

The 8th Geumgang Nature Art Biennale 2018

INVITATION

16 October, 2017

Dear. Artist

The Geumgang Nature Art Biennale, an international festival for nature artists and a wonderful stage for their communication, has announced its 8th exhibition. The 2018 Nature Art Biennale has chosen as its theme '**NATURE – PRIVATE SPACE - SHELTER**'. The public at large will be encouraged to appreciate Nature Art within a new framework and to appreciate the various participating artists' translations of Nature Art from a new perspective. We hope that this theme will generate various new ideas and artistic interpretations.

We wish to share our excitement with all the interested nature artists the world over and are hoping for their active participation by sending their nature art design proposals dealing with and interpreting the 2018 Biennale theme: "**NATURE – PRIVATE SPACE – SHELTER.**"

With kind regards,

Ko Seung-hyun

Commissioner of the Organizing Committee of Geumgang Nature Art Biennale 2017-2018

Istvan Eross

Artistic Director of the Geumgang Nature Art Biennale 2017-2018

Korean Nature Artists' Association-YATOO



Open Call Guidelines - Geumgang Nature Art Biennale 2018

■ Subject (Theme): “NATURE – PRIVATE SPACE - SHELTER”

■ Theme description

“A building created to give protection from bad weather, danger, or attack”

Following the accelerated events of our world, it seems that the decisive task for the 21st century will be the radical transformation of perspectives and values. We live in a time when new ideologies are born that propose solutions to the challenges within this new millennium. More and more of us feel the need to disengage from the idea of continuous expansion and by adopting a longer-term perspective, to sketch out a sensible, sustainable vision of the future within a new ideological framework. In this quest for recourse, naturally, artists also seek and undertake an altered role. Many of them consider total life or nature as the scene of their activity instead of the within a specific creative industry. The strengthening of public art, street art, and the environmental art genres reveal the growing wishes of artists to move their work beyond a primarily gallery-based system. Thus, the artists working in natural environment are often led by the intension to improve society. While doing so, they inevitably resonate with a growing vision of an altered social, economic, and cultural environment. While entrusting the world's aggressive rearrangement to the engineers of urban centres, they nevertheless relish time spent in a natural environment distant from the organized areas of geo-cultural politics, the „small gestures” and the meditative experience of the process of creation.

In the light of the above mentioned thoughts, the participants of GNAB create artworks that follow a path opposed to the usual 20th century methods of nature-culture integration. Instead of migrating from rural spaces to the urban, they now create pieces while working within nature itself. Therefore, the aim of the GNAB 2018 is titled NATURE-PRIVATE SPACE-SHELTER. Within this title is an analysis of the confines of architecture and fine art and to experience the connection between these areas. As a secondary focus, the event aims to promote the creation of artworks that use the discourse about the context of the natural environment and a created personal space as their subject matter.

The Biennale's organizers expect to receive the application of artists, architects, groups who are interested in **nature**; specifically in the problems posed by the use of organic materials within created **sculptural and architectural spaces**. Strong applications will be from those whose **realized** work is an important, **cohesive act** within what nature itself provides.

These key words give the participants the opportunity to expand the coherence of the **perception of space, human scale and ecologically proportional systems** and the relationship of **natural materials and techniques**.

NATURE - the concept of Nature Art

The 'sign' created in nature strengthens specific natural formations and the unique character of a given landscape. Their connection is unalterable.

Additionally, the piece cannot be interpreted beyond its given environmental context.

The creators should confine themselves to a minimal use of machines when designing and crafting their artwork.

The artists should mainly use natural materials found within the local, given environment.

When considering the durability of the structure, the artist can use materials such as steel. However, if the artist desires other non-local inorganic or organic materials, it should be discussed with the biennale committee.

PRIVATE SPACE - the concept of the piece's interior space

Space is an emptiness stretching in three directions that is surrounded by matter on all sides.

Space itself is not even perceptible. Rather, it is the spatial order, 'spatiality' of the material – binding masses and surfaces - tracing out space which is the artwork itself.

Space and human scale are closely related. Space becomes space via its human scale.

It is possible to move within space and this movement is not only for practical purposes.

By moving around in the inner space of the artwork we can understand the characteristics and atmosphere of the given space and we experience the surfaces and masses forming it. We also get to feel its materiality and its impact on us.

By **moving around** and having both physical and possibly spiritual experiences in a space it becomes a both personal and intimate.

SHELTER

This constructed private space promotes a **sense of security, and beckons the user to stay and ponder.**

The atmosphere of this inner space, the aesthetical expressive force of its structure, the rhythm of the masses and surfaces enclosing it provide the value and quality of the artwork. **It can be therefore be interpreted as a classical work of art when viewed from the outside.**

Constraints in size

One side of the piece should not be less than four meters yet should not exceed five meters.

If an exception is unavoidable, artist should consult with the biennale committee.

■ **Model Drawing Exhibition:**

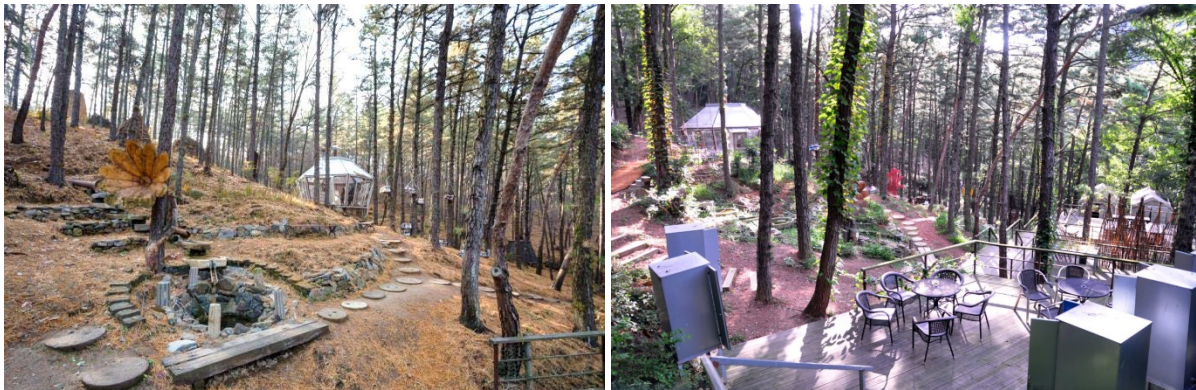
- If the submitted model drawing matches the theme of this biennale, it will be exhibited and published in a catalogue during the 2017 Geumgang Nature Art Pre-Biennale period.
- Creators of the selected artworks will be notified and invited to participate in the 2018 Geumgang Nature Art Biennale.

■ **Deadline of Submission:** 15th November, 2017

■ **Exhibition of Model Drawing:** 20th November – 30th November, 2017

■ **Exhibition Venue:**

- Yeonmisan Nature Art Park



- Geumgang Ssangshin Park



<Outdoor Exhibition - Yeonmisan Nature Art Park, Geumgang Ssangshin Park>



Amarsaikhan Namsrajav <Great Movement>



Donald Buglass <Vessel IX>



Tim Norris <Forest Wave Shelter>



Ko Seung hyun <Contemplated Space>



Manoir de Myriam <Contrasts and passages>



Manoir de Myriam <Geumgang Dialogue>

- Please have a look at www.natureartbiennale.org

■ Documents Required

1. Application form
2. Model Drawing (A3)
3. Work Plan
4. Previous Nature Art Activities (Portfolio)
5. CV

■ Mailing Address

Geumgang Nature Art Biennale

(32530) 98 Yeonmisangogae-gil, Useong-myeon, Gongju-si, Chungcheongnam-do,
South Korea

■ Selection Schedules and Program

- Announcement of selected artists: 15th December, 2017
- Working period: 6th - 29th August, 2018 (approximately 3 weeks)
- Exhibition opening: 29th August, 2018
- A symposium and YATOO nature art workshop will take place during the working period.
- A sightseeing tour to local cultural sites will be organized.
- The artist's presence is required during the opening day.

■ Conditions

- The selected artists will receive a fee of KRW 1,600,000.
- The costs of food and accommodation is covered by the Biennale-organization.
- A roundtrip ticket is covered by the Biennale-organization.
- Materials will be supported by the Biennale-organization / production details will be discussed between the artist and the organizer after the proposal is accepted.

- For further information, please send email to:

yatoo@hanmail.net, yatoo07@gmail.com

Additional Information

About YATOO Group Planning Geumgang Nature Art Biennale 2018

Nature artists, Nature lovers, Nature enthusiasts – people immersing and working directly in Nature paying little attention to the adverse and harsh elements like heat, cold, rain, wind and so on, are the characteristics of dedicated Nature artists. YATOO – a small group of artists are among them.

History of YATOO

Gongju City, the birthplace of YATOO, was the former capital of Baekje Kingdom – one of the three Korean empires existed 1600 years ago. Due to its richness in historical, cultural heritage and the establishment of many schools and universities, it is now known as a city of history, education and culture.

In 1981, in an effort to move away from the mainstream art practices that were then largely urban-based and oftentimes egocentric, 20 young Nature lovers decided amongst themselves to pursue an art form that embraced pure Nature-based aesthetics. Nature Art emerged then as a relatively new contemporary art form.

For YATOO, Nature art is a friendly interaction with Nature, working with Nature without destroying it. Being naturally Nature lovers, they thought working with Nature closely and passionately was a way to establish a deeper connection and understanding towards their ecological surroundings.

They started practicing Nature art on a seasonal basis at first, then gradually expanded to bigger projects that eventually paved the way into Nature art symposia. Eventually, they launched exhibitions participated in by invited artists locally and internationally who shared the same spirit, interest and passion for Nature Art.

Naming of YATOO

YATOO literally means – “to throw into the fields” or “thrown into Nature” in the Korean language. The name was derived from the Chinese character “ya(野)” meaning – field or Nature, and, “too(投)” meaning – to throw or to express.

Concept of YATOO

YATOO created a contemporary philosophy regarding Nature Art. But, the underlying principles behind it are deeply-rooted within traditional Korean sensibilities and practices toward their relationship with Nature.

For YATOO, Nature is not to be taken as just a material or venue for creating or installing art, nor, it is to be used as mere materials for one’s creative practice. Rather, Nature provides the artist with inspiration through silent communication or dialogue with the artist’s mind. Through this collaboration, Nature shows how it is going to be utilized into a the formation of a particular artwork. In this way, Nature Art ideas are the result of collaboration between Nature and the artist.

Both in meaning and physical form, YATOO’s work differs from other parallel Nature art movements practiced elsewhere. YATOO’s artworks are characterized as pure nature guided by the group’s utmost respect for Nature. This respect stems from a practice which maintains a peaceful, balanced and healthy interaction between human beings and Nature.

YATOO has maintained this philosophy since its inception over thirty years ago. It has since continually refined and developed this guiding relationship as it steadily evolves through the dedicated efforts of caring and well-meaning artists.

An abridged timeline of YATOO

I 1981 – YATOO-Korean Nature Artist's Association was established as the name of The Outdoor Field Art Association and The 1st Four Season Workshop was launched in the Geumgang riverside in Gongju, Korea.

I 1983 – Consultation of the term 'Nature Art', 자연미술 (Jayeon Misool) Jayeon means Nature, Misool means Art.

I 1988 – Nature Art Indoor Exhibition in Daejeon, Korea. First official use of the word 'Nature Art.'

I 1989 – YATOO Archive Exhibition -From Inside to Outside, From Outside to Inside- was held at the Hamburg University, Germany.

I 1991 – YATOO held The 1st International Nature art Exhibition in Sanseong park in Gongju.

YATOO invited twelve artists each from Germany and Japan.

I 1995 – 128 artists from 23 countries were invited by YATOO to The International Nature art Exhibition and symposium in Korea.

I 1997 – YATOO built the Nature Art House in Dongwonri (Wongol) Gongju and YATOO developed the property as a residency center for its members and for invited foreign artists.

I 1998-1999 – During this period, YATOO organized the 'Art and Village' project in Wongol where the YATOO Nature Art House located.

I 2000/2001/2003 – During these years, three international Nature art exhibitions and symposiums were organized.

I 2004 – YATOO established the first Geumgang Nature Art Biennale (GNAB) that was held in Janggung Bong Mountain in which 30 Korean artists and 30 foreign artists participated.

I 2006 - YATOO changed the venue of GNAB to Yeonmisan and developed the area as a center for the International Nature Art Movement. Now the center has several facilities such as YATOO office, gallery, cafe, and spaces for accommodation.

I 2009 – YATOO started a yearly "Artist in Residence Program" that initially took place in YATOO's Nature Art House in Wongol.

I 2011 – YATOO launched a secondary, internationally-focused Nature Art project which incorporated online membership labeled "YATOO International Project" or simply, YATOO-i. Nature artists from all over the world became members and uploaded visual documentation of their Nature artwork on the project's website. www.yatooi.com.

I 2013 – In October, the 1st International Nature Art Curators' Conference was held in Gongju. During this conference, 19 Nature art curators from around the world discussed 'Nature art & Education', and the undertaking of the 'Global Nomadic Project 2015.'

The Global Nomadic Project (GNAP) was envisioned as a traveling Nature Art Workshop around the world working with local artists within geographically unique ecosystems. This project has already (and will continue to) traveled around world from Korea, for example, to China, India, Europe, Africa, Australia, South America and North America. Already 30 Nature art organizations from 26 countries applied to coordinate for this project within their prospective regions. www.yatooi.com/wnae

I 2014-2015 – As a pilot project, YATOO organized a Korea-centric version of the GNAP, titled Global Nomadic Art Project-Korea. For the past two years, participants in this project have traveled and worked within the central and southern parts of the Korean peninsula (in 2014) and also to the East (in 2015) with selected domestic and foreign artists. Additionally, during the final months of 2015, YATOO and TREES (Training Research in Environment and Ecological Science) cooperated to organize the first Global Nomadic Art Project in India. Participants in this program

traveled within north-eastern India while holding a Nature Art workshop around Bhuj with a final exhibition in New Delhi.

I 2016 – The YATOO group is now planning to create a place for the exhibition of the Geumgang Nature Art Biennale along the Geumgang riverbank, and in Yeonmisan where the biennale office is located.

I 2017 – The main venue of the Geumgang Nature Art Biennale, the Yeonmisan Nature Art Park was expanded and filled with new artworks. After journeying through both South Africa and Iran in 2016, the Global Nomadic Art Project continued its journey through seven European countries: Bulgaria, Romania, Hungary, Germany, France, Lithuania and Turkey.