



2014 창원조각비엔날레

Changwon Sculpture Biennale 2014

2014.9.25-11.9

OVERVIEW

- **Theme:** 달그림자 / 月影 / *'The Shade of the Moon'*
- **Duration:** 2014.9.25-11.9 (46 days)
- **Venues:** Dotseom(Golden Pig Island) · Masan Harbor Main Dock · Moonshin Art Museum of Changwon · Changdong Art Village
- **Artistic Director:** Choi Tae Man (Prof. Kookmin Univ.)
- **Curator:** Kim Jiyeon (Independent Curator)
- **Organization:** City of Changwon, Committee of Changwon Sculpture Biennale 2014

THEME

“The moon lights up the whole world and art soaks into the world like a moon shadow”

A rather poetic and romantic theme *'The Shade of the Moon(月影)'* is derived from the Whuleungdae(月影臺; moon shadow pavillion) in Masan habpo-gu, Whuleung-dong, where most exhibition spaces of the Changwon Sculpture Biennale 2014 will be located. The Whuleungdae is a Korean traditional pavilion built by Choi Chiwon(崔致遠) in the 9th-10th

century, who studied in China(Tang) by the pseudonym of Gowoon(孤雲; lonely cloud, that is, poor but good-natured scholar), during his later days in Habpo, the current city of Masan. He passed the Bingonggwa(civil service examination in China for foreigners), served as a local government officer and produced numerous writings during his 17 years in China. However, after he witnessed the collapse of Tang dynasty he returned to Shilla at the age of 29. But Shilla was not so different. Corruption prevailed and local power rose in revolt and to adjust this situation he proposed a reformation known as the '10 Urgent Points of Reform' to the Queen Jingseong. Nevertheless, he was let down by the incompetency, corruption and contradictory status system of Shilla Kingdom so he resigned from all government services and traveled to many places. And just before he had left for Haein-sa temple, it is said that he recited poems in the Whuleungdae. After his death, many scholars and poets have visited the Whuleungdae to appreciate his learning and virtue along with his artistic spirit and this clearly proves that it is one of Masan's prides. Therefore, *'The Shade of the Moon'* is a homage to Choi Chiwon and Masan where his vestiges still remain.

The Changwon city, unified with Masan and Jinhae since 2010, is the hometown of numerous artists such as Lee Eunsang(pen name of Nosan) who wrote Masan's favorite song <Gagopa(I want to go home)>, poet Lee Wonsoo the author of <Spring of Motherland>, sculptor Kim Jongyoung (pen name of Woosung) a pioneer of Korean abstract sculpture, and sculptor Moon Shin whose love for hometown and generous donation of his work enabled the opening of the Moonshin Art Museum of Changwon. *'The Shade of the Moon'* intends to commemorate contemporary art in a way that people can cherish its lasting impressions, which would be inscribed in their mind as a shade of the moon.

Therefore, *'The Shade of the Moon'* is not only a romantic and literary idea but also a metaphor of 'art soaking into everyday life', which is what contemporary art pursues. In other words, it is not the reflection on water which deceived Narcissus, or Plato's 'shadow of image cast in a cave', or a natural phenomena observed by a writer in the woods. Rather, it is a concept closely related to the proliferation of art. Like the idea of 'Whul-in(月印; inscribed moon)' in Buddhism or neo-Confucianism, the shade of the moon is a concept, which seeks a state of harmony between art and the world beyond dualistic thoughts on reality and phenomena. Furthermore, it suggests the legacy of the success of Moonshin International Sculpture Symposium held in 2010, to which internationally renowned sculptors were invited, and that of 2012 Changwon Sculpture Biennale, which presented twenty outdoor

pieces in the Dotseom(Golden Pig Island). It also intends to transform the biennale into an art festival by soaking it into the lives of the citizens. *'The Shade of the Moon'* is also a representation of the hopes of art to be reflected within our daily lives like the moon reflected on the surface of sea in front of the city of Masan. Therefore, the 2014 Changwon Sculpture Biennale will not only focus on the genre of sculpture, but also expand its scope to sculpture-based architecture, Earth Art focused on public art context, installation, and media art with exhibitions held both in and out doors. This is the reason why the Burim public market and Changdong Art Village area will also attract public attention as exhibition venues.

Moreover, the theme *'The Shade of the Moon'* derives from a question on the value of East Asian contemporary art, which had been subordinated from Western theories and the current art world, where anything is possible, floating without conceptual boundaries.

Since the early 20th century experiments of Avant-Garde, modern art has refused to settle in an ivory tower and pursued a merging with life. However, it still reveals a paradoxical situation while communicating with its own words, parted from realities. Development of methods and media has expanded the range of expression, but yet, art keeps distant from our lives and the reality. This also happens in museum, conceptual, land or media art. The idea of communication is a lure but we are to settle at a discomforting agreement that there is no real communication. Thus, *'The Shade of the Moon'* is not to follow a shadow that would vanish soon meaninglessly, but a symbol of hope and an expression of will to pursue art that lies within our lives like a shadow.

DIRECTION of PROGRESS

Since the establishment of Masanpo harbor in 1899, Masan has developed as an International trade port. It is evident that the area was adapted early as a port of distribution and shipping from the existence of Seokduchang(traditional port warehouse) in Goryo dynasty and Jochang in the late Chosun period. Also a place where the Mongolian army stationed to conquer Japan during Mongol interference period in late Goryo dynasty, Masan played a major role in the development of Korean economy as a free export station in 1970s. Moreover, Masan was the source of democracy movement in modern Korean history. Masan people's resistance against the election fraud of Lee Seungman's government triggered the 4.19 Democratic revolution and in 1979, their struggle against Park Jeunghee's dictatorship through the 'Buma(Busan and Masan regions) Resistance' contributed to the end of the revitalizing regime.

Therefore, the Changwon Sculpture Biennale 2014 aims to review the history of Masan through contemporary art and also to amplify the energy of integrated Changwon City of Masan, Changwon and Jinhae through art. The Changwon Sculpture Biennale 2014 intends to meet the needs of citizen's pursuit of art and culture by exhibiting high level of contemporary art in Moonshin Art Museum and aims to undergo site-specific projects in the main port, which harmonizes with the environment and provides an opportunity to experience public art. The Dotseom(Golden Pig Island) already has twenty pieces of sculpture along with various installations and facilities so we will concentrate on transforming the existing facilities into works of art.

Additionally, we plan to start an urban revitalization project, which will boost energy into the old city center of Masan currently under loss of industries and people, along with a community art project longing for participation and solidarity of citizens. For this, the Changwon Sculpture Biennale 2014 will not try to fit the mold of global standards and yearn for globalization, but aim to fulfill glocalism which will lead us to contemporary art with smooth globalization derived from the local; to provide a venue of art decategorization beyond sculpture; and moreover, to organize an art festival cooperating and harmonizing with the local citizens.

Sites of Exhibition

■ Outdoor for public art, urban regeneration project

● **Dotseom(Golden Pig Island)**



Dotseom, which has a romantic legend between king and his beloved lady, is an island 10 minutes off Masan Port. 'Dot' is an ancient name for pigs after which the island was named alluding to the shape of a reclining pig. This small and beautiful island was once used as an amusement park, but revamped as an island of art with Changwon Sculpture Biennale 2012. Total twenty sculptures have already installed in this island by biennale.

2014 Changwon Sculpture Biennale is going to renovate out-of-dated small buildings built during the amusement park instead of installing new sculpture.

● **Main Dock of Masan Harbor**



The main dock of Masan Harbor was a storage yard of sand for construction for the past 30 years, moreover it is an evidence of heavy industry in the last 70s of Korea. This dock also caused dust while the economy of Korea was developed. However, this huge ground will be changed to environment-friendly art and cultural site by Changwon Sculpture Biennale 2014. Some public art will be constructed permanently at the venue and some temporary

sculptures and installations will be exhibited in the biennale duration.

■ Indoor Exhibition

● Moonshin Art Museum of Changwon

Moonshin Art Museum of Changwon was founded in 1994 by the sculptor Moonshin, who was born in Masan in 1923 and passed away in 1995, and his family donated this museum to the City of Masan in 2003. Changwon Sculpture Biennale 2014 will use all of the galleries of this museum as the main exhibition venue.

■ Indoor Exhibition and Community art Project

● Chang-dong Commercial Area

Chang-dong was a typical commercial zone in Masan which is close to Chang-dong Art Village. However, a declining population and the emergence of major shopping malls affected its decline along with Chang-dong areas. In order to protecting and upbringing these building, the city of Changwon has promoted urban regeneration projects such as Arcade construction, sidewalk maintenance and environment improvement. But, several spaces are empty and still left discarded a garbage dump of downtown. Changwon sculpture biennale 2014 is willing to use this empty space as an exhibition venues for artists who have particular interests in the urban regeneration and community art, and mediate collaboration between artists and community.

● Changdong Art Village



Once the center of old city of Masan, Changdong serves no longer as a civic center due to a rapid decline of its population as well as economic collapse. According to urban regeneration project by the Changwon city government and local artists, this area can be revamped as an art village. Changwon Sculpture Biennale 2014 will utilize several galleries in this art village and promote community art project in cooperation with artist-in-residency of Changdong.

Artistic Director

Artistic director **Choi Tae Man** has organized numerous national and international exhibitions since 1990, including the '1992 Moran International Sculpture Symposium' during his time as a head curator in Moran Museum of Art. He was also in charge of '1993 Whitney Biennale Seoul', '15 years of Minjoong Misool(People's Art): 1980-1994', and 'Korean Contemporary Art in Beijing' as a curator in National Museum of Modern and Contemporary Art in Korea and has independently curated 'Inhabitants of the Brave New world'(2002) and 'Auguste Rodin: The Great Hand'(2002) held at the Seoul Arts Center -Hangaram Museum. Moreover, he was Artistic Director of the Contemporary Art Exhibition, Busan Biennale 2004 and the Icheon International Sculpture Symposium 2009 and 2010. In 2013, he organized the 25th anniversary of 88 Seoul Olympics Exhibition, 'Power, Where does the Beauty lie?'

Since 1984, Choi has been contributing numerous articles and essays to various art magazines, exhibition catalogues and newspaper columns as an art critic. He published several books including *Art as a Communication*(1995), *Korean Sculpture Today*(1995), *Art and City*(1996), *Art and Revolution*(1997), *Youth Shining in the Dark: An Chang-Hong*(1998), *Study of Korean Modern Sculpture History*(2007), and *Art and Social Imagination*(2007). He has obtained his doctoral degree in Art History at Dong Guk University with the dissertation, entitled *Korean War and Art: Propaganda-Experience-Record*. Currently he is full professor at the College of Art in Kookmin University, Seoul, Korea. Interested in the social acts of art, as art critic as well as scholar, he has committed in writing, critics and lectures.

Curator

Curator **Kim Jiyon** is a former curator at Gana Art Center and worked as head curator of Gallery Hakgojae. She has curated numerous exhibitions including 'The Power and Dream of People'(2007), 'Let bloomed One Thousand Flowers'(2008), 'Daejeon Pavilion of 9th Shanghai Biennale'(2012), and 'Hain Art Project 2013', as well as has been co-curating several exhibitions and artistic activities including 'Commemorative Exhibition of the 30th Anniversary of Reality and Utterance'(2011), 'Project Daejeon 2012: Energy'(2012).

Currently she is curating 'Jiree-san Project' and Artistic Director of 'Art Show Busan 2014' as an independent curator. She has contributed many articles, critical essays, and columns to art magazines and newspapers, as well as co-edited several books.

Contact Information

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Changwon Sculpture Biennale 2014 www.changwonbiennale.com

For more information about Changwon City, please visit to www.changwon.go.kr

Moonshin Art Museum of Changwon www.moonshin.changwon.go.kr

Committee of Changwon Sculpture Biennale 2014

Chairperson: prof. Kim Yi Soon, Ph.D in Art History, Hongik Univ.

Members: Prof. Ahn Kyuchul, Sculptor, Korean Univ. of Arts

Prof. Cho Eunjeong, Ph.D. in Art History, Hannam Univ.

Mr. Chun Sang Jong, Director, Dept. of Culture, Chanwon City

Prof. Chung Hyun, Sculptor, Hongik Univ.

Mr. Kim Sang Mun, Painter, President of branch Association of KFAA

Mr. Lee Daehyung, Art Director of Hyundai Motors Co.

Prof. Yoo Jinsang, Art Critic & Independent Curator, Kyewon Univ.