

Original Text

<http://www.yunikimlang.com/comfort-hair>

Comfort Hair is a sculpture that was inspired by the *Gache*, which is a big wig that was worn by Korean women back in history who were of high social backgrounds. The bigger and heavier the wigs were, the more beautiful and aesthetic they were.

My vision was to see hair in the way we fantasize about it. The dead hair that we imagine to be full of life. It is the part of the body that has no nerves or muscles but has movements and rhythm that feel alive. When you cut it off there is no pain and it does not bleed. Yet, we perceive it as a sacred entity, where many cultures in history have preserved hair. I fantasize about my hair. It stands in for my cultural identity which is becoming an organism that continues to grow and prosper.

So powerful and beautiful yet so burdensome and heavy. It is this intense, overwhelming, yet so satisfying relationship with our hair that makes us obsess over it.

<http://www.yunikimlang.com/untitled>

This piece is about weight, mass, density and accumulation. It was born from the idea of restriction, confinement and limitation but therefore unlimited and forever knotting and unraveling.

The piece started with a small knot that eventually grew into this black monster, vegetation, organic living thing that took on its own form. The materials transcend its materiality and become bodily. The synthetic materials start to disguise themselves to look and feel organic.

In this installation it is paired with a photograph from the series of *Adornment at Large*. The object itself and the illusion of the object are presented together. The photograph is an illusion of the real object. It carries on the memory of the object but presents it in a new perspective. I am interested in the connection the viewers make from the two pieces. They are essentially born from the same soil, but have resulted into two separate worlds.

<http://www.yunikimlang.com/adornmentatlarge>

These larger than life monumental adornments use cultural signifiers such as the knot to question and explore my cultural identity. The jewelry mimics qualities of my straight black hair to evoke the tactile and visceral, evoking personal identity through adornment. The knot is a cultural symbol that dates back to prehistoric times. Not only is it a beautiful form but it encompasses meanings of connection, conformity, tension, limit, and ornamentation. Rather than feeling the jewelry on the body, the enlarged scale of the pieces allow you to feel the knots internally. Here I merge the feeling of knotted-ness in its various levels of meaning. Thinking about this complex idea behind the body and adornment and its phenomenon in our society, I think about Jewelry as a monument.

<http://www.yunikimlang.com/haironceagain>

Why is it that we have such intimate relationship with our hair and that no other part of the body seems to hold such a variety of symbolic power? Hair is a part of our body and therefore part of our individual identity, and yet it can so easily be changed, detached; transformed.

There is so much information embedded in the way one wears and handles their hair. There is a fascination once again by the visceral qualities of hair that seem so alive when it is not. Through the act of manipulating hair, the photographs tell a story of an individual but also about our

society as a whole. Through the handling of the hair, the personal and intimate moment is reconstructed.

<http://www.yunikimlang.com/longing>

Longing is a series of photographs that longs for something more than itself. A strong persistent yearning or desire can be so much more than the actual object or idea.

When the synthetic material longs for qualities of hair and a pile of loose ends long to be a lock of braid, bundle of hair and perhaps a necklace, there is a moment of beauty.

With a simple gesture I am fascinated how our mind completes the picture for us. With a simple hint and likeness, we are able to extract a wealth of knowledge and emotion.

Bio

Yuni Kim Lang is a Michigan-based visual artist who creates sculptures, photographs and wearable art that explores themes of weight, mass, accumulation, hair and cultural identity. She makes sculptures out of rope and synthetic materials where it transcends its materiality and become bodily. She is fascinated by what people give power and meaning to, along with our obsession with adornment.

譯文

<http://www.yunikimlang.com/comfort-hair>

Comfort Hair 的灵感源自加髻 -- 古代韩国高尚阶层女性佩戴的一种大假髮。根据当时的标准，假髮越大越重，就代表它们越漂亮，越有美感。

我希望究我们对头髮的幻想。头髮是没有生命的死物 -- 没有知觉，没有肌肉 -- 但却有一种富生命力的韵律与运动。剪头髮的时候，我们不会疼痛，也不会流血。不过，我们依然把头髮看成身体神性的一部分。世上很多文化也强调保留与保护头髮。对于头髮，我有一种幻想。头髮是我的文化象徵，而我的文化正演变成一只不停成长与丰富的生物。

头髮美丽而又力量，却又是沉重的负担。我们和头髮间存在著激烈、被压倒的关系，但它又同时令人满足而快乐，使我们为它著迷。

<http://www.yunikimlang.com/untitled>

这件作品是关于重量、体积、密度与累积的。它源自规限、管制和局限，却因此达到了无限、永远处于缠结与开发的状态。

这件作品的原型是一个小绳结，一直累积、演化成一头有机的植物性黑兽，以独立个体形式存在。原材料突破了它本来的物理限制，变成一种有机的物质。这种合成的原材料透过伪装，在视觉和感觉上都变得有机起来。

这件作品和 *Adornment at Large* 相片系列一起展出。相片是作品的複製品，它同时记录了作品的形态，却又同时赋予它新的演绎。我把作品本身和它的複製品一同展出，希望观察观众对两件作品的联想。它们生自同样的根，却发展出两个截然不同的世界。

<http://www.yunikimlang.com/adornmentatlarge>

这件不朽的装饰品利用多个文化象徵，例如绳结，来质问和探索我的文化身份。饰物模仿我的黑直髮，在质感和内在情感质素上塑造出一种文化身份。早在远古时代，绳结已经是一个文化象徵。它不但美丽，同时包含联繫、迎合、张力、限制、装饰等意思。这件庞大的作品让你和它产生内在的共鸣，而不单是戴在头上的感觉。我希望把饰物纠缠性和它的多层意义联繫起来。当我想到身体、饰物和相关的社会现象时，我感到饰物就是历史的见证。

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對於頭髮，我們總是有一種獨特的情意結。頭髮廣泛的象徵意義，是身體其他部分所不能取代的。頭髮是我們身體的一部分，因此也是我們身份的一部分。不過，它却是那麼容易改變、分離和改造。

從一個人打理頭髮的方法，我們可以觀測到很多資料。再一次，我為頭髮的內在素質感到著迷。儘管它沒有生命，卻富有豐富的生命力。透過記錄頭髮的不同形態，這系列相片訴說著個體的故事，同時講述一個關於社會的故事。透過梳理頭髮，我們能重拾私人、親密的時刻。

<http://www.yunikimlang.com/longing>

Longing 是一系列相片，期待著比自己更宏大的事物。事實上，強烈而持久的渴望或慾望，往往比所渴望的對象本身來得重要。

當人造物料渴望擁有頭髮的特質；散亂的髮根渴望成為堅實的髮髻或整齊的項鍊，那就是美的時刻。

人的想像經常替眼前不完整的圖像賦予完整的意義，我為此感到詫異。透過觀察與聯想，我們便能夠從微小的事物中尋得知識與情感。

藝術家簡歷

Yuni Kim Lang 是駐密西根視覺藝術家。她透過雕塑、相片和能夠穿著的艺术品探討重量、體積、累積、頭髮和文化身份等議題。她利用繩索和人造物料製作雕塑，賦予原材料有機的生命。她好奇人們對什麼事物賦予意義和權力，以及他們對飾物的迷戀。