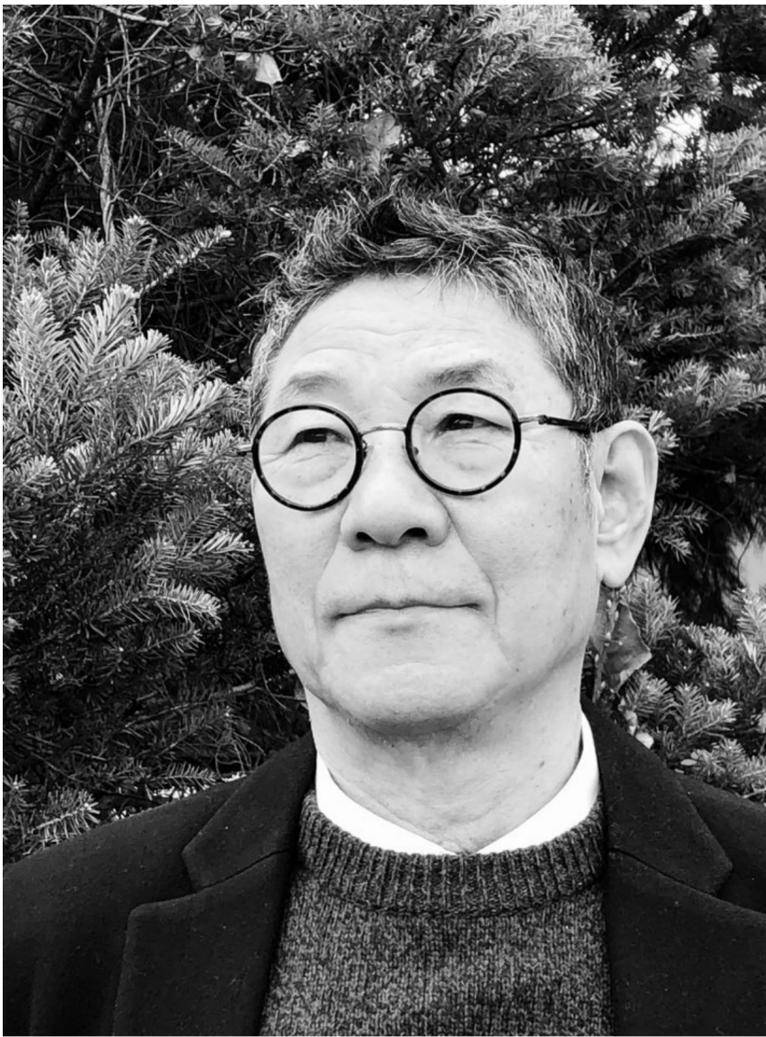


SANG-IL OH PORTFOLIO



Judgement, polyester, 240cm high, installation variable, 2020, Seosomun Shrine History Museum

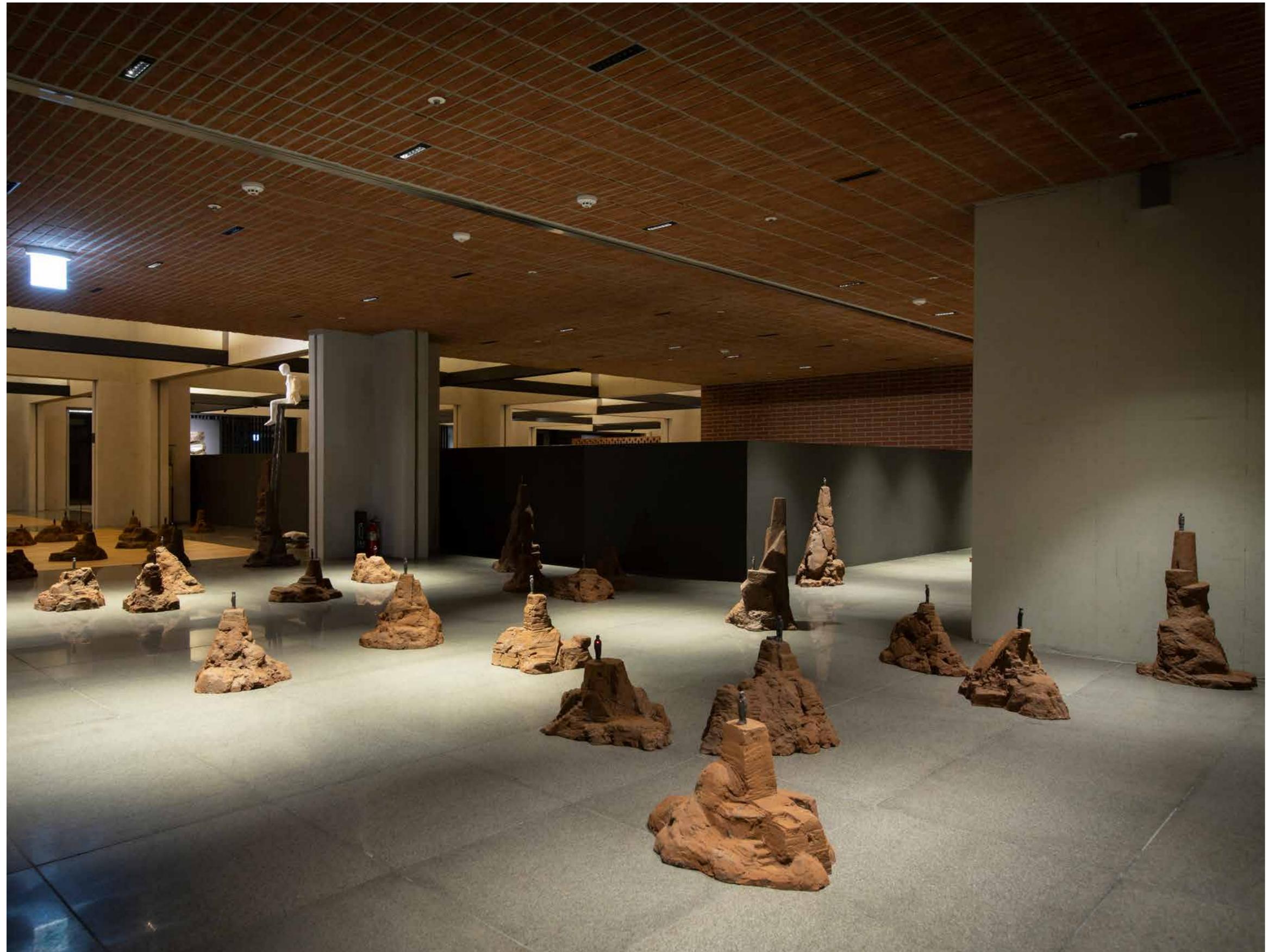


SANG-IL OH

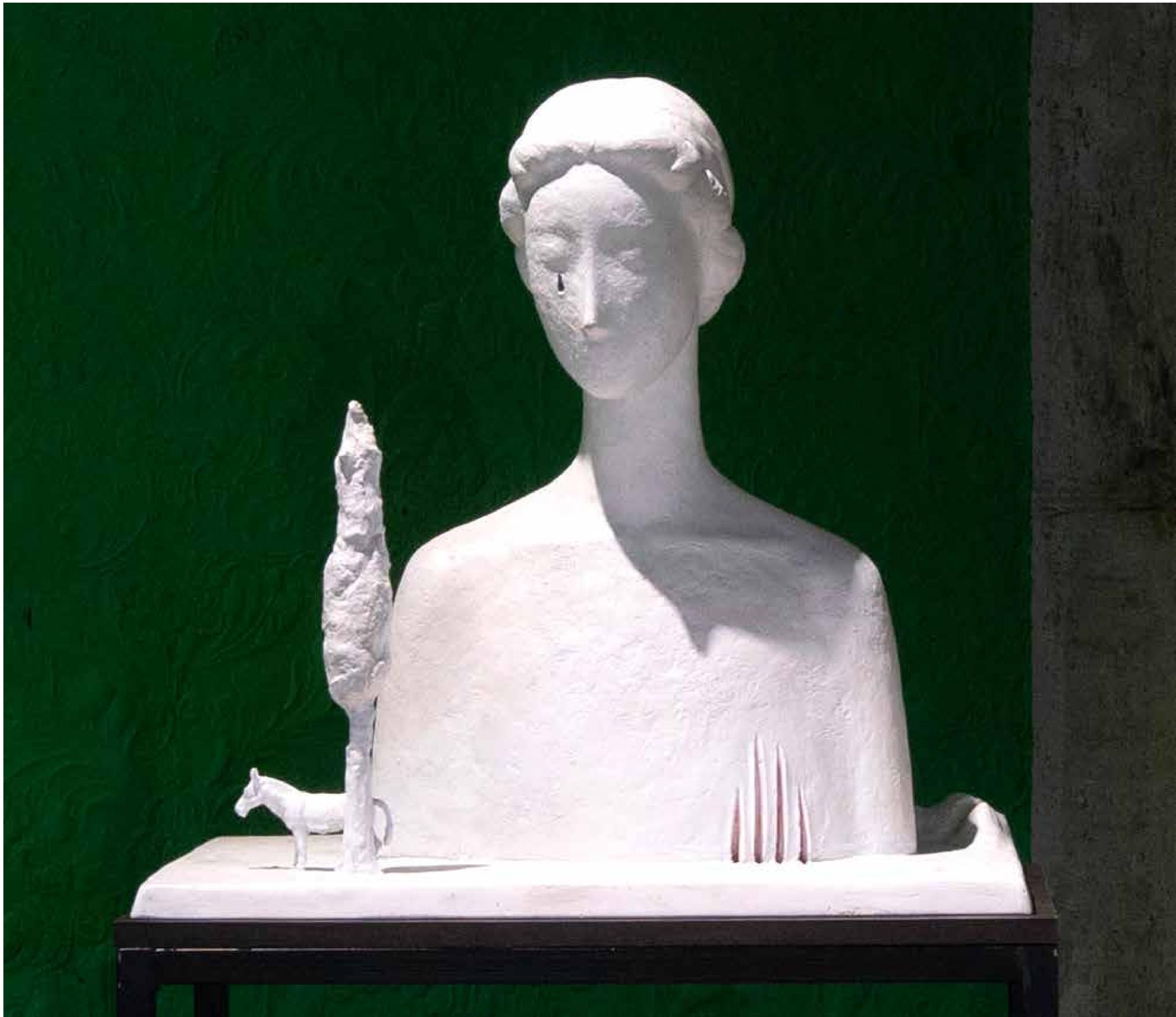
Was born in Jinnampo-si, North Korea in 1950.
Leaves and works in Tanhyon-myon, Paju-si, South Korea

Oh, Sang-Il(1950~) was born in Jinnampo-si, refuging from North Korea during the Korean War and arrived in Busan by U.S troopship. After moving to Jeju, Geojae, and Jinhae, he settled down in Incheon spending his childhood. From the first solo exhibition in Gallery Hyundai, he has been constantly active as an artist by joining various group exhibitions in the U.S, China and Japan.

As an artist and educator, he has been committed to figurative sculpture and installation about the human body. His earlier work is in academic boundary based on faithful depict of real figures, which was flown to the subject matter of human hardship, anguish, isolation, greed, death, irony, and absurdity in the middle stage. Through massive and melting down human figure, we can peep into his deep concern about human existence. By different media of video and installation expanded from sculpture, he challenges a new aesthetic experiment.



Islands, (together with an angel on the stool, overlooking the people of the islands), polyester, flickering LED, 25~90cm height, installation variable, 2020, Seosomun Shrine History Museum



I and Natasha and White Donkey, 60(h)x62x50cm, polyester, 2017

BIOGRAPHY

Education

Studied Sculpture at Hongik University (Bachelor of Fine Art)
Studied Sculpture at Graduate School of Hongik University (Master of Fine Art)
Studied Sculpture at Accademia di Belle Arti di Carrara, Italy
Studied Sculpture at Graduate School of Hongik University (Ph.D)
Doctorate Dissertation: <Study on the Narrative in Sculpture of Late 20th Century>

Solo Exhibitions

2022 Summing Up (Gyoha Art Center, Paju)
2022 Song of redemption (Seosomun Holy Land History Museum, Seoul)
2020 Solo Exhibition (Pyeonggang Gallery, Pyeongchang)
2019 Solo Exhibition (Nonbat Gallery, Heyri PaJu)
2011 Solo Exhibition (Baum Gallery, Seoul)
2009 Solo Exhibition (Ho Gallery, Seoul)
2008 Solo Exhibition (Gallery Jeongmiso, Seoul)
2006 Solo Exhibition (Insa Gallery, Seoul)
2000 Solo Exhibition Korea Art Association Art Creation Room
Open-Studio "Sangil Oh" (Ganghwa Creative Studio, Ganghwa Island)
1999 Solo Exhibition (Arts Promotion Center, Seoul)
1997 Solo Exhibition (Orsay Gallery, Incheon)
1997 Solo Exhibition « «Beautiful Dinosaurs» My Classic Exhibition» (Seoul Arts Center, Seoul)
1996 Solo Exhibition (Geumsan Gallery, Seoul)
1992 Solo Exhibition (Moin Gallery, Seoul)
1990 Solo Exhibition (Dongsung Museum of Art, Seoul)
1988 Solo Exhibition (Gallery Hyundai, Seoul)

Selected Group Exhibitions

1994 "Asia Sculpture Exhibition" commemorating the Hiroshima Asian Games (Fukuyama Museum of Art, Japan)
1992 Contemporary Art Invitational Exhibition (National Museum of Modern and Contemporary Art)
1991 TRA FIUME E MARE (between river and sea) (Bocca di Magra, Italia)
("now" Italian foreign artists today) (Perugia, Italia)
1991 "PRESENZA" GLI ARTISTI STRANIERI OGGI IN ITALIA
1990 Contemporary Art Invitational Exhibition (National Museum of Modern and Contemporary Art)

Selected Public Collections

2020 And they didn't hug. (Seosomun Holy Land History Museum, Seoul)
2008 The Spirit of Bard (Seoul Museum of Art, Seoul)
1995 Barammaji, Night Journey (Fukuyama Art Museum, Japan)
1990 Naked Body and Consciousness (Yonsei University, Seoul)



And They Never Gave a Hug, bronze, iron beam, 750*280*350cm(h), 2020, Seosomun Shrine History Museum

IT'S PLAY TIME !

Group Show

25.11.22 - 15.01.23

Curator : Jungmin Choi

Text : Jungmin Choi

The Magic of Football

Dmitri Shostakovich was one of the greatest Russian composers of the 20th century. After h is teacher Alexander Glazunov, he is the second musician to have written a symphony as a teenager when he was only 19. A work of maturity, grandeur and scope that does not suggest his young age.

Despite his brilliant genius and fabulous beginnings, his life and musicality were not motivated by splendor and recognition but by the fear of death. He lived under the Stalinist regime where people were captured and killed without a word. The Great Purge definitely cast a shadow over his music, his life, his time and even his features.

Curiously, while his life was frightening and dark, the portraits that represent him show a man with a childlike smile.

He was a great soccer fan. He even had a referee's license and was always telling stories about soccer in the letters he exchanged with his friends to forget a tragic life in which the slightest incursion of the secret police could mean a death sentence. This is «the magic of soccer».

The historical event and the artists' view

The 2022 World Cup is being held in Qatar, for the first time in winter, to avoid the sweltering heat of the Middle East.

If more than 150 countries from all over the world participate in the Olympic Games, only 32 countries have been selected for this international sports competition after very strict selections. All the countries participated in the qualifications.

To play soccer you need a goalkeeper and ten players. Only the goalkeeper can touch the ball with his hand but not the players. A point is awarded if the ball is kicked into the opponent's goal with the feet, head or body. The team that scores the most points wins. Simple rules that keep the world excited for 90 minutes.

An accomplished sport that brings people together and overcomes divisions. Political parties and different religions become one under the national flag. All citizens become fans of their country's team and finally patriots. We cheer when our team scores and we are sad if we lose the game. How to interpret and explain this simple and surprising phenomenon?

The British historian Edward Hallett Carr defined historiography as 'The hard core of facts and the flesh of the controversial interpretation that surrounds it.' He describes the facts from his point of view. The fact that existed is the hard core and the historian's interpretation is what is around the core. This solid fact and the historical description that is added to it meet to form our 'story'.

The artist is not the historian. However, artists also express themselves on the «solid fact» with their «own creative perspective». The intervention of the artist for the event of the history is thus realized. Goya painted the horror of war and Picasso also spoke out against war in his work, Guernica. The artist adds «artistic flesh» to the hard core. In this exhibition seven artists explain, express, introduce, claim and accuse with their own language the solid fact of the World Cup.

The seven artists participating in this exhibition are both players and coaches. They play their games with their own style. Sometimes intensely, sometimes controversially, sometimes radically and calmly, they speak about this subject each with their own language. The subject is soccer and its environment. The artists talk about this World Cup but also about the world that promotes the World Cup. They tell the story of the shadows cast by the eight splendid World Cup stadiums from which the cheers of the crowd will rise.

In his previous work, **Sang-il OH** dealt with deep questions about human loneliness. This time it is the encounter with soccer. With this theme the artist seems to rediscover the joy of his childhood. The juxtaposition of the shiny ball and the wings reminiscent of Harry Potter is fantastic. The artist finds a heavy silence and peaceful solitude to encounter soccer amidst the dynamic changes of a glowing modern society.

Faced with this subject, carrying a heavy past on his shoulders, he returns to his childhood, speaks of hope to children but also of the hope he received from children. Because a football is round, you don't know where it's going to roll. It's like life. In rich and poor countries, children are content to play with a small soccer ball. When we watch soccer, we forget the worries of reality. We receive consolation by watching children play innocently with the ball. Just like soccer, the artist shows us pieces that comfort us.

Extract of the text by **Jungmin Choi**

Curator

PHD Visual arts, Université Paris I, Sorbonne





Timbuktu, (2022)

Unique

H 46x20x20cm

Glass fiber, FRP, chrome plating, stainless steel, sea black stone



Fly to the Moon, (2022)

Unique

H 73x20x20cm

Glass fiber, FRP, chrome plating, stainless steel, sea black stone