

**2016 창원
조각비엔날레
CHANGWON
SCULPTURE
BIENNALE**

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CHANGWON
SCULPTURE
BIENNALE

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익조창생
億造創生
WE CREATE
THINGS,
THINGS
CREATE US

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Fall weather has arrived after hot summer days were over. This is the best season to appreciate arts. The third *Changwon Sculpture Biennale*, which is Korea's first art festival that presents the genre of sculpture only, will be held in this beautiful season of this year.

For this event, we've exerted utmost efforts so that citizens can realize that arts are not something difficult to understand but something that can be enjoyed by anyone.

Starting from deciding the topic, selecting artworks to allocating the exhibition space, we've made the best efforts to help citizens appreciate the artworks in easy and comfortable ways.

If viewers can't understand an exhibition, they think it is not interesting. Without participation of citizens, a biennale cannot be successful.

The theme of this biennale was chosen as 'Eok-Jo-Chang-Saeng (億造創生), ' meaning artistic meanings are given to the objects in our daily lives.

Also, citizens participated in an art project to donate their belongings and materials full of precious memories to create an artwork titled "Pieces of Changwon Citizens' memories," which is displayed at the biennale.

Unlike the past, many sculpture artworks are displayed not only in art museums but also various places in our daily lives.

Now the art is no longer hard to understand. Nor it is an exclusive property for the wealthy.

As you know, Changwon City is the hometown of formative arts by producing globally-renowned sculptors who represents Korea's modern sculpture such as Kim Chong Young, Moon Shin, Park Chong Bae, Park Suk Won and Kim Yong Won.

2016 Changwon Sculpture Biennale, which is held in this ample tradition of arts, will be a new challenge of Changwon City to become a city of culture and art by integrating arts into citizens' daily lives. The biennale will serve as a good opportunity to show the possibility.

After *Changwon Sculpture Biennale*, a lot of artworks created by Changwon-based artists and other global artists will remain at the Changwon Yongji Lake Park, a resting place for Changwon citizens. Changwon citizens will see global artists' works in their daily lives and our children will run around among works of art.

I am sure that some of those children will become global sculptors and artists in the near future and Changwon will be remembered as the hometown of Korea's formative arts.

Lastly, I'd like to express my gratitude to director Yoon Jin Sup who did not spare any efforts for successful hosting of *2016 Changwon Sculpture Biennale* in spite of challenges, and steering committee members who provided full-scale supports for their hometown including honorary professor Kim Yong Won at the Hongik University.

I hope all the participants have a pleasant and joyful time during the biennale while finding out stories hidden by global artists among the displayed artworks.

Thank you.

Mayor of Changwon
 Ahn Sang Soo

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 SpA
 Paolo Carli

Dear All,

Please accept my best wishes for a Biennale full of success. I am honoured to have 6 works of the Henraux Foundation collection installed at the Moonshin Art Museum of Changwon, it is the first time that our Foundation art-works are showed outside Italy and for an exhibition of such importance.

Henraux Foundation, born in 2011, has just turned five: very young but already capable of expressing itself at the highest levels on the international scene; full of enthusiasm and creativity like some young talents, yet wisely aware of the great tradition which it is a repository of. And this tradition adds up to the experience, the trade, the business culture, the ability to renew itself, the contribution it has made to sculpture, architecture and design in almost two centuries of work by Henraux, the company founded by Marco Borrini and Jean Baptiste Alexandre Henraux in 1821.

A very young Foundation and an old, glorious, extraordinary company, known and respected all over the world: this is the outstanding alliance I wanted to set up when I cherished the idea as soon as – in 2003 – I became president of Henraux. It took some time to give its historical role back to the company, to rediscover its gifts and its innovative spirit, its creative and cultural bent, and then at last the Foundation came true. In just five years, it has already covered a lot of ground, it has made itself known and respected far beyond the boundaries of the Apuan-Versilian marble district. It has created the Henraux Foundation International Sculpture Award, which is already in its third edition.

I seize this opportunity to express my warm thanks to him to for his help and assistance to grant to our Foundation the chance to show our marble art works, here, in Changwon. My special thanks to Mr. Joon Jin Sup for the interest showed towards our International Award of Sculpture and to our work.

Henraux has always be involved with Art. Erminio Cidonio, managing Director of Henraux during the sixties, was a visionary with a modern idea of the world and work. Keeping very positive the collaboration with Henry Moore, who contacted Henraux in 1957, he developed relationships with several great maestros and young artists. Among the best known names were: Jean Arp, Joan Mirò, Georges Vantongerloo, Isamu Noguchi.

With our Award we are trying to follow Erminio Cidonio's work: to promote the use of marble in sculpture and to support young talents by putting them in contact with the most updated techniques, skilled workers, workshop.

This important cultural event and the work that we are doing every day perfected combines the ancient traditions of manufacture together with the new conceptual needs of contemporary creativity.

In this way, tradition is perpetuated, our life runs its course, and the Foundation looks to the past with respect and to the future with confidence and optimism.

Faithfully yours,

President of Henraux SpA
 and Henraux Foundation
 Paolo Carli

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History of Changwon Sculpture Biennale

Changwon, the hometown of Korean modern sculpture masters ‘Kim Chong Young’ and ‘Moon Shin,’ commemorates their devotion to the art with the Changwon Sculpture Biennale

Changwon Sculpture Biennale is an art event hosted by the Changwon Sculpture Biennale Steering Committee and supported by the Ministry of Culture, Sports and Tourism. Its origin was the Moon Shin International Sculpture Symposium which kicked off in 2010. Through this symposium, which aimed to succeed the spirit of sculptor Moon Shin who loved his hometown and wanted to make contribution to the local community through arts, artworks produced by worldly-known sculptors were installed to create an international sculpture park at the Chusan Park where the Changwon Municipal Masan Moonshin Museum of Art is located.

Following that, to expand the artistic spirits of Korean modern sculpture masters born by Changwon such as Kim Chong Young and Moon Shin, the symposium was renamed to the Changwon Sculpture Biennale. In 2012, the first biennale was held by installing 20 artworks created by 20 sculptors who are famous not only in Korea but also around the world in the Dot Island, located at Hapcho-gu in Masan. In the 2nd Changwon Sculpture Biennale, 41 artists (teams) from 11 Asian nations including Korea, Mongolia, Vietnam, Iran, India, Indonesia, Japan, China, Thailand and Taiwan participated and displayed their works across the city of Masan including the Moonshin Art Museum, the Dot Island, the central wharf of Masan Port and Chang-dong.

The 2016 Changwon Sculpture Biennale, which is the 3rd event, has expanded the globalism that they tried at the 2nd biennale. This year, the art biennale stays close to the local community while expanding its stage to the world. By inviting artists representing the modern sculpture from Europe, America, Asia and Oceania, ‘the current status of the global modern sculpture’ was introduced to Changwon. At the same time, under the title of ‘Encounter of arts and daily lives,’ side events were held so that Changwon citizens were able to enjoy the biennale in their daily lives.

As the biennale is establishing itself as an

international art festival where Changwon citizens participate together, one of the purposes of the biennale is to introduce local artist to the local residents and the global stage. At the same time, the biennale aims to raise awareness of Changwon citizens on the modern art. As the only sculpture biennale in Korea, the Changwon Sculpture Biennale intends to attract visitors from all over the country.

2010 Moonshin International Sculpture Symposium ‘Symmetry-Asymmetry in the Nature’

Theme: ‘Symmetry-Asymmetry in The Nature’
Date: 2010. 8. 2 ~ 10. 29
Venues: Moonshin Art Museum of Changwon
Artistic Director: Young Ho Kim
Organization: City of Changwon

2012 Changwon Sculpture Biennale

Theme: ‘Dreaming Island’
Date: 2012. 10. 26 ~ 11. 25
Venues: Dotseom (Golden Pig Island)
Artistic Director: Seo Seongrok
Curator: Lee Deahyong
Organization: City of Changwon, Changwon Sculpture Biennale 2012 Committee

2014 Changwon Sculpture Biennale

Theme: 月影 / ‘The Shade of the Moon’
Date: 2014. 9. 25 ~ 11. 9
Venues: Dotseom (Golden Pig Island), Masan Harbor Main Dock, Moonshin Art Museum Changwon · Changdong Art Village
Artistic Director: Choi Tae Man (Prof. Kookmin Univ.)
Curator: Kim Jiyon (Independent Curator)
Organization: City of Changwon, Changwon Sculpture Biennale 2014 Committee

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Materialistic Imagination and Restoration of the Avant-garde Spirit

Yoon Jin Sup (artistic director)

I. Theme

The theme of the 3rd Changwon Sculpture Biennale in 2016 is ‘Eok-Jo-Chang-Saeng (億造創生),’ which means, “numerous objects created and generated with life.” Originally, this phrase meant numerous people, the public of a nation. In a traditional TV series about the old dynasties, when a king makes an absurd order, civil and military officials in the palace bow to the king and shout, “Your Highness, please take care of numerous people in the nation (億兆蒼生)!”

I changed two letters in the middle of the phrase and chose it as the theme of the Changwon Sculpture Biennale. Numerous objects created and generated with life! What else could be more suited to describe the contemporary art?

There are numerous objects in the earth where we live. Starting from natural articles such as trees, stones and grass to artificial objects such as books, furniture and beds, we are surrounded by all kinds of objects. At a glance, you may think they exist independently. When you think about it carefully, all the objects surrounding us are directly or indirectly related to us. I bought that bed two days ago. I paid attention to this stone while I was taking a walk yesterday. Even a small and trivial object can be related to myself. The object that I can't see now, such as a small desk stuck in a room of my friend Youngsoo's house, could become mine a few days later. As such, objects are moving around us continuously. They move around and disappear, and transform into a totally new shape.

The Changwon Sculpture Biennale is a bi-annual art festival focusing on the sculpture. Among many genres of the art, sculpture symbolically shows the act of ‘creation’ by human beings. Of course, crafts or architecture are directly related to the act of creation. However, sculptors use basic natural materials such as clay, wood, stone, steel, copper or cement to embody their artistic ideas into sculptures. In that regard, it is fair to say that the sculpture is the best art genre that represents the act of creation. Sculptors use basic materials and breathe the spirit of art into them. Therefore, sculptors “who give life to numerous objects” are the descendants of Demiurgos, who created the world. This word ‘Demiurgos’ was first introduced by the book ‘Timaeus’ written by Plato. It meant a ‘manufacturer.’ The giant god who created the world, Demiurgos,

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gave the order to the disorder and chaos wishing that all things would resemble him based on the innate goodness. Based on the eternal idea, he created objects as reasonable beings with vigorous souls. However, the fact that the world was created with the existing materials made him anxious, because it meant that he was not the creator who created all the existing things ‘out of nothing (creatio ex nihilo).’

Despair that we are not able to create artworks out of nothing is the fate of contemporary art. Therefore, contemporary artists are the descendants of Demiurgos only give life to the existing objects through their imagination. The exhibition titled [Objet-Materialistic Imagination], which was held at the Sungsan Art Hall, is literally an exhibition to show the nature of objects and transformation of them by inviting artists who deal with the objet d’art. It aims to see how modern artists deal with objects and turn the objects in our daily lives into artworks. Celebrating the 100th anniversary of the birth of Dada, I wanted to shed new light on the usage of object for artworks and its significance in the context of the contemporary art.

II. Objet-Materialistic Imagination

Unlike the performing art which is mainly based on sound and movement, plastic art is based on the material. Especially, the sculpture cannot exist without the matter. Sculptors use materials as the medium to express the image of an object and create the world of imagination.

In the early 20th century, a group of artists gathered in Zurich, Switzerland, to avoid the First World War and launched an extraordinary provocative art movement. Centering on a place called Cabaret Voltaire, the artists advocated the ‘anti-art.’ Appalled by the unprecedented war all over the world, which was the result of the modernity born by the rationalism from the ancient Greek philosophy, they argued that artists needed to pay attention to problems from the perspective of avant-garde. Horrified by observing loss of humanity, greed and selfishness, this group of artists tried to satirize confusion of the value system which supported the existing world by taking subversive actions such as introduction of the existing objet, collage, and excessive use of randomness.

An urinal titled ‘Fountain,’ created by Marcel Duchamp in 1917 during the New York Dada period, was an historic masterpiece that introduced the paradigm of ‘presentation,’ breaking away from the paradigm of ‘representation’ which had been developed through progressivism after the Renaissance. Aesthetic provocation using the objet in the modern art has gradually expanded its field. Now, the objet is one of the most commonly used material like paints for the painting. Especially, since the popularity of conceptual arts in the 1970, use of the objets d’art and installation of them became a trend at the latest art exhibitions including biennales. We’re now witnessing that use of the objet which started as a sarcastic expression

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for collapse of the paradigm of representation has become a trend in the art. Does it keep the passion of artists in the Dada movement? From the perspective of avant-garde, the objet no longer has the voice of Dadaists who raised their voices against collapse of the humanity. It neither fights against the selfishness resulting from fearful invasion of commercial capitalism nor provides a new alternative.

The exhibition [Objet-Materialistic Imagination] at the Sungsan Art Hall is designed to look back on the current status of the objet and installation art. 'Materialistic imagination' is originated from the philosophical notion of well-known French science philosopher Gaston Bachelard. He paid attention to emotions and imagination of human beings which had been eclipsed by rational reason, which is the tradition of western philosophy formed since the ancient Greece. He focused on image of objects and emotions of human beings toward objects, restoring the freedom to have a dream. Based on the four elements, earth, water, fire and air, he tried detailed analysis on objects and tried to bring about the human spirits into the world.

Through this exhibition, I wanted to focus on the inner world of artists who deal with materials. The artists who uses the objet as the medium of expression were categorized into five elements of fire, water, wood, metal and earth according to the oriental traditional philosophy represented by the Zhouyi (周易). I tried to present the complicated transformation aspects which are emerging in the contemporary art. The significance of this exhibition lies in restoration of 'materialistic imagination.' Through aesthetic or philosophical introspection on five elements, which are fire, water, wood, metal and earth that make up the world, the exhibition tries to have an encounter with the fundamental existence beyond the material world. It can be an alternative to break away from the reality of today where rational reason dominates regardless of the East and the West under the guise of modernization. We have to think about the fundamental matter which lies beyond the material by using the medium of human imagination, not the material.

By observing various objet artworks produced by artists at the exhibition, visitors will have an opportunity to think about the fundamental existence. Unique artworks created by 118 artists from 15 nations will provide a channel to approach the fundamental existence through various materials. The ultimate goal of the 3rd Changwon Sculpture Biennale is communication between artists or artworks and visitors. That's why we put priority on educational programs for the public and participatory programs. Visitors can change their view toward the world through artworks produce by artists. If you can have a new angle or perspective on the way of being, aspect, and characteristics of objects that you haven't paid attention to, it would be an important cultural asset to live your life in the future.

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Changwon Sculpture Biennale – Flows and trends of the contemporary sculpture

Su Kim (Curator)

The third Changwon Sculpture Biennale tried to present the passage of the modern sculpture extensively, starting from the traditional sculptures to the ecology of sculptures in the context of modern arts. The first and second Changwon Sculpture Biennale were exhibited outdoor only and selected artworks focusing on the shape of traditional sculpture to highlight the characteristics of public sculpture. In the 2nd biennale, it made a drastic change to explain the sculpture in the context of modern arts, differentiating itself from the former one. In the third, the biennale became balanced between the previous two events and tried to explain various aspects of the sculpture. The participating artists, 118 artists (teams) from 15 nations, are best suited ones for the biennale’s theme *Eok-Jo-Chang-Saeng*, which means numerous objects generated and created with life. Also, they are the artists who produce artworks that are most symbolic to define trends in the sculpture of the times after the 1950s. By selecting such artists and their works, we hoped that the Changwon Sculpture Biennale could show the passage of modern sculptures.

The third Changwon Sculpture Biennale was held at the Yongji Lake Park, the Sungsan Art Hall, and the Changwon Masan Moonshin Museum of Art (hereinafter Moonshin Museum of Art). The biennale was curated to clearly show changes, passage and methodologies of the sculpture. The exhibitions were also designed to provoke a question for ‘the sculpture interpreted by the perspective of modern arts.’ Three keywords, aesthetics of the traditional sculpture, function of the public sculpture and experiment of the modern sculpture, were put into one basket. We were worried about if this attempt would create a buffet-style all-in-one exhibition. However, we decided that it was necessary to establish the identity of the biennale. Artworks were carefully selected to emphasize the topic at each exhibition hall. Also, the phrase *Eok-Jo-Chang-Saeng* was given to an outdoor exhibition held at a large-sized place.

Outdoor exhibition *Eok-Jo-Chang-Saeng* was held at the Yongji Lake Park, which is a man-made lake at the center of Changwon City. It is the overall theme for the entire biennale. The title is to celebrate the artistic transformation of the lake park since a sculpture park was created through the biennale. The exhibition at the citizen’s park aims to show public arts which provides visual and experiential entertainment, rather than characteristics of the modern art that requires

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representative artist for ‘Trans-Avantgarde’ movement which pursues return of paintings which had been on the back burner after Arte Povera. Paladino presents a figurative sculpture, one of his representative artworks that embodies a beautiful blue horse which looks like one in the myth. Novello Finotti is well-known to Korea as a representative artist of the Italian modern sculpture. His works show the beauty of Italian sculptures that were advanced during the Renaissance. Crossing over the figurative and abstract sculptures, he is regarded as the best artist who succeeded the Italian traditional sculpture. He is one of the world’s best sculptor who created the podium and statue for the Basilica di san Pietro in Rome.

3. Current status of Chinese modern sculpture

Chen Wenling is the artist from the first generation of ‘Chinese Avant-garde’ represented by Zeng Fanzhi and Yue Minjun. He’s been pursuing avant-garde arts with the spirit of resistance toward the authoritative ideology education. The red skinny child in his work represents Chinese people who are brainwashed by the ideology education. Yang Qian is the artist from the first generation of Chinese modern art, mainly consisted of artists who studied overseas unlike Chen Wenling’s generation. He does not try to re-interpret the western modern arts from the perspective of China but absorb it while expressing the Chinese sentiment.

4. Changwon as the center of public sculpture and natural arts

Sculptures displayed in the forest nearby the lake are works produced by Ko Seung Hyun, Jeon Won Gil and Ri Eung Woo, who are the members of nature art group YATOO. They use natural materials they can get from the nature and tries to produce artworks that do not change the natural shape. They introduce the nature art which embraces the nature actively and allows visitors to enjoy sculptures in the nature, instead of appreciating artificial sculptures in the city.

5. The future of Changwon, the city of sculptures, 8 young sculptors from Changwon

Along with works created by worldly-known sculptors, works by eight young sculptors from Changwon are exhibited. Changwon-based artists such as Kang Dong Hyun, Kang Chang Ho, No Soon Cheon, Lee Jung Hee, Jung Uk, Jeong Pung Sung, Choi Su Hwan and Tak Young Woo are qualified artists for their potentials to grow to become great sculptors and they had an opportunity to present their works along with works by major sculptors at the biennale. The exhibition of these young artists confirmed the possibility and potential of Changwon as the city of sculpture.

Between September 22 when the biennale opening ceremony was held and September 25, there was a special performance at the Yongji

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Aparicio Torinos)

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Lake. Eric Scott Nelson's performance for 72 hours provoked curiosity of many visitors to the lake. This performance is about animals and plants who lost their place for the artificial paradise created by men. The apartment advertising banners hanging over the entrance to the lake mean the artificial paradise that replaced the nature. The fish, which moved constantly out of water, embodies the nature. Spanish artist Saelia Aparicio Torinos also produced a sculpture installed in the water.

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億造創生

‘ (億兆蒼生)’ . “ , !” , 가 . 3 . ‘ (億造創生)’ “ .” . 가가 . 가 , . “ !” 가 . 가 . (interactive)’ 3 .

Eok-Jo-Chang-Saeng (億造創生, We create things, things create us)

Originally, the phrase of ‘Eok-Jo-Chang-Saeng (億兆蒼生)’ means numerous people. In a traditional TV series about the Joseon Dynasty, you can easily find a scene where civil and military officials in the palace bow to a King crying out, “Your Highness, please take care of numerous people in the nation!” This word was usually used to ask a king to pay more attention to his numerous people in difficulties. The theme of the 3rd Changwon Sculpture Biennale is originated from this phrase. By changing two letters in the middle (億造創生), the phrase came to have a meaning that “We create things, things create us”.

The art is activities to give meaning. When it comes to the plastic arts, an object created by an artist holds significance and meaning. Interpreting the meaning and giving an aesthetic value to it is what art critics do. But ordinary people do the same thing in their lives. Being amazed by a flaming sunset or gasping in front of an artwork are all the result of interaction between the aesthetic object and the audience who appreciates it.

Whatever the form of art it is, if it does not consider aesthetic interaction between a creator and an appreciator, it is hard to call it an artwork. This shows why the modern art is drawing criticism and jeers, which is because the modern arts is not on the side of the appreciator. When considering the interactivity of the art, the interactive features shown in some pieces of media art is more like an alternative. In this regard, while paying more attention to the discord between creation and appreciation, the 3rd Changwon Sculpture Biennale will present artworks that are comfortable to appreciate.

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Exhibition 1: Outdoor Sculpture Exhibition (Around Yongji Lake Park)

Yongji Lake Park is a place where Changwon citizens frequently visit to enjoy the sightseeing. However, the park doesn't have much to do with the art. Even though it houses sports facilities and resting places such as walkways, a jogging course, lawn and a tennis court, there was no place to display artworks such as an outdoor sculpture exhibition area. Taking this opportunity to host the 3rd Changwon Sculpture Biennale, Changwon city made a decision to create an outdoor sculpture park around the lake.

The outdoor exhibition place will display artworks created by foreign artists such as world-renowned Italian sculptor Novello Finotti, Mimmo Paladino, Michelangelo Pistoletto, and Chinese sculptor Chen Wenling, and Korea's leading sculptors such as Kim Young Won, Park Eun-seon, Lee Il-ho, Han Jin-seop, Shin Han-cheol, Han Hyo-seok, Lee Kyeong-ho, Kim Seung-young, Lee Jaehyo, Hong Jiyoon, Yoon Jinseop, Park Won-joo, Lee Eung-woo, Jeong Won-gil and Ko Seunghyun.

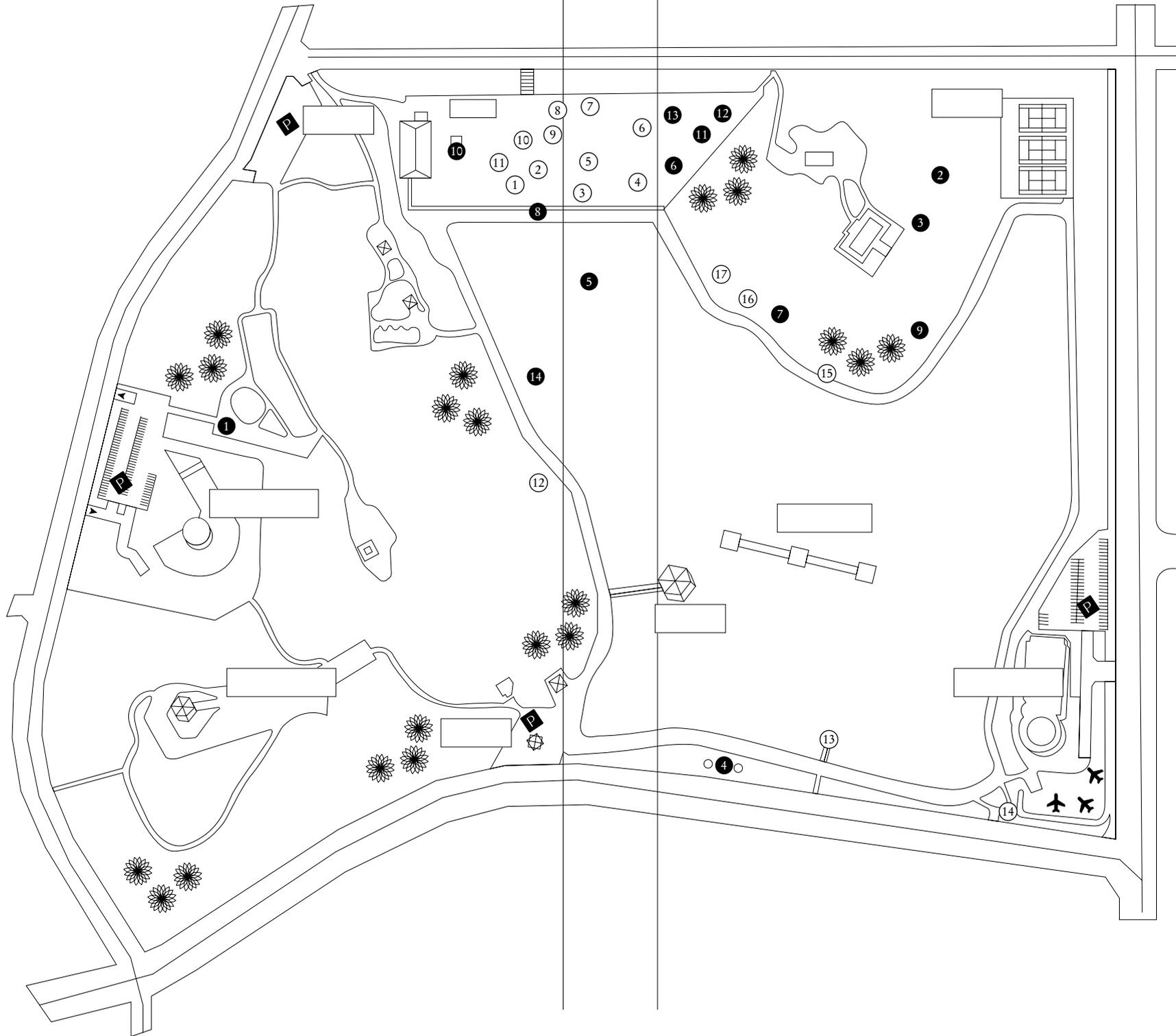
The 3rd Sculpture Biennale's outdoor exhibition will focus on creation of the outdoor sculpture park, not like the previous exhibitions centering on projects. The previous biennales put priorities on experimental projects, which were too experimental to be on display as a precious asset for the organizer. Creation of an outdoor sculpture park is an act out of commitment to address such issues. Considering the fact that the artworks will be exhibited permanently, the sculpture park would meet the demand of citizens who want to appreciate great sculptures in their neighborhood.

Map of Around Yongji Lake Park

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The entrance of Lawn areas in Park * Permanent

- ① Han Hyo Seok
- ② Mimmo Paladino
- ③ Novello Finotti
- ④ Lee Kyung Ho
- ⑤ Kim Young Won
- ⑥ Lee Il Ho
- ⑦ Han Jin Sub
- ⑧ Yang Qian
- ⑨ Park Eun Sun
- ⑩ Shin Han Chul
- ⑪ Chen Wenling

The exterior of Yongji Lake Park * Permanent

- ⑫ Kim Seung Young
- ⑬ Hong Ji Yoon
- ⑭ Lee Jae Hyo
- ⑮ Yun Jin Seob
- ⑯ Park Won Joo
- ⑰ Han Ki Chang

The exterior of Yongji Lake Park * Temporary

- ① Ri Eung Woo
- ② Jeon Won Gil
- ③ Ko Seung Hyun
- ④ Eric Scott Nelson
- ⑤ Michelangelo Pistoletto
- ⑥ Kang Dong Hyun
- ⑦ Tak Young Woo
- ⑧ Lee Jung Hee
- ⑨ No Soon Cheon
- ⑩ Jeong Pung Sung
- ⑪ Jung Uk
- ⑫ Kang Chang Ho
- ⑬ Choi Su Hwan
- ⑭ Saelia Aparicio



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

Kang Chang Ho

Kang Chang Ho's previous works are sculptures which feel friendly and warm like 'imaginary animal friends of a child.' The shape of sculptures looks like a caricature of dinosaurs or children's painting. The artist explains that these are 'imaginary animals expressing pure emotions in one's heart in the shape of animals,' which turns imagination of people including the artist himself into the 3-dimensional sculptures. 'Funeral Bier,' introduced to the Changwon Sculpture Biennale, is a symbol to show the imagination of people at the juncture of life and death in the universal shape. By saying that infinite deaths exist before births of infinite lives to give places, his work implies that the principle of life circulation will complete *Eok-Jo-Chang-Saeng*, the theme of the Changwon Sculpture Biennale. The artist demonstrates that the funeral bier is 'a space to move on to the next world and the last house at this world.' With the funeral bier that is the last trip to connect the life and the death, his work shows various thoughts about the relationship between 'people' and 'the space.'

"Funeral bier is the space where people practice the best manners to send the deceased to the next life. The funeral bier that I want to create is the space that symbolizes the death, the birth, and the life from combinations of lines and faces produced by curved lines and vertical and horizontal lines using stainless steel frame and traditional Korean paper. In front of an antique shop, a funeral bier was displayed with colorful decorations of flowers, phoenixes and various animals. A kid was amazed by the colors of the bier. A passer-by observed closely what this object was for while surprised to see the bier. A lady was scared and continued to walk. An old gentleman hated it blaming the owner to place the bier on the street. It was my first encounter of the real funeral bier. Looking at the various patterns and decorative animals, its simple but complicated shape, I came to think about a primitive space." – Artist's statement



2016 Festival 2016
4x3x1.5m
Stainless steel, iron,
traditional Korean paper
2016

Korea

After graduating from Department of Art Education at Kyungnam University, Kang Chang Ho graduate school of Sculpture of Changwon National University. He hosted four personal exhibitions at the Gana Art Space in Seoul, the Alliance Francaise Busan Art Space, the Centum Art Space, and the Masan Art3325 Gallery. He also took part in various international exhibitions held in and out of Korea such as the Nagasaki Brick Hall and Nagasaki Museum of History and Culture in Japan and the Changdong Gallery, Liberia Convention Garden in Changwon.



1: Exhibition 1: Outdoor Sculpture Exhibition

1: Exhibition 1: Outdoor Sculpture Exhibition

Ko Seung Hyun

“Just as someone said, the nature is always in agony. Breaths of the nature are my prayers. The time spent in the nature is my religious life. I try to follow the providence and flow of the nature, rather than applying myself and my theories to the nature. After completing my works, I have to return everything to the nature in its original state. Sometimes such efforts are not necessary, as the nature always absorbs the artificiality that I created in time and space. Leaves, green moss between stones, cracks of the rock face, roots of an old tree, reeds, grazing cows, time, wind, water and soil are all pure elements of the nature. I want to be a part of the nature and tries to produce it.” – Artist’s statement.

Since 1980s, Ko Seung Hyun has paid attention to natural spaces through performances of the nature art group YATOO and the Geumgang Nature Art Biennale. As a nature art movement group to study the nature from the perspective of the nature and create artworks with materials from the nature, YATOO focuses on nature-friendly artworks based on the characteristics of the local natural environment. Ko also has carried out various experiments against the nature with his own formative language. To him, natural spaces can be interpreted as an alternative space for the art. However, when we look at the nature as an alternative space, we have to understand the biological functioning of the nature where the ecology exists. Just as other nature artists do, Ko has unveiled the artworks that can grow old together with passage of time. Some nature artists adopts the natural ways when it comes to their formalities and creating methods, pursuing perfect harmony with the nature. Other artists place the image of the nature that they re-interpret from the nature. Both two groups are in the category of the nature art. Ko pursues the former’s way of creation. The nature art that he pursues is humble conformance to the nature. He believes that the nature artist’s view of the art must be the same as the artist’s view of nature. As there are few land artists working in Korea, activities of Ko Seung Hyun and YATOO are regarded as important in the land art circle.



가 ?
What's Yongji's dream?
 600×400cm
 Steel
 2016

Korea

After graduating from College of Arts at Hannam University and graduate school of the same university, he has been performing as a member of YATOO, the nature art group since 1980. Ko is also the founder and the head of Steering Committee of the Geumgang Nature Art Biennale. He has made a great contribution to the nature art movement in Korea and has played an important role to bring global attention to the Korea’s nature art by participating in the Yokohama Triennale, the Hier Und Da-International Nature Art Exhibition in Germany, the Salon Des Independants in Japan, and the EARTH ART international outdoor art exhibition in Canada.



Kim Seung Young

If we select three important keywords from Kim Seung Young's works, they must be communication, relationship and healing. The fundamental motif for his works is the nature. Actively embracing the natural phenomenon is how he works to create artworks. To appreciate to the fullest extent *A Garden in Mind* that he introduced in the Changwon Sculpture Biennale, I'd recommend focusing on the activity or interactive relationship, rather than interpreting it as a sculpture or installation art. The works he has created so far are focusing on the relationship, using the nature as the motif, and contain the artist's commitment for active communication as his artworks are completed with active participation of the viewers. This artwork also encourages the viewers to meditate, rather than appreciate the aesthetic value of a sculpture. The artist invites the viewers to interact with the work according to the intended movement. The sentences carved on the wall feel like scribbles or traces of the previous visitors. The artwork is recognized not as the target but as the space and time.

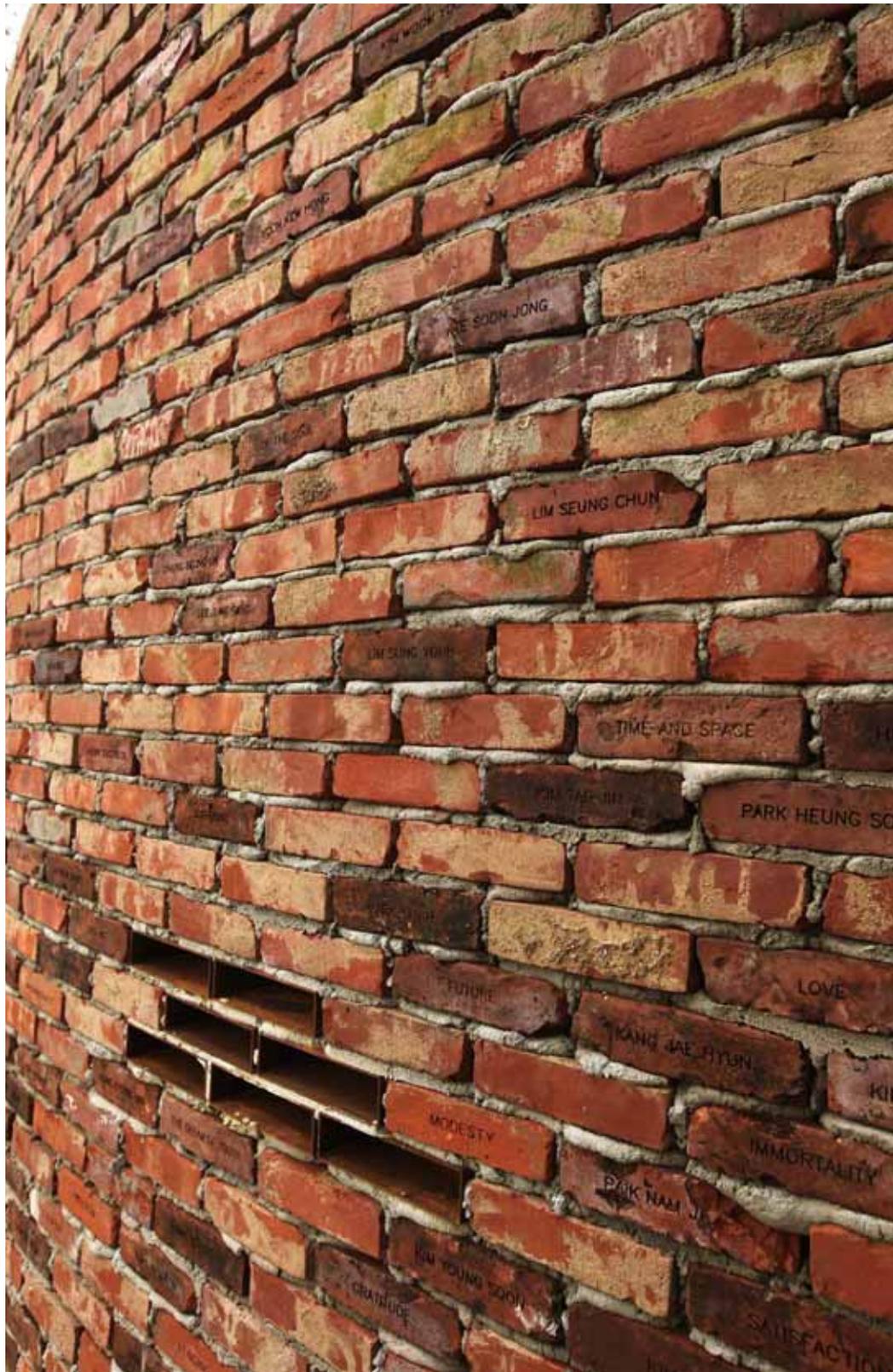
"People have their own resting places. It could be a practical space, the landscape in one's heart, or someone they miss. I believe such things are the garden in mind. This artwork to be installed at Changwon Yongji lake Park visualizes the garden in mind. Words and sentences of various emotions from relationships with others are carved in bricks, and the bricks are piled up to form a huge wall, 5.5m wide and 3m tall. At the center of the wall, there is a beautiful door. *A Garden in Mind* is installed like someone's secret garden in front of three-pronged paths to the hill on the Yongji Park trail. Through the chink in the door, shaped like a leaf, the audience can enjoy the beauty of forest. The high wall and the crevice in the door provokes curiosity for walkers to look at the forest or enter the forest. This emotion and curiosity, which is hardly felt from the natural forest, turns the installation into a garden in mind. The 50cm-wide round-shape lighting installed up in the air will shine like the moon through the leaves of forest." – Artist's statement



A garden in Mind
300x550cm
Bricks, steel, light
2016

Korea

KIM Seung Young (born in Seoul) is an installation artist who lives and works in Seoul, and graduated from Department of Sculpture at College of Fine Arts, Hongik University, and graduate school of the same university. He has held 18 solo exhibitions including Savina Museum of Contemporary Art (in Seoul, Korea), SPACE gallery (in Seoul, Korea) and CEAAC (in Strasbourg, France). He has been invited for the group shows numerous times in major institutions include: MOCA (National Museum of Modern and Contemporary Art in Gwacheon, Seoul, Korea), Nam June Paik art center (in Yongin, Korea), Arko Art Center (in Seoul, Korea), Busan Biennale (in Busan, Korea), Gwangju Biennale (in Gwangju, Korea) and Philadelphia ICA (in Philadelphia, USA). One of his project, *Picnic on the Ocean* were shown at P.S.1 MoMA (P.S.1 MOMA Contemporary Art Center in New York, USA), Nakatsue Village Hall (Oita, Japan), (Gwangju, Korea) and Young Eun Museum of Contemporary Art (in Gwangju, Korea).



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

Kim Young Won

Widely known as the sculptor of the statue of King Sejong the Great at the Gwanghwamun Square, Kim Young Won is highly regarded as a sculptor who broke new ground for the Korean sculpture circle with the human body sculptures that embody the inner side of human beings. Over the past 40 years, he has created artworks under the consistent topic of human body. He is a master of the realistic figurative sculpture, representing Korea beyond Changwon. *Shadow of Shadow (Stand Alone 2)*, his special artwork exhibited at the Changwon Sculpture Biennale, is one of Kim's representative *Shadow of Shadow* series that highlights the fact that 'the human body is not the substance but the shadow' by producing one side of the body as the relief sculpture.

Shadow of Shadow (Stand Alone 2) means that there are various perspectives and interpretations over the human being as it is hard to define as one. The four sides of the work have different images and concepts but they create harmony together. As the four sides face the front side, it gives a question to the viewers which direction this artwork faces to. It creates a cheerful and lively discussion over the life and gives time for self-reflection.



2)
**Shadow of Shadow
 (Stand Alone 2)**
 500×140×140cm
 Bronze
 2010

Korea

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 2009

Born in 1947 Changwon at the Southern Gyeongsang Province, graduated from Hongik University College of Fine Arts (1975), held a number of exhibitions at domestic and foreign. Asian International Art Exhibition (1983, Decca), Olympic Memorial Korea Contemporary Art (1988, National Museum of Contemporary Art), South Korea Arts - Today (1990), Hanil Contemporary Sculpture (1983-91 Seoul, Fukuoka), Seoul Arts Act (2000), Daegu Summer universe Myriad Convention International sculpture Symposium (2003), Korea and China art exchange Exhibition (2005, Ching Tao sculpture Museum), Korea and China Sculpture exchange Exhibition (2010, Beijing Tsinghua University art Gallery), Piet le Santa 2012 sculpture festival (2012, Duomo Square), Awarded Dong-ah Art Prize (1980), Seon Art Prize (1990), Kim Sea Jung Art Prize (2002). Installed his sculptures at National Museum of Contemporary Art, Total Museum of Contemporary Art, Museum of Xintiandi, Sang-am Park, Olympic Park, Gimpo Sculpture Park, Ilsan Lake Park, there are ChungjuJungangtap. In 2009, King Sejong sculpture won the prize of Seoul King Sejong sculpture contest has loved by public.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

Novello Finotti

Italian modern sculpture's master Novello Finotti has pursued his unique world of art with double-sidedness of abstract and formative arts, mostly using materials such as marble and bronze. His works that combine various topics such as human bodies, literature, mythologies and social messages provides new artistic experiences of human body sculpture through the harmony of Italian traditional sculpture and modern abstract sculpture. Finotti became known to the Korean art circles since his exhibition at the Padova in 2013 in collaboration with Korea's representative human body sculptor Kim Young Won. Since then, various well-known galleries and art museums in Korea held his personal exhibitions. When introduced to the domestic art circles, Finotti's works were evaluated as 'Easy to understand but has a great depth,' 'Classical but not customary.' Meanwhile, Finotti's works are different from the traditional Italian master sculptors'. His ancestors' sculptures are about easy-to-understand fables based on the Greek/Rome mythologies and bible stories of the Christianity. On the contrary, Finotti's sculptures mix various episodes of the world's myths, literature and modern history and deliver complicated and symbolic stories based on them.

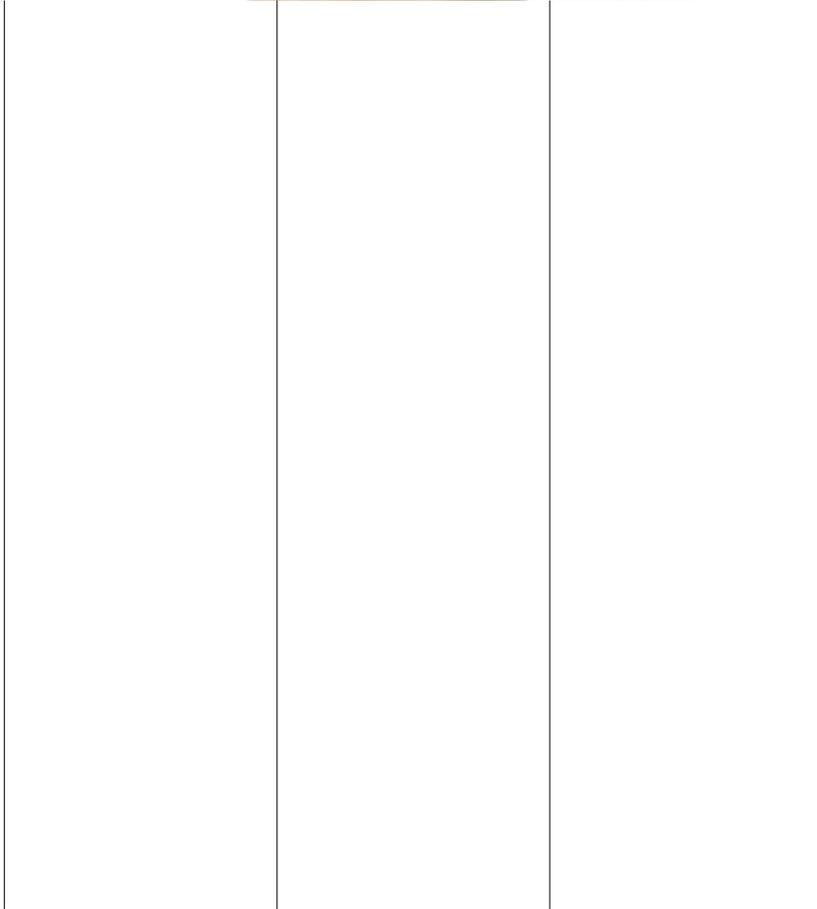
Finotti has interest in the orientalism and expressed the concept of reincarnation through his work, delivering a message that 'birth and death lead to re-birth.' You can find the reason from the artist's personal history. He lost his father in World War II and left a lot of works about life and death. Especially, he created a lot of works about special affection toward the family. *The Long Night of Zeno* for the Changwon Sculpture Biennale shows the double-layered formality of abstract and figurative arts with 'formative properties,' and the thematic consciousness. This work's motif is the dream of Finotti's son, Zeno. Long and short pillows are piled up like pillars and two soles are overlapped, placed between the pillows at the center. This work symbolically shows the story of areas between the reality and the dream through his son.



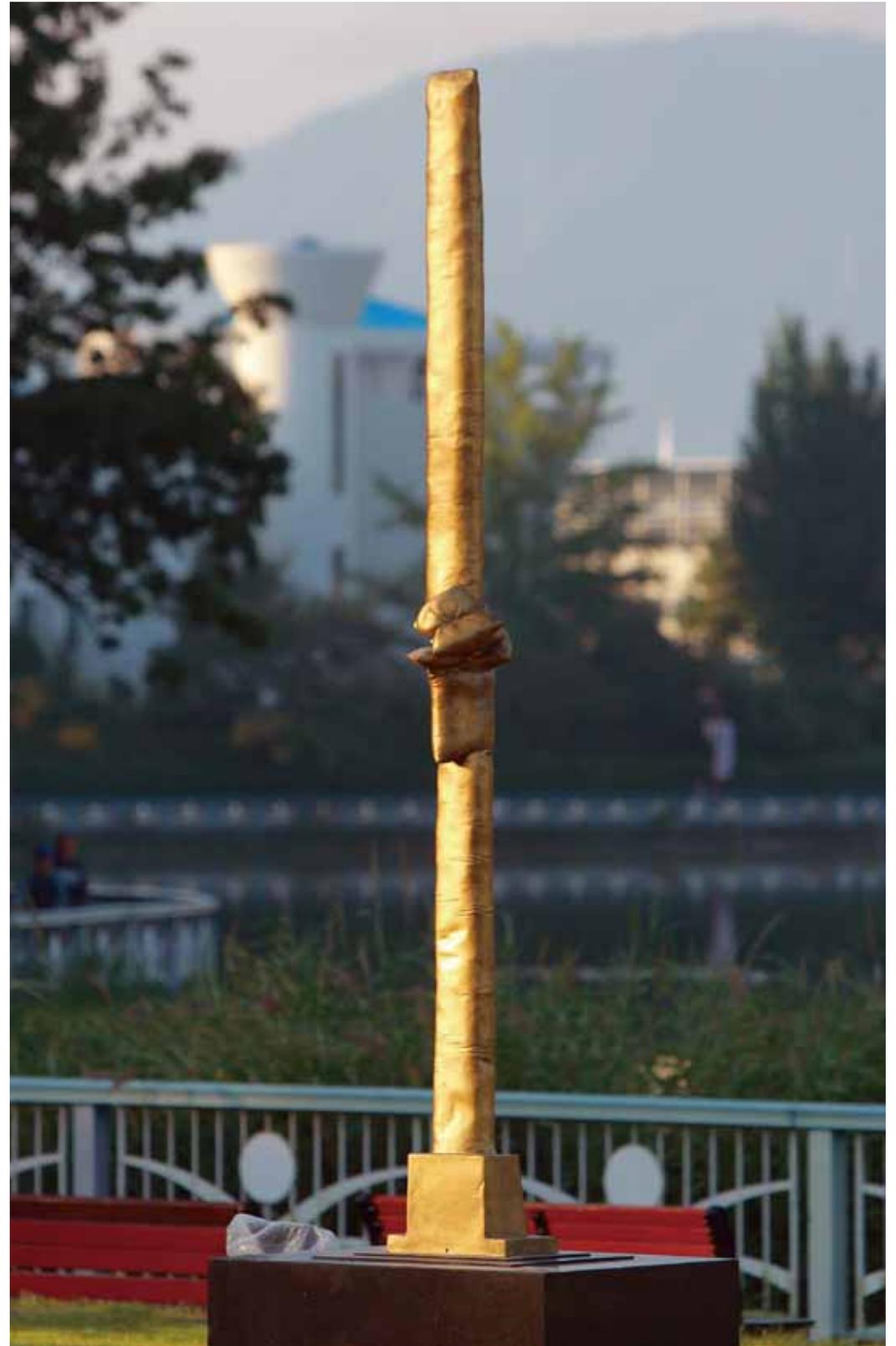
**Le lunghe notti di Zeno
(The long night of Zeno)**
270×60×40cm
Bronze
1988

Italy

Global sculptor icon Novello Finotti is one of the masters in Italian modern sculpture. He is also called as a 'small history of the Italian sculpture art.' He graduated from the Accademia Cignaroli and invited to the exhibitions in and out of Italy including the Amori Gallery in New York, U.S. in 1964. In 1966 and 1984, he participated in the Venice Biennale as Italy's representative artist. He hosted a large-scale retrospective exhibition at the Mantova Royal Palace in 1986 and took part in creation of the altar, statue and façade decoration of the Basilica of Santa Giustina and the Basilica di San Pietro.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition





3
The Third Paradise
 800x2, 400cm
 Mixed media
 2016



<p>1965 1966 'Minus Objects) 가 (Arte Povera) .1967 , 가 .1978 가 , .80 ,1984 Belvedere</p>	<p>In 1965 and 1966 he produced a set of works entitled Minus Objects, considered fundamental to the birth of Arte Povera, an art movement of which Pistoletto was an animating force and a protagonist. In 1967 he began to work outside traditional exhibition spaces, with the first instances of that "creative collaboration" he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society. In 1978, in a show in Turin, Pistoletto defined two main directions his future artwork would take: Division and Multiplication of the Mirror and Art Takes On Religion. In the early eighties he made a series of sculptures in rigid polyurethane, translated into marble for his solo show in 1984 at Forte di Belvedere in Florence.</p>	<p>2003 .2004 가 가 3 .2013 (année un – le paradis sur terre) .2015 4</p>	<p>In 2003 he won the Venice Biennale's Golden Lion for Lifelong Achievement. In 2004 the University of Turin awarded him a laurea honoris causa in Political Science. On that occasion the artist announced what has become the most recent phase of his work, Third Paradise. In 2013 the Louvre in Paris hosted his personal exhibition Michelangelo Pistoletto, année un – le paradis sur terre. In this same year he received the Praemium Imperiale for painting, in Tokyo. In May 2015 he received a degree honoris causa from the Universidad de las Artes of Havana in Cuba. In the same year he realizes a work of big dimensions, called Rebirth, situated in the park of the Palais des Nations in Geneva, headquarters of the UN.</p>
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 (Enzo Cucchi),
 (Sandro Chia),
 (Francesco Clemente)
 가 (Trans-
 Avantgarde) 가 .
 가 (Achille
 Bonito Oliva)가 1970
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Mimmo Paladino

Curated by Flavio Arensi

Mimmo Paladino is one of the Trans-avantgarde artists representing the modern art in Italy. Since early 1980s when Achille Bonito Oliva, a well-known art critic and curator, announced the end of the minimalism, there had been art movements to restore the image painting in the U.S and the Europe, such as New Painting in the U.S, New Image Painting in France and Neo Expressionism in Germany. During that time period, artists who had unique style of painting such as Enzo Cucchi, Sandro Chia and Francesco Clemente drew attention from the world. Mimmo Paladino joined the art trend belatedly and didn't like the term to call the trend. Not like Enzo Cucchi whose artworks were exhibited in Korea, Mimmo Paladino's works were sporadically introduced only in group exhibitions. This is the first time his artworks are on display at a designated special exhibition. In addition to *Horse* which is permanently installed in the Yongji Lake Park, Mimmo Paladino's other works are exhibited at the special exhibition in the First Hall at the Sungsan Art Hall. At the Changwon Sculpture Biennale, MIMO Paladino's representative artworks that have never been introduced to Korea will be in display.



Horse (Cavallo)
 310×700×140cm
 F.R.P
 2008

Italy



1: Exhibition 1: Outdoor Sculpture Exhibition

1: Exhibition 1: Outdoor Sculpture Exhibition

Park Won Joo

“*Chair for Monophobia*, the former artwork prior to *Under the Tree*, is a sculpture modeled after the electric chair refurbished to accommodate two persons. The chairs for two means ‘the joy of imagining an impossible companion’. In 2004, this series was produced using A4 papers, starting with reproduction of the design of an electric chair manufactured and used at Sing Sing Prison in the U.S in 1921. It is said that Thomas Edison, the one who invented the electric light bulb, was the designer. The capital punishment system has changed and electric chairs are no longer in use. I hope a seeding planted next to the big tree grows well to make the shade like a full-grown tree. Hoping that it grows as big as the adult tree on the opposite side, I placed a distance between them.”
 – Artist’s statement

Under the Tree is the second artwork based on the electric chair shape following *Chair for Monophobia*. Park reproduced the shape of an electric chair which was used as a tool of torture and capital punishment and created chairs for two using A4 paper. It is interpreted as a parody, rather than borrowing of the shape. The artist’s objectified the electric chair with memories of terror and pain into the symbol of sadness and sense of loss. By connecting another chair to the electric chair, her work delivers a message of consolation to relieve the horror of loneliness. By placing it under a tree against the blue sky, a wide lake, and the lush green nature, it provides sense of healing. In short, Park’s borrowing of the shape is transformed from a parody to consolation and healing.



Under the Tree
 140×130×80cm
 Stainless steel, sapling
 2016

Korea

Park Won Joo graduated from Department of Sculpture at Sungshin Women’s University and graduate school of the same university. She had 9 individual exhibitions at the Kim Chong Yung Museum, the Sølyst International Residency Center in Denmark, the project space SARUBIA, Belfast in the northern Ireland, and the Lewisham Arthouse in London. She was named as ‘The Artist of Today’ by the Kim Chong Yung Museum in 2009. Park also participated in global residence programs and art exhibitions held in the U.S, the U.K and Denmark.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

Park Eun Sun

Park Eun Sun changed the skyline of Florence by installing the 13m-high sculpture for the first time at the Michelangelo Plaza, where the David statue is located. He's living in Pietra Santa in Italy, which is known as the birthplace of marble sculpture, and actively performing as a representative Korean sculptor in the Europe centering on Italy.

Park uses a unique way to make crack in the stone, expressing the sense of liberation and energy for explosion. He cuts two types of marble (or granite stone) in two colors, crosses them and piles up, breaks and makes crack in the stone. His work is a combination of the Western architectural aesthetics and the Oriental beauty of emptiness. Emptiness of the sculpture is his own characteristics. "I may be the only sculptor who breaks the stone and makes crack by widening the crevice. But the crevice and crack is a relieving point for me. It's like breathing fresh air of life to the clogged stuff," said the artist.

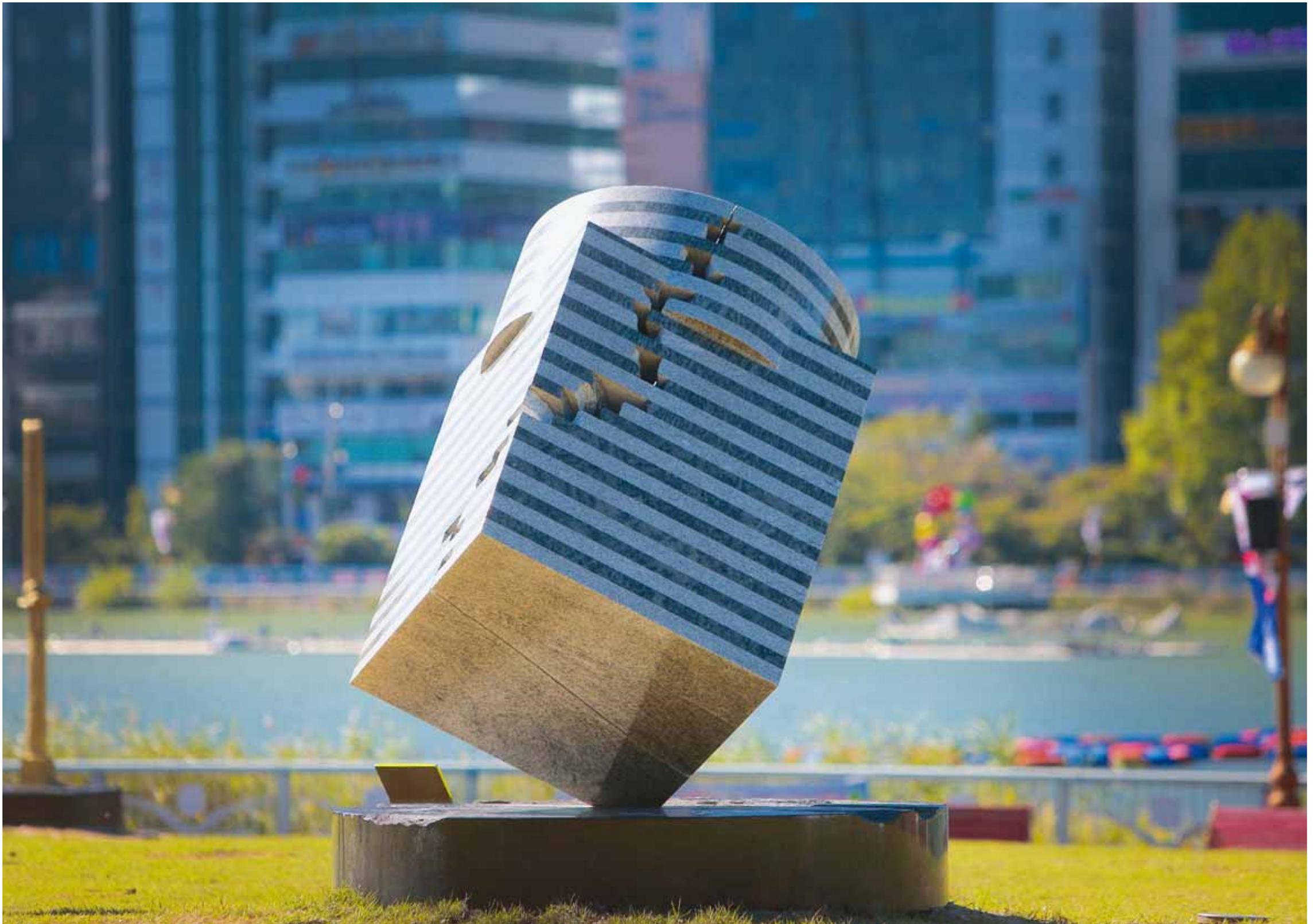
"Park's artworks show that they exist at the boundary of construction and rupture. The explicit beauty of refined techniques and structural shape is the uniqueness of Park's works and the element that attract viewers. Whether it's a cube, a cylinder, or a standardized shape of machine-processed stone plate with the same proportion applied, most of the materials are cracked and split inside. The intentional rupture and crack reflects a desire to move away from the completeness, showing that the shape is shifted from symmetry to asymmetry. It also shows the intention to give the temporality to the work." – Choi Tae-man (Art Critic)



2
Connections II
 210×175×167cm
 Stones
 2013

Korea

After graduation from Department of Art Education at Kyunghee University, Park Eun Sun moved to Italy in 1993 and graduated from the Accademia Carrara. In 2016, he installed 14 sculptures across the city of Florence and his large-scale sculpture. Park received the Seongnyu Medal of the Order of Civil Merit in 2015 and won the Sun Art Award in 2009. For the first time as a Korean, he was invited by the city of Pietra Santa to host a personal exhibition in the Versiliana Park in 2007, which drew attention from Italy and other European nations. In 2009, he held his solo exhibition at the Museo Marino Marini in Florence. Not only in Korea and Italy, but also in Belgium, Switzerland, the Netherlands and Germany, his artworks draw a lot of attention and are exhibited at many museums, companies, TV networks and universities in the Europe.



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Saelia Aparicio Torinos

“The starting point of my work is always language and how it conforms and frames our way of thinking. For this installation I combined two narratives that seem to be opposite from each other, not only from an aesthetic point of view, but for the conventionalism linked to the way we perceive them: the light going through stained glass, which has a mystical, spiritual feeling, with the language of neon lights, used to advertise businesses.

I used as a reference ornamental elements found in religious buildings in Europe, and the neon signs that are outside whorehouses, which sometimes function as line drawings that create animations with the blinking of the lights.

Under a moralistic approach they are considered two extremes that don't touch, and classified into different, completely apart from each other categories. Using this uncompleted, wobbly female bodies, which create a puzzle where the pieces don't match, alludes to objectification. Here the fragmentation of the body functions as a metaphor to the act of judging, that forces the viewer to perceive things from a fixed angle, leading to an incomplete narrative that does not allow to see the whole in all its complexity.” – Artist's statement



Phreatic level
Mixed media
Dimensions variable
2016

Spain

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2016 6 -9
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Cuenca Universidad
de Castilla la Mancha,
Royal College of Art
., Domus
Artium(da2) Art Centre,
Patio Herreriano Museum
8
., Liverpool
Biennial, CDAN
Museum

Born in Spain, Saelia Aparicio Torinos is currently living and performing as an artist in the U.K. Between June and September in 2016, he had stayed in Korea to participate in the residence program for the SeMA Nan-ji Residency. He graduated from the Cuenca Universidad de Castilla la Mancha and the Royal College of Art in the U.K. He held 8 personal exhibitions at the Domus Artium (da2) Art Centre in Spain and the Patio Herreriano Museum, etc. He also took part in various international art exhibitions held at the Liverpool Biennial in the U.K, the CDAN Museum in Spain, etc.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

Yang Qian

Yang Qian uses many different medium, because he is suspicious of the media world, and the illusion of material culture. Today, in our life, the influence of popular media is everywhere, in politics and economy, in commerce and culture, the effect of popular media is overwhelming. At this point, he regards the media as a soft and transparent violence, supporting the views of the powerful elite. When people live in this kind of media environment, the truth is unclear, and society loses its vigilance and ability for judgment. Yang Qian fills his personal creativity with elements from daily life. He didn't simply replace or copy the original forms, but gives them deep contemplation in his art. His work gives the viewer a feeling of familiar mixed with strange, allowing the viewer to imagine, associate and experience their relationship to society and culture. The concept of the work has different meanings which the viewer can interpret freely. –Huang Du



纸肩男人
Paper Man
 180×180×80cm
 Magazine paper and Resin
 2009

China

(,1959)
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 .1982 1984
 (Sichuan Fine
 Art Institute)
 1988

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Yang Qian (Chinese, b.1959) was born in Chengdu, China, and is a member of the first generation of Contemporary artists from Mainland China. Yang attended the Sichuan Fine Art Institute from 1982 to 1984, before obtaining an MFA at the University of Florida, in the United States in 1988. He has held multiple teaching positions, and his work has been exhibited internationally at such institutions as the National Museum of China, Beijing; the National Museum of Contemporary Art, Seoul; and the Czech National Art Museum, Prague. Yang works primarily with photography and painting, and there are often many layers of meaning contained within each piece of his art. His subjects vary, but are often female, with concepts drawn from everyday life. Yang's art shifts between illusion and reality, playing with his viewer's sense of perception. He continuously pushes the limits of two-dimensional painting, utilizing new media in his work, and departing from traditional painting and its limitations. In Yang's Bathroom series, the subjects are often shrouded behind steam, and viewers observe them through a mirror that Yang has painted. There is a sense of realism, but also a carefully crafted layer of illusion and mystery. Yang has been highly praised for his innovative painting techniques, and he continues to live and work in Beijing.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition



Fish Out of Water

Mixed media, Performance
(72hours)
Dimensions variable
2016



USA

Eric Scott Nelson has created projects and performances in the USA, Europe, and Asia. His work is often multi-layered and involves exploring Eastern and Western philosophy and the relationship of place, people, action, and language. The foundation of many of his projects and performances comes from a 'word map'. These maps are created by writing a word, usually a verb, by walking through the streets in different cities. It is within these maps that thoughts are formed, images and sounds are gathered, and actions are explored. The projects are then further expanded upon by making additional performances and other work connected to the original word and place. His formal art education was at Arizona State University, where he focused on video, sound art, and performance. He is currently living in Seoul, S. Korea.

Yun Jin Seob

Yun Jin Seob's artworks are based on clear purpose and motivation. Even though they are distorted or exaggerated in expression, the basic desires for expression are pure and mental activity for creation does not cease in its exploration for the way of expression. His works does not have a boundary for anything minor, significant, realistic or abstract. Although it is a limited topic, he leaves open the possibility for innovative interpretation. Through various selected artificial figures, he delivers a message. His artworks are expected to have humorous aesthetics with various stories, which are appropriate for needs of the times, and provides the matiere for flexible way of thinking. By combining the hidden desire for aesthetics and strong conscious acts to carry out, the diversified objects are expressed in the three-dimensional structure and on the two-dimensional plane. The organic relationship is described in his works with more advanced perspective.

"Artist Yun Jin Seob has unveiled a series of figure statues with the clay, removing the texture of it and adding various materials on the surface such as colorful paints or fabric. He respects the characteristics of materials and expresses the inner vitality through organic and refined expression of human body. It creates the infinite area for aesthetic expression. Yun chooses the figure statue to express a story from the inside in a detailed way. The figure statue is not just to produce or describe a figure. It is the way of emotional expression and the description of shapes freely formed. It is closely related to our daily lives and observes us living every day. It reverses the forms of various things and gives its own interpretation. Like a performer on the stage, it has various shapes, looking bold, proud and unique. Mannequin inside the show window can stand in the art space as it has the aesthetic value. This reminds me of the art historical concept about the objet, how to give a new value to thing, how to re-interpret the meaning, and how to name it with the symbolic meaning." – EJ Kim, Director at the Abn: Contemporary Art & Projects)

abn(contemporary art & projects)



-6가
Queen-Six Colors
 80×60×130cm
 Colored aluminum, paint
 2011

Korea

Yun Jin Seob graduated from Department of Sculpture of Chung Ang University and graduate school of Gangwon University. He held six personal exhibitions at the Kwanhoon Gallery and the Gana Art Space, etc. He also participated in exhibitions held at the NY Gallery in New York, the Seoul Arts Center, the Hangaram Art Museum, DDP, and the Yangpyeong County Museum. Currently, he's the resident artist at the Crown Haetae, serving as a member of the Korean Fine Arts Association and the Chung Ang Sculptor Association.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

Lee Kyung Ho

Lee Kyung Ho's work *Where do we come from? What are we? Where are we going?* is named after Paul Gauguin's painting which was used on the cover of Edward Wilson's book *The Social Conquest of Earth*. It has a warning message about environmental issues which will hit us like a boomerang. A massive sphere which reflects the surroundings like a mirror is placed inside the steel structure shaped like a 10m-tall iceberg. The sphere represents the earth. The height of the structure, 10m, has a special message. "Experts say 90% of living creatures on the earth will be extinct when icebergs are melt and the sea level increases by 10m," said the artist. The artist added that his work, which serves as a convex mirror, provides an opportunity for viewers to reflect themselves and think about a vision for the future.

"Since the industrial revolution, human beings have become the main culprit to kill the earth as a result of environmental destruction through narcissistic thoughts and irresponsible acts. Still, human beings are running toward the end without realizing it, as if they were cars running at a high speed on the highway. Now is the time to face the reality and think about the future of next generations. I want to provide an opportunity to search for the way to advance at this rapidly changing point where the ecology age is transferred to the machine age. I want my work to deliver a message that we have to prepare for a chaos such as depletion of the ozone layer, the food shortage, submergence of small island nations due to sea level rise, lack of drinking water, refuges from the submergence of coastal cities, resulting from the environmental destruction and climate change by profit-driven multinational companies. We have to think again and stop irrational practices. In this earth, which became narrower and faster due to advancement of industrialization and civilization, we have to make efforts not to become mice in the lab box." – Artist's statement



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Where do we come from? What are we? Where are we going?
1,040×590×860cm
Stainless steel, Solar lights
2016

Korea

2004 5
2006

Lee Kyung Ho holds an MFA in Plastic Art from École Nationale Supérieure d'Arts de Paris-Cergy, France, and has been invited to participate in the 5th Gwangju Biennial in 2004 and Shanghai Biennial in 2006. Lee's works boast of a brilliant combination of techniques and approaches, including technology, video art, performance art, and interactive art, and can be found in the collection of National Museum of Modern and Contemporary Art, Korea.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

1980
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Ri Eung Woo

With Ko Seung Hyun previously introduced, Ri Eung Woo has been paying attention to the natural space through the nature art group 'YATOO' and the Geumgang Nature Art Biennale since 1980s. The nature art concept was introduced to Korea by the influence of American artists. In the middle of 1960s, the 'land art' was created as a reaction against corruption in the New York art circles. Artists went out to the nature and created their works in pursuit of pure arts which couldn't be converted into money. In 1970s, a similar movement was started in Korea and YATOO was formed in 1981 to start a new art genre called the "nature art". The nature art is the environmentally-friendly art based on the natural environment's characteristics in a local community. The nature artists go into the nature, select materials on the site and create artworks. As they need time to be in harmony with the nature, they stay in camps for 3 or 4 days to feel the nature. Ri Eung Woo unveiled the artwork that combines ecosystems on the land and in the water after feeling the energy of water at the forest close to a lake.

"Natural environment is a space where living creatures breathe. This environment can be categorized into the air-based ecosystem and the water-based ecosystem. I want to set apart the land-based ecosystem and focus on the air and the water for the artwork. Whether it's in the air or water, living creatures maintain their lives through breaths and photosynthesis. Therefore, this work creates the order of aquatic ecosystem in the air so that the viewers can feel allegory of life." – Artist's statement



Flow
80×80×3, 000cm
Bamboo
2016

Korea

, 1980
(YATOO)
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Forest Project 37°,
Yokohama Open-Air Art
Exhibition

Ri Eung Woo graduated from Kongju National University of Education. Since 1980s, he has been a member of the nature art group 'YATOO' and he is the founder of the Geumgang Nature Art Biennale. Currently, he is the chairman of the Korea Nature Artist Association-YATOO, and working as a teacher at the Chungnam Art High School. He has made a great contribution to vitalize domestic nature art, and has played an important role in promoting Korean nature art to the world by participating in the Forest Project 37° in Germany and the Yokohama Open-Air Art Exhibition in Japan, etc.



112

113



1: Exhibition 1: Outdoor Sculpture Exhibition

1: Exhibition 1: Outdoor Sculpture Exhibition

116



1: Exhibition 1: Outdoor Sculpture Exhibition

117



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

1: Exhibition 1: Outdoor Sculpture Exhibition

Lee Jung Hee

Lee Jung Hee is a Changwon based artist. This is her second participation in the Changwon Sculpture Biennale, following the 2nd one in 2014. Probably because she participated in the same biennale two times in a row, Lee's work is not an installation, nor performance, but an 'intervention.' She does not present her view of arts for the biennale but objectifies the biennale, the exhibition itself, and observes and monitors. While monitoring how the biennale proceeds, her work secretly intervenes according to the meaning of the space interpreted by the biennale and the flow of the viewers. This intervention may follow the flow, or encourages a flow. Yongji Lake Park was designated as the place for thematic exhibition of this biennale. The majority of permanent installation artworks are installed on the lawn around the lake. Over the wide lawn, a perfect place to take a rest, sculptures created by Mimmo Paladino and Park Eun Sun are installed. There are benches around the installation, turning back to the lawn and facing the lake. Lee participated in the biennale by changing the direction of these benches and adjusting the height of them, and completed communication with the audience. Lee intervened in the biennale by turning the benches toward the sculpture and helping viewers appreciate the art and take a rest at the same time. Lee also played a part in helping the biennale intervene to the park. Intervention as a simple act is an appropriate alternative and solution for the art circles disturbed by excessive images and texts. Lee's innovative intervention will be remembered as a good example in the urban public art.

"Yongji lake provided the water for agricultural use. In 1974 when a large scale industrial zone was created in Changwon, the lake became a park for citizens. As a park was created, the lawn was formed and benches facing the lake were installed. In 2016, I want to make a change to the Yongji Lake Park. During the biennale period, the benches will face not the lake but the sculptures so that people's eyes are on the artworks."
- Artist's statement



Look at those
Dimensions variable
Mixed media
2016

Korea

Lee Jung Hee graduated from Department of Sculpture at Changwon University and graduate school of the same university. She held four individual exhibitions at Seoul, Changwon, Geoje, etc. Lee also participated in various group exhibitions held at Nagasaki Prefectural Art Museum in Japan, Gyeongnam Art Museum, , 2014 Changwon Sculpture Biennale and the Sea Art Festival of Busan Biennale etc.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

Jeon Won Gil

‘I want my paintings to resemble the land which let seeds sprout and grow, and receive them again. Growing is a process of disappearance. All the things goes back to the surface. I want to work like the nature that moves heartlessly.’

As Jeon Won Gil said in his artist statement, his latest works have images of the nature. He now grows pumpkins and grapes. Forsythia, azalea, oriental melons, cucumbers, tomatoes, pine cones, grapevine and grapes, pumpkin leaves and pumpkins... But Jeon’s works are not just focusing on natural materials but they reveal the archetypal or intrinsic order of the nature. In that regard, his paintings are out of the naturalism or the landscape-oriented style. His works before studying overseas were based on topics such as the fundamental order in the nature and the existence of human beings inside. The issue of context (nature) and the text (human beings) has been continuously dealt with in his latest works. The painter’s consciousness of existence, which was above the surface, has gone into natural images or the intrinsic principle of the image. Because of this, his serious concerns about the ontology seem to disappear. We need to think about how to recognize that the nature is not an intelligent existence. The nature is given with the order of system by human beings, who meditate on the nature and add meanings to it. Especially, in the world of arts, the nature has been tied up with orders by attempts of painters who tried to locks the nature up by the perspective and the projection, or cubism artists who kept analyzing the nature to return it to the world of fundamental order. Jeon also meditates on the nature. While he’s obsessed with the order of the nature in his intelligent attitude, he wants to distinguish himself with former artists in one thing, which is his attitude to mingle with the nature or become a part of the nature, rather than analyzing and establishing the order of the nature.

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From my view point, for Jeon who draws paintings with brushes or tries the nature art against the nature through activities of ‘YATOO,’ the act to follow the fundamental order following the trace of the nature is only meaningful. Therefore, when he approaches to the nature under the name of art, he always takes an attitude to give up on being the protagonist in creation and watch how the result of creation returns to the nature. – Kim Seong-ho, art critic





Green Companion
400 × 700cm
Steel, green onion seeds
2016



1980
'(YATOO)'

22

Korea

Jeon Won Gil graduated from Department of Art Education at Hannam University and Chelsea College of Arts. Since 1980, he has been a member of 'YATOO,' the natural art group. He is the member of the steering committee of the Geumgang Nature Art Biennale. He held 22 personal exhibitions at the Cross Gallery in Taiwan, the Darmstadt forest in Germany, and the Mafuji Gallery in London, etc. He also took part in various international exhibitions held in Japan, Germany, Iran, China and South Africa, playing an important role to publicize the Korean nature art.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

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Jeong Pung Sung

Jeong Pung Sung’s sculptures have the same facial expression. They all have indifferent and inattentive faces. The body shape of them is the two-head chubby cute figure, which is like a baby’s or an alien’s. If you take a closer look at sculptures which seemingly look cute and friendly, it gives a cynical impression. It may be a caricature of somebody (it could be the artist himself)’s gestures. The artist explains these figures are the shape to express pureness of children. “I wanted to contain my desire to overcome myself who wants to live with pure heart but always makes a compromise in the reality, ” said the artist. Jeong’s sculptures that continue to reveal his desire through the body shape of children talk about pureness of children and his desire that is hidden, or that he wants to hide.

“I imagine my body parts change according to various emotions that I feel in my life. Most of my works are about the imagination. My works are based on my personal emotions. But I use emotions that everybody has probably experienced as material. I use the body shape of children a lot in my works. I believe a child is the pureness itself. I want to live a life with pure heart but I hate myself who makes a compromise with the reality. I put the commitment to overcome such conflicts in my works. This work started from my concern. When I have concerns about how to live a life, I imagined my head got blown up and I expressed what I imagined into the sculpture. The title is ‘Everyone.’ Because I think this is not a concern for myself and everyone has similar concerns.” – Artist’s statement



Everyone
 160x170cm
 Copper
 2016

Korea

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 space1326
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Jeong Pung Sung graduated from Department of Sculpture, College of Arts, at Changwon University and graduate school of the same university. He hosted his solo exhibition at the Changwon Space1326 in 2016. Jeong participated in various group exhibitions held at the 315 Art center, the U.S., the Gyeongnam Art Museum, and the Sungsan Art Hall, etc.



1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition

Chen Wenling

... - De Peng
(The Red Memory)

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The Red Boy is having his moment – by De Peng
The red boy from Wenling Chen’s The Red Memory is bright red all over the body like a raging fire. Red is the color of 2002, from the “Red Devils” cheer squad of Korean to the red team shirts in European football, which were very rarely seen in past years, and then not to mention all kinds of Chinese objects in red; red is everywhere if you take a look around us. And this very popularity of red color offers the perfectly reasonable color space for The Red Memory. In the history, the color of red has always been an iconic color and the symbol of auspiciousness in South China; in the actuality, the redness of the body altered the realistic tendency of the artwork, emphasized the non-physical intention, while communicated the artist’s deny against the snobbery, tension, anxiety, fear, cruelty of human being in reality, meanwhile, unexpectedly expounded the common aspiration of us all: Our cherished memories of the innocent childhood, and the query against the precocity in Chinese culture for over two thousand years.

When Wenling Chen first had his group of red boys displayed at Xiamen Pearl bay beach in spring 2002, thousands of audiences were attracted to them at once. By the end of the exhibition, the citizens of Xiamen appealed to the authority to keep them in the city permanently. The Red Memory once became a daily topic of the local media. Autumn 2002, Chen’s Red Memory was exhibited in the first Triennial of Chinese Arts in Guangzhou. This time, the art work did not only won praises of the media and the audiences again, but also attracted the attention of critics. This group of sculptures of over a hundred naked boys is divided into a few categories by their different postures of playing by the water. The sculptures were grinded, buffed, and sprayed with red paint, and then placed on beach, tree trunks, prows and lighthouses. ¥450, 000 RMB was invested to create this artwork, which made it the most invested piece among all exhibited artworks. It is true that value of an artwork doesn’t necessarily in proportion to the cost to create it, but in this case, the ship certainly has risen with the tide.

1: Exhibition 1: Outdoor Sculpture Exhibition

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(Maillou)
(Giacometti)

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There are over thousand of solo and group exhibitions in China every year, only very few artworks stand out from the crowd and they almost all meet one visual need: Freshness. Wenling Chen’s works belong to a new type of art form, a joint among realistic sculpture, installation, interactive performance art, and happening art. In term of sculptures, Chen’s work is different from the orthodox of academism or the novelty of modernism; it is different from the ‘fat’ in Maillo’s work or the ‘slim’ in Giacometti’s work. In term of an artwork that combines installation and performance art, Chen’s work is also radically distinct - in both artistic perspective and artistic expression - from the avant-garde art that often tends to extremes. This group of red boys is innocent but not evil; it is healthy but not morbid. As is well known, the visual art in late 20th century are flooded with violence and artworks that making a fuss about imaginary illnesses. Wenling Chen’s red boys have the character of a lotus, which rises unsullied from mud, and it fulfills our thirst for a new direction of the avant-garde art, where art starts to transform from a weapon of Human nature criticism to a medium of human nature building. Whether amateurs or professionals, academism or avant-garde critics, everyone can all find their own focus in Chen’s work.



1: Exhibition 1: Outdoor Sculpture Exhibition

Choi Su Hwan

Choi Su Hwan presented a location-specific installation work at the biennale. Choi is a Changwon-based artist and his artworks started with observing the surroundings of the exhibition site with special interest and affection to the local community. A lot of high-rise buildings are being built and development areas are constructed around the exhibition site, Yongji Lake Park, changing the landscape of the city. The artist said, "I believe buildings are the container to hold memories and experiences. I want to understand people and groups by shaping the structure of buildings." With this explanation, he created a small room with a window on top of the 5m-high steel structure. In the space where nobody can enter, a light bulb keeps turning on and off. It seems to talk about the alley culture, which is now disappearing. Nobody resides in a building which contains records of lives and the cold square space is left.

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"I have a lot of interests in expressing the relationship between people through the structure of buildings where people live. I believe buildings are the container that holds memories or experiences of people. By modelling the structure of buildings, I try to understand people and groups. This work has the motif of Hoiwon-dong in Masan City, which I had lived for 30 years and currently being developed. I brought the window frame and created the model of a two-story house. At night, it keeps turning on and off the light, which makes it look like a haunted house. I expressed the city where buildings disappear and only space is left due to continuous development projects. I thought nearby apartment buildings will have the same fate soon and installed my work at a place which makes a good comparison with the light from the apartment complex. I put a small room with a window on top of the 5m-high steel structure. At night, a bulb is turned on by a sensor. As the motor starts generating the power, it keeps turning on and off at night. In the empty room, the room gets bright when the sun goes up. When the sun goes down, the room gets dark and the light from the bulb is in the air. On the opposite side of the Yongji Lake Park where the Changwon Sculpture Biennale is held, high-rise apartment complex will be built. The village that I live now in Changwon will be demolished this year and a new apartment complex will be constructed. Likewise, I created and installed a small space during the exhibition period to express the new villages that I felt." – Artist's statement



1: Exhibition 1: Outdoor Sculpture Exhibition



New Neighbor
 700×200×200cm
 Mixed media
 2016

Korea

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 KWADRAT,
 Plattenpalast,
 Galerie Voegtle 3
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Choi Su Hwan graduated from Department of Art at Changwon University and Universität der Künste Berlin in Germany. He held three individual exhibitions at the KWADRAT in Germany, the Plattenpalast in Berline, Germany, and the Galerie Voegtle in Germany. In 2011, Choi won the Artist Award from the Joongang Fine Arts Prize. He also took part in various international art exhibitions held in Germany and Korea.

1: Exhibition 1: Outdoor Sculpture Exhibition

Tak Young Woo

Tak Young Woo is a figurative sculptor using steel as the main material to describe the image of the nature. Tak is a Changwon-based artist and his artworks started with concerns about the surrounding environment. The Yongji Lake Park where the biennale is exhibited is a neighborhood park for Changwon and most of visitors come to here for rests and exercise. It means that the biennale suddenly intervened in their living space to give entertainment. Tak unveiled an interesting artwork that meets the purpose of Yongji Lake Park, as a neighborhood park and an exhibition site. Sculptures with a built-in lighting equipment and a fine dust concentration measurement device are installed in trees around the running track. It's an urban public artwork with a great sense of wit.

"I was inspired by the origami firefly at an exhibition in Japan. I installed 9 firefly models in the forest and turn the light on the at night. They shows a harmony of the artificiality and the nature, as they make a combination of natural pine trees and artificial fire flies. The title is 'Cicadas in the daytime, Fireflies at night' because people say they look like cicadas in the daytime. The artwork shaped like fireflies are installed in pine trees along the trail around the Yongji lake. The data from the fine dust concentration sensor are visualized in colors from blue to yellow according to the data. Lights of fire flies give visual entertainment to citizens walking around the lake and data of the fine dust concentration so that they can be assured about the fine dust in the air." – Artist's statement



**Cicada by day,
firefly by night**
Dimensions variable
Stainless steel, LED lamp
2016

Korea

Tak Young Woo graduated from Department of Art at Changwon University and graduate school of the same university. He is a member of the Changwon Branch of the Korean Fine Arts Association. Tak won various art awards such as prize in sculpture at the 2004 Grand Art Exhibition of Korea, Excellence Award from the 2008 Korea Fine Arts Association Gyeongnam Branch Exhibition, and Grand Prize from the 2003 Outdoor Sculpture Exhibition. He also participated in various international art exhibitions held at the Changwon Moonshin Museum of Art, the Geoje Sea Art Festival, and the Miyazaki International Sculpture Exhibition, etc.



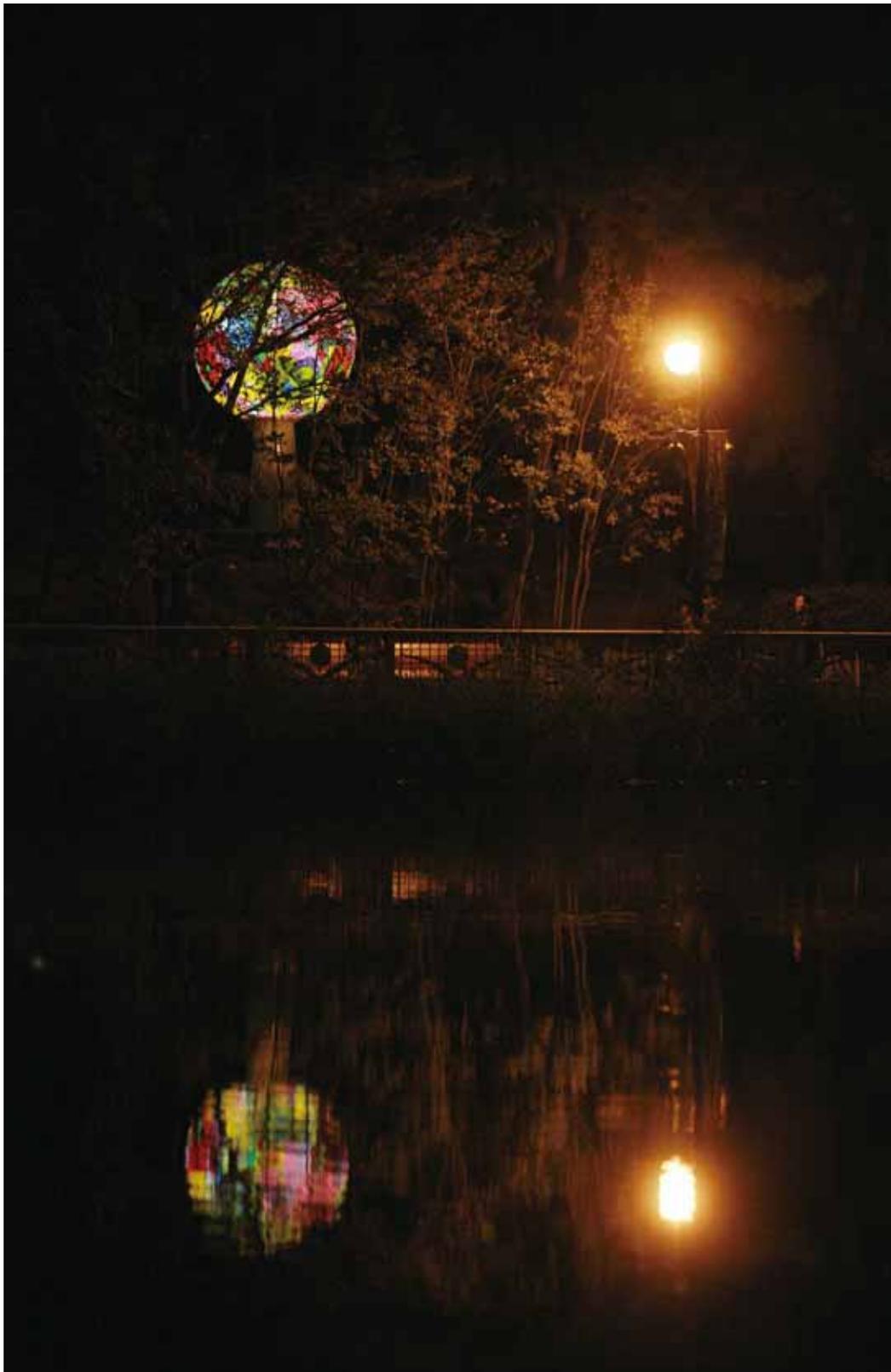
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1: Exhibition 1: Outdoor Sculpture Exhibition



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1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition



Korea

2014 ,2012
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Han Ki Chang graduated from Department of Oriental Painting at Chugye University for the Arts and graduate school of education at Korea University. He has a doctoral degree in formative arts at graduate school of Danguk University and is teaching as a professor at Department of Art at Sungkyunkwan University. He has solo exhibitions at the Youngeun Museum of Contemporary Art in 2014, the Savina Museum of Contemporary Art in 2012, the Hakgojae Gallery in 2010, the Gana-Beaubourg Gallery in 2006, etc., in and out of Korea. He also participated in group exhibitions with his works *Forest of Secrets* (2012, National Museum of Modern and Contemporary Art, Gwancheon), *World of Magic* (2011, Yangpyeong County Art Museum, Yangpyeong), *Flare* (2009, National Museum of Modern and Contemporary Art Seoul, Seoul), *Reconstitution of an Artwork* (2008, Gyeonggi Museum of Modern Art, Ansan), *World Light Expo* (2006, Shenyang, China). Currently, his works are exhibited at the National Museum of Modern and Contemporary Art, the Gyeonggi Museum of Modern Art, the Samsung Museum of Art Lecum, and the Kumho Museum of Art, etc.

1: Exhibition 1: Outdoor Sculpture Exhibition

Han Jin Sub

Since the moment he became a sculptor, Han Jin Sub has been focusing on stone sculpture. In his works, softness and warmth that surpass the characteristics of stone are felt. It makes us pay respect to his consistent stubbornness and craftsmanship, amazed by how long he has studied stone as the material to deliver such emotions that surpass the attribute of stone. In the history of humankind, use of stone tools and their change were regarded as a symbol of huge evolution and flow in the history of man. Before civilization, stone played an important role as a tool for the humankind to live a life, as a unit to categorize the history of transformation. Sometimes, it was used as material for aesthetic arts. Han's consistency gives special commitment for the stone. While blowing warmth in cold stone, he carves objects that gives the warmth, which is hard to express with stone. I'd like to quote art critic Choi Tae-man's writing to introduce the history of objects that Han has created and carved. "Han gives the warmth to cold stone. It may sound emotional but his respect, honor and love toward people are the element that gives the warmth of his works. In his works, human beings that support and rely on each other show the beauty of co-existence. It establishes a fortress of philanthropy where hatred, distrust, betrayal or attack cannot interfere. A negative view on human beings that it is not possible to understand nor trust human beings may give clues to understand the essence of us. But a positive view that human beings are good and honorable is also an important part to understand the characteristics of human beings. Han wants to see the true colors of human beings in the latter.

Han Jin Sub who has created good-hearted human beings standing on the ground now creates shapes of animals with his nice perspective toward the world. A foal driving Lincoln Continental limousine, a cute puppy that marks his territory with one foot raised, a tiger that looks like the dull but innocent tiger in the Korean traditional folk painting titled "Magpie Tiger," a pig family that represents prosperity and productivity, a cat that has an elastic waist, a dog that greets the owner family wagging his tail, a cow that eats a lot and a family of hippopotamus that is talking together sitting around a bench are the fable-like portraits of animals that Han created. In this world, there is no food chain where the strong prey upon the weak. This world is not a kingdom of bloody survival where predatory animals such as lions or tigers dominate. All animals enjoy equality and live safely in the republic. The animals in this world are relaxed in peace. The spirit that passes through this peaceful animal land is the concord. A foal that doesn't show off even though he's driving a limousine, a family of pig that is walking with a lot of baby pigs, and a family of hippopotamus may be the ideal world of human beings that the artist wants to see. He expresses his desire for the world without confrontation and conflict in the shape of animals."





Be Happy
350x330cm
Stone
2016



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Korea

Han Jin Sub graduated from Department of Sculpture at Hongik University and graduate school of the same university. He graduated from Department of Sculpture at the Accademia di Belle Arti di Carrara in Italy. Currently, he is the chairman of the Korean Sculptor's Association and held 12 solo exhibitions at the Astrolabio Gallery in Rome, the La Pantera Gallery in Pisa, the Gana Art Center, and the Jean Gallery, etc. He won various art awards including the Artist Award from the 2nd Art World in 2002, the letter of appreciation from the National Museum of Modern and Contemporary Art in 2002, the letter of appreciation from French President Jacques Chirac in 1997, the Excellence Award from Rodin Art Exhibition hosted by the Hakone Museum of Art in 1990, the Special Prize from the 1st *Simposio Internazionale di Scultura di Fannano, Premio Spaciale* in Italy in 1983, and the First Prize in sculpture from the *Spazioarte pisa, primo premio* in Italy in 1983. He also participated in various international art exhibitions hosted by Korea and other European nations.



Kiss the Rain Drops
480×310cm
Stainless, paint
2016



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Hong Ji Yoon graduated from Hongik University in Eastern painting and received a Master's and a Ph.D degree from the same school. Jiyeon Hong, recognized as a fusion Eastern painting artist, taught fusion Eastern painting and calligraphy at Design Jungle Academy and is considered to be an artist who reinterprets the traditional techniques of Eastern painting through a contemporary approach. The artist has had several solo exhibitions at Landmark north, Pyo Gallery, Beijing Gallery TN, as well as group exhibitions, including Exploring the Texts at Zaha Museum (2012), Haean-dong 10-1 at Incheon Art Platform (2012), Spring in March AT Gwangju Museum of Art (2010), and Meme Trackers at Songzhuang Art Museum, Beijing (2012). Hong's work has been included in the collections of Hello Museum, Hongik Museum of Art, and Kunst-Direkt in Regensburg, Germany.

Opening Performance

Theme

We create things, things create us

Artistic director

Kim beak Ki (jeaf artistic director)

Participant

Kim beak Ki, Kim Seok Hwan, Sung Beak, Kim Yeon Jung, Seo Soo Yoen, Kim Gwang Hyuk, Lee Jung Min, Michael Steger (Germany), Kristin Emily Kuhnke (Germany), Fujieda Mushimaru (Japan), Mocca (Japan), Kyuja Bae (Norway), Katarina skårhenriksen (Norway), veronica bruce (Norway)

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1: Exhibition 1: Outdoor Sculpture Exhibition



1: Exhibition 1: Outdoor Sculpture Exhibition



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1 Installation View of Outdoor Exhibition

1 Installation View of Outdoor Exhibition



1 Installation View of Outdoor Exhibition

1 Installation View of Outdoor Exhibition



1 Installation View of Outdoor Exhibition

1 Installation View of Outdoor Exhibition

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**Indoor Exhibition
Sungsan Art Hall**

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Still, the artworks may be unfamiliar to eyes of the public. Even the installed artwork is a familiar object, they feel it is unfamiliar as the object is installed at a gallery surrounded by white walls. It is because the familiar objects are out of the familiar context (our daily lives) and placed at an unfamiliar area (the institution) called a gallery. Since Dadaism was born 100 years ago, ‘the strategy of unfamiliarity (isolating)’ has been gaining momentum. Dadaists, who pursued the anti-aesthetics as a protest against the existing art concepts, need to be interpreted with fresh eyes. This exhibition will be one of the precedent cases in that regard.

Kang Yong Myeon

Kang Yong Myeon has established his unique world of art full of Korea's traditional emotions. Under the theme of 'Contemporary reinterpretation of the tradition,' Kang has released his artworks since early 1990s. Kang has been releasing the series of *Wen GuZhi Xin* and introducing the principle of *Wen GuZhi Xin*, in which he reviews the past to know about the future, in the language of contemporary art. Among the folk elements from the myths, shamanism and local religions, he removes the traditional materials and manufacturing methods, and combines the elements with his own sculpture language, which is evaluated as a creative experiment going beyond 'reinterpretation.'

Wen GuZhi Xin - Rice displayed at the entrance of the Sungsan Art Hall represents the rice donated for gods by our ancestors wishing for abundance. The artist reproduced nostalgia for his mother and the meaning of tradition from the rice, which is the staple food of Koreans, in a scene from his old memories. A bowl of rice contains sweet memories from most Koreans' childhood which was abundant by sharing and giving to each other.



Wen GuZhi Xin
(review the past, if we want to know about the future)-Rice
195×195×200cm
Stainless steel, iron plate
2015

Kang Yong Myeon graduated from College of Arts, Kunsan University, in 1975 and graduate school of Hongik University. Kang is currently living in Gunsan. He held a solo exhibition at the Galerie Klose, Germany, in 2010. Besides, he held his own exhibition 14 times in Seoul and Gwangju, etc. He participated in various international art events in the U.S and Italy, etc.

Korea

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Klose 가
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Kwack Hui Gon

Kwak Hui Gon’s sculptures have unique characteristics which is to combine realistic descriptions and unrealistic, heterogeneous elements. Unrealistic existences combined with realistic description of persons are displayed in a consistent size, which is similar to the size of dolls from the childhood. The artist places us into the omniscient viewpoint, in which we enjoyed a role play using dolls. In his work of *Self-Hate*, the sculptures cover their faces or avoid eyes from others. It shows the contradiction of self-loath generated by overinflated ego of modern people who ‘hate themselves who couldn’t achieve their desires.’

“I couldn’t grasp what I want. I couldn’t reach the place I want. Transformation without changing the core was meaningless. The madness with the rationality left was only shameful. When I looked at my life straight in the face, I was scared and fell down with my eyes closed. When I opened my eyes, I didn’t have any courage to raise my head and face the life which would stay there still. I hoped somebody would cover my eyes saying, ‘It’s okay. Stay still.’ Still, I am alone. I was embarrassed scared myself. I was ashamed of myself feeling embarrassed. I felt I couldn’t endure if others watch me feeling embarrassed of myself. I wanted to hide. So that others would never see me. I wished myself becomes transparent and vague, disappear finally.” – Artist’s statement



Fly 1
 17×8×30cm
 Enamel painting, resin
 2012

Korea

2012

4

Kwak Hui Gon graduated from Department of Sculpture of Chungang University and graduate school of the same university. Since his first solo exhibition in 2012, he hosted four individual exhibitions. Kwak participated in various sculpture events such as Taiwan International Miniature Sculpture Exhibition and Sculpture Festa, etc.



Self-Hate(C)4
18×8×38cm
Enamel painting, cement,
resin
2014



Self-Hate(B)2
10×10×29cm
Enamel painting, cement,
resin
2014



Self-Hate1-1
6×6×23cm
Enamel painting, cement,
resin
2014



Cospre-Wing
40×15×55cm
Enamel painting, cement,
resin
2014



가가
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 ‘ON/NO,
 of antagonism)’
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 가가

Kim Ki Ra

As an art activist who throws messages based on issues of the modern society, Kim Ki Ra has created this artwork titled ‘ON/NO, both sides of antagonism.’

Through a play of letters, his work shows the power of language which is simple, implicative, but can be interpretable into multiple meanings regarding a serious social issue or abstract questions. Kim’s artwork sheds light on and points out Korean society’s excessive consumption. Regarding bigger questions, such as, “Are we human beings useful?” “How should we view the society and the art?” Kim uses a simple and implicative signal system to explore the abstract idea and the power of language. His works are based on the desire to let people contemplate on the personal attitude and behaviors to get out of personal power, authority and raised status and the greed.



**ON/NO,
 ON/NO, both sides of
 antagonism**
 240×240×40cm
 Wood
 2014

Korea

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 2006
 ,2015
 12 가 ,
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 MOCA Taipei,
 ,

Kim Ki Ra graduated from Department of Sculpture at Kyeongwon University (Current Gachon University) and graduate school of the same university. Kim received his Fine Art Master’s Degree at Goldsmiths, University Of London, and finished the Post Diploma Degree Course for language and culture study theory. After having a solo exhibition at King’s Lynn Arts Center, the U.K, in 2006, he had 12 individual exhibitions including the National Museum of Contemporary Art in 2015. Kim also participated in various exhibitions at Kunsthalle Dusseldorf in Germany, OsthausHargenMuseum in Germany, MOCA Taipei, Kaohsiung Museum of Fine Arts, and Samsung Museum.



Kim Daemon

Under the artist group name of 'Kim Daemon,' Hong Soun and Oh Jung Hyun connect respectively the figurative sculpture and the abstract sculpture. They collect objects from daily lives related to the artists, or objects collected from a place of an accident that draws their attention, and combine the objects with plastic wrap. Objects covered by plastic wrap lose their original shapes and exist as the sense of sight and the meaning of an accident, expressed in the geometric shape. It is also necessary to explain the 'Kim Daemon,' the artist group of which members are not determined. Depending on the modes of work, the topic, and the material, the group consists of different members for different purposes per each project. They focus on experimental challenges and exchanges, hence understanding of the group activities will help the audience understand their artworks. In the ancient Greece, Daemon is referred as the supernatural being. Daemon helps human beings to do creative activities. Greek people praised Daemons for helping them when people created a piece of art, great poem or music. However, human beings lost help of God after the Renaissance and had to enjoy or endure the honor or the pain following the act of creativity. As artists in various fields don't designate the scope and create a piece of art through discussion together, Kim Daemon is a cooperative project in which each member becomes the daemon for each other. Also, the members change per project without the pre-determined scope, the group is very flexible. As members are not determined and interested artists gather together to create a piece of art at each project, the virtual artist called "Kim Daemon" is the main artist of the artwork. For the Changwon Sculpture Biennale, artist Oh Jung Hyun and Hong Soun are the main artists and work together through discussion over the given topic and the space.



I
Megalomania I
120×80×150cm
Mixed media
2016



II
Megalomania II
60×75×100cm
Mixed media
2016

Korea

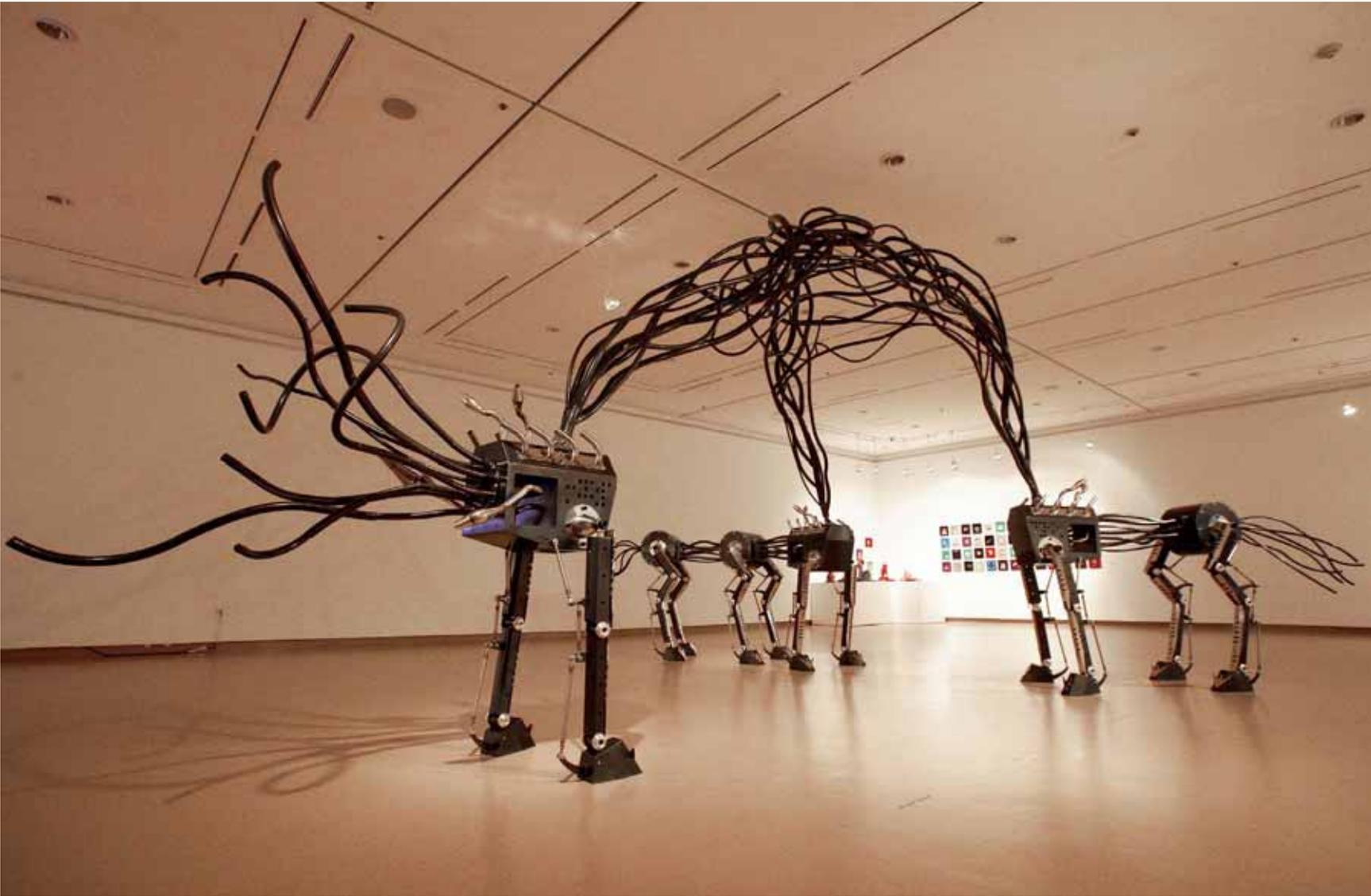
Hong Soun graduated from Department of Art Education in Busan university and École des Beaux-Arts. Hong held 5 solo exhibitions at the Saint-Andre Museum in France and the Savina Museum of Contemporary Art, etc. Hong won the Lee In Sung Art Direction Award in 2016 and participated in various international exhibitions held at the Maraya Art Center in UAE and the Total Museum of Contemporary Art.
Oh Jung Hyun graduated from Department of Sculpture of the University of Suwon and Department of Fine Arts of Kyung Hee University. He had solo exhibitions at the Kiss Gallery and the Grimson Gallery, and participated in group exhibitions at the Hello Museum and the Seoul Museum of Art.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition



**New Human Beings;
Find the point of fusion.**
700x500x400cm
Iron
2016



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2005
2008
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가 1999 Jeep 4WD
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DDP < > ()
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Kim Jin Woo is an artist and engineer. As a Nieman fellow affiliate he audited courses in the Graduate School of Design at Harvard University and in the School of Engineering at MIT. He is a full time artist who has had eight private exhibitions and numerous group exhibitions including at the National Museum of Modern and Contemporary Art. He has been art director at Samsung Transportation Museum. He also customizes jeeps. Recently He has won Chang Doo-kun Art award. He had solo exhibition at the Daejeon Museum of Art about *New Human Beings; wondering in the Forest*. Also He had group exhibition at the Pohang Museum of Steel Art and *Hyundai Motors Brilliant Memoirs* (DDP). He has been working in the field of kinetic art, creating steel robotic figures under the theme of Portrait of New Human Beings.

Korea

Kim Hee Kyung

Kim Hee Kyung expresses the light of life emitted by nature by means of abstract language. Each and every single one of her works aspires to be an independent and yet perfect form. Her works are of absolutely natural forms, and are very neat, simple, and abstract. One cannot readily determine what any one of her works is, but they all seem familiar to us because they recall some part of our visual experience. She works on variations of images. In other words, she produces diverse images through a means of formative expression characterized by variation of forms. In her works, we find images reminiscent of petals, seeds, and blades of grass, telling us that they are taken from objects in nature as they are. The imaginations embodied as forms in her works are products neither of chance nor mysterious inspiration. They are of a pure formative language produced by her keen artistic sense in which she admires and aspires to realize the beauty of nature. – Shin Hang-seop, Art critic



Bloom-No.69
160×160×9cm
Korean paper
2011



Bloom-No.70
160×160×10cm
Korean paper
2011

Kim Hee Kyung graduated from Department of Sculpture at College of Arts, Ehwa Women's University, and graduate school of the same university. Kim is the professor of College of Arts at Suwon University and Vice Chairman of Korean Sculptor's Association. She had 14 solo exhibitions including the Galerie Uhn (Königstein and Frankfurt) in 2013 and participated in various international exhibitions in the U.S., Germany, Switzerland and China, etc.

Korea

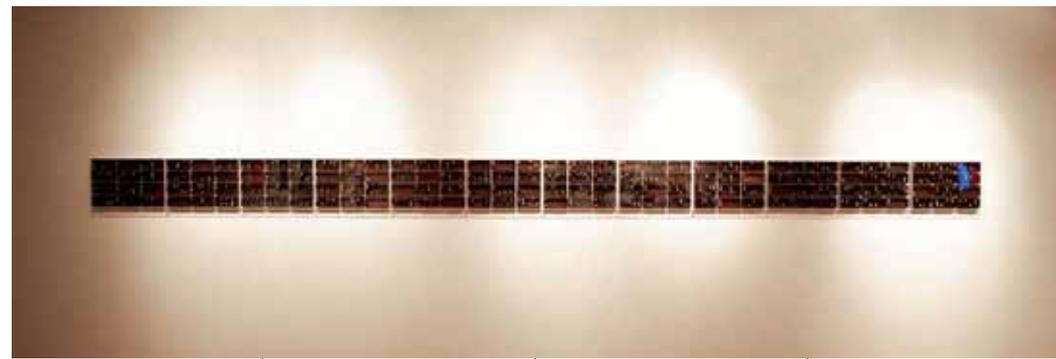
2013 Galerie Uhn
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14



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition



-
It Makes Sense – Nonsense
 420x54x5cm
 Metal type, wooden box,
 aluminum plates, acrylic
 box
 2016

Debbie Han

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 . Terms of Beauty(
) 2004
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 Terms of
 Beauty VII(
 Beauty) VII)
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 (perception)
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The Terms of Beauty series (2004–2010) addresses critical contemporary socio-cultural concerns through the philosophy and aesthetics of hybridity. The paradoxical dualities I stage in my work within the theme of idealized female imagery investigate the issues of race, culture, identity, and perception in today’s pluralistic societies. Terms of Beauty VII (2010) consists of nine bronze sculptures which incorporate the classical Venus bust and reconstruct its facial features to depict diverse and hybridized racial and ethnic characteristics. The deconstruction of the idealized western classic into hybrid features of multi-racial characteristics challenges racial hierarchy and cultural politics in contemporary global social relations. Investigating a society’s standard of beauty inevitably reveals its interconnected political, economic, and cultural relations with other nations. At the same time, the arbitrary mixing of racially diverse features on the faces of these icons of beauty subversively implies a standard of beauty as a social construct rather than an inherent state of being. -Artist’s statement



VII
Terms of Beauty VII
 60×25×28cm (9pcs)
 Bronze casting
 2010

USA

1969
 (UCLA)
 . Gallery825(
 2002), ()
 2004), LA Contemporary(
 2009), Santa
 Monica College Pete and
 Susan Barrett Gallery(
 2011)

Born in Seoul in 1969, Debbie Han graduated from University of California, Los Angeles and obtained her Master’s Degree at Pratt Institute. She hosted solo exhibitions at Gallery825 (LA, 2002), Brain Factory (Seoul, 2004), LA Contemporary (LA, 2009), Santa Monica College Pete and Susan Barrett Gallery (Santa Monica, 2011), etc. She also participated in group exhibitions in and out of Korea.

214



2: Exhibition 2: Indoor Sculpture Exhibition

215



2: Exhibition 2: Indoor Sculpture Exhibition

Dirk Fleischmann

Infinite Sausage()
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Infinite Sausage is shaped like a chain of sausages as the title says. In the infinitely connecting structure that links the start and the end of a 100-meter-long sculpture, the audience can freely change the layout and the shape. The audience can change the shape of the sculpture while appreciating or playing with the artwork.

“Infinite Sausage (white version, Bavarian style) is a work with used and empty containers, which were essentially trash. I decided to wrap the containers with a white adhesive foil and created a long tail that looks like a meter-long sausage. The sausage is randomly distributed on the floor. Due to its immense length, it occupies a large portion of the exhibition space and gets in conflict with installations of other artists in the space. However, the curators, artists and exhibition visitors are all permitted to touch the work and change its form or push it away if it gets too close. That means the art work is in flux during the exhibition period and the artist gave up control over the final appearance of the piece.



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The piece is annoying, complicated, but also playful and funny at the same time. The adhesive foil is slightly transparent, so if you look closely you can identify the product and understand that there are used cosmetic containers inside. The containers are left overs and cannot be used anymore for its original purpose. I picked up on this idea of the leftover in a humorous way by stuffing it all into a sausage. Because this is what a sausage essentially is: Stuffed leftovers from the slaughter process and meat production. The two ends of the sausage are connected with each other, so the shape has no beginning and no end anymore, which reminds us of the infinite life cycle of trash. Trash never disappears. Either nature or technology is recycling or changing trash into another form. But it persists even in an invisible way, which may be hazardous and polluting. The idea of the “Infinite” is also a reason, why Fleischmann refers in the title of the work to the “Infinite Column” from Constantin Brancusi. The “Infinite” is a concept that is impossible to grasp for the human mind. Art can be a way to at least remind us of the limitations of our imagination and this is relevant, if we think how to deal with endless problems with trash in consumer societies.” – Artist’s statement



**Infinite Sausage
(white version,
Bavarian style)**
Dimensions variable
Mixed media
2016

2009

가

Germany

Dirk Fleischmann is a German artist who has been performing in Korea since 2009 when he was appointed as the visiting professor of Hansung University. Currently, he is the professor at College of Arts at Chongju University and working as artist both in Korea and Germany. His performance to sell T-shirts manufactured by the Gaeseong Industrial Complex created a sensation. In Korea, he participated in exhibition at the Leeum Museum and the Gwangju Biennale.

Michael Anthony Simon

As an artist using various medium such as video, installation and photographs, Michael Anthony Simon produces works to make the audience look back to the things that they hardly take seriously or barely recognize, focusing on recognition of the nature. Respective works make the viewers pay attention to a part of the nature in a mandatory or semi-mandatory way, and make them think about the relationship between the nature and 'myself,' the power and essence of the nature. Michael Simon's installation work with casting threads of vivid colors like a spider's web is actually made of the real spider web produced by spiders. The artist collected spiders to produce cobwebs and applied color spray to make them look like a colorful ornament created after the nature. Using vivid fluorescent colors that look like shining themselves, it creates a mysterious and dreamlike atmosphere. It also causes the visual noise by combining too vivid colors. Going beyond the traditional landscape paintings where artificial colors are used to imitate the nature, he tries to reverse the way by adding artificial colors into the nature to let the artificial world intervene into the natural landscape. Temporary images, vivid and pictorial colors among the natural images and unique structural layout are good enough to draw attention as a piece of art. It also presents a perfect work as the art to the viewers and delivers a metaphorical message about our indifference to the nature and the relationship between us and the nature.



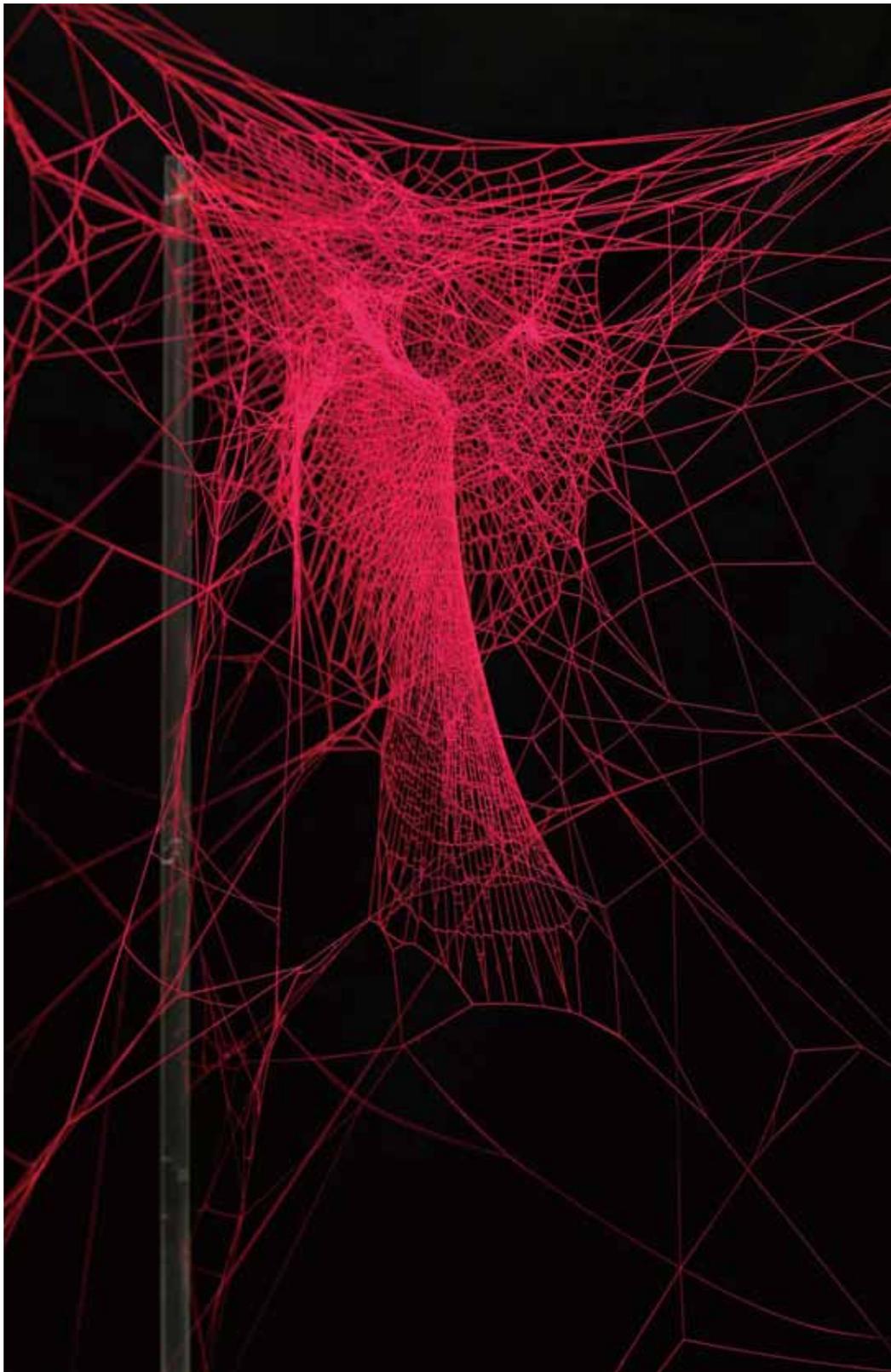
Faux/Real
Dimensions variable
Mixed media, spiderweb
2016

USA

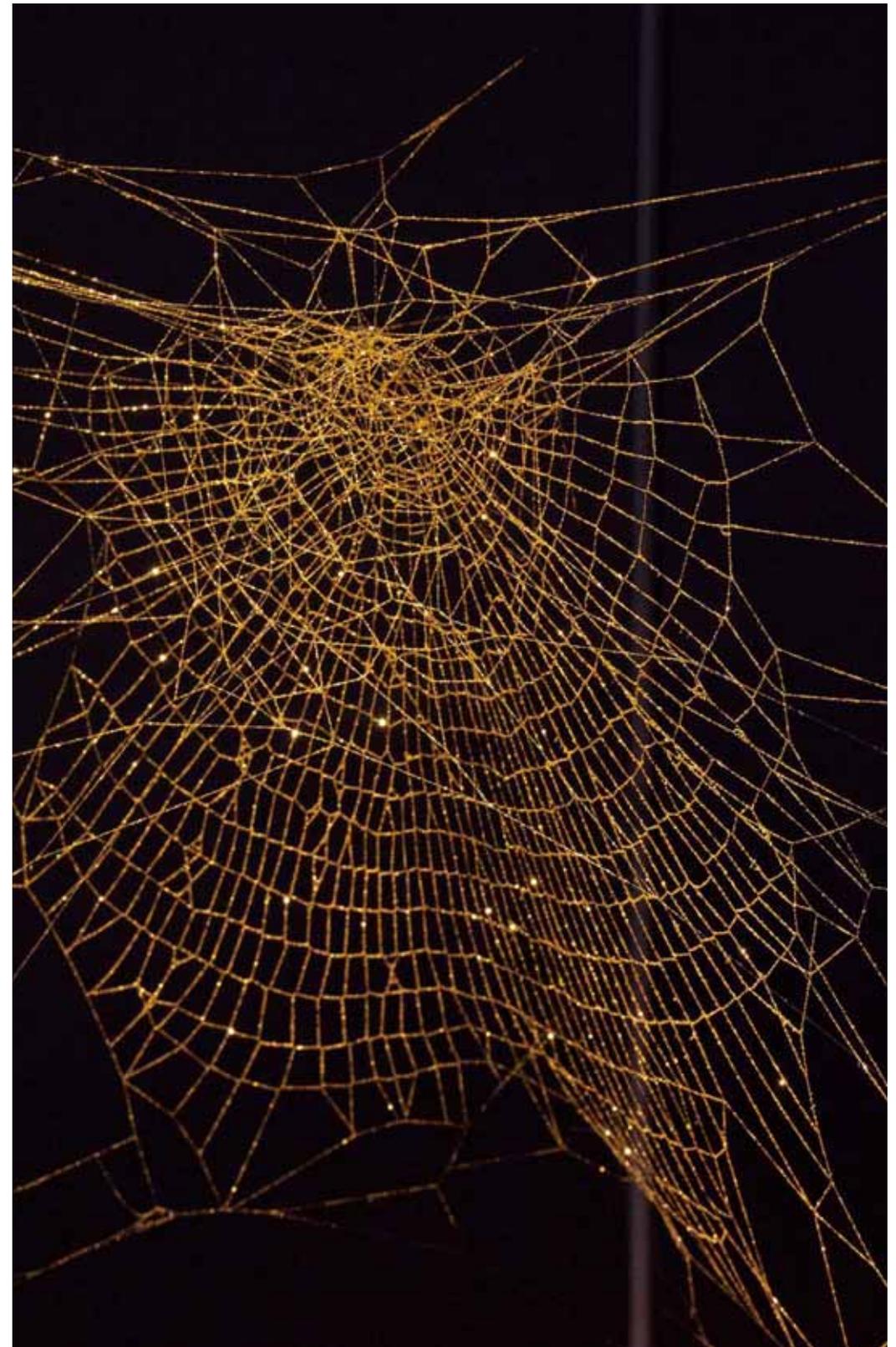
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(SAIC) 10

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Michael Anthony Simon is an American artist currently working in South Korea as an art professor at Chosun University. He has a BFA from SAIC (School of the Art Institute of Chicago). He had 10 solo exhibitions in the USA and Korea, and took part more than 30 group exhibitions through USA, Canada, Czech Republic and Korea.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition



In breath
24x24x30cm
Iron
2012



In breath
24x25x24cm
Iron
2012



In breath
24x25x24cm
Iron
2008



In breath
15x27x12cm
Iron
2013



In breath
49x24x6cm
Iron
2014



226

227

Mioon

The grandiose installation occupying the space, Auditorium (Template A-Z) (2014) is the masterpiece of this exhibition to represent image of “memory” in the form of “theater.” Auditorium (2014) comprises of five bookshelves in a semi-circular arrangement. At first glance, one encounters hundreds of shadow images flickering on the bookshelves’ surfaces. These shadow images are retrospective of historical events and figures and the artist’s personal experience and also evocative of abstract emotion. Secondly, hundreds of objects—the origins of shadows, are seen behind the acrylic plates. The ready-made objects, bizarre objects created by the artist and the moving devices with sounds are combined illogically without any coherence and the light radiating from the back of the opaque plates casts hundreds of uncanny shadow images. At last, at Auditorium, one faces another set of shadows cast onto the back wall of the exhibition space behind the installation. The shadows on the wall—a movement of an enormous cart, overlapped figures of men and animals—instantly transform the Auditorium’s space into an apocalyptic space of shadows. The shadow images that Mioon represents are very akin to the structure of memory. The image of memory does not emerge as clear and distinct one but rather as nonlinear ones—ones overlapped, replaced and changed. Memory does not possess a holistic structure of connections but becomes segmented by rejecting any consistency. Here the opaque acrylic plates are like a psychological device, a screen curtain that blur asserted past events, and screening devices (ideologies) that cultural discourses and powers claim for. – Artist’s statement



(A-Z)
**Auditorium
 (Template A-Z)**
 122×46×300cm (5pcs)
 Mixed media
 2014

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 . 2011
 Salon Internazionale
 del Mobile, 2010
 Kunstverein, 2008 가
 가 ,
 2009 ,
 2004 Wilhelm Fabry

Korea

Artist group Mioon (Kim Min Sun + Choi Moon Sun) graduated from College of Engineering (Choi Moon Sun) and Department of Sculpture at College of Fine Arts (Kim Min Sun) of Hongik University, and they both graduated from Kunstakademie Düsseldorf. Mioon had solo exhibitions in and out of Korea, including at Salon Internazionale del Mobile in Milan in 2011, Kunstverein Coesfeld in 2010, and Gana Forum Space in 2008. Mioon was awarded Grand Prize of the Songeun Art Award in 2009, Wilhelm Fabry Artist Award in 2004.

230



2: Exhibition 2: Indoor Sculpture Exhibition

231



2: Exhibition 2: Indoor Sculpture Exhibition

Min Sung Hong

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<Overlapped

‘Overlapped Sensibility’ inspired by the merry-go-round at an amusement park talks about the relationship of objects in the circular frame. The head of a bird on the merry-go-round and objects that seemingly were collected from abandoned furniture become elements in a play called life, like actors and props on the stage. Through this composition, the artist wanted to show the invisible mutual relationship and identity in the society environment we’re living in, desires beyond the relationship and the social structure where internal resistance is repeated.

“We have an operation system that we can put ourselves in, which is called the life. At the same time, the system defines us. It is similar to the merry-go-round. It just rotates at the same speed in the same place. We can’t go anywhere, take off or transfer. We can’t catch up with others or can’t be caught up by others. Even though, we look like having a dead heat against the virtual enemy on the merry-go-round.” - Artist’s statement



Overlapped Sensibility
 240×240×320cm
 Mixed media
 2016

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 , 2003
 The Murphy & Codogan
 Fellowships in the Fine Arts

Min Sung Hong studied painting at Chugye University for the Arts and Graduate School of San Francisco Art Institute. He had solo exhibitions in San Francisco, New York, Montana, Los Angeles and Seoul. He also participated in several special exhibitions at Gyeonggi Museum of Modern Art, Daegu Art Museum and DDP. He won the Murphy and Codogan Fellowships in the Fine Arts from the San Francisco Art Foundation in 2003. Currently, he is performing as artist at the Gyeonggi Creation Center.

Korea

234



235



2: Exhibition 2: Indoor Sculpture Exhibition

2: Exhibition 2: Indoor Sculpture Exhibition

Park Sang Hee

Park Sang Hee deals with sensitive religious subjects such as Jesus nailed on the cross holding guns in his both hands, Buddha wearing a cross neckless, and Buddha holding Jesus in replacement of the Virgin Mary. Park tries to visualize the exploration over 'what a religion means in this era,' the religion having the power which is considered as a taboo, and conflicts and confrontations between religions. At the same time, his works convey the message for moving toward harmony and coexistence, beyond confrontations between religions.

"In September of 2016, suicide bombers shouted "God is great" and killed several hundreds of innocent people and children in Syria, New York and Pakistan. Can we just call it a clash of civilizations? Terrorism, murders and wars have been conducted under the name of God around the world including the Middle East, Europe and the U.S since a thousand years ago. News and videos about such things make me sad. What are the religion, human beings and God? Does God really exist? Does this reality make sense, in which God is greater than human beings, dominates over human beings, and human beings need to kill each other and sacrifice for different gods? If God exists, how should a religious human being behave? These are simple and plain questions that I started my work from." - Artist's statement



120×35×60cm
Mixed media
2016

Korea

.2001
93
2007
France Russia 13
160

Park Sang Hee graduated from Department of Sculpture at College of Fine Arts, Seoul National University, and graduate school of the same university. In 2001, Park moved to Paris in France, travelling around the world including Europe, the Middle East and Africa. His sculpture works are focused on human beings, religions and civilizations. Including his solo exhibition at the Kumho Art Museum sponsored by Songeun Art and Cultural Foundation in 1993 and at the ARTSIDE Gallery in 2007, he held 13 individual exhibitions in France and Russia, etc., and participated in 160 group exhibitions.



가
90×3×22cm
Mixed media
2016



가
100×8×20cm
Mixed media
2016



AD:2010
145×23×145cm
Mixed media
2010



Pieta
67×53×94cm
Mixed media
2012

238

239

Park So Young

“I wanted to create an optical illusion which gives new life to fragments of abandoned things.” Like her statement, Park covered common artificial objects which are consumed easily with natural materials, showing the principle of traditional handicraft and industrial society. She proposes a new methodology of sculpture by putting emphasis on the act itself generated from the sculpture processes. Park adds artificial leaves on ready-made articles which are common in our daily lives and combined them together to create a new form. This ambiguously corresponds to the methodology of sculpture or formative arts. By displaying works produced by traditional sculpture methodologies and ambiguous objects together, Park shows her intention to give the same value to a newly created object and an object to be recycled.

“I’m interested in works to change articles’ functions, roles and usefulness. By doing so, I turn them into a unique form or a new object. By covering articles with green leaves and transplanting new skin, I add a new value to it. I wanted to create an optical illusion which is life for fragments of abandoned lives. My works will help the audience to read the sculpture in multi-faceted ways, not just inside and outside, or exterior and interior.” – Artist’s statement



16×198×38cm
Mixed media
2013

Korea

Park So Young graduated from Inha University, graduate school of Sungshin Women’s University, and Stuttgart State Academy of Art & Design, Stuttgart, Germany. Park is the professor of College of Arts and Sports at Inha University. She hosted 11 solo exhibitions in the Kim Chong Yung Museum and the Gallery Bundo, etc., and participated in various group exhibitions.

242



43x37x35cm
 41x37x33cm
 Bronze
 2013, 2016

243



(aggressive
 wind)
 40x40x15cm
 Mixed media
 2015

Park Jong Kyu

Park Jong Kyu has a unique work system of encoding (meaning encrypting or putting something into code) to convert an image or information into the computer and machine language. 'MAZE 2016' (Subtitle: Memory of noise) shows that the memory of men is accumulation of multi-dimensional layers which contain various collective information such as accidents, objects and fragmented sympathy. The 'noise,' the junk memory as an existence which is out of the modern art history, outside the limited range, removed and driven out of the limelight, may be the artistic memory of a 'relationship' or a 'balance' which was left out in the process of choice and change in the modern days. Probably, as this term refers to the non-mainstream faction which existed outside the choice oriented for 'pureness,' it will present the opportunity for democratic 'communication' and serve as a new 'meaning' for relationships. The artist's attention may represent his attitude, who is a step outside the modernism. While following the evolutionary form and color context of the modernism, he pays attention to the noise as a message of different characters and accepted it as the content of his works. He compares the existence of noise with his attitude for artworks so that the audience would remember the noise. This instinctive setup for memories is crafted by the display, presenting our memories of the present and the future. The artist's noise shows the organized pure surface and dimension, which are consistently changed and rearranged but don't seem to be changed, and suggests a memory of an incident. Memory of autonomy without any restriction, in the state of simple dots and grouping of them, reminds us of the existence of memory. The world keeps changing, and we remember the silent but delicate tension that passes through the change at each moment.



MAZE 2016
101×65×7cm
Formax, CNC (Computer Numerical Control)
2016

Korea

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. Galerie des Beaux-
Art(,),
(,),
18

Park Jong Kyu graduated from Ecole Nationale Supérieure des Beaux-arts de Paris, performing in Korea and Europe as an international artist. He hosted 18 solo exhibitions at the Galerie des Beaux-Art (Paris, France), the Fukuoka Art Museum (Fukuoka, Japan) and the LEEAHN Gallery. He also participated in various international art exhibitions.



246

247

Byun Young Hwan

Under the title of *The Tower of Babel*, Byun Young Hwan, also known as ‘money’ artist, made a tower with actual coins and bills and scattered coins around it. The Tower of Babel is originated from the bible, where human beings’ arrogance to try build a high tower to reach heaven infuriated God and God confounded their speech so that they could no longer understand each other, putting an end to construction of the tower in chaos. In the ancient times, the Tower of Babel represents the ultimate desire of human beings, which is coveting God’s area. In the modern days, money represents the ultimate desire of human beings. The Tower of Babel made of money, not the one for God, can be said as a symbol of the greed of modern people. This artwork sending a straightforward and strong message encourages the audience to think about evaluation of modern arts in the logic of capitalism. In the midst of market logic where the artworks can be converted into money and analyzed by statistics, Byun releases his works using money as the theme and the material, being sarcastic about the art which can’t be free from money. He piles up and scatters the real money at the display area to diagnose the characteristics of materialism.



The Tower of Babel
150×300cm
Money, coins and mixed
media
2016

Korea

ES team
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가 20
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, 가
100

Byun Young Hwan graduated from College of the Arts, Dongguk University, and Graduate School of Fine Arts, Dankook University. He is Chairman of Performance Haeng and ES Team, and also a member of Cheonan Branch of the Korean Fine Arts Association and Chungcheongnam-do Branch of the Korea Water Color Association. Byun held 20 solo exhibitions at the Kwanhoon Gallery and the Dongduk Art Gallery, etc., in and out of Korea. He had the Europe performance tour in Paris, Venice, Mont Blanc, Berlin and London. He has conducted 100 performances so far.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

Simon Morley

Simon Morley is an artist who disturbs 'looking' and 'reading,' the relationship between the image and the language. The texts on the four scrolls in this work are taken from four books written by Westerners about Korea between c.1890 and c.1910. The words are the captions for the illustrations in these books. While we can't see the illustrations, the words allow us to imagine old Korea, and provide an insight into how Westerners saw Korea at that time. As a Westerner living in Korea, I am interested in this history, and in contributing my own work to the on-going exploration of 'Koreanness' as seen by Westerners. I used a traditional East Asian format – the scroll – to distance myself from my own culture's artistic conventions. Hanging the scrolls together in a square gives them an architectural quality, and the viewer can move around the work, rather than simply reading the texts. Korea in the old days from the perspective of westerners is similar to how modern Koreans view the past. While continuously studying about Korea, Simon Morley imagines Korea in the past through records and talks about Korea with in-depth insight.

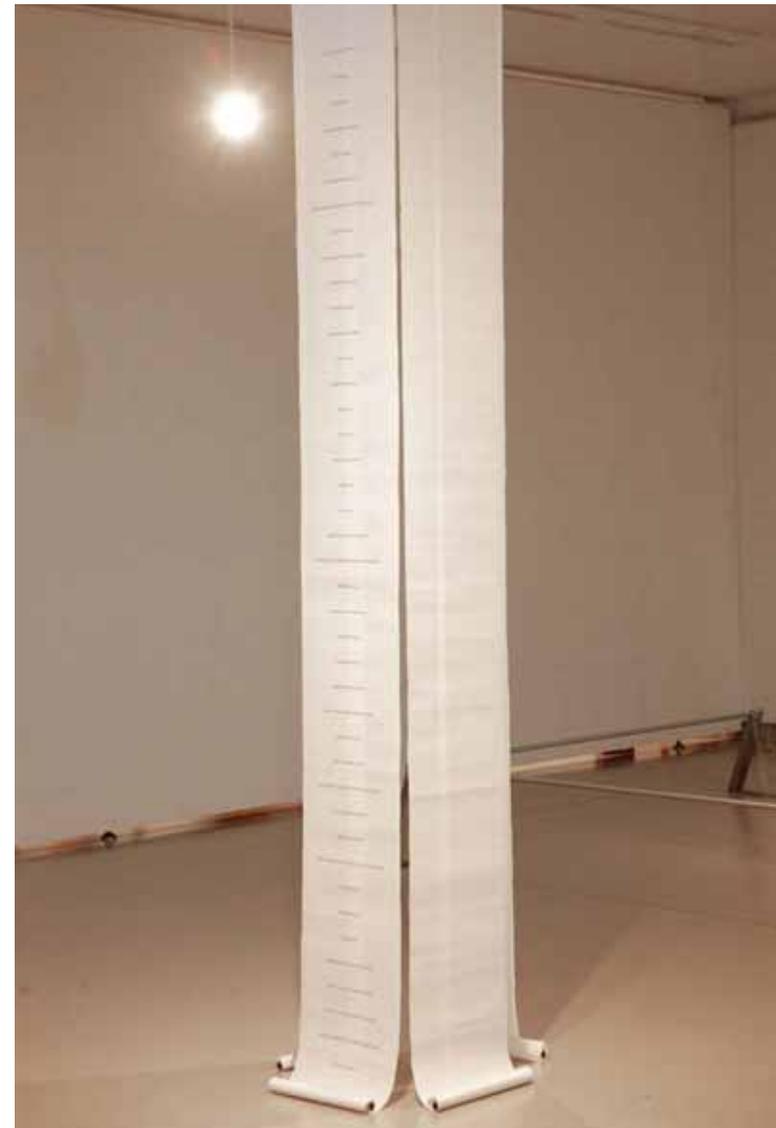


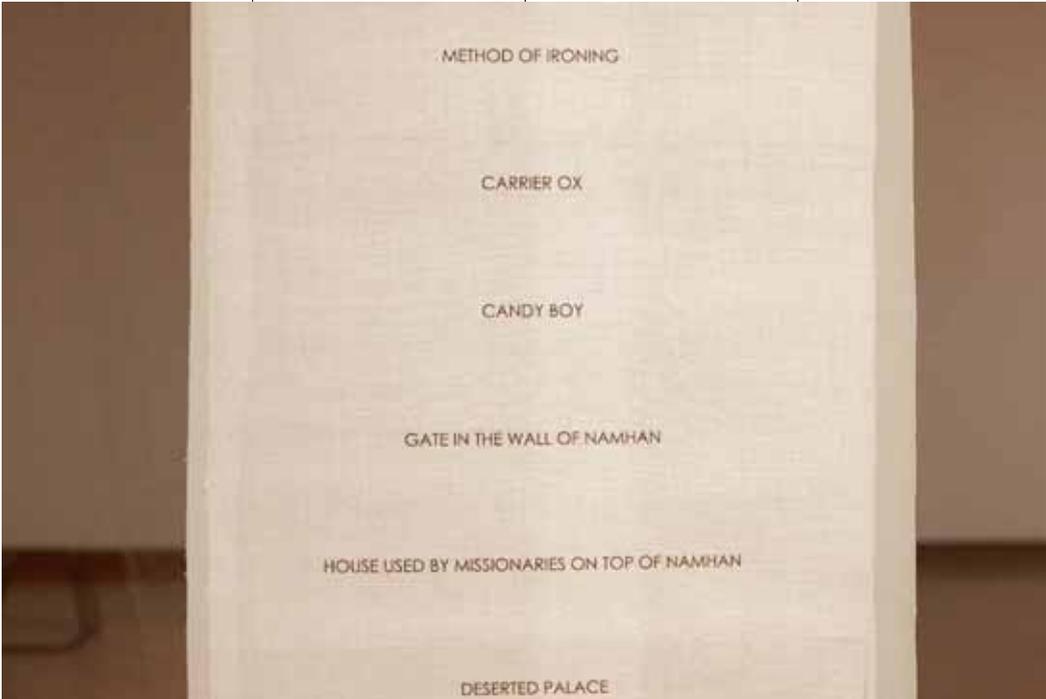
Illustration
336×40×40cm
Mixed media
2011, 2016

UK

Simon Morley has Bachelor's degree in modern history at University of Oxford, master's degree in fine arts at Goldsmiths University of London, and doctoral degree from University of Southampton. After working as an artist in the U.K and France, he moved to Korea in 2010. Currently, he is a professor at Dankuk University. While working as a visual artist, he also works as a writer who writes about the view of art in Korea and the East. He had 40 solo exhibitions in London, Paris, Tokyo, Seoul and Milan and participated in multiple international exhibitions.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

Seo Hae Young

Sculpting in a Mountain is a long term project that has been 2 years starting from *Sculpting in Samgak Mountain* in 2012. For *Sculpting in a Mountain*, Seo sculpted while climbing Samgak Mountain and completed it with three projects using stones from the peak of Bookhan Mountain (Samgak Mountain) and on the hiking path. Through her works that recreated the shape of a mountain or used the rock found on the trail, or displayed collection of stones, Seo throws a question about uniqueness and scarcity of the art which artists put great emphasis on. This is a sculpture project focusing on the process itself by reflecting the artist's physical experiences to refuse the conceptual and result-oriented sculpture. As the artist climbs up a mountain carrying the material that she can transport by herself, the amount and content of materials are determined by the artist's physical condition. It also combines the ordinary physical labor, which is hiking, and the artistic labor of sculpting.

"This project helps to interconnect the boundaries of daily lives and the art which was strictly separated in my life. It also refuses the position of traditional sculpture that supports areas of the pure art". – Artist's statement



Sculpting in a Mountain project
Dimensions variable
Mixed media
2012



SeoHae Young graduated from Department of Sculpture at Seoul National University and graduate school of the same university. Her first solo exhibition was held at the Kim Chong Young Museum in 2014. She won a prize at the 4th Grand Art Exhibition of Kyunghyang in 2008. She received the 2016 SeMa Emerging Artist Grant and currently resides in the Incheon Art Platform Residency for her art performance.

258



50x45x40cm (5 pcs)
Cement, plaster, ceramics,
plaster
2012

259



Shon Jeung Eun

Hundreds of head statues are scattered. The liquid sprinkled over them looks bizarre, which is hard to define. However, in relation to the title of the artwork, some keywords are found from it: life, death, violence and eroticism. Such religious motives and sexual motives are combined with the sense of violence and death. 'Father's breast milk and mother's semen' represents the distorted gender images, delivering the image of ambiguous materiality. 'Manna' is the mysterious food from the bible, which was given from God to Israeli people led by Moses when they were wandering in the desert suffering from hunger after they got out of Egypt.

"God's Manna, Father's Breast Milk, Mother's Semen" is installed without a specific form or regularity in the area. The beheaded and broken heads are piled up or scattered like trash or a pile of corpses. These heads seem to have been beheaded, or cut out of the body from an accident. The sticky liquid flowing over the heads feels like the erotic liquid, like semen, as the title suggests. However, it also feels like vomit or the liquid from internal organs of corpses. "With this work, I paid attention to the white, ambiguous and unidentifiable organism, which is the viscid liquid. 'Manna,' 'semen' and 'breast milk' are all white mass of matter. These are the metaphor for life and death, holiness and violence, eroticism, absolute power or salvation." – Artist's statement



God's Manna, Father's Breast Milk, Mother's Semen

Variable installation,
300 of objet
Cement, paraffin
2012

Rinehart School of
Sculpture, The Maryland
Institute College of Art

Korea

Sohn Jeung Eun graduated from Department of Sculpture at Ehwa Women's University, and graduate school of the same university. She obtained her master's degree at the Rinehart School of Sculpture, the Maryland Institute College of Art. Sohn is the professor at Kyunghee University. Sohn hosted 7 solo exhibitions at the Sungkok Museum, the Arko Art Center, the Kunst Doc Gallery and the Alternative Space Loop, etc. She also participated in 30 group exhibitions at the Mori Art Museum, Japan, and the Busan Museum of Art, etc.



Song Song

Under the title of *My Virtual Romance*, the collection of dolls, rather than a sculpture, established the off-line virtual reality by giving them characters and consisting of a virtual background of the accident. As the memory of role playing with a doll leads to the kidult culture, this can be interpreted that the artist's own viewpoint is connected to this artwork.

"The title of my exhibit, *My Virtual Romance*, is parodied after one of my favorite music bands, "My Chemical Romance". I associated the idea of 'romance' to the fantasies we feel in the imaginary, simulated world. The title also abbreviates to 'My V.R.', which also evokes the concept of Virtual Reality. Inside this frame we call 'life', we feel a vicarious satisfaction through substituting ourselves in the real world with imaginary characters in the virtual world. Although the many characters that exist in the fantasy world are of a different form than us visually, they do reflect us. Within these fantasies we can be brave warriors, beautiful gods, or royalty. I express these imaginary characters through dolls and paintings. The dolls symbolize the various made-up, several types of customized characters. Like avatars, the dolls are effigies that represent our identities indirectly. Although the dolls from my earlier series were human in form, kinetic sculptures whose necks, waists, and faces rotated and moved with gestures, I represented the fabricated existence of the dolls through the knit lines that appear through the molds, as well as their bizarre, exaggerated expressions." – Artist's statement



My Virtual Romance
Variable installation
Mixed media
2010-2016

Song Song graduated from Department of Environmental Sculpture at University of Seoul, and graduate school of the same university. Starting with the first solo exhibition in the Lock Museum in Daehakro, 2010, she hosted 6 individual exhibitions and participated in 40 group exhibitions.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

Song Feel

As an artist who consistently unveils artworks that criticize irrationality and unreasonable structure of our society, his works point out the issues of our society through direct satire using buildings or animals. While he's performing in China, he has observed how the Chinese society has changed by accepting the capitalism. The ironies that he has found became the motif for his artworks. His works contain the voice of criticism over 'capital,' which has become the value itself, not the structure anymore. The artist refers his works as the 'image-based philosophy.' By using direct comments, the artist explains that the artwork itself, not the writing, can make the audience have the philosophical reasoning.

‘Days of Walking Upright’ series, which Song has been releasing these days, and ‘行-Walking part’ represents the herbivores that cross the dessert of the hyper-capitalism, referring to the rock-bottom class of the labor structure. Herbivores such as camels crossing a dessert or goats climbing up a cliff are laden with huge burdens that they can't maintain. Several hundreds of shoes represents that the privileged class on the top of the capitalism pyramid puts their greed on the weak shoulders of laborers, driving them out to the difficulties to walk on the bumpy road. The artist sheds a new light on the desperation of 'us,' the majority, with his marvelous modeling aesthetics, to show the present and the future of capitalism.



行-Walking part
390×186×77cm
Shoes, FRP, steel
2015

Korea

Song Feel graduated from Department of Sculpture at Kyunghee University, and graduate school of the same university. In 1991 in his sophomore year, Song won a prize from the 2nd MBC Korean Figurative Sculpture Exhibition. Since 2006, Song had worked for 4 years at the 798 Art Zone and Huantie International Artist Residency in Beijing. Starting with the Zero Filed Gallery in Beijing in 2007, he hosted 7 solo exhibitions. He also participated in group exhibitions hosted by the Gycong-gi Museum of Modern Art, the Kwanhoon Gallery, the Milal Fine Art Museum, and the Interalia Art Company, etc.



Shen Guang

As an ethnic Korean living in China, Shen Guang used his cultural background as the motif for his artworks which are based on multiple identity. By expanding his way of work to deliver his own experiences, Shen Guang talks about the identity of people from multi-culture families through the community artworks. This work created in collaboration with 'MAMF,' the multi-culture festival annually held in Changwon, shows a collection of articles from MAMF participants. Articles they brought from their home countries to Korea, articles that they bought in Korea, and articles that they want to bring to their home back are displayed. Through such articles, the audience can have a better understanding on the multicultural society, which is already in our daily lives.

"My work shows the articles of emigrants who came from 8 countries to Korea. Immigration as the individual experience serves as an opportunity to create a cultural intersection. If an individual with established cultural identity moves from a cultural area to another one, the individual inevitably changes into an intersection that combines two cultures. When the individual goes back to his or her own cultural area, the one will play a role of 'evangelist' of the culture that he or she experienced. From a certain aspect, they are 'cultural interpreters'. But the role of 'cultural interpreters' is closely related to their own experiences. This exhibit does not aim to show the cultural background of each nations. It focuses on individuals to show how the cultural identity is established for an emigrant. As Changwon is an industrial city, a lot of foreign workers are staying here. Therefore, I believe this work shows the current status of Changwon and its cultural characteristics." – Artist's statement

Participation

KHISHIG DALAI (Mongolia), PARK ANNA (Uzbekistan), MD.PARVEZ HOSSAIN (Bangladesh), MA.RIZA ANNA O.SU-MAYOD (Philippines), RISA NOVIANA (Indonesia), SEO NA RAE (Vietnam), JIDAHEE (Cambodia), SHEN GUANG (China)

Cooperation : MAMF (Migrants' Arirang Multicultural Festival)



Moving objects

Variable installation
Mixed media (collection)
2016

China

Shen Guang is a Chinese-Korean. After graduating Yanbian University, he came to Korea for further studies. He obtained his master's degree at Sungkyunkwan University and is now a PhD candidate at the graduate school of the same university. Shen Guang hosted his solo exhibition at the Sungkyun Gallery in 2010 and the Space: Willing N Dealing in 2015. He also participated in group exhibitions at the Shaanxi History Museum, China, the Amado Art Space/Lab, and the Ilmin Museum of Art, etc.

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2: Exhibition 2: Indoor Sculpture Exhibition

275



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

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Shin Mee Kyoung

Starting with a question against the value and authority given to an object after accumulation of time, the artist created the shape of the head with soap, which was in the form of typical western sculpture, and left it next to the basin at a toilet so that visitors use it as soap. This project shows how the soap sculpture has been worn out by hands of people gradually, which is similar to the process of an article becoming a relic worn out by a long period of time. The head shapes created from the same mold were put in different places and used by people. Each one became a special existence with different stories. Such processes have something in common with relics displayed in the museum, which have become relics after a long period of time and history. This work is an attempt to overthrow the authority and value of relics by duplicating a sculpture which is displayed and stored as an art historic relic into a soap sculpture and shortening the time of several hundred years into dozens of days.

“I believe we can't create a relic, but something becomes a relic. Masters who created relics displayed at the current museums didn't intend to create a relic. The articles became relics after time and history. In the same context, I created a relic in the modern arts, and provide an opportunity for the audience to understand what a relic means.” – Artist's Statement



Toilet Series 1-60
 18×18×43cm (16 each),
 12×12×21cm (44 each)
 Soap
 2010-2013

Korea

Shin Mee Kyoung graduated from Department of Sculpture at Seoul National University, and graduate school of the same university. She studied at Slade School of Fine Art, University College London. Shin hosted solo exhibitions in the Sungkok Art Museum, the Tokyo Humanite Gallery, the Mongin Art Center, the Museum of Art Seoul National University, and the Kukje Gallery. She displayed her projects at the British Museum twice, and participated in major biennales and art fairs such as the 2011 Venice Art Biennale, the 2008 Nanjing Triennale, the Frieze Art Fair, the Armory Show, and the Art Basel the International Art Show, etc.



Shim Young Churl

In her pursuit of multi-media art, Shim Young Chul has presented artworks that implemented or create an artificial environment, a digital garden, by using various methods in the new media, installation art, the hologram and the art of nature. 'Monumental Garden,' created by combining technologies and natural materials, which is the artist's way of modeling, aims to symbolize an attempt for integration between the nature and technologies. The landscape of the artificial garden, which reminds us of a fantastic forest full of colorful fluorescent materials in the movie of *Avatar*, makes us feel a sexual fantasy due to its intense colors of the nature, rather than giving us the vitality and fundamental stability from the nature. While trying to combine the two different worlds at the boundary, the artist repeats demolition and restructuring at the boundary between the nature and the artificiality, the daily life and the art, and various genres. Her works shows an ironic aspect, as a part of continuance of the experiment. In the digital era, human beings turned the abundant and wondrous nature into a garden for human beings with marvelous technological power. This is called the Garden of Eden in the digital era. The artist suggests the audience should listen to the message of joy, pain, loftiness and desire from the garden.



가
Monumental Garden
 Dimensions variable
 Mixed media
 2002-2005

Shim Young Churl graduated from Department of Sculpture at Sungshin Women's University, and graduate school of the same university. She earned her G.S.U. Ph.D from the Otis-Parsons, U.C.L.A., Esthetics of Installation Art. Currently, Shim is the professor of College of Fine Arts at the University of Suwon and served as the Chairman of the KIPAF organizing committee. She was invited to host her solo exhibitions by major museums and international art festivals including the Jeju Museum of Contemporary Art, the Kaarst Museum, Germany, the Museum of Contemporary Art Tokyo, the Museum of Contemporary Art, Bangkok, the International Festival Sarajevo, the Espace Eiffel Branly, France, etc. She also participated in various group exhibitions.

Korea





Ahn Doo Jin

Ahn Doo Jin is an installation artist who decorates the space with colorful artificial paints and toys. With various objects, paintings are installed as an element to create the artist's own world. Ahn named the unit of this world 'Ima-Quark', which is a world coined by combining 'Ima' from the word 'Image' and the word 'Quark,' which is the smallest known unit of matters. 'Ima-Quark' is the fundamental unit to form and create the artist's own world. Ahn Doo Jin's Ima-Quark is usually expressed as three types of objects: the found one, the found and combined one with intentions of the artist, and the created one with intentions of the artist.

Objects that are found by the artist are things collected from the road, such as a shiny piece of a small toy or a piece broken loose from objects in everyday life. These objects are combined with other parts of human body such as arms or legs, or with parts of other living creatures by the artist using Sculpey (polymer clay) to form another unit. Lastly, the artist uses gold-foam, a high-end type of Styrofoam, to carve small things in the shape of a square or a circle, color them with acrylic paints after modelling, and apply varnish to produce the matière. All of these activities are to create the object unit, the created one with intentions of the artist. Description of processes will help the audience to understand Ahn's works. Ahn Doo Jin explores and expresses secrets of the world, such as the process in which God creates this world, the world dominated by human beings after that, objects created by people, and the world of civilizations, in his own language. – Written by Kim Mi Jin.



The Mountain
Dimensions variable
Mixed media
2016

Korea

2012

10

Ahn Doo Jin graduated from Department of Painting at College of Fine Arts, Hongik University and graduate school of the same university. Ahn held 10 solo exhibitions at the Space CAN in China in 2012, the Cais Gallery in Hong Kong, the Songeun Art Space, the Lee Hwaik Gallery, the Project Space SARUBIA and the Geyonggi Cultural Foundation. Ahn also participated in various group exhibitions at the Soka Art Center in China, the National Museum of Modern and Contemporary Art and the Sungkok Art Museum.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

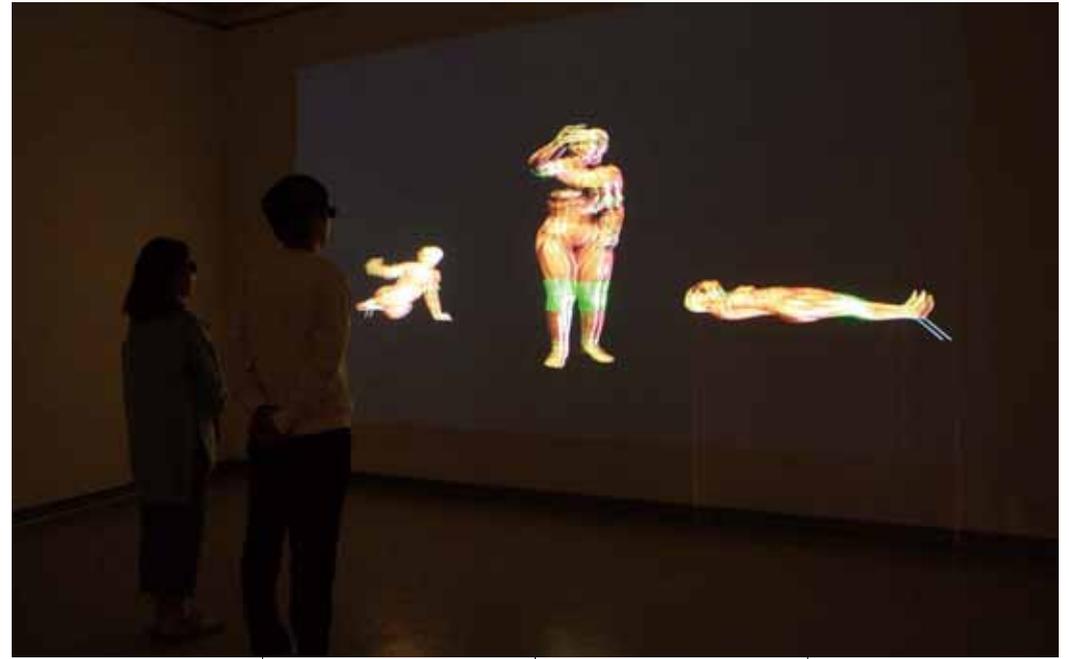


ORLAN

〈Flayed liberty and two ORLAN bodies〉 3D
 2000 가
 .90 가

Flayed liberty and two ORLAN bodies converts the artist's body to create the immaterial sculpture through 3D image. As inferred from the title, the body showing muscles without skin is no longer an aesthetic object like women in the classical art. The three dimensional space where the object exists is a totally new territory where the law of society, such as religions and politics, no longer takes effect. Since 2000, ORLAN, who uses his body to create a material and stage for the art, actively uses the human body as a post human in the virtual space through scientific technologies such as 3D effect and augmented reality. Artists in 1990s raised objection against the standard of beauty and normative identity of women through anti-plastic surgery performances. Now, ORLAN raises questions about the future human beings in a new space where all the boundaries are torn down.

In the middle of the video, ORLAN raises arms in the air as if dancing slowly, which reminds us of the Statue of Liberty. Like the artist's name 'ORLAN,' which is written in capital letters without the family name of paternal line, the image is interpreted as the manifestation of free will to refuse any kinds of laws and rules.



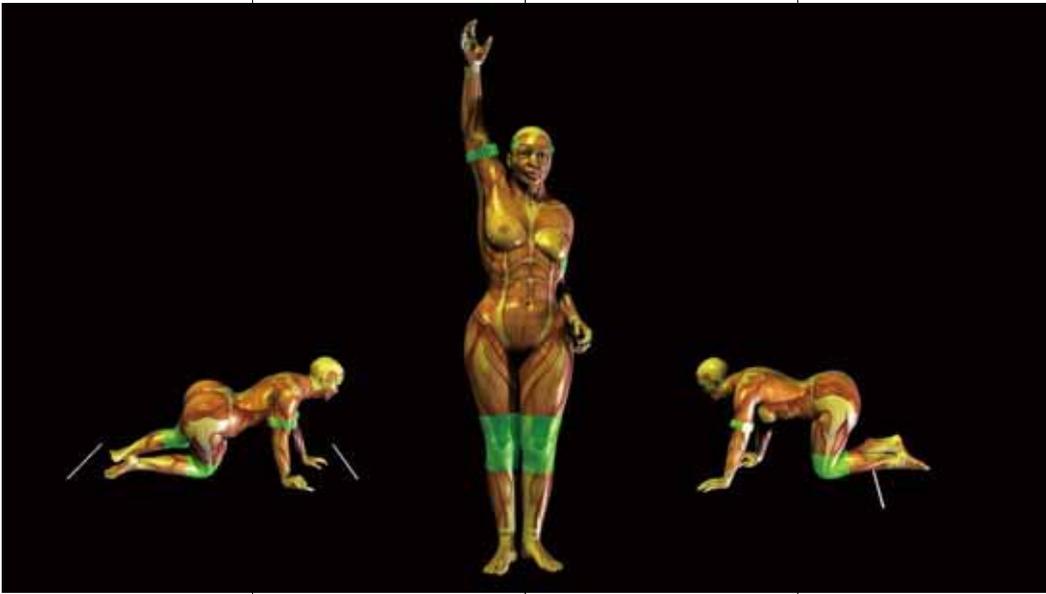
Flayed liberty and two ORLAN bodies
 3D Video
 00:28:38
 2013

France

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As a French artist based in Paris, LA and New York, ORLAN is known as the most provocative artist in the modern art world. ORLAN hosted individual and group exhibitions at various well-known art galleries including the Pompidou Center in Paris, the Andy Warhol Museum in Pittsburgh, and the Museum of Contemporary Art in LA. ORLAN also participated in biennales in Venice, Lyon and Sydney.

가 'ORLAN'



Oliver Griem

Oliver Griem's works characterize the nation, development, the capital and religions covered by the mass media and various incidents surrounding them. Based on an accident in Yongsan Garrison in the late 1970s, he added imagination to describe and satirize what happened back then. The diorama was shown at the exhibition "yongsan garrison investigation exhibition - reservation area" of group Gate 22, who do artistic research about the future of the yongsan garrison area, after the us-army will move to the Pyeongtaek garrison 70km to the south.

In early 2000s, the ground pollution level in the Yongsan Garrison reached a risk level due to the jet oil used by the U.S Army camp. But the investigation was never conducted inside the base. Connecting such background information, the artist tries to create an interesting scene. Diorama of this work, which points out Korea's diplomatic position and the U.S' diplomatic methods, make the viewers curious of whether the characters are the real ones related to the specific accident or the imaginative ones created by the artist. Oliver Griem, who has been performing the video installation and media arts, started creating sculptures using a 3D printer since 2012. "The shape that existed as data inside the computer is created into the tangible material that I can touch even if I turn off the computer. It was an innovative experience for me who worked with intangible medium such as video," said the artist.



Once upon a time in California
120x50x70cm
Mixed media
2015

Academy of Media Arts Cologne
Hochschule für bildende Künste Hamburg

KGIT

German special award Stationen German special award ParallelWorlds - Observations in South-Korea

Germany

Oliver Griem majored in media design at the Academy of Media Arts Cologne in Germany and fine arts at the Hochschule für bildende Künste Hamburg Hamburg. Currently, he's working in Korea as a professor at Department of Visual Design at Hongik University. He also worked as the head of KGIT Digital Image Lab, and a researcher at the Digital Akgamu Lab of Korea National University of Arts. He had 7 personal exhibitions at the KunstDoc Gallery and the Art Center Nabi, etc., and took parts in various international exhibitions. He also won various art awards including the German Special Award Stationen and the German Special Award ParallelWorlds - Observations in South-Korea, etc.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

Yoo Mok Yon

Installation Artist YooMok Yon has created practical artworks (which is believed as more appropriate expression than performance art) with an aim for direct communication. While sticking to nomadic modes of work, the artist's emotions are greatly affected by the external environment like nomads who don't or can't settle down at one place. The artist proposes that simple daily supplies which are convenient for moving and survival and various types of entertainment that can create the sense of community are essential elements for modern day's nomads who are forced to move from one place to another. Artworks that have been released by Yoo are based on these elements. Yoo also presents the blueprint for manufacturing with instructions for the articles that he creates. Among Yoo's works, *MokyonPocha* exhibited at the Bonn Biennale, *Hidden Kitchen* and *Massage* encourage close communication such as touching or sharing foods. *MokyonPocha* is a small mobile stand-up bar for one person, which is built on the cart of a super market. Inspired by the artist's encounter and drinking together with people from various walks of life across the nation, including restaurant owners and laborers, the artist is now expanding this project to the world, beyond Korea. As such, the artist's practical artworks tell us that the most important element for survival is communication. To nomads in the modern days who are wandering in the barren land where communication is broken down, Yoo's works can be introduced as a tool for survival.



MokyonPocha
189x50x70cm
Shopping carts, wood
2012

2:

Exhibition 2: Indoor Sculpture Exhibition



2:

Exhibition 2: Indoor Sculpture Exhibition

Yoo Mok Yon graduated from Fine Art Photography department at graduate school of Chung Ang University. He won Doosan Yonkang Art Awards in 2016 and is participating in the Jeonbuk Museum of Art Residence. His personal exhibitions were held at the Doosan Gallery and the Project Space SARUBIA. Also, Yoo participated in various group exhibitions hosted by the Arko Art Center, the Art Sonje Center, the Kumho Museum, the PKM Gallery and the Jeonbuk Museum of Art.

Korea

2016

, PKM ,



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

Yu Byeong Yeong

Yu Byeong Yeong's works show 'the art of recycling.' He turns wastes which are to be thrown away into aesthetic creatures and gives a rebirth to them as an artwork. Common articles that can be seen around, such as a bottle lid, a toothpaste cap, and a CocaCola bottle lid, are created into an artwork to show the very essence of recycling.

"I try to create new forms by using daily useable things and by using figurative speaks. I concentrate on complicate and variety of forms which I try to simplify. There are different characters contained in objects. such as organic characteristic of objects. I use appliances, container or bowls, are to find in ordinary household and as well special materials which are not often to find in household. My way of handling is not to choose materials in landom, but to seach after specific things. The choice of appropriate objects is based on my imagination to this creative form. On principle the performer alienate these materials in their first function or a transmutation takes place by a degeneration. All small things does not stand for themself, but in a great connection: by every little thing it is possible to imagine oor to see the whole f.i. from leaf to tree. Also my works often consist of a lot of little things (dowel, stopper, cover) which forms together a whole or in union with a whole it forms a new whole. As a sculptor I trust my conviction that my thoughts or messages are transmitted by showing my works." -Artist's statement



『**The Parts and The Whole**』
『Two types of toothpaste cap』
160×280×70cm
Toothpaste caps
2009

Korea

22

100

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Yu Byeong Yeong graduated from Department of Sculpture at Kung Hee University, Kunstakademie Düsseldorf in Germany and the graduate school of the same university. He graduated as Meisterschueler of Professor Tony Cragg. Currently, Yu is a professor at the Sculpture Department at College of Arts, Dankook University. Yu held 22 invited solo exhibitions in Seoul, Bonn, Düsseldorf and Hilden, etc. He also participated in 100 international art exhibitions held in Seoul, Shenyang, Beijing, Tokyo, Amsterdam, Paris, Berlin, Düsseldorf, Bonn and Ensnetten.



(가)
120×120×250cm
Bottles, steel, textiles
2005



< >
63×9×242cm
Bottle caps, ladder
1996

Lee Kang Won

Lee Kang Won deals with natural elements and landscape, which usually are excluded as a topic for sculpture. The landscape that he wants to present as sculpture is the one that three-dimensional memory are obtained by all types of sense, not just a flat image. Respective pieces/sculptures that form the landscape are modeled after a specific shape, or created by the artist's imagination, or atypical components that form the overall shape. As a respective piece, all of them are morphologically complete matter. When gathered together, they are a collection of chunks of matter and become an image to create a new landscape. In his work *Water* (2013), the artist created many pieces in the shape of artificial forms representing water, such as crystal shapes in a water bottle or a glass cup, to make them look like clean and clear water. He also combined the pieces and turned them into a new landscape image. The artwork that consists of solid colors, which reminds us of a natural landscape, help the audience to focus on the outline of the entire landscape and shapes of individual pieces. It also helps us to see the new landscape created by the artist using pieces of daily lives as the nature, increasing ambiguity between the artificial and the nature.



Water
44×106×79cm
Aluminum
2013

Korea

. 2005
4
. 2007
가
2005
2008

Lee Kangwon graduated in Sculpture from College of Fine Arts, Hongik University in 2000 and took the Master of Fine Arts degree from same university in 2004. Since 2005, he has had four solo exhibitions and has been invited in many group exhibitions. In 2007, he was awarded in SOMA Drawing Center Artist Grant. He participated in residence program of National Chang-dong Art Studio in 2005 and Seoul City Nanji Art Studio in 2008. Now, he resides in Seoul devoting himself to his artworks.

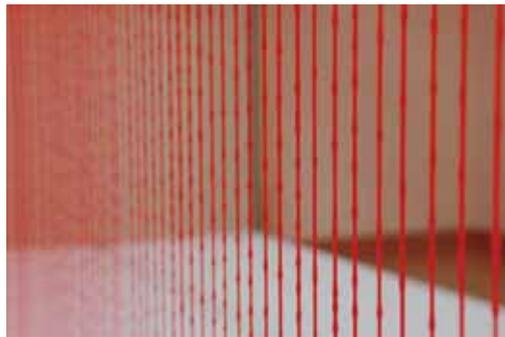


310

311

Rhee Ki Bong

Rhee Ki Bong's works are well-known for the poetic and lyrical mood and capture attention of the audience. *Sleep Machine* invites the audience to cross the line from the real world to the surreal world by presenting the red water drop curtain that consistently flows. His artworks have the structure of creation, extinction and circulation, and explore the meaning and dynamic structure derived from the flow. In the red liquid flowing in long lines of the water drop curtain surrounding the white bed, hundreds of lines have different speed of dropping. The artist named it 'Sleep Machine,' saying, "It makes you feel sleepy when you stare at it". By using hard machine devices and materials in the intangible or variable form such as laser, water, foam and fog, his works encourage the audience to have physical experiences, rather than visual, based on multiple properties of matters in a solid, liquid and gas state. Such unique way of appreciation, which is to encourage physical experiences based on multiple structures of properties of matters, provokes a specific memory or emotion between consciousness and unconsciousness by stimulating five senses, going beyond visual recognition. Such physical phenomenon itself evokes feelings about the beauty, attractiveness and fantasy, and is stored in various memory units. Rhee calls himself an engineer to make machines, since he moves back and forth in the field of painting based on excellent understanding of the philosophical topics for structures and flows that form the essence of human beings and objects, and properties of matters.



Sleep machine
322×486×200cm
Mixed media
2003

Korea

1986

, 1994

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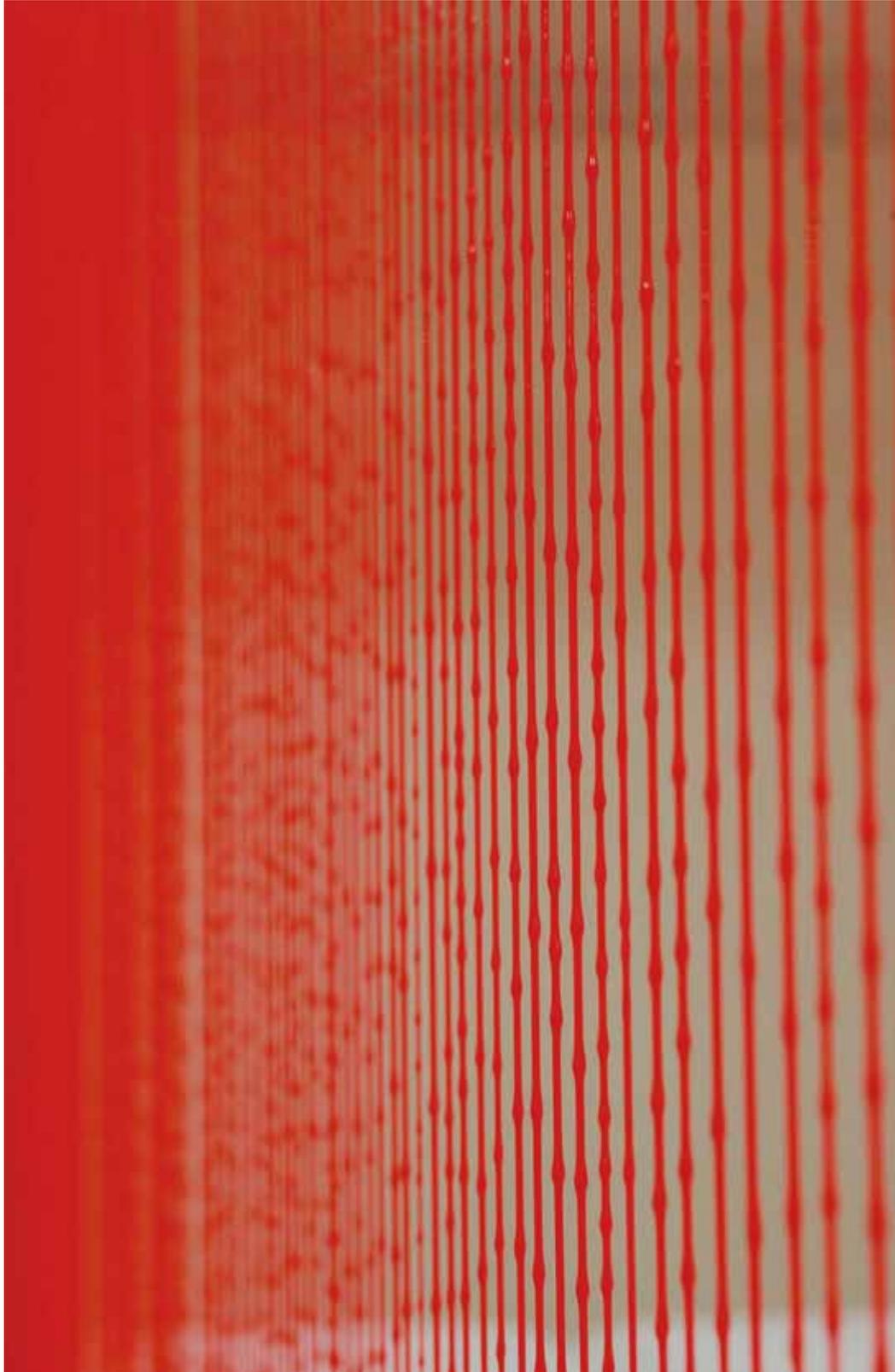
Rhee Ki Bong graduated from Department of Painting at College of Fine Arts of Seoul National University, and graduate school of the same university. He participated in international group exhibitions such as Gwangju Biennale, and held 10 individual exhibitions at the Tina Kim Gallery in New York, the Arko Art Center, and the Kukje Gallery. He won Grand Prize at the Grand Art Exhibition of Korea in 1986 and won Fine Art Award at the Total Art Award in 1994. Currently, he's a professor at Korea University.

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2: Exhibition 2: Indoor Sculpture Exhibition

315



2: Exhibition 2: Indoor Sculpture Exhibition

Lee Bae

“Charcoal is the material reminded him of his origins, the world of India ink, calligraphy, and a deep grounding in the Korean tradition with its symbolic power and poetic impact. Lee Bae works with this material, exploring all its striations and bringing all its many plastic possibilities in order to affirm and valorize the qualities of black. Finally, and most importantly, wood charcoal allowed Lee Bae to combine and bring together two subjects: matter and black. In other words, on one side, the material in itself, and on the other, the material in the service of black. Charcoal turned out to be a powerful source of energy in the literal and figurative senses: a concentrate of life. LeeBae would assert the presence of this raw material, play on its physicality, awaken its existential dimension, draw out all the aspects, using pieces of different kinds to make sculptures, installations and paintings. For the first, the artist fashioned the charcoal so as to give the blackness volume and density. He placed on the ground huge blacks of charcoal with string on, so that they left lines, dust, like trails and traces of the movement that displaced them. As if they had themselves drawn this choreography, which was suddenly stopped, like a freeze frame. For the pictures, the artist cuts, positions, juxtaposes, composes and polishes his shards of charcoal. He works at the surface, reveals black highlights, plays on moire effects, thereby creating a mosaic of shadows and gradated shades of black.” - Henri Francois Debailleux



Issu du feu
120×90×90cm (5 each)
Charcoals
2016

Korea

Known as a monochromatic painter, Lee Bae graduated from Department of Painting at College of Fine Arts, Hongik University and graduate school of the same university. Lee moved to France in 1990 and has been living there performing arts since then. Lee was named as the Artist of the Year by the National Museum of Modern and Contemporary Art in 2000 and the Artist of the Year by the Centre Culturel Coréen in 2009. He won the Artist Award by the fourth Korean Art Critic Association in 2013. As an artist representing Korea, he held many exhibitions around the world.



318

319

〈Small Incidents〉() 가
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Yvonne Boag

Small Incidents is a collection of the artist's own memories and records of her life. The life of Yvonne Boag as an artist is described with various objects to introduce the 'artist,' who is the main agent and the background of the work. Her artworks, which is almost like a collection, consist of objects in vivid colors which simplify and pattern the landscape which is commonly seen in the plane paintings. The pure world of abstraction, which internalizes the cultural curiosity and impressions from local cultures while living in various cultural areas, became the base for collection and remolding of objects. Dolls played by children and small ornaments are used as the object to objectify the memories. Like a picture diary of a child, each memory is positioned inside a frame of vivid colors with objects. It is hung on the wall or created as a trophy, positioned on the table like a symbol of memories. Objects that remind of the memory and painting records that the artist painted will give a chance to restore the time and enjoy the moment in the past.



Small Incidents
 Dimensions variable
 Mixed media
 2015

Australia

(Diploma of Fine Art, South Australian School of Art) RMIT((Royal Melbourne Institute of Technology) Monash University)
 51
 , 2004
 Hutchins
 Whyalla Santos
 Martin Hanson

Yvonne Boag received the diploma of Fine Art at South Australian School of Art. She graduated from Department of Sculpture at Royal Melbourne Institute of Technology and graduate school of Monash University. Currently, she is a professor at Sydney University. Yvonne Boag held 51 personal exhibitions in Australia, Korea, Japan, the U.K and France. She won the Hutchins Award from the Canberra Art Award, the Whyalla Santos Award and Martin Hanson Award.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

Aesop

Through works that embodies the attitude and tools of human beings who hunt down and interfere with other living creatures in the nature for survival, Aesop talks about selfishness of human beings who recognize the nature only from the perspective for and of human beings. The artist explains two recognition system of human beings to watch the nature, which are the nature (target) that is sacrificed and consumed for survival and interests of human beings, and pets that co-exist with human beings for emotional communication. Pets are owned by human beings to share emotions and attachment relation is required for them. As a pet parrot owner, the artist found an interesting point. When sharing the space with a pet, it turned a personal space into an open space. In the work *Stroll*, which is a garden for birds, the artist created the artificial nature and put toys for pets inside furniture. However, the garden that seems to be for pets turns out to be a trap, similar to a tool for hunting. The artist wants to talk about co-existence with the nature, which is not the target of hunting but the target to share emotions with.



Stroll
178×92.5×42.5cm
Mixed media
2016

Korea

(Hapjungjigu) 4

Aesop hosted four individual exhibitions at the Art Space Pool, the Hapjungjigu. Also the artist participated in group exhibitions held in the Seoul Olympic Museum of Art, the Sangsang Madang, and the Insa Art Space.

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2: Exhibition 2: Indoor Sculpture Exhibition

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2: Exhibition 2: Indoor Sculpture Exhibition

Lee Yo Na

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〈In Transit〉

가

〈In Transit〉

Inspired by the abstracted space in the Seoul metro and the virtual space of Internet, *In Transit* attempts to collage different time and spaces. The awareness of the amount of time spent in transit increases when travelling in an unfamiliar city: walking, bus-ing, metro-ing and taxi-ing. This awareness heightens our most banal activities and brings forward its hidden and humble presence, contradicting the virtual space of Internet, where time and space are all collapsed. Our fight against time is bluntly exposed in the pressures experienced by workers in Korea. Due to intense competition, they work very quickly in order to survive in their profession. *In Transit* addresses the limits of time and space, and at the same time celebrates the modernization of transport, while still leaving the meaning of the work open for viewers



In Transit (Intro)
400×400×300cm
Mixed media
2016

Korea

Dunedin
Public Art Gallery,
West Space,
8
Whangarei
Art Museum,

Lee Yo Na has bachelor's and master's degrees in Fine Arts from the University of Auckland. She had 8 personal exhibitions at the Dunedin Public Art Gallery in New Zealand, the West Space in Australia, and the Loop. She also took part in various international exhibitions held at the Whangarei Art Museum in New Zealand and the Seoul Museum of Art.



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2: Exhibition 2: Indoor Sculpture Exhibition

2: Exhibition 2: Indoor Sculpture Exhibition



Stools
 50x100cm, 45x45cm
 (5 each)
 Fabric, wood
 2010

2015

Korea

Lee Joong Keun graduated from Department of Industrial Design at College of Arts and Design, Kyeongwon University (Currently, Gachon University) and graduate school of the same university. He completed the doctoral program for textile arts at the graduate school of the same university. In 2015, he held his individual exhibition at the Loop in 2015, and held exhibitions in the Jeju Museum of Art, the Daegu Art Museum, Sungsan Art Hall and the White Block Art Center.

Lee Ji Hyun

Lee Ji Hyun's artworks start with breaking up. Starting with activities to tear down every parts from clothes and books, the artist reconstitutes the disintegrated pieces into a landscape, recovering the value of original raw material that contains records of human beings. The artist wants to turn the decomposition process in the world, where everything falls into pieces as time passes, into the art. Processes to tear off thousands pages from a book, tear down their surfaces and combine them into the material of variable characteristics are not just preparatory processes for sculpture but also the act of practicing asceticism. The installation process to create a sculpture with regenerated materials is a process to complete the work, like painting the ground color, and it has a meaning or a role of relieving worries. Books and letters which are not readable any more lost their functions by dismantling. But the meaning remains further. Pages of the torn-apart book are turned into the sea, a ship, an island and waves, creating the landscape of the sea, the unknown world, implying a new journey. It describes a new story full of new incidents. By visualizing symbolized humanities, the artworks are faithful to their roles to deliver their original values.

"Seop Island came to draw my attention while I was ripping off pages in boredom. Several ships, looking like dots on the sea, also caught my eyes. I looked at a group of tourists passing by and realized that I've been staying in Seogyipo over the past year. Another myself starts a complaining conversation to me working over the sculpture, "What are you doing at this far-away island?"

가 30

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Lighting of the Saeyeon bridge turns on and an old painter hits the bell at 6 PM, without an exception. Like a robot vacuum cleaner, moving with the pre-configured manual, I walk around in My work room and come to my cold house at late night, as if I was pushed by the wind blowing over the Saeyeon bridge. I lay exhausted myself down on the bed, holding a book that I have to return to the library soon. I think about the far-ahead sea in front of Seongsan, which I saw from the Yongnoon volcanic cone in the midst of blizzard. To soothe my empty heart which is not easily filled, I borrow a ship full of humanities and start a journey into the sea of imagination." – Artist's statement





Dreaming book-Sea
 Dimensions variable
 Book papers
 2016

Korea

가

Lee Ji Hyun graduated from School of Fine Art, Chung Ang University, and graduate school of the same university. Lee held 9 personal exhibitions at the Art Side Gallery in China, the Bongsan Culture Center in Daegu, the LeeJungseop Art Museum and the Pyo Gallery. She also participated in various international exhibitions.

Jang Li La

The works created by Jang Li La, which look like the furniture at a glance, are created in the form not to be able to function as the furniture or to refuse the role. There is no reason to call them the furniture or chairs, but the audience still recognizes them as the furniture based on the learned images. This irony is the topic of Jang's works. It seems that the artist created artworks to talk about the social custom in which people have habitual notions in many situations where awareness is required by choosing between 'recognition' and 'custom.' These days, the creative thinking is regarded as important. Customary thoughts are referred as the opposite concept to the creative thinking, which gave us a chance to review our system of thinking. Many people still have closed way of thinking, in which people applies the universal standard to new things from various areas of the society and gives no room for innovative interpretation. The couch bent toward the wall may have been shaped in that way being pushed by the invisible force or the couch itself may have taken the position. The couch, which has common characteristics known to us and ignores the common features, shows the commitment to get out of the customs and disciplines and go for the freedom and utopia. It is also a portrait of ourselves who have to settle down in the reality against the will. The artwork expresses violent processes where learning and customs lead to unconscious way of thinking with humor and grace.

- Artist's statement



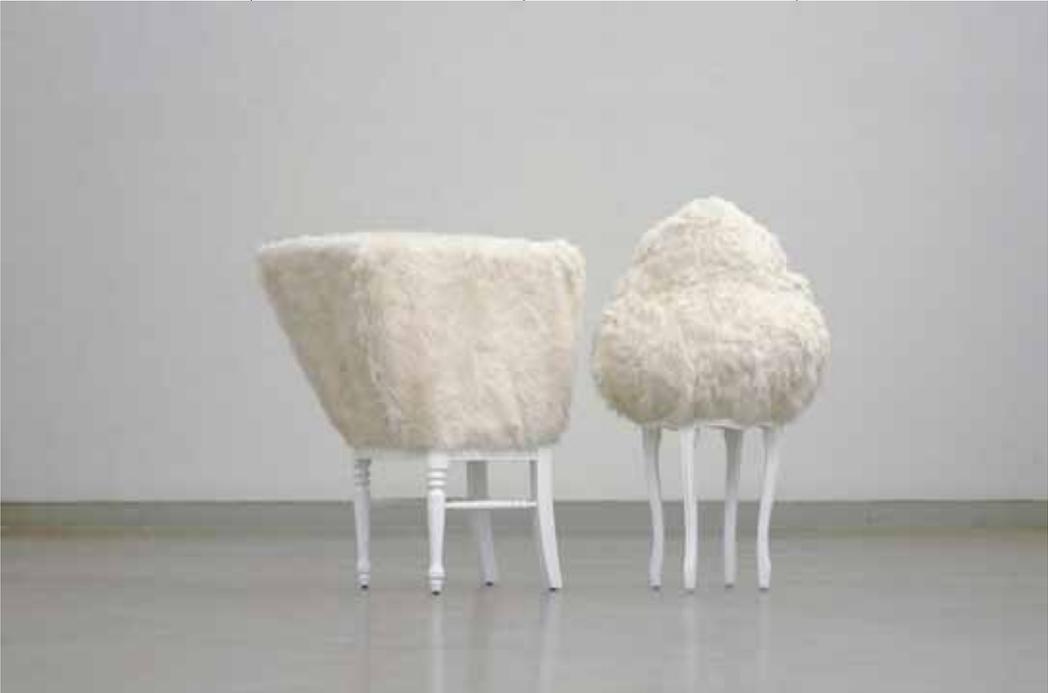
CANAPE vol.3
150×65×145cm
Wood, fabric, a sponge
2007

Korea

Jang Li La graduated from Department of Sculpture, at College of Fine Arts, Hongik University, and earned bachelor's and master's degrees at the Ecole Nationale Supérieure des Beaux-Arts, Paris in France. Jang is now in the doctoral program at Department of Sculpture of Hongik University. She held 3 personal exhibitions at the Centre Culturel Coréen, the Lux Art Institute in San Diego, and the Johyun Gallery in Busan. She also participated in various international exhibitions held in France, Switzerland and China, etc.

Lux Art Institute,
3

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BILLYS
 54×54×94cm
 Wood, fabric, a sponge
 2012

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AUDE
 67×68×94cm
 Wood, fabric, a sponge
 2009

Jang Seung Taik

The dominating color seen on the outside rules over all opposite colors inside. Jang Seung Taik's artworks are a series of attempts for transcendence. Colorful dots scattered evenly on the flexy glass shows disturbance of the air holding the light. The number of painting, which is close to 100, creates layers of selected colors. One color soaks through colors below and above it, and conflicts with other colors. To complete this artwork, the artist tries to create a harmony and a conflict of colors through irrevocable choices and executions. While considering all colors, the artist spreads them in the wide glass as a whole. Just like his previous works, this new work is refined concisely after treated by the artist. With the simplicity of Jang's artworks, each work of art contains the world where the artist's view and thoughts have passed through. Just like most monochrome artists, Jang's works allow ideological words or metaphors, but cover them in a noble way. A good example will be a metaphor for the alchemy. This was a metaphor for chemical reactions, which is hard to predict the result of color development in the beginning based on the work's characteristics. Critics and artists know well about illusions around the alchemy. However, the desire of alchemists who want to add artificial rationality into the natural world which is already positioned in a rational way have many things in common with the universal motivation of artists. Therefore, the metaphor of his artwork does not end up with remaining as a symbolic expression but works as an ethos. His works complemented with the logics represents more than a painting in the state of being hung on the wall. Various colors and reflection of lights touch levels of visual experiences of each and every one of the audience. Going beyond the square-shaped plane, colors are sitting on the corners of the four sides. This is the result of compulsive experiments as a part of the exploration of colors. - Yoon Kyu-hong (Art critic, Art Director of Gallery Bundo)



Untitled-Colors 140-2
200×150×6cm
Acrylic on the Plexiglas
2015

Korea

Jang SeungTaek, known as a monochrome artist, graduated from Department of Painting at Hongik University and Department of Painting at École nationale supérieure des arts décoratifs. He held 21 individual exhibitions in art museums and galleries in and out of Korea. Jang is creating his artworks in Korea and Berlin, Germany.

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Col.l.age + Sho Jang & Min Kim

The dead piano is created into a living creature. It shows that a piano can be played without the player by showing a live video of the player who plays the piano through the LED screen on the piano. 'Bless us!-winter' was born out of the accumulated memories from taking pictures around the world. When asked about why the beginning is set as winter, not spring, the artist replied, "Winter is a period before conceiving a new life and the period to overcome difficulties. It is the most critical period of time." Jang Seung Hyo has established his own modes of work, which is a collage of flamboyant photograph images to create the 3D image out of 2D images. Using vivid colors and fancy shapes, which reminds of the arts in the Baroque and Rococo ages, Jang expresses decorative features and the meaning of psychological images in a complicated way. This work of art creates a new landscape of pieces of various accidents or memories on the sculptural structure of the piano. This is a records of the artist himself about accidents and relationship that take place in infinite time and space of the daily life. Collected images are pieces of familiar daily lives and accidents. The collage made by collecting familiar images help the audience remind of the daily lives. Even though the artwork has the future-oriented cyber-shape or uses mythical motives, the basis of it is ordinary lives and the audience can appreciate his innovative attempts without feeling a sense of difference.



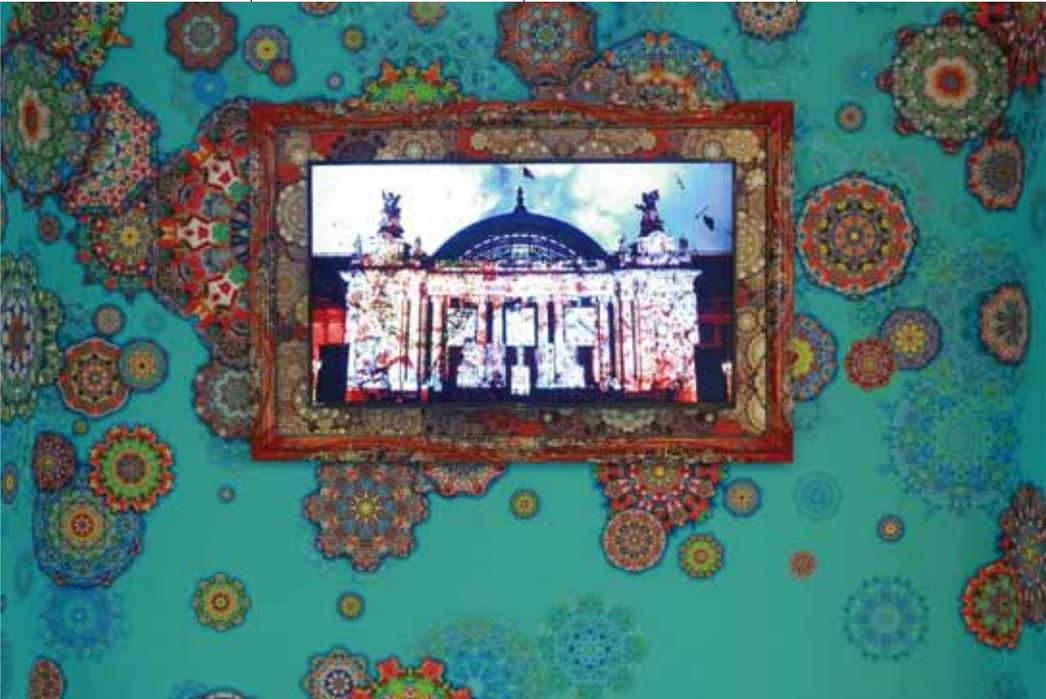
Bless Us! - Winter
245×145×194cm
Piano, mixed media
2010

가 Col.l.age + Sho Jang & Min Kim 2016
Grand Palais 가

NATIONAL AGRICULTURE EXHIBITION CENTER, Harbour City gallery,

Korea

Col.l.age + Sho Jang & Min Kim is the artist group centering on Jang Seung Hyo. In 2016, the group was invited as a representative Korean artist to Grand Palais, France, in 2016 and drew a lot of attention for their media façade artwork. Jang graduated from Hongik University and obtained master's degree from Department of Sculpture at New York University. He also received the doctorate from Hongik University. Col.l.age + Sho Jang & Min Kim participated in various international exhibitions held at the NATIONAL AGRICULTURE EXHIBITION CENTER in China, the Harbour City Gallery in Hong Kong, and the Saatchi Gallery in the U.K, etc.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

Chung Kyoung Yeon

Are the works created by Chung, Kyoung-Yeon craft-works or sculptures? This question is a keyword which reminds us of the position of the artist in the art circles. The works may be craft-works or sculptures; this definition may lead to a conclusion that they are neither craft-works nor sculptures. When she first appeared to the art circles, her works were a topic of discussion over some time about which category they could be classified into. Speaking of their materials (substances) themselves, they can be definitely called fibrous craft-work; in contrast, as for their form and function, they can be considered sculptures or cubic objects. Fiber is an artistic sphere in which daily supplies are produced by using cloths as a basic material. However, the works of Chung, Kyoung-Yeon go constantly beyond the scope of craft-works since their function gets out of the original purposes of fiber and are intended to be artistic works in themselves. Moreover, an art critic named Il Yi evaluates her works, saying "The works are at the same time paintings and sculptures which maintain the physical property and texture of an object. In a word, they are of various natures." Still now, the position of the artist is considered not a half measure but an extensive one. In exceptional cases, gloves are expressed with not fiber but with such materials as terra cotta and bronze; but anyone always regards Chung, Kyoung-Yeon as a formative artist who expresses gloves with either a substance or a material. She is called "an artist of gloves" since she sticks always to a certain material. In fact, she has treated with the material of gloves ever since her taking to the stage till today when her position as an artist is inseparably interwoven with gloves, which have been established as an image of her other self. - Oh, Gwang-Su



Chung Kyooung Yeon graduated from Hongik University and Massachusetts College of Art. She obtained master's degree in art history at Rhode Island School of Design. Currently, Chung is a professor at Department of Textile Arts and Fashion Design of Hongik University. Chung held 43 solo exhibitions in Korea, Taiwan, the U.S, France, Japan, Russia and Italy, etc., and participated in 1,000 group exhibitions in and out of Korea. She is the winner of various art awards including the 1st Seok Ju Art Prize in 1989, Special Award of Osaka Triennale, Lee Jung Seop Art Award, Female Artist Award of Korea Artist Award, and AIAM Grand Prize.

Korea

AIAM

354



Untitled
50x50x210cm (2 each)
Gloves, mixed media
1988

355



Untitled 07-gloves
177x102cm
Gloves, mixed media
2007

Jeong Kwang Hee

Jeong Kwang hee has moved the practice of spiritual culture by classical scholars who drew ink-and-wash paintings of bamboos in the traditional Korean paper into the modern art. The Korean tradition of ink-and-wash paintings which showed upright spirits of classical scholars are now transferred into the modern days. Jeong has released works of art that contain his own philosophy while pursuing the balance between succession of traditional Korean painting and its transformation in the modern methods. Considering himself as a seeker of truth who walks slowly, Jeong expands the space of atypical world through thoughts to escape from the target. Three keywords of his artworks are Korean spirituality, emptiness and filling, and simplicity. The beauty of Buncheongware, the grayish-blue-powdered celadon, which he learned how to appreciate from his childhood, is applied to his modes of work. Each stroke and individual dots made by gathering inner energy simplify and minimize all objects and the nature. From afar, his artworks represent magnificence and honor. At a close distance, it gives the simplicity of the oriental painting. The artist explains that he wanted to introduce the classical scholar spirits to people living in the modern society with bamboo paintings in the exhibition hall.

“A gloomy atmosphere hangs over our society. Many people don't take the right way. I started working on this to propose the areas where we need the spirits of classical scholars. I use Indian ink as the medium of my work. I thought the Indian ink, spirits of the classical scholars and bamboo trees are connected together. Focusing on these, I worked to present three things, the spirit of bamboo trees, the spirit of Indian ink, and the spirit of classical scholars. I hope this gives an opportunity to the audience to think about 'how I should live my life.' - Artist's statement



Untitled
Dimensions variable
India ink paintings,
bamboo
2014

Korea

pier-2 Art Center,

Jeong Kwang Hee graduated from Department of Fine Arts at Honam University, and completed the course of graduate school of arts in Chungang University. Jeong hosted five personal exhibitions at the Gwangju Museum of Art and the Gana Art Space, etc. He also participated in various international exhibitions held by Taiwan pier-2 Art Center, Chinese Museum of Art, the Shanghai Himalayas Museum, Busan Museum of Art, the Savina Museum of Contemporary Art, and the Gwangju Museum of Art, etc. Besides, he also participated in the Switzerland Geneva Art Fair, the Shanghai Art Fair and the Korean Galleries Art Fair.



2: Exhibition 2: Indoor Sculpture Exhibition



2: Exhibition 2: Indoor Sculpture Exhibition

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Choi Xoo Ang

“What I’ve mostly done in the past was human body sculpture. To be more specific, I tried to create exquisite sculptures of people who have inner conflicts against social phenomenon or in relationships with other people. Based on the realistic human body sculpture, I added some clues in the physical form and changed the shape or size to imply my intention, and listened to how the audience interpreted my works. This way of work is not that different from ways of classical arts. From the universal perspective, a person consists of the spirit or soul, and a physical body. My work delivers the dualistic meaning to the audience, reminding them of emotions or memories. I apply colors that reminds of body temperature or blood to the material that is shaped exactly like a human body, and give the meaning to the material so that the audience can smell the scent of that sculpture. However, since not long ago, I started thinking the way of my story telling can be too contrived, regardless of discussions over if my topics were appropriate. So, I started making some changes.

I started thinking the work processes that I have maintained like the custom for several years may keep my works within the expected boundaries. I started trying new things starting from this process (work processes). One of the result of new trials is ‘Sheddings’ (2014). I put by-products from the work processes (plaster forms or things created for experiment, or failed sculptures while making) in the glass tube. I just randomly put them one by one in the tube. Each part is shaped as a detailed human body. But they are not complete nor colored. They were just put there in the state of materials, without explanation of each. Physical body that is recognized universally was just left there, as a material. They were just physical bodies, as the material, without any elements that remind us of mind, soul, emotions or any feelings. A social phenomenon is built by functions and behaviors of multiple human bodies in a specific space. I look forward to seeing what will happen in my space in the future.” – Artist’s statement



Sheddings
161×76×191cm
Mixed media
2014

, Galerie
Gradiva,
d’Ansembroug,
5

Korea

Choi Xoo Ang graduated from Department of Sculpture at College of Arts, Seoul National University, and graduate school of the same university. Choi hosted five solo exhibitions at the Galerie Gradiva in France, the Musee d’Ansembroug in Belgium, and the Sungkok Art Museum. Choi also participated in various international exhibitions held in Norway, Denmark, Germany and Italy, etc.

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2: Exhibition 2: Indoor Sculpture Exhibition

Cody Choi

In early 1960s, Cody Choi experienced rapid modernization of the Korean society driven by fast economic growth in the midst of social chaos. In 1980s when he moved to the U.S, he experienced a conflict between the western discourses and the oriental culture. Double Head, a portrait of the marble statue David which represents the body of western men, provides discourses about the art and the artist, in addition to the identity of the West and the East, by layering the images of the western art and the artist.

“I was born in early 1960s in Korea and lived as a Korean until I turned 20. Early 1980s, I had to immigrate to the U.S against my will. I fell into the state of “anger, frustration and schizophrenia” but I had to adjust to the new order of life in the states by having a dual identity of ‘Korean American.’ When I returned to Korea after living in the states for 20 years, I felt an enormous, tremendous confusion. I was sad since Korea is no longer ‘the Korea’ that I knew.” This is from a sad middle-aged male artist. So to speak, he would not feel at home in either nation, feeling like living with his roots taking out of the ground. To Cody Choi, statues based on the western art or made from a multinational company’s product can’t be his face. Despite that, the artist calls it a ‘Self-portrait.’ We have to read multiple layers of critical meaning from it.” – Kang Soomi



Double Head
46×38×33cm
Wax
1993-1994

가 가
, 1994 2004
New York University
Adjunct Professor ,
1990 Lusitania
Press, New York
, LA
,
,
60 가
, 2015
“Culture Cuts, Cody Choi”
2016

Korea

Cody Choi is an artist and culture theorist in the global stage. Between 1994 and 2004, he was an Adjunct Professor at New York University. In the middle of 1990s, he was the editor of Lusitania Press, New York. Choi held 60 exhibitions at the Museum of Contemporary Art, Los Angeles, the Museum Ludwig in Germany, the MuCEM in France, the National Art Museum of China, and the U.A, Europe and China, etc. His exhibition tour titled “Culture Cuts, Cody Choi”, which was held at the Kunsthalle Düsseldorf in 2015 will be held in the MuCEM, France, in 2016.



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 <Reverse Ritual()>
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German artist Klega, born in the Czech Republic, has observed daily lives in Korea over the past 2 years and found various interesting customs. *Reverse Ritual* is based on the Korean sentiment observed from a ritual in which people pray with a bowl of freshly drawn water. By numbering the broken pieces of a Kimchi jar, recombining them and spinning it on the table, *Reverse Ritual* shows the process of re-contextualization in a reversed way by hands of the artist. Since the work unites objects from a strange culture and the universal awareness on the ritual, which is common across the cultures around the world, it leaves a room for various imagination. Klega's series of artworks which started from imitating various images found in Korea adopts the methodologies of 'presentation' of the modern art, which delivers the identity of an object through mimesis, imitation and borrowing.



Reverse Ritual
 60×60×60cm
 Mixed media
 2015

가
 (HdK Berlin)

(Hal Project)

Germany

After graduation from the Kunstakademie Düsseldorf (HdK Berlin), Klega obtained master's and doctoral degrees from Goldsmiths, University of London, in the U.K. Klega held individual and group exhibitions in Seoul for the past years, and operates 'Hal Project,' a curating project, at the same time. Klega has participated in the residency programs in Beijing, London, Seoul, Incheon and Gwangju and has been living in Korea as an artist for five years.

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2: Exhibition 2: Indoor Sculpture Exhibition

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2: Exhibition 2: Indoor Sculpture Exhibition

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Ham Youn Joo

Ham Youn Joo feels a sense of loss at the sight of hair fallen from her head. She created various artworks with hair and give life to the hair. The artist uses hair, a part of her body, as the material for the works. Her installation art of weaving her hair like the spider net and the works in the geometrical shapes using several tens of thousands of crystals drew attention from the critic the audience. Her works of art using various characteristics of daily materials show the aspect of visual art which turns a trivial thing into a valuable object through repetitive images created by small units such as seeds or strands. To Ham, the trivial materials always exist with the artist providing possibility of transcendence. Ordinary materials which has soft and feminine properties are used as a tool to express the artist's image at another level. There is no hidden philosophy or concept behind the surface. The artist gives a birth to a new Ham Youn Joo, turning into soft and trivial stuffs into the unit of life and the morpheme in the most entertaining way for her. Ham gives the value and meaning of existence to a trivial object through her touches.



Show me your hair
 150x800cm
 Epoxy resins, hair
 2011

Korea

, Pratt
 Institute
 . Pratt Studios
 ,
 Window Gallery,
 11

Ham Youn Joo graduated from Department of Sculpture at College of Fine Arts in Ehwa Women's University and graduate school of the same university. She also obtained master's degree of art in sculpture at Pratt Institute. Ham held 11 personal exhibitions at the Pratt Studios in New York, the Project Space SARUBIA, the Window Gallery, and the Art Space Pool. She took a part in various group exhibitions at the Seoul Olympic Museum of Art, the Savina Museum of Contemporary Art, the Total Museum of Contemporary Art and the Arko Art Center, etc.

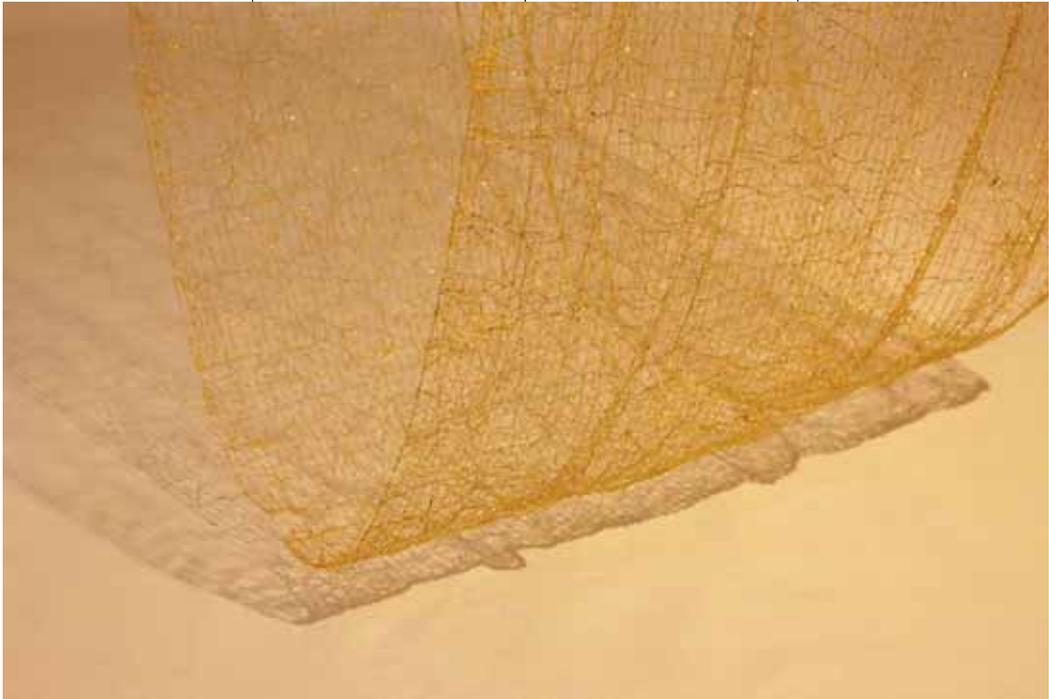
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2: Exhibition 2: Indoor Sculpture Exhibition

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2: Exhibition 2: Indoor Sculpture Exhibition

Hwang Julie

Hwang Julie paints 'the moment and memory of right now, which will never return' on the old articles which are thrown away and forgotten. She wants to show the profess of life where everything becomes a relic at every moment by covering the old articles with the present moment.

"Hwang Julie's paintings are based on impressive colors and unique imagination, which can be only obtained from innocent children. Her paintings describe symbolically the complicated real world and the urban civilization. As Shin Yoon-bok or Kim Hong-do, masters of the true view painting who depicted the everyday life of ordinary people in their own manners, her paintings also shows our daily lives with the unique shapes and modern style. Her paintings described with keen senses and sharp observation give us a valuable chance to look back on our lives." – Jang Joon-seok, Art critic

"The essence of Hwang Julie's paintings is expressions of passionate love of young couples. Definitely, it is the brightest moment in our lives which is worth capturing, as they can never return. Of course, on the opposite side lies pain and loneliness after a break up. She is creating the true view paintings of our urban lives, which is different from those of Hyewon and Danwon in the 18th century in Joseon Dynasty. Once, the artist said love is a state where people desire 100% of communication. The love depicted by Hwang is the fruit of communication among human beings." – Kim Hyung-soon, Art journalist



Archeology of memory
Dimensions variable
Painting on the wood
1994-2016

Korea

Washington Square
Windows,
30
500 가
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2000 14

Hwang Julie graduated from Department of Painting at College of Fine Arts in Ehwa Women's University. And she graduate from aesthetics in school of the Hongik university and Studio Art in New York University. Hwang held 30 invited solo exhibitions in New York Washington Square Windows, Gallery Hyundai, Gallery Rho, etc. She also participated in 500 group show in Sejong Center, Seoul Museum of Art, Jeonbuk Museum of Art, DDP, etc. She got the 5th Korean Art Critic Prize, The 14th Sun Art Magazine Prize

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2: Exhibition 2: Indoor Sculpture Exhibition

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2: Exhibition 2: Indoor Sculpture Exhibition



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SIHX:6-MIMMO

PALADINO-KIM

IN KYUNG-FIVE

MASTERS-

ANOTHER GAZE

SIHX:6 Marble Art Works from the Henraux Foundation International Sculpture Award

展 <SIHX:6 Marble Art Works from the Henraux Foundation International Sculpture Award> 1982
 가 (HenrauxS.p.A)
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 2012 40 가
 , 가
 Henraux Foundation Award
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SIHX: 6 Marble Art Works from the Henraux Foundation International Sculpture Award is an exhibition co-hosted by the Henraux Foundation established by the Henraux S.p.A, the Italian marble processing company founded in 1982, and the Changwon Sculpture Biennale. Launched in April, 2011, the Henraux Foundation has been involved in various activities to cherish the tradition of marble manufacturing in various areas such as art and science projects, sculpture, design, architecture and decoration. With well-known sculptors including Henry Moore, Jean Arp, Isamu Noguchi, and Geroges Vantongerloo, etc., the foundation has established an international sculpture center in Querceta, Italy, to provide vitality to the art and culture scenes. Also, through the competition since 2012, the foundation hosted the Henraux Foundation Award to select young and promising artists in their 40s and provide high-quality marble and advanced technology to support them to become international sculptors. This year, which marks the 3rd year of this event, sculptures awarded by the event will be displayed at the Moonshin Museum of Art as a special exhibition at the Changwon Sculpture Biennale. Through this exhibition, the Changwon Sculpture Biennale wants to shed light on how traditional sculpture in Italy has been inherited to and interpreted in the modern arts.



SIHX:6 the Henraux Foundation International Sculpture Award

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 < (Back to basic)>,
 가 <Collaro>,
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 ‘ (readymade)’ ,
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 (億造創生) (Pygmalion)
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 (Michelangelo Buonarroti)

How to read modern sculpture through morphologic transformation of marble

Shin Ji Yi (Coordinator)

The 2016 Changwon Sculpture Biennale was held in three places. ‘SIHX: 6 Marble Art Works from the Henraux Foundation International Sculpture Award’ was held at the Moonshin Museum of Art to introduce six marble sculptures created by young Italian sculptors. It shed new light on how the traditional medium, marble, has been succeeded and developed by modern artists. *Back to Basic* by Massimiliano Pelletti reproduces the natural degradation process by using a machine and modern pitting techniques. Filippo Ciavoli Cortelli’s *Corallo* is an organic synthesis of the shape of coral and overlapped hands. *Materiality of the Invisible* by Mikayel Ohanjanyan widens the width of our perspectives through juxtaposition of abstract concepts of the square form and the invisible space. *Samara* produced by Alex Bombardieri embodies a maple seed in a large scale, processing the marble in delicate and refined ways. Kim de Ruyscher’s *II Canotto* provokes various interpretation by turning a piece of marble into a plastic boat shape, which is against the property of the material. Last, but not the least, Daniele Guidugli’s *Moby Dick (Vertebra)* represents the backbone of a whale in the novel under the same title written by Herman Melville. It looks like a dried bone of a fish abandoned in the beach. These works show commitment to transcend the characteristics of marble as the medium and attempts for re-interpretation of the shape with the modern perspective. It is true that such attempts are not easy to understand at a glance. In the modern art where ‘readymade’ objects expand the concept of sculpture and tears down the boundaries, it is important to look back on the history so that we can understand artworks by artists who return to the traditional medium. With this article, I’d like to provide support for readers to understand modern sculptures which are hard to understand, by going through the process of formative transformation of marble sculptures from the ancient times to the modern days.

‘Eok-Jo-Chang-Saeng,’ the theme of Changwon Sculpture Biennale, reminds me of the story of Pygmalion. This beautiful myth in which a sculptor gave life to a statue of goddess by kissing her talks about a miracle of desperate wish. Meanwhile, the myth can be interpreted as a compliment for excellent sculpture techniques in the ancient Greece. During the Renaissance period when sculptures were separated from buildings to draw attention independently, Michelangelo who used marble for his sculpture works had the similar pers-

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“ non-finito”

〈(Altar de San Antonio de Padua)

(August Rodin)

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(Henri Matisse)

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(Constantin Brancusi)

. 1911

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1 ,E.H , ,312p

2 , , ,51p

peictive as the myth. Michelangelo believed that human figures were hidden in the marble and relieving the shape from the stone was what a sculptor needed to do.¹ Task of sculptors during those days was not to show sculptures as a chunk of stone. They turned the stone's heavy and rough texture of the stone into goddesses who had soft and smooth skin and strong heroes. They believed that completion of a sculpture is to represent the human body with ideal proportions. Smooth and sleek lines, perfect proportion of the human body, and strong pedestals that supported sculptures were magnificent enough to allow visitors who entered the space occupied by sculptures to have unrealistic experiences, whether it was religious or aesthetic.

Italian word “non-finito, ” which means incomplete, was the sculpting technique found in the bronze statue created by Donatello in Padua, Italy and developed by Michelangelo. Literally, this technique keeps the incomplete surface of the sculpture and the rough texture of the material intentionally. August Rodin released such ‘incomplete’ sculptures continuously, heralding a beginning of the modern sculpture. To Rodin, the purpose of sculpture was not to find the hidden complete figures in the marble and give a shape to them. He believed that hands (wills) of an artist decided completeness or incompleteness of the artwork. *Torso* made of marble and bronze by Rodin highlights the materiality of medium by partially showing the sculpting process and describing only parts of the human body. Such artworks are symbolic since they show that recognition on the purpose of sculpture, aesthetic achievement and completion has fundamentally changed. Aesthetics of this incompleteness released artists from the restraint of conventionalism in the process of giving a shape to the matter with a theme. Henri Matisse succeeded the methodology of Rodin and showed manufacturing processes on the surface of the sculpture (such as marks of cutting out or tearing off, traces of adding or taking out clay, or marks of fingers created when touching clay)².

Constantin Brancusi showed a drastic change in this regard. He refused the convention for realistic representation, transformed shapes into simple ones and erased the shape gradually. *Prometheus* created by Brancusi in 1911 has only marks or glimpses which give an impression of a human face on the round-shaped stone, which looks like a head. It has very few clues to infer the subject from the shape. Visitors faced with this shape of extreme abstraction may be surprised. However, the morphological simplicity also maximizes messages that the artwork wants to deliver. In case of *Prometheus* made of bronze, its well-processed surface, which can reflect the light, projects things around the sculpture. This changes the impression of the

1 The Story of Art, E.H Gombrich, Yekyeong, 312p

2 Passages in Modern Sculpture, Krauss Rosalind, Yekyeong, 51p

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 (Henry Moore) 가가
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artwork depending on the space, giving visual entertainment to visitors. Meanwhile, as artists reflect their interest for the medium into the shape, their artworks tend to have the shape which is hard to recognize at a glance. Henry Moore created surrealistic shapes regarding the original shape and pattern of the material as a part of the artwork. These days, it is hard to interpret artworks only by story-telling from the complete shape. We need to analyze the context of an artwork from various angles. We need to appreciate an artwork considering the environment it is located, the material it is made of and the location it is placed.

Thanks to its perpetuity of the material, marble has been the symbol of immortality. It is appropriate for the public art to be installed at plazas where people gather. People start giving more attention to public sculptures, which are not located in it's a private space but located in our daily lives, communicating with the public. The public appreciate them by multiple angles including physical touches. That is in line with the ultimate goal of the Changwon Sculpture Biennale, of which the 3rd event was held this year. As such, by introducing sculptures to the public and showing how the traditional medium has been succeeded and developed through modern techniques, I hope that this article about the future direction of the Changwon Sculpture Biennale provides a point of contact for the public to help them appreciate the modern sculpture which is hard to understand.

Alex Bombardieri

The sculpture represent maple seeds in a large size, which can rotate on themselves on a base-ment and let the light pass through the material used at its best thinness and lightness. Thus ex-presses the material qualities of hardness and soft-ness as well as the concept of new life and death enclosed onto the seeds/double helix shape.



Samara
White Altissimo Marble
170×60×229 (h)cm
2012

Italy

2012 1
Henraux Foundation Award

Finalist of the 1st Henraux
Foundation Award in 2012

402



403

Massimiliano Pelletti

This is the question that prompted my sculpture, inspired by the origins of the matter it is made of, Marble. I worked on the classically-inspired head with a modern pitting process and I acid-washed it to give it that aged look that only time and weather, through a natural process, can give. Such wear can be found on that extremely old marble that was the outer casing of those mountains that have given so much to our region. My sculpture actually wants to be a tribute, a monument to our culture and to that time-worn, weathered marble that hides, underneath and inside itself that treasure that was found and became an artistic expression all over the world. A weathered marble head that also asks an extremely important, very topical, question: can a machine copy what nature created? – Artist's statement



Back to basic
White Altissimo Marble
120×140×90 (h)
2014

Italy

2014 2
Henraux Foundation Award

Finalists of the 2nd Henraux
Foundation Award in 2014

406



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Mikayel Ohanjanyan

“Introverted Perspective #7”

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· <Materiality of the Invisible>

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I came up with the idea as I tried to portray, in terms of form and matter, the empty space of one of my earlier works called “Introverted Perspective #7”. It is an attempt to materialize the invisible, while trying to emphasize some of its conceptual and aesthetic features. The concept of the project can be perceived as multidimensional: on one hand it portrays the empty space as a form and matter, while on the other hand it questions the matter, compressed by steel cables, creating new perspectives between the boundary of the matter and the empty cube at the centre of the sculpture. This work depicts a human and his relationship with his surroundings. A relationships that never stops shaping new landscapes, new perspectives, not only physical, but also psychic and sensory as well. – Artist’s statement



Materiality of the Invisible
White Altissimo Marble
50×160×160 (h)cm
2014

Italy

2014 2
Henraux Foundation Award

The winner of the 2nd Henraux Foundation Award in 2014



SIHX:6 the Henraux Foundation International Sculpture Award

SIHX:6 the Henraux Foundation International Sculpture Award

Filippo Ciavoli Cortelli

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“Corallo” wants to be a synthesis of the principal elements characterizing our territory: sea, mountains, marble, the tradition of marble carving. It’s a time (culture) and space (land) symbol, four hands like four cardinal points, a 360° movement with no fixed viewpoints, to represent a continuous combination and reciprocal influence of the elements previously mentioned. A coral is a submarine natural sculpture, built by several little organisms that I like to imagine as thousands of workers, as if it was a mirror of what happens in the marble industry; at the same time these working hands end to be “coralised” with the passing of time, because of the technological evolution, tending to substitute human intervention with machines. Anyway, that’s not only matter of a specific country or situation, it’s a meditation about a universal question, man and Earth, technical progress and nature, not only in opposition but in a more complex 360° knot of relationships.
 – Artist’s statement



Corallo
 White Altissimo Marble
 100×100×95cm
 2014

Italy

2014 2
 Henraux Foundation Award

Finalists of the 2nd Henraux
 Foundation Award in 2014





SIHX:6 the Henraux Foundation International Sculpture Award

SIHX:6 the Henraux Foundation International Sculpture Award

Kim de Ruyscher

A rowboat lies deflated and is found not in its original position. Was the boat of a child? Or could it be the chance to find a refuge? We can see its deformities haven't been functional.

The boat is telling its story. We watch it, we observe it and many stories come to life.

The Carrara marble possesses the quality and history in itself. History represented by the same material, one of the oldest in the world, marble, in contrast with the plastic material of the subject of the sculpture. The quality and workmanship along with extreme precision and delicate handling technique show a stark contrast towards the plastic industry, where there is no importance to craftsmanship and materials.

In this sculpture we find an embrace between Arte Povera and pop art. The price that is central in the plastics industry worldwide is replaced by the centrality of quality in the work.

Where normally the price is central, with this sculpture the quality centers. The quality also goes far beyond the matter: the quality of the imagination, the stories of life. – Artist's statement



Il Canotto
White Altissimo Marble
220×167×140cm
2016

Belgium

2016 3
Henraux Foundation Award

Finalist of the 3rd Henraux
Foundation Award in 2016



424



425

SIHX:6 the Henraux Foundation International Sculpture Award

SIHX:6 the Henraux Foundation International Sculpture Award

Mimmo Paladino Special Exhibition

Mimmo Paladino
Italy

Curated by
Flavio Arensi

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Enzo Cannaviello Studio Ogget-

In drafting this brief biography of Mimmo Paladino, I should like to start with the closing words written by the philosopher Arthur Danto in his essay for the Milanese anthology of the artist's works: “[...] I must declare the eminence of Mimmo Paladino in the ranks of contemporary art. This is especially true of the outdoor installations. Nothing touches the great Mountain of Salt he created for Piazza del Plebiscito in Naples with its band of strewn archaic horses. The art world of the past quarter century has nothing to compare with it. There is something magically alchemical in the vision of archaic horses floundering up a pyramid of salt”. Here we find three observations that perfectly encapsulate the artist's entire creative career, to an extent sanctioning the somewhat complex nature of his work. Danto was a keen intellectual who knew how to weigh his words, using them to convey a rich array of effects, with a well-structured understanding of contemporary art. In an almost solemn tone, he indelibly indicates Paladino's position on the international scene, pointing to his eminence. The word “eminence” ultimately comes from the Latin *eminens*, which refers to a dominant role with regard to a subordinate one. Then there is the point he makes about the “outdoor installations” and, in particular about the Mountain of Salt, which, even though it dates from the 1990s and thus from the artist's maturity, is a perfect blend of the methods that, ever since his artistic debut, Paladino has used to deal with the relationship with space – including urban space and in relation to his paintings. Lastly, there is a clear reference to a vision that is “magically alchemical” or, to put it more prosaically, to what I would call his instinctive ability to view objects as composite elements, which he brings together to create a new reduction of meaning.

Paladino was born in Paduli, Campania, on December 18, 1948, but grew up and trained in Benevento. He now lives in Rome and Milan, but still has a studio in the little town near Benevento. It should not be forgotten that the Longobard originality of the town and of the Sannite land is very much a part of what shaped his esthetic concepts, with the constant overlapping and emergence of the styles that were such a feature of the local culture from pagan times through to the papal period.

He made his debut in 1968 with a solo exhibition at the Galleria Carolina in Portici (Naples). Here he was presented by Achille Bonito Oliva, who was also present for the monographic show at Enzo Cannaviello's Studio Oggetto in Caserta

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 En-De-Re 1980
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the following year. However, we need to go back to 1964 to find the first major date in his artistic education. This was when, still a schoolboy, he visited the 32nd Venice Biennale and, in particular, the U.S. Pavilion, where he discovered the American Pop artists. In the early 1970s, his approach shifted towards conceptual art and photography, but by the mid-decade his painting had acquired considerable importance and appeared in a manifesto work, *Silently, I Am Retiring to Paint a Picture*, which was shown in a room in which also the walls were painted. The aim was clearly a return to painting, as the principal place of narration. This was not to recapture the aspirations of the fifties and sixties, which in Italy reflected a painting tradition linked to pre-war artistic research, but rather to make a break with the influences that repudiated painting in the strictest sense, on which he intervened with a series of circular linguistic and semiotic interactions.

In the late seventies, Paladino moved to Milan, where he later taught artistic disciplines at the Liceo school, while also working on his art. In 1977 came his first collaboration with Lucio Amelio, the historic gallery owner in Naples, and two years later he put on his first exhibition with another key gallerist, Emilio Mazzoli of Modena, for whom he made his first book-object – *En-De-Re* – in 1980. This was indeed another crucial year, for it was when he put on his first solo exhibition in New York (where he had just taken up temporary residence), in two different galleries – those of Maria Goodman and Annina Nosei. International interest in his work and in that of other young Italians was growing, and in 1980 a traveling exhibition took works by Sandro Chia, Francesco Clemente, Sandro Cucchi, Nicola De Maria and Paladino, together with two other artists, Luigi Ontani and Ernesto Tatafiore, to three of the most important museums in Europe. It was also the year of the 39th Venice Biennale, where Harald Szeemann and Achille Bonito Oliva curated the Aperto section, choosing some of the artists who were to make their mark on the art scene for many years to come. It was here that *Transavanguardia* became more firmly established, with its theoretical structure being published the following year. The arrival of the young Italian painters was seen by many as a breath of fresh air and a key exhibition like *Zeitgeist*, in Berlin, certainly indicated their progress, with German-speaking countries as the first to promote their work. Paladino’s career, like those of his colleagues, has included considerable collaboration with artists, intellectuals and musi-

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 (Castello di Rivoli)
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cians, and yet, more than others, Paladino has always managed to appear with a form of creativity that is inquisitive and open, but always personal. He goes beyond the purely pictorial and, ever since 1983, he has strayed into sculpture (his first work, *Closed Garden*, is now at Castello di Rivoli) and engraving. However, his basic conception is always pictorial, even when three-dimensional, as in the case of *It Will Have No Title*, with the use of geometrical elements applied to the environment, the first result of which came in 1995. Painting, sculpture and engraving were the three media that most inspired his style throughout the following years and one might well assume that this is the “eminence” that Danto refers to, since it was clear that – like few other artists of the twentieth century – Paladino always revealed a different ambition in each discipline. In 1988 the critic Giovanni Carandente entrusted him with the main gallery in the Italian Pavilion at the 43rd Venice Biennale. Here Paladino showed an installation in which the management of space – created in part by a pictorial approach to sculpture – was of great impact. This type of approach returned in the early nineties in the *Hortus Conclusus* in Benevento, a garden in which architecture, the environment and objects all combined to form the work. These creations, which had a mysterious, “alchemical” air about them, emerged like apparitions, as constant epiphanies. This is an aspect that I find constantly in the work of this artist, who in 1994 was the first Italian to exhibit in the Forbidden City in Beijing. Here the views formed a complementary backdrop to the works on show, and this became a constant feature of all his urban projects. The *Mountain of Salt* dates from 1990. Originally created in Gibellina, it “appeared” in the Piazza del Plebiscito in Naples in 1995 and later, in 2011, in the Piazza del Duomo in Milan, when the city dedicated a major retrospective to him on the piano nobile of the Palazzo Reale. The nineties was a time of great experimentation and it is no coincidence that the *Mountain* became its symbol. The new millennium, as well as bringing a large number of exhibitions in which he was the protagonist or a guest, also brought the use of video. In 2006 Paladino made his short feature film *Quijote*, devoted to the work by Cervantes. Presented at the Venice Film Festival, the movie captures the essence of the art of the masterpiece in a highly imaginative series of evocations, sounds and inventions. Great literature is an underlying thread that, over the years, has led him to illustrate the icons of world culture, such as *Tristes Tropiques*, *Ulysses*, the Homeric po-

(Quijote) .
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 . 2013
 Gesualdo da Venosa 4
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 Maestro Riccardo Muti
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 Brian Eno ‘
 (Sleepers) ‘
 2008 Ara Pacis .
 2013 Piazza Santa Croce
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 × 164) .
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ems, Pinocchio and, of course, Don Quixote. Paladino was back behind the camera in 2013 to film Labyrinthus for the fourth centenary of the death of the madrigal composer Gesualdo da Venosa. Here too, his collaboration with the world of music goes back a long way, with numerous mises en scène for opera houses, the creation of opera posters for Maestro Riccardo Muti and requests for music for his installations, as was the case in 1999 with Brian Eno for Sleepers, in London and then, in 2008, for the Ara Pacis in Rome.

In 2013 he was commissioned to make a monumental installation for the Piazza Santa Croce in Florence, where he used blocks of marble and bronze sculptures for a large temporary project (263 × 164 ft), creating a sort of enormous cross in which the public could move freely. Even though it is becoming difficult to list all his exhibitions and publications, what is important is the care with which Paladino achieves his artistic mission in the allotted space, as can be seen in his latest creation for the 55th Venice Biennale in 2015. Whether it is a painting, a piazza, the pages of a book, or the galleries of a museum, it is his all-embracing vision that makes each element a crucial component of a complex project. A project that always attempts to seize the opportunities rather than the limitations of the world. In 2016 He creates a large-scale exhibition for Frederik Meijer Gardens & Sculpture Park in Grand Rapids (MI), USA.

Mimmo Paladino is married to Imma, and has one daughter, Ginestra, and three grandchildren, Ettore, Leandro and Pietro.

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_MP S05 101
 Senza titolo_MP S05
 101
 215 × 80 × 60cm
 Bronze
 2005



Murale con formelle
330 x 925cm
Mixed media
2016



Mimmo Paladino Special Exhibition

Mimmo Paladino Special Exhibition

432

433

Kim In Kyung Special Exhibition

Kim In Kyung
Korea

40

가

가

가

(Silent Voyage)

, 1988

17

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Kim Inkyung has established a unique world of abstract sculpture through his career over the past 40 years. In earlier stages of his career, Kim pioneered the modernism abstract sculpture through the symmetrical beauty generating from a pursuit of the strict order and repetition of the same units. Since 2000, he started creating objects that are hard to define. His artworks reminding of military commodities started growing larger in size as time passed. Ranging from a spaceship that seems to have just arrived, an UFO, a big rocket to a giant elephant, his artworks do not reveal their identities clearly, just reminding us of something. The formative drama based on this ambiguous world is the essence of the world that Kim pursues.

Artworks at this exhibition titled 'Silent Voyage' use materials and forms which are related to a voyage. Fabric material that looks like a backpack, and the shape that reminds us of the Mongolian portable tent 'ger,' and the form looking like a herd of elephants crossing the grassland. By combining materials from our daily lives, the artist created a form that is hard to define, which leads the audience to imagine non-usual scenes.

Kim In Kyung graduated from Department of Sculpture at College of Fine Arts, Hongik University and graduate school of the same university. Kim has been teaching as professor at Art and Design College of Chosun University since 1988. Kim held solo exhibition 17 times in Seoul, Gwangju, Australia, Japan and the U.S. and participated in many international exhibitions in Turkey and Germany.

435



SILENT VOYAGE

120 × 250 × 360cm
(4 each)
Mixed media
2009-

436

437



**SILENT VOYAGE
KARMA**
Dimensions variable
Mixed media
2007-



SILENT VOYAGE
180 × 180 × 120cm
(2 each)
Mixed media
2009

438

439

1915 – 1982

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Kim Chong Yung 1915 – 1982

Whose life was the art, and the art became his life, A pioneer of the Modern Korean Abstract Sculpture.

Famously known as a pioneer of the Modern Korean Abstract Sculpture, Woosung Kim Chong Yung devoted his life as a sculptor and educator. He aimed to gain deep understanding on the world by studying both the oriental and western philosophy and culture and expressing them in the form of sculptures. His world of art was a constant search for ‘transcendence’ and ‘absolutism’ flourishing under the ideology of ‘life, art, and love’. Many artists who studied under Kim are still following the footsteps of their great master by dedicating their works and life for art and education.

The Beauty of Non-Sculpting

“Non-sculpting does not mean abandonment or a hiatus of work but refers to a relaxed attitude of leaving blank space.”

Kim Chong Yung’s art is a collection of the beauty of simplicity, which served as an ideology and spirit of the modern western and eastern art, and the truth system that connects physical and psychological worlds with his extraordinary experimental spirit. Accepting external features of western sculptures based on the vitalism, Kim also gave reinterpretation from the oriental view of nature and reflected them in his works that translated the ‘structural beauty’ of calligraphy into cubes. Through the simple and repetitive forms in his works, a harmonious combination of minimalism and the oriental ‘beauty of non-sculpting’ is expressed.

1915-1935
1915 6 26

1936-1959

1960-1969

1970-1982

1981
12 15 68

Born on 26 June 1915 in Changwon at the Southern Gyeongsang Province, graduated Whimoon Middle School, went to Japan to join the class of plastic arts at the Department of Sculpture in Tokyo Art School.

Back to Korea after graduated Tokyo Art School, joins the Department of Sculpture at Seoul National University as professor, In 1953 he had the honor of winning an international open contest for ‘the monument in commemoration of unknown political prisoners’ hosted by Tate Gallery in London, which was the first case for Koreans to win.

‘March First Independence Movement Monument’ built in 1963 at Pagoda Park, visited Paris and Rome upon the invitation from UNESCO from 1968 to 1969.

Kim was awarded with the Order of Civil Merit (Camellia Medal) in 1974, held his grand retrospective exhibition at the National Museum of Modern and Contemporary Art in 1980, unexpectedly diagnosed with cancer in 1981 and passed away on 15 December 1982 at the age of 68.

‘Source: Kim Chong Yung Museum’



Work67-5
Wood
18×9×76cm
1967

1961
 1970 (Port Barcares)
 가 1980
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 ”(2004.4)
 25m
 1988
 (symmetry)
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Master of Abstract Sculpture ‘Moon Shin’

Moon Shin was born in Japan and grew up in Masan, Korea. After studying at Nihon Art College in Japan, he left for France in 1961 to experience a new world of art and pursue his passion in abstract painting and sculptures. He earned an international reputation as a creative sculptor with his work “Soleillonautes” at the International Sculpture Symposium held in Port Barcares, France in 1970. After holding exhibitions in countries around the world, including France, Germany, Switzerland and Iran, he finally settled down in his hometown Masan in 1980. His lifetime wish of building his own museum in his hometown of Masan finally came true in 1994. Unfortunately, he passed away the next year after a long battle with a chronic illness. In accordance with the will of the deceased, his museum was donated to the former Masan City and reestablished as “Masan City Moonshin Museum of Art” in April 2004. Moon Shin’s most representative sculpture is the monument titled “Olympics-Unity,” which was built to commemorate the 1988 Seoul Olympic Games, standing 25 meters tall in Seoul Olympic Park.

‘Symmetry’

Moon Shin’s pieces achieved unique style in forms of symmetry, such as shapes of all the living creatures created by God, including human-beings. Moon Shin’s symmetry represents absolutely pure abstract structures as well as the nature’s organic structure. That is the reason his abstract sculptures remind the audience of the nature created by God. Strict or mechanic symmetry was not something that Moon Shin had pursued. Just as all the forms in the nature are subtly imbalanced and asymmetric, Moon Shin would deliberately left some elements of slight freedom and incompleteness in the symmetry of his works.

1923-1945
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 1976-1979
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January 16, 1923 Born in Japan, SakakenTakeo, Completed Tokyo Art School fine art department.

After back to Korea, held paintings and relieve exhibition in Masan, Busan, Daegu, and elsewhere, Founded Modern Arts Association with Bakgoseok

Living in Paris and devoted in creative abstract painting After returning to Korea and start teaching art at Hongik University

Settle down in Paris and start abstract sculpture, held an exhibition in France, Germany, Korea

Held Homecoming in Seoul and Masan, married with Choi Seongsuk (current director and curator of Masan Museum)

Starting build museum after permanent homecoming Opened Moonshin Art Museum

Died 24th May 1995 5:30

Opened Masan City Moonshin Art Museum, Sookmyung Women’s University Moonshin Art Museum.

Source: Changwon Moonshin Museum of Art



Untitled
 Ebony Wood
 18.5×14.4×56cm
 1978

1935 –

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1960

(1964)

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Park Chong Bae 1935 –

A New Horizon of the Modern Korean Sculpture

What drove Park Chong Bae’s career as a sculptor was his strong spirit of challenge hidden behind his reserved personality. Filled with youthful ambition, he led the modern Korean sculpture in the 1960’s. By winning the Prime Minister Award in 1964 and the Presidential Award for his ‘Circle of History’ the following year, he had the honor of becoming the very first artist winning the highest award in the National Art Exhibition for a sculpture and also achieving a monumental accomplishment of having an abstract sculpture officially recognized.

He made his international debut by participating in the Paris Biennale and the Sao Paulo Biennale at a young age. While serving as a professor at Hongik University, he left for the U.S. and settled down in Michigan in 1969 to seek a new working environment and make a new leap forward in his world of art. He has since created and exhibited his works in both Korea and the USA

“The geometric aspect and the organic aspect revealed in their forms express a mysterious power flowing from correspondence and combination – a power coming from the intersection of oriental and occidental elements.”

Park Chong Bae’s sculptures give an impression of persistence and continuity as if the audience faced the world of eternity. That is because the vital energy inherent in the simple forms of his pieces conveys endless abundance. They contain the life and memory of human-beings and live the incomparable life of sculptures themselves with distinctive and independent autonomy.

1935

Born in Changwon at the Southern Gyeongsang, graduated Hongik University Sculpture department and Cranbrook Academy of Art in USA

Source: Changwon Moonshin Museum of Art



Bronze
53×43×130cm
1983



DUMMY
Acrylic on Canvas
2007

가,
, 2015
, 2014
249

Art Critic, Alternative Space
'Artspace HUE', 2015 Pro-
fessional Advisor of Sejong
Center, 2014 Artistic Direc-
tor of Culture Station Seoul
284



A Kinetic Sculpture For Us
Mixed Media
Dimensions variable
2016

가,
2016

Art critic, Freelance curator,
Artistic Director at 2016
Suncheon bay international
eco-environmental art festi-
val (SEEAF 2016)



Green Sofa
Paper on Inkjet print
75.5×120cm
2016

Art critic, Head of the
Chang Ucchin Museum
of Art Yangju City, Exhibi-
tion Planning Director
of Itaewon Rund Gallery
(2015-present)

(2015-)



(1)
infertile tree (1)
Digital print on paper
39×52.5cm
2006



(2)
infertile tree (2)
Digital print on paper
39×52.5cm
2006

가,

Art critic, Professor of fine
arts at Andong University



Animal jewellery case
125×76×68~105mm
Porcelain
2016

2013 , , 2011-
Art critic, Curator, Adjunct
Professor at Kyonggi Uni-
versity, Director at Gyeo-
nggi Ceramic Museum 2011-
2013



A
Kingfisher Vase A
140×150×140mm
Stoneware, porcelain
2016



B
Kingfisher Vase B
135×145×120mm
Porcelain
2016



-
**Appropriation-
 landscape**
 Acrylic+Oil
 80x53cm
 2014

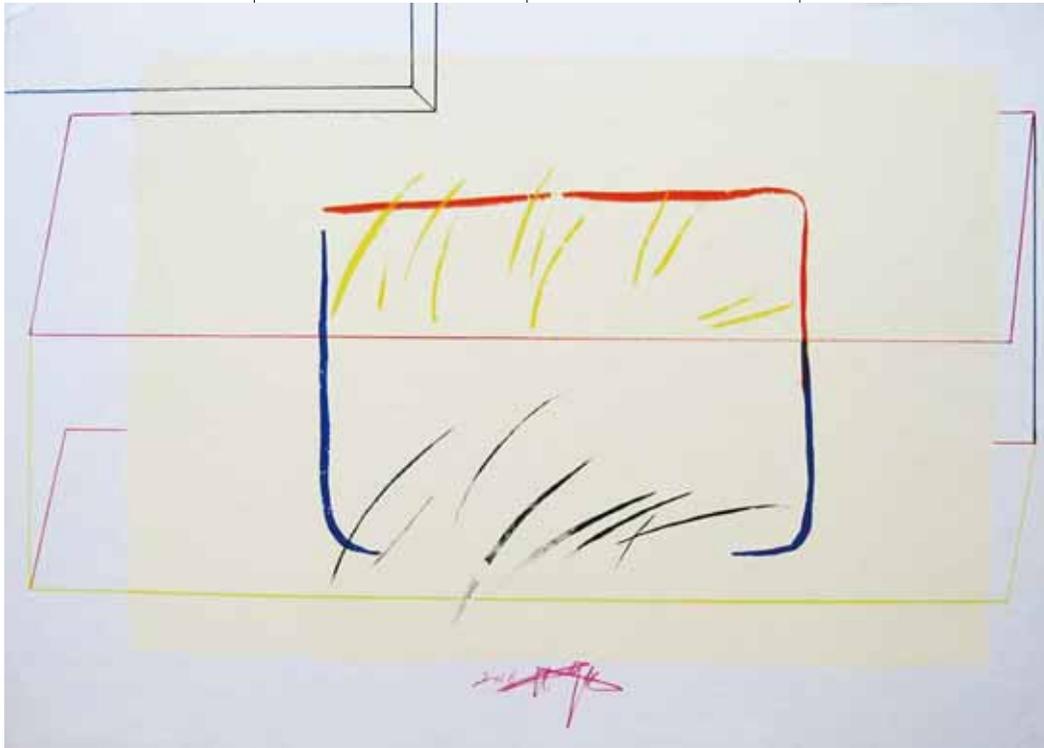
462



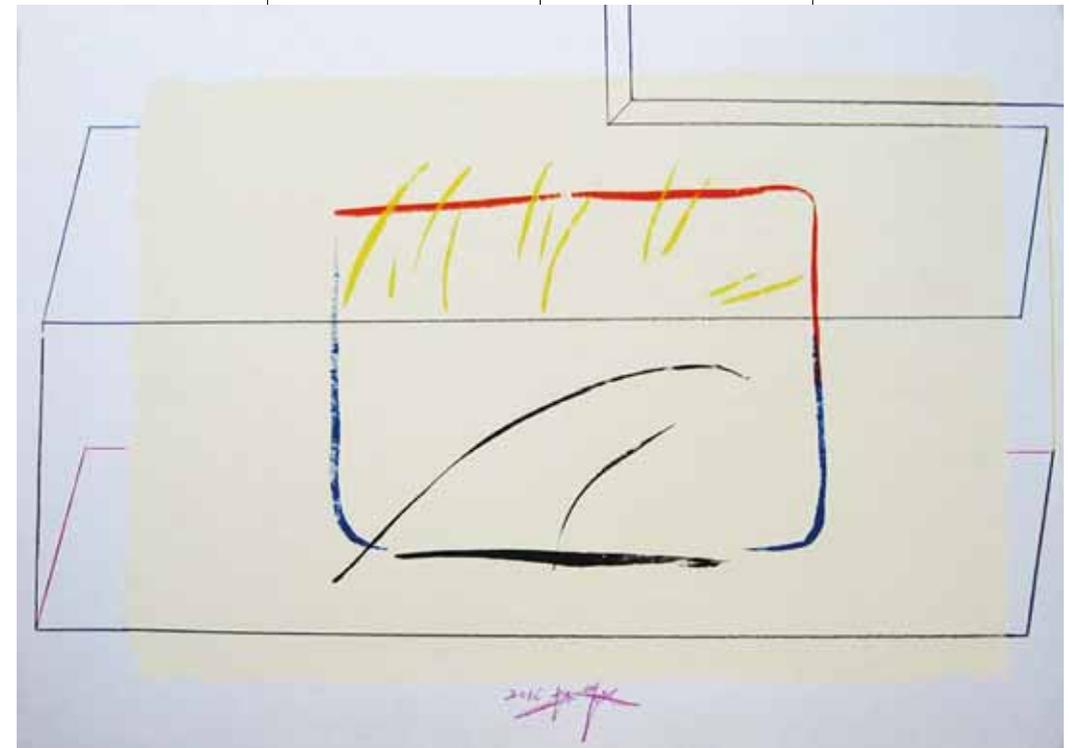
-
**Appropriation-
 landscape**
 Acrylic+Oil
 71x37.5cm
 2015

463

Art critic, Professor at the
 College of Art at Dajin Uni-
 versity, Panel of judges The
 Grand Art Exhibition of
 Korea



Painting 2016-1
Paper, silkscreen, pencil
54.5x39.5cm
2016 (* This painting is financially supported by Changwon National University in 2015-2016)



Painting 2016-2
Paper, silkscreen, pencil
54.5x39.5cm
2016 (* This painting is financially supported by Changwon National University in 2015-2016)

Art critic, Professor at Department of Fine Art, Changwon National University, Advisor at Association Internationale des Critiques d'Art Korea



Art & Sex
Collage and drawing on
paper
2016



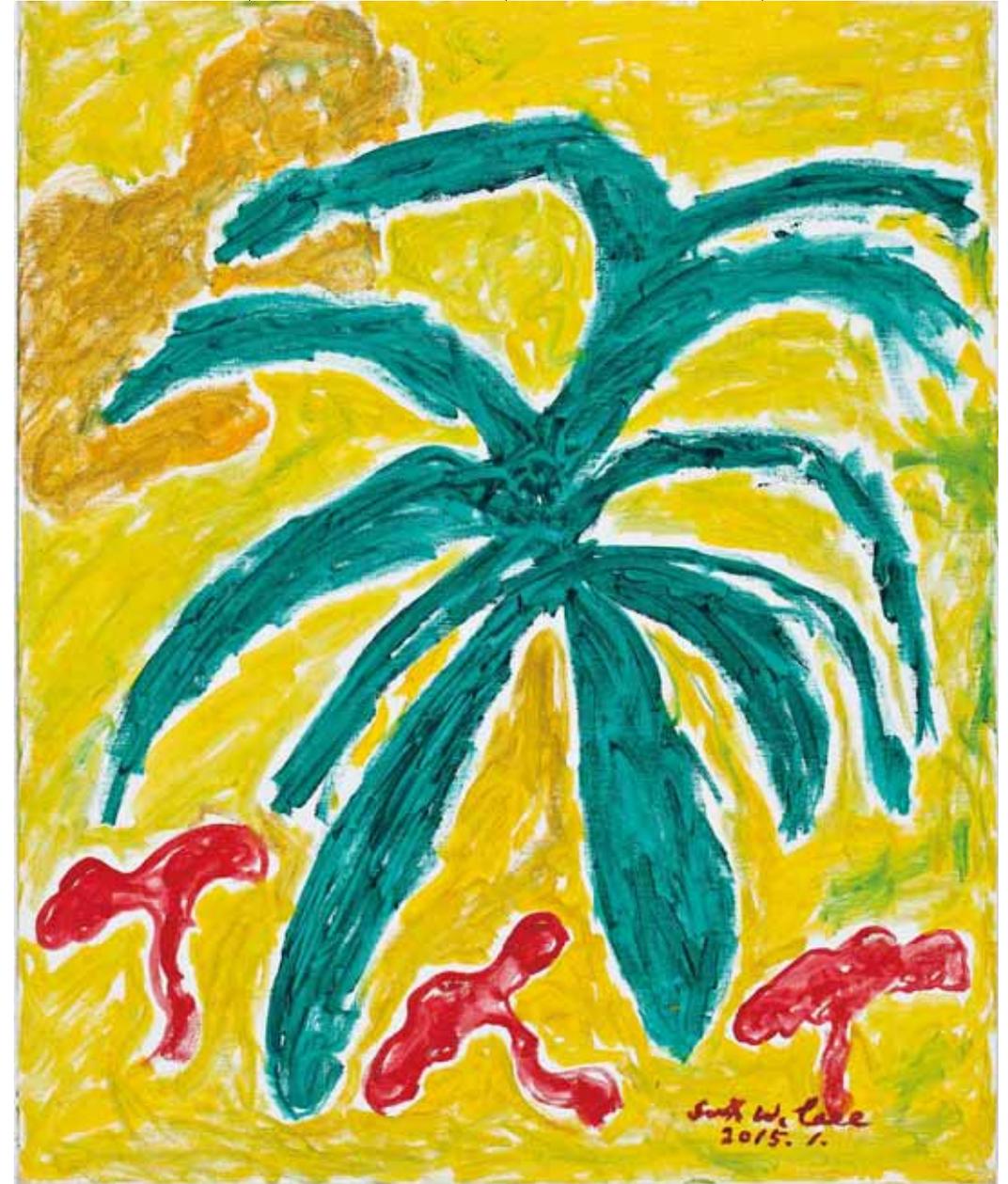
Art & Stomach
Collage and drawing on
paper
2016

Art critic, Honorary professor at Sydney college of the Arts, The University of Sydney, Artistic director of Changwon Sculpture Biennale 2016

, 2016

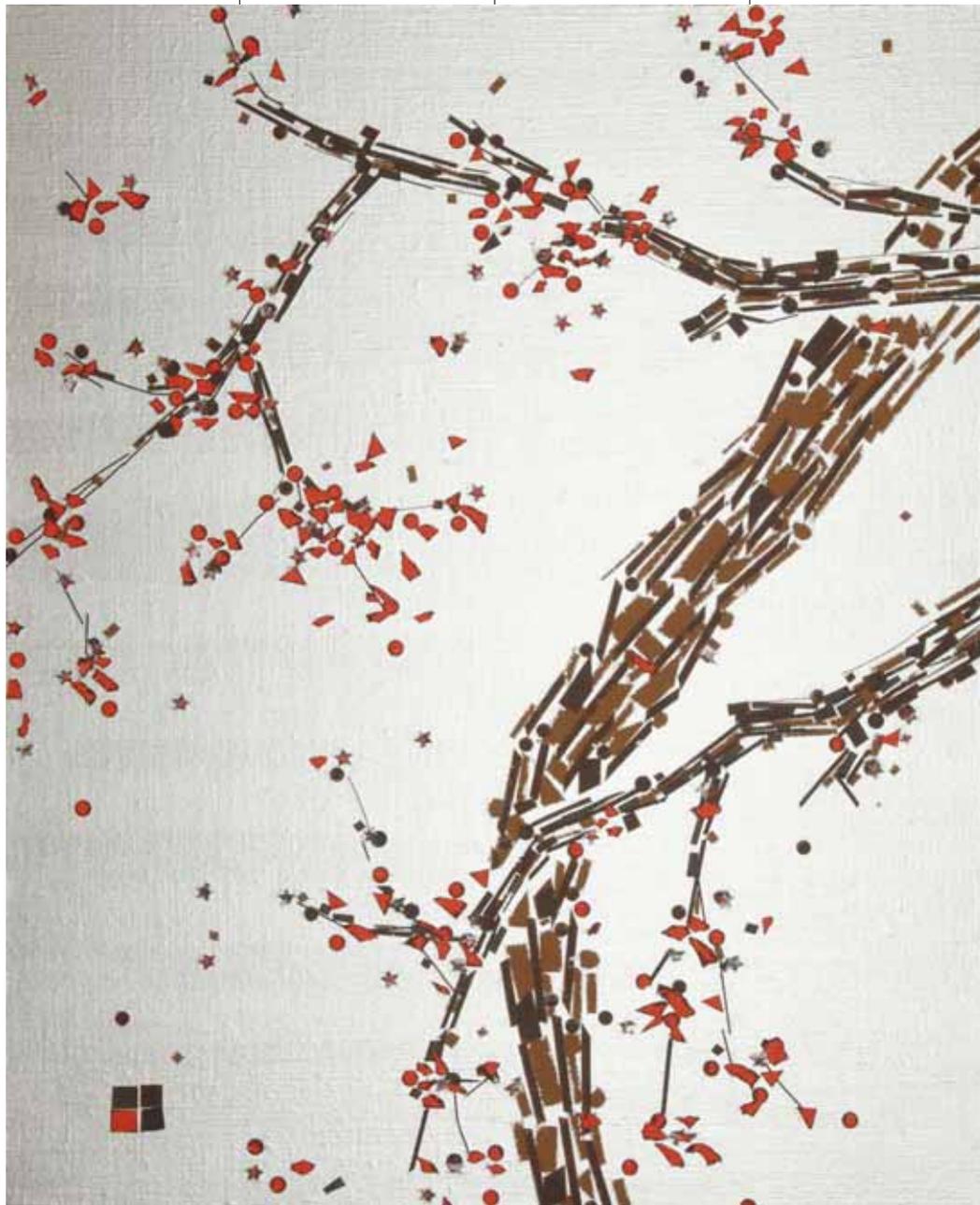


Images of Flowers
 Water using oil on canvas
 53×45.5cm, 2014



**No Aging grass,
 Musa Basjoo, Rocks**
 Water using oil on canvas
 45.5×37.5cm
 2014

Director of Gyeomjae
 JeongSeon Museum of
 Art, Emeritus Professor at
 Kyung Hee University, 4
 Solo Exhibition



Red 1601
Acrylic on canvas
65.1×53.0cm
2016

470



White 1602
Acrylic on canvas
65.1×53.0cm
2016

471

, 2016
, 13

Professor of Art Education,
College of Education in
Gongju National University,
Artistic director of Geumgang Nature Art Biennale
2016, 13 solo Exhibition

Academic Program

472

473

2016

2016.9.23()
13:30-17:30

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Changwon Sculpture Biennale 2016 Symposium: The Identity and Publicness of Changwon Sculpture Biennale

2016.9.23 (Fri)
13:30-17:30
Multi-use Hall at Gyeongnam Art Museum

Moderator
Chung Yeon Shim (Prof. of Hongik Univ.)

A Search for identity of Changwon Sculpture Biennale

Speaker
Kim Yisoon (Professor at Hongik Univ, President of AICA Korea)

Discussant
Lee Young Ran (Art Critic)

A Suggestion for Improvement of Changwon Sculpture Biennale based on the Case of European

Speaker
Ha Kye Hoon (National Museum of Modern and Contemporary Art Consultant)

Discussant
Song Man Yong (Prof. of DongSeo Univ.)

Changwon as a Postindustrial Metropolis, Sculpture and the (Im)possibility of Community

Speaker
Paek Seung Han (Researcher of the institute of Humanities in Yonsei Univ.)

Discussant
Nanna, Choi Hyun Ju (Atrist)



Academic Program

Academic Program

2016

2016.10.3()
15:00-17:00

Changwon Sculpture Biennale 2016 Round Table Materialistic Imagination

2016.10.3 (Mon)
15:00-17:00
Little Theater at Sungsan Art Hall

Through direct communication with the art director and artists participating in 2016 Changwon Sculpture Biennale, this event aims to draw attention to the biennale and encourage active participation of the citizens. Participants will have time to discuss about the infinite possibility presented by the indoor exhibit “Objet-Materialistic Imagination” and have a better understanding on the artistic imagination which is the main topic of the exhibit and biennale.





가 2016
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**Kim Jin-woo
(Robot artist)**

As an artist and engineer, Kim Jin Woo focuses on robot production based on the kinetic art with the motif of shape of new humankind. With affection and interest for the machine, human beings, animals and plants, he projects hope for the future to the work, where everything can communicate and evolve together.



**Song Hojoon
(Media artist)**

As the world's first media artist who launched a personal satellite, Song Ho Joon presents artworks utilizing innovative technologies through convergence of arts and technologies. The artist encourages viewers to ask a question by themselves about the culture, technologies and consumption which are widely spread in our society. He also provides metaphorical counter-evidences to prove that concepts aimed by media art are not limited to technologies.



480



Academic Program

**Han Jaekwon
(Robot engineer)**

Dr. Han Jae Kwon is a robot engineer who majored in mechanical engineering at the Graduate School of the Virginia Tech. In 2011 Robocup, 'Charlie-2' that he designed and manufactured won the competition. This robot was named as 'This year's humanoid robot.' Dr. Han researches various aspects that will be changed by robots in the future and foresees the far-ahead future in the imagination.



481



Academic Program

Experience Program

482

483

9.22()-10.23()

3

1 3 (11:00, 14:00, 16:00)

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Artist Workshop
Artist Kim Jinwoo
〈Solar Power Robot
Flying Man〉

Date and time
Weekends between 9.22 (Thur)-10.23 (Sun)

Venue
Smile Bus on Grass square of Yongji Lake Park

Target
3rd graders or older

Maximum number of participants
3 times a day (11:00, 14:00, 16:00)
7 persons per time

Description
Participants will have hands-on experience in making a solar energy-powered robot. (A robot with a propeller motor on its head operating by the solar power cell on the back)

Admission
Free





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 MIT
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 (KAI)
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Artist
 Kim Jin Woo is an artist and engineer. As a Nieman fellow affiliate he audited courses in the Graduate School of Design at Harvard University and in the School of Engineering at MIT. He is a full time artist who has had eight private exhibitions and numerous group exhibitions including at the National Museum of Modern and Contemporary Art. He has been art director at Samsung Transportation Museum. He also customizes jeeps. Recently He has won Chang Doo-kun Art award. He had solo exhibition at the Daejeon Museum of Art about New Human Beings; wondering in the Forest. Also He had group exhibition at the Pohang Museum of Steel Art and Hyundai Motors Brilliant Memoirs (DDP). He has been working in the field of kinetic art, creating steel robotic figures under the theme of Portrait of New Human Beings.

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Program introduction
 Art? Science? Art+Science !!!
 In the smile bus, participants will make similar robots based on the drawings created by the artist. Participants will have time to experience how the artist produced the artwork. This is a project to allow experiences in creative activities that combine the art and the science.



< >
“Would you be my model?
in ”

10.1()-10.23()

Artist Workshop

Artist Seo Haeyoung
〈Street Sculpture Project〉
“Would you be my model?
in Changwon”

Date and time

Weekends and holidays between
10.1 (Sat) - 10.23 (Sun)

Venue

Grass square of Yongji Lake Park

Description

This project is to make portrait sculptures, in
which citizens will experience and understand
how a sculpture is created.

Admission

Free





2015 , , " " 가
 가 , , 가

Program introduction

Starting from Sydney in 2015, "Street Sculpture Project" has been performed in various regions in Korea such as Seoul, Incheon, Anyang and Changwon. This project is a performance to "make relationships" through sculpture. Through the process of turning stories of various people met on the street into sculptures and communicating with them is an attempt to make a relationship between strangers. This can be an act to connect an invisible line between models and the artist, among models, and between models and viewers.

가
 2014
 .2008 4
 2016 SeMA 가 가

Artist

Seo Hae Young graduated from Department of Sculpture at Seoul National University and graduate school of the same university. Her first solo exhibition was held at the Kim Chong Young Museum in 2014. She won a prize at the 4th Grand Art Exhibition of Kyunghyang in 2008. She received the 2016 SeMa Emerging Artist Grant and currently resides in the Incheon Art Platform Residency for her art performance.

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10.1()-10.3() 18:00-20:00

8 가
(5-10가)

가

Artist Workshop

Artist Jeong Jin kyeong <Story of glow-worms>

Date and time

10.1 (Sat)-10.3 (Mon) 18:00-20:00

Venue

Grass square of Yongji Lake Park

Target

A family with a child older than 8
(Max 5-10 families)

Description

Families will participate in a performance using lighting pens under the theme of "home"

Admission

Free



Light pen

가

Program introduction

Participants of this project will draw stuffs in the air using light pens and they will express their emotions and feelings that they couldn't express candidly by using body language. The movement of the family members will be captured by photographs.

During the process, the abstract image captured by photographs cannot be evaluated with artistic criteria, nor be the target of any types of assessment. Participants will trace back their own movement and the trace of light they left, and ask questions to explain and find the meaning of their movement. This question and answer time is the part of the project that participants must put the highest priority.

가

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. 2011

Public Library <Lucid Dreaming>, 2013

<Whisper of the web>, 2014

3% <Every where we go>, 2015

< >, 2016 My

miracle man project <Baan Noorg-NPKD>

Artist

After graduating from Department of Art Education at Kyungnam University, Jinkyung Chong received an MFA degree from PRATT Institute in New York. Artist had international group exhibition such as *Lucid Dreaming* (2011) at New York Public Library in New York, *Whisper of the web* (2013) at Busan Museum of Art, *Every where we go* (2014) at 3%Laboratory in Changwon, *Shiny playground* (2015) at Gyeongnam Art Museum and *Baan Noorg-NPKD* (2016) at My miracle man project in Thailand.



Experience Program



Experience Program

< 가 >

9.22()-10.23()

4-5

Experience Program < I am a Sculptor >

Date and time
Weekends and holidays between
9.22 (Thur)-10.23 (Sun)

Venue
Grass square of Yongji Lake Park

Target
A group of 4-5 persons

Admission
Free

Programer
Jeong Jin kyeong





— Junk Art

— Carboard box art
가

가

— Wire sculpture
()

— (Andy Goldsworthy)
Andy Goldsworthy

Program introduction

— Junk Art
Participants create an artwork using wastes with my own imagination
— Carboard box art
from the square to another one. By changing the structure from a square to various forms, participants are encouraged to think out of the box
— Creation with the nature (Andy Goldsworthy)
Participants use wire (line) to expand its shape into the space. During a class, participants uses small wood cubes as the foundation to expand its structure to strike a balance



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2016

(億造創生)

가

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(5-2 , 5-8 , 5-9)
(,)
(1-4)

(2-1 , 2-6 , 2-7 , 2-8)
(5-1 , 5-2 , 5-3 , 5-4)

600

Experience Program

Participatory program of Citizen – Sculpture of memories

Participants

Artist
Kang Sung Woo

Groups
Gagopa elementary school (5-2, 5-8, 5-9)
Daeja preschool (Chrysanthemum class, lily class)
Yaegock elementary school (1-4 year course)
Dream Art art academy
Terrace of Monet art academy
Art Bean art academy
Changwon Toworl elementary school (2-1, 2-6, 2-7, 2-8)
Seokjeon elementary school (5-1, 5-2, 5-4)
Gamgae Education Art & Heart
Naedong Pungsang Education Center
Tomy Sketch art academy

Individuals
Kim Min Seo, Kim Min Ji, Kim Jin Hee, Seo Da Eun, Seo Woo Jin, Jung Yeong Ah

Around 600 citizens participated





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Experience Program

503



Experience Program

2016 Changwon Sculpture Biennale Steering Committee Members

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Shin Yong-soo
Changwon Culture Foundation
CEO of Changwon Culture Foundation

Vice Chairman

Lee Chung-su
Changwon City
Director of Tourism and Culture Department

Member

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Gyeongsangnamdo Branch
Head of Korea Fine Arts Association
Gyeongsangnamdo Branch
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Professor at Hongik Univ. Graduate School of Art
Editor in chief of quarterly magazine "Sculpture"

Kim Hong-jin
Changwon University
Professor at Art Department of Changwon Univ.

Park Geum-sook
The Federation of Artists & Cultural Organization of Korea (FACO)
Changwon Branch
Chairman of Steering Committee for Kim Jongyoung 100th Anniversary
Head of FACO Changwon Branch

Park Mi-young
Korea Fine Arts Association
Masan Branch
Head of Korea Fine Arts Association Masan Branch

Song Man-yong
Dongseo University
Professor at Design Department of Dongseo Univ.
Supervisor of the 2002 Busan Biennale Exhibition
Division Shin Dong-hyo
Shin Dong-hyo

Shin Dong-hyo
Gyeongnam University
Professor at Art Education Department of Gyeongnam Univ.

Jeong Jong-hyo
Gyeongnam Province Art Museum
Head of Arts and Science Team at Gyeongnam Provincial Art Museum
Member of Operation Review Committee for National Museum of Contemporary Art

Jeong Hyeon
Hongik University
Professor at Hongik Univ. Graduate School of Art
Artist for the 2012 Changwon Sculpture Biennale

Joo Cheol-woo
Changwon Municipal Assembly
Member of Economy, Welfare and Culture Woman Committee

Cheon Won-sik
Korea Fine Arts Association
Head of Korea Fine Arts Association
Changwon Branch
Former Chairman of Gyeongnam Artists

Choi Tae-man
Kookmin University
Professor at Art Department of Kookmin Univ.
Director of the 2014 Changwon Sculpture Biennale
Art Director of the 2009 International Sculpture Symposium Icheon

Honorary member

Kim Young-won
Honorary Professor at Hongik University Art School
From Changwon

Park Suk-won
Honorary Professor at Hongik University Art School
From Jinhae

2012
가

前 가

2014
2009

100

2002

Credits

Curatorial Team

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Yoon Jin Sup

Curator
Su Kim

Assistant curator
Ji Yi Shin

Coordinator
Hye In Choi

Guest Curator
Flavio Arensi
Paolo De Grandis
Lim Soo Mi

Symposium

Coordinator
Choi Hye In
Kim Hyun Ji

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Seo Young Tae
Choi Hye In

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(Assistant Yu Eun Jeong)

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Hwang Seon Hwan

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