



SAJINYESUL The Monthly Photo Art Magazine

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P.70, Focus.1, “Morph O” 2019 Daegu Photo Biennale in BERLIN

'2019 Daegu Photography Biennale in BERLIN Special Exhibition was held from August 24th to September 7th at Kunstverein am Rosa-Luxemburg Platz as the first international project of Daegu Photo Biennale to introduce Korean photography abroad. This exhibition was organized by the curator Chiara Valci Mazzara who presented the show of four artists from Korea and Berlin. To the exhibition participated, as Korean artists Woo Changwon and Jung Sungtae, as european artists Ricarda Roggan and Henrik Strömberg.'

'...The theme of this exhibition project conceived by Chiara Valci Mazzara is "Morph - O, isolation of (portable) pressure". The wordplay is a neologism coming from the merging of two concepts such as "Morph" which is the root of the word meaning 'form', 'shape' and 'change' and the ending "-O" which represents the idea of circleness, attempting to accept the change, and comprehend each identical original form. The four artists from different cultural and geographical backgrounds presented their unique work in reference to this main concept...'

'...The work by the swedish artist, Henrik Strömberg, Berlin-based, is perceived as surprisingly evocative to the audience who expected this exhibition as a group exhibition presenting exclusively pieces realized with the photography medium. The volumes belonging to the

installation are in fact conceived and realized starting from the photographic works and displayed in reference to photography pieces exhibited in the main space. A round like shaped glass volume relates and dialogues to the photographic works completing the installation. His work evokes the idea of time and space simultaneously, and suggests the landscape as composed of a "dialogue" between the meanings of each other .

Photography as a medium can record the time frame of a "moment" through the lens. It is the ability to record time visually which only photography can have. Relating to the context, it can also explain why he chooses glass as material. Dozens of printed photographs organized in stacks support the glass sculpture, which he learned to blow from a glass craftsman and in which he blew in his breath. In other words, the breath that the artist blows create a different round shape of glass while recording the shape of the air at that moment. Recording a certain moment on a bi-dimensional or a sculptural volume became a joint point between photography and glass, and the reason to treasure Henrik Strömberg's work.'