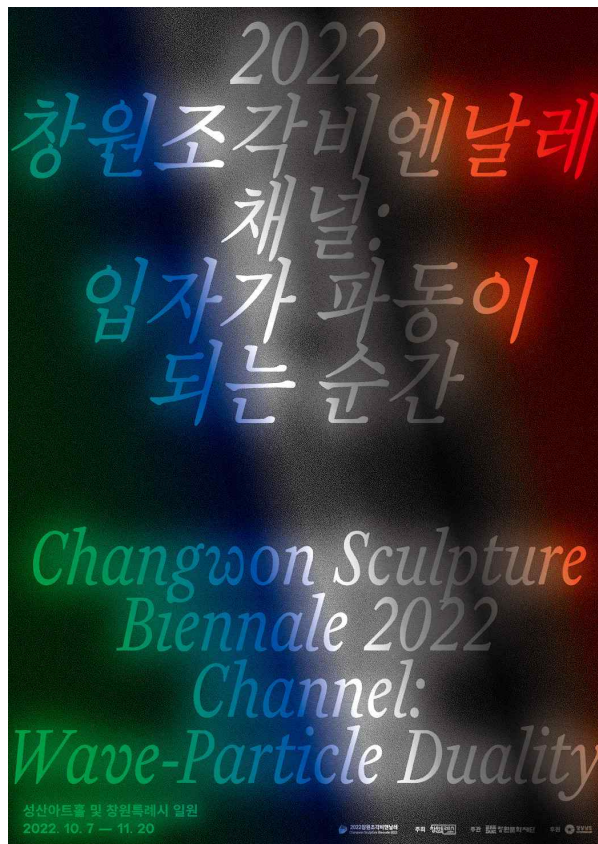


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Changwon Sculpture Biennale 2022 to kick off on October 7



2022 Biennale poster / Image courtesy of Changwon Cultural Foundation

Korea's only biennale dedicated to sculpture returns for its sixth edition this October. Under the theme of "Channel: Wave-Particle Duality," the Changwon Sculpture Biennale 2022 incorporates the ancient Eastern view of life into the concept of quantum mechanics to present a theory on the cyclic nature of different beings, including humans, nature, machines, and non-humans. In terms of the form, it entails an expansion from mass-based, three-dimensional individual sculpture to anti-genre, three-dimensional crossover sculpture.

- Main exhibitions feature the works of 90 artists and teams from 26 countries
- Genre expansion from mass-based, three-dimensional individual sculpture to anti-genre, three-dimensional crossover sculpture
- Venues are spread across the entire Changwon area to commemorate the launch of Changwon Special City this year, including Jinhae Jungwon Rotary, Jinhae Black & White, Chang-dong Art Village Art Center, and 3 · 15 Nuri Marine Park.
- Main Exhibition 2: *Across Space - Sympathetic Vibration (Resonance)* goes virtual to showcase a range of crossover works, free from the constraints of space.
- Thirteen international artists participating in Main Exhibition 1 are invited to Korea to create commissioned pieces reflecting the Korean and local context in a production workshop. The program is designed to highlight the process of artistic creation and offer networking and exchange opportunities for artists.
- The organizers worked with residency programs overseas to create an archive for a special exhibition and organize an international academic symposium.

- Theme and exhibition programs

Biennale theme highlights quantum physics and the expansion of sculpture as genre

The Changwon Sculpture Biennale 2022 will take place from October 7 to November 20, centering on the theme “Channel: Wave-Particle Duality.” The theme is a quantum mechanical take on the Eastern monistic view of life, designed to invite contemplation on man and other living creatures in nature. It shows that man exists in harmony with other beings, such as nature, non-humans and machines, rather than individually and opens up new dialogue around “I, you, we, culture, and life.” At the same time, the theme questions the possibility of defining the boundaries between man and nature, and between everyday life and art.

□ Programs

The Biennale consists of Main Exhibitions 1 & 2 and Special Exhibitions 1 & 2, with the former featuring over 130 works from 90 artists and teams from 26 countries, including sculptures, installations, and media art projects.

Venues for **Main Exhibitions 1 & 2** are scattered all around Changwon Special City. In a departure from past installments where venues were limited to Seongsan Art Hall and Yongji Lake Park, this year's exhibitions are set against the backdrop of selected historical and cultural attractions in Changwon, giving visitors a chance to explore the city.

- **Main Exhibition 1: *I am Everywhere but Nowhere*** takes place at Seongsan Art Hall, Chang-dong Art Village Art Center, 3·15 Nuri Marine Park, Jinhae Black & White, and Jungwon Rotary. As a visual representation of the Biennale's theme "Channel: Wave-Particle Duality," *I am Everywhere but Nowhere* expresses the substance of in the form of wave, that is, light, energy, and other hybrid materials, instead of particle, mass, and volume. The relationship between featured works emphasizes how humans are interconnected with one another and non-humans based on a monistic reflection.

- For **Main Exhibition 2: *Across Space - Sympathetic Vibration (Resonance)***, all exhibits are virtual and a crossover between different mediums. Free from the constraints of time and space, the exhibition brings together the works of 35 international artists and teams from 21 countries to facilitate interaction between a country and a country, reality and virtuality, and the past and the present. It sets itself apart from other online exhibitions in that it features works that are only virtually accessible, rather than displaying a recap of physical original pieces of art. Each work was inspired by the specific physical location the artist chose from Changwon's iconic attractions. The exhibits will be available for online access throughout the entire Biennale period.

- **Special Exhibition 1: The Beginning of Art and Culture: Open Studio** opens the studios of 69 local artists in Changwon to the public, the first of its kind in the Biennale's history. It offers visitors the rare opportunity to meet the

artists in their creative spaces, view their works, and gain insight into their processes.

Interacting and communicating with the public will also provide a source of inspiration to the artists. The open studio program is expected to bring art and the public closer together and make the Biennale a genuine celebration for everyone involved.

- **Special Exhibition 2: *Art Salon without Borders*** delves into the world of art residencies, as a studio and a space of living. It also underlines the changes in international residency programs brought about by the COVID-19 pandemic and examines the meaning of an artist-in-residence as a platform of communication and creative exchanges.

- **Academic programs**

National and international academic symposiums will be held on the sidelines of the Biennale to explore the exhibitions from an academic perspective and facilitate dialogue and exchange opportunities.

1. Scholarly Symposium: Quantum Physics and Changing Discourse in Contemporary Art

The Scholarly Symposium sheds light on the core concept of quantum physics behind the Biennale theme, while examining changing discourse in contemporary art. Eight professionals including a particle physicist are invited to offer their take on matter and life through the lens of science and discuss the latest trends in sculpture at both home and abroad. Among the presenters who will add creative dimensions to the discussion are artists participating in the Biennale, including Earl PARK, Jungki BEAK, and Wan LEE.

- Date and time: Friday, August 19, 2022, 1:00-5:00 pm

- Venue: Changwon National University

2. International Scholarly Symposium: How to make an International Exchange Platform after the Pandemic - Focus on the Direction of Residency Program

The International Scholarly Symposium highlights recent trends in international residencies following the pandemic and addresses ways to build online and offline exchange platforms. One of the key proposals to be

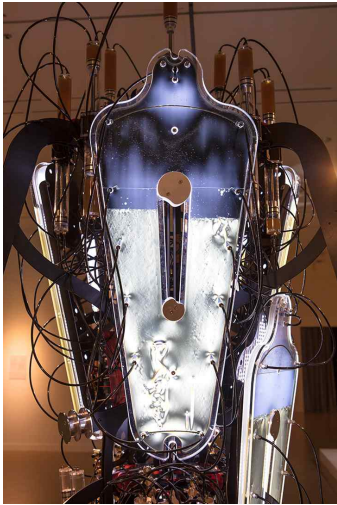

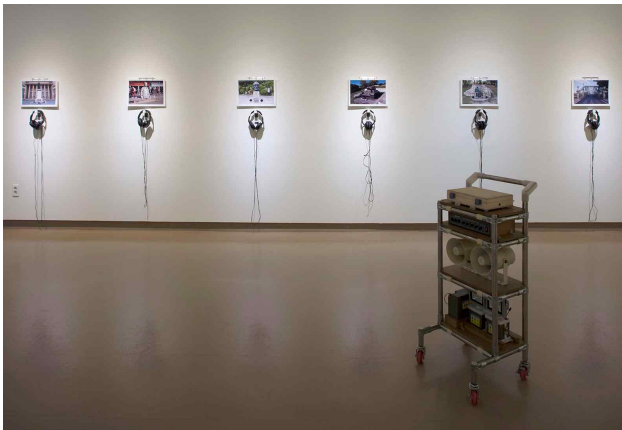
discussed is the use of an artist's private studio as a hub of international exchanges. Others include various online and offline models of interaction at the national and international level.


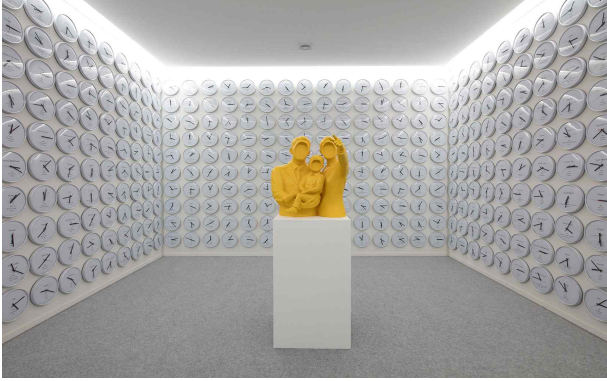
- Date and time: Saturday, October 8, 2022, 1:00-6:00 pm
- Venue: Seongsan Art Hall

- Key programs

Program name	Dates and venue	Description
International Artist Workshop: The Process Justifies the End in Art	Sep. 17-Oct. 5, 2022 Seongsan Art Hall	<ul style="list-style-type: none"> - A 3-week workshop where 13 international artists participating in Main Exhibition 1 are invited to create their work - The workshop is designed to demonstrate how art values process as much as the end result.
Public Lectures (online and offline): Entanglement of Life	Aug. 3-Oct. 12, 2022 (6 lectures) Art TV, Seongsan Art Hall and Changwon Art TV YouTube channel	<ul style="list-style-type: none"> - A six-part pre-event lecture series aimed at advancing public understanding about the Biennale - The lectures give the opportunity to reflect on human's relationship with nature, machines, and non-humans.
Learning Programs/Open Studio: Making Plate into Animals	Oct. 14-Nov. 20, 2022 (6 classes per each program) Private art studios	<ul style="list-style-type: none"> - Young artists in Changwon organize hands-on activity for preschool children to create animal plates - The program encourages interaction with art and sculpture from young age and expects increased interest and support in the Biennale among families.
Special Tour with Director	Oct. 14-Nov. 20, 2022 (2 tours) 3·15 Nuri Marine Park	<ul style="list-style-type: none"> - The Biennale's Artistic Director Kwanyong CHO offers a guided tour of selected exhibits in the park. - Visitors are given a rare chance to hear about the works of art in display from the artistic director who oversaw the entire Biennale for an engaging viewing experience.
Open Studio Tour with Curator	Oct. 14-Nov. 20, 2022 (4 tours) Private art studios	<ul style="list-style-type: none"> - Visitors can enjoy a curated tour of the private studios of local artists that are usually off-limits to the public to learn more about their artistic processes. - The program is expected to bring a renewed sense of pride to the local art community and a chance for visitors to explore different corners of the city.

- Exhibition highlights

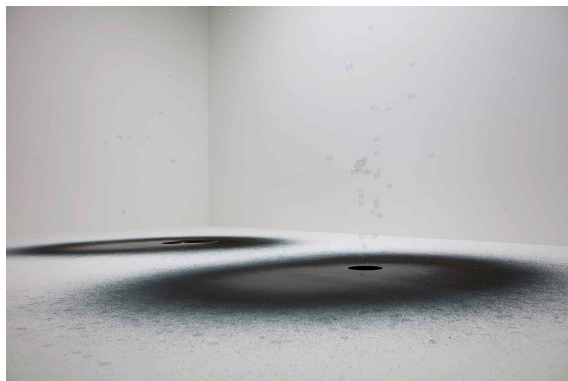
	<p>La Poussière de Soleils II (2022), a nod to French poet Raymond ROUSSEL's play La Poussière de Soleils (The Dust of Suns), is a living sculpture that merges the artificial and natural. The mineral, which had been sleeping deep in the ground, passed through the vortex of the laboratory and became a light in the exhibition hall. Minerals, which have become fluids made up of small invisible particles through high-temperature heat, water, and sonic waves, are contained in a transparent panel connected by entangled black tubes like blood vessels and circulate constantly. Minerals, which had been in the deep darkness for eons, became the subject of light oscillations.</p>
<p>Yunchul KIM, Korea, <i>La Poussière de Soleils II</i>, LPDS solution, Acrylic, Aluminum, Motor, Microcontroller, 260×150×100cm, 2022</p>	
	<p>The Heavy Light series is a light project delving into a hypothesis that light has weight. This is an interesting idea that could be proved at the micro level, but the artist deliberately avoids approaching it from a scientific, logical or philosophical perspective. He simply experiments with the unlikely hypothesis in everyday situations.</p>
<p>Jinyo MOK, Korea, Heavy Light on the Ceiling 2, Copper, Aluminum, LED, 220×200×200cm, 2022</p>	
	<p>BEAK has submitted two pieces for this exhibition - Memorial Antenna and Active Statue. Memorial Antenna is a site-specific, temporary project that uses an outdoor statue as an antenna to receive radio waves. The artist assigns key elements of representation (meaning) and materiality (material) to the statue. By endowing it with a new function as an antenna, he brings to the fore the material properties that have been largely overlooked due to the strong representation of the statue. While the former turns a statue into an antenna to</p>
<p>Jungki BEAK, Korea, Memorial Antenna,</p>	

<p>Photographs, MP3 players, Headphones, Mixed media, Variable installation, 2011-Present</p>	<p>'receive' random radio signals, Active Statue is designed to 'transmit' radio signals with a randomly created statue that works as an antenna. Transmitted radio signals feature old voice recordings with static and other background noise, as well as ambiguous words and sentences the voice utters. Both installations reveal the inherent potential of a statue.</p>
	<p>LEE installs a sign that reads "THE LAST" in public spaces. The text's interpretation is in the eye of the beholder. It encourages viewers to reflect on their own lives, including what they pursue in life, their values, society and relationships.</p>
<p>Moonho LEE, Korea, THE LAST, Preserved wood, Solar lamp, 288×350×195cm, 2022</p>	<p>Proper Time features walls of clocks that represent the proper time experienced by individuals from all around the world. The speed of each clock was calculated based on an interview where participants were asked about their occupation, gender, age, residential area, working hours, wage, and local prices among others. Answers were compiled to assess the individual's quality of life, the level of economic freedom and the impact of capitalism, which were expressed as varying speeds. The ticking sound of hundreds of clocks is overlapped with the participants' voice recordings recalling their memories of breakfast, calling attention to the gap between a quantified life and a subjective life.</p>
	<p>Wan LEE, Korea, Proper Time, 668 Clocks, Variable installation, 2022</p>



Yongbaek LEE, Korea, *NFT Museum (The Thinker)*, Single channel video, 1min. 30sec., 2022

LEE believes that recent social, political and environmental changes, such as COVID-19, lockdowns, war and metaverse, call for a new type of art. In response, he has unveiled New Folder-Drag, Pieta, and NTF Museum series, raising awareness about the absence of the original and the simulation of the subject of art. NFT Museum (The Thinker) is a video where a blue screen drapes over an iconic sculpture with historic significance and soon disappears altogether. A blue screen, which is displayed in the event of a fatal system terror on a computer, has become the new image of horror in the fast-paced digital information era. It appears to be a warning to modern society and mankind. The sculpture is a 3D representation of one of the 2,700 frames of the 3D-rendered video. It captures changes in the production of art, in a stark contrast to conventional sculptures.



Jinsu HAN, Korea, *Uncertain Flower*, Blower, Bubble liquid, Pigment, Steel, Copper, Plastic, 300×600×500cm, 2022

Uncertain Flower is an installation that sheds light on the changes brought about by interaction with space, rather than an object piece. A bubble-producing device is installed on the floor to produce bubbles throughout the opening hours of the exhibition. Viewers pass through a narrow entrance to see the artwork, which results in a spatial distortion, leaving the space of work appear surreal and futuristic.



Alicja KWAVE, Poland, *Hemmungsloser Widerstand*, Found stones, Glass, Mirror,

Hemmungsloser Widerstand (2021), roughly “Restless Resistance” in English as suggested by the artist herself, features four stones suspended against one another in an impossible balance. They appear to pass directly through the glass surfaces that extend diagonally from the sculpture’s base frame, evoking a sense of enduring strength, resilience, and continuity.

<p><i>Corten steel, 100×69×109cm, 2020</i> (Courtesy: KÖNIG GALERIE Berlin London Seoul Vienna)</p>	
	<p>The Secret Of The Golden Flower deals with the relationship between man and the environment and the conflict between the external and the internal. The appearance of the installation and the internal reality do not synchronize with each other, they are visually and experientially separate from each other. The appearance is a visual mix of a shelter and a sea container, both of which are temporary spaces. Inside the installation, the light, acoustics, haptic balance and distances feel different. At its best, the work can offer a viewer an experience that creates a unifying synthesis between these two realities. The title of the work is borrowed from the book “Yijing”, Chinese book of life translated (and westernized) by Richard Wilhelm.</p>
<p>Anssi TAULU, Finland, <i>The Secret of the Golden Flower</i>, Recycling wood, Cardboard, Carpet, Soil, Benjamin tree, Plant lamp, Concrete, Coal, Rainwater dropper bag and tube, 300×610×360cm, 2022</p>	
	<p>The installation makes audible the complex assemblage of human and nonhuman activities and sweeps gradually from a non-stylized sonic representation of the river’s subsurface, to a more abstracted interpretation of the unified “voice” of Nakdonggang. Nakdonggang is the longest river in South Korea: “its waters” support a diverse range of industry, wildlife, and human activity, and have been central in shaping Korean geography, history and culture. “The river” connects the past, present, and future of the country. Production of this project “was done using” Korea’s impressive bicycle path system running long the banks of Nakdonggang.</p>
<p>Chris MYHR, Canada, <i>Sounding Waters: Nakdong River</i>, South Korea, Site-specific audio (8-12 channels), Variable installation, 2022</p>	
	<p>For over 150 years, scientists have measured the movement of sunspots across the surface of the sun. The chart showing the drift of the sunspot latitudes is called a “butterfly diagram” because of the winglike shapes of the graph. WHITTLE used this scientific data to recreate a large <i>Butterfly on the Sun</i> on the glass ceiling of Seongsan Art Hall. The butterfly wings are made using ten years of data from 1970 to</p>

Michael WHITTLE, UK, Butterfly on the Sun, Printed Plastic (UV-resistant), Variable installation on window 2022	1980, the decade the artist was born in.