



Vanguard Gallery

Kelvin Kyung Kun Park

< B.1978 >

Kelvin Kyung Kun Park is an award-winning filmmaker and visual artist from Seoul who works primarily in film and video, photography and installations. His work frequently takes inspiration from the cultural anxieties, myths and narratives that inform South Korea's identity. He has screened his highly acclaimed first full-length film, *Cheonggyecheon Medley* (2010), at various international venues, including the Berlin Film Festival, Busan International Film Festival, Warsaw Planet Doc Film Festival, Los Angeles Film Festival, Hot Docs, among others. Park's video installation works have been shown at the Ilmin Museum of Art in Seoul and Daegu Art Museum, Arko Art Gallery, Opsis Art Gallery, and the 2012 Taipei Biennale. Park followed his debut up with *A Dream of Iron*, which premiered at the Berlin International Film Festival. The film featuring a series of visual tableaux filmed at the Pohang Steel Company and Hyundai Shipyard, won the NETPAC Award at Berlinale and subsequently played at the Museum of Modern Art in New York and the Sharjah Biennale. In 2017, he was nominated for "Korea Art Prize", and won 2018 BIFF Mecenat Award (Documentaries). In 2019, he was nominated for "DOK Leipzig 2019".



When Tiges Used to Smoke (2021)

Video, 6'50'', 2021



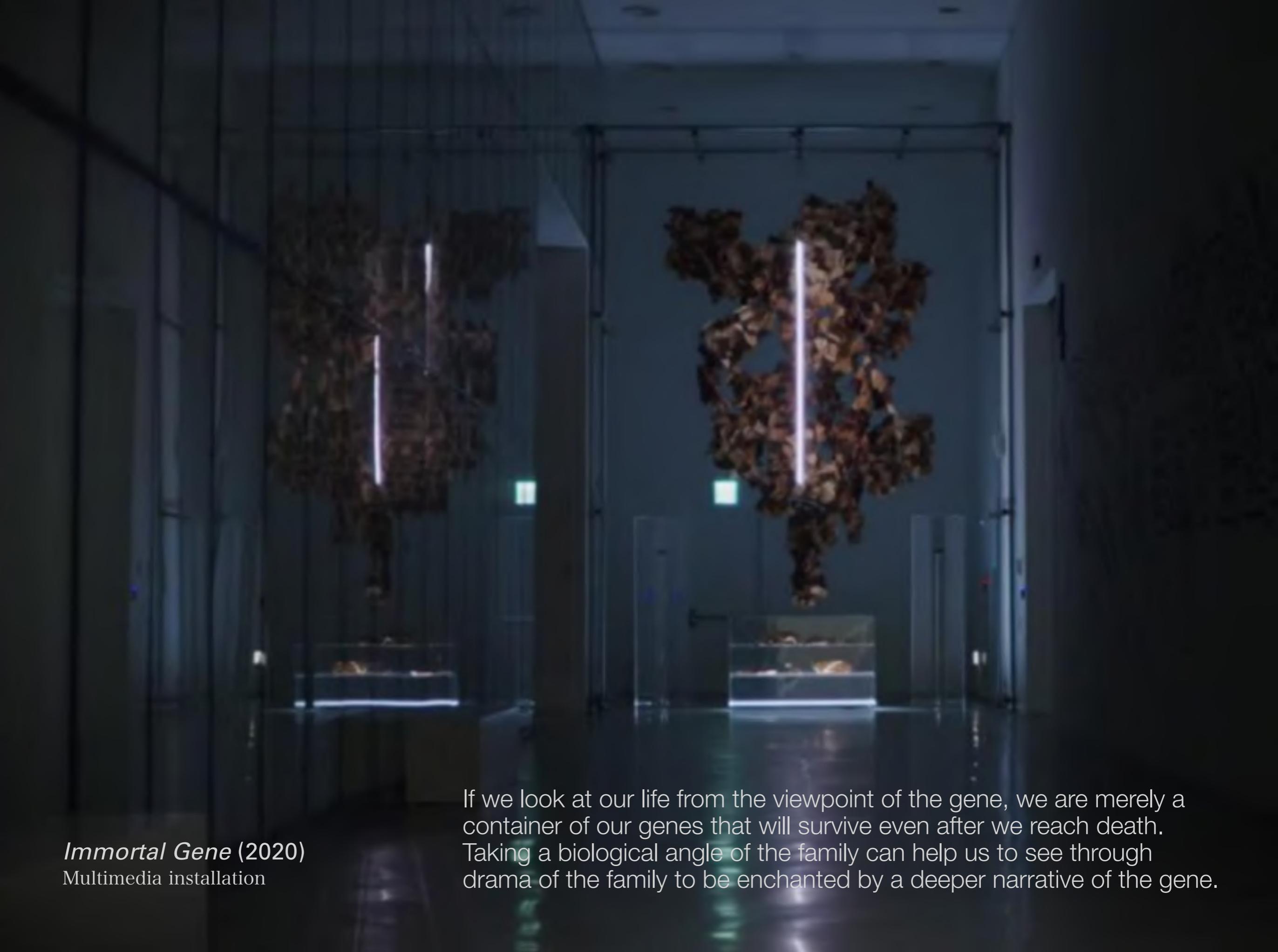
<When Tigers Used to Smoke> Exhibition View

"When Tigers Used to Smoke"
is Park's solo exhibition at
OCAT Shanghai, 2022

In "When Tigers Used to Smoke" Park attempts to dismantle the shaping process of self-perception through observing and imagining animals in action, hence re-examining the position of humans in the natural world. By applying Waveform Signal used to determine color information so that the color and brightness of the captured beasts' bodies constantly fluctuate up and down on the XY axis, allowing the viewer to see the dismantled, fluid, and even dislocated living beings in action, thereby to re-imagine humanity in that context.

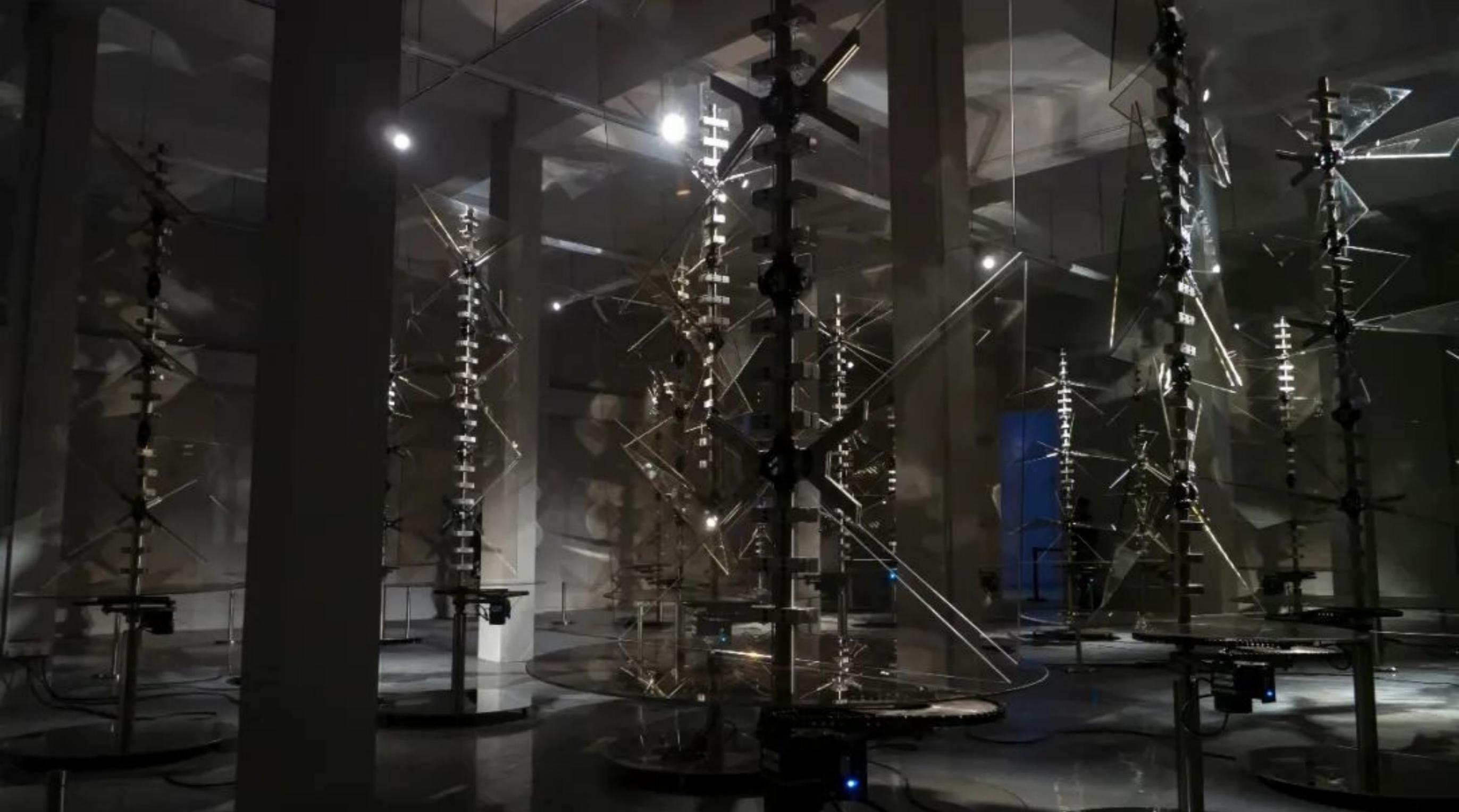


EXHIBITION VIEW



Immortal Gene (2020)
Multimedia installation

If we look at our life from the viewpoint of the gene, we are merely a container of our genes that will survive even after we reach death. Taking a biological angle of the family can help us to see through drama of the family to be enchanted by a deeper narrative of the gene.



Terrestrial Locomotion (2019)
Installation

Bodies of glass trees rotate their wings to fragment light and vision. Viewers immerse themselves into dual characteristics of glass which are fragile and dangerous.



Double Mirror (2019)
Video, 13' 00", 2019

A woman looks at herself through mirror to find her reflected other. Within the enclosed circuit of looking and being looked at, the multiplicity of individuality reveals itself.

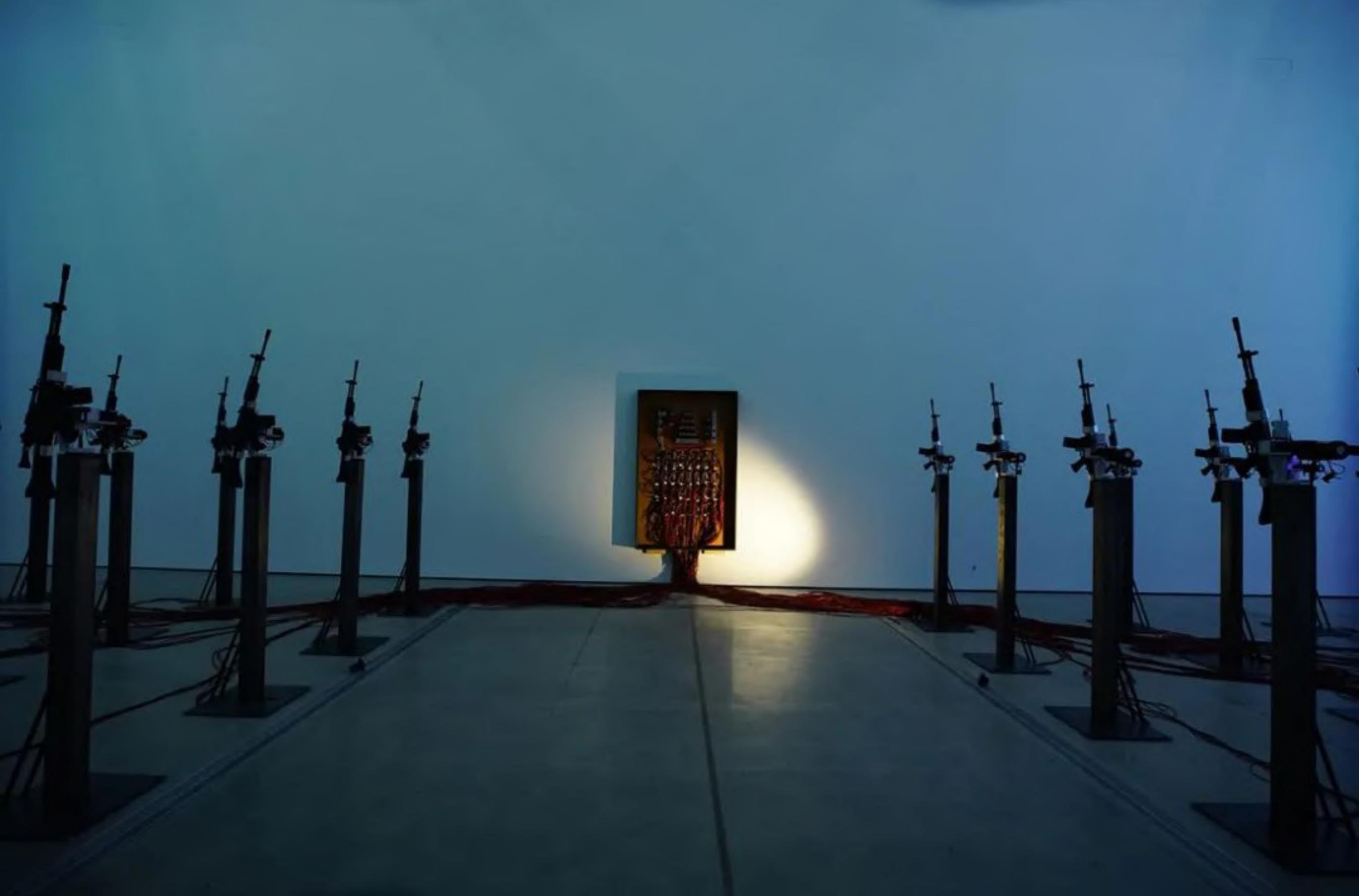


Installation view

Mirror Organs:
A Play of Metonymy (2017)
Live Video Performance Installation



The installation is comprised of robots, guns, analogue circuit board, cameras and video screens. Army of robots perform military rituals like well trained soldiers while audience walks in between them. Through live cameras, audience watch themselves watching themselves, creating a strange feedback loop. Robots stand as if they are internal organs of invisible soldiers, formulating the paradoxical meaning of being a part of a collective.



Installation view | Park nominated for “Korea Art Prize” 2017



Stiarway to Heaven (2016)

Live Video Performance Installation
30'00"

Live video performance, based on the popular K-soap opera "Stairway to Heaven", 2003, reveal structures of emotions for romance. Charcters in a double love trianlge make emotional decisions based on relational situations rather than having their own subjective drive, or will. A non subjective subjectivity is the archetype of emotional structures of Asian soap operas.



Installation view



ARMY : 600,000 Portraits (2016)

Single channel video

17' 00

The project is a portrait of soldiers who serve in the mandatory military service. The relationship between the individual and the collective is rather paradoxical. The video details the intricate bodily movements and emotions of individuals who form a collective body. Unnerving images describe an individual body entangled to the collective, to show an individual body that is divisible.





Owner of the Mecenat Award(Documentaries)
at the Busan International Film Festival 2018



1.6 Sec. (2016)

2 Channel Video Installation,
10'-15'00, loop

The 2 channel video work takes on viewpoints of robots in a car factory, and the camera that mimics their movements. Difference in a sense of time between machines and human beings bring about conflicts. The camera favors life-like movements of robots rather than machine like movements of factory workers in an assembly line.

Space Time Machine (2015)
Video Installation

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A Dream of Iron (2015)
Video installation, 100'00"

"A Dream of Iron" looks back on South Korea's history of modernization in the 1960s, when the nation underwent drastic economic changes under President Park Jung Hee's rule in attempts to recover from the devastation left by the Korean War. The work is a portrait of what now remains of this time, when its people shared collective hopes and dreams for the nation's new beginning.

Cheonggyecheon Medley (2010)

Video installation, 79'00"

The work is a portrait of a small industrial area of Seoul named Cheonggyecheon. Drawing clues from fragments of dreams and myths relating to the metal, the work reveals the secret alchemy of third world modernity in Cheonggyecheon where these obsolete hand labors still survive.



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was born in 1978 in Seoul, Korea where he currently lives and works.

His recent solo exhibitions include: "When Tigers Used to Smoke", OCAT Shanghai, Shanghai, China (2022); "Medium Rare", Sahnggup Gallery, Seoul, Korea (2020); "Double Mirror", Shanghai Museum of Glass, Shanghai, China (2019); "A Dream of Iron", Sin Ricoh Gallery, Seoul, Korea (2016); "Stopping by Woods on a Snowy Evening", Gallery Hyundai, Seoul, Korea (2016); ARTSPECTRUM 2016, Leeum Samsung Museum of Art, Seoul, Korea (2016); "Intuitive Landscape", Arario Gallery, Seoul, Korea (2016).

He also attended the following group exhibitions: "Unruly Paradigms" Frieze 9 Cork St, London, UK(2022); "A place for Concealment", Korean Cultural Center, Shanghai, China (2021); "A.I., Sunshine Misses Windows" - Daejeon Biennale 2020, Daejeon, Korea (2020); "Moment of Monument", Choi and Lager Gallery, Cologne, Germany (2020); Seoul Biennale of Architecture and Urbanism "Collective City", Seoul, Korea (2019); Busan Biennale 2018, Korea (2018); "Brilliant Memories", Buk Seoul Museum of Art, Seoul, Korea (2016); "Korea: 70th Anniversary of Liberation", National Museum of Modern and Contemporary Art, Seoul, Korea (2016); "Resonating Triangle", ARARIO Museum, JEJU, Korea (2016); "Obejectology II: Make, National Museum of Modern and Contemporary Art", Seoul, Korea (2016).



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