

Poem In Action

“Form Follows Flow.”- Mud

Published by Eunji Cho

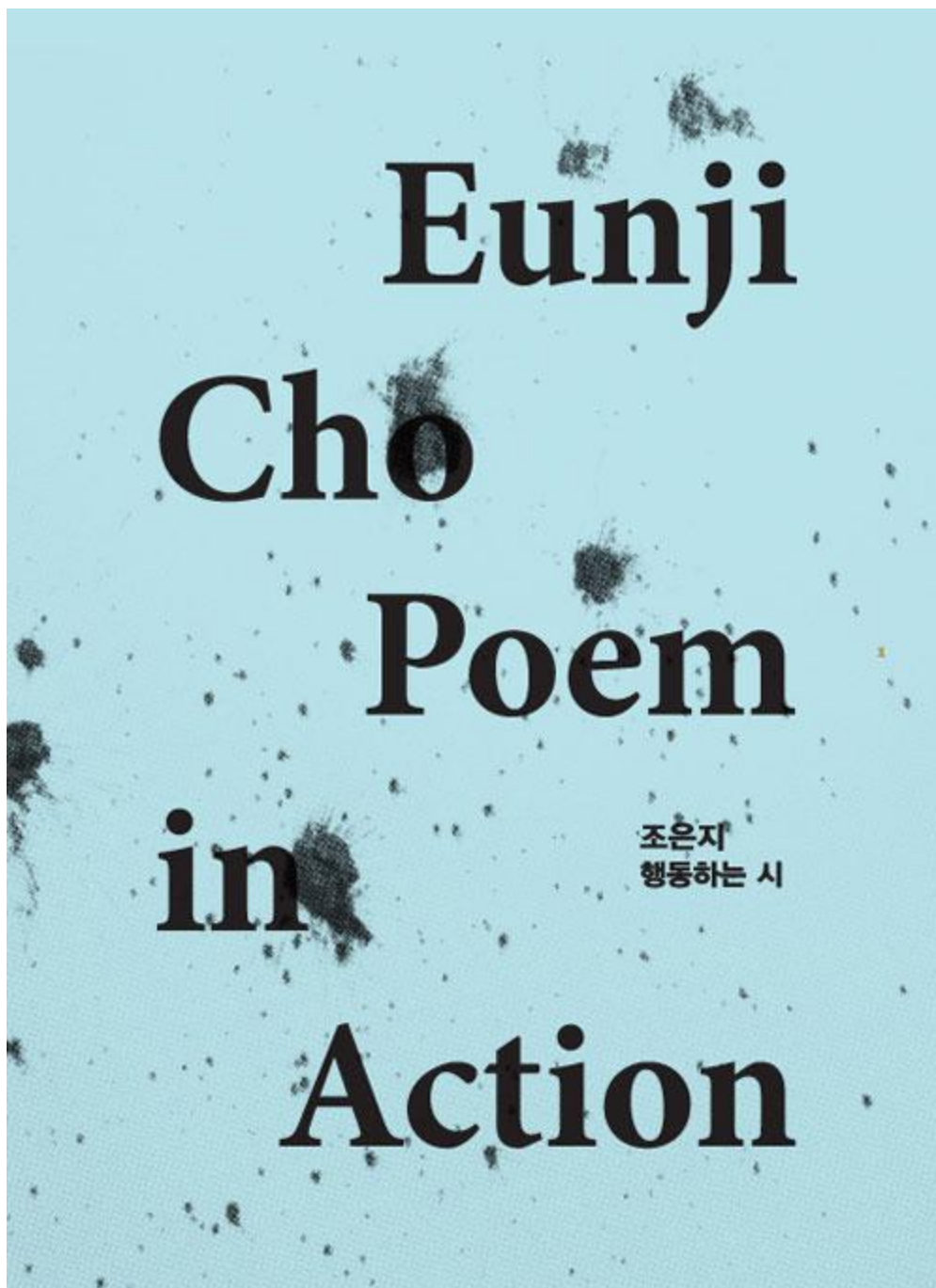
Graphic Design: Cheongjin Keem

Translation: Jaeyong Park, Hyun Jin Cho, Taey Iohe

Publisher: Rock-Paper-Scissors

Printing 3P

ISBN 978-89-964396-6-0

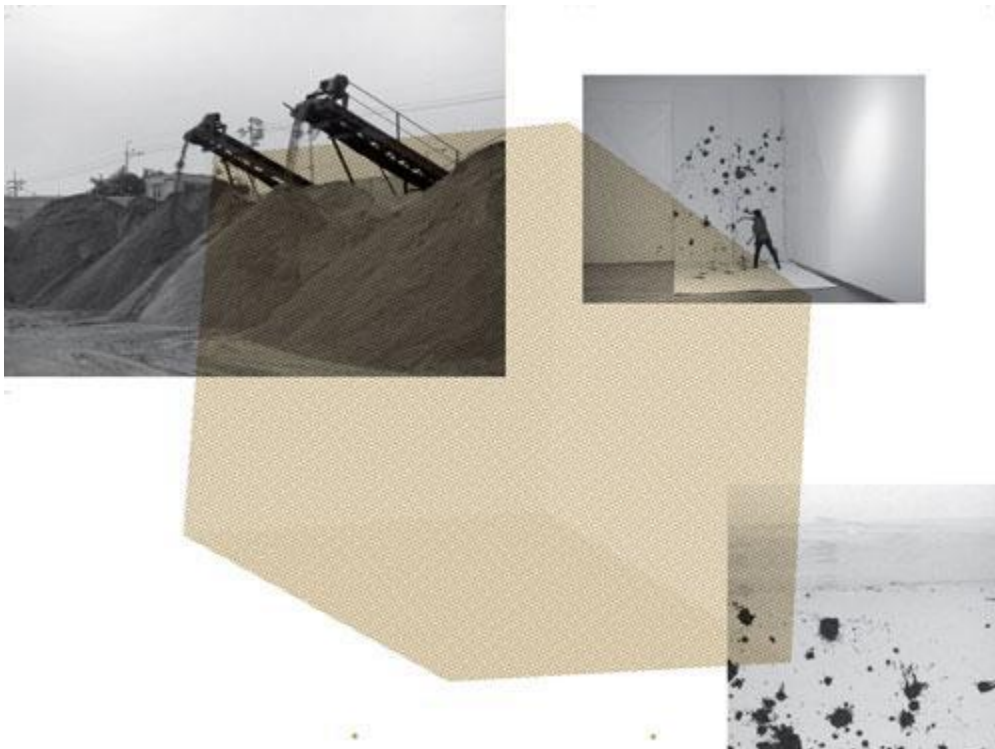


The artist creates earth in a shape of a cube, and tries to escape with the earth. When she passes through different places that work as checkpoints, it seems that people at the places do not recognize earth as itself. It cannot pass through when it is declared to be itself, as earth. The land, the mother-like earth, cannot go beyond borders with its own name and appearance, for it is a habitat for all the minute forms of life and noxious insects. But the earth is now transformed into a form of cube, and it tries to escape with the artist. Then why does she plan to escape with it? The artist says that she recognized she had to escape with earth, though she did not know the reason. It might have come from a certain realization on the impossibility of her own life. She might have dreamt of an escape in the face of dying dogs, tears of a buddhist priestess in a hunger strike, or a bare living of herself as an artist. But why does she escape with earth? In 2008, Eunji Cho presented A Round Poem. Bearing the same pronunciation with different meanings of a circle and an archetype, the word 'round' in Korean spreads through the world with different meanings. The earth as a circular planet, the earth as an origin and the earth as the land. Being an artist who talks about the archetype of all the open ideas that are divided yet encounter themselves again, Eunji Cho might have drawn an enormous circle as humans return to earth. She might have imagined earth as her origin on such level.



But earth is no more the earth with its fundamental meaning. In the spring of the last year, there were usual news reports warning people not to dig out and cook mugwort grown in Hangang Park. Mugwort is a favorite spring dish for Koreans, but according to the reports, any edible plant grown in Hangang Park is no more edible since the earth in the place is already polluted with

heavy metals. Land, or earth, has long been used as an index of the capital. The price of all the land in the country is recorded, and the change in the price is mathematically presented in each quarter of the year. Whether earth wanted it or not, the transformation of the earth has always been otherized upon the way our desire operated. Though the artist transformed earth into a cube to help its escape, it has already been transformed, polluted and restored by us. People drill holes through mountains and sometimes fill up the sea to make land which is not exactly land. They dig over ground in cities where people live, construct new cities and start another construction to restore the destroyed land back to a natural state.



In such situation, the artist transforms earth, tries to escape with it, and makes success. After the escape, she ruthlessly says goodbye to it, for 'life is more important than tears' as she says. For the parting, she takes apart the cube she transformed from earth and throws it far away into the world. The earth lives up to its life with the sound of "Puck," the sound of its collision. After the experience of division, which is called the modern times, we cannot unite with the nature, the nature cannot unite with us, and each have their own lives. Nevertheless, the artist repeats such collusion, escape and farewell. As if she is a nymph of earth, she helps the escape of earth from Paju to Gwangju, from Seoul to Berlin and from Berlin to Hague. And she, too, escapes.

by Jang Un Kim.