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STATEMENT

*Bojagi*

In Korea, Bojagi has been used in daily life and in ceremonial acts for centuries. Humble in its origins, traditional pieces, used to wrap, store and transport goods, were made of scraps of common, left-over fabric, but over time, finer and delicate fabrics were introduced by the nobility. The place of Bojagi in Korean culture was established through folk beliefs that suggested that to have something wrapped is equal to having good fortune. In its traditional form, various sewing constructions are utilized; the stitching and seams create linear elements that are employed and are viewed as elements of the design and are what distinguishes Bojagi from patchwork textiles found in other traditions. The traditional fabrics, called *nobang*, offer variations in transparency, flow and depth.

Amazingly, Bojagi patchwork reflects patterns that are found in contemporary art. It has a modernist aesthetic similar to, for example, a painting by Mondrian, Klee or Diebenkorn, or a Frank Lloyd Wright window. In my Bojagi-inspired textile work, I am extending and interpreting the basic structure of Bojagi to a form that is more contemporary, varying in medium and size, and utilizing color compositions and stitching techniques that are less anchored to traditional methods.