

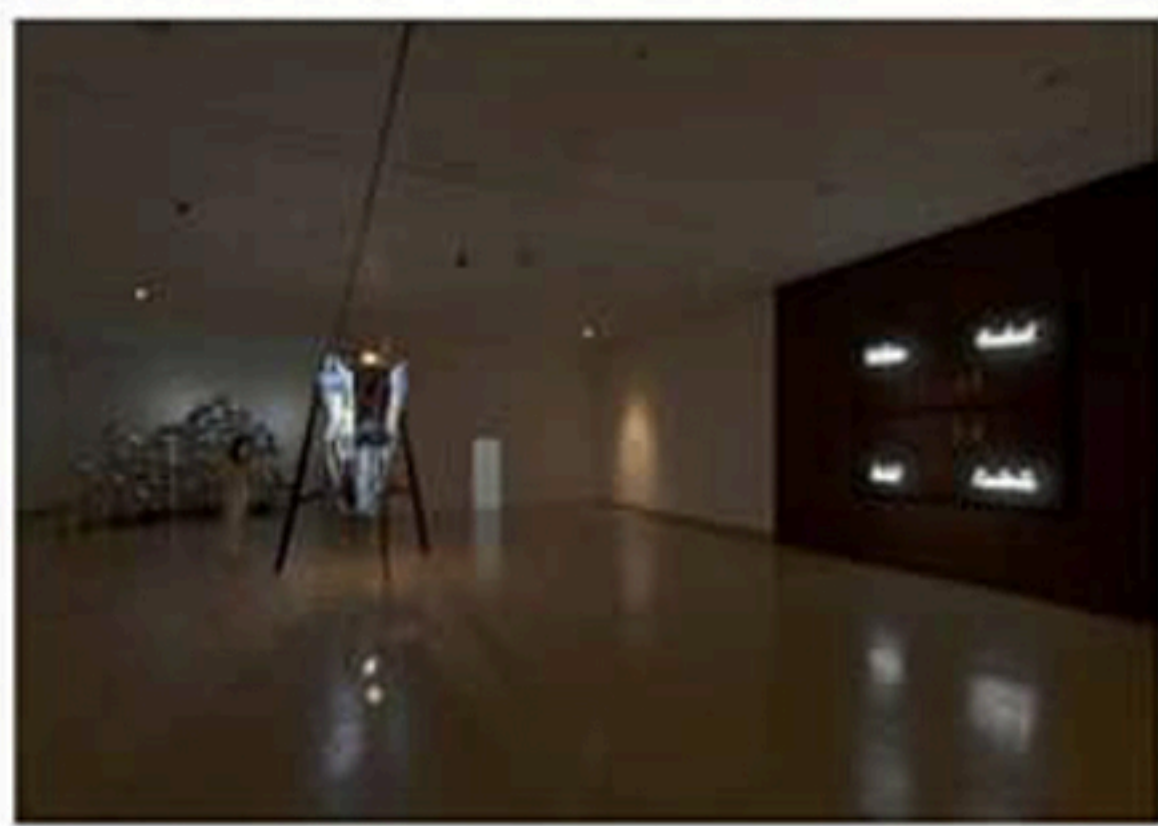
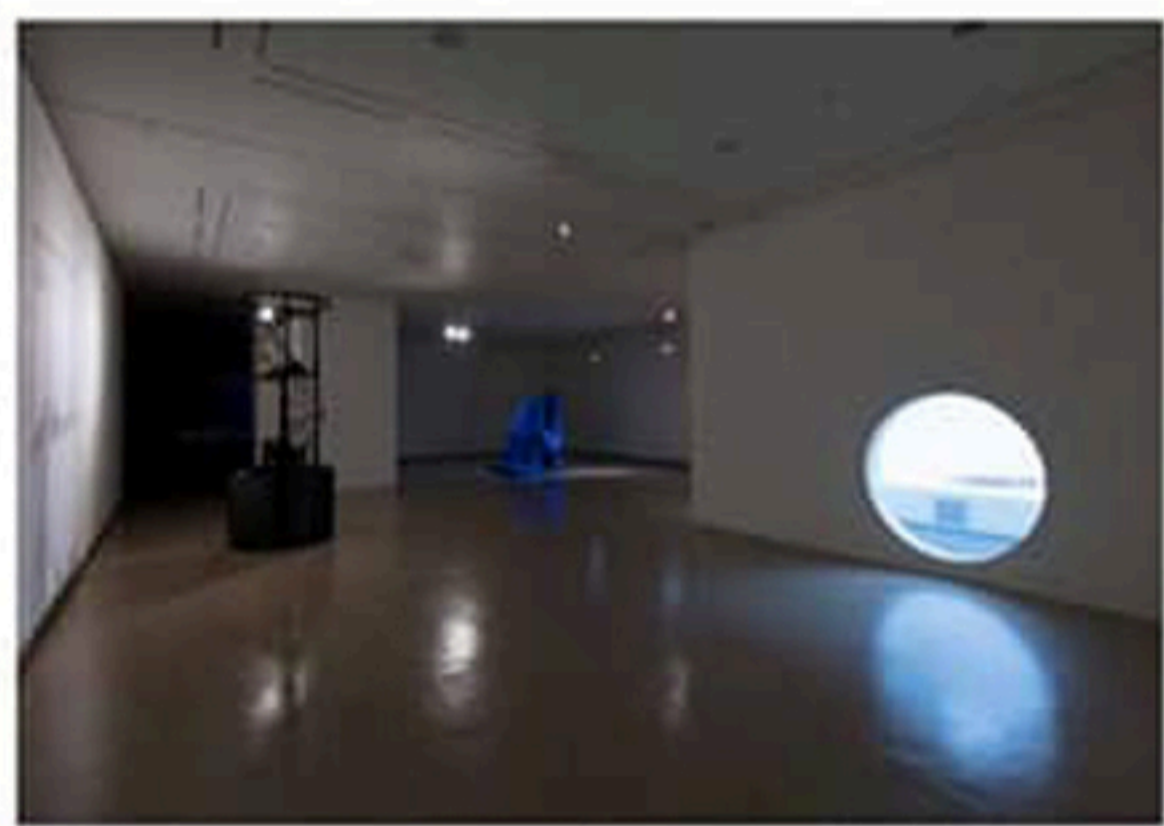
나는 어디에나 있고
어디에도 없다

*I am Everywhere
but Nowhere*



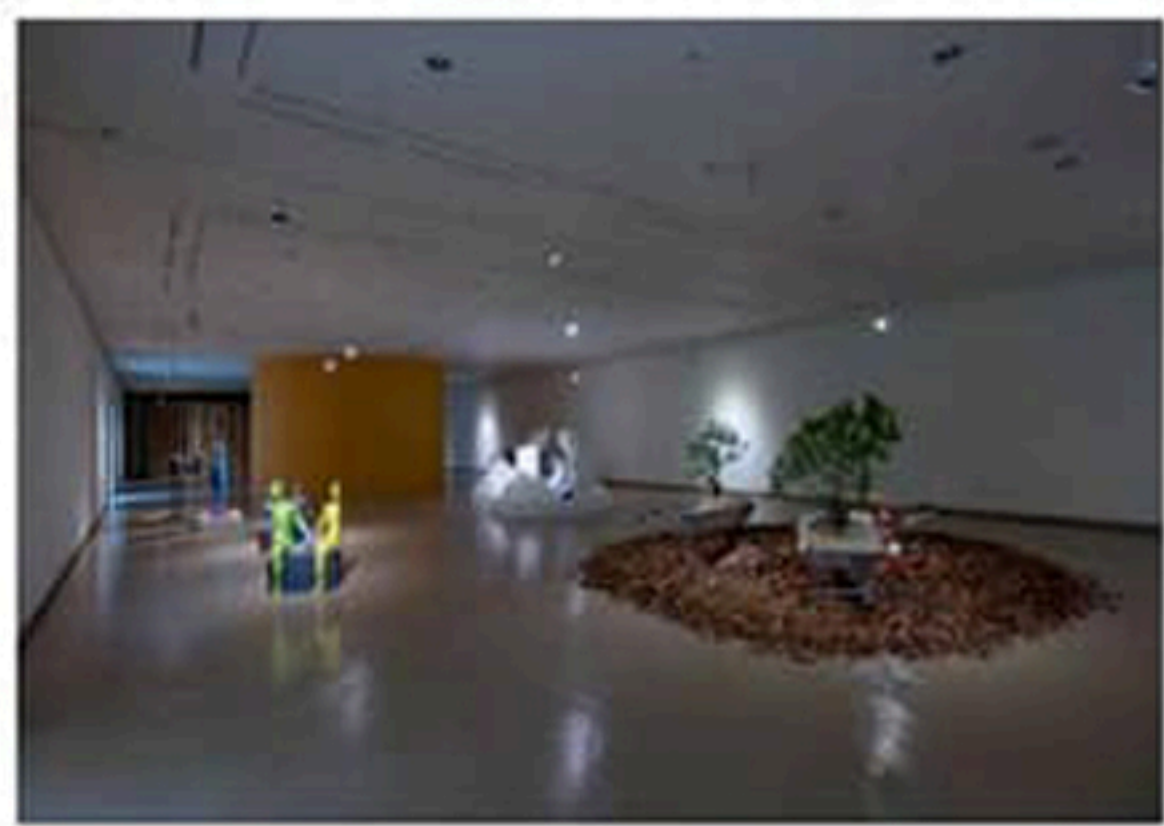
관람객이 작품을 감상하는 모습

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창원 조각 비엔날레

Changwon Sculpture Biennale

2022

우리는 어디에서 왔을까? 본전시 1은 입자, 즉 매스와 볼륨으로 이루어진 개체적인 생명의 실체를 표현하는 것이 아닌 입자이자 파동, 즉 물질의 근원인 빛과 에너지로 이루어진 미시세계와 거시세계 사이의 순환적인 존재로서의 생명의 실체를 탐구한다. 전시는 성산아트홀을 비롯하여 창원특례시의 역사적이며, 문화적인 다양한 명소를 전시장소로 선정하여 창원 일원을 여행하며 관람할 수 있도록 전시를 구성한다.

전시장소:

성산아트홀, 진해 중원로터리,
흑백다방, 3·15 해양누리공원, 창동예술촌
아트센터

Where did we originate? Main Exhibition 1 sheds light on the substance of life as a circulating being bridging the micro and macro worlds, comprised of light and energy which are the fundamental elements that make up matter, rather than an individual life form consisting of particles with mass and volume. The exhibition extends beyond the walls of Seongsan Art Hall. Several historical and cultural attractions in Changwon were selected as venues to showcase the works. It is meant to offer viewers the chance to experience different corners of the city.

Exhibition Venue:

Seongsan Art Hall, Jinhae Jungwon
Rotary, Black & White, 3·15 Nuri Marine
Park, Chang-dong Art Village Art Center

Changwon Seongsan Art Center

INTRODUCTION

2022 Changwon
Sculpture Biennale

Curatorial Team

Artistic Director Kwanyong CHO

CHO received a masters and a doctorate in Aesthetics at Hongik University. He previously worked as a curator at Sun Gallery, Head of the Curatorial Department at Youngeun Museum of Contemporary Art and Kyoungan Artist-in-Residency, Adjunct Professor of Sculpture at Dongguk University, Editor-In-Chief and President of Art & Discourse, and President of the Korean Society of Art and Media and the Council for Advanced Media & Moving Pictures. Career highlights include :

2012 - Artistic Director, Asia Contemporary Sculpture Exhibition

2013 - Artistic Director, Maeulmisul Art Project – Happiness Project

2016 - Steering Committee Member, Special Exhibition, International Congress of Aesthetics

2017 - Director, This is Not Technology Exhibition

2020 - Artistic Director, DTC Art Center

CHO wrote a doctoral dissertation titled Modern Theosophy for Art Theory and co-authored the book Vietnamese Society and Culture Seen through Public Art with the Korea Foundation in 2019.

Taehoon LEE Senior Curator

LEE is an independent curator. His past curatorial work includes “Old Media & New Media” at Youngeun Museum of Contemporary Art, “Standing at the Boundary” at Guryongpo Art Factory, “The Old Time and New Space” at Eunam Museum of Art, “Machine Dreams” at Space CAN, and “The Paper: Asia and Europe paper art” at Jebiwool Art Museum.

Eunsoon YOO Curator

YOO studied Painting and Science of Art at university and majored in Aesthetics at graduate school. She has worked on numerous curatorial projects, such as “TIC-TOCK” (2018), “Painting as Performativity” (2020), and “SIDE-WALK” (2021). She served as Coordinator and Officer at Seoul Museum of Art from 2013 to 2022.

Hyojin NAM Curator

NAM was responsible for international affairs at previous editions of the Changwon Sculpture Biennale in 2016 and 2018. She worked as Curator at the Changwon Asian Art Festival in 2018 and 2021 and founded an alternative space called Retro Bonghwang in 2017.

Sangmin CHA Guest Curator

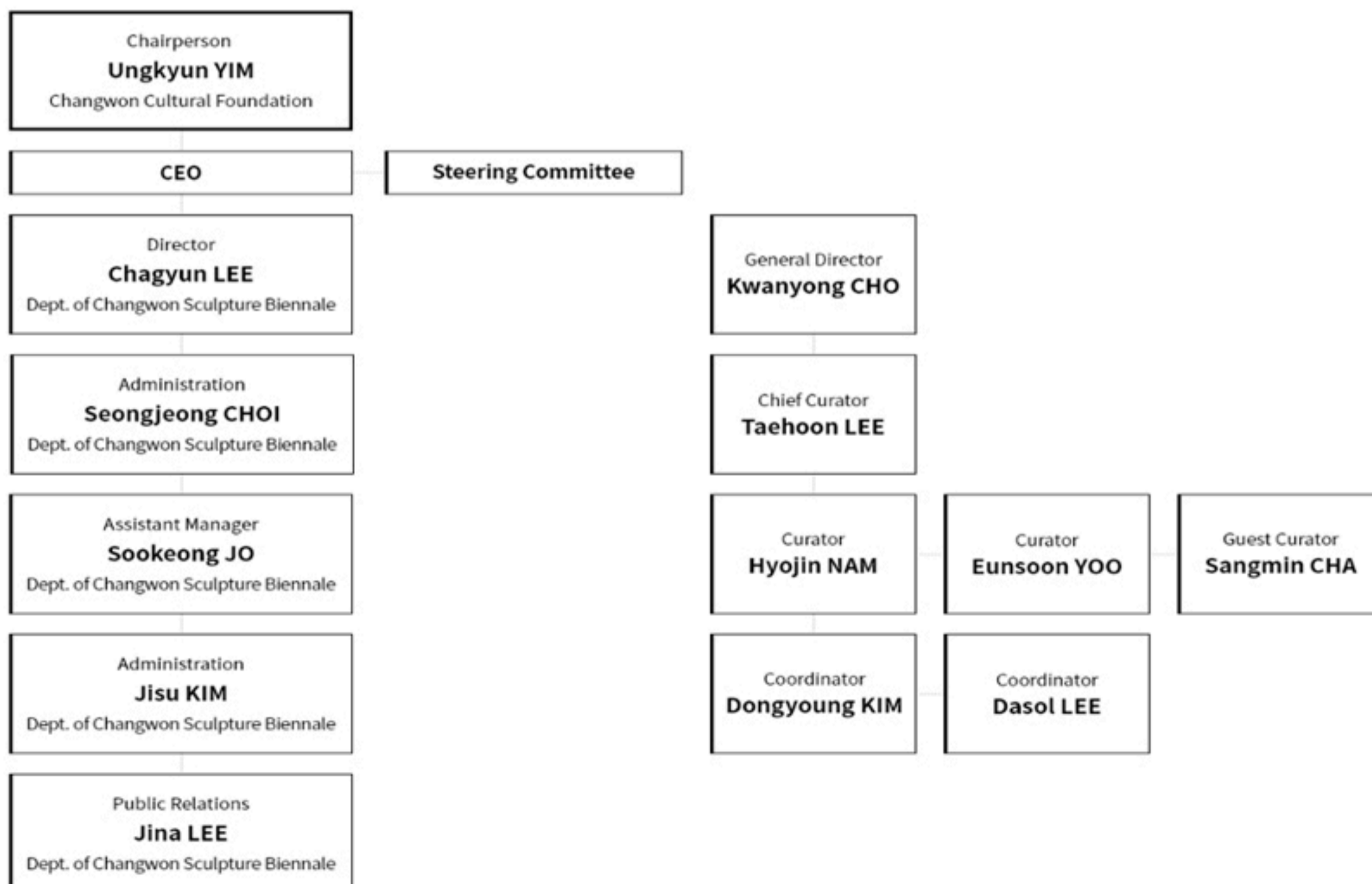
Dongyoung KIM Coordinator

Dasol LEE Coordinator

List of Changwon Sculpture Biennale 2022 Steering Committee Members

No.	Name	Affiliation and Position	Remarks
1	Youngho KIM	Professor, Chung-Ang University	Chairperson
2	Jinho KOO	Director of Culture, Sports & Tourism Bureau, Changwon City Government	Vice Chairperson
3	Bobin SUNG	Member, Changwon City Council	
4	Muhyeon HWANG	Professor, Masan University	
5	Sangheon LEE	Chairperson, Gyeongnam Branch, Korean Fine Arts Association	
6	Jinsoo JEON	Chairperson, Changwon Branch, Korean Fine Arts Association	
7	Kangseok LEE	Chairperson, Masan Fine Arts Association	
8	Hyeongjip KIM	Chairperson, Jinhae Fine Arts Association	
9	Taeman CHOI	Professor, Kookmin University	
10	Yisoon KIM	Professor, Hongik University	
11	Sungho KIM	Artistic Director, Gangwon Triennale 2021	
12	Junghee KIM	Emeritus Professor, Sungshin Women's University	
13	Junghye KIM	Professor, Pusan National University	
14	Hyunggun YOUN	Chairperson, Masan Branch, Federation of Artistic & Cultural Organizations of Korea	

Organization



창원 조각 비엔날레
Changwon Sculpture Biennale
2022

탈 - 경계 프로젝트
Project 'Escaping Demarcation.'

2022. 10. 07 - 11. 20

Changwon Seongsan Art Center

2022
창원조각비엔날레
채널:
입자가 파동이
되는 순간

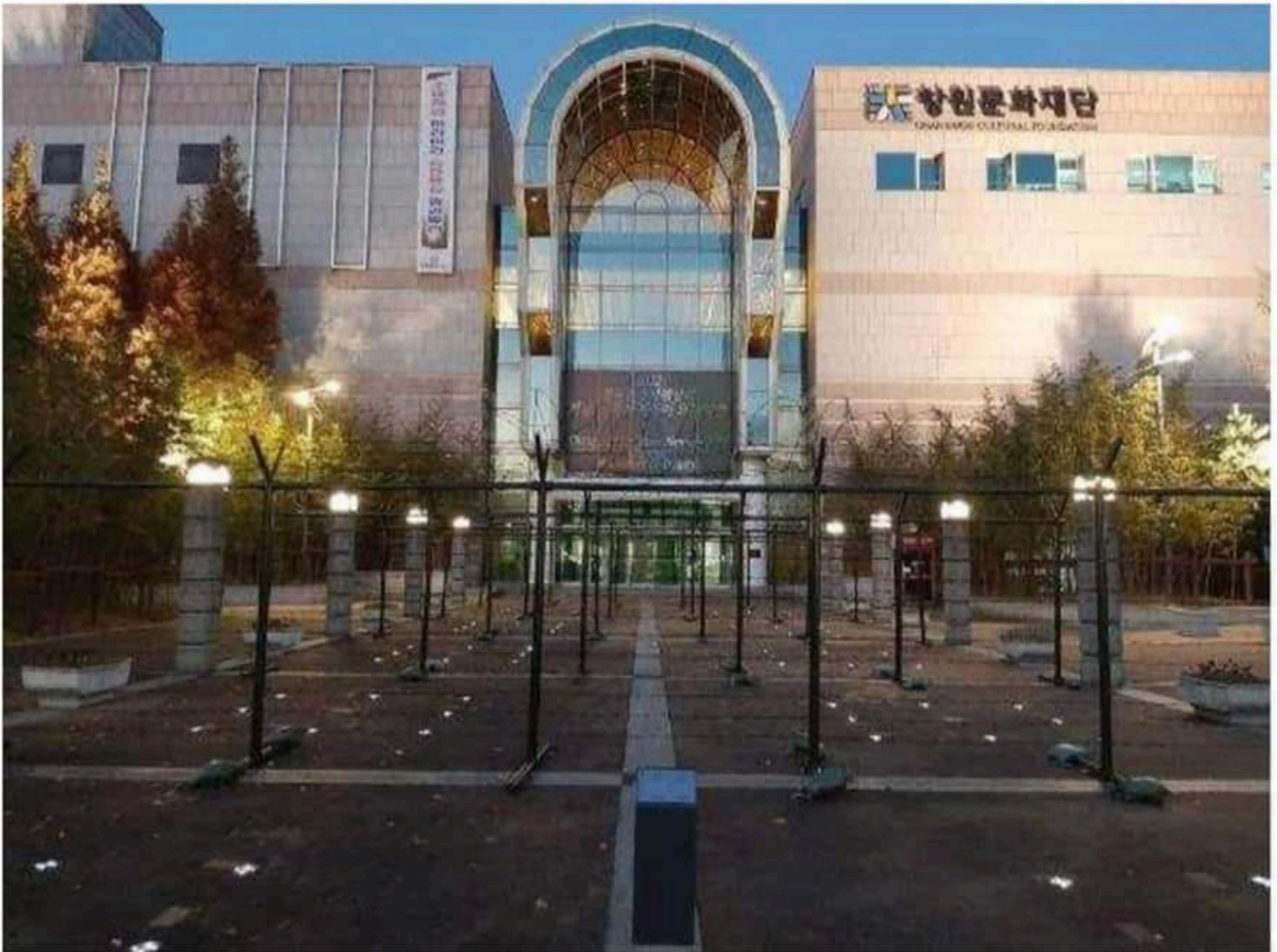
Changwon Sculpture
Biennale 2022
Channel:
Wave-Particle Duality

성산아트홀 및 정원복에서 일원
2022. 10. 7 — 11. 20

주최: 창원문화재단 후원: 창원시, 경상남도, 한국문화재단, 한국문화재단, 한국문화재단

93 artists from 18 countries

Andrea Silberhorn / AssumptaBudig / Bernd Halbherr / Karin Schuff / Karin Ulrike Soika / Oliver Griem / Ingo Baumgarten / Daniel Sturgis / Cat Scott / Simon Morley / AlineDarras / AmélieAsturias / Catharine Gellings / Doris Kloster / Douglas G Campbell / Shin Minsik / Korea Art Forum hanHaenggil / liwei / Sun Yu / Anqing / RenYihong / HarukaOchI / HarunaSugisaki / Jun Iizuka / Kazunori Kitazawa / Kenjimakizono / NagisaHirakawa / ShioriSuzuki / Takashi Sonoda / YoungsukKIM / YutaroTakemoto / SatokoNagashima / Yamamoto Naoki / Lee Soonryeo / jhonnamHa / frank nordmann / MileeChoo / Sam Nicholson / Perrin Millard / MelonyKara Smirniotis / Anne O'Callaghan / Colette Laliberté / Eric_Garsonni / JayceSalloum / JiheeMin / Nancy Tobin / Pierre Tremblay / Rebecca Garrett / kimrabyollemoine / Linda Duvall / TaravatKhalili / GinetteLegaré / Louise Noguchi / Mike Hoolboom / AlënaKorolëva / AnneliesSlabbynck / LysianeBourdon / AudeLespagnard / RoserPesquer / AlokBal / AbhishekNarayanVerma / Kim Kyoungae / RobiFathoni / AwangBerhartawan / DadiSetiyadi / ivansagita / LuddyAstaghis / Mann Gurung / MukeshShrestha / SaurgangaDarshandhari / Krishna GopalShrestha / SamjhanaRajbhandari / Yao Juichung / Chang ChenShen / Isa Ho / Chen Zhaohua / Chen weichen / KriangkraiKongkhanun / NophaklaoSrimatyakun / Jorge Lozano / Alexandra Gelis / Cha Jooman / Kim Eunha / Son Minhyung / Oh Wanseok / Oh Junghyun / Lee Malyong / Lee Hyunjung / Jang Jinkyun / Chooyousun /







Thailand

Name : Kriangkrai Kongkhanun.

The golden flower, Chapter 5 Lantern Light,. 80 x 60 cm,. Mixed.

Kriangkrai Kongkhanun, who studied at art schools in Thailand as well as in Italy, visiting the most important art museums in the West on a trip to Europe, makes a daring attempt to forge a link between the Buddhist symbolism found in traditional pictures and the western imagery of the Renaissance and the 19th century. The Buddhist codex of ethics conditions his life philosophy and way of thinking. The point of departure for Kriangkrai's art is, however, the knowledge that negative human traits, such as anger, hatred and selfishness, namely evil properties, are so closely woven into human life that they always resurface from the subconscious.

Background: Human brains and societies have been evolving since the archaic time. Human beings can distinguish goodness from badness and justice from injustice. Human beings have evolved to be more advanced than animals. We have conscious and have eliminated or concealed our negative traits, including sexuality. However, these traits are not easy to be eliminated, certain systems have to be invented to be mechanism to control these traits. Examples of such controlling systems are ethics, morals and laws.

However, human beings nowadays are indulging in indecent things. They are masterminded by lust and leading their lives in the unusual ways of lives. For examples, they possess high levels of vengeance, hatred, greed and jealousy, which have deep-rooted in their lives until their identities are corrupted. Consequently, they steer their lives away from decency. These negative natures of human beings are like germs that hide within our bodies. All we can do is just to know and understand them and try to peacefully live with them in order that they cannot harm our bodies. However, when our minds are weakened, these diseases proliferate beyond controls and turn us into monstrous ones.

Objective: This project aims to manifest the indecent emotions, feelings and minds, which seem to be the fundamental feelings of human beings. Indecency drags human souls to the bottomless abyss which leads our souls to the other world. This is the conflict between goodness and badness, which turns into tension, aggression, frenzy and turmoil. These things are caused from the extreme actions of human beings who see things in the invert manner.

Human beings whose hearts are being dragged down to abyss have different feelings such as fear, coldness, frustration, heat and confusion, which are merged together and cannot be parted. This includes abnormal things that occur in reality and in imagination.

In this project, forms and stories are made from imagination in order to create the scene of hell. Forms of human beings, monsters and animals described in Buddhist stories such as Tribhumigatha are adopted to the work in this project in order to reflect the results from human beings' actions. The work reflects intangible things such as hatred, anger, greed and jealousy. Many forms that are created in the work symbolize human beings who are lured with these indecent things. This has been happening from the past to the present. The work in this project is called 'Contemporary Hell'.

This work consists of forms created from imagination such as beasts fighting with each other with the intention to kill each other. The prototype of this work is ancient Thai art. However, the stories depicted in the work are developed so that the forms in the work have their own characteristics. This work is created with computer graphics techniques which reflects contrast such as black and white colours.

Medium of work: Acrylic.Chinese ink. Pen. Pencil on Thai handmade paper and Photoshop.

Artwork with description: The forms are created on the basis of the concept which is established in accordance to the inspirations that influence the meanings of the work. The work in this project is the exploration of human beings' selves that are reflected through the selves of monsters. The work depicts the imagined scene of sinners' land, which is the land of imagination in which the goodness is fighting the badness. A variety of symbols are used in order to represent the intangible things such as hatred, anger, greed and jealousy, such as a gigantic two-headed snake that is opening its

mouths in order to prompt itself to swallow anything that comes in its range. IN the stomach of the snake, the lays a whale that has swallowed a bird that has swallowed a turtle that has swallowed a man with wings who are sleeping.

The big snake represents a person who has consumed too much and let greed overwhelm his heart. This makes him hungry and needy all the time until he can swallow a great whale. His eyes are staring around in order to prompt him to swallow everything that passes by. This is the overwhelming desire that gives a man limitless needs.

The bird that us swallowed by the whale symbolizes a man who cannot take himself away from all the feelings. A bird should be flying in the sky but he falls into the sea and is swallowed by the whale. This is the mind of a man who cannot control his fear, greed or anger, which are fundamental feelings of human beings.

The man with wings sleeping in the turtle's stomach reflects the mind of a human being. Wings are the consciousness that can take a man away from indecent hell. Even though having the wings, the man is sleeping, which means he lets lusts and sins mastermind him and drag him to the indecent world. The turtle is the time dimension in which everything has its own cycle.

The small man-head fish that are swimming in the ocean represent the journey of human minds that cannot stay away from luring sins that are all around in the time dimension. They are eternally struggling with anger, fear and greed without finding the way out.

The monster with three eyes, wings and a fish tail that is swimming in the ocean is a man that is always struggling. The three eyes are represent the fear of guiltiness that makes him alert and restless all the time. This feeling will always haunt him and hinder him from gaining real happiness. The swimming hands are the hands of a needy man who tries to grab things all the time and without the end. If the man stops struggling, he will be drowned in the ocean. Even though he has wings, he cannot get himself away from this state of sinfulness.

The turtle with eyes on its shell symbolizes a man who creates some walls to shelter himself. The walls are the ethical principles that human beings establish in order that they will fear sins. However, these walls cannot protect them from being tempted by things that influence their emotions.

Production process: Everything in this world changes by time, so does the artist. Changes of everything around me create different feelings in different times. The infinitive perseverance seems to cause continuous and consistent progress and development. When we look back and analyze the past by using our thinking process, we can see the growth of everything, including its strengths and weaknesses, and mistakes, in the more precise fashion. These things are used as data for the analyses and developments of new things all the time. As for this project, its development is divided into 3 phases as follows.

Phase 1: The work before the project.

In the first phase, I presented my work in the form that focused on gigantic forms with small forms added as the backgrounds. As for the theme, I desired to reflect the darkness of human beings that is hidden in their hearts. Accumulated beyond the limit, this darkness explodes. This is how human beings can be masterminded by lust and changed from human beings into demons. In this phase, I was looking for the symbols to be used in the work. Such

symbols have to be agreeable to the concept and main feelings that this work was intended to manifest.

Phase 2: The work before the project.

In this phase, I had accumulated knowledge and expertise, so I became more skilled and experienced in working. Consequently, I adjusted my work by adding new things into it. More symbols and meanings were added into the work. I wanted to link my work to the riddle pictures that had hidden implications in them. Concerning the technique, I had experimented new things to be added into the work. Also, more natural forms were used in order to reflect human beings' feelings. In this phase, both the style of this work and the technique used for creating it became more precise.

Phase 3: The project

In this phase, many analyses and developments are carried out. There are developments in concept, technique and the feelings of the work. This 'Contemporary Hell' work depicts the imagined world of sinners that is hidden underneath human beings' consciousness. The eternal needs and desires emerge from human beings' minds and become uncontrollable although human beings try to suppress them with ethical principles.

After data are collected, processed and analyzed on the bases of the experiences and developments of work in phases 1 and 2, this work is satisfying because it manifests the continuous creativity in terms of concept, style and feelings of the work. It is more sophisticated and powerful. The forms used in the work are divided into 2 main groups, namely, the forms that really exist and the imagined ones. The forms of both groups are interesting and more united. Experiences and knowledge obtained during the course of this project can contribute to the learning process that leads to continuous and consistently changes and developments.

Conclusions: The project is based on the 'complex' that lays in human beings' minds. It arouses me to question myself, expand the linkage to the society, and come back to solve my problem. This project is gradually deconstruct the complex I have by thinking and considering the conflicts that are hidden in the work. I depict human lust by showing the story that is the mixture between concept and feelings through the forms of creatures that symbolize the demon from the world of spirits in order to remind the viewers of what sinners will face with in hell.

The stories from ancient scroll of Tribhumigatha and symbols that represent demons in hell are adopted and adapted until they have unique forms. This project is supposed to be successful in terms of its ability to convey the mysterious feeling and to teach the viewers to think about Buddhist philosophy that can lever human beings' ethicality that will take them to the better world after their death.

Problems and Solutions: In the first phase, the work is not represent what the artist was thinking but it was then fulfilled later.

Bibliography :

Kriangkrai Kongkhanun, who studied at art schools in Thailand as well as in Italy, visiting the most important art museums in the West on a trip to Europe, makes a daring attempt to forge a link between the Buddhist symbolism found in traditional pictures and the western imagery of the Renaissance and the 19th century. The Buddhist codex of ethics conditions his life philosophy and way of thinking. The point of departure for Kriangkrai's art is, however, the knowledge that negative human traits, such as anger, hatred and selfishness, namely evil properties, are so closely woven into human life that they always resurface from the subconscious.



England

Name : Cat Scott.

In Transition, Kinetic Sculpture, Light Night Leeds, 2017. Electronics, Arduino, fans, balls, lights, speakers, wood, acrylic

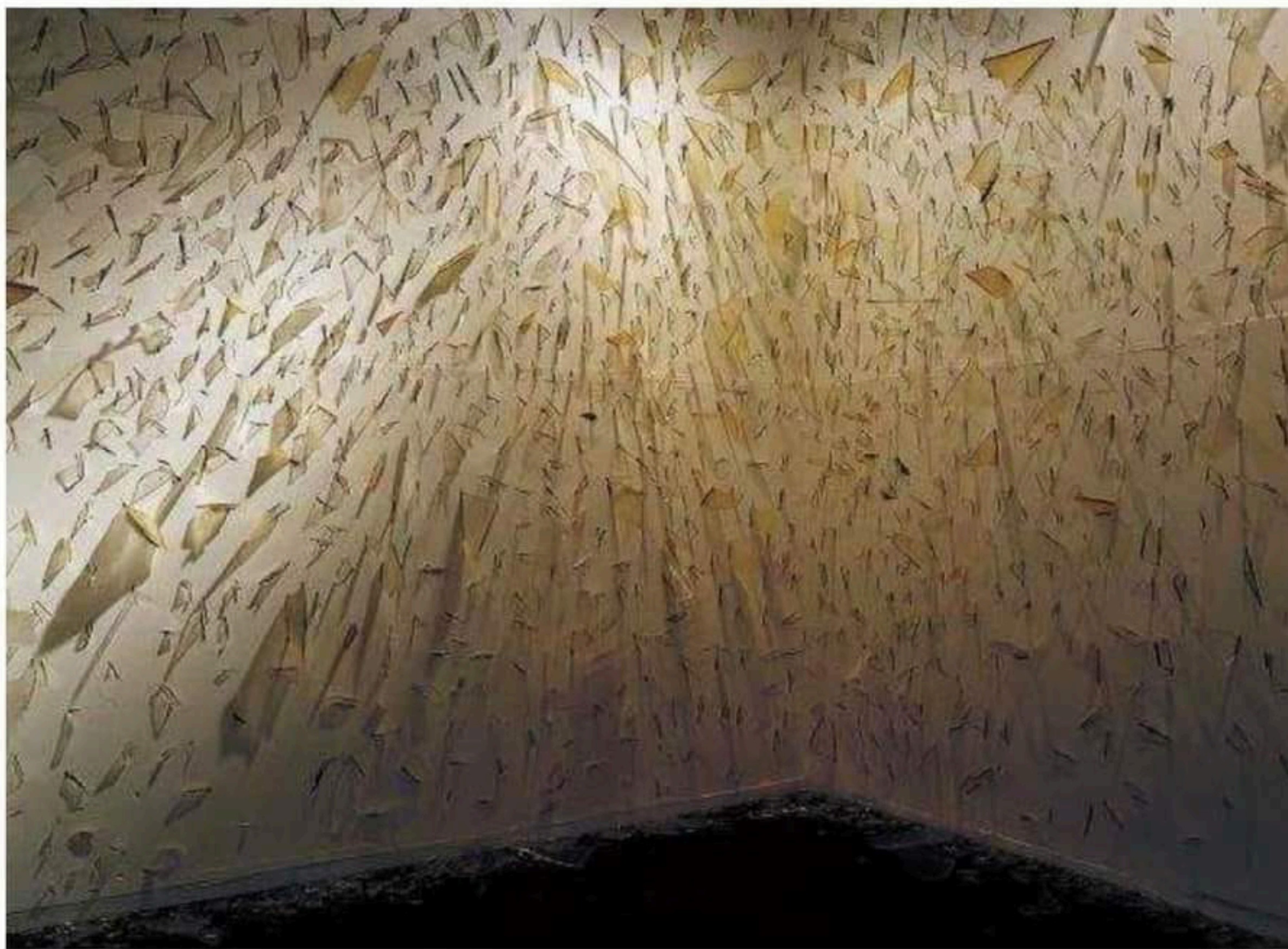
Cat is an international artist who creates moments of curiosity and wonder, using STEM (science-technology-engineering-maths) processes, and wave phenomena (light, sound, liquids, and gases) to make kinetic sculptures, installations, and experiences. As a woman working across technical male-dominated disciplines, she aims to eliminate barriers and to use art as a universal language, to spread equality across sectors and society. Cat regularly collaborates with artists, scientists, and makers, independently, and as an active member of The Superposition collective in Leeds, UK.



Canada

Name : Louise Noguchi.

Subverting tropes of the western genre for a new take on the immigrant experience and colonization, this short film follows tumbleweeds through the tundra of a Canadian suburb as they interact with a foreign landscape and strange locals.



Japan

Name :Yamamoto Naoki.

The title of the work is "FLESH!".

This work is an audience participation type work. Glass shard-like "candies" are stuck in the walls of the gallery. The walls are made of cardboard, and if the audience is frustrated, they 'stick' the candy, and when they want to be healed, they 'pull out' the candy. Then lick and dissolve.



Russian

Name : Alëna Korolëva

This picture taken during Alilo - Christmas march in Tbilisi, Georgia in 2018. BioAlëna Korolëva is an artist and curator, who works with sound, photo and video and curates programs for film festivals. She has a Master's degree in documentary filmmaking, and has made several short films. She worked as a program curator at Message to Man International Film Festival, co-founded and curated Kinodot Experimental Film Festival. Since 2018 she's dedicated herself to making sound art.



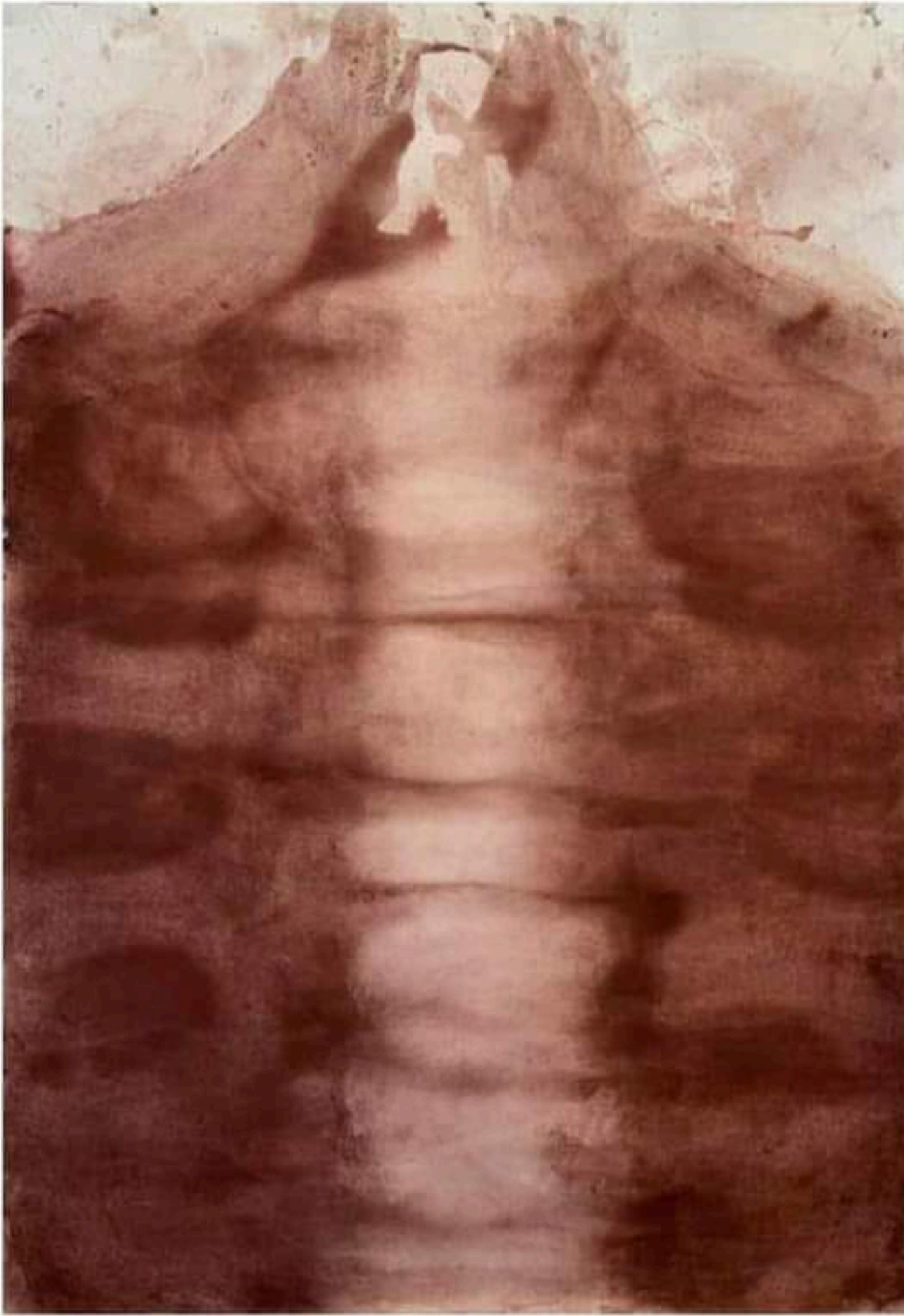
Belgium

Name : Annelies Slabbynck.

'Rebirth'

'Rebirth' 2018(old glass petri dishes, paraffin wax, suture needle and suture thread)

I made this art piece for a friend with whom I fell out of touch with for more than 35 years. We reunited again 7 years ago;it was an extremely heartwarming encounter, as if all those years of silence never existed.Although we studied in the same city at a later age, unfortunately our paths never crossed, we didn't share the same goals or life choices, there was as it were a kind of invisible barrier which didn't give us the opportunity to meet. She became a doctor (nephrologist), I became an artist. Where she cures people, art plays a healing role in my life.



Spain

Name : Roser Pesquer

To vertebrate

My hand follows the movement of water and pigment, both flowing towards the image pictured in my head. The whole act of painting is like a dance. My work identifies the human body with landscape.



Indonesia

Name : Awang Berhartawan.

Entropy

//Installation paper box and nylon cord// Sounds that come out of our mouths, even a whisper, is an energy that will not disappear. Energy not visible, but still remains around us, in the air and in this world. The words that we say are never truly lost. The sound is surrounding us, never to disappear. The words we write, even before putting them on paper already exists in our minds. Sometimes when we write, realized or unconscious, the hands move and we only pronounce it. Developing a telephone wire, to communicate with each other over long distances. The development of wireless technology, no cables needed. Cell phone calls, using a network or wave frequency to communicate with each other over long distances.



Taiwan

Name : Yao Juichung.

Republic of Cynic 1989. 2020

Yao filmed the work 1989 in the square of the C-LAB, It also deconstructs the significance as historic as stereotypical carried by the original image through absurd, nihilist game-playing. It is worth mentioning that the four inflatable dummy Type 59 tanks in this work were made in and delivered from China to the artist's order. paradoxically brings a contemporary dimension to the historical image of the "Tank Man."

Project 'Escaping Demarcation.'

works of art



Korea

Name : Cha Jooman

You can cross if you have faith.

Rubber and plastic.

2021

One of Cha Joo-man's barrier series works, and an important artistic point in this work is that the barbed wire of the barrier is all made of rubber. So in reality, it is not threatening at all, and anyone can easily cross. However, the visible barbed wire of this work is more threatening than it is, so no one is willing to approach it. As such, the barbed wire barrier made of rubber completely deceives the general public. I want to create an opportunity to think deeply about the "some barriers" that stand in front of us through fake barbed wire "barriers" that are more realistic than they are. I hope that this work will break the consciousness of the conceptualization and cause a small revolution in life in each individual's daily life to change the lives of each individual



Korea

Name : Lee Hyunjung

Breath - Meaningful. Hearts, sound devices, iron structures, variable installation made of knitting thread

The Korean War left a huge irreparable scar on our people. 71 years later, our generation has no past experience of war. But I'm connected to my father in a lump of wound and my father is connected to my grandfather. Even now, he is still living with the same pain and wounds as this connection. This past and present pain should not be passed down to the next generation. It is a visual expression that time, space, and humans are fatefully connected to each other by knitting the heart, a symbol of human life, and the past, present, and the future to come.