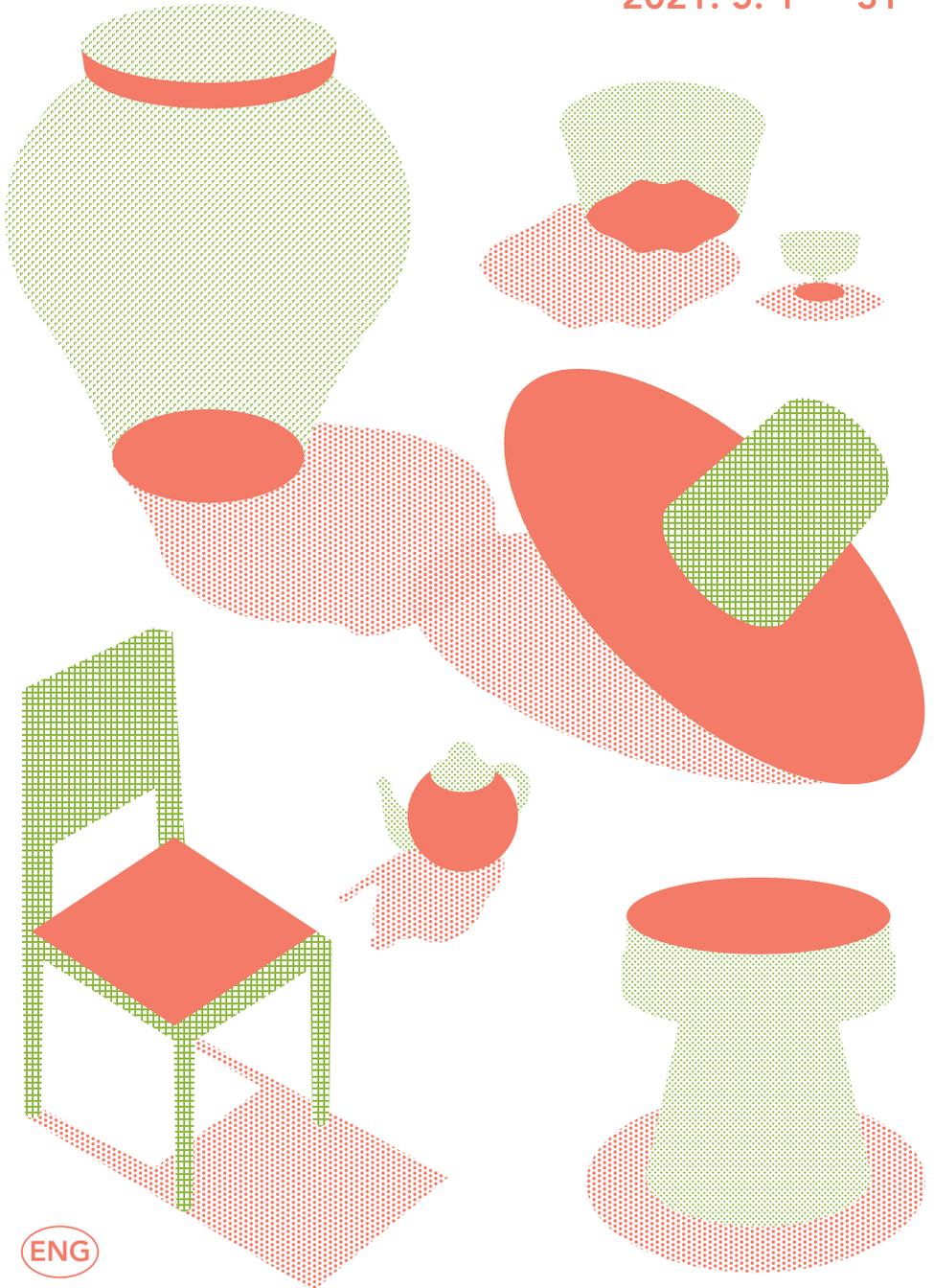


CHEONGJU INTERNATIONAL
CRAFT COMPETITION 2021

2021
청주국제공예공모전
2021. 5. 1 — 31



ENG

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OUTLINE of CICC 2021

APPLICATION PERIOD

2021.5.1. Sat – 5.31. Mon

COMPETITION 1. CRAFT COMPETITION

- Solicitation of craft artwork reflecting trends in contemporary arts-crafts and conveying values of the future
- Total Prize : KRW 125,000,000

Award	Number	Prize(KRW)	Note	
Grand Prize	1	50,000,000		
Gold Prize	1	20,000,000	Including tax and purchasing cost, trophy, and certificate	All winners will exhibit their works, and their works will be included in the exhibition catalogue during the 2021 Biennale.
Silver Prize	3	10,000,000		
Bronze Prize	5	5,000,000		
Special Prize	a few	-	Trophy, certificate	
Honorable Mention	many	-	Certificate	

COMPETITION 2. CRAFT CITY LAB COMPETITION

- Idea/plans, to be subsequently written and published, for developing the Culture Factory, which is the Cheongju Craft Biennale's main stage, into a symbolic zone that can reveal values of Craft City Cheongju
- Total Prize : KRW 21,000,000

Award	Number	Prize(KRW)	Note	
Grand Prize	1	10,000,000		
Gold Prize	1	5,000,000	Including tax and royalty, trophy, and certificate	※ Prize money and writer's fee paid by installments
Silver Prize	1	3,000,000		
Bronze Prize	2	1,500,000		
Honorable Mention	a few	-	Certificate	

For more details, please visit
www.okcj.org

Inquiry
ccbcompetition2019@gmail.com

CHEONGJU CRAFT BIENNALE

The Cheongju Craft Biennale is a comprehensive gala of international arts held every two years featuring all crafts including ceramics, wood, lacquer, textile and metal from in and out of Korea. As the world's biggest and highest level of craft biennale, the event attracts more than 3,000 artists from 60 countries and 350,000 visitors.

CHEONGJU CRAFT BIENNALE

Exhibition

Creating new value for crafts, shedding light on their significance, and exploring craft trends

International Craft Competition

Showcasing global artists who discover new value in next-generation crafts

Craft fair

Craft distribution platform to foster crafts market

Education Program

Opportunities to better understand and appreciate crafts

Academic Conference

Forum of craft discourse to seek solution for sustainability of crafts

Invited Country Hall

Shed light on the present and future of the world's crafts



CHEONGJU, the CITY of CRAFTS

Cheongju, the host city of the Cheongju Craft Biennale, is where Korea's ancient culture of ironware originated from and is the home of the global print and information revolution, where the world's oldest surviving metal type print Jikji was cast. A thousand years of history and culture live and breathe in this city, and an enormous flow of history has been created in harmony with the natural environment. The nation's central region, where Cheongju is situated, is home to kiln sites, a Hanji (traditional Korea paper) village, a craft town preserving the legacy and beauty of traditional Korean arts and crafts, and the industries of modernized craft design such as the global ceramic manufacturer Hankook Chinaware.



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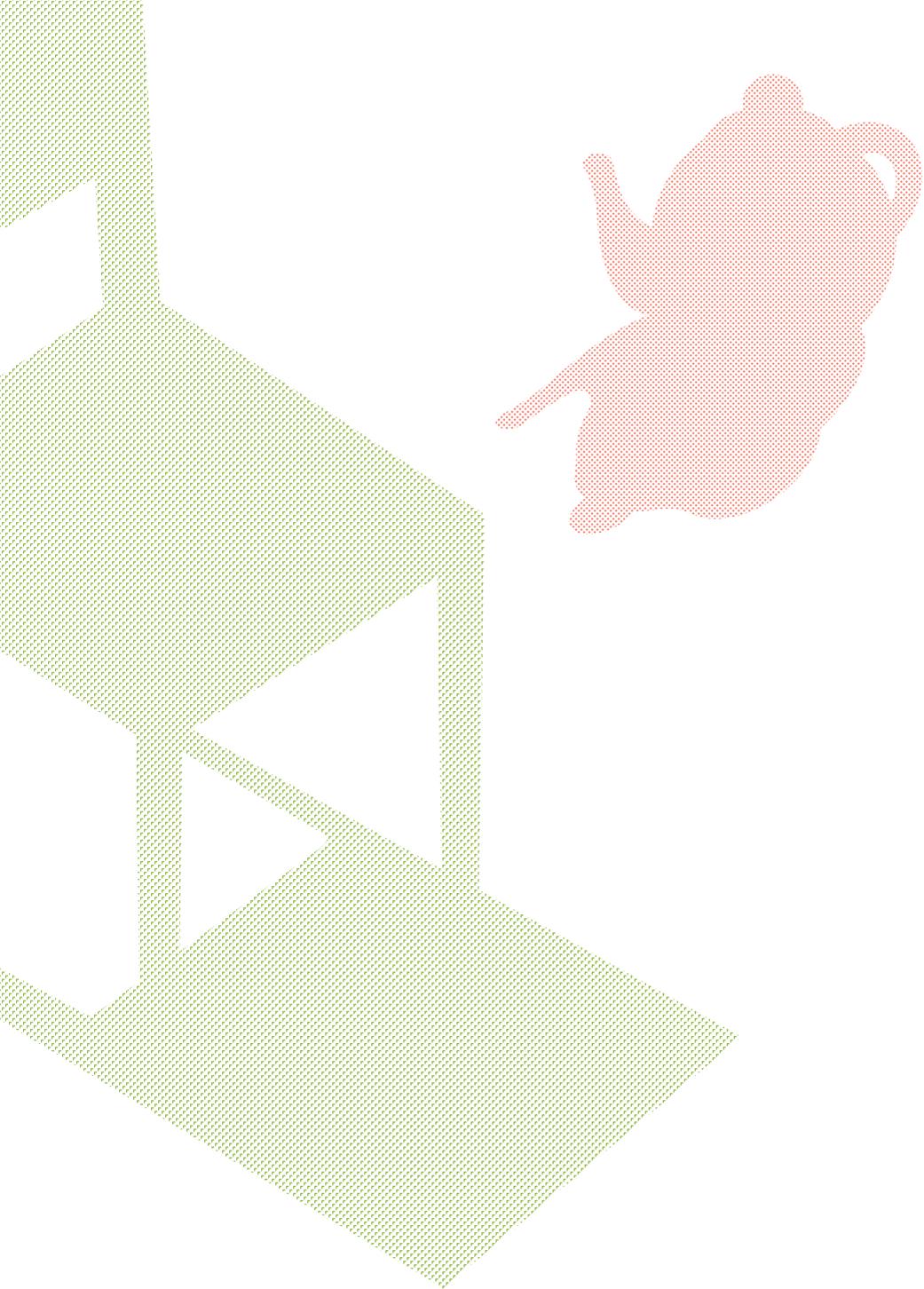
CULTURE FACTORY

Built in the 1940s and called a modern historic heritage site, the old Cheongju Tobacco Processing Plant, of a 65-year history, was used as the venue of four Cheongju Craft Biennale exhibitions from 2011 to 2017. This was the largest cigarette factory in South Korea, where some 3,000 workers produced cigarettes. With 32.6 acres of factory space on a 24.5-acre campus, and three buildings each used as the cigarette factory, tobacco factory, and warehouse, the plant produced 20 billion cigarettes annually to be a place of life and hope for the people of Cheongju.

However, its operation ceased in 2004 due to industrialization's forces, and while it no longer produces cigarettes, the site produces and exports culture through the craft biennial and was also a starting point for the global village to become one through culture. Transforming into a cultural space for citizens while preserving its architectural historicity, the Tobacco Processing Plant was reborn as the Culture Factory in 2019. Beginning with the 11th Cheongju Craft Biennale exhibition in 2019, we will create a new history of upcoming biennials at the Culture Factory.



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CHEONGJU INTERNATIONAL CRAFT COMPETITION

«Craft Competition» Craft:Art work Open Call

The Cheongju International Craft Competition (CICC), which began in 1999, seeks values that are not bound by the limitations of crafts through artists who create new discourse based on a spirit of challenge. The Cheonju International Craft Competition, which has thus far sought to discover experimental and creative craftworks and artists through the world, has been held nine times to date. Throughout the competition, more than 1,700 works from 47 countries in diverse media including metal, ceramic, wood, textiles, and glass have been recognized with awards. The Cheongju International Craft Competition encourages the creative desires of the artists in crafts fields, and aims to showcase the diversity and novelty of contemporary crafts to the public. The Cheongju Crafts Biennale Organizing Committee will continue to support the discovery of global artists and their creative activities.

«Craft City Lab Competition» Ideas-Plans Open Call

The Craft City Lab Competition, which took place for the first time in 2019 along with the 10th Craft Competition, is an open call for research/project ideas and plans. The first Craft City Lab Competition was about securing the direction and perspectives for Cheongju to develop as a craft city, and the five (including teams) winners' research was introduced at the Cheongju International Craft Competition exhibition while simultaneously being published as a book. With new open call contents, the 2021 Craft City Lab Competition will await countless Korean and international project and planning ideas.



HISTORY of the CICC

1999

1st

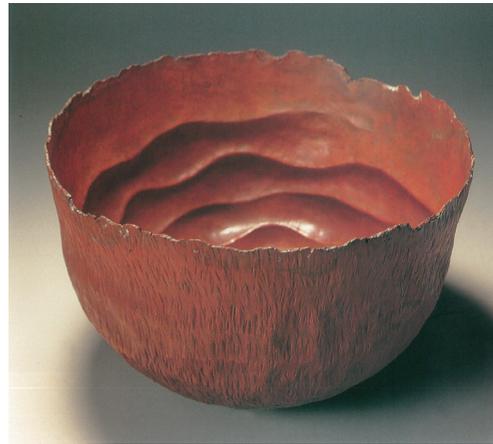
Theme Opening the future of crafts through creative spirit. Works that express the new millenium through a creative formative spirit.

Works submitted 1,047

Works selected 243

Grand Prize Winner

The 1999 Grand Prize *Rivulet II*, is a bronze piece by Hiroshi Suzuki from Japan. It has a subtle form that could not have been born without handcraft and is a work that conveys a comforting and warm pleasure through soft surface treatments and tones instead of the cold and heavy texture of metal.



«Rivulet II» 22×22×14cm, metal

2001

2nd

Theme The Breathe of Nature

Works submitted 1,147

Works selected 172

Grand Prize Winner

The 2001 Grand Prize, *Opening*, is a piece by Yorgen Quent Kvinsland from the United States. Blue glasswork in the shape of soft bulb fixed in an open state by a powerful stainless steel installment shows the transparent interior. The shape and fluidity of the piece suggests in a figurative manner the pleasure of deep sentiment.



«Opening» 150×40×40cm, glass, stainless steel

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HISTORY of the CICC

2003

3rd

Theme Happiness in Life

Works submitted 886

Works selected 187

Grand Prize Winner

The 2003 Grand Prize, *Eyeglasses*, is a piece by LEE Seung Yeoul from Korea. The work is a marvelous example of exquisite craftsmanship and incredible design, in which brilliance and artistry can be found. The artist thought that glasses, which have a functional structure and have become a signature fashion item among industrial products, are a great medium with which he could express the aesthetics and values of handcraft.



«Eyeglasses» 11.5×14×3.5cm, metal

2005

4th

Theme Hide and Reveal

Works submitted 1,021

Works selected 235

Grand Prize Winner

The 2005 Grand Prize, *Vessel*, is a piece by YOON Ju Cheol from Korea. It is a piece that faithfully conveys the theme of the year's competition and reveals the true nature of a beauty that is hidden from a distance but evident closer up. The technique of coating colored slip on the body of the white jar is also quite delicate and unique.



«Vessel» 72×18×50cm, porcelain

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HISTORY of the CICC

2007

5th

Theme Creative Evolution, Deeply and Slowly
Works submitted 1,104
Works selected 180



«Fused Together» 85×62×150cm, wood and lacquer

Grand Prize Winner

The 2007 Grand Prize, *Fused Together*, is a piece by KIM Kyung Lae from Korea. This work expresses each part of a chair through soft and elastic free-flowing curves to portray visual rhythm and pleasure. It is a piece that harmonized balance between the features of craft and the expression of a painting.

2009

6th

Theme Outside the Box
Works submitted 1,989
Works selected 208



«Lively Mootion – From Fear to Courage: Opening the New World» (HYUN Byung Yun) 120×120×70cm, wood

Grand Prize Winner

In 2009, the Grand Prize of the Cheongju International Craft Competition was awarded to the works of two artists: HYUN Byung Yun's *Lively Mootion – From Fear to Courage: Opening the New World* and Nora Rachel's *Egg Puzzle*. The Judging Committee selected these two works as co-recipients as they thought these two were not two separate works but could be a matching pair that conveyed the values of the Competition. They saw the vision of future crafts in the contrast between the materials and characteristics of the two works: wood and silver, naturalness and artificiality, and humble and aristocratic natures.



«Egg Puzzle» (Nora Rachel) 45×45×8cm, silver

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HISTORY of the CICC

2011

7th

Theme Not Just New, but Necessary
Works submitted 1,028
Works selected 187



«A Structural Story of Porcelain Vessel» 22×87×15cm, porcelain

Grand Prize Winner

The 2011 Grand Prize, *A Structural Story of Porcelain Vessel*, is a work of Korean Artist JEON Sang Woo. The work is composed of four porcelain jars in similar shapes. It embodies modernity as well as reflecting the tradition of Korean White porcelain. In terms of the degree of artistic completion, unity, versatility, and strong sense of form, the piece is extremely modern, but it expresses perfect dignity through its simple white color.

2013

8th

Theme Something Old, Something New
Works submitted 1,490
Works selected 294



«#9» 90×100×125cm, ash, copper wire

Grand Prize Winner

The 2013 Grand Prize, KIM Hee Chan's #9 is inspired by the techniques of traditional boat or canoe carving. By bringing out the maximum capacity of the material can be interpreted in a new form. By maximizing the possibility of the material, it shows the characteristic of the subtle and delicate craft.

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HISTORY of the CICC

2015

9th

Theme HANDS+ Expansion & Cexistence
 Works submitted 871
 Works selected 107

Grand Prize Winner

To visualize a particularly powerful beauty only through porcelain is not an easy task, yet LEE In Hwa's *Memories of Emotions* shows incredible technical skills and a product that challenges and goes beyond the material limitations of porcelain and moves spectators with its beauty.

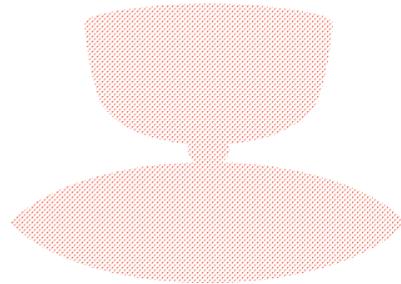


«Memories of Emotions» 200x200x20cm, high fired porcelain

2017

Interrupted once to look back on the 20-year biennales and shed light on previous competitions

Preparation for re-establishment of legitimacy and stature of the Cheongju International Craft Competition



HISTORY of the CICC

2019

10th

Theme of the Cheongju Craft Biennale 2019
 Dreaming of the Crafts of the Future,
 Mongyudowon Unfolds

«Craft Competition»
 Craft·Art work Open Call

Theme

Seeking craftworks that can contribute to discover the values of future crafts

Works submitted 787

Works selected 147

11 Winners

- GO Bo Kyung «Soft Sculpture »
- KIM Jun Su «Slice of Life»
- PARK Sung Yeol «Inborn OTT001»
- PARK Ji Eun «Naked The Dreamer»
- LEE Jai Ik «Transition III»
- YUN Sang Hee «I am in my 30s Super Mom»
- WON Yu Sun «Growth. Growing Point.»
- CHEON Woo Sun «Open Vase 0219»
- HEO Yun Hui «Pray»
- Jiang Shaoqing «Inner Beauty of the Green and White Celadon Porcelain»
- Marion Delarue «Sangtu»

※ The "Artwork Open Call" of the 10th Cheongju International Craft Competition, of 2019, awarded 11 co-winners (The Grand Prize and other hierarchical awards will be brought back in 2021).

«Craft City Lab Competition»
 Ideas·Plans Open Call

Theme

To foster diverse studies, research, and project ideas, including art, culture, and crafts stemming from the relationship between Cheongju and crafts to secure the diverse directions and perspectives for Cheongju to grow as the Craft City

Works submitted 16

Works selected 5

5 Winners

- KANG Yoo Jin «Urban Transformation through Art and Crafts – Specific Methods to Create an Art City, With a Focus on Mobility»
- CHO Sae Mi «Beyond Tobacco Processing A Three-Point Proposal for Cheongju Culture Factory C»
- H°Lab Gallery «Cheongju Craft Appreciation Project : Worksheet»
- Noa Haim «Place Crafting and Not Making»
- Sali Sasaki «Beyond Objects – Intangible Connections in Everyday Life»

※ The "Ideas and Plans Open Call" of the 2019 Cheongju International Craft Competition awarded five co-winners (Hierarchical prizes will be awarded in 2021).

WINNERS of the CICC 2019 «Craft»

GO Bo Kyung

Korea

GO Bo Kyung's *Soft Sculpture* is a piece that reveals human perspective through the form of a vessel. Common vessels are made of hard materials such as glass or ceramic, but the artist has crafted one with the soft material of threads made from Korean traditional paper. With this, the artist overthrows our preconceived notions. Curiosity about the material arises in viewer's minds, as it can appear hard or light depending on the light that penetrates through the gaps in the paper threads.

The artist underscores the inevitable coexistence of reason and emotion when we observe objects or phenomena from a human perspective. She communicates both reason and emotion through the work, in which the material properties of the medium and the function of the vessel clash, creating an experience in which our existing notions are changed and our horizons expanded.



«Soft Sculpture» variable size, hanji yarn

WINNERS of the CICC 2019 «Craft»

KIM Jun Su

Korea

KIM Jun Su deemed the process of producing with one's hands as the critical value of craftsmanship and sought the ways of expression to maximize it. He cuts vegetable-tanned leather into thin cords, stacks them up in a circular fashion, and finishes the work by applying lacquer on the surface. The original form of the leather is deconstructed and broken down, but it is reconstructed in the form of vessel.

The process by which the thin, 2-4mm leather cords are stacked up and grow in volume resembles the growth rings of trees that accumulate over several hundred years, enduring the season that come back time and again. The material that came from a once-living animal life is reborn as a plant-like piece that contains space through time and the handwork of the artist.



«Slice of Life» 50×50×35cm, leather, lacquer

WINNERS of the CICC 2019 «Craft»

PARK Sung Yeol

Korea

PARK Seong Yeol's *Inborn OTT001* is a work shaped in the form of a ball, upon which lacquer, usually used for preservation, has been applied. This work is not rigid and has certain elasticity and movement when touched. The artist focuses on the material property of the traditional lacquer that carries thousands of years of history, bringing depth through elegant technique and aesthetic quality. The work does not have a conventional sense of "form".

He refrained from using such materials as wood, metal, clay, or textiles, which could create form, and constructed his world of formative arts solely around the material property of lacquer. The piece is made up entirely of numerous lines. The lines that start from one point and increase in strength have an independent vitality and come together and overlap to create one form. The form of the lines, showing at once intention and chance, create a subtle tension.



«Inborn OTT001» 40×40×30cm, lacquer, pigment

WINNERS of the CICC 2019 «Craft»

PARK Ji Eun

Korea

PARK Ji Eun imbues the work with diverse discourse on the form of reproductive organs based on her own experiences and emotions as she grew into womanhood through adolescence. The work is composed of 8mm circular iron units connected by thread. The artist adds her imagination to femininity, sexuality, gender, and the various relationships stemming from them.

She takes note of the "Me Too Movement" that has become a social issue in recent years. She focuses on her own story as a woman and unravels her observation of herself as a woman in her own language.



«Naked The Dreamer» 18×9×45cm, steel, cotton thread, acrylic laquer

20

WINNERS of the CICC 2019 «Craft»

LEE Jai Ik

Korea

LEE Jai Ik's organic structural piece *Transition III* contains the transformation of life through the spatiality, form, and material property that is created by the combination of metal panels. This piece belongs to the *Transition* series, which was inspired by the irregularity of moon jars, and resembles the form of living organism. The piece appears flexible as it consists of repeated patterns that show slight variation of form, becoming an organism that holds the entire process of creation under its skin.

The form of this piece, which seems to have been inflated, and the material properties unique to metal can be interpreted as one moment in the life of an organism that has tried to preserve itself, an aspect of biological evolution. This piece was materialized traditional metal craft techniques. Porcelain pigments were thinly applied to the surface to express the outer skin and color of a living organism. The marks and discolorations created from welding the pieces together are intentionally exposed as part of the formative element of the work.



«Transition III» 38×39×90.7cm, copper, gold leaf, porcelain color

21

WINNERS of the CICC 2019 «Craft»

YUN Sang Hee

Korea

YUN Sang Hee's *I am in my 30s Super Mom* tells the story of women who are an oppressed social minority in contemporary society. This work is the place women want to go, the place they want to keep their secrets. This piece, which conveys the story of women's life, is also the place where their mind can be embraced and heal. The artist finds a major source of anxiety in the self-inflicted oppression and trauma that women suffer in the course of their growth rather than pressure by institutions or regulations from the outside.

Hence, she says that resolving this by "searching for the hidden self" is women's fate. Through this work, she expresses that living a life of crafts not only entails producing and possessing the craftworks but is another healing method by which one can understand oneself and communicate with others through the spiritual communion with objects.



«I am in my 30s Super Mom» 71×27×48.5cm, 3D printing, lacquer, hemp cloth, mother-of-pearl, ABS, brass, gold plating, bean curd, gold leaf

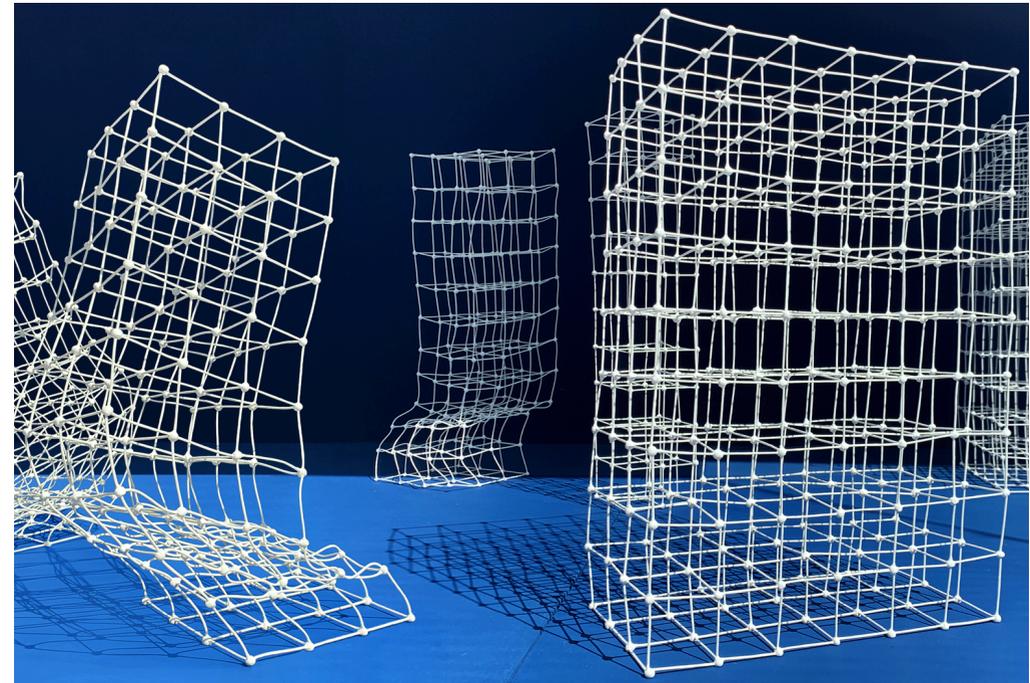
WINNERS of the CICC 2019 «Craft»

WON Yu Sun

Korea

The work connects the spines that are created first by a coiling method and subsequently modified by high temperatures in order to overcome the limitations of their material properties and the formation method of material. Organisms compose rational, functional, and regular forms in order to adapt to environment. Cacti form unique structures to survive in environments that have a shortage of water. The artist closely observed and analyzed the organic forms of spines unique to cacti and studied their role and characteristics.

The spines visible on the outside of a cactus sprout from certain growing points. The thin shape of spines is the result of evolution to best adapt to the threats present during the growth of the cactus. Cells are concentrated in the circular growth points, and these growth points are distributed across the cactus in an orderly fashion. The artist explores the rules and images of growth through her study of cactus spines and materializes the image of continued growth in the form of thin spines growing out of regularly arranged dots.



«Growth. Growing Point.» 150×150×115cm, ceramics

WINNERS of the CICC 2019 «Craft»

CHEON Woo Sun

Korea

CHEON Woo Sun's *Open Vase 0219* is created with repetition of lines. Lines are both the decorative element and direct element that determines and constitutes form. A line as a unit is incomplete, but the repetition of lines forms a plane, and the planes envelop certain space to create a new form. The artist focuses on the gaps between the lines. The gaps do not divide spaces but allow the inside and outside to communicate with one another. Visually, the inside and outside are distinguished, but they merely define the form, and the distinction is nullified by the gaps. Therefore, the work exists in a space, and the space is also contained in the lines, which gives the manner in which the work occupies space a special significance.

The process in which the artist creates his work is not simply a process of creating a three-dimensional structure, but more a way of depicting the space with lines. The work is in the shape of a vessel that could contain something, but it does not fully function as a vessel as it is composed of thin lines. This symbolizes something beyond the essential concept of craft, which is a combination of practicality and beauty. The work conveys abstract thoughts on existence and non-existence. Shaped like a vessel, but containing nothing; due to the gaps, it serves not as a vessel but a space for emptying. It is an object fulfilled by emptying.



«Open Vase 0219» 46×46×40cm, copper, brass, iron

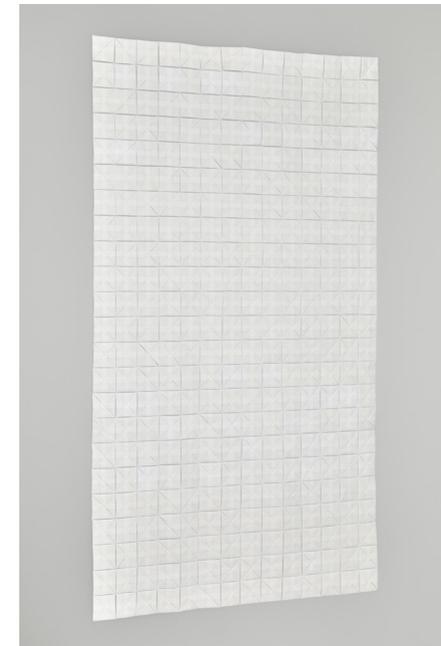
WINNERS of the CICC 2019 «Craft»

HEO Yun Hui

Korea

HEO Yun Hui's *Pray* is a work that was produced as a result of studying the symbolic meaning, materials, technique, and design characteristics of traditional Korean embroidery and wrapping cloth called bojagi. Korean wrapping cloths are a cultural assets that embody religious wishes and national sentiments that are beyond their function of carrying or decorating things. They hold value as artwork with formative beauty. The artist delivered the symbolic meaning of wrapping cloths, such as good auspice and prayers for good fortune, through the very familiar material of cotton.

Without being restricted by its practical use, the work is a contemporary reinterpretation of the traditional textile craft that utilizes traditional hemming techniques. The regular division of surfaces by triangles, squares, and rhombi created from the intersections of horizontal, vertical, and diagonal lines create morphological beauty. Soft light and shades that penetrate through the geometric surfaces symbolize the artist's thoughts on the passage of time. The emotions that arise from the past constantly overlap with the present in the form of memories in the subconscious to overlap with future, keys to artist's motif.



«Pray» 81.2×133.4×0.1cm, cotton

WINNERS of the CICC 2019 «Craft»

Jiang Shaoqing

China

Jiang Shaoqing's *Inner Beauty of the Green and White Celadon Porcelain* is white porcelain with celadon glaze. The artist highlights the beautiful effects of shades of celadon by varying the thickness of the glaze applied to the work. The white color revealed through careful control of the glaze maximizes its effects.

He accentuates the contrast between the bright and clear color of the celadon glaze itself and the depth of celadon glaze thickly applied on the surface. To bring out this effect, he studied celadon glaze, the clarity and color of which is not affected by extreme temperatures. He completed the pieces by giving them a surface treatment, which leaves an even and special texture.



«Inner Beauty of the Green and White Celadon Porcelain» variable size, white porcelain, celadon glaze

WINNERS of the CICC 2019 «Craft»

Marion Delarue

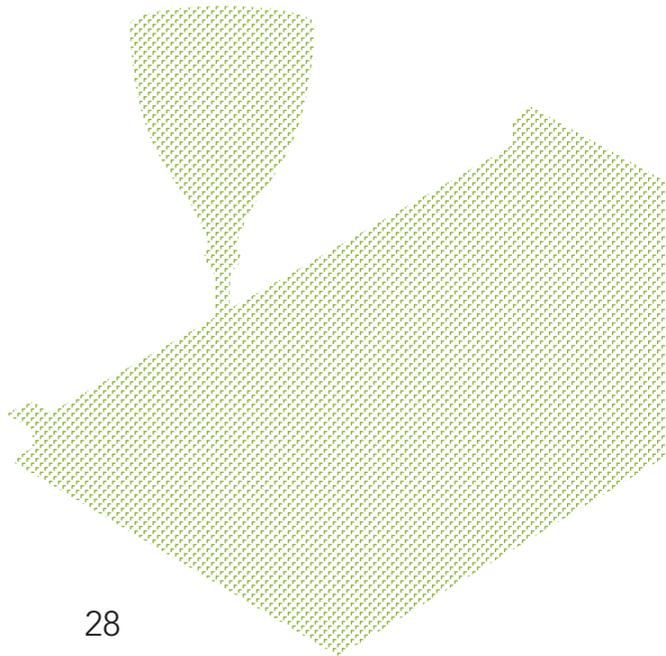
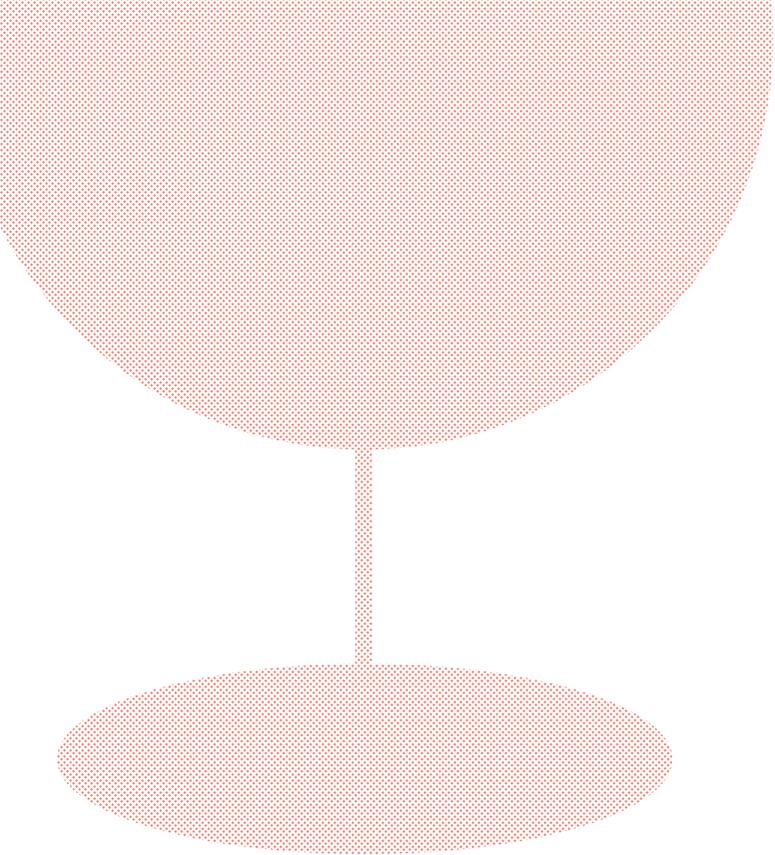
France

Marion Delarue's *Sangtu* represents Korean men's traditional hair style during the Joseon Dynasty' - a transformation from their long braid before marriage to the pulled-up topknot style, in which the hair is held in place by a donggot, which is then supported by the headband, manggeon. The artist focuses on the use, which may be the essence of craftwork. By carefully taking into consideration the use and form of sangtu, the artist chose seachells as the ideal medium for her craft.

The piece, which is shaped like seashells, is designed to decorate sangtu. The artist was inspired by the morphological resemblance in the round shape of the sangtu topknot and seashells. A whole intact shell, which has not been seashells over the course of several weeks. It is finished with lacquer to give solidity, and the donggot hair pin is made of lacquered mother-of-pearl. Magnets are inserted underneath the mother-of-pearl to make it more convenient to wear the piece.



«Sangtu» 6×10×6cm, mother-of-pearl, lacquer, magnet



WINNERS of the CICC 2019 «Craft City Lab»

KANG Yoo Jin

Korea

Urban Transformation through Art and Crafts
– Specific Methods to Create an Art City, With a Focus on Mobility

KANG Yoo Jin's <Urban Transformation through Art and Crafts> is a policy study that reviews the art city Cheongju from various perspectives by using the concept of "mobility". First of all, the researcher emphasized the importance of the community and the platform and argued that this requires to connect consumption sites and cultural and art attractions for citizens to access and participate in the information and exhibition halls easily and continue cultural life after enjoying exhibitions.

In other words, (1) diverse art event shall be integrated into a webpage and information should be actively used; (2) art museums and alternative spaces must be easily accessible; (3) art institutions should study different cultural and art programs targeting different kinds of audiences; and (4) it is important to create a sustainable culture-environment through consumption so that people can enjoy cultural life in their surroundings.

CHO Sae Mi

Korea

Beyond Tobacco Processing
– A Three-Point Proposal for Cheongju Culture Factory C

CHO Sae Mi's <Beyond Tobacco Processing> is an attempt to elaborate on the goals of Cheongju "Culture Factory C", newly opened in 2019. To do that, this study selected three topics (Tobacco History; Sustainability; and Methodology of Win-Win Growth) and evaluated related cases and works to clarify each topic.

As a result, the researcher first suggested the "Culture Factory C" to be the center of the history and culture studies on the old Tobacco Manufacturing Factory in order to deepen the understanding of Cheongju's modern history and civil society. Second, her results also proposed the "Culture Factory C" to serve as a center of action-oriented new craft culture capital.

WINNERS of the CICC 2019 «Craft City Lab»

H°Lab Gallery

Korea

Cheongju Craft Appreciation Project : Worksheet

The <Cheongju Craft Appreciation Project : Worksheet> of H° Lab Gallery, composed of HWANG Sung Sil and two others, is a study about craft education to appreciate and enjoy the 2019 Cheongju Craft Biennale more meaningfully. Due to the nature of the craftsmanship, the craft can be easily limited to making household goods. However, this study proposed to innovative craft education based on the characteristics of the Biennale based on the exhibition and the locality of Choengju. First of all, this study developed a 'worksheet' with keywords of Cheongju, crafts, and biennale

and proposed a draft proposal to help children and adolescents understand the artistic value of crafts better. Although the pre-prepared worksheet had limitations in applying to the actual situation because it had been prepared before the 2019 biennale have begun, it was meaningful in the aspect of the practice of craft education. It aims to be the craft education around the Cheongju region by continuous studying and practicing the Cheongju Craft Biennale Appreciation Project in order to draw attention and active participation from the local communities to the biennale.

Noa Haim

Netherlands

Place Crafting and Not Making

Place Crafting explores how the combination of basic elements from Korean Craft and corrugated fiberboard engineering can be at the base of the design of new STEAM learning resources and placemaking components. The exclusive design reinterprets the main principals from Daemokjang, which are hands-on joints without using nails, engraving the instructions on the material itself and building on-site together with the octagonal geometry of Hanji Wooden Lattice to create new three-dimensional Complex Pattern. Placemaking is a heterogeneous approach to the planning, desiign and management

of public spaces. It is a bottom-up approach involving different stakeholders in the urban renewal process. The educational kit contains three octagonal prisms of three scales (Large, Medium and Small) and two different symmetries (d8 and p8) and two different types of connections. These varieties allow the creation of multiple geometrical structural variations and can fit with different age groups of participants. Participants in the activity can work in a systematic way, which not focused on the outcome but on the rich experiences of the process. Enjoy Place Crafting.

WINNERS of the CICC 2019 «Craft City Lab»

Sali Sasaki

France

Beyond Objects – Intangible Connections in Everyday Life

Situated at a crossroad between creative exploration, visual anthropology, and cultural studies, this research is driven by a specific interest to look at craft in connection to everyday life. The different stories gathered in this project are testimonies of the social and cultural aspects that influence or affect craft practices in Cheongju and nearby places. They open up questions about the relationship between people and their material culture, as well as

the possibilities for craft to develop through an 'open city' platform, one which belongs to the people and is shapen by various interactions. "New beginnings can be identified to overcome various social and cultural hurdles. Within the city of Cheongju, craft has the possibility to find concrete applications that can contribute to the well-being of local citizens, while adding more beauty and natural elements to everyday life."

DETAILED INFORMATION ON THE CICC

Application period
2021.5.1. Sat – 5.31. Mon

Inquiry
www.okcj.org
ccbcompetition2019@gmail.com



The Cheongju Craft Biennale Organizing Committee will hold the 11th Cheongju International Craft Competition in 2021. The Cheongju International Craft Competition, which began in 1999, is a festival for existing craft artists and rising talents where they can express their skills and ability to the fullest extent on the equal ground of crafts. This year's competition will be held in two separate sections :the Craft Competition and the Craft City Lab Competition. The Craft City Lab Competition is the second competition for organizers that will be held in 2021. It is a competition seeking research and project ideas on the developing the Culture Factory C area, in which Cheongju Craft Biennale mainly takes place into a zone that could symbolize the value of craft. We await the participation of many interested individuals and teams with creative works and ideas that could contribute to the development of Korean crafts and Cheongju as the international craft city.



CRAFT COMPETITION

1 Competition purpose

Solicitation of craft artwork reflecting trends in contemporary arts/crafts and conveying values of the future.

2 Entry field and qualifications

Individuals and teams are welcome to participate, no age or nationality restrictions apply.

- Free subjects and mediums, work including craft characteristics.
- Craft artwork of metal, ceramics, wood lacquer, fabric, and glass or work attempting the expansion of the craft genre.
- ※ However, only pieces created within three years prior to the submission date may be submitted. (In other words, works created in 2018, 2019, and 2020 may be submitted.)

3 Award details

Total Prize KRW 125,000,000

Award	Number	Prize(KRW)	Note	
Grand Prize	1	50,000,000	Including tax and purchasing cost, trophy, and certificate	All winners will exhibit their works, and their works will be included in the exhibition catalogue during the 2021 Biennale.
Gold Prize	1	20,000,000		
Silver Prize	3	10,000,000		
Bronze Prize	5	5,000,000		
Special Prize	a few	-	Trophy, certificate	
Honorable Mention	many	-	Certificate	

- Prize Benefits (ONLY Grand, Gold, Silver, Bronze Prize)
- ① Winners residing in overseas countries will be provided with round-trip airfare and accommodation. Winners residing in Korea will be provided with transportation expenses and accommodation.
- ② As a preliminary event of the 2023 Cheongju Craft Biennale, a special exhibition of the prize winners of the 2021 Cheongju International Craft Competition will be held. (Winners will receive support for the delivery of their works and publication in the exhibition catalogue.)
- ③ Follow-up programs will be planned for selected participants.

4 Number of works to be submitted

One work per each individual (or team); no submission fee.

5 Official language

Korean or English

6 Size limit of submitted work

150 x 150 x 150cm or smaller

- ※ Size includes everything used to display and best express the piece including pedestal and case.

CRAFT COMPETITION

7 Required materials for entry

- ① Image of submitted work; artist's note
 - Photo: 300 pixels or higher in JPG format. Total 6 images: full shot and close-up shot, front, left, right, and size comparison shots. 1) Size comparison shot of the submitted work must be taken with a person, cell phone, cigarette pack, or other object with a universally standard size to give a general idea of the size of the work.
 - Artist's note (describing the submitted work) in 2,000 characters or less.
 - ② Artist (individual or team) profile (use official form provided for online submission)
 - ③ Exhibition plan (use official form provided for online submission)
 - ④ Portfolio (consisting of works from the last 3 years)
 - Portfolio must consist of at least 3 of the artist's original works.
 - Image files must be 300 pixels or higher; however, they must be submitted as part of one PDF file including the images and artist's note.
 - Video files will not be accepted.
 - ⑤ Consent to Collection and Use of Personal Information. (use official form provided for online submission)
 - ⑥ (When submitting the actual work in the second stage) Submit a report describing the state of the work and insurance form.
- ※ Official forms will be sent to the entrants who passed the first stage via e-mail.

8 Application process

- ① Application period : Saturday, May 1 – Monday, May 31, 2021
 - ② Process
 - First stage: Online submission (Submission system for the competition will open on the official website on Saturday, May 1.)
 - Second stage: Submitting the entry (actual work) for the second stage should be by delivery services specializing in artwork delivery. (The artist must pay delivery fees)
- ※ Both the domestic and international postal and insurance charges are the responsibility of the artist.
 - ※ Submit everything used to display and best express the piece including pedestals and cases.
 - ③ Required application documents: Images of the submitted work, artist's note, artist's profile, exhibition plan, and portfolio

CRAFT COMPETITION

9 Schedule overview

Plan	Period	Detail
Competition entry announcement	August 31, 2020	<ul style="list-style-type: none"> • Announce competition and commence promotion • Presentation video upload September 9
1st stage – online submission	May 1 – 31, 2021	<ul style="list-style-type: none"> • May 1(Sat) – May 31(Mon), 2021 • online submission www.okcj.org
Announcement of 1st stage results	June 18, 2021	<ul style="list-style-type: none"> • Announce on the Cheongju Craft Biennale official website www.okcj.org
2nd stage – submission of actual work	July 2 – 30, 2021	<ul style="list-style-type: none"> • 2nd stage – submission of actual work
Announcement of final results	August 6, 2021	<ul style="list-style-type: none"> • Announce the final results of the competition
Return works except the winning works	August 2021	<ul style="list-style-type: none"> • Return the works to the entrants
Welcome domestic and international winners and install works for exhibition	August 11, 2021 -	<ul style="list-style-type: none"> • Welcome domestic and international winners • Prepare exhibition of winning works
Awards ceremony	September 7, 2021	<ul style="list-style-type: none"> • Awards ceremony
Exhibition of competition winners' works	September 8 – October 17, 2021	<ul style="list-style-type: none"> • Hold exhibition of Competition winners' works during the Biennale
Exhibition of prize winners (ONLY Grand, Gold, Silver, Bronze winners)	During the year of 2023	<ul style="list-style-type: none"> • Hold exhibition of prize winners (ONLY Grand, Gold, Silver, Bronze winners)

CRAFT COMPETITION

10 Special notes

- ① All costs generated from submission of actual work including postal or courier fees, insurance charges, packaging, and other extra charges are the responsibility of the artists, both domestic and international.
(NOTE: Works must be delivered using delivery services specializing in artwork delivery.)
- ② The Cheongju Craft Biennale will not be held liable for any damage or destruction of the works occurring during delivery in the submission process.
- ③ Fragile artwork must be accompanied by packaging and handling instructions at its reception. (The Organizing Committee is not responsible for damaged or disfigured artwork of the packaging and enclosing of instructions are insufficient or not carried out.)
- ④ The Organizing Committee is responsible for covering the delivery, packaging, and insurance charges that occur in the return of all the works submitted for second stage judging of actual works. (of all entrants, regardless of winning or not winning)
- ⑤ The artists are advised to submit any pedestals or cases to display the work at the time of submission.
- ⑥ Works will be disqualified from judging if the image submitted in the first stage and the actual work submitted in the second stage are different or the work does not meet the judging criteria of the 2nd session.
- ⑦ Works which have won an award in another competition or those that have plagiarized other work(s) will be disqualified from judging, and the entrant who submitted such pieces will be permanently banned from all future events related to the Cheongju Craft Biennale.
- ⑧ The winning entrant will be responsible for paying back twice the prize money if the winning work turns out to be a winner of another competition or a plagiarized work, even after the competition has concluded.
- ⑨ Submitted documents will not be returned.

※ For more information on the competition, contact ccbcompetition2019@gmail.com

※ We don't take telephone inquiries.

CRAFT CITY LAB COMPETITION

1 Competition purpose

Idea-plans, to be subsequently written and published, for developing the Culture Factory, which is the Cheongju Craft Biennale's main stage, into a symbolic zone that can reveal the values of Craft City Cheongju.

2 Entry field and qualifications

One individual or one team, no age or nationality restrictions.

- Those who can suggest and write about (research) project ideas related to the open call contents.

3 Award details

Total sum of prizes KRW 21,000,000

Award	Number	Prize(KRW)	Note
Grand Prize	1	10,000,000	
Gold Prize	1	5,000,000	Including tax and royalty, trophy, and certificate
Silver Prize	1	3,000,000	
Bronze Prize	2	1,500,000	※ Prize money and writer's fee paid by installments
Honorable Mention	a few	-	Certificate

- Prize Benefits(ONLY Grand, Gold, Silver, Bronze Prize)
- ① Winners residing in overseas countries will be provided with round-trip airfare and accommodation. Winners residing in Korea will be provided with transportation expenses and accommodation.

4 Official language

Korean or English

5 Required materials for entry

- ① Statement of Idea (no official form provided; applicants may write statement in any format and upload it through online submission)
- Additional images (pictures) must be included in and submitted with the Statement of Idea in one PDF file. Video files will not be accepted.
- Organizer (individual or team) profile (use official form provided for online submission)
- Portfolio (consisting of works from the last 3 years)
- Image files must be 300 pixels or higher; however, they must be submitted as part of one PDF file including the images and organizer's planning (research) note. Video files will not be accepted.
- Consent to Collection and Use of Personal Information (use official form provided for online submission)

CRAFT CITY LAB COMPETITION

6 Application process

- ① Application period : Saturday, May 1 – Monday, May 31, 2021
 - ② Method : Online submission (Submission system for the competition will open on the official website on Saturday, May 1.)
- Required application documents: Statement of ideas (PDF), organizer (individual or team) profile, and portfolio.

7 Schedule overview

Plan	Period	Detail
Competition entry announcement	August 31, 2020	<ul style="list-style-type: none"> Announce competition and commence promotion Presentation video upload September 9
1st stage – online submission	May 1- 31, 2021	<ul style="list-style-type: none"> May 1(Sat)–May 31(Mon), 2021 online submission www.okcj.org
Announcement of 1st stage proposal review results	June 7, 2021	<ul style="list-style-type: none"> Announce on the Cheongju Craft Biennale official website www.okcj.org
2nd stage – presentation	June 18, 2021	<ul style="list-style-type: none"> Judge 2nd stage presentation Overseas entrants will make the presentation over the internet
Announcement of final results	June 21, 2021	<ul style="list-style-type: none"> Announce the final results of the competition
Conduct research and write paper	Paper deadline: August 2, 2021	<ul style="list-style-type: none"> Finalize contract with winners within a week from the announcement of final results, and start writing the paper from then on
Publication of research results	August 31, 2021	<ul style="list-style-type: none"> Complete publication prior to the opening of Cheongju Craft Biennale
Welcome domestic and international winners	Before the opening	<ul style="list-style-type: none"> Welcome domestic and international winners
Awards ceremony	September 7, 2021	<ul style="list-style-type: none"> Awards ceremony
Cheongju Craft Biennale opening	September 8, 2021	<ul style="list-style-type: none"> Cheongju Craft Biennale opening

8 Special notes

- ① Proposals which have won an award in another competition or have plagiarized other proposals will be disqualified from judging, and the entrant who submitted such proposals will be permanently banned from all future events related to the Cheongju Craft Biennale.
- ② The winning entrant will be responsible for paying back twice the prize money if the winning proposal turns out to be a winner of another competition or a plagiarized work, even after the competition has concluded. Submitted documents will not be returned.

- ※ For more information on the competition, contact ccbcompetition2019@gmail.com
- ※ We don't take telephone inquiries.

Cheongju Craft Biennale

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Cheongju International Craft Competition

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CHEONGJU INTERNATIONAL
CRAFT COMPETITION 2021

2021
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