

the **Whitworth**

PRESS RELEASE

## Hyundai Translocal Series: Entangled and Woven

10 July 2026 – 03 January 2027



*Jounghye Yoo, Gilded Veil, 2025, installation view in Hyundai Translocal Series: Entangled and Woven, National Crafts Museum & Hastkala Academy. Photo by Garima Bhaskar*

The Whitworth will present *Hyundai Translocal Series: Entangled and Woven*, a major international exhibition bringing together newly commissioned works by eight contemporary textile artists from Korea and India with historic textiles from the Whitworth's internationally renowned collection.

Co-organised with the Cheongju Craft Biennale 2025, in collaboration with the National Crafts Museum & Hastkala Academy, and presented in partnership with Hyundai Motor Company, *Hyundai Translocal Series: Entangled and Woven* will approach textile traditions not as static heritage, but as living practices shaped by movement, collaboration and change. Through weaving, dyeing, embroidery and fibre-making, the exhibition will reveal how knowledge is carried hand to hand – across generations, borders and belief systems.

Across the galleries, newly commissioned installations by eight artists and collectives will sit alongside historic Indian and Korean textiles from the Whitworth's collection, placing Manchester's textile legacy into a wider global frame and revealing shared histories. The works will be presented not as relics of the past, but as active voices that continue to speak to urgent contemporary questions about value, labour and belonging. Spanning more than 400 years of making, the exhibition will trace how fabric

connects Manchester's industrial past to global histories of craft, exchange and human connection.

The exhibition, which premiered at the Cheongju Craft Biennale 2025 and travelled to the National Crafts Museum & Hastkala Academy, will foreground artists whose practices are rooted in long-term research and collaboration. Korean artist Yeonsoon Chang brings a meditative approach to textile labour, creating sculptural works that treat breath, air and repetition as material forces. Jounghye Yoo's luminous installation draws together Korean silk embroidery and Indian Ajrakh block printing, creating a shifting, multi-sensory space shaped by movement and light.

Youngin Hong centres her practice on sewing and embroidery as historically undervalued forms of women's labour. Her new works, developed in collaboration with women in the artisan collective Kala Raksha community in Kutch, imagine alternative worlds in which animals, humans and environments coexist as equals, redistributing power beyond human-centred systems.

Somi Ko works with hanji, traditional Korean paper, hand-spinning it into thread through a daily ritual of making. Her new commissions bring together Korean and Indian textile histories, including khadi, to explore questions of autonomy, independence and the dignity of individual existence embedded within fibre itself.

From India, Boito – an art and fashion collective rooted in Odisha – will present new works developed with multiple artisan communities, bringing together painting, weaving, embroidery and metalwork into composite forms drawn from regional mythology.

PÉRO, founded by Aneeth Arora, will present garments created through long-term collaboration with artisan communities across the country, where weaving, embroidery and patchwork become vessels for memory, place and touch.

Kaimurai (Abishek Ganesh Jayashree) brings a ritual-led approach to textile-making, working with indigo, sound and repetition to create works that sit between material practice and spiritual reflection.

Sumakshi Singh, who will represent India at the Venice Biennale in 2026, will present a new work for this exhibition that takes the form of a bridge – a fragile, dissolving structure made of thread that connects architectural forms from Korea, India and the UK.

Many of the works in *Hyundai Translocal Series: Entangled and Woven* were developed through extended research trips and close collaboration with artisan groups across Korea and India, including collectives whose skills and labour have often been marginalised. These commissions foreground making as a social practice; built on trust, time, shared knowledge, and resistant to speed or mass production.

This exhibition forms part of the Hyundai Translocal Series, a new initiative by Hyundai Motor that aims to support cross-regional artistic collaborations between art institutions in Korea and across the globe over the next decade. Hyundai Translocal Series supports participating institutions in their multi-year endeavours, including joint research, artwork commissions, exhibitions, public programming and publications.

Rooted in the Whitworth's founding mission to serve the people of Manchester, *Hyundai Translocal Series: Entangled and Woven* looks outward while staying grounded in place. At a time when craft labour and global supply chains are under increasing pressure, the exhibition will foreground care, collaboration and the politics of making.

**Professor Sook-Kyung Lee, Director of the Whitworth and Professor of Curatorial Practices at The University of Manchester, said:**

"It's incredibly meaningful to welcome *Hyundai Translocal Series: Entangled and Woven* to the Whitworth after its journey through Cheongju and New Delhi. This exhibition has been shaped by movement – of people, ideas, skills and materials – and each location has added new layers to the conversation.

Bringing it to Manchester allows us to place these contemporary works alongside the Whitworth's textile collection and the city's own industrial histories, while honouring the artists' deep research and the care, labour and collaboration at the heart of their practices. This partnership has shown how textile traditions, when approached generously, can connect places and communities in ways that feel both rooted and profoundly contemporary."

**Amy George, Senior Curator (Collections & Textiles and Wallpaper), the Whitworth, said:** "Working on *Hyundai Translocal Series: Entangled and Woven* has reminded me that textiles come alive through relationships – between artists, artisans, histories and places. For me, this exhibition is about listening closely to those exchanges, and letting the collection learn from the people and practices that continue to shape it."

**Youngin Hong, artist, said:** "My practice is closely tied to efforts to reinterpreting and reclaiming forgotten histories, especially those of women workers in the process of modernisation. Through my collaboration with Kala Raksha community, I aimed to invite all participants to engage in this collective act of rewriting history. This project goes beyond the regional limits of collaboration, opening up new communities that work together across physical distances and communication barriers."

**Jaeyoung Kang, Artistic Director of the Cheongju Craft Biennale 2025, said:** "Hyundai Translocal Series demonstrates how the Cheongju Craft Biennale serves as an important platform connecting local craft traditions with global conversations. As the exhibition travels across different cities and cultural contexts, it reveals the exchanges of skills, materials, knowledge, and labour embedded in craft practices. It is particularly meaningful that a dialogue initiated in Cheongju continues to unfold through encounters with the histories, collections, and communities of each new location. Through this project, we hope to show that craft can remain deeply rooted in place while also operating within a dynamic global network. This collaboration ultimately reaffirms craft as a powerful cultural language that connects places and people."

**DooEun Choi, Art Director of Hyundai Motor Company, said:** "For its culminating presentation at the Whitworth, the *Hyundai Translocal Series: Entangled and Woven* sparks a new, site-specific dialogue where distinct cultural contexts converge. This dialogue is a testament to the core commitment of Hyundai Translocal Series to nurturing artistic practices

that weave new threads between communities and provoke a deeper understanding of our contemporary perspectives."

## ARTIST BIOS

### Boito

Boito is an art and fashion brand based in Odisha, India, working closely with regional artisan communities. Their practice brings together weaving, painting, embroidery and metalwork to reinterpret local craft traditions through myth, collaboration and contemporary exhibition-making. Their work *Asareeri*, part of the *Navagunjara* series, draws on Odishan mythology exploring connections between Korean Buddhist imagery and Indian textile traditions.

### Yeonsoon Chang

Yeonsoon Chang is a leading figure in contemporary Korean textile practice, known for sculptural works that explore breath, air and repetition as material forces. Her work *Worincheongang* references Korean Buddhist writings about the moon and its thousand reflections, drawing parallels between acts of meditation and the meticulous processes of refining, dyeing, weaving and sewing that shape textile labour.

### Youngin Hong

Youngin Hong works across textile, installation and sound, centring sewing and embroidery as historically undervalued forms of women's labour. Her work often emerges through collaboration with artisan communities, including the Kala Raksha collective in Kutch, India. Through works such as *Sacred Empires*, she imagines alternative worlds where animals, humans and environments coexist as equals while honouring the creativity and economic independence of women artisans.

### Kaimurai

Kaimurai (Abishek Ganesh Jayashree) works with indigo, ritual and sound, treating textile-making as a form of prayer and meditation. Drawing on South Indian musical traditions and spiritual symbolism, his practice foregrounds the hand as a site of memory and devotion. *The answer to all my prayers is in the questions I never asked* brings together indigo textile paintings with a traditionally cast bronze temple bell and carved stone sphere, inspired by ritual practices and the symbolic role of bells in Korea and South Asia.

### Somi Ko

Somi Ko works with hanji, traditional Korean paper, hand-spinning it into thread through a daily ritual of making. Her works *People of One, Continuum* and *People of One, Moment* combine hand-spun hanji with Gujarati textile techniques and self-supporting fibre structures, exploring the traces of human existence through a slow, experimental process.

## PÉRO

Founded by Aneeth Arora, PÉRO is an Indian fashion label known for its deep commitment to craft collaboration. Working with more than a thousand artisans across India over the past 15 years, the brand continues its research into traditional textile techniques through collaborative design and production, creating garments that hold time, touch and place while bridging traditional craftsmanship and contemporary fashion.

## Sumakshi Singh

Sumakshi Singh is an internationally recognised artist whose delicate thread installations reimagine architectural forms as fragile, dissolving structures. She will represent India at the 2026 Venice Biennale. For *Hyundai Translocal Series: Entangled and Woven*, Singh presents a new work informed by the symbolic form of a bridge - described as an "unravelling tapestry" - exploring connection, memory and the spaces between solidity and air.

## Jounghye Yoo

Jounghye Yoo creates large-scale textile installations that combine Korean and South Asian craft traditions. Rooted in close collaboration with master artisans, her work explores how light, movement and layered materials can create sensorial environments shaped by memory and belief. In *Gilded Veil*, a series of archways inspired by the Vishwanath Temple in Varanasi are rendered through Korean silk embroidery and Indian Ajrakh block printing, forming a translucent landscape of refracted light and shadow.

## **NOTES TO EDITORS**

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## **CREDITS**

Co-curated by Sook-Kyung Lee and Amy George (the Whitworth), Jaeyoung Kang and Jeeyoung Lee (Cheongju Craft Biennale 2025)

In collaboration with the National Crafts Museum & Hastkala Academy, New Delhi

In partnership with Hyundai Motor Company

## **About the Whitworth**

Established in 1889, the Whitworth is one of the largest and most significant public galleries in the UK. Its founding mission to serve 'the perpetual gratification of the people of Manchester' remains at the heart of its ethos. The gallery has also developed a reputation for its national and transnational exhibitions programmes including touring projects. We work in partnership to initiate and deliver major exhibitions, underlining our commitment to present and create new knowledge around the work of international artists and makers. The Whitworth holds an outstanding and internationally renowned collection of over 62,000 works of art, textiles and wallpapers, which form the core of our changing displays. The gallery also presents a dynamic programme of displays and engagement projects that connect audiences with the most current social and political issues of today.

## **About Hyundai Motor's Art Projects**

For over a decade, Hyundai Motor Company has deepened its partnerships with museums and cultural organizations worldwide, including Tate, the Los Angeles County Museum of Art

(LACMA), the Whitney Museum of American Art, and the Korean Pavilion at the Venice Biennale. Hyundai Translocal Series is a new partnership initiative that roots itself in fostering dialogues and collaborations among art institutions in Korea and across the globe. Hyundai Motor's own art initiatives include open call programs such as the VH AWARD, the Hyundai Blue Prize+, and Artlab Editorial, a digital platform dedicated to art writing by transnational voices. These ongoing collaborations embrace the complexities of the cultural landscape by exploring new ideas and perspectives within and beyond the art ecosystem. For further information, visit [artlab.hyundai.com](http://artlab.hyundai.com) or follow [@hyundai.artlab](https://twitter.com/hyundai.artlab) [#HyundaiArtlab](https://www.instagram.com/hyundai.artlab).

### **About Hyundai Motor Company**

Established in 1967, Hyundai Motor Company is present in over 200 countries with more than 120,000 employees dedicated to tackling real-world mobility challenges around the globe. Based on the brand vision 'Progress for Humanity,' Hyundai Motor is accelerating its transformation into a Smart Mobility Solution Provider. The company invests in advanced technologies such as robotics and Advanced Air Mobility (AAM) to bring about revolutionary mobility solutions while pursuing open innovation to introduce future mobility services. In pursuit of a sustainable future for the world, Hyundai will continue its efforts to introduce zero-emission vehicles with industry-leading hydrogen fuel cell and EV technologies.

More information about Hyundai Motor and its products can be found at:

<https://www.hyundai.com/worldwide/en/> or [Newsroom: Media Hub by Hyundai](#)

### **About Cheongju Craft Biennale**

Since 1999, Cheongju Craft Biennale has hosted the world's first specialized biennial for crafts and is held in the only 'World Crafts City' in South Korea, designated by the World Crafts Council (WCC). The Cheongju Craft Biennale attracts an average of 1,000 artists from over 60 countries worldwide and welcomes 300,000 visitors to its each edition, fostering a shared appreciation for the value of crafts. As a cultural event that blends the everyday and artistic aspects of crafts to resonate with the emotions and sensibilities of the contemporary, the Biennale aims to lead the future of crafts together with the world.