

## **Koh, Bohyung**

1962, Mokpo, Korea

Associate Professor,  
College of Design,  
Department of Industrial Design,  
Hanyang University ERICA



### **Education**

1994-2000 Akademie der bildenden Kuenste in Nuernberg (Meisterschueler), Germany

1990-1992 Hongik Graduate School of Industrial Craft, Seoul, Korea (MFA)

1982-1989 Hongik University, Metal Craft, Seoul, Korea (BFA)

### **Selected Solo Exhibitions**

2010 'Prototype' Galelie laif ,Seoul, Korea

2003 'Koh Bohyung-Metal Craft', Seomi Art, Seoul, Korea

2001 'FEST', Gallery SMUC, Rosenheim, Germany

### **Selected Group Exhibitions**

2020 'Oh my object' Gallery Meme Seoul Korea

2019 'Craft Trend Fair 2019' Seoul Korea

2018 'Korean Iron Crafts and Housing Culture' Exhibition /Korea Cultural Heritage Foundation

2017 'Die Suppenkueche' /Galerie Handwerk München Germany

2016 Craft Narrative:The Place,Process,Perspective/National Museum of  
Modern and Contemporary Art Seoul,Korea

2015 Korean Swedish Contemporary Crafts Exhibition [Bowl- Soul vessel] Gallery Bogojae

2014 'NEA International Exhibition Beijing 2014' Beijing China

2013 'Mit Der Zeit Gehen' / Galerie Rosemarie Jäger hochheim germany

2012 'Galerie der Preis Traeger' / Galerie Handwerk München Germany

2011 Galerie der Preisträger - Bayerischer Staatspreis 2005 – 2010

2010 'Auf den Tisch!'(neues museum fuer kunst und Design Nuernberg Germany

2009 '20th Anniversary Gallery Rosemary Jaeger' Hochheim Germany 2008 '3 Silberschmiede  
aus Luebek,Hamburg,Seoul',/Gallery Rosemari Jaeger Hochheim Germany

### **Collections**

National Museum of Modern and Contemporary Art Seoul , Korea

Museum fuer Kunst und Gewerbe in Hamburg, Hamburg, Germany

Torsten Broehan Collection, Berlin, Germany

### **Award**

2006 '2006 Bayerischer Staatspreis' Bavarian State Government Germany

2019 'Craft of the Year 2019' Award Ministry of Culture, Sports and Tourism korea

## Writer's Notes

-Craftsmanship is like an attitude of life that you have to continue, and it is something you get used to in the process.

As with all things, it is difficult to turn imaginations into reality. Objects used in everyday life become the main theme of my work. It starts with drawing and leads to modeling. The modeling process helps predict possible situations and solve any problems. In some cases, I make prototypes to try in advance to minimize the loss by reducing the manufacturing defects when using precious metals like silver as the main material. Thus, a craftsman's experience and predictions lead to his or her responsibility for the outcome that has to be bear as a professional.

One question is always asked before I begin to work on a new project: Could this be finished? In an environment where I have to work by myself, realistic conditions such as the techniques given to me and limited time are also very important. Under these limitations, the process of prior research is just as important as the actual work since it helps me decide whether to give up or to develop its form.

Speaking of the uniqueness of forging, it can be described with a relative technique, casting. Both casting and forging have their own strengths. Forging technique has a narrow range of extravagance, sophistication, reproducibility, and the size of the result compared to casting. Nevertheless, it makes an object hard, thin, and inherently elastic in the process of physical collisions between materials and tools that are repeated countless times. These qualities are invisible, but they give strength to the object to preserve itself in a long time. This is an important evidence that proves its durability in daily life.

As everyday life is defined as equal to various situations we face every day, I have to consider the factors such as where customers place my works and how they use them. My personal experience is very helpful when imagining possible situations. They come from many ways such as cooking or conversations with friends. My works related to everyday life are the result of the expansion of my experience, so I try to be exposed to many things as possible to expand the scope of my works.

It is not easy to make the rarity of everyday supplies show when their forms and functions are already fixed. In fact, it is difficult to make a product that is equal to or better than existing ones. The process of making such products is different from the process of designing industrial products that anyone can use conveniently and can easily purchase at any time.

An artist is solely responsible for his or her impractical yet unique works. I also believe that this is the reason why it has been so difficult for craftsmen to adjust to society.

Considering general use of a product is very important and is not just the problem for crafts only. Sometimes the function of a product becomes unique and is clearly distinguished from its general use, which can be derived from the way its user has been used it for a long time. These personal functions can be important elements of crafts that make products exceed the limits of their general use.





































Spoon 365x67x83mm 925silver,Boxwood 2020



Spoon 230x70mm 925\_000silver 2013



Ornament 100x115x40mm 925\_000silver 2011



Teapot 285x190x290mm 925\_000silver,wood 2016



Teapot 210x123x131mm 925\_000silver 2010



Servicespoon 78x248x30,78x253x28mm Tombak 2010



Spoon 220x42mm tobak 2015



Orange griff Teapot 230x115x180mm Copper, fire tin plating on Copper, Color on wood 2009



Cross Steel,wood on pigment 2015



Cadlestick 313x198x251mm Steel 2017



Vase 23.5x22.5x17.6cm  
Stainlesssteel,acetal 2018



Teapot warmer 190x85x185mm  
Stainlesssteel,glass 2010



Vase 290x335x299mm Stainlesssteel,acetal 2019



Teapot warmer 190x85x115mm  
Tombak 2010



Light and Salt 600x290x70mm Acetal,  
stainlesssteel,wood 2016 wood on pigment 2015



공예공방전 고보형 상영용

<https://www.youtube.com/watch?v=xW95cMJsUBs&feature=youtu.be>