

Curriculum Vitae

Sanghae Kwon

Biography

Independent Curator. Born 1990 in South Korea. His curatorial practices, platform management, and research activities across contemporary art and performing arts focus on exploring collectivity in performance and transnational historical practices of individuals and communities. Co-Director of the performance platform Stilllive and Japan correspondent for the Korean monthly "PUBLIC ART".

Education

- 2022 PhD in Arts Studies and Curatorial Practices, Graduate School of Global Arts, Tokyo University of the Arts.
2018 Master of Art history and aesthetics, Graduate School of Visual Arts, Tokyo University of the Arts.
2014 Bachelor of Japanese Language and Literature, Kyungpook National University.

Careers

- Aug, 2022 – Present Contemporary Art Coordinator, Saitama Triennale 2023
Apr, 2022 – Present Adjunct Education and Research Assistant, Global Art Practice, Tokyo University of the Arts
Jul, 2022 - Mar, 2023 Performing Arts International Co-Production Observer, Japan Foundation
Aug, 2022 - Jan, 2023 Associate Researcher, Minato City Cultural Arts Hall
Nov, 2016 - Mar, 2020 Staff, Art Archives, Keio University Art Center

Curatorial Projects

- 2022 For Chiyo, To Yachiyo, YPAM2022 Fringe, Art Studio I'm here
Hagoromo, Yashima and Gekkyuden: Formosan Noh, her Shimai, Kuraki Noh Stage
Stilllive Village: Arena of Life, Toyooka Theater Festival 2022
Awakening and Illusion: Dialogues with the Invisible, Stilllive 2022, Goethe-Institut Tokyo
2020 Stilllive 2020: Contact Contradiction, Goethe-Institut Tokyo
2019 Stilllive 2019, Goethe-Institut Tokyo
Horizont and Tableau: Practical Archeology at Natsuyuki Nakanishi Former Atelier
The Destined of the Earth, BUoY Arts Center (Tokyo)
Strange Neighbor, ART PARK Gallery (Seoul, Republic of Korea)

Articles

- 2023 ““A Conversation with the Sun (VR)” Apichatpong Weerasethakul (Thailand) & SAKAMOTO Ryuichi” (International Creations in Performing Arts 2022, Process Observer Report, 2023)
“A Soft Stage that Embodies Polyphonic Voices - Wendelien van Oldenborgh unset on-set” (PUBLIC ART MAGAZINE, Issue 196, Jan 2023)
2022 “Forms of Life after the Pandemic Imagined through Art - Listen to the Sound of the Earth Turning: Our Wellbeing since the Pandemic” (PUBLIC ART MAGAZINE, Issue 192, Sep 2022)
“A Patchwork of Sounds and Dialogues: Ryota Toyokawa *Macht nichts*” (Subterranean, Aug 2022)
“Gestures of Reflection Seeking Commons - MOON Kyungwon and JEON Joonho: News from Nowhere” (ART

iT, 2022.7.28)

- 2021 “A brief history of Madangguk-Talchum, Madangguk, Higashikujo Madang” (ART RESEARCH ONLINE, 2021. 11)
“Arts for measuring power: Koji Kato *For Whom We Fight* “A”, “B”” (exhibition pamphlet, 2021)

Papers

- 2023 “Curatorial Practice for Making Performance Place: A Case Study of Stilllive” (*GA Journal* Vo.4, 2023)
“A Study of ‘Shigusa’ in Lee Ufan: Performance as a Living Structure” (*Journal of the Faculty of Fine Arts, Tokyo National University of Fine Arts and Music* Vol.19, 2023)
- 2022 “Performance as a Place of Historical Practice in East Asia: Minouk Lim, Akira Takayama (Port B) and Hong-Kai Wang”(Tokyo University of the Arts, doctoral dissertation, 2022)
- 2019 “Drifting Community and Embodied History Centered on O Tannenbaum (2018) by Minouk Lim” (*GA Journal* vol.1, 2019)
- 2018 “The Intentionality of Mono-ha: "Place (Ba)" in the Works of Lee Ufan and Suga Kishio” (Tokyo University of the Arts, master's thesis, 2018)

Workshop & Talk

- 2022 *Dear Tari* (2001) Screening & Talk session
The 60's and Publicness with a Focus on Ritual, Goethe-Institut Tokyo
Knock over 47 years, Loft Plus One
- 2019 People without a country, University Hall, Tokyo University of the Arts
Minjung Art: Thinking about modern society, Learning Commons, Tokyo University of the Arts

Project Management

- 2022 Akira Takayama (Port B), *McDonald's Radio University*, Ulsan Art Museum
Meiro Koizumi, *Prometheus Unbound*, Ulsan Art Museum
- 2021 Meiro Koizumi, *Prometheus Bound*, Ob/Scene Festival
Akira Takayama (Port B), *War Painting / Heterotopia - The National Museum of Modern Art, Tokyo*, MISA SHIN GALLERY
Hong-Kai Wang, *Borom*, Arts Maebashi
- 2019 Minouk Lim, *O Tannenbaum*, ASAKUSA gallery
- 2018 *Korean Diaspora – Beyond Dispersion*, Gyeonggi Museum of Modern Art
- 2012 Tadashi Kawamata, *box construction*, Daegu Art Museum

Awards

- 2021 Hirayama Ikuo Culture-Arts Prize, Tokyo University of the Arts