



JEON BYEONG SAM

JEON BYEONG SAM (b.1977, Contemporary Artist)

Jeon Byeong Sam is a South Korean contemporary artist best known for his unique forms of abstract art created with extremely repetitive and dense arrangement of specific objects or their photographs. He focuses on 'the finite', everything in the world that has a beginning and an end. It encompasses not only individual life but also nations, industries, cultures, ethnicities, ideologies, and languages—concepts we once believed to be eternal. His work explores the infinite possibilities within the finitude of material. This is not merely a visual experiment but an artistic contemplation on the fundamental question, 'What is existence?'

He studied in sculpture at Hongik University, received MFA from the School of the Art Institute of Chicago, and MS from the University of California, Irvine. In 2014, he was selected as 'Homocriens,' a representative convergence talent of Korea, by the Ministry of Science, ICT and Future Planning. He worked as the artistic director of the 9th Cheongju International Biennale. In 2016, he held an invitational exhibition at the UNESCO headquarters in Paris, France, and collaborated with Lamborghini in Beijing, China. His artworks have been invited to UNESCO (France), SIAF (Japan), SIGGRAPH (USA), ISIMD (Turkey), AsiaGraph (China), ArtBots (Ireland), Salon (Cuba), LIFE (Russia), Netfilmmakers (Denmark), and Siggraph ASIA (Singapore).



JEON BYEONG SAM (b.1977, Seoul)

Education

Hongik University

Sculpture

Bachelor in Fine Arts, 2002

School of the Art Institute of Chicago

Art and Technology Studies

Master in Fine Arts, 2005

University of California, Irvine

Computer Science

Master in Science, 2008

Recent Solo Exhibitions

2025, <GNOEYPGNAY> AOLDA Museum, Gyeonggi, Korea

2025, <VANITAS> MCM House Museum, Seoul, Korea

2024, <INSIDE> Dragon City, Seoul, Korea

2023, <COSMOMENT> Grimson Gallery, Seoul, Korea

2023, <UNFOLD>, Doonamjae Art Center, Seoul, Korea

2022, <REDREAM>, Global Expo, Warsaw, Poland

2022, <BARE STAGE>, Artspace Hohwa, Seoul, Korea

2022, <MOMENT>, Gallery Seohwa, Seoul, Korea

2021, <NEW NORMAL>, MCM Haus Museum, Seoul, Korea

2021, <FOLD & UNFOLD>, The Columns Gallery, Singapore

2020, <Nations of Meaning>, Superior Gallery, Seoul, Korea

Notable Collections

Seoul Olympic Museum of Art, Daejeon Museum of Art, National Museum of Modern and Contemporary Art Korea, Ajoo Museum Jeju, Gwangju National Science Museum, Jeju Aerospace Museum, SAMSUNG, MCM, COEX, KAKAO Inc., Gimpo International Airport, TBC Daegu Broadcasting Company, Sapporo City Japan, Netfilmmakers Copenhagen, Taean City Chungnam, Grand Hyatt Jeju, Lotte Resort Buyeo, Hoban H1 Club, Riot Games Korea, GroundX Inc., Green Tree International, Daegu Department Store, Hotel Aria, Sarang Church and many others

About the Artist

Jeon Byeong Sam is a Korean contemporary artist known for his unique forms of abstract art created by folding photographs. He focuses on exploring the 'impossible worlds.' He studied in sculpture at Hongik University, received MFA from the School of the Art Institute of Chicago, and MS from the University of California, Irvine. In 2014, he was selected as 'Homocriens,' a representative convergence talent of Korea, by the Ministry of Science, ICT and Future Planning. He worked as the artistic director of the 9th Cheongju International Biennale. In 2016, he held an invitational exhibition at the UNESCO headquarters in Paris, France, and collaborated with Lamborghini in Beijing, China. His artworks have been invited to UNESCO (France), SIAF (Japan), SIGGRAPH (USA), ISIMD (Turkey), AsiaGraph (China), ArtBots (Ireland), Salon (Cuba), LIFE (Russia), Netfilmmakers (Denmark), and Siggraph ASIA (Singapore).



CD PROJECT

Tobacco manufacturing plant (National Museum of Modern and Contemporary Arts, Cheongju), Media Installation, 32 x w180 x h32 (m), 2015



CD PROJECT

Tobacco manufacturing plant (National Museum of Modern and Contemporary Arts, Cheongju), Media Installation, 32 x w180 x h32 (m), 2015



THE MOMENT OF ENLIGHTENMENT
Cheongju Arts Center, Media Installation / h120 x w8700 (cm), 2016



THE MOMENT OF ENLIGHTENMENT
Cheongju Arts Center, Media Installation / h120 x w8700 (cm) 2016





THE MOMENT OF ENLIGHTENMENT

Cheongju Arts Center, Media Installation / h120 x w8700 (cm), 2016





UNFOLD 230409001

The entire Korean Bible, New and Old Testaments, is laser-engraved with 1.5 million letters on 6,770 square stainless-steel plates that swing back and forth in the natural wind.
Anderson Memorial Park, Gyeonggi, Stainless steel, h770 x w8300 (cm), 2023

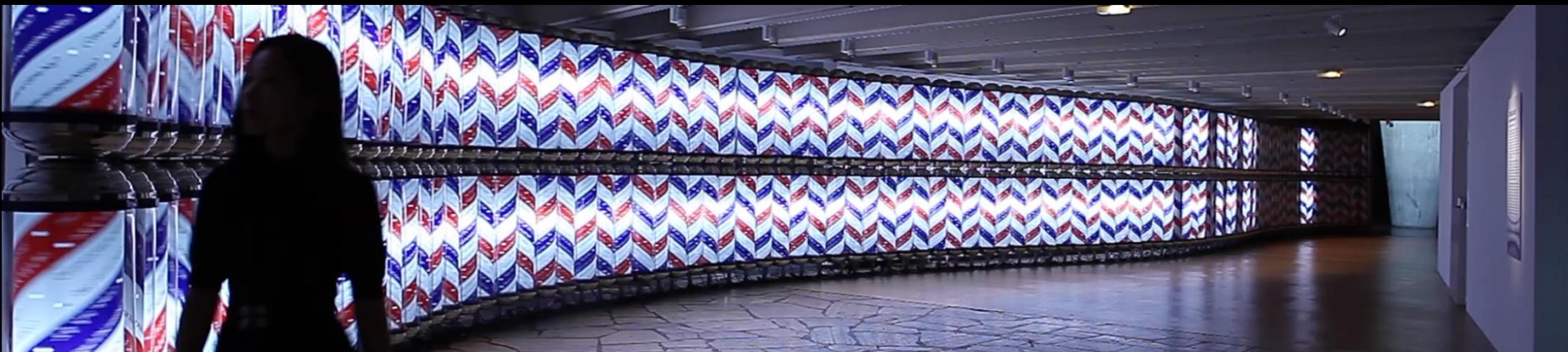




BARBERSHOP WONDERLAND

Interactive Installation, w31.4 x h2.4 x d0.5 (m)

Steel, Light Bulbs, Printed Films, Motors, Infrared Sensors, Galvanized Coated Pipes, Magnets, Transformers, Misc., 2016



BARBERSHOP WONDERLAND

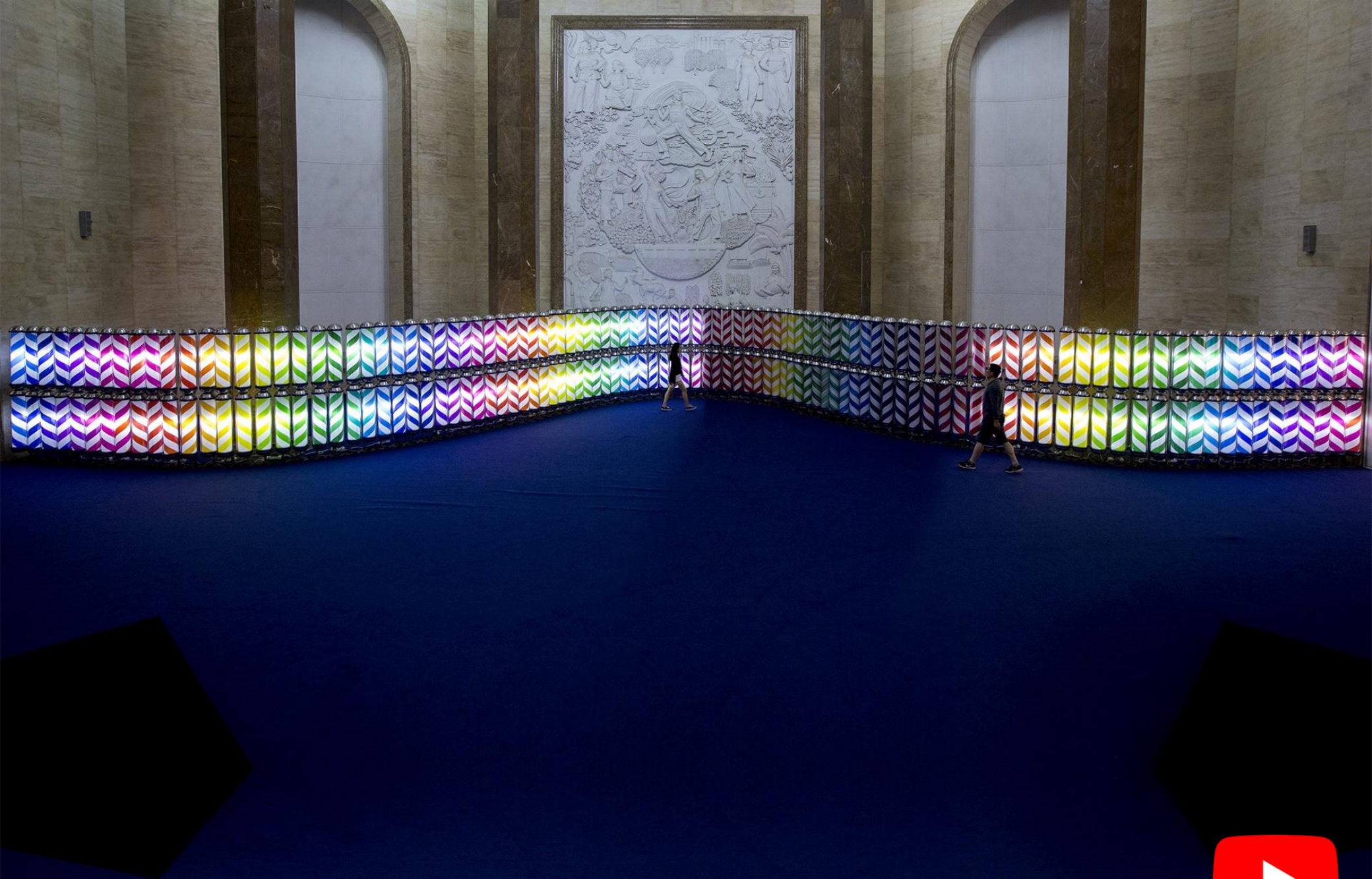
Interactive Installation, w31.4 x h2.4 x d0.5 (m)

Steel, Light Bulbs, Printed Films, Motors, Infrared Sensors, Galvanized Coated Pipes, Magnets, Transformers, Misc., 2016



BARBERSHOP WONDERLAND: Revolution of the Responsive Spectrum
Design Beijing, Beijing, China, Interactive Installation, h240 x w3140 (cm), 2017





BARBERSHOP WONDERLAND: Revolution of the Responsive Spectrum
Design Beijing, Beijing, China, Interactive Installation, h240 x w3140 (cm), 2017

2017 / Interactive Installation / w31.4 x h2.4 x dc.5 (m) / Steel, Light Bulbs, Printed Films, Motors, Infrared Sensors, Galvanized Coated Pipes, Magnets, Fasteners, Misc.





THE MEN WITH FIVE TONGUES

Interactive Installation / Variable Dimensions / Electric Fans, Proximity Sensors, Strobe Lights, Computer, Cables, Misc., 2016



THE MEN WITH FIVE TONGUES

Interactive Installation / Variable Dimensions / Electric Fans, Proximity Sensors, Strobe Lights, Computer, Cables, Misc., 2016



Closeup image



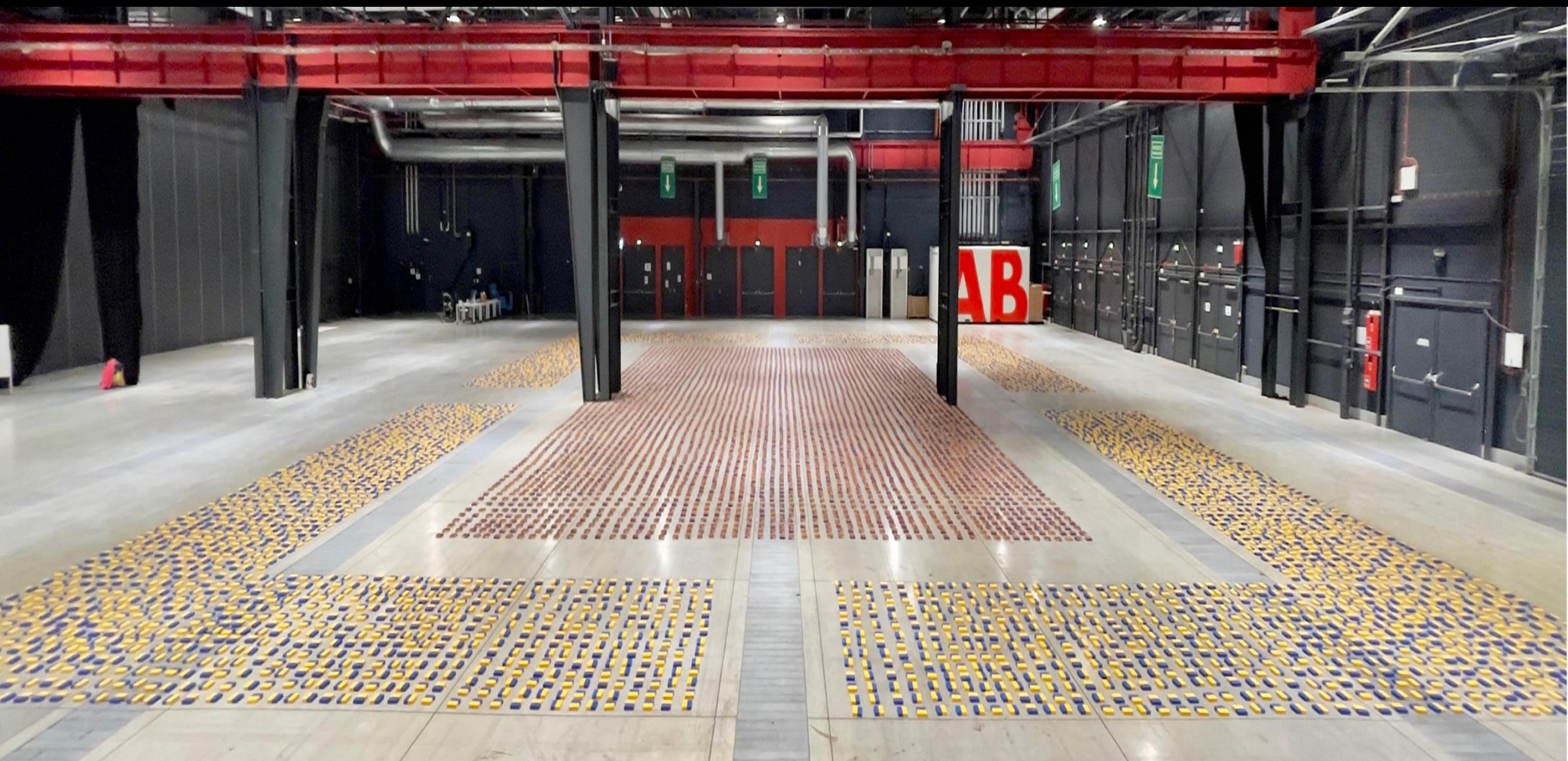
BIRTH OF DEATH

The installation of his son's 60-day history of life and death, consisting of approximately 1200 folded religious books
h320 x w1000 x d360 (cm), 2020



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The installation of his son's 60-day history of life and death, consisting of approximately 1200 folded religious books
h320 x w1000 x d360 (cm), 2020



REDREAM

The installation consisting of 5,401 artworks to dedicated to Ukrainians who lost their loved ones in the war
Global Expo Ukrainian refugee camp, Warsaw, Poland, varied dimensions, 2022

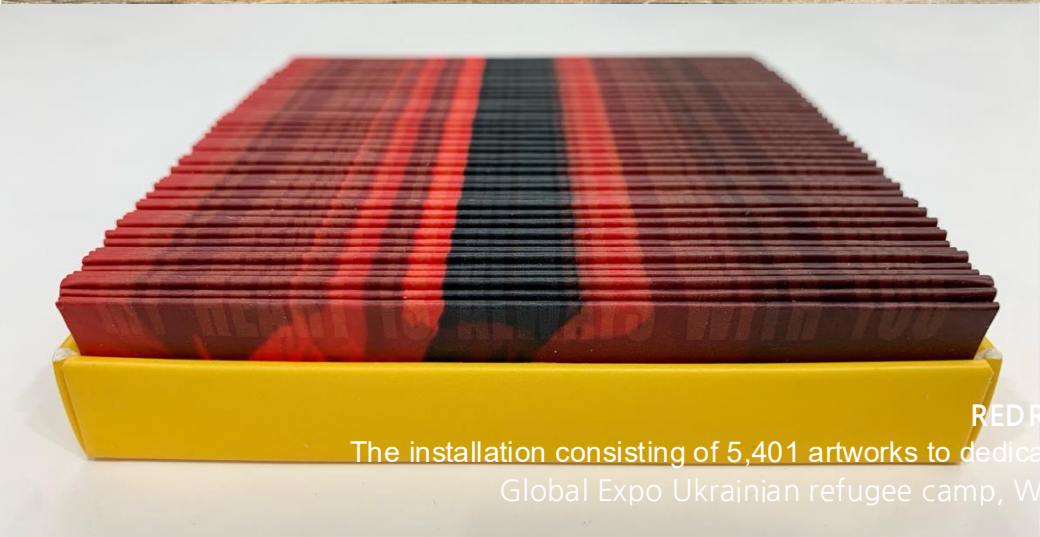




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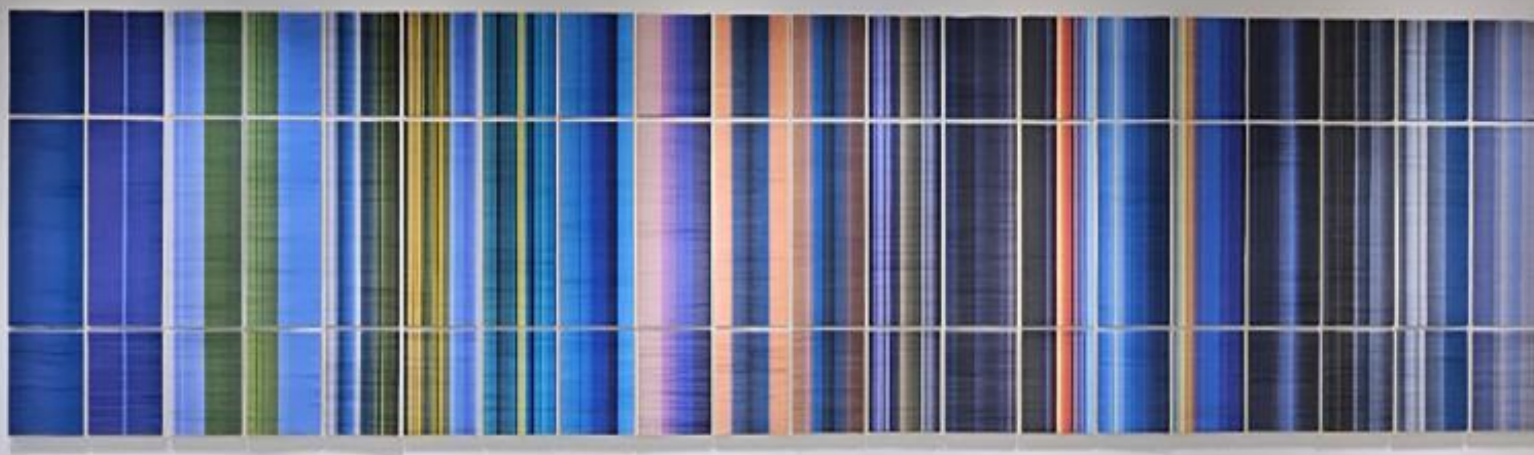




REDREAM

The installation consisting of 5,401 artworks to dedicated to Ukrainians who lost their loved ones in the war
Global Expo Ukrainian refugee camp, Warsaw, Poland, varied dimensions, 2022





MOMENT

Stacking printed photographs, h200 x w1000 (cm), 2023



LOST: All National Flags of the United Nations
Mixed Media, h250 x w2000 (cm), 2021





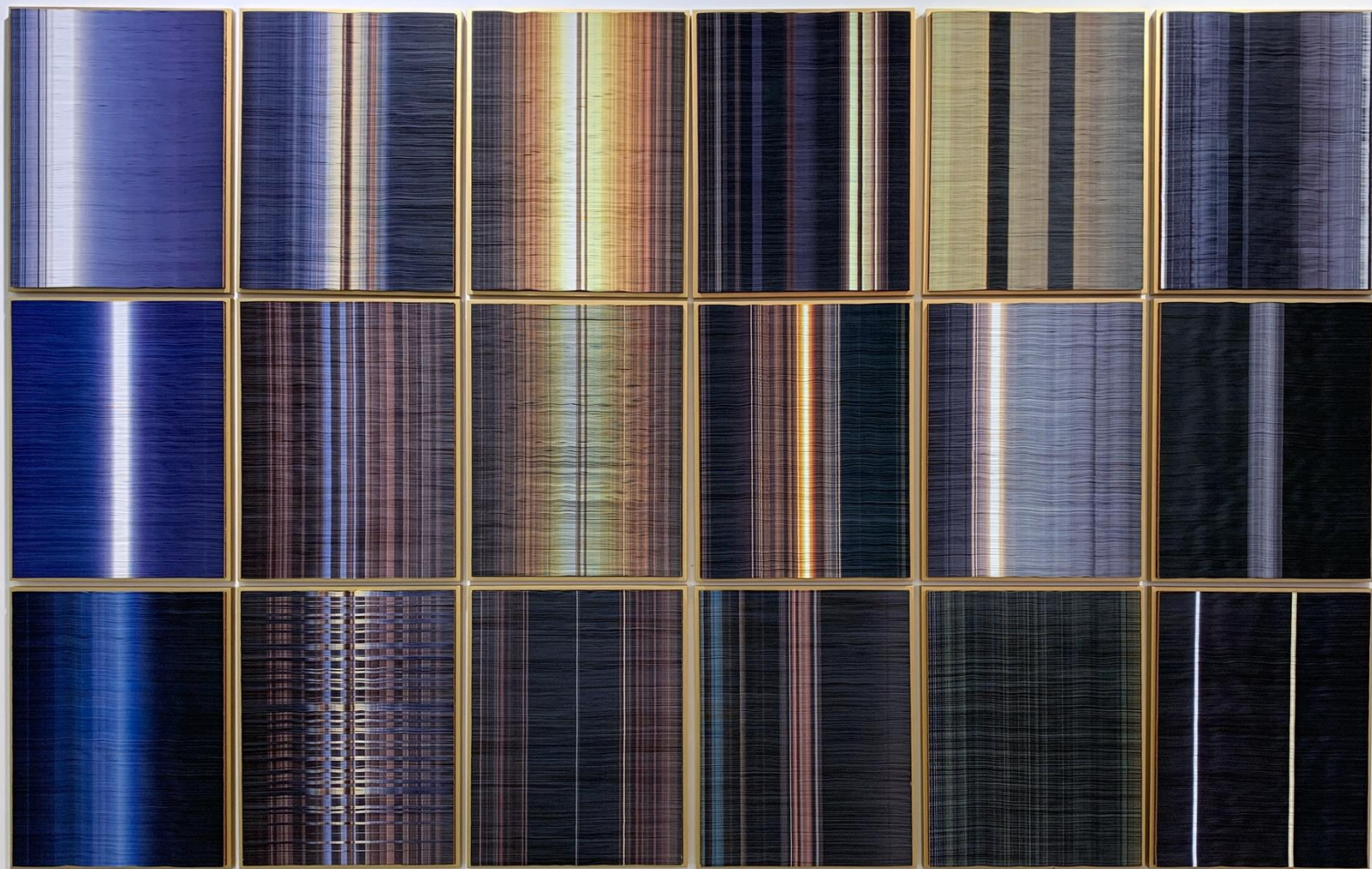
VANITAS

Stacking printed photographs, h50 x w50 each (cm), 2025



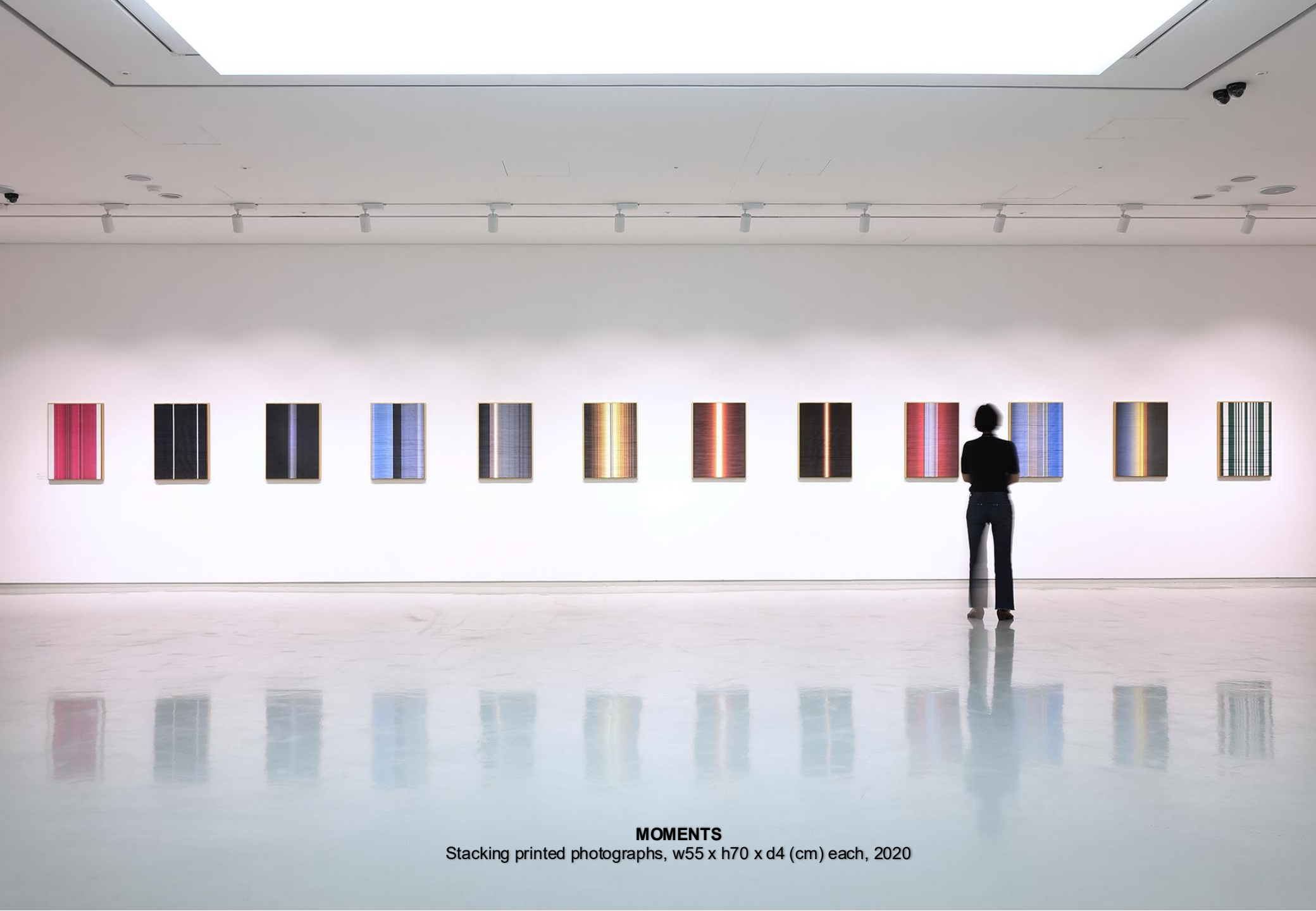
VANITAS

Stacking printed photographs, h50 x w50 each (cm), 2025



MOMENTS

Stacking 1000 Copies of Photos Folded in Half, w55 x h70 x d4 (cm) each, 2018



MOMENTS

Stacking printed photographs, w55 x h70 x d4 (cm) each, 2020



MOMENTS

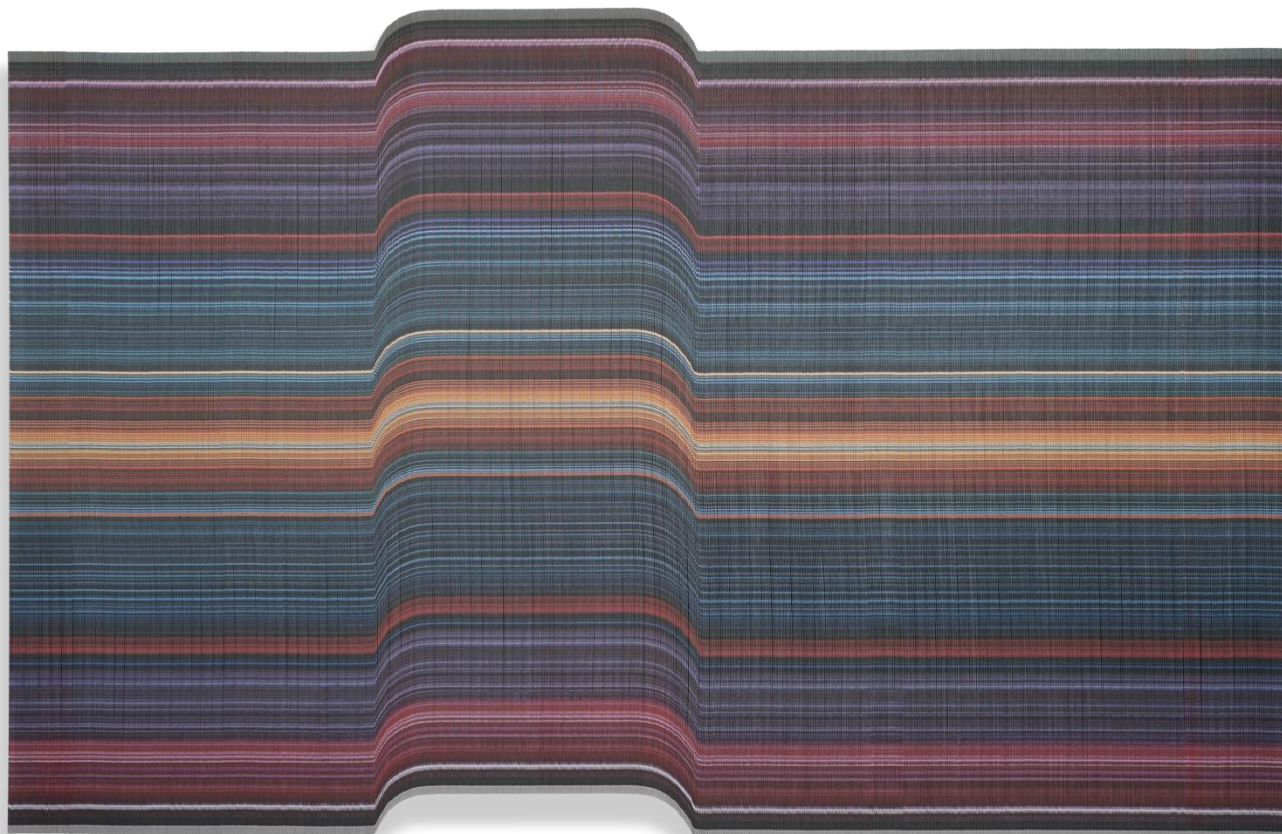
Stacking 1000 Copies of Photos Folded in Half, w50 x h100 x d4 (cm) each, 2022



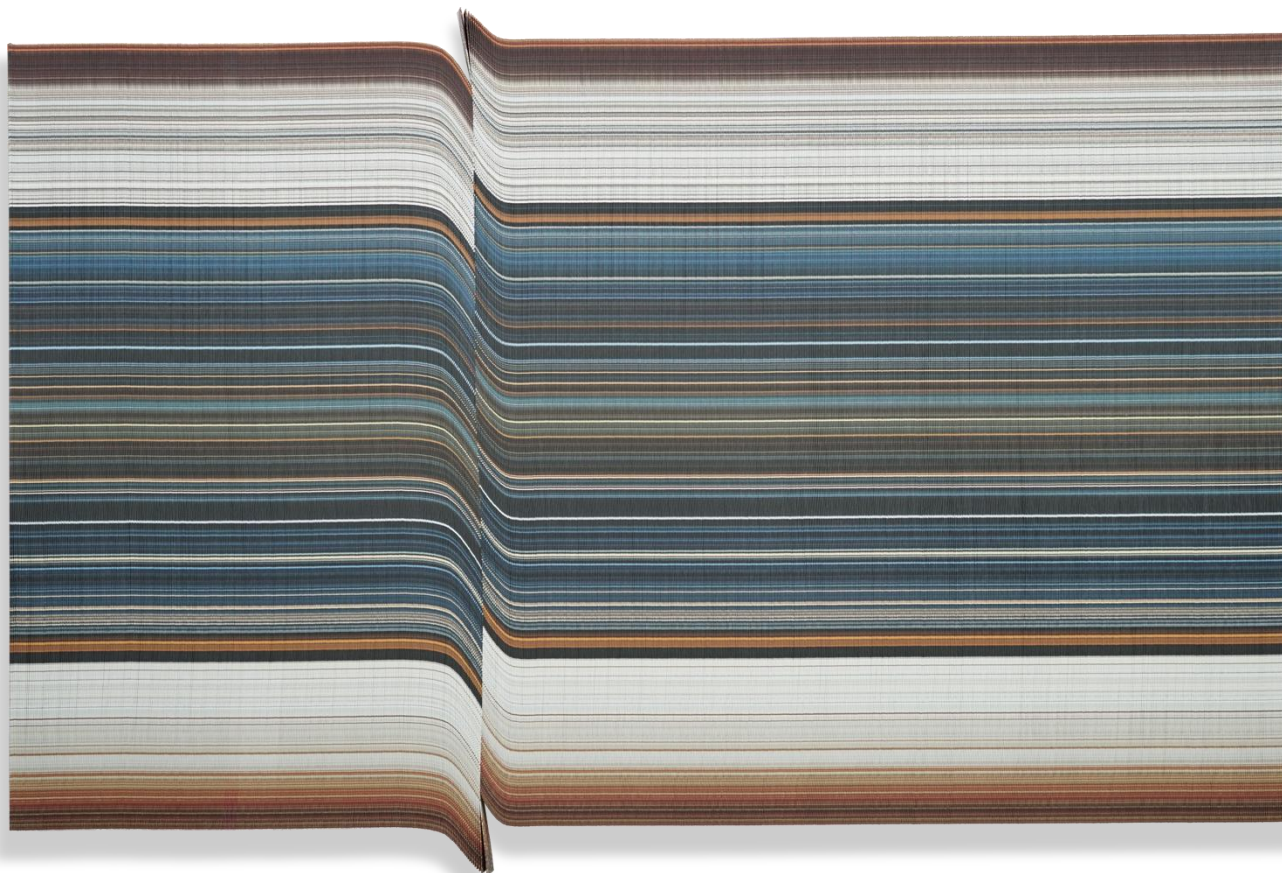
WAVE 20250914007 BUTTERFLY
122 x 80 cm, Stacking printed photographs, 2025



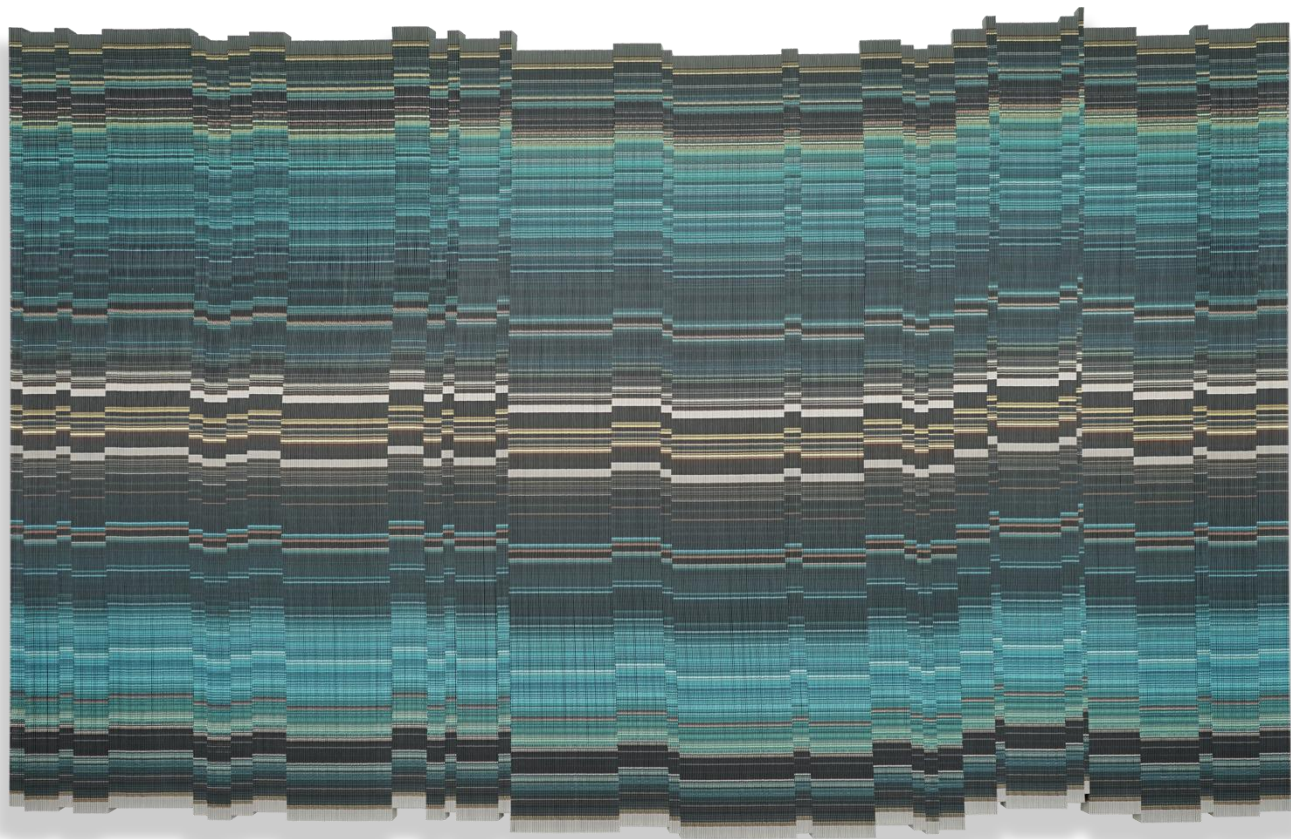
WAVE 20250914002 BUTTERFLY
122 x 79 cm, Stacking printed photographs, 2025



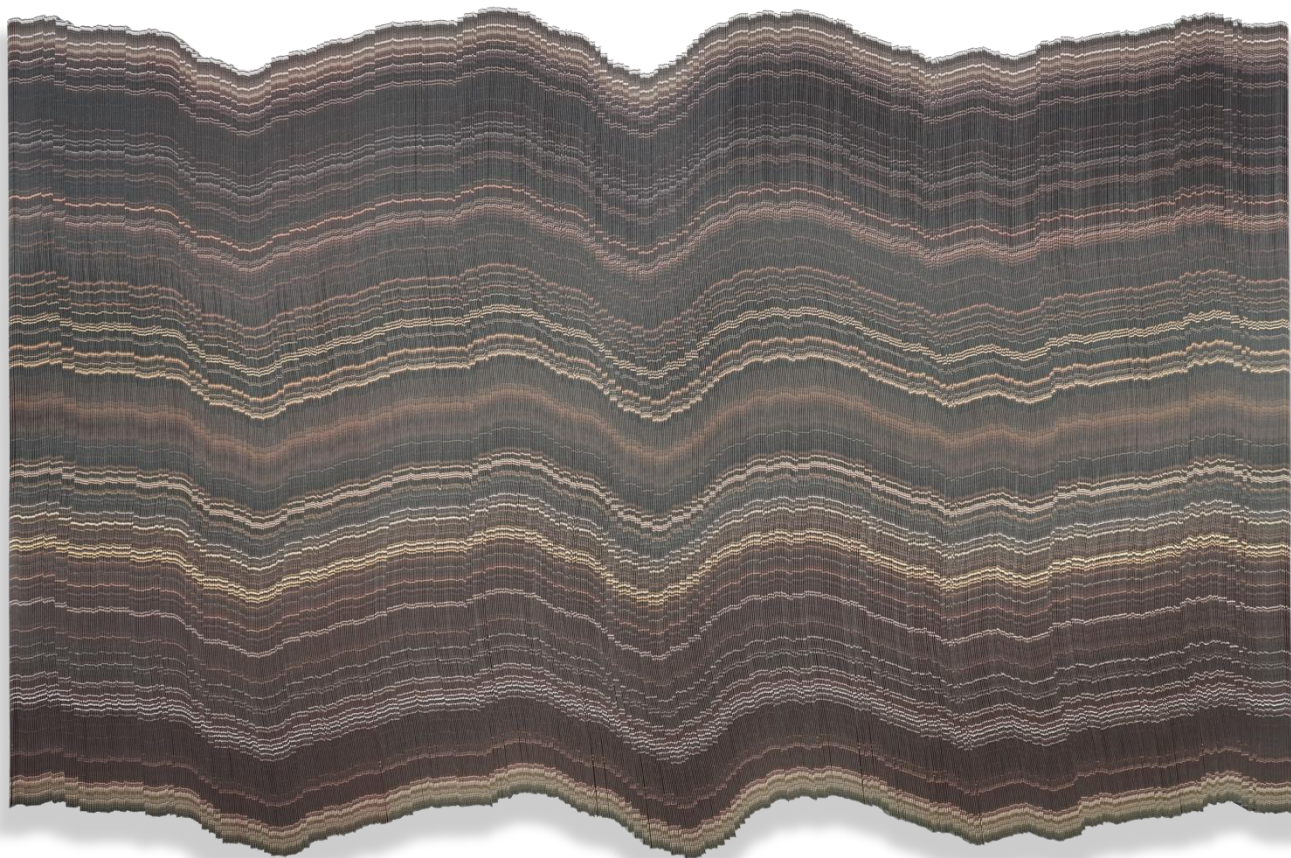
WAVE 20250914001 BUTTERFLY
122 x 79 cm, Stacking printed photographs, 2025



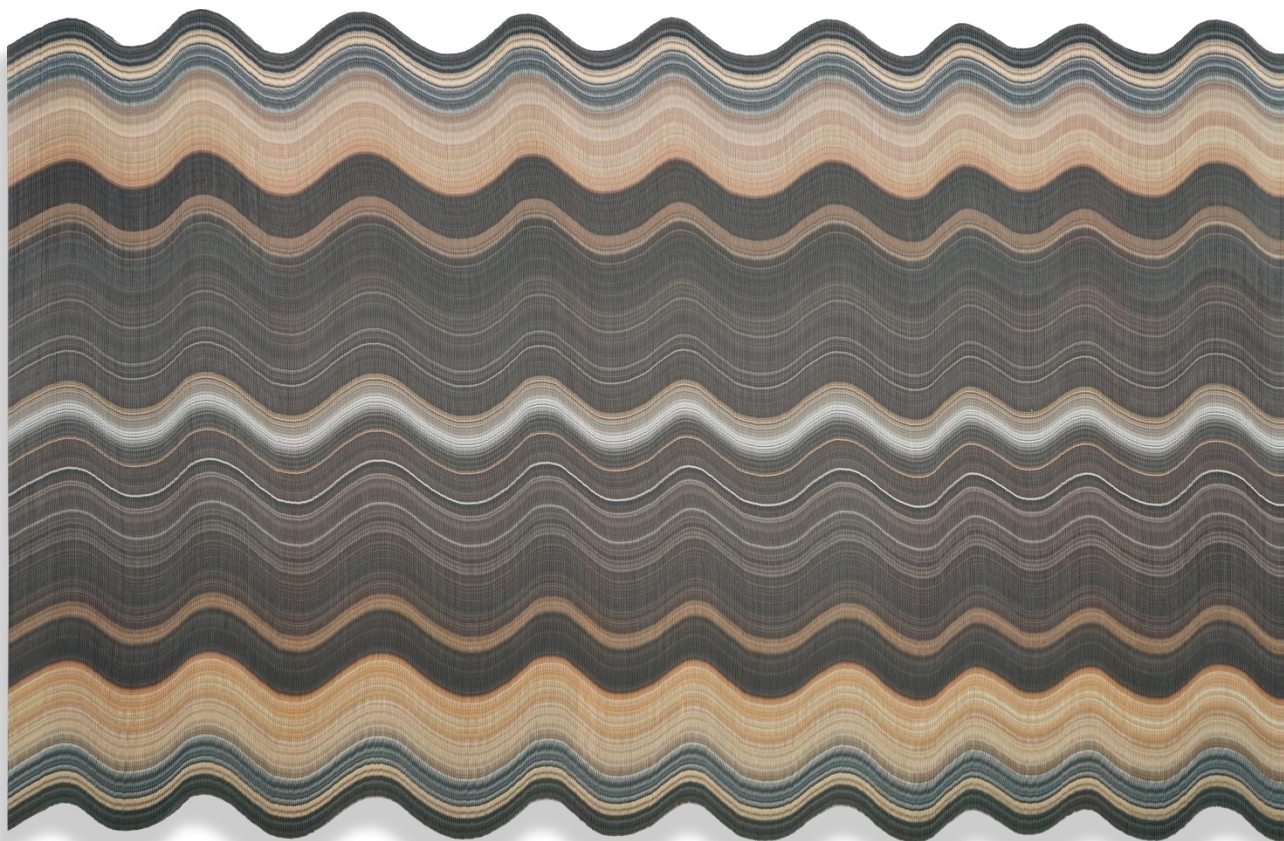
WAVE 20250914015 BUTTERFLY
122 x 83 cm, Stacking printed photographs, 2025



WAVE 20250914005 BUTTERFLY
122 x 79 cm, Stacking printed photographs, 2025



WAVE 20250914012 BUTTERFLY
122 x 81 cm, Stacking printed photographs, 2025



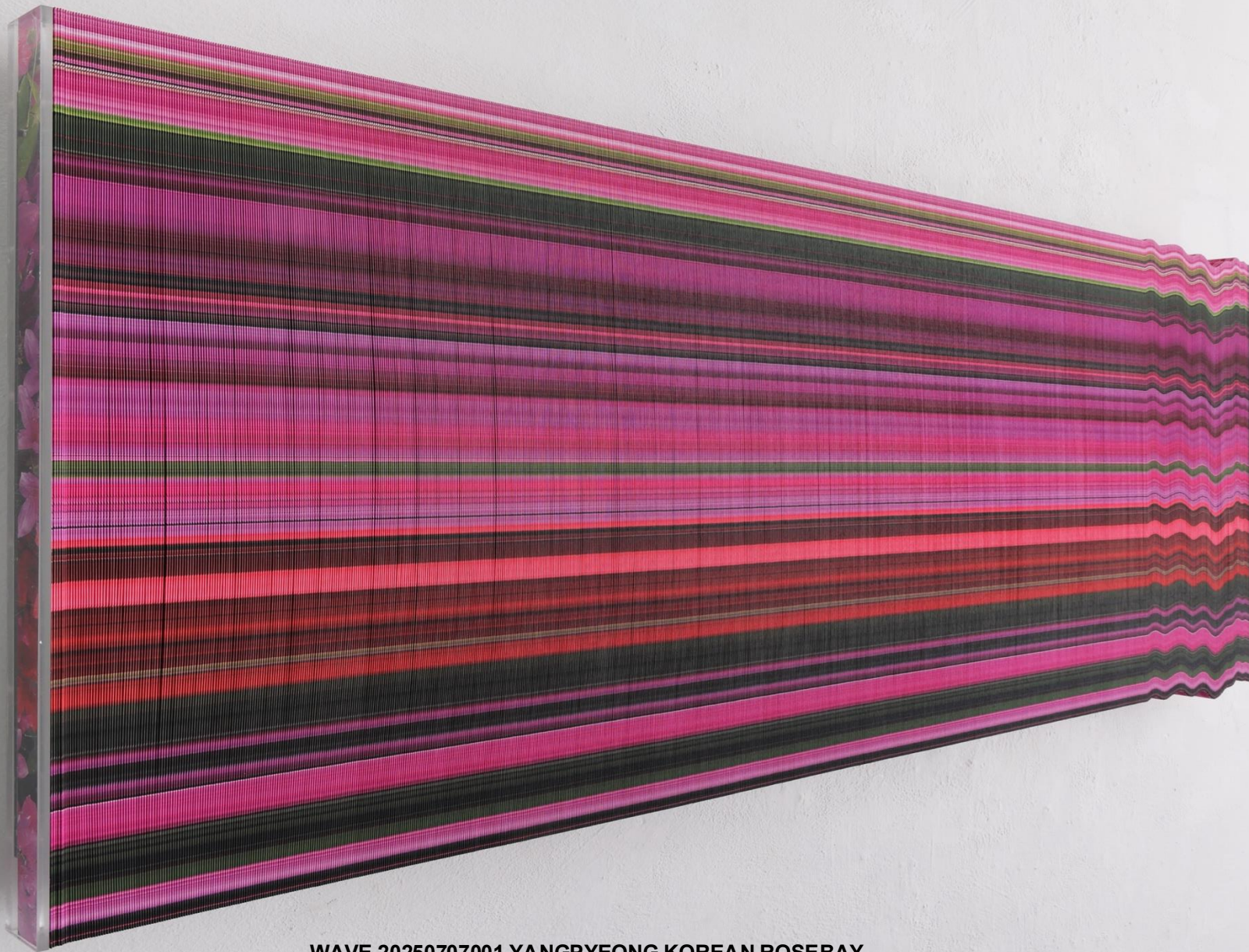
WAVE 20250914013 BUTTERFLY
122 x 79 cm, Stacking printed photographs, 2025



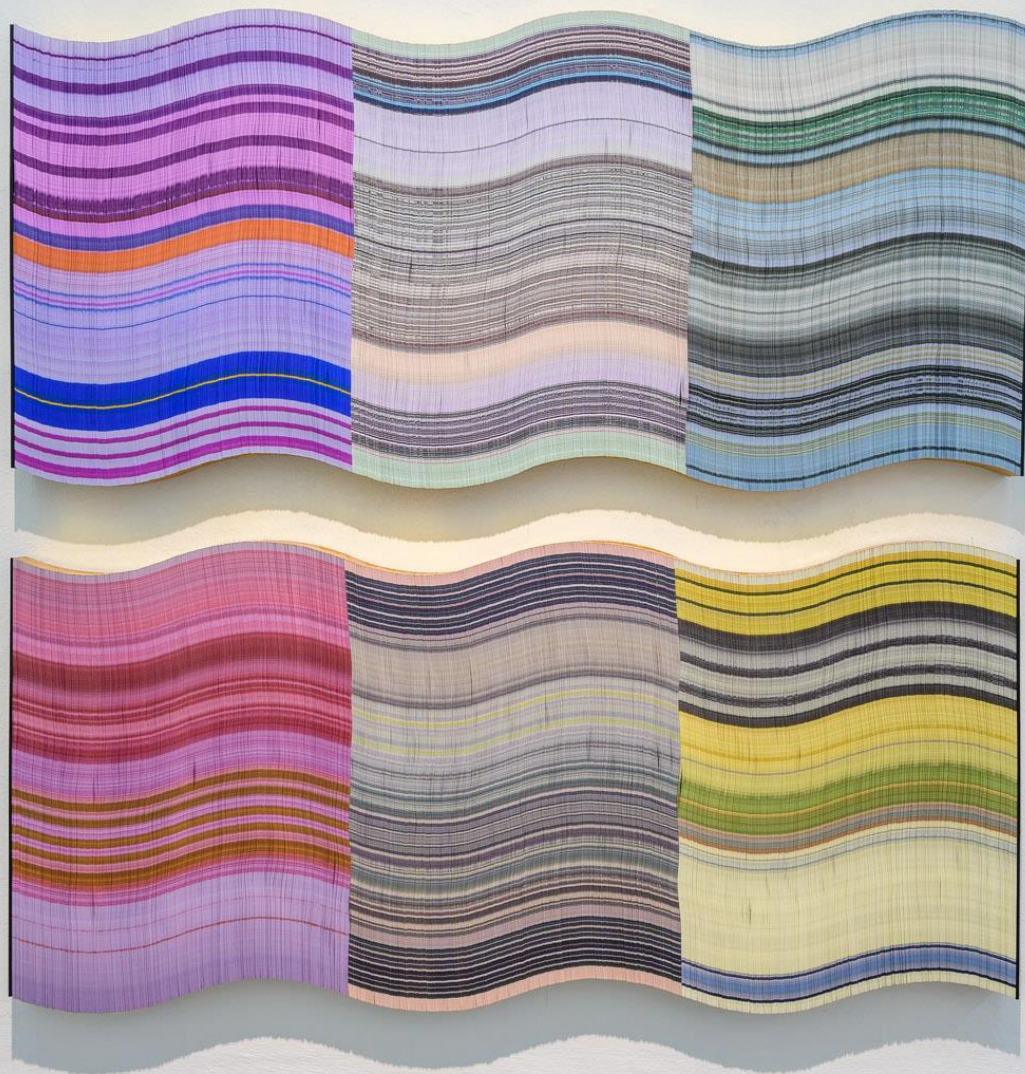
WAVE 20250914013 BUTTERFLY
200 x 56 cm, Stacking printed photographs, 2025



WAVE 20250914013 BUTTERFLY
200 x 56 cm, Stacking printed photographs, 2025



WAVE 20250707001 YANGPYEONG KOREAN ROSEBAY
110 x 52 cm, Stacking printed photographs, 2025



WAVE

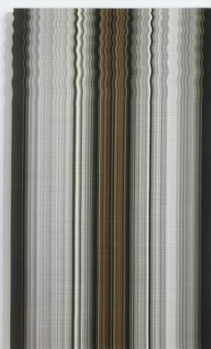
Stacking printed photographs, h45 x w96 (cm) each, 2021



MOMENT 20250802001 WOODEN BLOCK
42 x 10 x 29 cm, Stacking printed photographs, 2025



WAVE BUTTERFLY
100 x 79 cm each, Stacking printed photographs, 2025



WAVE BUTTERFLY
110 x 79 cm each, Stacking printed photographs, 2025



WAVE BUTTERFLY
Stacking printed photographs, 2025



WAVE MOTHER

300 x 150 cm, Sewing printed fabric, 2025



SIGNAL

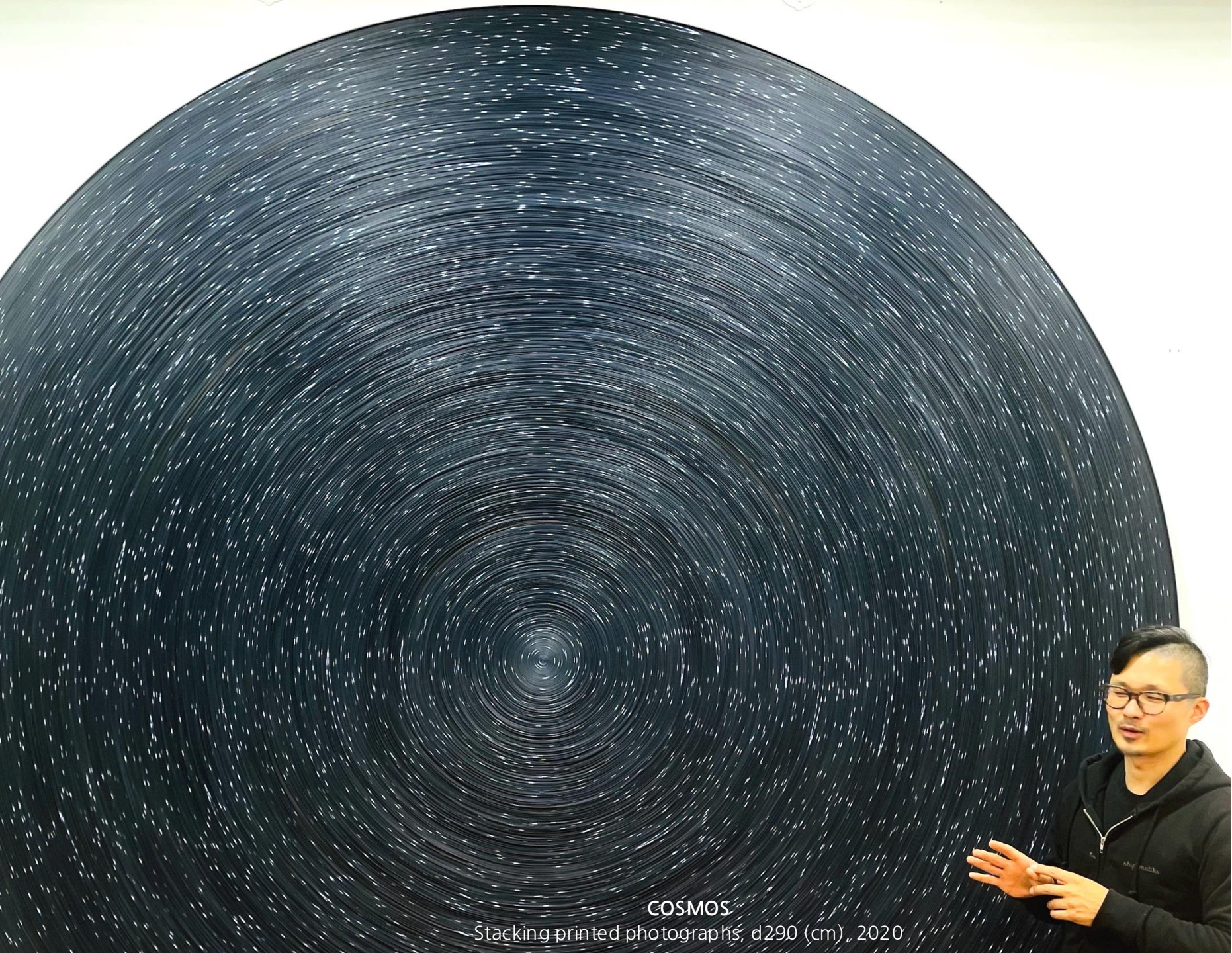
Projection mapping on photographs rolled in circle, d300 (cm), Paradise City, Incheon, South Korea, 2023





COSMOS

Stacking printed photographs, d290 (cm), 2020



COSMOS

Stacking printed photographs, d290 (cm), 2020



COSMOS
Stacking printed photographs, d288 (cm), 2021





COSMOS
Stacking printed photographs, d190 (cm), 2019



COSMOS

Stacking printed photographs, d150 (cm), 2022



COSMOS, Stacking printed photographs, d200, d1 18, d200 (cm) from the left, Artspace Hohwa, Seoul, 2022



COSMOS

Stacking printed photographs, d177 (cm) and varied dimensions, Superior Gallery, Seoul, 2020



COSMOS, Stacking printed photographs, d200 (cm), 2023



BLOSSOM, Stacking printed photographs, varied dimensions, 2021



BLOSSOM, Stacking printed photographs, varied dimensions, 2020



BLOSSOM, Stacking printed photographs, h82 x w82 (cm), 2020





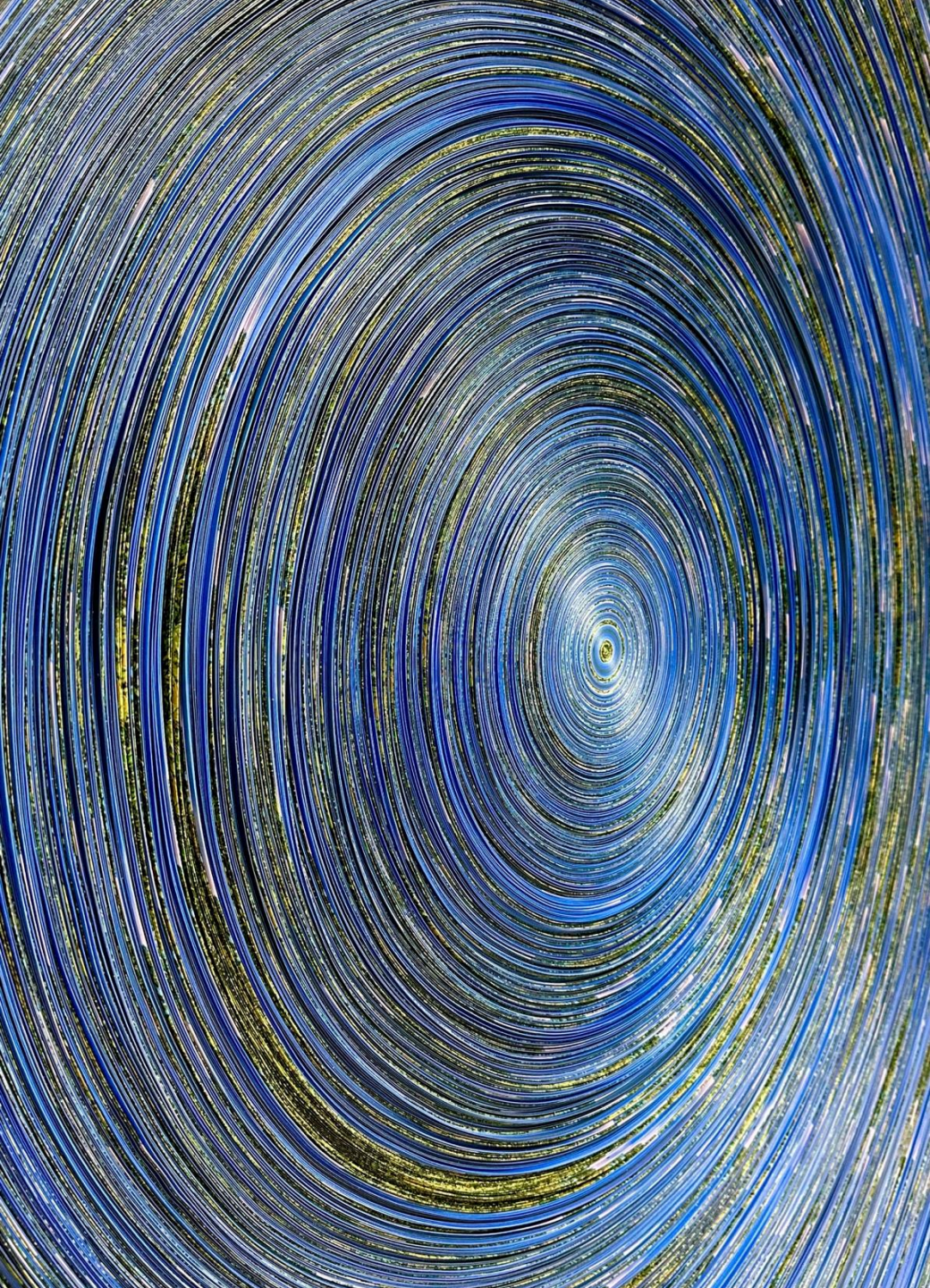
BLOSSOM, Stacking printed photographs, h 115 x w 115 (cm) each, Daebek Plaza Gallery, Daegu, 2020



Excerpt from a Critique

The <MOMENT> series folds thousands of identical printed photographs in half, stacks them, and places them in a square frame. It is an abstract photo sculpture with a colorful striped pattern. This artwork is a process and a finished result that reveals the concept of extinction that Jeon Byeong Sam researches. This conceptuality of extinction is explained as the property of a very moment that exists and disappears. Therefore, 'disappearance' is extended to the mortality of all beings in nature. And this helps us understand and accept the impossible world that cannot be reached by human rationality.

- **Curator, Oh Jiyeon** (From Jeon Byeong Sam's invitational solo exhibition MOMENT)



Excerpt from a Critique

What it means for us to see Jeon Byeong Sam's artwork is to rediscover the process. This also demonstrates a unique perspective on formative art. It refers to each person's traces and thoughts that are discovered by making visible what has disappeared in an abstract form. His artistic experiment is particularly noteworthy in that it allows us to view art in the context of contemporary flow, which creates an experience that is both subjective and objective, individual and shared with others. In addition, it is valuable in many ways to advance into the art of translating the times using 'I' as a filter.

- Art critic, Hong Kyunghan (From Absence that Remembers Existence)



Excerpt from a Critique

Jeon Byeong Sam's artworks, which must be carried out without a single error, are consistently carried out regardless of whether they are on an architectural scale or on a small screen. The meticulousness found in his artworks almost presupposes paranoid work. Jeon's artworks are conceptual in that they follow a well-organized plan, but at the same time, the power of manual labor is also strong.

- Art critic, Lee Sunyoung (From The World of Paradox)



Artist Note *Things that can only be seen when they disappear*

I have been longing for 'impossible worlds' that can never be reached by the limited body of human being. The impossible worlds I imagine mainly include the n-dimensional world that transcends time and space; the hyper-macro world beyond the solar system and our galaxy; the ultra-micro world that is in front of my eyes but cannot observe its existence itself; and the world before birth or after extinction of existence. The reason why I am interested in the impossible worlds is that the more I imagine such worlds, paradoxically, the more I look back at this society and ourselves. The moment we encounter the most fundamental question about human beings and existence, we realize what a valuable gift our finite life is. Ultimately, these thoughts become the most important driving force for my creative activities.

My main interest is to study impossible worlds and to continuously turn the results of these investigations into works of art. Those who appreciate my artwork may not be able to directly experience a certain impossible world, but I think just imagining it through my artwork will be a meaningful challenge. Disappearance is a necessary process to leave for the impossible world. The experience of 'disappearing' becomes the most important gateway to understanding the unknown world.

I create numerous windows connecting this world and the world of the impossible by expressing 'disappearance' in various ways in my artwork. There are two main methods devised to express 'disappearance' in the work: 'folding' and 'unfolding'. 'Folding' is a method of inducing the imagination of the remaining invisible parts by folding a photo of an object so that only a part of the shape is visible. 'Unfolding' is to induce a new visual experience by reducing and spreading a huge object such as the earth that cannot be seen as a whole at a glance like a map.

Humans are imperfect and finite beings. The experience of 'disappearing' seems to have nothing to do with us, but in the end, we all must remember that one day we will all disappear. Everything in this world disappears. Nations, industries, cultures, peoples, materials, ideologies, and languages will all disappear one day. And we ourselves disappear in due time. Disappearance is not the end, but a new beginning. Perhaps imagining impossible worlds through disappearance is a journey to find the true self.

RECENT ARTIST LECTURES

TEDx Beijing, Super Flying Tokyo, SAMSUNG, LG, Hyundai Motors, UNESCO, CAFA Beijing, Sapporo City, WINZAVOD Moscow, Copenhagen Univ., Art Institute of Chicago, UCLA, Arizona State Univ., Seoul National Univ., KAIST, Univ. of Southern California, Vanderbilt Univ. and many more

TEDx
Beijing



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