

2019 Daegu Photo Biennale in Berlin
Special Exhibition

MorphO
,

isolation of (portable)
pressure

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August 23 - September 7, 2019

06. Jung Sungtae

16. Ricarda Roggan

36. Henrik Strömberg

46. Woo Changwon



| Daegu Photo Biennale Special Exhibition |

MorphO , isolation of (portable) pressure

Daegu Photo Biennale Special Exhibition in Berlin 2019 has been conceived as the very first project in Europe, functioning as a junction between the city of Daegu and the European art scene.

Daegu has long been leading Korea's photography culture. Based on its historical and cultural resources, the city is hosting the Daegu Photo Biennale in order to develop its current position as a representative institution for photography. Together with Daegu Arts Center, which aims to become the center of culture and art in the city of Daegu, the Photo Biennale is now developing this very special project which creates an occasion to seek a new interpretation of modern photography. The Special Exhibition is conceived in order to establish a dialogue between artists with different cultural heritage, artistic development and a strong background in photography. This event serves as an occasion to present a vibrant encounter as well as the result of the conception of a new exhibition format.

The core of this exhibition revolves around the various systems of references which characterise the production of the artists based in two different geographical regions. That is precisely what guided me to select photographers distinguished by a remarkable prowess and to present their artistic practice through a careful selection of the pieces. The concept, developed as the exhibition theme, permits the presentation of a show which is cohesive yet multi-faced.

The artists, Ricarda Roggan, Henrik Strömberg, Jung Sung Tae and Woo Chang Won have been selected thinking about a common ground which relates to their visual and conceptual sensitivities and takes at the same time into account the different artistic process and aesthetics.

The theme of the show is the idea of MorphO (so written, where Morph- is the ever-changing pattern of the matter -figuratively and literally- and the O is an attempt to contain it and embrace it at the same time: like a circle). Morph-O, not metamorphosis neither morphosis, stands for the root of the word: 'morph' as for its etymological meaning. It refers to the shape, the change, the form of the object, the matter, its content, its form. The friction created by an ever-changing shape and the ever-changing pieces in reference to each other creates a dialogue based on a re-evaluated system of references. The aesthetics are different yet similar, based on a common intensity of the photographic investigation.

The portable pressure is the one of the objects, the physical weight and -figuratively- the one given by its past and new contents, its story and new life when translated in photographic works or in sculptural volumes.

The photographic pieces and the sculptures, interlaced on the occasion of the exhibition, will investigate the relation between the weight and the volume, starting from the past meanings and the nature of the subjects at times ephemeral at times steady.

The various works, presented as in an ideal conversation, will allow the show to suggest an agile and immediate interpretation and a complex watermark of meta-meanings.

- Foreword by Chiara Valci Mazzara

| 대구사진비엔날레 특별전 |

모프오(MorphO), (이동가능한) 압력의 고립

유럽에서 개최하는 첫 프로젝트로서 이번 2019년 대구사진비엔날레 베를린 특별전은 대구시와 유럽의 예술적 만남의 역할을 하는 전시이다.

대구에는 오랫동안 한국의 사진 문화를 이끌어온 도시로, 풍부한 역사적, 문화적 배경을 기반으로 사진비엔날레를 개최 하며 사진 도시로서의 지위를 확고히 해 나가고 있다. 대구를 문화예술의 중심지로 만들기 위한 하나의 목표로 대구 문화예술회관과 대구사진비엔날레는 현대사진미술의 새로운 해석을 모색할 수 있는 본 특별전을 함께 발전시켜 나가고 있다. 서로 다른 문화적 유산, 예술적 발전, 그리고 사진에 있어서 확고한 예술적 배경을 가진 작가들 간의 교류와 대화의 장을 만들기 위해 계획된 이번 특별전은 활발한 예술적 교류뿐만 아니라 새로운 전시 형태를 제안하고 있다.

이번 전시는 지리적으로 서로 다른 두 지역에서 활동하는 작가들의 작품을 특징 지우는 다양한 장치들에 집중하고 있으며, 이를 통해 주목할만한 작가와 예술적 방향성을 제시할 작품들이 신중하게 선정되었다. 이번 전시의 주제가 되는 개념은 응집력을 지니면서도 동시에 다양한 면들을 표현하는 방식으로 제시되었다.

이번 전시 작가인 리카르타 로간, 헨릭 스트롬베르크, 정성태, 우창원은 각기 다른 예술적 과정과 미학에 대한 고려뿐만 아니라, 작품에서 보여주는 시각적, 개념적 공통분모를 기준으로 선정되었다.

이 전시의 주제는 모프오(MorphO)라는 개념이다(모프(Morph-)는 언어 그대로, 때로는 비유적으로 변화하는 물질의 패턴이며, 오(O)는 '원', 또는 '원형'이 상징하는 의미처럼 시시각각 변화하는 것들을 담고 동시에 포용하려는 시도이다). 변형도, 형태 형성도 아닌 모프오(MorphO)는 어원적 의미, 즉 이 단어의 근원적 의미인 '모프(Morph-)'에서 기인한다. 이는 사물, 물질, 내용, 형태 등의 모양과 변화를 의미한다. 이러한 형태와 조각들의 끝없는 변화와 상호작용으로 만들어진 마찰은 재평가된 상징적 체계에 기반을 둔 대화를 창조해낸다. 이것의 미학은 서로 다르지만 동시에 심도 있는 사진적 탐구라는 유사성을 지닌다.

이동가능한 압력(Portable Pressure)은 물체에 가해지는 물리적 무게를 의미하는 동시에 사진 작품 또는 조형 작품의 언어로 번역될 때 대상에 가해지는 과거와 새로운 현재, 그리고 그 대상의 이야기와 새로운 삶이 주는 상징적 무게를 의미한다.

이번 전시를 통해 교차되는 사진 작품과 조형작품들은 때때로 순차적이지만, 동시에 지속되는 피사체가 지닌 과거의 의미와 피사체의 속성에서부터 시작하여 무게와 부피 사이의 관계를 탐구하고자 한다.

마치 이상적인 대화와 마찬가지로 전시되는 다양한 작품들은 순각적이면서도 즉각적인 해석과 메타적 의미(Meta-meanings)들의 복잡한 워터마크를 제시하고 있다.

- 키아라 발치 마짜라

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Jung Sungtae

Jung Sungtae is a photographer in South Korea and has been the director of Korea and Ukraine contemporary art exhibition (KUCA) since 2018. Through his photographic works, he paid attention from 2013 were evaluated as a new experiment that searches motive from humans' dark history and expresses an internal image of the artist. He's also focusing on the life of migration and settlement of individuals and ethnic group. Photo works of Chernobyl in Ukraine, presented in 2016, and 'Koryo-saram: Етнічний Кореєць' and then 'Me and My Shadow' series were also located on this extension line. He was selected as an Excellent Portfolio Review in Daegu Photo Biennale in 2018, and he currently is participating in an Artist Residency Program in Daegu Metropolitan Market Art Project.

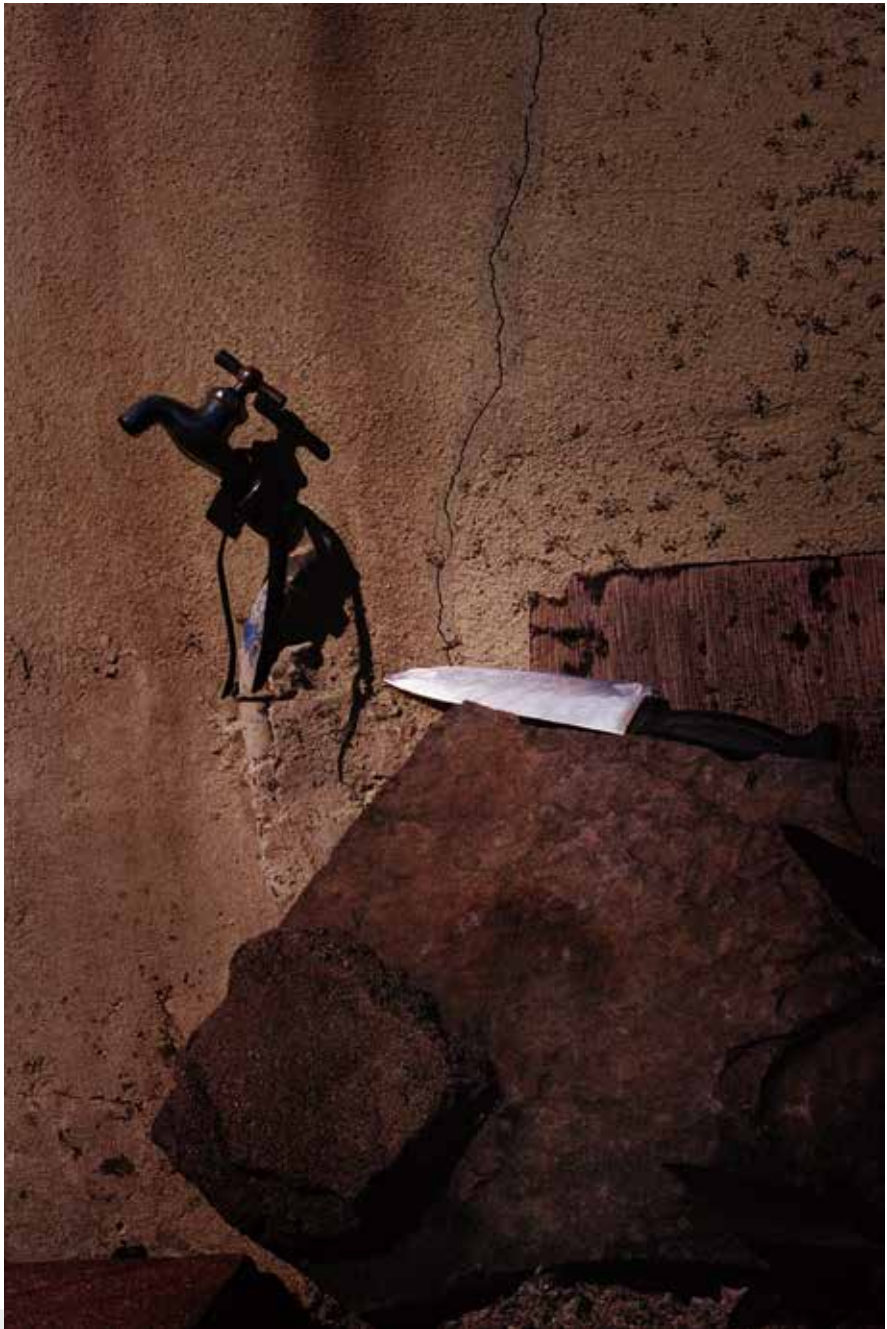
short biography by Lee Kyusang Noonbit Publishing Co.



MMS_3Y_04
Jung Sungtae
MMS_3Y_04, 2018
archival pigment print
1500x1000mm(stencil printing 420x278mm)



MMS_3Y_03
Jung Sungtae
MMS_3Y_03, 2018
archival pigment print
1500x1000mm(stencil printing 420x278mm)



MMS_5Y_12
Jung Sungtae
MMS_5Y_12, 2015
archival pigment print
900x600mm



MMS_3Y_02
Jung Sungtae
MMS_3Y_02, 2018
archival pigment print
1500x1000mm(stencil printing 420x278mm)



MMS_5Y_05
Jung Sungtae
MMS_5Y_05, 2018
archival pigment print
1500x1000mm(stencil printing 420x278mm)



MMS_3Y_01
Jung Sungtae
MMS_3Y_01, 2018
archival pigment print
1500x1000mm(stencil printing 420x278mm)



MMS_5Y_02
Jung Sungtae
MMS_5Y_02, 2018
archival pigment print
1200x800mm(stencil printing 420x278mm)



MMS_5Y_04

Jung Sungtae

MMS_5Y_04, 2018

archival pigment print

1500x1000mm(stencil printing 420x278mm)

Jung Sungtae

1970

Born in Daegu

Lives and works in the Republic of Korea

Education

2017 Completed doctoral course in Photography and Video, Kyungil University, Korea

2015 MFA in Photography and Video, Kyungil University, Korea

2003 Ph.D. in Landscape Architecture, Sungkyungkwan University, Korea

Solo Exhibition

2018 Chernobyl: Uncontrolled Homesickness, space B, Daegu, Korea
Life of Deportation and Settlement, Suseong Artpia, Daegu, Korea

Me and My Shadow-2018 Daegu Photo Biennale, Gallery Soo, Daegu, Korea

2017 Koryo-saram left in Ukraine, Art Museum of Artsvit, Dnipro, Ukraine

Koryo-saram: Етнічний Кореєць, Shcherbenko Art Centre, Kyiv, Ukraine

2016 Chernobyl, Namu modern and contemporary art gallery, Seoul

Breath in Chernobyl, Shcherbenko Art Centre, Kyiv, Ukraine

2012 Dark Reflections, Gallery Soo

2010 Going Home, Space Gachang

2009 One day's Light, KBS Daegu

2007 Face Typology, Alternative space Ssac

2006 Picturesque Angkor, Alternative space Space129

Selected Group Exhibitions

2019 The Memory of Space, Kimchungup Architecture Museum, Anyang, Korea
Life of Deportation and Settlement, 'Koryo-saram, Samosely and abandoned places,

Andong Culture & Art Center

2018 Life of Deportation and Settlement, Cheongsong Yasang Art Museum, Korea
Me and My Shadow-Gachang Art Studio Space Project, Beomeo Art Street Space 1

2017 Hexagon-Beyond the border, Chosun University College of Fine Arts, Art Museum CUMA

Life of Deportation and Settlement, 'Koryo-saram, Samosely and abandoned places in Ukraine', KF Gallery

2016 The reconstruction of reality, Smiling Arts Center

Bongsan Art Road, Lee Sang sook Gallery

Katowice International Invitational Exhibition, Galeia Teatru Korez, Katowice, Poland

My vintage props, Seokju Studio

A special project 'Cheongchuleoram', Gallery H

2015 Arts-stand in the city, Daegu Culture and Arts Center

Resonance, Gallery Lucida, Jinju 2015 From Ayang railroads to Dongchon, Ayang Art Center

Chilly Scenes of Winter, space129

2014 Reading the Landscape, Gallery Illum&Bongsan Cultural Center, Seoul

Blind Spot, Gallery CU

Open mind, an Open Market, Bongsan Cultural Center

Sansu, Gallery Soo

Daegu Contemporary Arts2014, Daegu Culture and Arts Center

Contemporary Arts, Gallery Suseong

2013 The Creative Space Filled with Art, Daegu Culture and Arts Center

The Picturesque Photography, Bongsan Cultural Center

2012 Arts storm, Beomeo Art Street

Contemporary Photograph Five Member Exhibition, space gachang

Korea-Japan Contemporary Art Exhibition2012, Donggu Arts center

I looked, Jeongdong Gallery, Seoul

The 5th Vision & Reflection 2012, Art Museum KNU

2011 Emotional landscape, Bongsan Cultural Center

Landscape of Contemporary Photography, space gachang

Debec Art Project, Debec main Store

2010 Disappearing Borders, Goto Gallery

Beyond 6171 Exhibition, space gachang

Fast, Slow, Unmoving - Art Show, Daegu Transit 1Line: Jungangno Station

Two Photo Artist Invitation Exhibition, Daegu Citizen Center

2009 Four Artist Exhibition-Square"Performance-Acts", Gallery Doyo

2008 Ten Young Photo Artist Invitation Exhibition, Yechong Gallery, Seoul. etc.

Art Fair

2018 Кореяда2018, Kherson Regional Theatre, Kherson, Ukraine

2017 Buy Artist's Room-Artist Art Fair, Shinsegae department store, Daegu, Korea

Overseas Korean special exhibition, Seoul Sejong Center, Seoul, Korea

Кореяда2017, Ukrainian House, Kyiv, Ukraine

2014 Hotel Art Fair in Daegu, Saint Western Hotel

2013 Seoul Photo2013, COEX Hall B, Seoul, Korea

2012 Hotel Art Fair in Daegu2012, Novotel Ambassadors Hotel

Gyeongnam International Art Fair, GIAF

2011 Hotel Art Fair in Daegu2011, Novotel Ambassadors Hotel

8th Edition Du Salon De L'art Accessible, Carrousel Du Louvre, Paris, France

Award & Career

2019 Portfolio Reviewer from Odessa Photo Days, Odessa, Ukraine

Selected as an Artist Residency Program by Daegu Dongseong Market Art Project, Korea

2018 Selected as Excellent 'Portfolio Review' by the Daegu Photo Biennale, Korea

Certificate of Appreciation, Embassy of the Republic of Korea in Ukraine

Appreciation Plaque, Governor of Cheongsong-gun, Cheongsong, Korea

Exhibition Curator of Korea and Ukraine Contemporary Art

Exhibition(KUCA2018_Exposure), Kyiv, Ukraine

2017 Appreciation Plaque, Dnipro City Council, Ukraine

Selected as Korea Foundation(KF) International Exchange Exhibition, Seoul, Korea

2014 Exhibition Coordinator of Daegu Photo Biennale, Daegu, Korea

2013 Appointed as Young Artist of Daegu by The Art of Daegu, Korea

2010 Accepted at the Contest for Portfolio by the Daegu Citizens Center, Korea

2008 Young Photo Artist Award, Seoul, Korea. etc.

Collections

Embassy of the Republic of Korea in Ukraine, Kyiv

Shcherbenko art centre, Kyiv, Ukraine

La Capitale Galerie, Paris, France

Namu modern & contemporary art gallery, Seoul, Korea

Ukraine Culture and Art Council, Seoul, Korea

Sungkonghoe University, Seoul, Korea

Art Museum of Aptсвир, Dnipro, Ukraine

Cheongsong Yasang Art Museum, Korea

Russian Photography Museum in Russia. Etc.

Teaching Experience

Lecturer, Department of Photography and Video, Kyungil University, Gyeongsan, Korea

Adjunct Professor, Department of Tourism Landscape Architecture, Kyungju University, Gyeongju, Kore

Lecturer, Gyeongnam National University of Science Technology, Jinju, Korea

Lecturer, Graduate School of Urban Studies, Hanyang University, Seoul, Korea. etc.

Academic Activities

Member of 'KSBD A' Korea Society of Basic Design & Art, Korea

Member of the Society Of Modern Photography & Video, Korea

Member of the Society Of Korean Photography, Korea

Member of Korea Planning Association, Korea

Director of Daegu Contemporary Artists Association, Korea

Director of Korean Institute of Landscape Architecture, Korea

Executive Director of Korean Institute of Traditional Landscape Architecture, Korea. etc.

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Ricarda Roggan

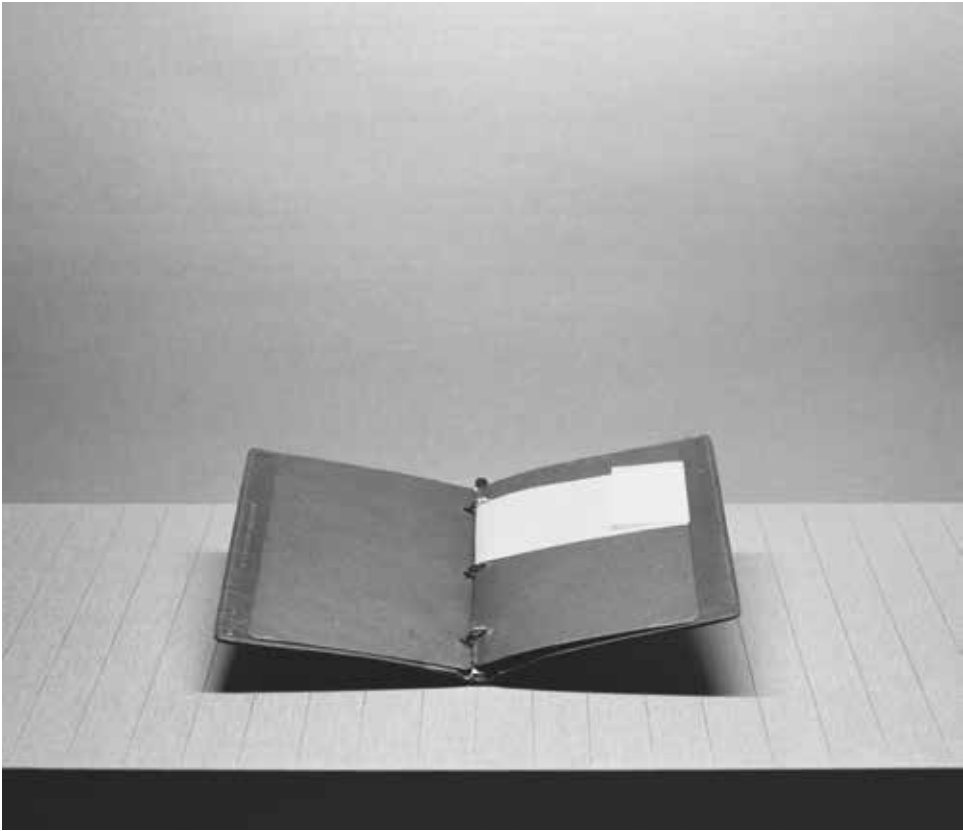
Ricarda Roggan (born 1972 in Dresden) studied photography at Hochschule der Bildenden Künste Leipzig and the prestigious Royal College of Art, London. Her works deal with found places and spaces in which men have left their traces. While in her early series “Stuhl, Tisch und Bett” (2001) she re-installed the interiors of left-behind classrooms and offices in the neutral setting of her studio, dark empty attics that she discovered on expeditions around her hometown Dresden became the subject matter in “ATTIKA” (2005). After the searching and finding –always the starting point of her works – comes the thorough preparation of the rooms for the analogue picture. In painstaking dedication she covers up cracks in the wooden walls, that could let disruptive light beams in, eliminates grains of dust, even bricks up entire walls to create the perfect image, as in the series “Schacht”. The ready-made which the viewer supposes to see in the pictures turns to be a strictly thought through composition at closer observation.

By eliminating the background, be it through time exposure, which puts the image in complete darkness, or through the selection of an image detail that cuts off all possible exits, the isolated places are pictured entirely closed and not accessible for the spectator. Places as well as objects are taken out of their original function and thereby placed in the spotlight by the artist.

Still, it is exactly the evidence of human use, which she wants to capture and focus on. In her recent body of works, gambling machines that she stumbled upon during a work stay in Cyprus have become the motive. In their awkward timeless appearance, the strange appliances resemble stranded spaceships from a different age or props from a science-fiction movie. But with their capsule-like construction they, too, are left over places that once served a purpose and human beings for their play and thereby integrate into Ricarda Roggan's previous oeuvre.

Since 2007 Ricarda Roggan has begun to work outdoors to turn towards the genre of landscape painting in her own typical way. In the series “SEDIMENTE” she found rock formations, remains of man-made quarries that face the viewer as nearly abstract, hard spaces that don't leave a way out. In “Baumstücke”, the artist herself is the person that leaves her traces in the nature and prepares the image with her usual perfectionism and sophistication for the exposure with the large format camera, until all unnecessary branches of trees and disturbing leaves are disposed of. Here, too, the observation and examination of approaches as different as documentation and construction, reality and model, function and uselessness is the basis of her artistic work.

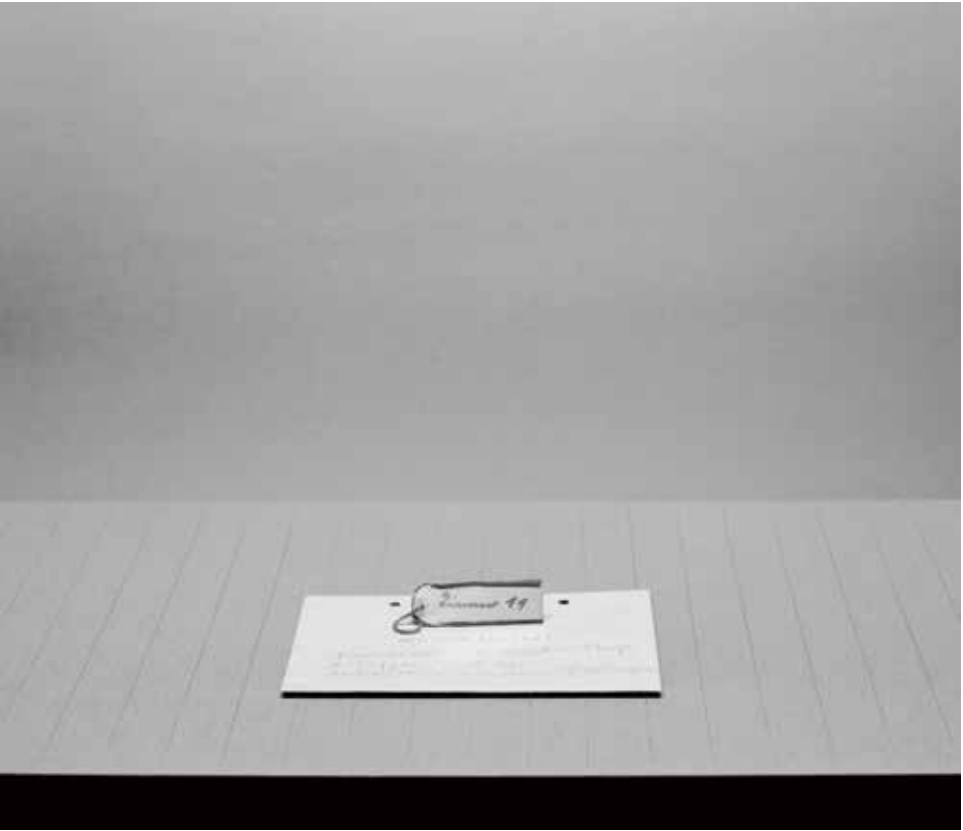
courtesy Galerie EIGEN ART Leipzig/Berlin



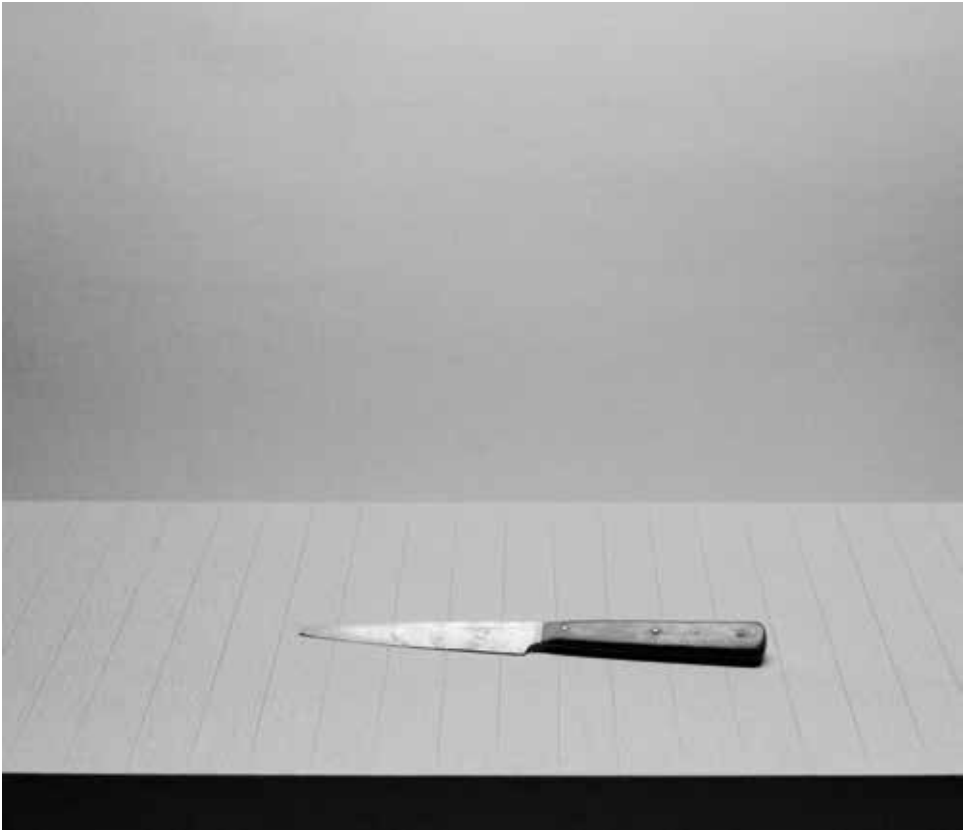
Apokryphen (Elisabeth Kracauer, Aktenmappe)
Ricarda Roggan
Apokryphen (Elisabeth Kracauer, Aktenmappe), 2019
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (Claire Goll, Becher)
Ricarda Roggan
Apokryphen (Claire Goll, Becher), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (Arnolt Bronnen, Zimmerschlüssel)
Ricarda Roggan
Apokryphen (Arnolt Bronnen, Zimmerschlüssel), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (David Friedrich Strauss, Messer)
Ricarda Roggan
Apokryphen (David Friedrich Strauss, Messer), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (Wilhelm Hauff, Schachspiel)
Ricarda Roggan
Apokryphen (Wilhelm Hauff, Schachspiel), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (Johann Gottfried Seume, Briefbeschwerer)
Ricarda Roggan
Apokryphen (Johann Gottfried Seume, Briefbeschwerer), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (Arthur Schnitzler, Zündholzetui)
Ricarda Roggan
Apokryphen (Arthur Schnitzler, Zündholzetui), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (Kurt Tucholsky, Falzbein)
Ricarda Roggan
Apokryphen (Kurt Tucholsky, Falzbein), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (Kurt Tucholsky, Schachtel)
Ricarda Roggan
Apokryphen (Kurt Tucholsky, Schachtel), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin



Apokryphen (Albert Dulk, Raucherutensilien)
Ricarda Roggan
Apokryphen (Albert Dulk, Raucherutensilien), 2014
Silvergelatine-Handprint
33 x 38 cm
Edition of 3
courtesy Galerie EIGEN + ART Leipzig/Berlin

Ricarda Roggan

1972 born in Dresden
lives and works in Leipzig
1996-2002 studied photography Hochschule für Grafik und
Buchkunst Leipzig with Prof.
Timm Rautert, Diplom
2004 master student degree with Prof. Rautert
2003-2005 Royal College of Art, London, Master of Arts
since 2013 Professorship for Photography at Staatliche
Akademie der Bildenen Künste, Stuttgart

Awards / Scholarships (selection)

2014 Art in Construction at the University Hospital Freiburg, new
construction
2012 Shortlist VHV-Preis
2011-13 Dorothea-Erxleben scholarship of Niedersachsen
2004 Art award of Sachsen LB
2003 Scholarship of Stiftung Vordemberge-Gildewart
2002 Scholarship for Zeitgenössische Deutsche Fotografie der
Alfred Krupp von Bohlen und Halbach-Stiftung

Solo exhibitions (selection)

2019 WEIMAR, NORIS, ERNEMANN, Galerie EIGEN + ART Berlin
Ex Machina, Sammlung Philara, Düsseldorf, Germany
2015 Apokryphen, Galerie EIGEN + ART Leipzig, Germany Echo,
Wilhelm-Hack-Museum Ludwigshafen, Germany Koichi
Ando Gallery, Tokyo, Japan
2014 Echo, Kunstverein Hannover, Germany
2012 SET I RESET, Galerie EIGEN + ART Berlin, Germany
2011 Nicosia Municipal Arts Center, in cooperation with the
Goethe-Institut Zypern
Koichi Ando Gallery, Tokio, Japan
2010 natura nova, Galerie EIGEN + ART Berlin, Germany
2009 Kunst-Raum im Deutschen Bundestag, Berlin, Germany
Creatures of the 20th Century, Galerie EIGEN + ART Leipzig,
Germany
Ando Gallery, Tokio, Japan
2008 Ricarda Roggan. Still Life, Kunst-Werke Berlin, Germany
2007 MART, Rovereto, Italy
Schacht, Galerie EIGEN + ART Berlin, Germany
2006 Landesgalerie Linz, Austria
Fotohof Salzburg, Austria
2005 Law and Order, Goethe-Institut, London, UK
ATTIKA, Galerie EIGEN + ART Berlin, Germany
2004 Letzte Dinge, Galerie EIGEN + ART Leipzig, Germany
Das Paradies der Dinge, Museum der bildenden Künste
Leipzig, Germany
2003 Stuhl, Tisch und Bett, Galerie EIGEN + ART Leipzig, Germany

Group exhibition (selection)

2019 Zeitkapsel. Musealer Raum als Bild, Kupferstichkabinett Dresden, Germany
anarchive, Galerie für Zeitgenössische Kunst, Leipzig, Germany
The Fountain Mémoire, Deutscher Künstlerbund, Berlin, Germany
Meisterstück! Hauptwerke aus der Kunstsammlung der Sparkasse Leipzig, Zentrum
für aktuelle Kunst, Berlin
2018 Power to the People, Schirn Kunsthalle, Frankfurt am Main, Germany
Deutschland ist keine Insel, Sammlung zeitgenössischer Kunst der Bundesrepublik
Deutschland, Ankäufe von 2012 - 2016, Bundeskunsthalle, Bonn
Ins Offene. Fotokunst im Osten Deutschlands seit 1990, Kunstmuseum Moritzburg
Halle(Saale)
2017 Revolte, Galerie EIGEN + ART Berlin, Germany
Ando Collection, Ando Gallery, Tokyo, Japan
2016 close up, European Month of Photography, Galerie EIGEN + ART Berlin, Germany
Die Fotografie und die Dinge, Residenzschloss, Kupferstich-Kabinett Dresden, Germany
Stöbern und Stolpern, Kunstverein Artenne, Nenzing, Austria
2015 Fétichismarchandise, Centre de la photographie Genève, Belgium
Faszination Fotografie, Essl Museum, Vienna, Austria
Counterpoint, Kunsthalle der Sparkasse Leipzig, Germany
Transient Material, Haus am Lützowplatz / Studiogalerie, Berlin, Germany
The Visual Paradigm (Disputed Landscape), Camera Austria Kunsthaus Graz, Austria
offen, Galerie EIGEN + ART Berlin, Germany
2014 Herz, Reiz & Gefühl, Museum der Bildenden Künste Leipzig, Germany
NON SCHOLAE SED VITAE - AKTIONSRaum FOTOGRAFIE, Kunsthalle Lipsiusbau, Dresden,
Germany
Die Zukunft fotografieren, Museum für Kunst und Gewerbe Hamburg, Germany
2013 Focus sur la Couleur: Le Vert, Musée de l'Horlogerie Saint-Nicolas-D'Aliemontz, Saint-
Nicolas-d'Aliemont, France
Schenkung Herbert Lange. Fotografien von 1925 bis 2009, Kunstsammlungen
Chemnitz, Germany
on paper, Galerie EIGEN + ART Berlin, Germany
2012 Made in Germany Zwei, Sprengel Museum und Kunstverein Hannover, Germany
High - Tech / Low - Tech, Goethe-Institut Rio de Janeiro, Brasil
Recent Photography from Leipzig, Zabudowicz Collection, New York, USA
Niet Normaal * Difference on Display, Bluecoat Liverpool, UK
2011 "cars you drive me art", Landesgalerie Linz, Austria
Biennale Curitiba, Curitiba, Brasil
Sammlung Bergmeier, Kunstsaele Berlin, Germany
Niet Normaal * Difference on Display, Kleisthaus, Berlin, Germany
Leipzig. Fotografie seit 1839, MdbK und Grassimuseum, Leipzig, Germany
2010 Galerie EIGEN + ART Leipzig, Germany
Mit Abstand ganz nah, Opelvillen, Rüsselsheim, Germany
Chapter Five, About Change Collection, Berlin, Germany
Biennale de la Photographie et des Arts visuels, Liège, Belgium
2009 Drei. Das Triptychon in der Moderne, Kunstmuseum Stuttgart, Germany
Niet Normaal * Difference on Display, Beurs of Berlage, Amsterdam, The Netherlands
Visions of our time. 10 Jahre Fotografie in der Deutschen Börse, C/O Berlin, Germany
2008 Present: An Infinite Dimension, CCB Lisbon, Portugal
inside // outside. Innenraum und Ausblick in der zeitgenössischen deutschen Fotografie,
MKM Museum Küppersmühle für moderne Kunst, Duisburg, Germany
Mit Abstand - ganz nah. Fotografie aus Leipzig, Städtisches Museum Zwickau, Germany
New Leipzig School, Cobra Museum, Amstelveen, The Netherlands
Von Kunst und Politik, Kunst-Raum im Deutschen Bundestag, Berlin, Germany
2007 Foto.Kunst, Museum Essl, Klosterneuburg, Austria
I can only see things when I move. Positionen zeitgenössischer Kunst auf Papier,
Residenzschloss Dresden/Kupferstichkabinett, Dresden, Germany
House Trip, Artforum Berlin 2007, Germany
2006 Six artists from Leipzig, German Ambassador's Residence London, UK
Made in Leipzig. Bilder aus einer Stadt, Museum Essl, Klosterneuburg, Austria
4. berlin biennale, Berlin, Germany
Vor aller Augen Festival, Bâtiment d'art, Genf, Switzerland
2005 Zwischen Wirklichkeit und Bild: Positionen deutscher Fotografie der Gegenwart,
The National Museum of Modern Art, Tokio, Japan
2003 Zeitgenössische Deutsche Fotografie, Museum Folkwang Essen, Germany
Silver & Gold, Städtische Galerie Wolfsburg, Germany
2002 Wunschbilder, Museum der bildenden Künste Leipzig, Germany
Zurückgelassen, Kupferstich-Kabinett Dresden, Germany
2000 Korridor, Galerie für Zeitgenössische Kunst Leipzig, Germany

MorphO



isolation of (portable)
pressure

Curatorial Statement

| MorphO |

Isolation of (portable) pressure

Morph (-O) -neither metamorphosis nor morphosis- stands for the root of the word. 'Morph' is meant as for its etymological meaning. It refers to the shape, the change, the form of the object and ultimately the content. It generates the friction created by the ever-changing shape and the ever-changing pieces in reference to each other. By mutating to define a shape, Morph- narrows down the circularity of an 'O' (Morph-seeks for a destination and the O attempts to contain the ever-changing matter).

Morph- means shape and matter. It's a movement from within. It responds to the idea of transition between material and un-material; when affecting the form, the content mutates.

Morph- is an inner change, it acts on other things and determines a shift from one thing to another: contorting the matter, affecting the form, mirroring an alternative meaning.

Morph- is everything that happens during a transition: it's process, it's boundary, it's on a threshold: hence it's an intermediate. Morph- is also the ambiguity and the disorientation that occurs in the middle. It can be distortion and a new beginning.

-O draws the outlines and the outlines attempt to contain the constituents, if and when this is somehow possible. The matter is the visible proof of the content. The things that are least important are removed.

-O tries to grasp the moment immediately after the in-between.

-O is the moment in time, beyond the space in between and after the transition.

-O is close to a circle and contains phenomena inside its borders.

-O is the matter when rounds in a shape, is the last letter (Morph-O), it is the final step towards the response to a visual stimuli.

Morph- originally concerns letters, sounds and shapes. -O outlines form, defining the content. It is ever-changing during each and every transitional moment of time, frame and context. It determines the form, and leaves tangible matter, which resolves the subject.

Morph- makes the object visible and therefore tangible, isolating a variable pressure which becomes perceivable and figuratively portable; the pressure is transferable: from one context to another, from an object to the viewer: the pressure is given by the meaning.

The system of meanings to which the photos and pieces refer is symbolic but what is visible is the shape and weight of the subject. So the portable pressure is the one of the Object represented, the physical weight and -figuratively- the one given by its past

and new contents, its story and new life when translated in photographic works or in sculptural volumes.

Ricarda Roggan,

Morph- is the in-between and belongs to different places and different moments in time.

-O is the intensity of the photographic investigation, it is the stage, the object suspended in space and frame. It is the phenomenon detached and vibrating from an alternate perspective.

Sharp yet intimate and delicate photographs are organised sequentially. The series of photographs unfolds in a liminal space, where what was is now the next. Where the transformation took place and the time stands still. The subjects of the works are located at a sensory threshold, endowed to elicit a response.

The matter is composed, the object comes from a past life, heir of its past owner's use. The artefacts are the absolute subjects of each and every stage on which they're adjusted, they seem to be suspended physically and in tempo.

The delicacy of the photographic composition is articulated through the use of the light, so that the shadows are liminal. Each object stands on a physical and figurative brink, it keeps a boundary with the place it comes from but is now isolated in time and space. The meaning is changed: it absorbed the translation of its very core meaning and use. It's a regression but moving forward.

The things, the objects re-arranged, staged poetically, become apocryphal, being removed from their past context and strayed from their use, they start to vibrate differently.

They've not been re-moved -and their meaning re-evaluate- aimlessly: they create a new intimacy, reveal their patterns, past use and new meaning. They are immutable and everlasting. They're shimmering through the simplicity of the act of being placed on a meta-stage. Super-imposing over the past. Un-disclosing their entity and a myriad of signifiers.

The pressure is the one of the object on the surface, the one of its past use and value, the new of an unexpected poetry of the photograph.

Each photographic piece is a journey about the past meanings: but only marginally, because now the object is only itself, placed there, under this light, alone, shimmering and enclosing a new meaning: the one of the viewer.

Jung Sungtae,

Morph- reveals itself through a closer look, it is there in the pattern, in the shapes of the non-subjects depicted. Normally, as long as it remains unnoticed, the shadow is guaranteed to remain insoluble. But here's a closer look on its movements around the invisible turning into visible.

Morph- is in the photographs completely revealed: the shapes, the shadows, the form can't remain evasive any more. The artist moves quickly, catches the moment, takes an accurate look. He isolates elements inside a frame, at the spur of the moment revealing the shadow and an intimate pattern of meanings.

The inner forms of the objects are the elements displayed in his pictures. The rough matter determines his angle of observation: each image is linked to a memory and isolates the matter and details, their shadow, and its very own reflection.

Each picture feels like token in a millisecond. As looking through a lens, catching a detail, the light and the shadow and holding the images there, fixed in time. Frozen.

The reflection of the image in the eyes of the viewer is quick, at first not recognizable but slowly making sense. Branches, shadows, patterns, ripped baseball ball, rust and a skull: every element of every image is enlarged because is contained in the choice of the artist. He isolates the matter, re-evaluates the form of the shadow and twists the content into the very reflection of an inner state of perception.

-O is the composition of the pictures, it is the attention to the very detail, the set apart a shape, a form, an essential feature from the whole.

The pressure is the meaning of the memory. The leftovers of a moment which the artist attempt to fix in time by isolating its very essence. The pressure takes form through something so ephemeral as a shadow determined by a brief time period: right there and right then.

The shadows and the subjects of the works are merged in a unique entity, invested with the task to be proof of the past moment and evidence of the present perception.

Henrik Strömberg,

Morph- is the change that occurs continuously as well as the shift of the form and the signifier is a condition always to be expected. Both, a transformation and an alteration of content, are occurring simultaneously. The matter is shaped and transferred through different media, all the elements are commuting back and forth regularly concurring, and eventually, overlaying meanings. Nothing can be isolated, everything mutates as when volcanic magma erupts.

In the photographic pieces, the roots of the past meanings are perceived diving into an alternate drift of perspective, Strömberg reduces the source to polarise the content at the very core of the image. He doesn't settle down for clarity, rather he pursues the action of placing triggers to initiate a new existence of the object. The clarity being left aside, it is consequential that the viewer is exposed to an unexpected outcome and to an ephemeral content.

Morph- acts on the in-between, while the installation of the volumes and the different components take form. A sub ecosystem formed through the combination between seemingly disparate elements appears as a logical consequence. Photographic elements, negative cut-outs, paper and sculptural volumes are coexisting but their accumulation is not left to chance but rather to a multiplication of occasions. The various elements commit to deliver a wider perception of the different pieces, it's like a dance where every single element concur to a higher harmony.

The sequence of reflections, the portions of images and the verticality of the installation take form as an immersive landscape through which the viewer is moving, absorbing the complexity of the elements, never redundant and always cohesive.

There's not a unique interpretation but rather a kaleidoscope given by the use of different media equally involved in the final result.

The -O, here, narrows down the matter and the matter is the subject of the onward multiplication in the volumes. The -O is the grid, the attempt, the part and the protagonist of the movement through something, creating something else. It is the glass expanding through the grid of his sculptural volumes, it is the depiction of transitory atmospheres in his photographs.

The pressure, in Strömberg's photographic works, is the one of the ephemeral objects, removed from their nature. It is the one of the pattern of the facade, revealing the texture of the engraved stone in his larger photographic piece, as well as when the pressure is the one given by the heritage of the object trouvee' and re-assembled in his intimate shots.

In the sculptures, the pressure is constantly the one of the glass volumes of the stacks, on the paper, on the fragments. The pressure gives verticality to the accumulation of media, elements, contents, new meanings, new paths.

Woo Changwon,

Morph- acts in the work of Woo Changwon as the variable which acts on the physical property of the matter of the objects.

Morph- stands between the usual perception of shapes and form and the action of the artist who deconstructs the substance to reach a different core, a different tangibility of the materials. An alternative perception and meaning. He reduces the object -together with the perception of the world around him- to the substance they're made of.

The physical world of materials is not anymore the element which constructs the subject depicted in the pieces, but rather it is the protagonist, disengaged from the context.

On the edge between consciousness and unconsciousness, Woo Chang Won isolates the pure material, the matter, the morph-.

He blocks the matter right before it constitutes in a defined shape. He is fascinated by the response to the materiality, the immaterial content. From a general perception of objects, the artist recedes to a particular of their physical composition: the rough matter. He untwines the matter and the subject resolves in the bare material.

The artist proceeds building a visual stage in which the substance floats, not permitting anything else but the matter to exist.

-O works as through a microscope: the subjects of the photographic works are standing still, showing traces of the transformation, of the movement of the material they're made of.

The substance being revealed, the background being traced back to the essential, the consciousness of the viewer can relate only to the circumstances in which the subject is investigated. The artist recedes to the very core, building a system of objects contained into objects enclosed into other elements, reaching the molecules of the phenomena and re-placing the image in a new perspective.

The abstraction is the result of a backward process to the origin. Between abstraction and reality, the awareness is triggered and results in a deeper understanding which leaves an open interpretation but doesn't allow any escape from the crucial and urgent view of something un-defined yet momentous.

- Chiara Valci Mazzara

(이동가능한) 압력의 고립

〈모프 (–오) Morph (–O)〉는 변형이라는 뜻의 메타모포시스(metamorphosis)나 형태형성이라는 뜻의 모포시스(morphosis)를 가리키는 단어가 아닌, 단어의 근원에서 기인하였다. 즉, ‘모프오(Morph)’는 단어 자체의 어원적 의미를 뜻한다. 이는 사물의 형태, 변화, 유형, 궁극적으로는 사물을 구성하는 내용물을 의미한다. 또한, 이것은 끊임없이 변하는 형태와 조각들의 상호작용으로 인해 마찰을 발생시킨다.

모프–(Morph–, 형태)는 자신의 형태를 구현하기 위해 변화하며 이 변화의 과정에서 ‘오(O)’의 원형성은 좁혀진다(모프–(Morph–, 형태)는 최종 목적지를 향해 끊임없이 나아가며, 오(O)는 계속해서 이 변화하는 물질을 원형의 안으로 포함시키려 한다).

모프–(Morph–, 형태)는 형태와 물질을 의미한다. 이는 내면에서 일어나는 움직임이다. 형태에 영향을 미치게 되어 내용이 변형되면, 물질과 비물질 사이의 전이라는 개념에 반응한다.

모프–(Morph–, 형태)는 내부 변화이다. 물질을 변형시키고 형태에 영향을 주며 대안적 의미를 반영하면서, 다른 것들에 영향을 미치고 하나에서 다른 하나로써의 이동을 결정한다.

모프–(Morph–, 형태)는 전이과정에서 일어나는 모든 것을 가리킨다. 과정이고, 경계이며 한계점이다. 따라서 모프–(Morph)는 중간성을 띤다. 또한 이것은 중간에서 발생하는 애매함과 방향감의 상실이다. 왜곡일 수도 있고, 새로운 시작일 수도 있다.

–오(–O)는 윤곽선을 그리며, 가능한 윤곽선 안에 모든 구성요소들을 내포하려 한다. 물질은 물질을 구성하는 내용물의 가시적인 증거이다. 이 과정에서 중요도가 낮은 것들은 제거된다.

–오(–O)는 찰나의 순간을 붙잡으려 한다.

–오(–O)는 과도기 사이와 과도기 이후의 공간을 넘는 순간이다.

–오(–O)는 원형에 가깝고 자신의 경계선 내부의 현상을 포함한다.

–오(–O)는 원형의 물질로 모프–오(Morph–O)의 마지막 글자이며, 시작자극의 반응으로 나아가는 마지막 단계이다.

모프–(Morph–, 형태)는 본래 문자, 소리, 모양과 관련이 있다. –오(–O)는 형태의 윤곽을 그리고, 내용을 결정한다. 또한, 시간, 프레임, 맥락의 변이 순간마다 끊임없이 변한다. –오(–O)는 형태를 결정하고 물질을 구체화하며 대상을 결정짓는다.

모프–(Morph–, 형태)는 식별 가능하고 비유적으로 이동가능한 가변적 압력을 고립시킴으로써 대상을 가시화하여 분명하게 만든다. 이 압력은 맥락에서 맥락으로로, 대상에서 이를 보는 이로 이동한다. 이 압력은 이러한 의미에 의해 작용한다.

사진의 의미 체계는 상징적이지만, 우리 눈에 보이는 것은 피사체의 형태와 양감(volume)이다. 따라서 이동가능한 압력은 사진 작품 또는 조형 작품의 언어로 번역될 때 물체에 가해지는 물리적 무게를 의미하는 동시에, 과거와 새로운 현재, 그리고 이야기와 새로운 삶이 주는 상징적 압력으로서 작품에 나타나는 여러 대상의 하나로 그 역할을 한다.

리카르타 로간(Ricarda Roggan),

모프–(Morph–, 형태)는 중간성을 띠고 각기 다른 장소와 각기 다른 순간에 속해 있다.

–오(–O)는 강렬한 사진적 탐구이다. 이것은 무대이며, 공간과 프레임에 존재하는 대상이다. 또한, 대안적 관점으로부터 벗어나 움직이는 현상이다.

날카롭지만 친숙하고 섬세한 사진들은 연속적으로 나열된다. 이 사진 시리즈는 과거의 것이 미래의 것이 되는 과도기적 공간 안에서 펼쳐진다. 변화가 일어난 장소와 시간은 여전히 멈춰있는다. 작품의 피사체들은 반응을 끌어내기 위해 부여된 감각의 역치에 위치한다.

물질은 구성되고, 사물은 과거의 삶으로부터 이어지며, 과거의 용도를 이어받은 상속인이다. 이 인공물들은 그것들이 위치한 각각의 그리고 모든 무대의 절대적인 대상이며, 물리적으로 정지한 것처럼 보이는 동시에 템포(Tempo)를 가진 것처럼 보인다.

사진 구도의 섬세함은 빛의 사용을 통해 명확해지며, 이를 통해 그림자는 경계가 된다. 각각의 사물은 물리적, 상징적 가장자리에 놓여있으며, 그들이 비롯된 곳으로부터 경계를 유지하지만 시간적, 공간적으로 고립되어 있다. 의미는 변하며 핵심적인 의미와 용도의 변형을 수용한다. 후퇴함과 동시에 전진하는 것이다.

이상적으로 재배치되고 시적으로 연출된 사물들은 과거의 맥락에서 제거되고 그 용도가 불분명해짐에 따라 허구가 되어 버린다. 그리고 다르게 움직이기 시작한다.

그들이 이유 없이 다시 이동되고 의미가 재평가된 것은 아니다. 그들은 새로운 관계를 형성하고 자신들의 패턴, 과거의 용도, 새로운 의미를 나타내며, 이는 불변하고 영원하다. 변화 단계에 배치되는 행위의 단순함을 통해 사물들은 빛나고 있다. 과거의 오버랩, 보이지 않는 그것들의 실체와 무수한 기표들.

압력은 표면에 드러나는 대상이고, 이 대상이 지닌 과거의 용도이자 가치이며, 생경한 사진의 시(詩)이다. 각각의 사진 작품은 과거의 의미에 대한 여정이다. 하지만 사물은 공간 속에서 조명 아래 홀로 빛나며 새로운 의미를 품는 그 자체일 뿐이다. 보는 이가 그러하듯이, 그렇기에 과거의 의미는 희미하다.

정성태(Jung Sungtae),

모프–(Morph–, 형태)는 묘사된 비(非)피사체의 패턴, 형태에 대한 보다 자세한 관찰을 통해 모습을 드러낸다. 일반적으로 그림자는 설명할 수 없는 상태로 존재한다. 하지만 그림자의 움직임을 자세히 살펴보면 볼 수 없었던 변화가 보이기

시작한다.

모프-(Morph-, 형태)는 완전하게 드러나는 사진 속에 존재한다. 모양, 그림자, 형태는 더 이상 모호하지 않다. 작가는 재빠른 움직임으로 순간을 포착해 면밀하게 살핀다. 그는 순간적으로 드러난 그림자와 의미들의 친숙한 패턴들을 프레임 안에 담아낸다. 작가의 사진은 또한 사물의 내부 형태를 보여준다. 다듬어지지 않은 물질은 작가의 관찰 각도를 결정한다. 각각의 이미지는 기억과 연결되어 있고, 이것은 물질과 디테일 그리고 그것들의 그림자와 이것의 고유한 상(狀)을 구분한다.

각각의 사진은 밀리초(millisecond) 단위를 나타내는 표시처럼 느껴진다. 렌즈를 통해서 디테일, 빛, 그림자를 포착하고, 그 순간의 이미지들을 붙잡아 시간 속에 담는다. 마치 멈춰있는 시간처럼. 보는 이의 눈에 이미지의 반사는 빠르게 일어나기 때문에 처음에는 잘 알아볼 수 없지만 서서히 이해할 수 있게 된다. 나뭇가지, 그림자, 패턴, 찢어진 야구공, 녹슨 자국과 두개골. 작가의 의도에 따라 모든 이미지의 모든 요소들은 확대된다. 작가는 물질을 고립시키고 그림자의 형태를 재구성하며, 작가의 내적 지각을 반영하여 왜곡한다.

-오(-O)는 사진의 구성요소이고 디테일에 집중하며 전체로부터 모양과 형태, 본질적 특징을 분리시킨다.

압력은 기억을 의미한다. 이것은 작가가 그 본질을 고립시켜 시간 속에 담아내고자 하는 순간의 잔재이다. 압력은 순간적으로 존재하는 그림자처럼 매우 일시적인 무언가를 통해 구체화된다. 바로 그곳, 그때 말이다.

작품 속의 그림자와 피사체는 고유한 개체로 서서히 변해가며, 지나간 순간과 현재의 지각의 증거가 된다.

헨릭 스트림베르크 (Henrik Strömberg),

모프-(Morph-, 형태)는 계속해서 일어나는 변화일 뿐만 아니라 형태와 기표의 변형이며, 항상 예상 가능한 상태로 존재한다. 형태의 변형과 내용의 변화는 동시에 일어난다. 물질은 각기 다른 매체를 통해 형성되고 전달되며, 모든 요소는 여기저기로 이동하며 동시 발생하고, 결국에는 그 의미들을 덮어버린다. 그 무엇도 고립될 수 없으며, 화산의 마그마가 분출할 때처럼 모든 것은 변이한다.

과거 의미들의 핵심이 또 다른 관점으로 나아가는 과정을 해석한 사진 작품 안에서, 스트림베르크는 이미지의 중심적 내용을 분열시키는 요소들을 줄이고자 한다. 그는 명료성에 안주하기보다 대상의 새로운 존재성의 창시를 추구한다. 명료성을 떠나서, 이러한 방식은 결과적으로 보는 이를 예기치 못한 결과물과 일시적 내용에 노출시킨다.

양감을 지닌 물질들과 다양한 구성 요소들이 형태를 구체화하는 동안, 모프-(Morph-, 형태)는 그 과도기에서 작용한다. 서로 다르게 보이는 요소 간의 결합을 통해 형성된 소생태계는 논리적 과정에 의한 결과로서 나타나기도 한다. 사진의 요소, 네거티브 컷아웃(negative cut-outs), 종이와 조형적 부피감은 공존하지만, 이들은 우연히 축적되는 것이 아니라 경우들의 증거에 따른 결과이다. 다양한 요소는 각기 다른 작품에 대한 폭넓은 통찰력을 전달하며, 이는 모든 요소가 서로 조화를 이루는 춤과 같다.

일련의 반사, 이미지들의 분배, 설치 작품의 수직성은 보는 이가 이동하면서 복잡한 요소들을 받아들일 수 있는 이머시브

랜드스케이프(immersive landscape)의 형태를 갖춘다. 이는 장황하지 않고 일관적이다. 특정한 해석보다는 마치 만화경과 같이 최종 결과물에 대한 다양한 관점과 해석이 존재한다.

여기서 -오(-O)는 물질을 축소시키는 동시에, 그 물질의 부피를 계속해서 팽창시킨다. -오(-O)는 무언가를 통한 움직임의 그리드(grid), 시도, 부품, 다른 무언가를 만들어 내기 위해 이동하는 움직임의 주체이다. -오(-O)는 조형적 부피감의 그리드(grid)를 통해 팽창하는 유리이고, 그의 사진들에 나타나는 순간적인 분위기의 묘사이다.

스트림베르크의 사진 작품에서의 압력은 본질이 제거된 순간적인 대상의 하나이다. 이는 그의 대형 사진 작품에 등장하는 조각된 돌의 질감을 드러내는 표면 패턴 중의 하나로, 이 압력은 '오브제 트루베(objet trouvé)'의 유산이며 스트림베르크의 다른 유사한 사진들에서 재결합된다.

조각품에서의 압력은 유리 덩어리, 종이, 파편에도 끊임없이 존재한다. 압력은 매체, 요소, 내용, 새로운 의미, 새로운 길의 축적에 수직성을 부여한다.

우창원(Woo Changwon),

우창원의 작품에서 모프-(Morph-, 형태)는 사물의 물리적 속성에 영향을 주는 변수로서의 역할을 한다.

모프-(Morph-, 형태)는 모양과 형태의 일반적인 인식과 각각의 물질의 서로 다른 핵심과 가촉성(tangibility)에 도달하기 위해 본질을 해체하는 작가의 행동 사이에 존재한다. 이것은 대안적 인식이며 정의이다. 그는 주변 세계에 대한 인식과 함께 그 대상을 그것을 구성하는 본질로 축소시킨다.

물질의 물리적 세계는 더 이상 작품에서 묘사되는 피사체를 구성하는 요소가 아닌, 어떠한 기준이 되는 틀에서 해방된 주인공으로 존재한다.

우창원은 의식과 무의식 사이의 경계에서 순수한 물질과 물체, 모프-(Morph-, 형태)를 담아낸다.

그는 물질이 정의되는 형태로 변하기 직전에 그것을 차단한다. 그는 물성에 대한 반응과 비물성에 매료되었다.

작가는 사물에 대한 일반적 인식으로부터 사물의 물리적 구성요소, 즉, 다듬어지지 않은 물질의 세밀한 요소에 대한 인식까지 좁혀나간다. 그는 물질의 꼬여진 실타래를 풀고, 그 피사체는 본연의 모습으로 해체된다.

작가는 본질의 이외의 것들이 존재할 수 없는 가시적 무대를 구축함으로써 그 위에 그 물질의 본질이 떠오르게 한다.

-오(-O)는 현미경과 같다. 사진 작품의 피사체가 가만히 있는 상태에서 구성요소의 움직임과 변화 과정을 보여준다. 드러나는 실체, 본질로부터 시작되는 배경, 보는 이의 의식은 오직 피사체를 탐색하는 상황과 관련된다. 작가는 다른 요소에 둘러싸인 사물의 체계를 구축하고 현상의 분자에 도달하여 이미지를 새로운 관점으로 재배치하면서 그 핵심으로 파고든다.

이러한 추상은 이것의 기원으로 거슬러 올라가는 과정의 결과이다. 추상과 현실의 사이에서 촉발된 자각은 깊은 이해를 야기하며 해석의 여지를 남기지만, 동시에 막연하면서도 중요한 것에 대해 그 핵심적인 관점으로부터 벗어나는 것을 허락하지 않는다.

- 키아라 발치 마짜라

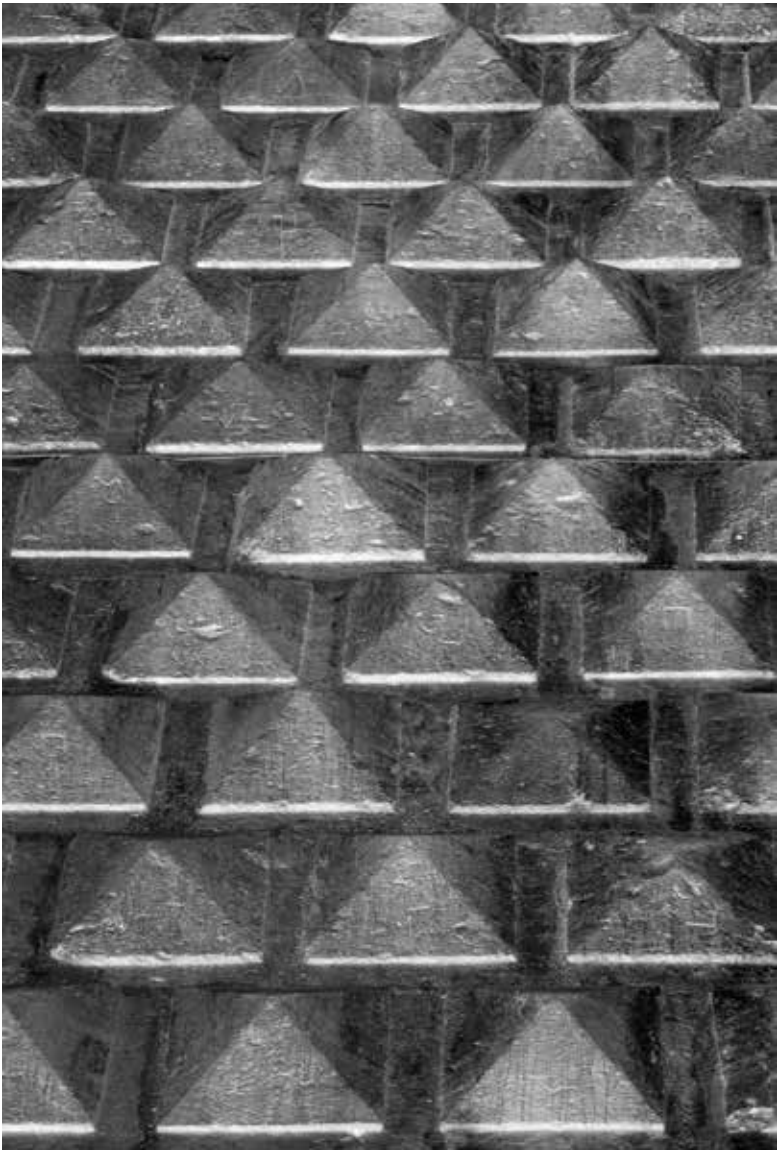
MorphO

isolation of (portable)
pressure

Henrik Strömberg

Artist Statement

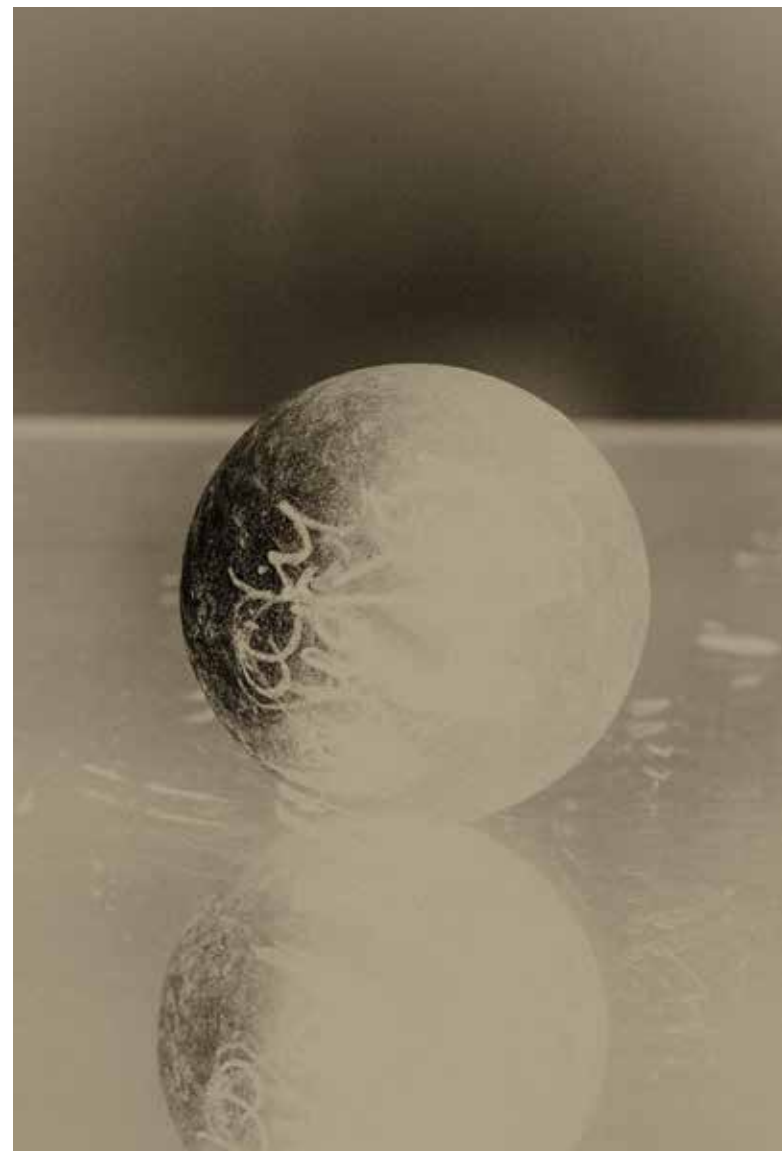
I work with the idea of metamorphosis, decay and the transformation of materials; sculptural objects and their photographic documentation, as well as the deconstruction and transformation of the photographic image itself. Combining seemingly disparate images, adding pigment, paint and/or cutting out parts of the image I initiate a process in which the image is removed from its context, its referent and expected narrative; I further explored this through the arrangements and combination of works; with the intention to create ambiguous narrations, formations of details, or a kind of temporary entropy. The subjects of my imagery, depicting scenes, spaces, elements, figures, or abstract shapes are less significant than my wish to prompt a deeper sense of reflection, a grasp of the intangible, or a glimpse of the other.



Pyramid facade
Henrik Strömberg
Pyramid facade, 2018
Archival pigment print
122 x 82,5 cm
Ed.3+1AP
Courtesy Dorothée Nilsson Gallery



Rings on top
 Henrik Strömberg
 Rings on top, 2018
 Archival pigment print
 70 x 47,5 cm
 Ed.3+1AP
 Courtesy Dorothée Nilsson Gallery



Nuclear
 Henrik Strömberg
 Nuclear, 2018
 Archival pigment print
 70 x 47,5 cm
 Ed.3+1AP
 Courtesy Dorothée Nilsson gallery



The Compost
Henrik Strömberg
Installation detail from "The Compost", 2019
Glass volumes, photographic paper, mixed media

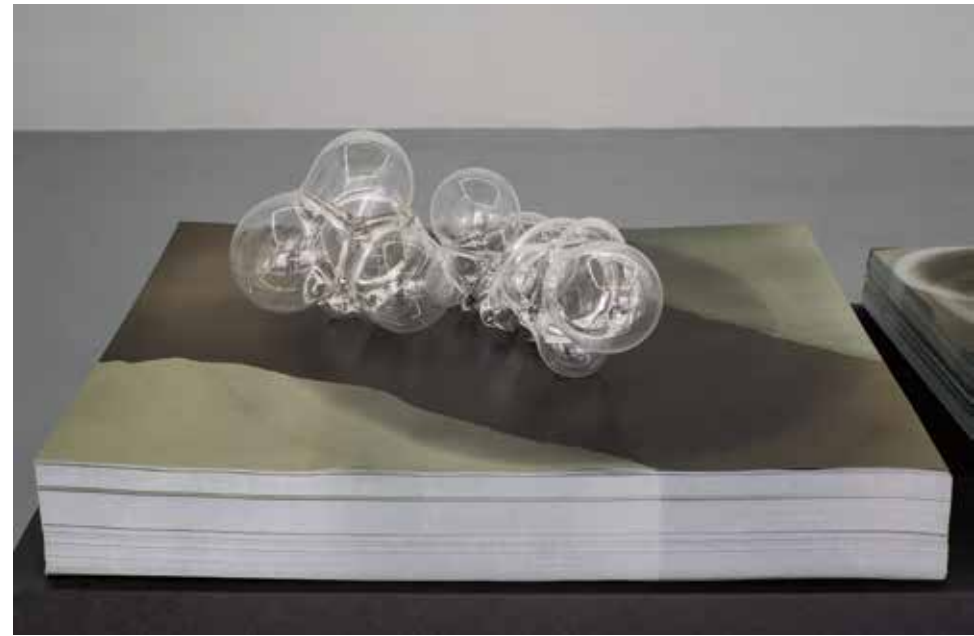


The Compost
Henrik Strömberg
Installation detail from "The Compost", 2019
Glass volumes, photographic paper, mixed media





Volumes on grid
Henrik Strömberg
Volumes on grid, 2019
Glass volumes on stack of offset prints
60 x 42 x 44 cm
Courtesy Dorothée Nilsson Gallery



The Compost
Henrik Strömberg
Detail from the installation Untitled from The Compost #1 and #2, 2019
Glass volumes on stack of offset prints and pigment on wooden slabs
105 x 44 x 88 cm
Courtesy Dorothée Nilsson Gallery

Henrik Strömberg_Bio

1970
Born in Sweden
lives and works in Berlin

Eduction
1994–1997 Camberwell College of Art, London Institute – B.A. Fine Art
1997–1999 FAMU, Academy of Performing Arts, Prag – M.A. Photography and History of Photography

Solo Exhibitions
2009–2018
Vertical Matter, Dorothée Nilsson Gallery Berlin
forward multiplications, Ann Wolff prize presentation, Visby, Sweden
echoes in dust, Åplus, Berlin
The Compost, The Federal Foreign Office, Auswärtiges Amt, Berlin
The door, LOGE Berlin Unseen, art fair, Amsterdam, Grundemark Nilsson
Object Amnesic, The Ephemeral Collection, Salonistes, Venice
times new roman, Grundemark Nilsson Gallery, Stockholm
Mashti, Grundemark Nilsson Gallery, Berlin
to the letter, Der Würfel, Neumeister Bar-Am, Berlin
quarter of a kind, Neumeister Bar-Am, Berlin
second life – first place, Konrad Fischer Galerie, Berlin
Komplexraum #1, General Public, Berlin (with Ivan Seal)
Vanishing, Galerie SAKS, Geneva
o.T. Raum für aktuelle Kunst, Lucerne (with Barbara Davi)
Henrik Strömberg, Hässleholms Konsthall, Hässleholm, Sweden
DW, CirkulationsCentralen, Malmö, Sweden

Selected Group Exhibitions
2009–2018
Symbiopoiesis, with Diether Roth and Nam June Paik, Galerie Papillon, Paris
imagine a world where the opposite of light isn't dark, Zona Sztuki Aktualnej, Szczecin, Poland
Intuitin to fill emptiness, Vadim Zakharov, Freehome, Berlin
Victor Hugo - Herbstsalon, curated by Christin Kaiser, Berlin
fontaine b. presentation together with Jannis Kounellis and Man Ray at Åplus, Berlin
Thirddness, Künstlerhaus Kreuzberg / Bethanien, Berlin
Art Brussels, Art fair, Neumeister Bar-Am
Aipad, New York photography art fair
Lady Dada Kalam, Kunsthaus Kule, Berlin
Market, art fair Stockholm
Perceptions, Grundemark Nilsson Gallery, Berlin
NAK Benefiz Auktion, Neuer Aachener Kunstverein
Kollision, Künstlerhaus Kreuzberg / Bethanien, Berlin
Geheimnis, Kunstverein Potsdam
Transient Material, Haus am Lützowplatz, Berlin
Frames, Centre for Contemporary Arts, Glasgow
DRAMA Salon, O&C Antiques project space, Berlin
Bodybuilding, Neumeister Bar-Am, Berlin
SUER GAZ, Zagreus Project, Berlin
L'Age d'Or, General Public, Berlin
K3 Malmö photography Biennial, Malmö, Sweden

Artist Talks / Presentations
The Federal Foreign Office, Auswärtiges Amt, Berlin
Mashti, book presentation, TABS – The Artist Book Shop, Berlin 2016
Panel discussion for Lucida Journal, Jarvis Dooney Galerie, Berlin 2015
"Collectors Piece" Presentation – Research ´n Motion, DUVE, Berlin 2013
work presentation, Picture Berlin residency program, Berlin 2012
Artist Talk, o.T. Raum für aktuelle Kunst, Lucerne, 2010
Artist Talk, Hässleholms Konsthall, Sweden, 2009

Bibliography
Texte zur Kunst, "bildstrecke", sketches for the compost, 2018
DOC! Photo Magazine - selected works in reference to Man Ray 2018
VERK. Magazine - feature with text by Linda Bergman 2018
Artipoeus, podcast by Susie Kahllich - "echoes in dust" 2017
Object Amnesic, The Compost, artist "fanzine", together with writer Jens Soneryd 2016
Mashti, monograph, published by Neumeister Bar-Am, Berlin 2016
39 Null Magazine, feature / text by Felix Fiedler, Spring issue, 2016
Blind Spot Magazine, 20 year anniversary issue, 2014
LOFT Bookazine, feature / text by Saskia Neuman, 2013
Source, Fanzine, design by Adi Ehrat, 2007
Source, Artist Book, 2007
Einladung, catalogue, published by Schloss Plüschow, 2006
7 Scenes, catalogue, 2003
Places To Go People To See, book, Gestalten Verlag, Berlin, 2001

Grants / Scholarships
2017 Ann Wolff Prize, Visby, Sweden
2017 Artist residency, The Federal Foreign Office, Auswärtiges Amt, Berlin
2016 Berlin Senat Research Grant for Statues project
2010 Sitterwerk Foundation, St. Gallen, Switzerland (residency)
2007 Konstnärsnämnden, "Source", Malmö, Sweden (project grant)
2007 Cité Internationale des Arts, Paris, France (residency)
2006 Mecklenburgisches Künstlerhaus, Schloss Plüschow (residency)

Collections
Alexander Tutsek-stiftung, Munich Germany
Ann Wolff foundation, Sweden
Christine Symchych Collection, USA
Kultur Hässleholm, Sweden
Mecklenburgisches Künstlerhaus, Schloss Plüschow
Region Skane, Sweden
La Luxembourgeoise SA, Luxemburg

2019 Daegu Photo Biennale in Berlin
Special Exhibition

Morph

isolation of (portable)
pressure

MorphO

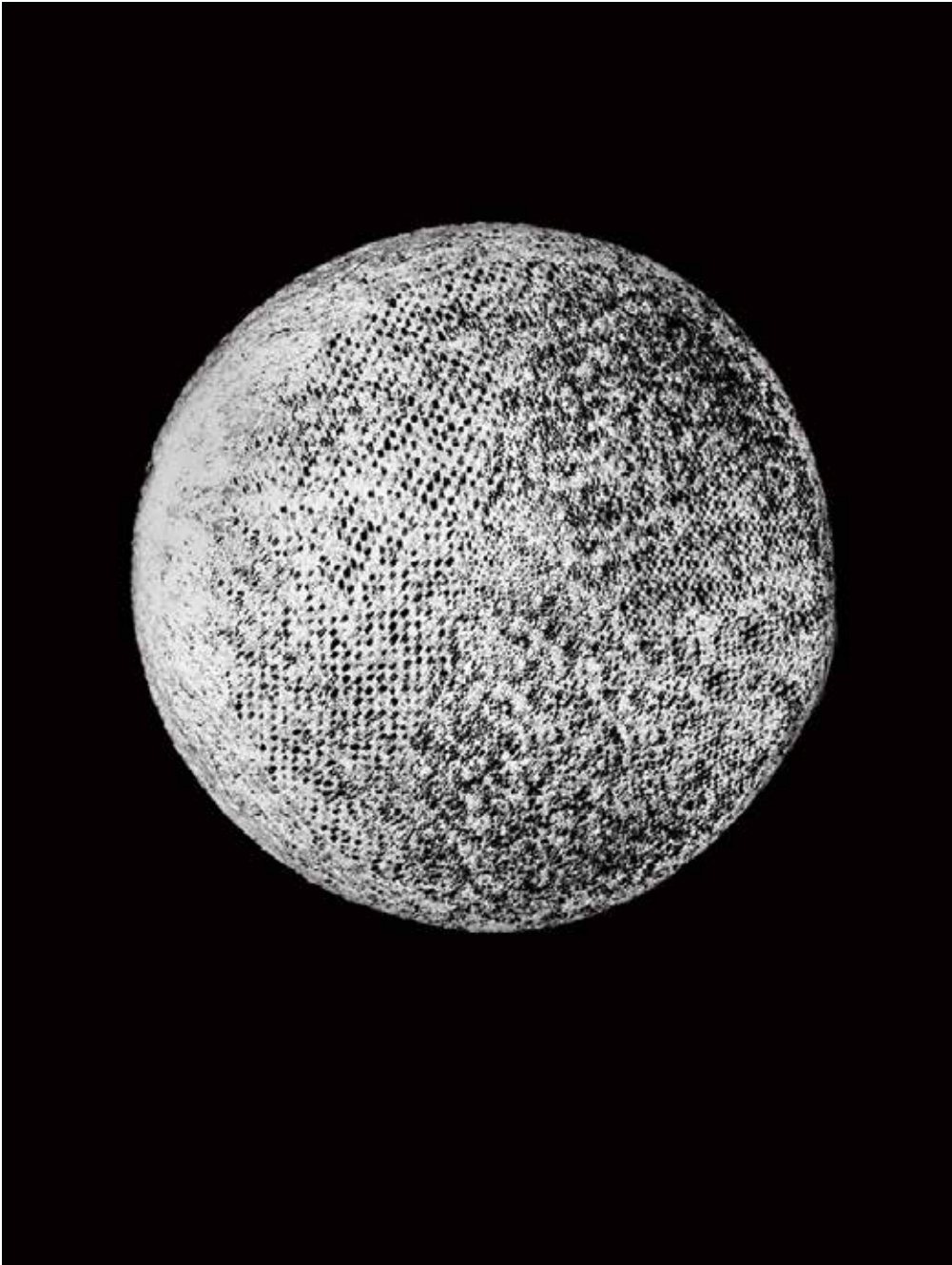
isolation of (portable)
pressure

Woo Changwon

Artist Statement

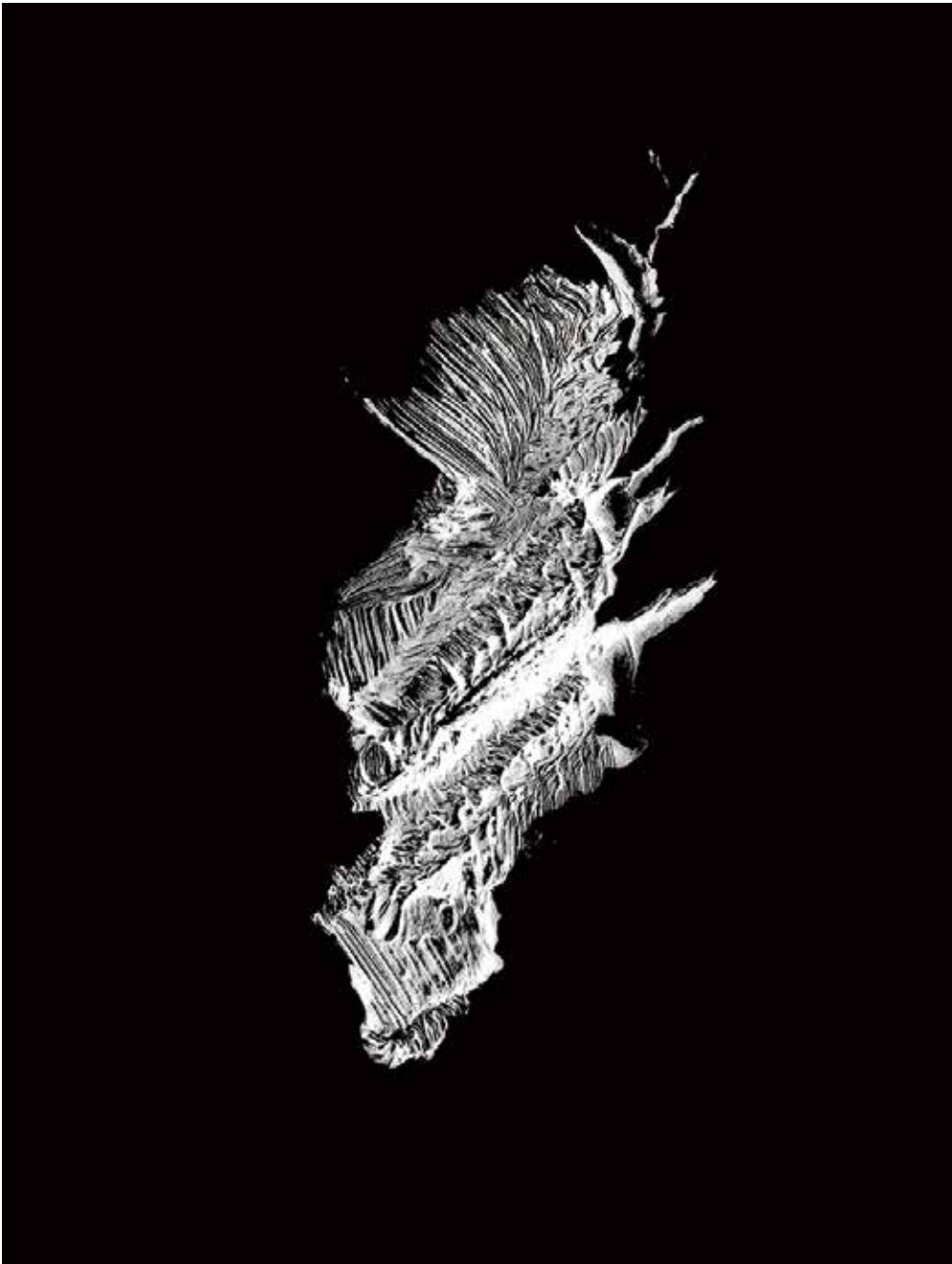
It is becoming increasingly difficult to have a unique experience of the world we live in. Especially for someone like me, who spends most of his time in a studio where space is limited, the world is not an open window but rather a subject that requires understanding and study. This idea reflects the global view of matter that now dominates the world today. This dominant worldview is what piqued my interest in the forms of matter that make up our world. I realized that the countless works I was devoted to day in and day out to achieve my life goals were actually a product of my own mechanical visualization of the superficial appearance of the world. I needed change—a change for myself. And I started to ask myself who I was and what I could feel. I wanted to create my own world through the world of matter, and start a discussion about how today's world exists in the minds of humankind, what meaning it holds, and what words can describe it. This was the beginning of 'Respond to Physical Properties.' For hours on end, I observed objects that exist in our world and pondered countless words that surfaced in my consciousness as I examined the interior of matter and tried to pinpoint its meaning.

To embrace the theme of the physical properties of objects, I studied different ways to visualize the conscious world of humankind as it responds to the physical state of matter. In order to visualize these perceptions, I minimized the tangible and intangible information embedded in the object and maximized the new characteristics of materials and translated these meanings into images and other visualizations. I tried to make these visualizations into optimal images through photo sessions that I conducted in the studio. People and their consciousnesses define the world of matter differently according to their physical or mental conditions or environment, and the task of re-creating the physical properties of the world that exist in the form of matter and the interiors of the phenomena found in the world of ideas and physical properties seemed to be remarkably important to me. Through my work 'Responding to Physical Properties,' I wanted to spark conversations about how new recognitions could come from the consciousnesses of humankind. Therefore, this body of work is an abstract expression of my understanding of matter and physical properties that exist between the real and the idea. 'Respond to Physical Properties' is my unique way of experiencing and understanding the world.



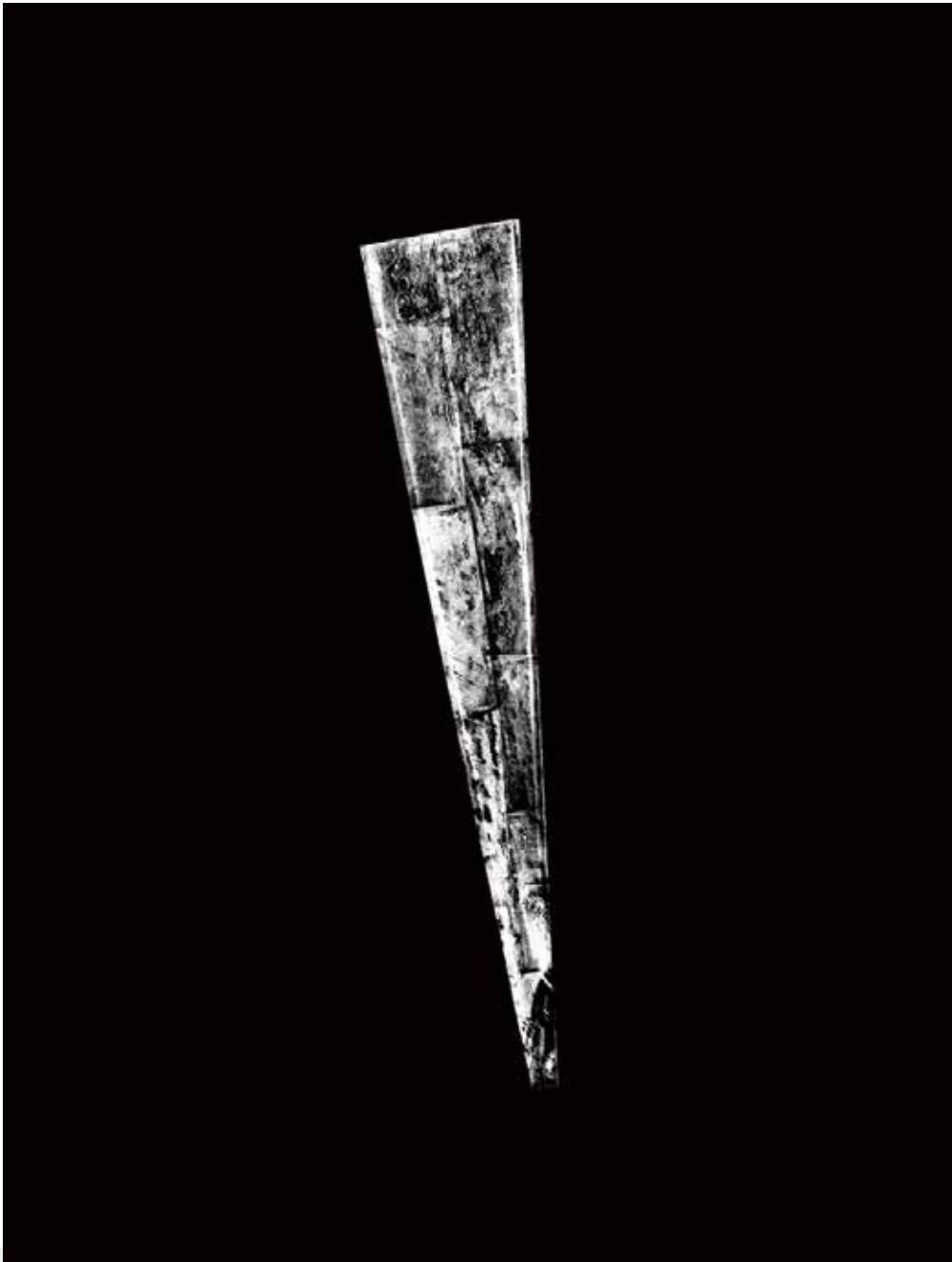
Respond to Physical Properties.WS101

Woo Changwon
Respond to Physical Properties.WS101, 2019
Inkjet Print on Innova Smooth Fine Art Paper, Epson Stylus Pro 118800
120cm x 160cm



Respond to Physical Properties.WS107

Woo Changwon
Respond to Physical Properties.WS107, 2019
Inkjet Print on Innova Smooth Fine Art Paper, Epson Stylus Pro 118800
120cm x 160cm



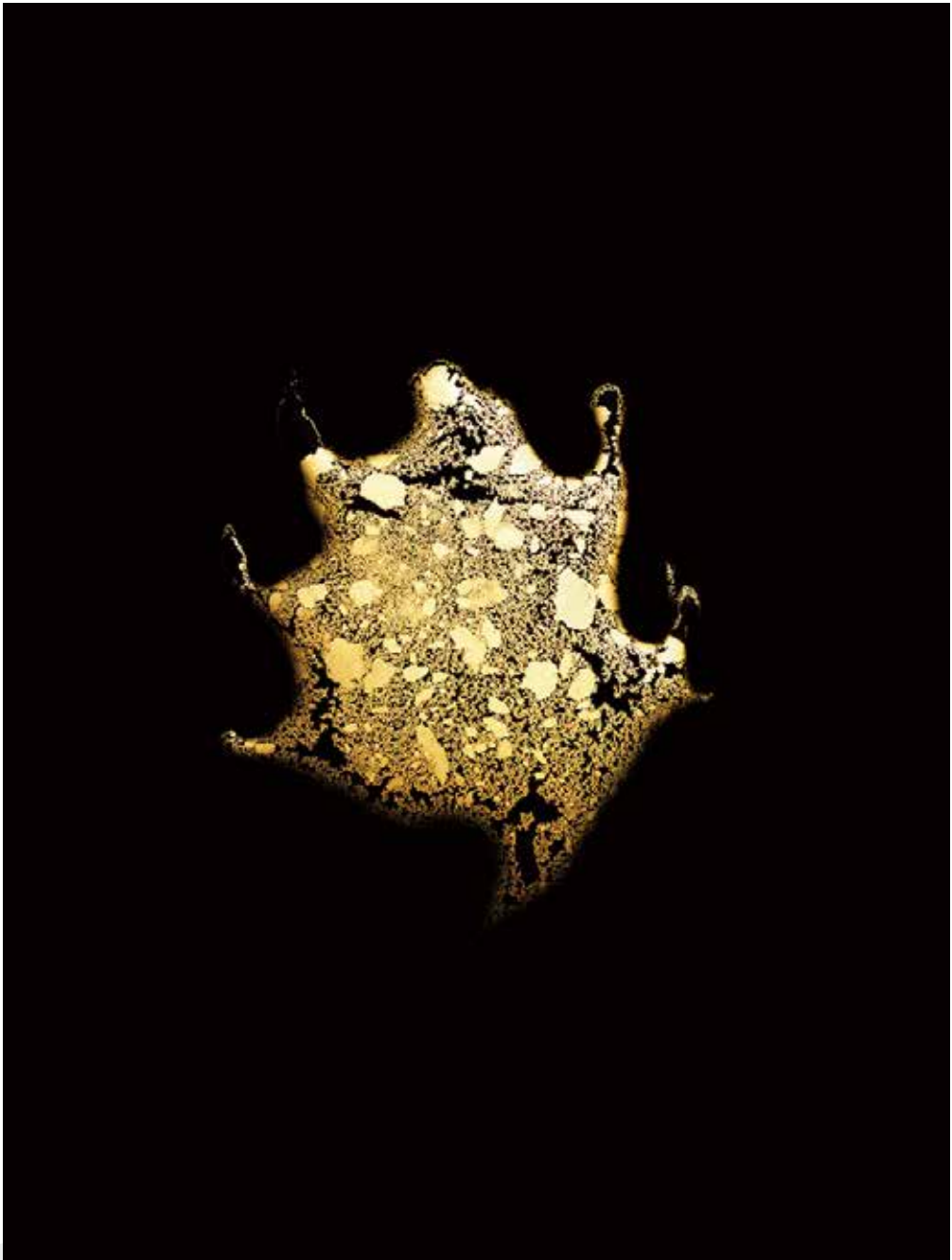
Respond to Physical Properties.WS103

Woo Changwon
Respond to Physical Properties.WS103, 2019
Inkjet Print on Innova Smooth Fine Art Paper, Epson Stylus Pro 118800
120cm x 160cm



Respond to Physical Properties.WSG103

Woo Changwon
Respond to Physical Properties.WSG103, 2019
Inkjet Print on Innova Smooth Fine Art Paper, Epson Stylus Pro 118800
120cm x 160cm



Respond to Physical Properties.WSG102

Woo Changwon
Respond to Physical Properties.WSG102, 2019
Inkjet Print on Innova Smooth Fine Art Paper, Epson Stylus Pro 118800
120cm x 160cm



Respond to Physical Properties. WSG105

Woo Changwon
Respond to Physical Properties. WSG105, 2019
Inkjet Print on Innova Smooth Fine Art Paper, Epson Stylus Pro 118800
120cm x 160cm

Woo Changwon

1971

born in Daegu

Lives and works in Seoul, Republic of Korea

Education

1998 Bachelor Photography, College of Art, Chug-Ang University

Solo Exhibition

2019 Respond to Physical Properties, Ligak Museum of Art

Career

2000 - 2019

Public photo project with LG, Samsung, Sulwhasso, Innisfree, Iope, Amore pacific, Whoo, Sum, Hera, Laneige, Ldonginbi, Dove, Fresh, Hayul, L'occitane, Ohui, Make up forever, Nature Republic, Neutrogena, Amos, Ryoe, Primera, Pantech vega iron, Dunchil, Posco, Kolon, Mizuno, Columbia, Giodano, Nike, Ninaricci, Michael, Michael herbelin, MCM, Onitsuka Tiger, Swarovski, Shinsegae, Wells the one, Ballantine, Hite, Jinro walker, Jupiter mild blue, Kloud

1999 - 2019

Photo Director of Elle, Avenuel, Esquire, GQ, Instyle, Casa Living, Haute

2019 Daegu Photo Biennale in Berlin
Special Exhibition

MorphO

isolation of (portable) pressure

fontaine b. Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz e.V.

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Hosted by

Daegu Metropolitan City

Organized by

Daegu Arts Center,
Botschaft der Republik Korea in der Bundesrepublik Deutschland,
Koreanisches Kulturzentrum

Supported by

Ministry of Culture, Sports and Tourism

Chairperson_ Lee Jae Ha (Daegu Photo Biennale Supporting Committee)

Publisher_ Choi Hyun Mook (General director of Daegu Arts Center)

Place of issue_ Daegu Arts Center

Date of issue_ August 23, 2019

Curation_ Curator - Chiara Valci Mazzra , Kim Do Hyeong
Assistant curator - Park, Hyein

Designed by WEEKEND WORKS and Co.

주최

대구광역시

주관

대구문화예술회관, 주독일 대한민국대사관 한국문화원

후원

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발행일 | 2019. 8. 23.

기획 | 큐레이터_키아라 발치 마짜라, 김도형
어시스턴트 큐레이터 _ 박혜인

편집 디자인 | WEEKEND WORKS and Co.