Mundane Pagoda
23rd July to 22nd August, 2018
Slade School Summer Art Education
Residency

At Studio 21, the Slade School of Fine Art, UCL (University College London)

Nayoung Jeong
About the Mundane Pagoda

Lecture Room
1pm Lunch time
Tuesday, 31st July

Introductory presentation for a workshop:
Mundane Pagoda
by
Kweeong Jeong
While pursuing my artistic and academic research in London, I built a clay pagoda with the help of participants at the Slade Summer School. Overseeing and executing this let me focus on a critical area of my research, which explores whether involving community members in making and witnessing public art can help transcend cultural isolation for those experiencing displacement. I pursued this research through the lens of using clay as the primary material, which was sourced from a public and neutral place that all could relate to. I wanted to share my cultural origins with participants to help them feel open to sharing their personal objects with me and incorporating them into the project.

I adapted the idea of the Korean stone pagoda to display it in modern times and conditions. Participants were invited to help construct the pagoda using traditional Korean customs and rituals. Infusing Korean heritage into the making process in this way established an expectation of audience interaction while the assembling process took place in the workshop. It also made participants feel more comfortable with eventually introducing their own personal histories to this process. I asked those participating to arrive at the workshop space and bring a personal object to be cast in the workshop. The object could be anything, even something outwardly mundane. I then encouraged the participants to transfer their own personal memory into the object. Holding their personal object, they made a personal wish for their dream. The cast objects later became components to help in assembling the pagoda.

The workshop environment allowed me to fuse together the performative elements of culture and memory with the artistic concerns of material and viewership in service to a larger piece that capitalizes on ritualistic action and audience engagement. As important as it was for me to continue pursuing my own research with participants, it was also important for me to engage public audiences by giving them a window of understanding into how my work is materially and artistically created, while also emphasizing the symbolic gestures and actions incorporated into the making process. Through a moment of encounter, viewers were able to establish and sustain a communally audience-based connection and interactivity with art.
Project Process

Timeline
Introductory presentation: 30th July
Workshops: 1st, 3rd, 8th, 15th, 22nd August
Artist Talk: 22nd August
Mundane Pagoda, 45w × 36h × 30d(cm), mixed clay, plaster, 2018
Nayoung Jeong
Nayoung Jeong is a Korean-born artist, who divides her time between working in London and New York. Jeong’s primary material is clay, which she sources locally from various cities around the globe to explore issues of cultural displacement. Her work often takes the form of invitational sculptures that are constructed with these local materials, welcoming public audiences to consider their own placement within territorial, nationalistic, and cultural schemes. Jeong often infuses live performance and ritualistic action into her exhibitions, engaging audiences through use of space, material, and human physicality.

**Academic History**

Present  Slade School of Fine Art, UCL (University College London)  
          PhD Candidate / Fine Art Research, London, U.K.

2014     Rhode Island School of Design  
          Master of Fine Art / Ceramics, Providence, RI, U.S.

2011     California College of the Arts  
          Bachelor of Fine Art / Ceramics, Oakland, CA, U.S.