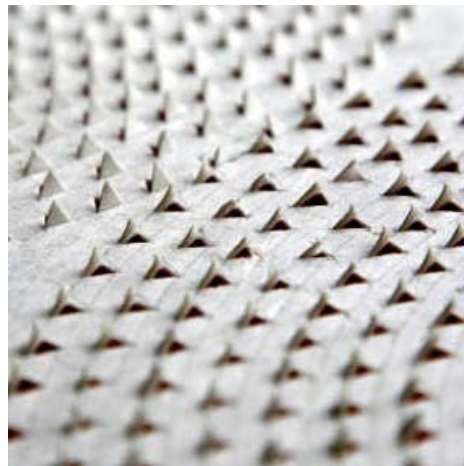


Sensibility of Light and Fabric



Meredith Brice Copland  
Myung Sook Chae

*Sensibility of Light and Fabric* is a collaborative exhibition by the artists Myung Sook Chae of South Korea and Meredith Brice of Australia. Chae creates surface structure through designs based in geometry, texture and pattern. Brice explores structure and tactility through found materials, fabrics and the textile future. Both artists explore the essence of unity, harmony, and sustainability, managing light as inspiration, exploring spirit through form.

## The Text in Textiles

How would you write a story of art from the viewpoint of fabrics and soft furnishings? In *Sensibility of Light and Fabric*, the two artists, Myung Sook Chae and Meredith Brice, dress the gallery space in materials and fabrics that tell their own story. Crisp pleated paper, glass beads and weaves furnish the space to tell a story of art as textile.

Like the Gabbeh rugs of south-western Iran, the sand paintings of the Aborigines of the Australian Central Desert, and the needlework designs that decorate the walls of Palestinian homes, popular traditions have their stories to tell. They are literally woven in, coded into design. The language of textiles and the language of story-telling after all, have a lot in common. Narratives have different threads, you spin a good yarn, and in a story at times you might lose the thread...

Chae's paper mandala has the narrative economy of her country's paper folding traditions. Her circle is a sun but it is also the earth – the hearth at the centre point of community. In Korea, paper is a domestic textile, used for doors and floors, and also a preferred medium for artwork. Folded paper objects are a common place decoration for interiors.

Brice's large weave paintings echo the weave of their canvas support. Her knits and swatches take a futuristic spin towards the engineering of design culture. As the next thing at the point of technological change, her textiles indicate the contemporary silk road. Along with these stories, there is a poetry in the exhibition, grounded in materials new and old, and held in this region, now land of the future, where textiles have been so crucial to nomadic peoples and traditional cultures.

Dr. Elisabeth Stoney  
College of Fine Arts & Design

## Meredith Brice

Meredith Brice's art is grounded in a philosophy that investigates the changing relationship between people and place. An interest in textiles, science, technology and ecological sustainability underpins her work. Brice's art questions contemporary society and its artificial structures and rhythms, to which, out of necessity, we have become attuned. References in Brice's work to craft traditions based in textiles, including quilt-making, weaving and embroidery, are metaphoric of a united future, shaped by caring social contexts and the protection of natural environments. Brice arranges, classifies, and compares 'people-made' or manipulated environments with natural ones.

With *Sensibility of Light and Fabric* Meredith Brice investigates the spaces of nature and nurture, through textiles of the future, and textures of natural and domestic environments. The works symbolically explore how the re-arrangement of molecular structures (as in nanotechnology) has the potential to redefine clothes and domestic space, with the potential to surround daily life with an invisible magic.

The play of light displays the qualities of oil paint on canvas; one painting is tweedlike, and another reminiscent of traditional damask. Brice's seemingly interactive surfaces find their parallel in the materiality of a new era – where, in the nanotech-engineered house of tomorrow, carbon nanotubes will power minute devices, to revolutionise materials, to re-define them with inbuilt capacities to heat, cool, clean, repair, and heal.

Brice's quilts and samplers are material products, soft coverings, evidence of time spent in the care and furnishing of the home. They recognize a craft of details where parts make a whole. Assembled from scraps and remnants, the quilts are the reminders of another era, while they anticipate the so-called smart or intelligent textiles. Beads, once used in colonial trade, are points



MOLECULAR II - bloom 2007 glass beads, monofilament

of exchange, the communication of information in programmable fabrics. Embedded and applied, they are the matter of Brice's molecular architecture.

'Making-do', making and re-making, the recycling of materials, recurs as theme. Brice's smart fabric sampler, assembled like a Wagga quilt (originally made by men from wheat bags sewn together), is necessity as form. The artist assembles found materials, used plastics, metals, and glass beads, to construct samplers of quilting designs, in miniature. The attention to 'making' addresses also the art historical canon, acknowledging craft as cultural production, while highlighting the debt owed by modernism to the craft traditions and movements.

Meredith Brice holds a Diploma of Fine Arts from Sydney Gallery School (1997), Bachelor of Fine Art from Newcastle University (2001), and Graduate Diploma of Education (Visual Arts) (2004), Charles Sturt University. She has been selected to exhibit in various national, international, group and solo exhibitions including *Jardin Virtual / Virtual Garden*, Studio XX Montreal, and Thread, Brisbane Powerhouse (2002), the *Blake Prize for Religious Art* (2003), the *Ninth International Environmental Art Symposium: Beautiful Garbage*, South Korea (2004), Artist Grant, Vermont Studio Centre USA, the *Macquarie University World Year of Physics Art Prize* (2005), the *First Sharjah International Conference on Nanotechnology and its Applications*, American University of Sharjah (2007). She has won awards for graduate and postgraduate excellence.

Brice has curated a number of exhibitions, and is founder and curator of CC Contemporary Art Space, an intercultural art venue in New South Wales, Australia. As an interdisciplinary artist she conducts art workshops for adults and young people at universities, art museums and public venues.





PERKINS MAUVE NO.2 2006 oil on canvas

GREEN 2006 mixed media

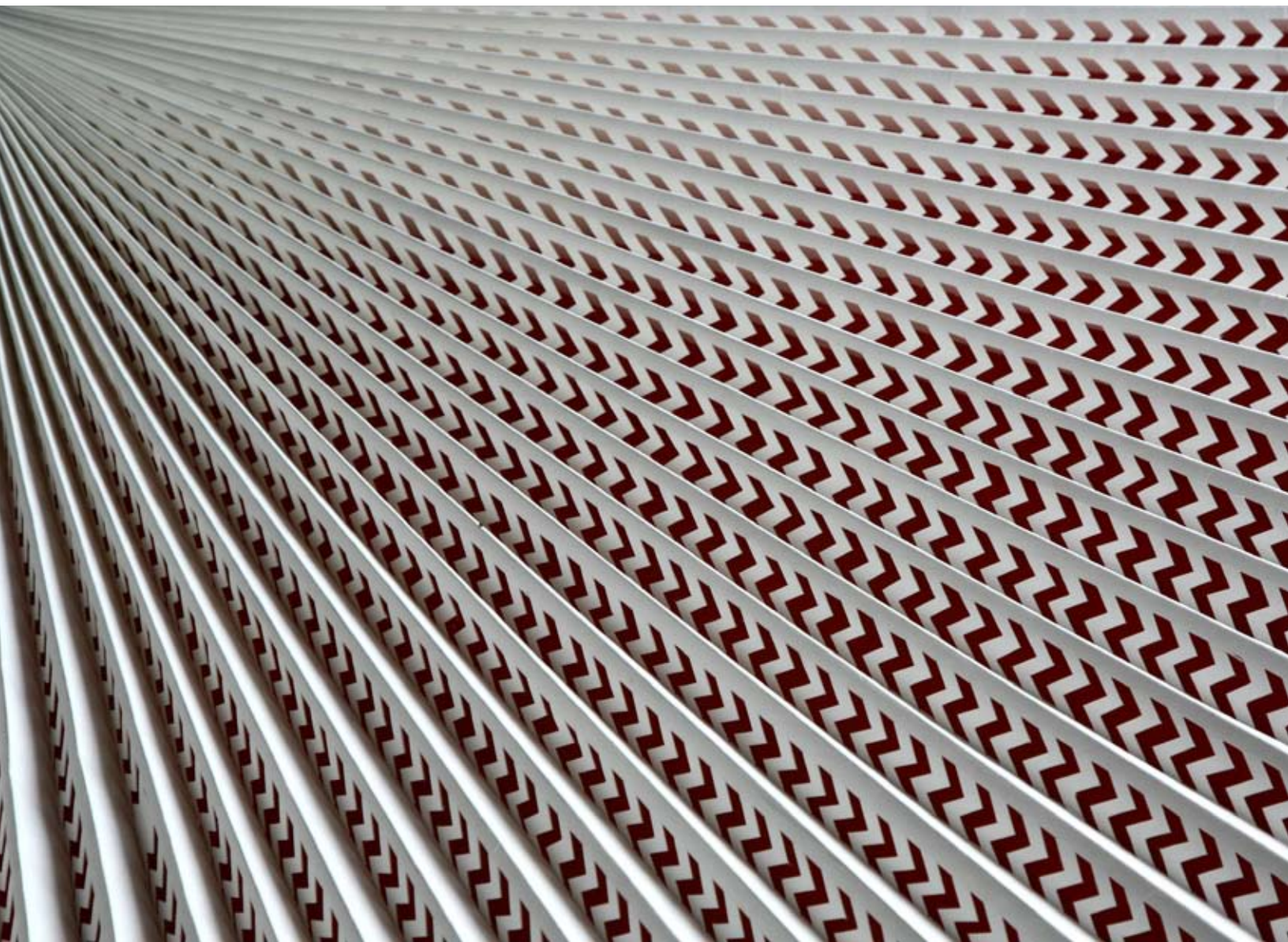


## Myung Sook Chae

Myung Sook Chae senses a universal relationship and communication with nature. Light has persisted as the main theme of her recent works. In *Sensibility of Light and Fabric* Chae explores the movement of light in nature through elemental and abstract forms. The artist attempts to express visually the layer of light that is not seen, but nonetheless felt. Her regular adventures, hiking in the mountains of Korea, are the key source of her creativity. Chae is inspired by observing light that penetrates through the forests and trees, and also the light that is observed in the movement of water – light that is reflected and refracted.

Her works do not imitate the natural world, but rather offer a meditation in geometry and harmony, to shape an awareness of nature. The completion of the works for *Sensibility of Light and Fabric* has required vast concentration and precise, repetitive action. The artistic process is long and arduous; Chae marks the paper pieces with countless dots, forms scores of holes with needles, tears and delicately cuts the paper with sharp knives. The rigid paper support makes the scaffolding that holds light and shade. Paper is worked as if it might be a textile, regulating the flow of light as it bends, curves and punctuates.

The time spent on her work is not merely the means to an end. Although the end result is important for Chae, she emphasises that process is her focus, a constant motion forever evolving. In her art, Chae works to dismantle the dichotomy of sense/sensibility with the tools of nature – matter and energy. Lines, shapes, and dots spread out in space in cosmic order.



THE LINE OF MEDITATION detail

**Education:** 1999 - M.A. Printmaking, Royal College of Art, London;  
1983 - M.A. Painting, Seong Shin Women's University, Seoul;  
1980 - B.A Cheong Ju, Seo Won University, Korea

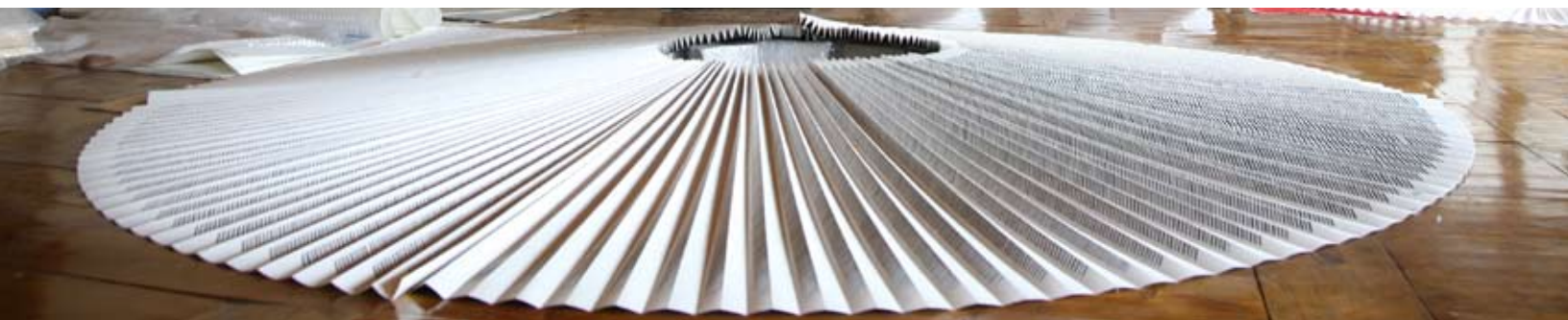
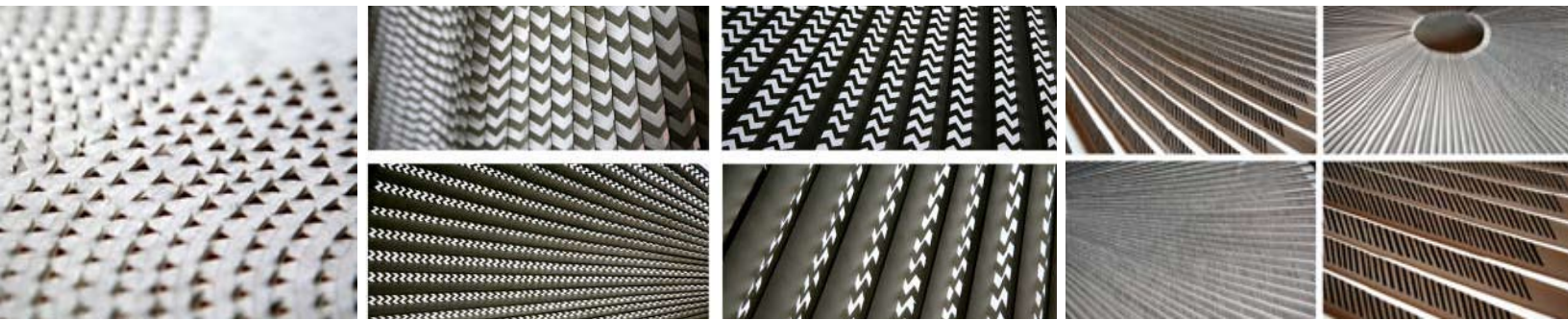
**Solo Exhibitions:** 2005 - West Phalschas Haus, Leipzig; 2003 - S.P  
Gallery, Seoul; 2002 - Frame Work Gallery, London

**Group Exhibitions:** 2005 - *Dawn Light*, Gosford Regional Gallery,  
Australia; 2004 - *Surging from Far East*, National Gallery BiH, Sarajevo;  
2002 - *Three Artist Exhibition*, England Co Gallery, London; 2000 - *Art  
Futures*, Barbican Exhibition Centre, London

**Awards:** 2002 - The Artist of the Year Award, Cheong Ju, Moo Shim  
Gallery; 1999 - Alistair Grant Award, Royal College of Art, London;  
1998 - British Council Scholarship

Myung Sook Chae lives and works in Cheong Ju, Korea.





THE LINE OF MEDITATION 2007 installation view, paper

*Sensibility of Light and Fabric*  
November 2007 **Rewak** - The Art Gallery

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Meredith Brice Copland  
Myung Sook Chae

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