

# Table of Content

<b>I . BUSAN BIENNALE</b>	<input type="checkbox"/> THE BUSAN BIENNALE IS.....	2
	<input type="checkbox"/> VISIONS	2
	<input type="checkbox"/> PAST BUSAN BIENNALE	2
<b>II. BUSAN BIENNALE 2014</b>	<input type="checkbox"/> OBJECTIVES	3
	<input type="checkbox"/> DIRECTION	3
	<input type="checkbox"/> OVERVIEW	3
	<input type="checkbox"/> COMPOSITION	3
<b>III. THEME OF EXHIBITION</b>	<input type="checkbox"/> THEME	4
<b>IV. MAIN EXHIBITION</b>	<input type="checkbox"/> EXHIBITION FOUNDATION	5
	<input type="checkbox"/> EXHIBITION OUTLINE – 7 SECTIONS	5
	<input type="checkbox"/> DIRECTION IN SELECTING ARTISTS AND ARTWORKS	5
	<input type="checkbox"/> REPRESENTATIVE ARTISTS AND ARTWORKS	6
<b>V . SPEICIAL EXHIBITION</b>	<input type="checkbox"/> 'BIENNALE ARCHIVE'	9
	<input type="checkbox"/> 'ASIAN CURATORIAL'	9
<b>VI. OTHER PROGRAMS</b>	<input type="checkbox"/> ACADEMIC PROGRAM	10
	<input type="checkbox"/> INTERNATIONAL EXCHANGE PROGRAM	10
	<input type="checkbox"/> PUBLIC PARTICIPATION PROGRAM	10
<b>VII. APPENDIX</b>		
<b>1) CURATORS</b>		11
<b>2) EXHIBITION INFORMATION</b>	<input type="checkbox"/> MAIN SCHEDULE	13
	<input type="checkbox"/> VISITOR INFORMATION	13
<b>3) BUSAN BIENNALE ORGANIZING COMMITTEE</b>	<input type="checkbox"/> INTRODUCTION OF BUSAN BIENNALE ORGANIZING COMMITTEE	14
	<input type="checkbox"/> REVIEWS FROM OPINION LEADERS	15
<b>* CONTACT</b>		

# I . BUSAN BIENNALE

## □ THE BUSAN BIENNALE IS...



The Busan Biennale is a representative art festival of Busan held in every two years. The event started as the Pusan International Contemporary Art Festival in 2000 and from since roughly 1,700 artists have participated and 7 million people have visited.

The Busan Biennale is an event emerged from integrating three exhibitions that were being hosted in Busan, the Busan Youth Biennale, the Sea Art Festival and the Busan International Outdoor Sculpture Exhibition, and is the only international art event in Korea that was found autonomously.

The Busan Biennale's underlying objective is to promote arts and cultural exchange, seek advancement in the international status of the local art and broaden the ground of contemporary art.

## □ VISIONS

- The Busan Biennale will be **a platform for a festival that communicates with the international art world**, a platform that is built on the strength of Busan, the central city of art in Asia, and the history of the art in Busan that is the forefront of contemporary art.
- The Busan Biennale will overcome the obscurity and abstruseness of contemporary art, **communicate** with the audience, and serve as an **open biennale** where the citizens of Busan as well as the world can appreciate art and **converse** with each other.
- The Busan Biennale will play a pivotal role in marketing the culture of Busan and will establish itself in the world as a biennale that is loved by the citizens of Busan as well as the nation.

## □ PAST BUSAN BIENNALE

TITLE	THEME	ARTWORKS	VISITOR
2000PICAF	波(Pa)-Together in Life	750 artworks, 344 artists from 37 countries	607,337 (Paid Visitor : 66,493)
BUSAN BIENNALE 2002	Culture meets Culture	133 artworks, 227 artists from 40 countries	1,701,935 (Paid Visitor : 100,595)
BUSAN BIENNALE 2004	Chasm, 隙	146 artworks, 203 artists from 40 countries	1,324,085 (Paid Visitor : 107,785)
BUSAN BIENNALE 2006	Everywhere	253 artworks 314 artists from 39 countries	1,419,789 (Paid Visitor : 121,906)
BUSAN BIENNALE 2008	EXPENDITURE	916 artworks 189 artists from 39 countries	896,815 (Paid Visitor : 175,504)
BUSAN BIENNALE 2010	Living in Evolution	338 artworks 252 artists from 23 countries	551,238 (Paid Visitor : 196,038)
BUSAN BIENNALE 2012	Garden of Learning	404 artworks 114 artists from 22 countries	332,883 (Paid Visitor : 198,841)

## II. BUSAN BIENNALE 2014

### □ OBJECTIVES

- Enhance the brand value of Korean culture and advance Busan's status as an international city of arts and culture by procuring its distinctiveness as a biennale that utilizes the unique urban and geographical characteristics of Busan
- Realize art in everyday life as a specialized exhibition that is public-oriented and engage with the lives of the citizens through new and diverse forms of contemporary art
- Establish an open platform for communication and promote vitalization of the local culture through various participatory programs collaborating with the local citizens, institutions and arts and cultural organizations
- Build a tangible network and foster close collaboration between cities through active interaction with the biennale organizations in Asia

### □ DIRECTION

- Popularize contemporary art while complying with the long-term development plan and the personality(youthful, popular and public-oriented) of the Busan Biennale
- Prompt participation from a broad range of people by developing educational programs specialized for each stratum
- Find and share visions for development and implementation of collaborative programs between the biennales in Asia
- Strengthen the national and international marketing for expansion of the Busan Biennale 2014

### □ OVERVIEW

- Theme : 'Inhabiting the World'
- Period : Sep. 20<sup>th</sup> - Nov. 22<sup>nd</sup>, 2014(64days)
- Venue : Busan Museum of Art, Busan Cultural Center, KISWIRE Sooyoung Factory
- Host : Busan Metropolitan City, Busan Biennale Organizing Committee
- Support : Ministry of Culture, Sports and Tourism

### □ COMPOSITION

- Exhibition
  - ▷ Main Exhibition : Exhibition, Education Program
  - ▷ Special Exhibition : 'Beinnale Archive', 'Asian Curatorial'
- Other Program : Academic Program, International Exchange Program, Public Participation Program
  - ▷ Academic Program : Workshop, Pannel Discussion, Forum
  - ▷ International Exchange Program : Asian Beinnale Representatives' Meeting,  
Asian Chief Editors' Meeting
  - ▷ Public Participation Program : Busan Biennale Agora Project, Biennale Lounge

### III. THEME

#### Inhabiting the World

Art = Ethical and aesthetic efficiency to inhabit the world

Facing a world in full transformation, a world in a permanent state of economic, ecological, geo-political and existential crisis, for the past 20 years numerous practitioners and theorists of different disciplines have formulated analyses and hypotheses to understand the current situation. Those who are heard are usually sociologists, technicians, entrepreneurs and economists, but are rarely artists. They are not as often questioned by the media and Think Tanks at work on the planet.

Indeed, artists do not give us direct answers; they do not have recipes but instead offer 'visions of the world,' which put into play notions that are deeper and more difficult to define. While they are less useful in the immediate, I believe they offer answers that are more sustainable and effective for the future. These answers may involve the individual, in his philosophical solitude, nature with its resources to preserve, or a social situation across various human communities. They create poetic or abstract thoughts that have an effect. They maintain dialogues with sciences, in neurobiology or astronomy, for instance.

Inhabiting the world is an active attitude, a sign of vitality, the will to act upon the world and change it, and this energy, this fluidity, characterizes the city of Busan.

As I am writing these words I am thinking of the world in general, the globalized world but also more precise scenes, for example the city and region of Busan, with its sea – immutable – but also with its 21st Century globalized city, in full expansion; in which elements of Korean traditions cross the most contemporary technical innovations. This situation takes place in numerous instances. On the Mediterranean Sea, for example in Marseille, or Nice, cities that are both close to the Fondation Maeght.

In a world, in disequilibrium, searching for its development and what will constitute the next step, artistic creation no longer has a prevailing aesthetic. It is conversely very alive and animated by multiple propositions. It is important to bear in mind that art is not solely a rhetorical trope, an argumentative discourse, but a bet that responds to questions of our era as well as to situations beyond time. Art reminds us that the ambition of all work is to offer unique thoughts and forms to the world, that will remain through time and in minds tokens of our civilizations; that "through wars, social and scientific upheavals"(Aimé Maeght) it will leave, I hope, the purest spiritual and artistic messages possible. For the Busan Biennale the intent is to present artworks that have this ambition, and thus become presences, witnesses that the Biennale will make perceptible for generations to come. The challenge is to show that in our materialist society, which has trouble finding its harmony and coherence, the mind remains present and effective for each and every one of us thanks to art and artists. Visual arts will thus confront architecture, as well as questions of identity: human or animal, ecology, objects, industry, science and the question of relations between universes...

The exhibition will present, most certainly young artists, while zooming into significant works, practices that are already recognized in these territories of concern. The question of art is not a question of generations but of pertinence and invention.

The intention is to enhance the understanding that artists' responses to current situations can take all forms and thus carry the richness of art: from the most abstract painting, to more oneiric videos alongside the most surprising digital artworks as well as the most realist installations. The world is made of numbers, of superpositions, of slippages and shifts from one point to another. Art today is made of this plurality and of the combination of these worlds, which make it an extraordinary constellation to explore.

## IV. MAIN EXHIBITION

### □ EXHIBITION FOUNDATION

- Art is a matter of ethical and aesthetic efficiency to inhabit the world.
- Today we are found in a state where a full transformation and economical, ecological, geopolitical and existential crisis are persistent. In order to understand such situation, sociologists, technicians, planning specialists and economists have presented a variety of analysis and hypotheses.
- Although think tanks and media rarely direct questions to artists, artists can be said to have 'visions of the world' which put into play notions that are deeper and more difficult to define.
- 'Inhabiting the world' is an active attitude and a sign of vitality, the will to act upon the world and change it, and this energy and fluidity characterize the city of Busan.
- The Busan Biennale 2014 intends to enhance the understanding that artists' responses to current situations can take all forms and thus carry the richness of art.

### □ EXHIBITION OUTLINE – 7 SECTIONS

#### 1) Abstraction/Movement

*"Visual art requires considerably large space. 'Abstract/Movement' will recount the relationship between us and the space."*

#### 2) Cosmos

*"We pursue existence as well as the world that can communicate with the universe. 'Universe' will recount the relationship between humans and the universe."*

#### 3) Architectural Space

*"'Architectural Space' will recount the relationship between humans, architecture, architectural structures, houses and such. "*

#### 4) Identity

*"'Identity' will question, 'Who inhabits this space, who inhabits the universe, who inhabits this architecture?' which refers to the relationship between the human race and 'inhabiting the world.'"*

#### 5) Animality

*"Humans have been interacting with animals and 'Animality' will recount the relationship between humans and animals through the works of artists who focus on animals as their subjects."*

#### 6) History&Society

*"There is a large number of places at war on Earth and 'History & Society' will recount the conflicts that have been subjects to our history."*



#### 7) Nature, Paysage

*"'Busan' is a port city that touches the sea and is characterized by its dynamic and expanding nature. 'Nature, Paysage' will cover subjects related to nature such as constancy and unvarying timelessness, making emphasis on the communion between nature and humans."*

### □ DIRECTION IN SELECTING ARTISTS AND ARTWORKS

- The Busan Biennale 2014 will 'close-up' on the works that can provide signs to help perceive contemporariness and the coming of the future generation, the works and processes of young artists as well as widely recognized artists that are significant.
- Works ranging from abstract paintings to more oneiric video and digital pieces, as well as realist installations have been selected, encompassing all areas of artistic forms.

## □ REPRESENTATIVE ARTISTS AND ARTWORKS

ARTIST 1		Fabrice Hyber	
<div></div> <div></div>			
<p align="center"><b>&lt;Pasteur' Spirit&gt;</b>, Installation, Institute Pasteur, Paris, France, 2010.</p>			
Nationality	France	Lives and Works	France
Academic Background	Graduated from École des Beaux-Arts de Nantes, France		
Exhibitions	<div>▷ 2014 'Prohibits children', Galerie Nathalie Obadia, Paris, France           'Homeopathic Paintings', Galerie der Stadt Tuttlingen, Tuttlingen, Germany</div> <div>▷ 2013 Lyon Biennale, Lyon, France           'L'échappée belle', Grand palais, Paris, France           'Raw materials', BALTIC Centre for contemporary art, Newcastle, England</div> <div>▷ 2012 'Matières premières', Palais de Tokyo, Paris, France           'Essentiel', Fondation Maeght, Saint Paul de Vence, France</div> <div>▷ 2011 'PARIS - DELHI - BOMBAY', Centre Pompidou, Paris, France</div> <div>▷ 2010 'Immortalité', Moscou, Nizhniy Novgorod, Krasnoyarsk, Russia</div> <div>▷ 2005 The 3<sup>rd</sup> World Ceramic Biennale Korea, Icheon, Korea</div>		
Work Description	<p><i>Fabrice Hyber has been actively involved in the international art world over 25 years and received the Gold Lion award at the Venice Biennale in 1997. His work draws on a wide range of genres such as painting, sculpture, installation, performance and video while drawing is the foundation of all his works. The artist has been creating 'Prototypes of functioning objects,' or POF, since 1990. Expressed in satirical and humorous manner, these installation works create ironic reference to how useless functionalism is in art by transforming and producing functionless objects.</i></p>		

## ARTIST 2

## Sui JianGuo



1) <Trace 2>, cast bronze, ed. 2/3, 50 x 40 x 39 cm, 2013.

2) <Trace 5>, cast bronze, ed. 2/3, 33 x 43 x 33 cm, 2013.

3) <Growing>, cast bronze, ed. 2/3, 57 x 35 x 50 cm, 2013.

4) <Apostel 5>, cast bronze, ed. 2/3, 41 x 17 x 17 cm, 2013.

5) <Apostel 11>, cast bronze, ed. 2/3, 34.5 x 22 x 17 cm, 2013.

© Courtesy Galerie Scheffel, Bad Homburg / Germany, & Artist

Nationality	China	Lives and Works	China
Academic Background	<ul style="list-style-type: none"> <li>▷ 1989 Graduated from China Central Academy of Fine Arts(M.A., Sculpture)</li> <li>▷ 1984 Graduated from Shandong University of Arts(B.A., Fine Arts)</li> </ul>		
Exhibitions	<ul style="list-style-type: none"> <li>▷ 2012 'Sui Jianguo's Discus Thrower', The British Museum, London, England</li> <li>'The 7th Shenzhen Sculpture Biennale: Accidental Message' OCAT, Shenzhen, China</li> <li>'Sui Jianguo', Pace Beijing, 798, Beijing, China</li> <li>▷ 2011 'the Hague Under Heaven-Suijianguo Sculpture', Museum Beelden aan Zee, Hague, Holland</li> <li>▷ 2010 'Made in Pop Land', National Museum of Modern and Contemporary Art, Gwacheon City, Korea</li> <li>▷ 2009 Conversation With Chinese Contemporary Sculpture Millennium Park, Chicago, USA</li> <li>▷ 2005 'Sui Jianguo: The Sleep of Reason', Asian Art Museum, San Francisco, USA</li> <li>▷ 2004 Busan Sculpture Project, Busan, Korea</li> </ul>		
Work Description	<p><i>Sui Jianguo's art explores his unique understanding and recognition of creation, form, alternative media, alternative methods, and space-time. His sculptures are ingenious fusions of concept and form, as many of his works utilize large-scale force to impact viewers. Sui Jianguo's early works carry strong symbolic content, most of which carefully relates the peculiarities of society and history. His later creations gradually became disconnected from his own identity and began incorporating a bigger visual angle, thus making concepts of cultural space-time apparent. His perspective of view criticizing heavily on society and morality of human beings has expended to the realm of video and performance now.</i></p>		





**<Bois de Guanyin>**, Installation, wood, workbench, benches, tools, 256 x 417 x 390 cm, 2006, MAC Lyon, 2013.

<b>Nationality</b>	China	<b>Lives and Works</b>	France
<b>Academic Background</b>	1982 Graduated from Fine Arts Academy of Zhejiang		
<b>Exhibition</b>	<p>▷ 2013 'Huang Yong Ping : Amoy/Xiamen', MAC, Contemporary Art Museum of Lyon, Lyon, France  'Abbotabad 2012, dans le cadre de Marseille-Provence 2013', Hôtel de Gallifet, Aix-en-Provence, France  'Ink Art: Past as Present in Chinese Contemporary Painting', Metropolitan Museum of Art, New York, USA</p> <p>▷ 2012 'Bugarach', kamel mennour, Paris, France  'Circus', Gladstone Gallery, New York, USA  'Shanghai! La tentation de l'Occident', Institut Culturel Bernard Magrez, Hôtel Labottière, Bordeaux, France</p> <p>▷ 2011 'Huang Yong Ping', Nottingham Contemporary, Nottingham, England</p>		
<b>Work Description</b>	<p><i>Huang Yong Ping, who has been living and working in France since his departure from China in 1989, has been constantly showing his keen perspective of view on already fixed history and aesthetic concepts, and combined various range of Chinese philosophy with his works. His works lead their viewers to think about subjects with vast ideas from meaning of art to introspection on nation and its people by combining traditional object with contemporary elements.</i></p>		



## V. SPECIAL EXHIBITION

### □ 'BIENNALE ARCHIVE'

- Direction : Review how contemporary art in Korea has developed over the past 50 years in correlation with biennale, an international exhibition system, and provide a platform where the historical significance and value of contemporary biennales can be reflected
- Theme : Voyage to Biennale – 50 years of Contemporary Korean Art in Oversea Biennale
- Period : Sep. 20<sup>th</sup> - Nov. 22<sup>nd</sup>, 2014
- Venue : Busan Cultural Center Grand·Medium Galleries
- Curator : Lee Kenshu(Former Chief Editor at Mothly Art)
- Composition
  - ▷ Grand Gallery : Arrange the entire body of works that have been showcased chronologically and selectively display the ones that have received greater interests among the entries
  - ▷ Medium Gallery : Although Documenta-like nature is prominent, additional references are placed along the associated works to help the understanding of the audience, and the works that have been part of other international exhibitions that are non-biennales are also part of the exhibition

### □ 'ASIAN CURATORIAL'

- Direction : Revitalize the youthful spirit of the Busan Biennale and reaffirm the accomplishments of the Asia Biennale Forum through the exhibition jointly conceived by the young curators from four cities of Asia
- Theme : Unsettled
- Period : Sep. 20<sup>th</sup> - Nov. 22<sup>nd</sup>, 2014
- Venue : KISWIRE Sooyoung Factory
- Curator : Co-curated by 4 curators
  - ▷ Seo Juno, Korea
  - ▷ Hanada Shinichi, Japan
  - ▷ Liu Chunfeng, China
  - ▷ Joleen Loh, Singapore
- Artists : around 50 artists ※ **around 10 artists will be selected by each curator**



## VI. OTHER PROGRAMS

### □ **ACADEMIC PROGRAM**

- Workshop
  - ▷ Period, Venue : Apr. – Nov. 2014, Auditorium of Busan Museum of Art etc.
  - ▷ Participants : around 10 people(Related Experts such as Curators, Past Artistic Directors etc.)
  - ▷ Composition : Lecture, Field Trip, Public Hearing
- Panel Discussion
  - ▷ Period, Venue : Sep. 20<sup>th</sup>, 2014, 10:00, Auditorium of Busan Museum of Art
  - ▷ Participants : around 10 people(Artistic Director, Art Critics both Native and Foreign, Past Curators etc.)
  - ▷ Contents : Discursive platform about theme and concept of Busan Biennale 2014
- Forum ※ linked with AICA(International Association of Art Critic)
  - ▷ Period, Venue : Oct. 2014, Auditorium of Busan Museum of Art
  - ▷ Participants : around 11 people(Artistic Director, Art Critics both Native and Foreign etc.)
  - ▷ Contents : Discussion about diagnosis and Evaluation of Busan Biennale 2014 and recent trend of Contemporary Art

### □ **INTERNATIONAL EXCHANGE PROGRAM**




- Asian Biennale Representatives' Meeting
  - ▷ Period, Venue : Sep. 21<sup>st</sup>, 2014, Auditorium of Busan Museum of Art
  - ▷ Participants : 5 Asian Biennale Representatives(Busan, Singapore, Yokohama, Shanghai, Sydney)
  - ▷ Contents : Exchange plan and vision sharing for Asian Biennale linked projects
- Asian Chief Editors' Meeting
  - ▷ Period, Venue : Oct. 2014, Auditorium of Busan Museum of Art
  - ▷ Participants : around 10 Chief Editors of Art Magazine in Asia
  - ▷ Contents : Main transition and future direction of Asian Contemporary Art



### □ **PUBLIC PARTICIPATION PROGRAM**

- Busan Biennale Agora Project
  - ▷ Period, Venue : Jun. – Nov., 2014, Busan Area
  - ▷ Composition : Small-scale Forum, Meeting with Artists etc.
  - ▷ Contents : Extend interest of Busan Biennale and provide opportunity to continuous participation and harmony
- Biennale Lounge
  - ▷ Period, Venue : Sep. 20<sup>th</sup> – Nov. 22<sup>nd</sup>, 2014(weekend), Busan Biennale Exhibition venues etc.
  - ▷ Composition : Artworks Workshop, Photo zone, Busking, Meeting Place etc.
  - ▷ Contents : Participation Programs for the connectivity of exhibition venues

## VII. APPENDIX

### 1) CURATORS

ARTISTIC DIRECTOR	Olivier Kaepelin, b. 1949, France
<ul style="list-style-type: none"> <li>○ <b>Director of Fondation Maeght</b></li> <li>○ <b>Academic Background</b> <ul style="list-style-type: none"> <li>▷ D.E.A.(Advanced Research) Sociology, University Paris 10</li> <li>▷ Master in Sociology, Sorbonne University</li> <li>▷ Bachelor, Contemporary Literature, Sorbonne University</li> </ul> </li> <li>○ <b>Professional Experience</b> <ul style="list-style-type: none"> <li>▷ 2010 - 2011 President of Palais de Tokyo</li> <li>▷ 2004 - 2010 Head of direction Visual Art Department of the Ministry of Cultural France</li> <li>▷ 2002 – 2004 Consultant for Culture Program of the Radio France network</li> <li>▷ 1999 – 2001 Vice-Director of France-Culture</li> </ul> </li> <li>○ <b>Curating Experience</b> <ul style="list-style-type: none"> <li>▷ 2013 9<sup>th</sup> Blickachsen, Germany</li> <li>▷ 'Joan Miro', 'Arlequin artificier', Fonds Hélène &amp; Edouard Leclerc, Landemeau, France</li> <li>▷ 'E-motion', Fondation Maeght, Saint-Paul de Vence, France</li> <li>▷ 2012 'Arcadia in Celle', Fondation Maeght, Saint-Paul de Vence, France</li> <li>▷ 2011 'Erik Dietman, Monumental', Fondation Maeght, Saint-Paul de Vence, France</li> <li>▷ 2010 Project 'Sophie Calle', Project 'Amos Gitai', Palais de Tokyo, Paris France</li> <li>▷ 2007 - 2011 Conception and Organization 'Monumenta' Grand Palais, Paris, France</li> </ul> </li> </ul>	
MAIN EXHIBITION CURATOR	Kim, Sou-Hyeun, b. 1960, Korea
<ul style="list-style-type: none"> <li>○ <b>Academic Background</b> <ul style="list-style-type: none"> <li>▷ Bachelor, Arts, Ewha Womans University</li> <li>▷ Ph.D., Western Contemporary Art History, Panthéon-Sorbonne, University Paris I</li> <li>▷ Certificate, Cinéma &amp; Audio Visuel, Sorbonne- Nouvelle, University Paris III</li> </ul> </li> <li>○ <b>Professional Experience</b> <ul style="list-style-type: none"> <li>▷ 2006 - 2010 Curator for the Korean Cultural Center in Paris</li> <li>▷ 2003 ASEM-DUO Project participation</li> <li>▷ Researcher and Lecturer of Sorbonne- Nouvelle</li> <li>▷ 2001 - 2003 Researcher of Yonsei University Institute of Media Arts</li> <li>▷ 17 Participations in International Symposiums</li> <li>▷ Art Critic for art magazines</li> <li>▷ Teaching art history in Ewha Womans University, Yonsei University</li> </ul> </li> <li>○ <b>Curating Experience</b> <ul style="list-style-type: none"> <li>▷ 2010 &lt;Néo-Graphie&gt;, Cité Internationale des Arts, Paris, France</li> <li>▷ 2009 &lt;Vide&amp;Plénitude&gt;, Espace Communes, Paris, France</li> <li>▷ &lt;Correspondances de l'âme&gt;, OECD Curating, Paris, France</li> <li>▷ 25 Curating in France and USA</li> </ul> </li> </ul>	
CURATOR – BIENNALE ARCHIVE	Lee Kenshu, b. 1965, Korea
<ul style="list-style-type: none"> <li>○ <b>Academic Background</b> <ul style="list-style-type: none"> <li>▷ Bachelor, Russia Language &amp; Literature, Korea University</li> <li>▷ Master, Aesthetics, Seoul National University</li> </ul> </li> <li>○ <b>Professional Experience</b> <ul style="list-style-type: none"> <li>▷ 1999 - 2013 Chief Editor at Monthly Art</li> </ul> </li> <li>○ <b>Curating Experience</b> <ul style="list-style-type: none"> <li>▷ 2013 'Primavera', Amway Museum, Gyeonggi-do, Korea</li> <li>▷ 2012 'LIG Art Space Inaugural Exhibition-ShanShui•Man', LIG Building, Seoul, Korea</li> <li>▷ 2009 'CLIO Cosmetic Art-cliopatra', Gana Art, Seoul, Korea</li> <li>▷ 2008 'Korean Established 10 painters-Garden of the moon', COEX, Seoul, Korea</li> <li>▷ 2003 'Paradiso(Oriental Painting)', Posco Art Museum, Seoul, Korea</li> <li>▷ 2002 'Maestro of Korean Art', Kumho Museum, Seoul, Korea</li> </ul> </li> </ul>	

<b>CURATOR</b> <b>– ASIAN CURATORIAL</b>	<b>Seo Juno</b> b. 1979, Korea	
<ul style="list-style-type: none"> <li>○ <b>Academic Background</b> <ul style="list-style-type: none"> <li>▷ 2007 - 2009 Master, Art Theory, Korea National University of Arts</li> <li>▷ 2001 - 2007 Bachelor, Art Theory, Korea National University of Arts</li> </ul> </li> <li>○ <b>Curating Experience</b> <ul style="list-style-type: none"> <li>▷ 2013 'Common sense of the East', Gallery 175, Seoul, Korea</li> <li>        'Site Explorer', Gallery Ado, Kumamoto, Japan</li> <li>        'Twilight-the Prospects of Asian Industry', Howl Space etc., Tainan, Taiwan</li> <li>        'Touch: Korea Myanmar collaborative project', New Zero Art Spece, Yangon, Myanmar</li> <li>▷ 2011 'Peace Like River', Space 99 etc., Seoul, Korea</li> </ul> </li> </ul>		
<b>CURATOR</b> <b>– ASIAN CURATORIAL</b>	<b>Hanada Shinichi</b> , b. 1972, Japan	
<ul style="list-style-type: none"> <li>○ <b>Academic Background</b> <ul style="list-style-type: none"> <li>▷ 1996 Bachelor, Aesthetics and Art History, Kyushu University</li> </ul> </li> <li>○ <b>Curating Experience</b> <ul style="list-style-type: none"> <li>▷ 2014 Chikugo Art Farm Project, Kyushu Geibunkan Community Centre, Chikugo, Japan</li> <li>▷ 2012 Machiju Art in Kitakyushu 2012 ART FOR SHARE, Kitakyushu, Japan</li> <li>▷ 2010 Nagasaki Art Plant Project 2010 in Ioujima Island, Nagasaki, Japan</li> <li>▷ 2010-present the land school 2010-2015, Tsukida Elementary School, Kitakyushu, Japan</li> <li>▷ 2008-present Chigusa Hotel Courtyard Project - Art Hospitality, Chigusa Hotel, Kitakyushu, Japan</li> <li>▷ 2001 The 6<sup>th</sup> Kitakyushu Biennale, Kitakyushu Municipal Museum of Art, Kitakyushu, Japan</li> </ul> </li> </ul>		
<b>CURATOR</b> <b>– ASIAN CURATORIAL</b>	<b>Liu Chunfeng</b> , b. 1981, China	
<ul style="list-style-type: none"> <li>○ <b>Academic Background</b> <ul style="list-style-type: none"> <li>▷ 2007 Master, Art Management department, Central Academy of Fine Arts in China</li> <li>▷ 2004 Bachelor, Art History department, Central Academy of Fine Arts in China</li> </ul> </li> <li>○ <b>Curating Experience</b> <ul style="list-style-type: none"> <li>▷ 2013 '@What-New Contemporary Art of China', ARKO, Seoul, Korea</li> <li>▷ 2010 'Fabrique en Chine', 798 Art Zone, Beijing, China</li> <li>        Yang Na and Mu Lei New Work Show, Taiwan MOCA, Taipei, Taiwan</li> <li>▷ 2008 'Facing Reality'-Selection of Chinese Contemporary Art, NAMOC, Beijing, China</li> <li>▷ 2007 'Facing New Generation of Art in China' co-curated by NAMOC and Contemporary Art Museum of Korea</li> </ul> </li> </ul>		
<b>CURATOR</b> <b>– ASIAN CURATORIAL</b>	<b>Joleen Loh</b> , b. 1988, Singapore	
<ul style="list-style-type: none"> <li>○ <b>Academic Background</b> <ul style="list-style-type: none"> <li>▷ 2014 University College London, UK - MA History of Art</li> <li>▷ 2009 - 2011 University of Melbourne, Australia - BA Art History and Asian Studies</li> </ul> </li> <li>○ <b>Curating Experience</b> <ul style="list-style-type: none"> <li>▷ 2014 co-curated 'SOUND: Latitudes and Attitudes', Institute of Contemporary Arts Singapore, Singapore</li> <li>        Coordinating Curator 'Lost to the Future: Contemporary Art from Central Asia', Institute of Contemporary Arts Singapore, Singapore</li> <li>        Co-curated 'Superposition(s)', Institute of Contemporary Arts Singapore, Singapore</li> <li>▷ 2013 Co-curated 'Flux - City of Change', Starta Art Fair, Saatchi Gallery, London, England</li> <li>        Co-curated 'INTERPLAY', Art Stage Singapore 2013, Singapore</li> <li>▷ 2012 'Looking at the Overlooked', George Paton Gallery, Melbourne, Australia</li> <li>▷ 2011 'From Wonder to Ruins', Fehily Contemporary, Melbourne, Australia</li> </ul> </li> </ul>		

## 2) EXHIBITION INFORMATION

### □ MAIN SCHEDULE

- Opening Ceremony
  - ▷ Period : Sep. 19<sup>th</sup>(Fri.), 2014, 17:00-19:00
  - ▷ Venue : Busan Museum of Art 1<sup>st</sup> Floor
  - ▷ Contents : Opening Declaration, Tape Cutting, Celebration Concerts, Viewing Artworks, Reception etc.
  - ▷ Program : Opening Declaration→Congratulatory Message→Introduction of Artistic Director and Artists→Tape Cutting→Celebration Concerts
- Press Open
  - ▷ Period : Sep. 19<sup>th</sup>(Fri.), 2014, 10:00-16:00
  - ▷ Venue : Auditorium of Busan Museum of Art
  - ▷ Contents : Introduction of Exhibition, Introduction of Artistic Director and Artists, Q&A, Viewing Artworks etc.
  - ▷ Program : Opening→Greetings→Introduction of Artistic Director→Exhibition Explanation→Q&A→Viewing Artworks

### □ VISITOR INFORMATION

- Exhibition Period : Sep. 20<sup>th</sup> – Nov. 22<sup>nd</sup>, 2014, 10:00-20:00
- Ticketing
  - ▷ Advanced Ticket : Designated ticket offices
  - ▷ On-site Ticket : Ticket booth by the entrance of paid exhibitions, and designated ticket offices
- Admission

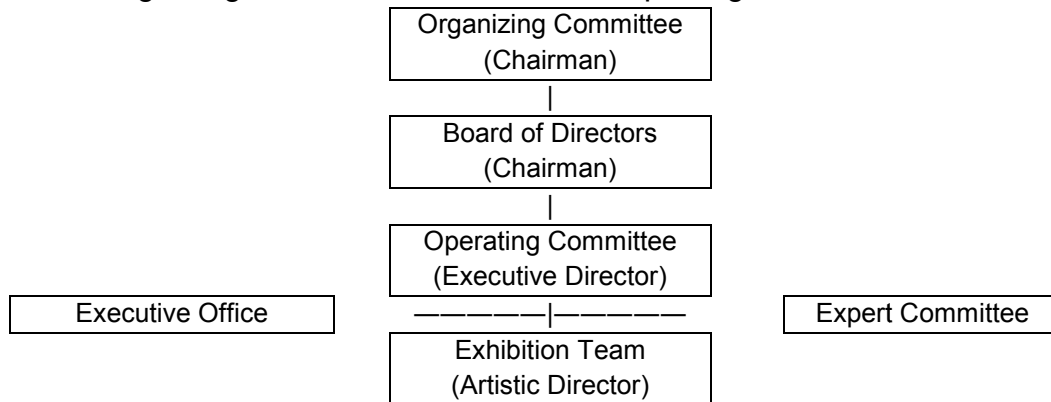
Type	On-site		Advanced		Criteria
	Individual	Group	Individual	Group	
General	10,000	8,000	8,000	6,000	
Students/ Military and Police	6,000	4,000	4,000	3,000	Aged 19~64
Families	25,000		20,000		Rate for 4(2 adults and 2 children in high school and lower grades)
Free	※ Visitors with disabilities of level 1 to 3 (1 free admission for a person accompanying) ※ Recipients of welfare programs ※ Visitors aged 7 and under, and 65 and older				
- For group admissions (minimum 20 visitors), please contact the Organizing Committee beforehand for purchase - Members of military and police, visitors with disabilities, recipients of the National Basic Living Security program, and visitors aged 65 and older must provide an identification upon admission					



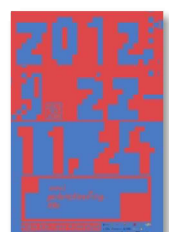
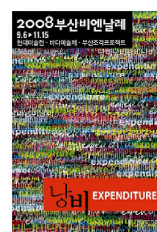
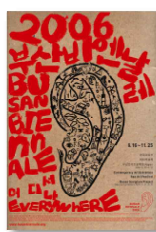
### 3) BUSAN BIENNALE ORGANIZING COMMITTEE

#### □ INTRODUCTION OF BUSAN BIENNALE ORGANIZING COMMITTEE

- Official Name : Busan Biennale Organizing Committee
- Founded : Dec. 23<sup>rd</sup>, 1999
- Chairman : Mayor of the Busan Metropolitan City
- Executive Director : Oh Kwang Su(Director of Museum San)
- Vice Executive Director : Kwon Dal Sul(Honorary Professor of Silla University)
- Organization : Organizing Committee, Board of Directors, Operating Committee, Executive Office etc.



- Member : 84(Jun. 2014)
- History
  - 1981. Established Youth Biennale
  - 1987. Established Sea Art Festival
  - 1991. Established Busan International Outdoor Sculpture Exhibition
  - 1998. '98 PICAF
  - 1999. Launched Busan International Contemporary Art Festival Organizing Committee(Dec. 23<sup>rd</sup>)
  - 2000. 2000 PICAF
  - 2001. Relaunched as the Busan Biennale Organizing Committee(Ordinary General Meeting on Jan. 31<sup>st</sup>)
  - 2002. Busan Biennale 2002
  - 2003. Designation of Specializes Arts Cooperation(Culture and Arts Promotion Act No. 10)
  - 2004. Busan Biennale 2004
  - 2006. Busan Biennale 2006
  - 2008. Busan Biennale 2008
  - 2010. Busan Biennale 2010
  - 2011. Sea Art Festival 2011
  - 2012. Busan Biennale 2012
  - 2013. Sea Art Festival 2013
  - 2014. Busan Biennale 2014



## □ REVIEWS FROM OPINION LEADERS

*"The Busan Biennale is one of the four representative biennales of Asia. Over a million visitors will have a unique opportunity to experience the most fresh and intriguing contemporary art of the world through the Busan Biennale"*  
– 2004, the New Zealand Herald, Tobias Berger(curator)

*"The Busan Biennale should be proud of its achievements. The Busan Biennale 2004 is a good model to the world as a medium-scale biennale which utilizes the locality of the city, Busan, and many of the cities around the globe will acknowledge the Busan Biennale."* - 2004, Joe Martin Hil (member of CIMAM)

*"One of my gallerist friends reported in an email that, 'Compared with the displays of conservative biennales, the show in Busan pleased with some interesting new ideas.' Indeed, such attempts to introduce art into daily life are commendable not only for gallerists. I hope that this concept and the exhibition it resulted in is an occasion for many people to ponder the relationship between art and (interior) design."* – 2006, the Realtokyo, Ozaki Tetsuya(critic)

*"I think the citizens of Busan should be proud of the Busan Biennale. The reason is that it is the only biennale in Korea found autonomously by the local artists. Through three editions of the Busan Biennale since 2004, I've collected the reviews and responses from the members of national and international art world. The reviews weren't bad. It is partly because the expectations were never very high due to the fact that the biennale was relatively less known, however, many people responded with words such as 'surprising' and 'impressive.'"*  
– 2008, The Kookje Daily News, Tae-Ho Lee(art critic, professor at Kyung Hee University)

*"In the last ten years, every biennale of the world seemed all same. However, in this year's Busan Biennale, the efforts to break away from the latest trends of similar exhibitions were evident. Especially the works of Vietnamese and Israeli artists demonstrated different views toward the society."*  
– 2010, The Kookje Daily News, Chiba Shigeo(art critic, professor at Chubu University)

*"Because the scope of the theme 'Living in Evolution' was relatively broad, the intensity of the works and visual momentum co-existed throughout the exhibition, encompassing the overall discourse over human life. In other words, it provoked tension. Although the exhibition space was quite small, the efforts to place works efficiently were evident and it successfully achieved the result of making the works stand out even more. By appropriately allocating the works of Busan artists around central spots, the exhibition helped uncovering good artists of Busan to the audience."*  
– 2010, The Kookje Daily News, Ok-Jin Shin(owner of Kongkan Gallery)

*"It was quite interesting. Through the formation of Learning Counsel, there were more opportunities for the general public to be involved in the works of the artists and that differentiates the Busan Biennale from other biennales. Other biennales disclose themselves after their exhibitions open, but I heard the Busan Biennale 2012 has been communicating with the public from its early preparation stage. That is the major difference distinguishing the Busan Biennale from other biennales."* – 2012, The Busanilbo, David Joselit(professor at Yale University)

*"Saw (the exhibition) positively. I heard that over several months, since the past February, the members of Learning Counsel have been conversing with the artists over the different aspects of Busan. It seems that the works demonstrating deep understandings were possible through the unraveling of active discourses. I was also able to spot some of the characteristics that were never seen before from other biennales. There were more works that challenged normative thinking rather than the works of well-known established artists. Above all, the way the exhibition prompted participation from the audience rather than limiting them as viewers was quite successful."*  
– 2012, The Kukje Daily News, John Rajchman(professor at Columbia University)



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