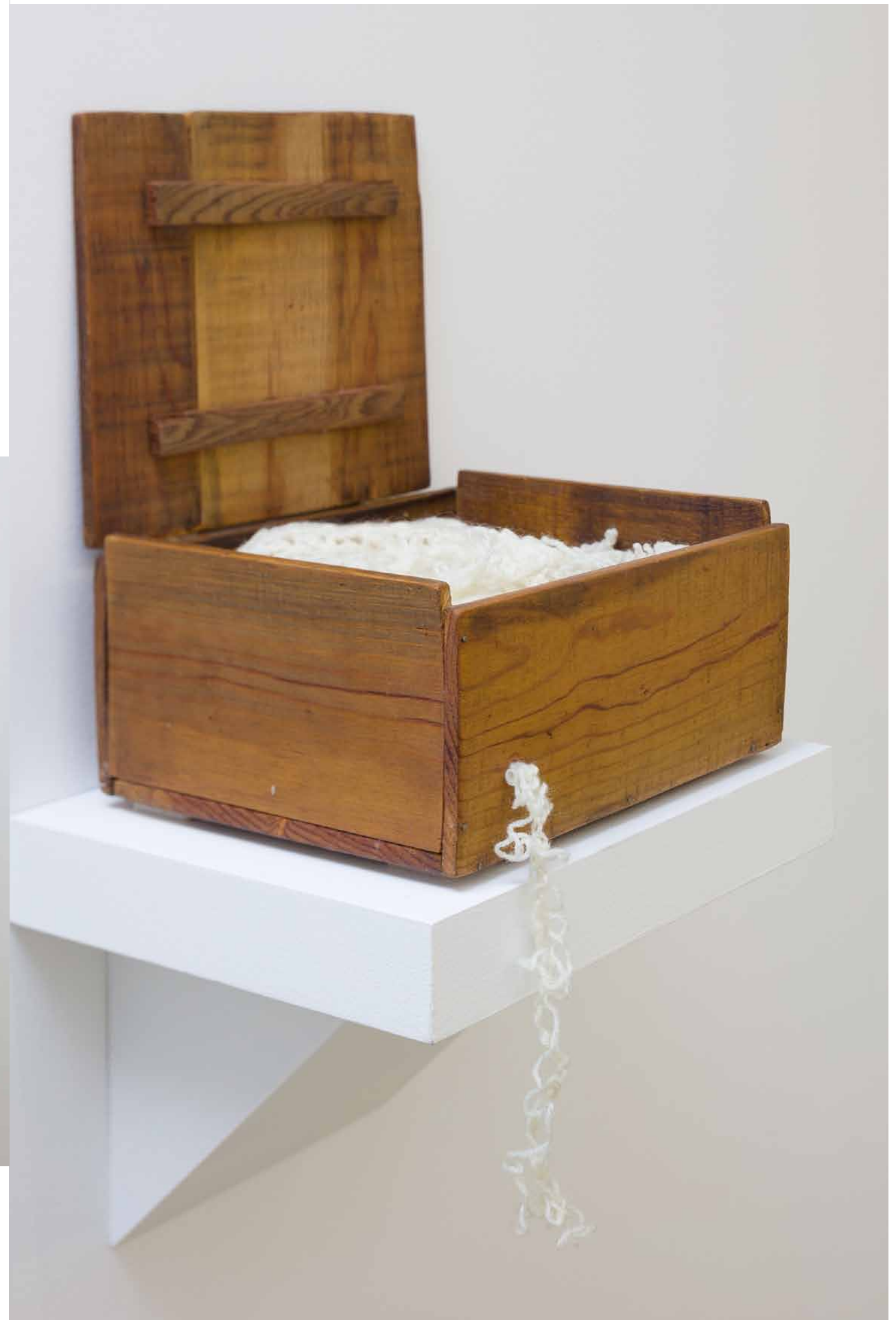


Close-up of *Unravel Installation*





*Unravel Installation*  
2018  
Deconstructed handknit clothing  
Small, Medium, or Large Box







*Knitted Piece*  
Bronze

*Thread Round*  
Bronze

*Birds*  
Bronze



Close-up of *Knitted Piece*



Close-up of *Thread Round*



Close-up of *Birds*

## Park Chel-Ho

Park Chel Ho was born in 1965 in Gyeongsangbuk-do, Uesung and graduated from the Department of Painting at Keimyung University in 1992, where he also attended graduate school. As the second child of three siblings, he grew up closely with nature, observing the mountains of his hometown along with the abstract shapes and natural semblances he saw within. His interests in nature and experimental work after college led to a profound curiosity in materials and print processes.

During his career as a writer, he studied for a year in the United States at the University of Pennsylvania in 1996. Aching for new creative works and upon returning to Daegu, he began working on paintings combined with print media through individual and group shows held every year. So far, he has completed 20 solo exhibitions and 200 group exhibitions.

Park Chel Ho was immensely in touch with the significance of nature, and the condition of the perpetual circulation of nature and man became a central element in his work. Noting the natural wonders of his childhood, environmental disasters such as tsunamis and storms gave him a sense of self-consciousness to communicate with the pernicious currents of nature. His work, from the “Shape” series, which began in 1990, to the “New” series, “Leaf” series, “Honeycomb” and “Flower” series, all require human life to cycle through a part of nature.

Beginning from 2015, he started to cut linen cloth into spontaneous forms to create spatial depth to illustrate the organic flow of time. The layers of cloth are stacked together to allow air and light to pass between them; additionally, to express uninhibited pure hope existing independently of square frames.

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Das Kunstwerk ist ein Beispiel für die Verwendung von natürlichen Materialien in der Kunst. Es zeigt die Verbindung von Natur und Kunst in einer harmonischen Komposition. Die Verwendung von Holz und Stein verleiht dem Werk eine organische Qualität, die mit der natürlichen Umgebung in Einklang steht. Die Gestaltung ist minimalistisch und betont die Textur und die Form der verwendeten Materialien. Die Komposition ist sorgfältig überlegt und zielt darauf ab, eine ruhige und beruhigende Atmosphäre zu schaffen. Die Verwendung von natürlichen Materialien ist ein zentraler Bestandteil der künstlerischen Praxis, die hier dargestellt wird. Es geht darum, die Schönheit der Natur zu feiern und sie in die Kunst zu integrieren. Die Werke sind nicht nur ästhetisch ansprechend, sondern auch ökologisch nachhaltig. Die Verwendung von Holz und Stein ist eine bewusste Entscheidung, die die Verbindung zwischen Mensch und Natur unterstreicht. Die Kunstwerke sind in einer Weise gestaltet, die die Aufmerksamkeit auf die Details und die Textur der Materialien lenkt. Die Komposition ist einfach, aber wirksam, und sie lädt den Betrachter ein, sich mit dem Werk zu verbinden. Die Verwendung von natürlichen Materialien ist ein Zeichen für Respekt und Wertschätzung gegenüber der Natur. Es ist eine Erinnerung daran, dass wir Teil einer größeren Gemeinschaft sind und dass unsere Kunst eine Rolle in der Welt spielen kann. Die Werke sind ein Beispiel für die Kraft der Natur und die Schönheit der Einfachheit. Sie sind eine Einladung, die Welt um uns herum zu beobachten und die Schönheit der Natur zu entdecken. Die Kunstwerke sind ein Teil der menschlichen Erfahrung und sie helfen uns, die Welt um uns herum zu verstehen. Die Verwendung von natürlichen Materialien ist ein Weg, um die Verbindung zwischen Mensch und Natur zu stärken. Es ist eine Erinnerung daran, dass wir Teil der Natur sind und dass unsere Kunst eine Rolle in der Welt spielen kann. Die Werke sind ein Beispiel für die Kraft der Natur und die Schönheit der Einfachheit. Sie sind eine Einladung, die Welt um uns herum zu beobachten und die Schönheit der Natur zu entdecken. Die Kunstwerke sind ein Teil der menschlichen Erfahrung und sie helfen uns, die Welt um uns herum zu verstehen. Die Verwendung von natürlichen Materialien ist ein Weg, um die Verbindung zwischen Mensch und Natur zu stärken. Es ist eine Erinnerung daran, dass wir Teil der Natur sind und dass unsere Kunst eine Rolle in der Welt spielen kann.





*Circulation - 1809*  
2018  
Acrylic on canvas  
64 x 50 inches



*Circulation*  
2018  
Acrylic on canvas  
39.5 x 33.5 inches





Close-up of *Circulation* - 1809





Extreme close-up of *Circulation*





Extreme close-up of *Circulation* - 1809



No permanence is ours; we are a wave  
That flows to fit whatever form it finds;  
Through night or day, cathedral or the cave  
We pass forever, craving form that binds.

— Hermann Hesse, *The Glass Bead Game*

Buddhist philosophy teaches us that impermanence is key to existence. All phenomena, without exception, are subject to change, coming and going in never-ending cycles of birth, death, and rebirth. Intimately linked to the concept of impermanence in Buddhist thought is the idea that nothing has an enduring essence, that there is no unchanging soul or self, no lasting anything to anchor our human experience. Instead, all physical and mental events are by nature transient, leading to pain and suffering, for we prefer, as the German poet Hermann Hesse so eloquently noted, a life that is fixed in place. Understanding and accepting impermanence is an important step on the Buddhist's path to spiritual enlightenment, the profound realization that everything arises, changes, and fades away.

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*Despair and Hope*  
1999  
Dry-point intaglio print on Fabriano paper  
15.3 x 11.4 inches (each panel)





Close-up of *Despair and Hope*

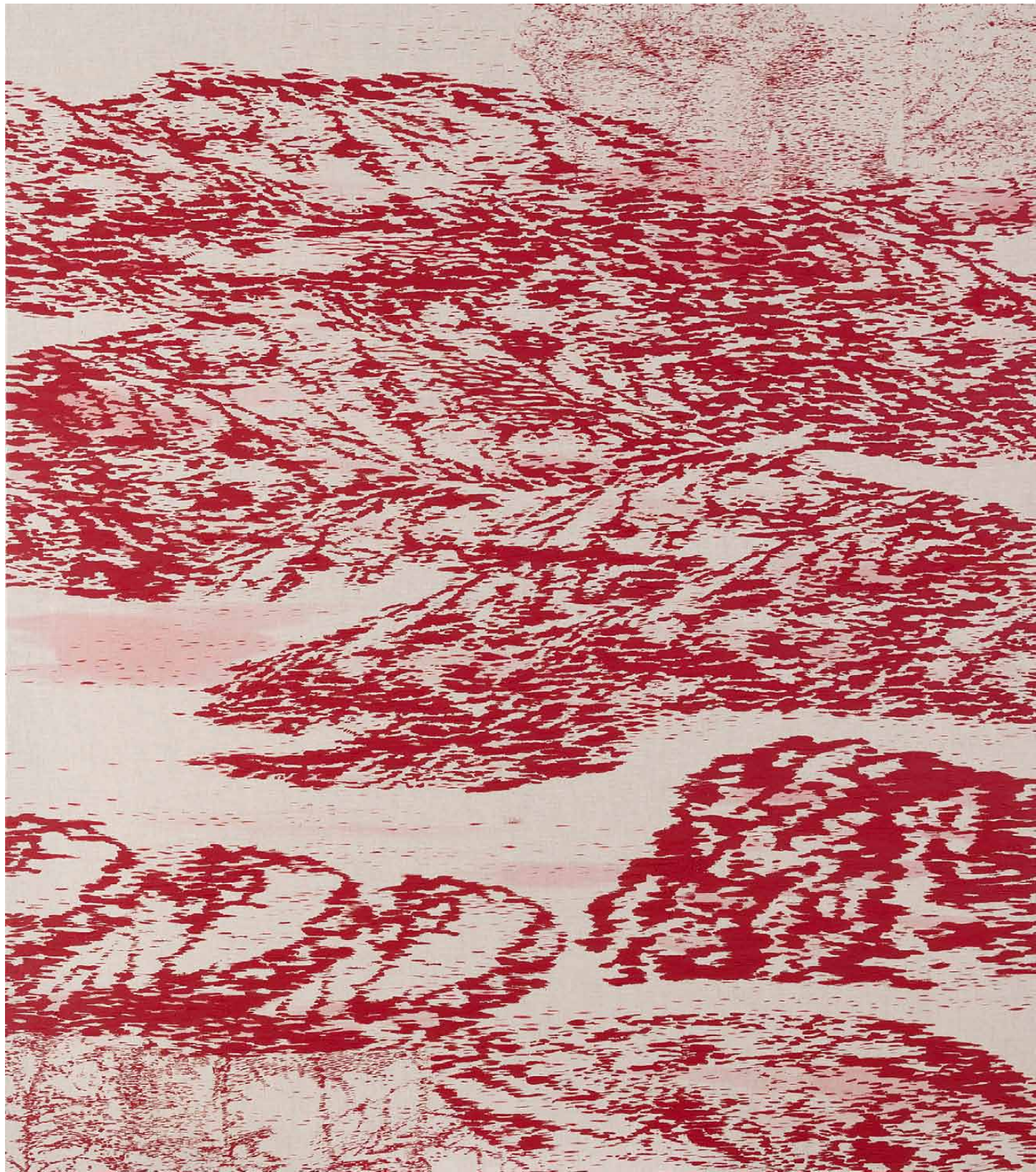


Despair and Hope



Close-up of *Despair and Hope*





*Ripple - 1822*  
2018  
Acrylic on linen  
51 x 43.5 inches





Documentation Photos from  
*Unravel Performance* by Jane Brucker, 2019

























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This eCatalogue is published  
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