



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

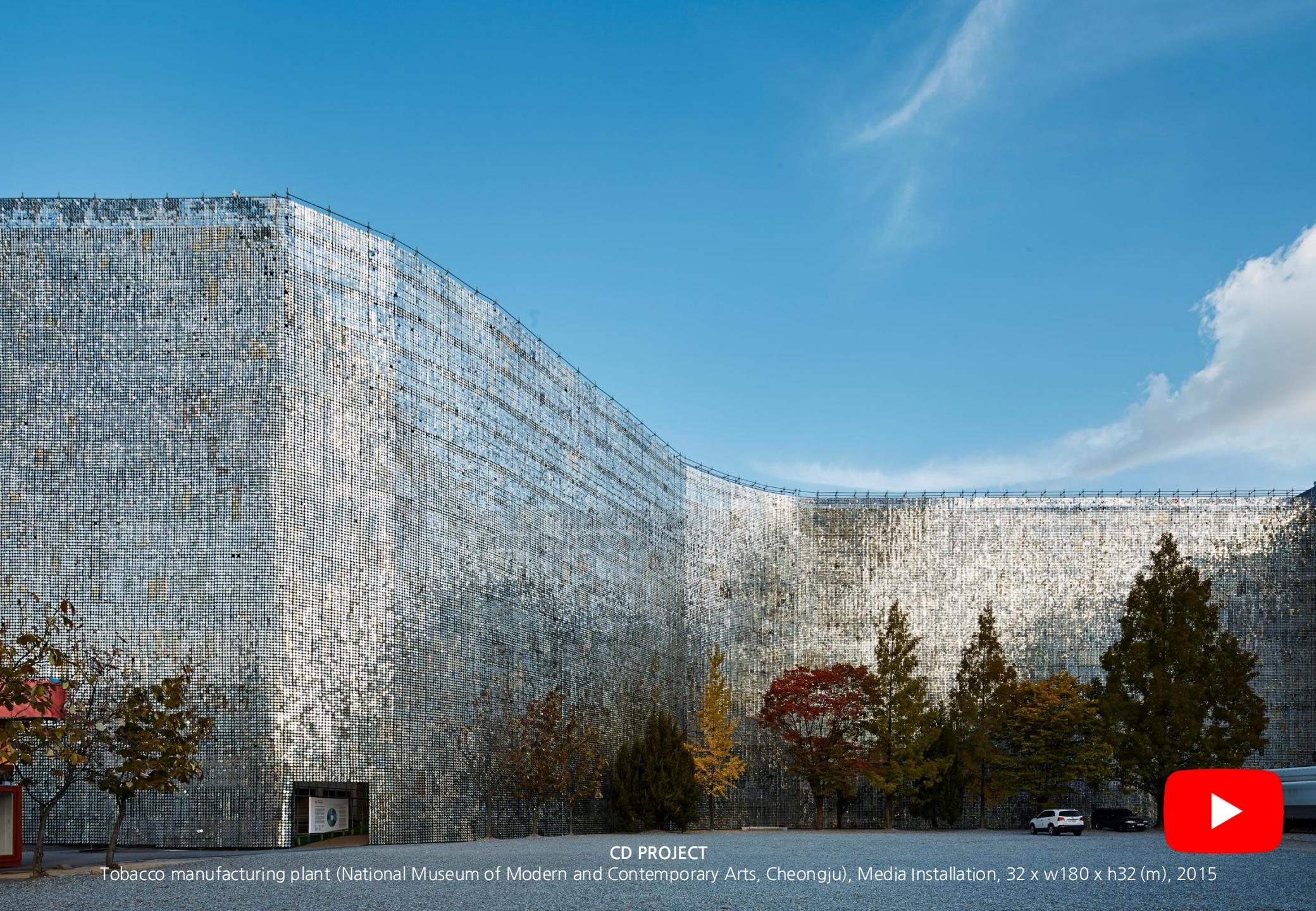
Airport, TBC Daegu Broadcasting Company, Sapporo City Japan, Netfilmmakers

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

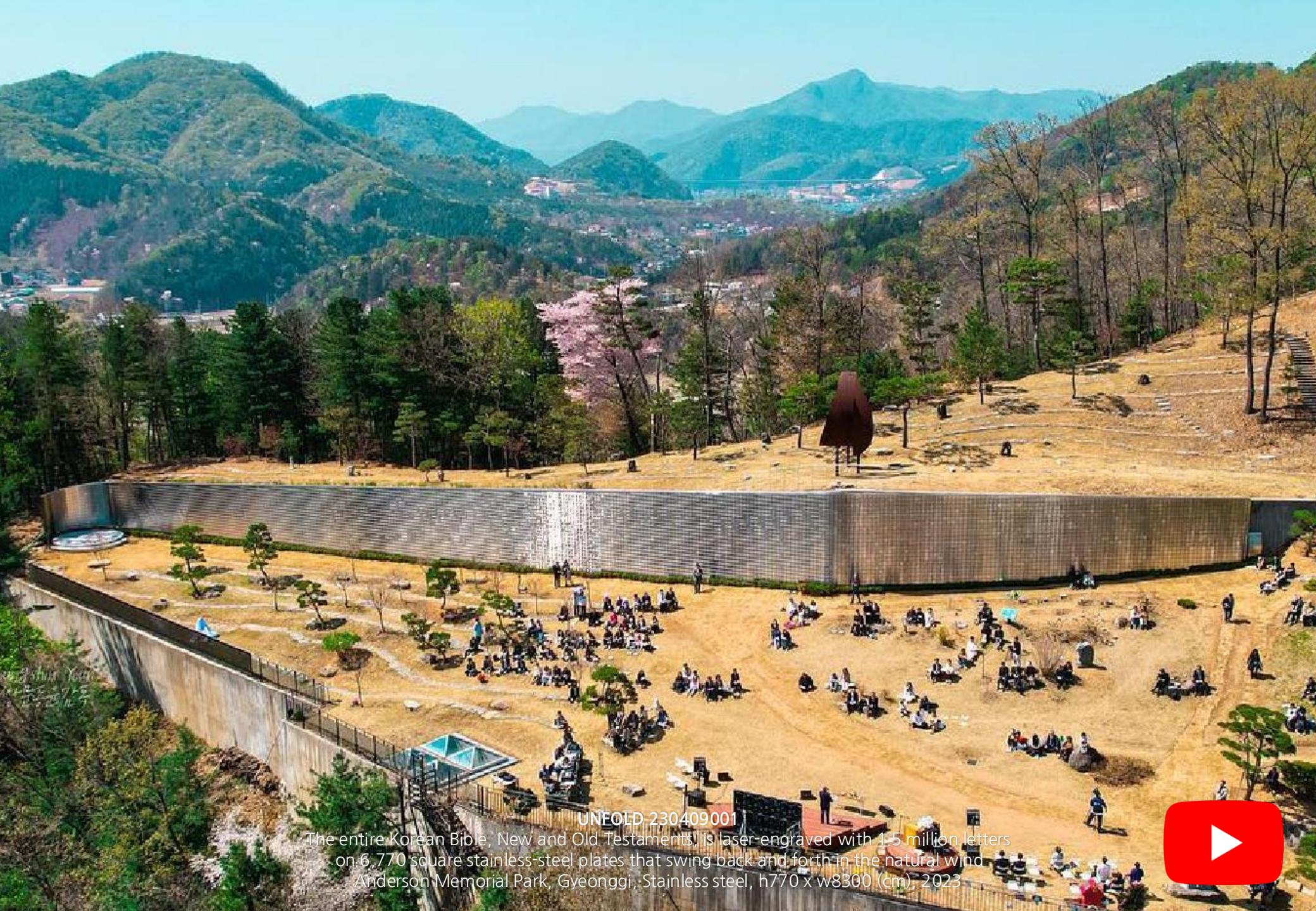


THE MOMENT OF ENLIGHTENMENT

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





나온 짐승의  
생하고 광과 땅에 사는 자들을...  
에게 경배하게 하니 꿀 죽게 되었던  
가 나은 자니라 13 큰 이적을 행  
심지어 사람을 앞에서 물이 하늘로  
땅에 내려오게 하고 14 짐승 앞  
받으 바 이적을 행함으로 땅에 거  
자를 미혹하며 땅에 거하는 자들  
이르기를 꿀에 상하였다가 살아난  
 위하여 우상을 만들라 하더라  
그가 권세를 받아 그 짐승의 우상에  
하기를 주어 그 짐승의 우상으로 말  
하고 또 짐승의 우상에게 경배하지  
하고 또 짐승의 우상에게 경배하지

장침 6733\_요한계시록

나는 자는 몇이든지 다 죽이게 하더  
6 그가 모든 자 곧 작은 자나 큰  
부자나 가난한 자나 자유인이나 종  
세 그 오른손이나 이마에 표를 받게  
17 누구든지 이 표를 가진 자 외  
매매를 못하게 하니 이 표는 곧 짐  
이름이나 그 이름의 수라 18 지  
여기 있으니 총명한 자는 그 짐승  
를 세어 보라 그것은 사람의 수니  
수는 육백육십육이니라

장침 6734\_요한계시록

1 또 내가 보니 보라 어린 양이  
산에 섰고 그와 함께 십사만 사천  
있는데 그들의 이름에는 어린 양  
들과 그 아버지의 이름을 쓴 것이  
2 내가 하늘에서 나는 소리를  
많은 를 소리와도 같고 큰 우렛  
도 같은데 내가 들은 소리는 거운  
는 자들이 그 거운고를 탄는 것 같  
3 그들이 보좌 앞과 네 생들과  
앞에서 새 노래를 부르니 땅에서  
을 받은 십사만 사천 뒤에는 능히  
성을 배울 자가 없더라 4 이 사  
여자와 더불어 더럽히지 아니하  
며 한 자라 어린 양이 어리로 인도  
따라가는 자며 사람 가운데에서

장침 6735\_요한계시록

을 받아 처음 익은 열매로 하나님  
의 양에게 속한 자들이니 5 그  
짓말이 없고 끝이 없는 자들이니  
또 보니 다른 천사가 공기로 끝  
데 땅에 거주하는 자들에게  
종족과 민족과 언어로  
둘러싸여 그에 대한 충성  
을 품은 자들이니 하늘과 땅  
그리고 바다에 거주하는 그들  
마나 진실로 그에 대한 충성은  
있었지 그만큼 그들이 그가 일  
주라 그가 그들을 거두고 거두어  
주께 그들을 거두어 주께 그들을

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 w300 (cm), 2023

11 전에 있었다가 서는  
여덟째 왕이니 일곱 중에 속한 자라  
가 멜망으로 들어가리라 12 네가 보던  
일 뿐은 일 왕이니 아직 나라를 얻지 못  
하였으나 다만 짐승과 더불어 임금처럼  
한동안 권세를 받으리라 13 그들이 한  
뜻을 가지고 자기의 능력과 권세를 짐승  
에게 주더라 14 그들이 어린 양과 더  
불어 싸우려니와 어린 양은 만주의 주시  
요 만왕의 왕이시므로 그들을 이기실 터

장침 6733\_요한계시록

이요 또 그와 함께 있는 자들 곧 부르심  
을 받고 택하심을 받은 진실한 자들도  
이기리로다 15 또 천사가 내게 말하되  
네가 본 바 올녀가 애아 있는 물은 백성  
과 무리와 열국과 방언들이니라 16 네  
가 본 바 이 일 뿐과 짐승은 올녀를 미  
워하여 망하게 하고 벌거벗게 하고 그의  
살을 먹고 불로 아주 사르리라 17 이  
는 하나님의 자기 뜻대로 할 마음을 그  
들에게 주자 한 뜻을 이루게 하시고 그  
들의 나라를 그 짐승에게 주게 하시되  
하나님의 말씀이 응하기까지 하심이라  
18 또 내가 본 그 여자는 땅의 왕들을  
다스리는 큰 성이라 하더라

장침 6734\_요한계시록

18장 1 이 일 후에 다른 천사가 하늘  
에서 내려 오는 것을 보니 큰 권세를 가  
졌는데 그의 영광으로 땅이 환하여지더  
라 2 흰한 옷성으로 외쳐 이르되 무너  
졌도다 무너졌도다 큰 성 바벨론이여 귀  
신의 처소와 각종 더러운 영이 모이는  
곳과 각종 더럽고 가증한 새들이 모이는  
곳이 되었도다 3 그 옷행의 진노의 포  
도주로 말미암아 만국이 무너졌으며 또  
땅의 왕들이 그와 더불어 음행하였으며  
땅의 상인들도 그 사치의 세력으로 치부  
하였도다 하더라 4 또 내가 들으니 하  
늘로부터 다른 옷성이 나서 이르되 내  
백성이아, 거기서 나와 그의 죄에 참여하지  
말고 그가 받을 재앙들을 받지 말라 5

장침 6735\_요한계시록

그의 죄는 하늘에 사무쳤으며 하나님은  
그의 뿌리를 기역하사 하늘에  
온 그들이 하늘에 거주하는 그들이니  
마나 진실로 그에 대한 충성은  
있었지 그만큼 그들이 그가 일  
주라 그가 그들을 거두고 거두어  
주께 그들을 거두어 주께 그들을

장침 6736\_요한계시록

21장 1 또 내가 새 하늘과 새 땅을 보  
니 처음 하늘과 처음 땅이 없어졌고 바  
다도 다시 있지 않더라 2 또 내가 보  
매 거룩한 성 새 예루살렘이 하나님께로  
부터 하늘에서 내려오니 그 준비한 것이  
신부가 남편을 위하여 단장한 것 같더라  
3 내가 들으니 보좌에서 큰 음성이 나  
서 이르되 보라 하나님의 장막이 사람들  
과 함께 있으매 하나님의 그들과 함께  
계시리니 그들은 하나님의 백성이 되고  
하나님은 친히 그들과 함께 계셔서 4  
모든 눈물을 그 눈에서 닦아 주시니 다  
시는 사망이 없고 애통하는 것이나 곡하  
는 것이나 아픈 것이 다시 있지 아니하  
리니 처음 것들이 다 지나갔음이리라 5

장침 6750\_요한계시록

보좌에 앉으신 이가 이르시되 보라 내가  
만물을 새롭게 하노라 하시고 또 이르시  
되 이 말은 신실하고 참되니 기록하라  
하시고 6 또 내게 말씀하시되 이루어  
도다 나는 알파와 오메가요 처음과 마지  
막이라 내가 생명수 샘물을 목마른 자에  
게 값없이 주리니 7 이기는 자는 이것  
들을 상속으로 받으리라 나는 그의 하나  
님이 되고 그는 내 아들이 되리라 8  
그러나 두려워하는 자들과 믿지 아니하  
는 자들과 흉악한 자들과 살인자들과 을  
행하는 자들과 점술가들과 우상 숭배자  
들과 거짓말하는 모든 자들은 불과 유흥  
으로 타는 뜻에 던져지리니 이것이 둘째  
사망이라 9 일곱 대접을 가지고

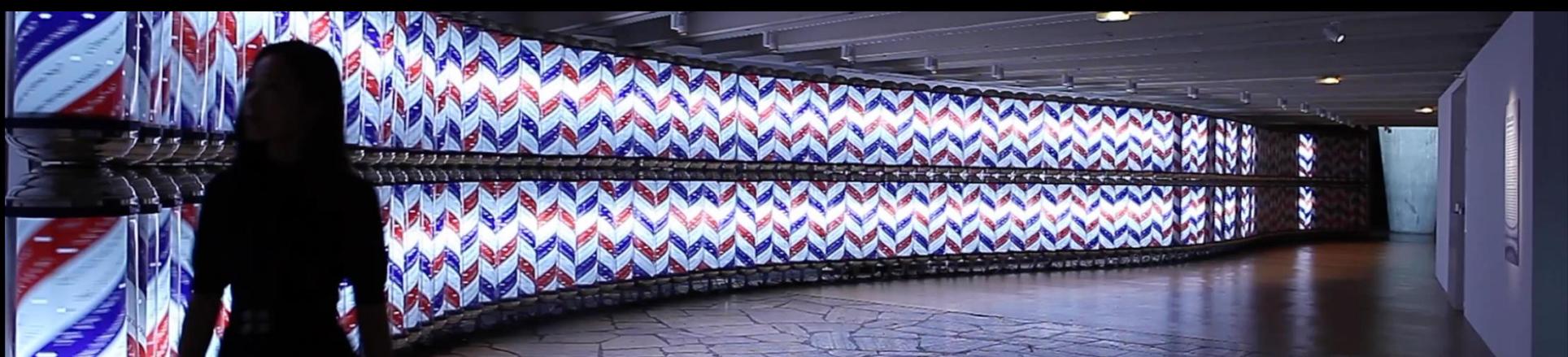
장침 6751\_요한계시록



## 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

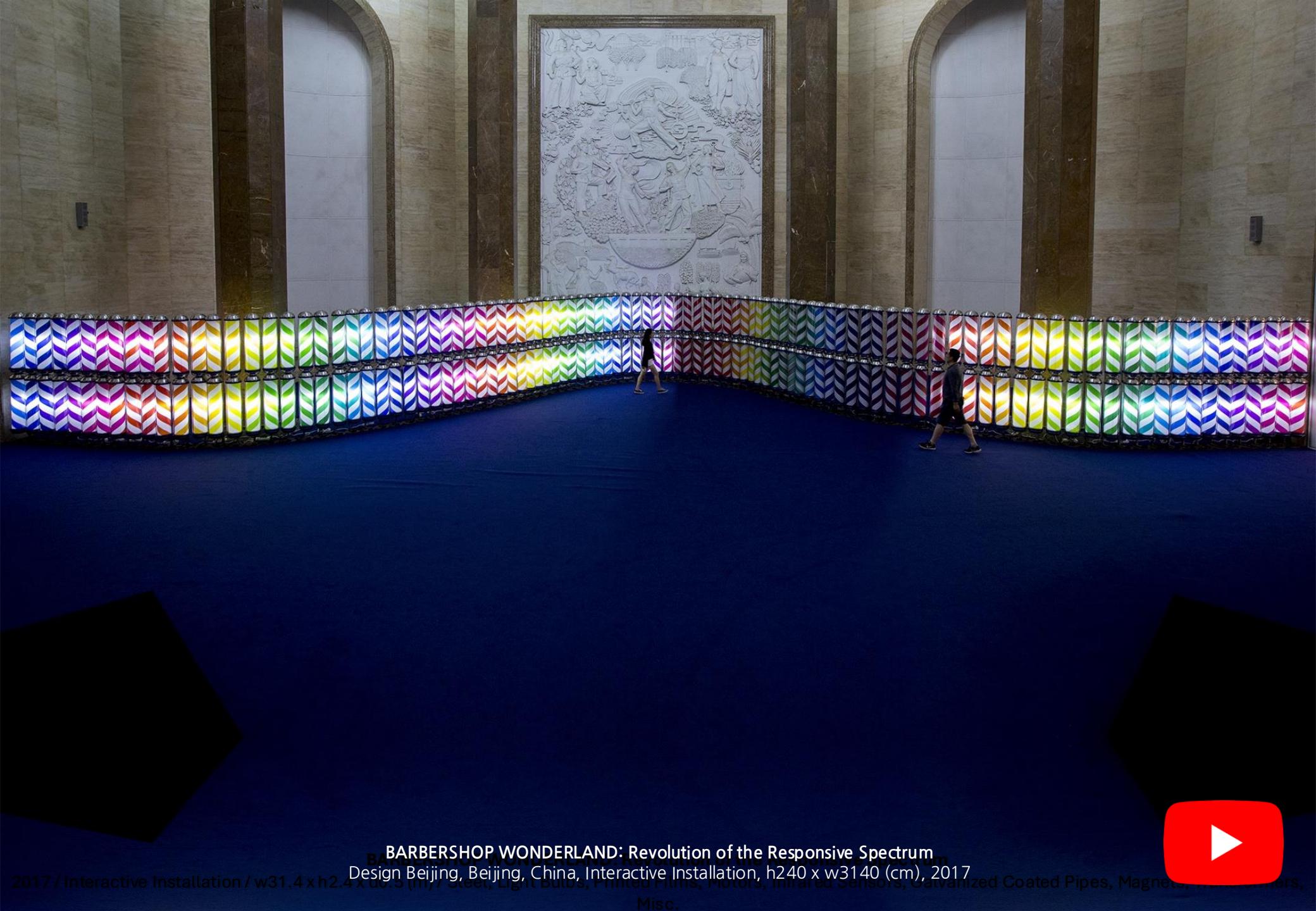
Interactive Installation, w31.4 x h2.4 x d0.5 (m)

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 d0.3 (m) / Steel, Light Bulbs, Printed Films, Motors, Infrared Sensors, Galvanized Coated Pipes, Magnets, Nylon Coated Fibers, 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

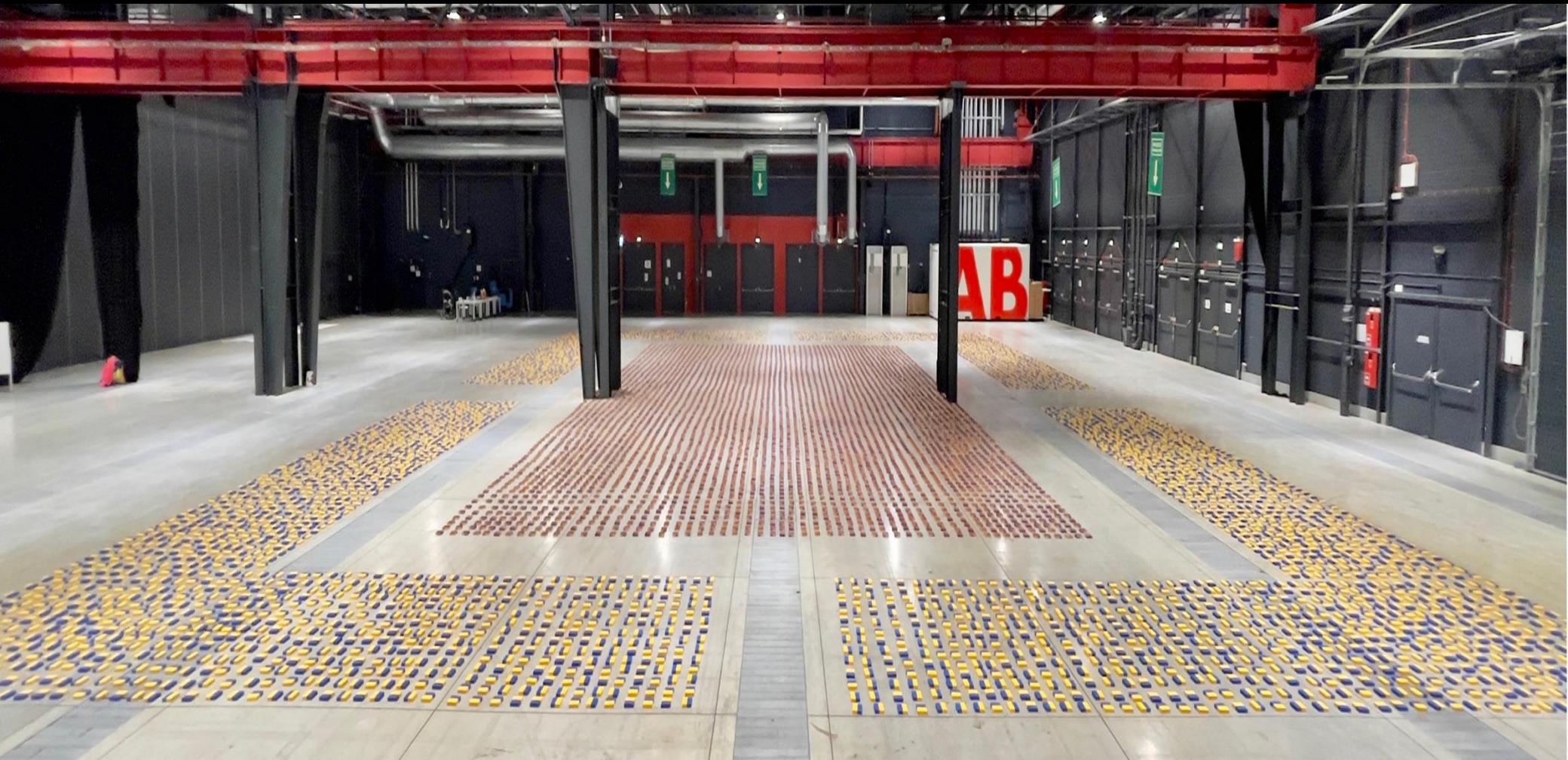
The installation of his son's 60-day history of life and death, consisting of approximately 1200 folded religious books  
h320 x w1000 x d360 (cm), 2020



### 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





### REDREAM

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

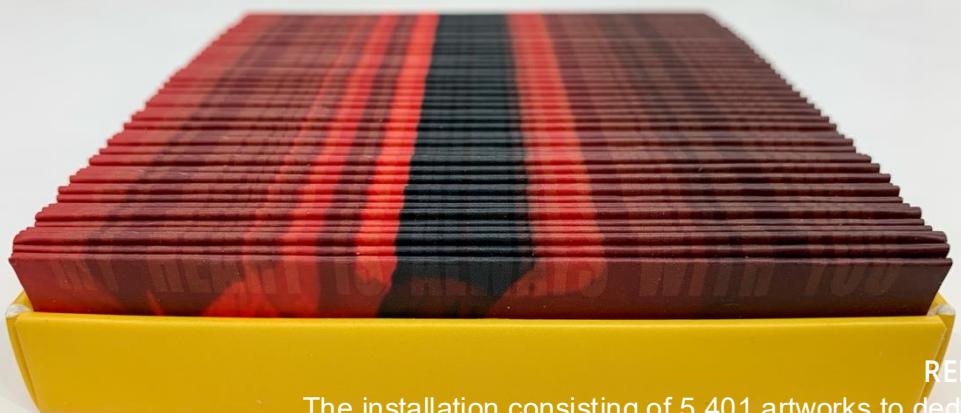




### REDREAM

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

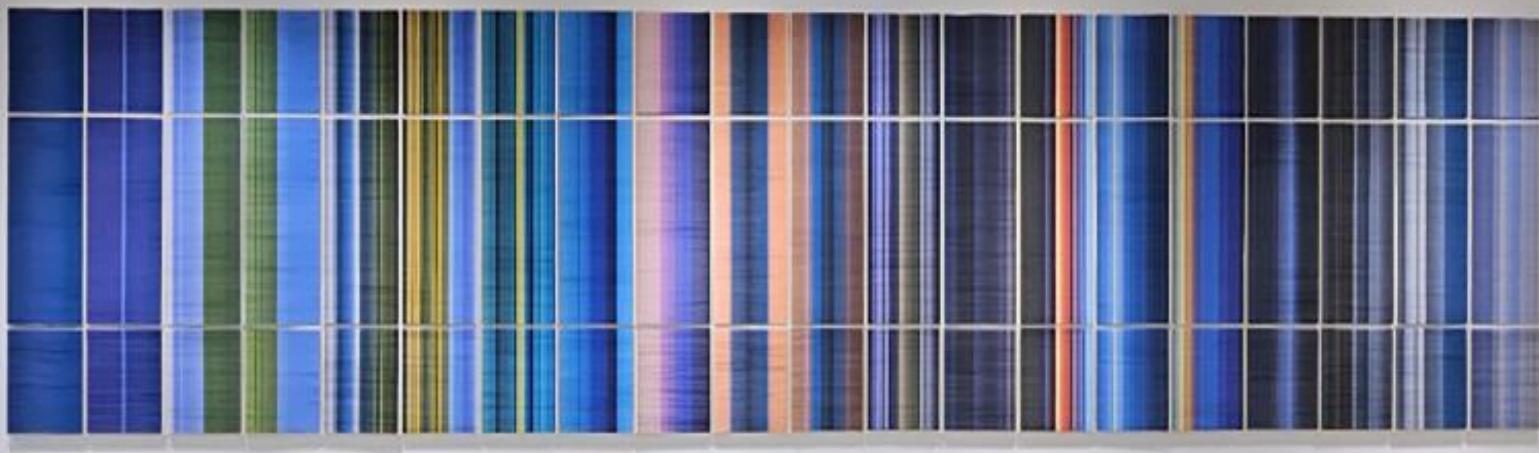




### REDREAM

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



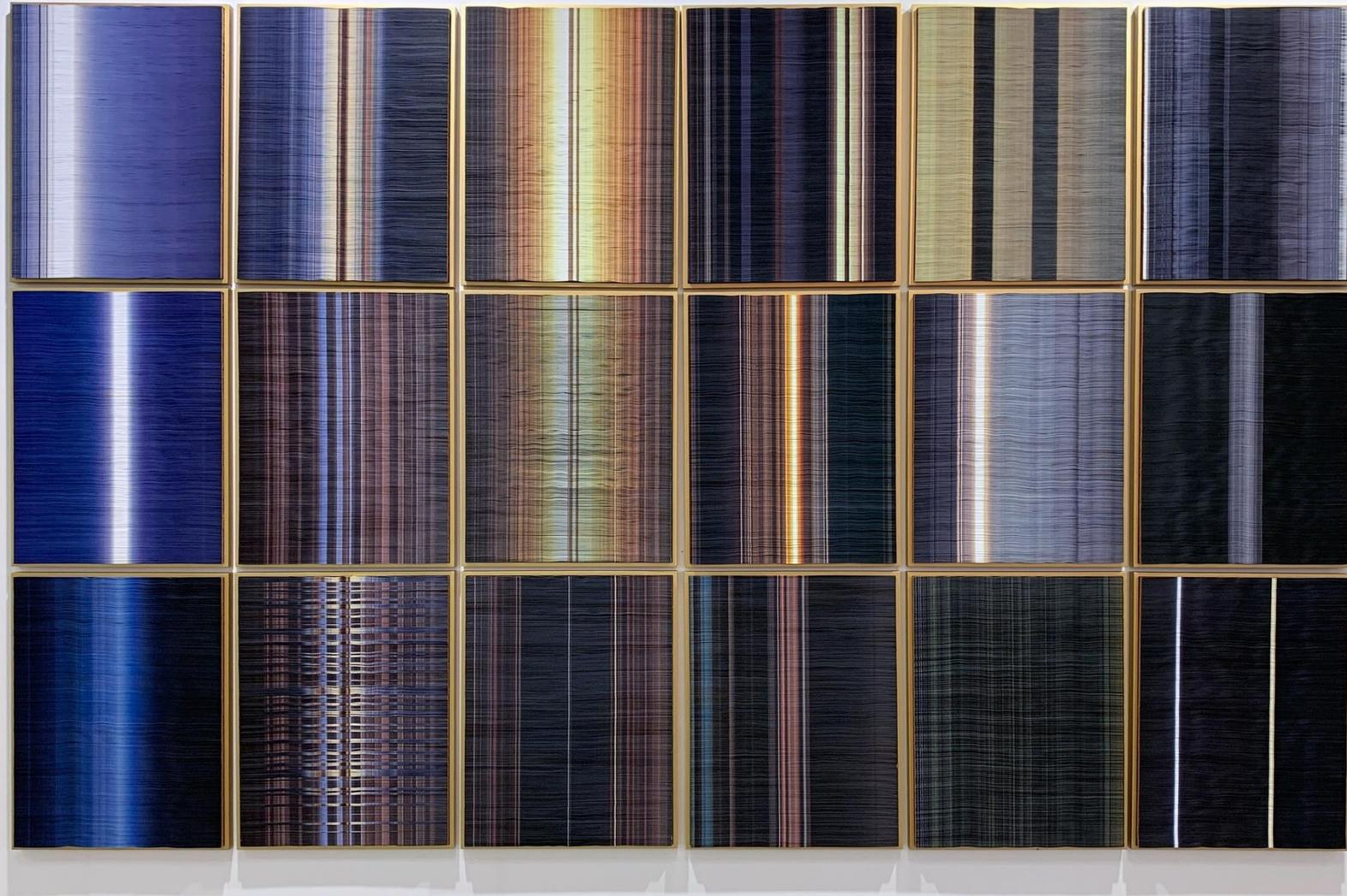


VANITAS

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

VANITAS

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



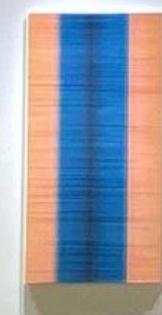
### MOMENTS

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



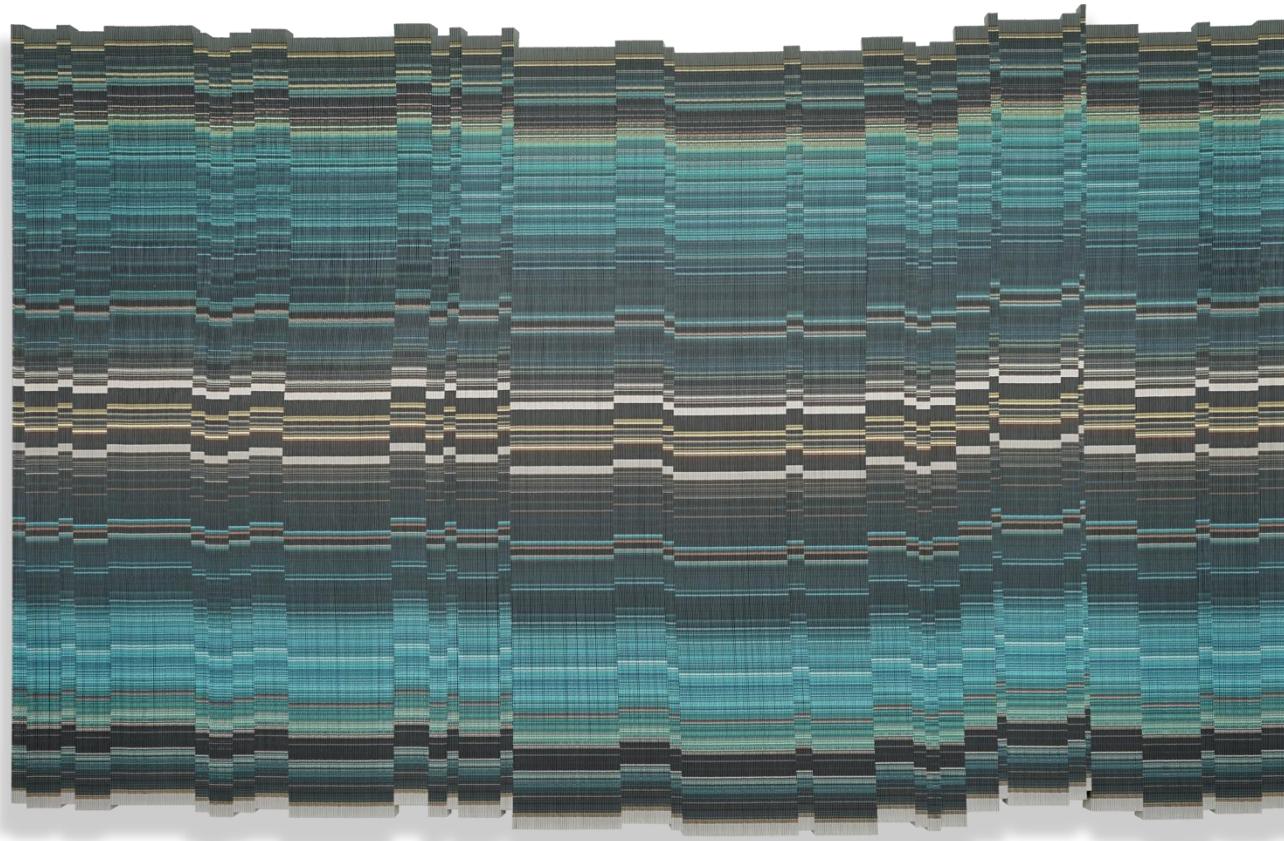
**WAVE 20250914002 BUTTERFLY**  
122 x 79 cm, Stacking printed photographs, 2025



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



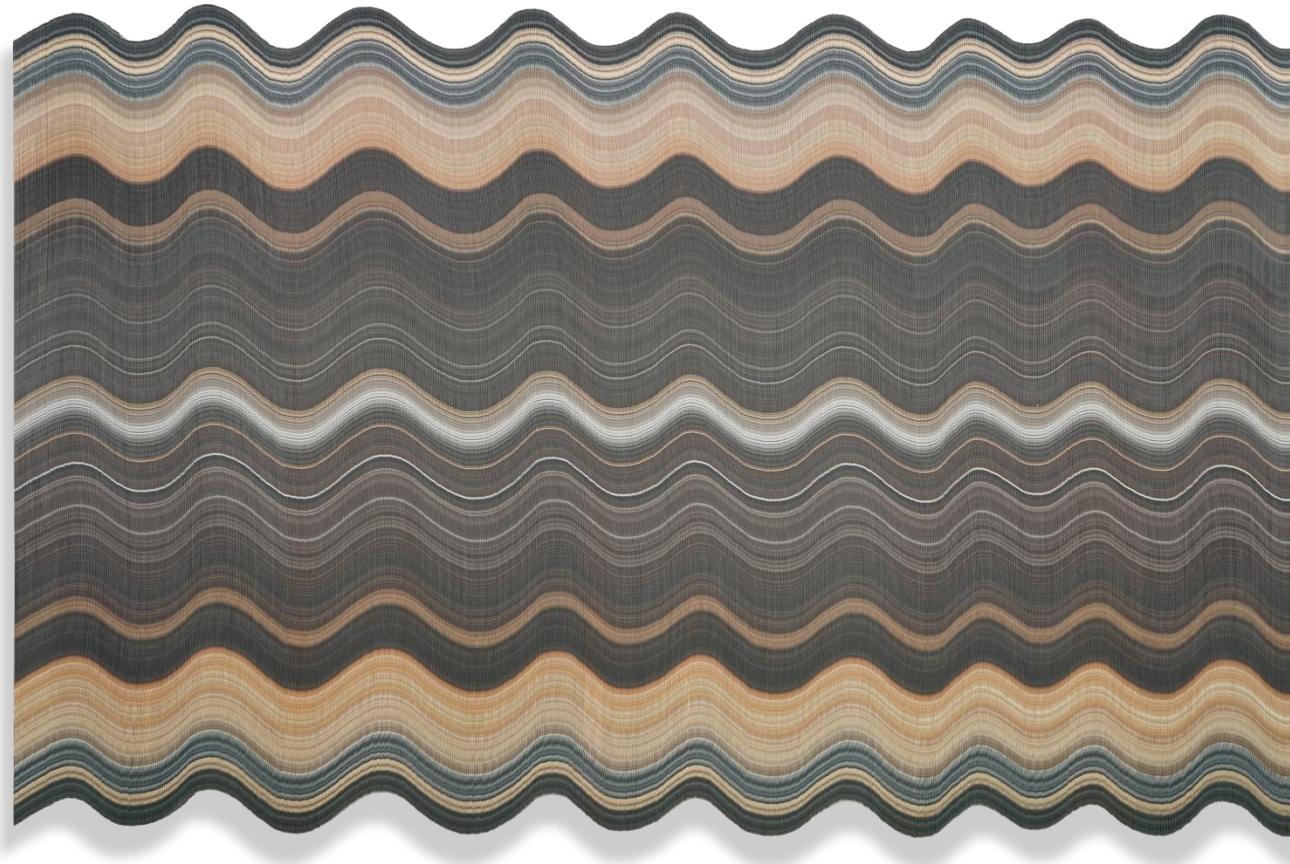
**WAVE 20250914015 BUTTERFLY**  
122 x 83 cm, Stacking printed photographs, 2025



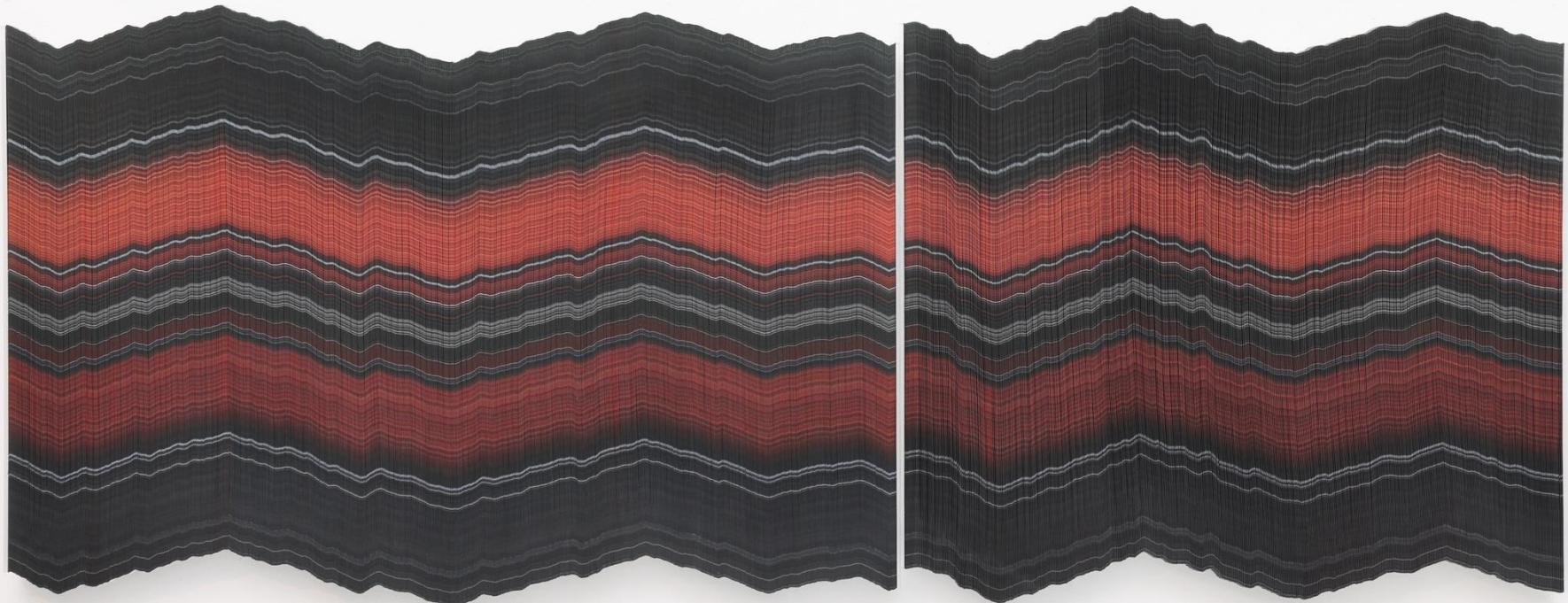
**WAVE 20250914005 BUTTERFLY**  
122 x 79 cm, Stacking printed photographs, 2025



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



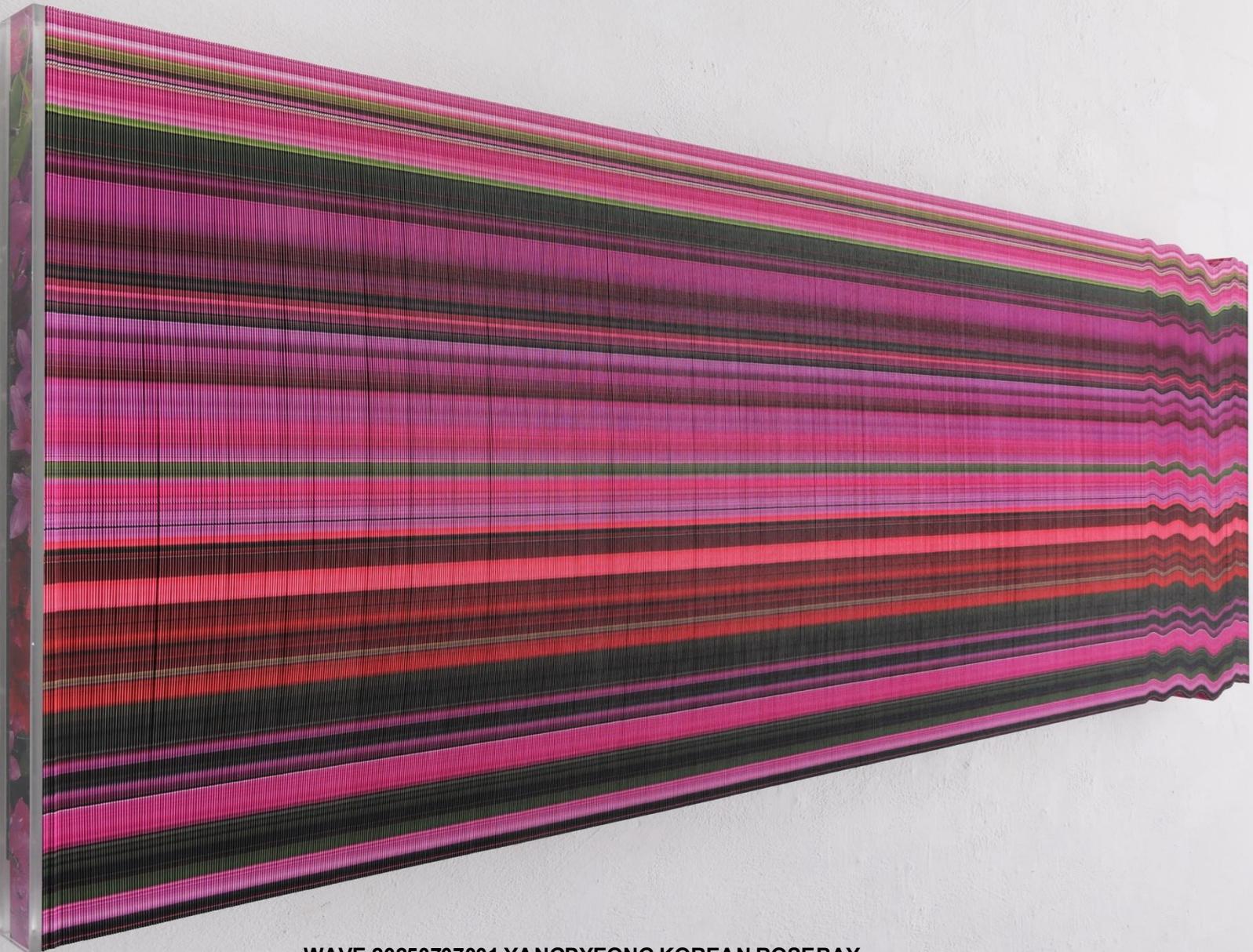
**WAVE 20250914013 BUTTERFLY**  
122 x 79 cm, Stacking printed photographs, 2025



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

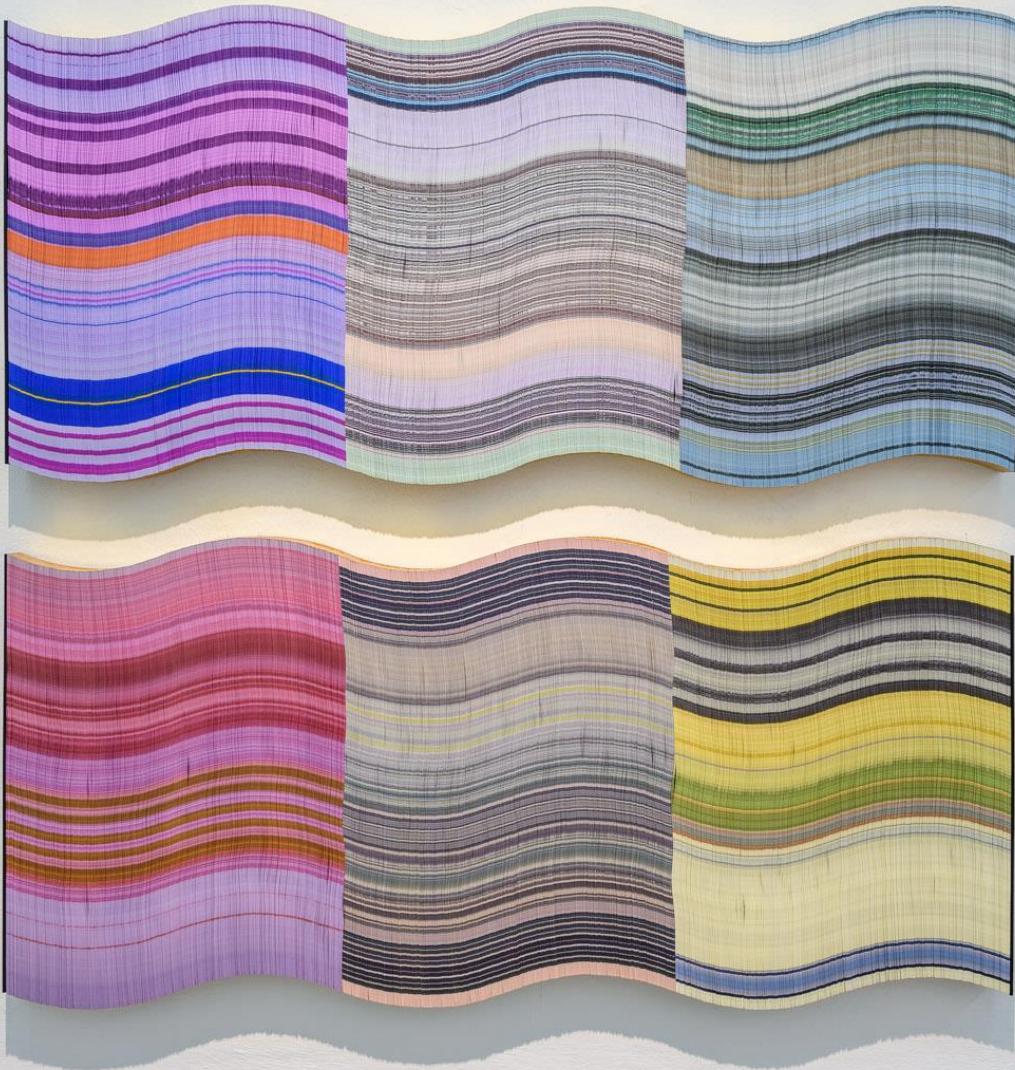


**WAVE 20250914013 BUTTERFLY**  
200 x 56 cm, Stacking printed photographs, 2025



**WAVE 20250707001 YANGPYEONG KOREAN ROSEBAY**

110 x 52 cm, Stacking printed photographs, 2025



**WAVE**

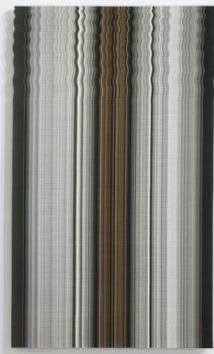
Stacking printed photographs, h45 x w96 (cm) each, 2021



**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**

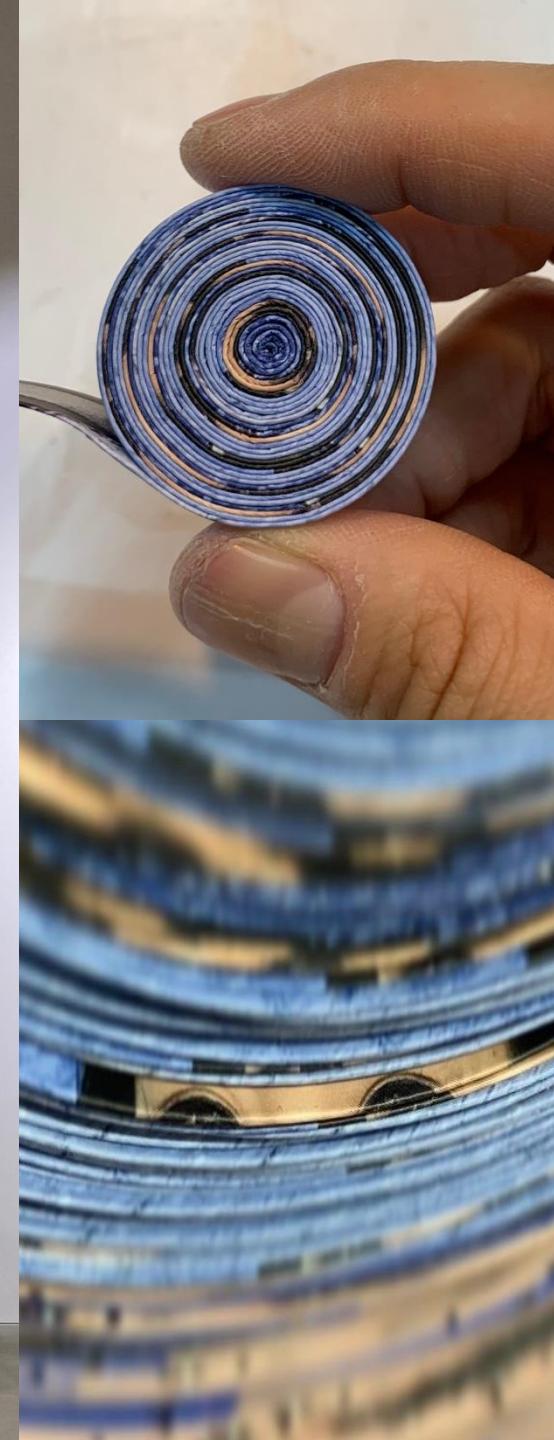
Stacking printed photographs, d290 (cm), 2020



**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

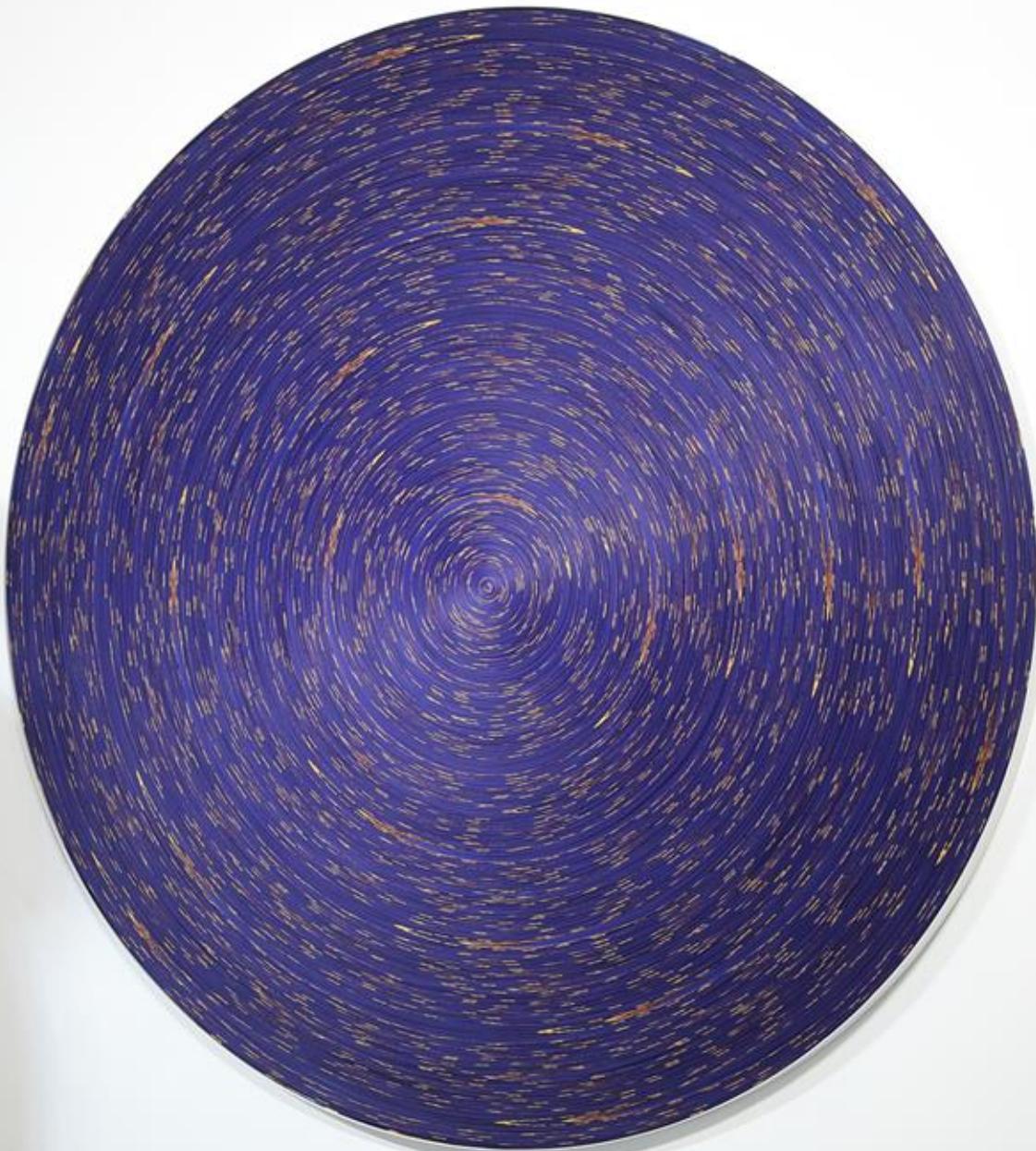


**COSMOS**, Stacking printed photographs, d200, d118, d200 (cm) from the left, Artspace Hohwa, Seoul, 2022



### 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





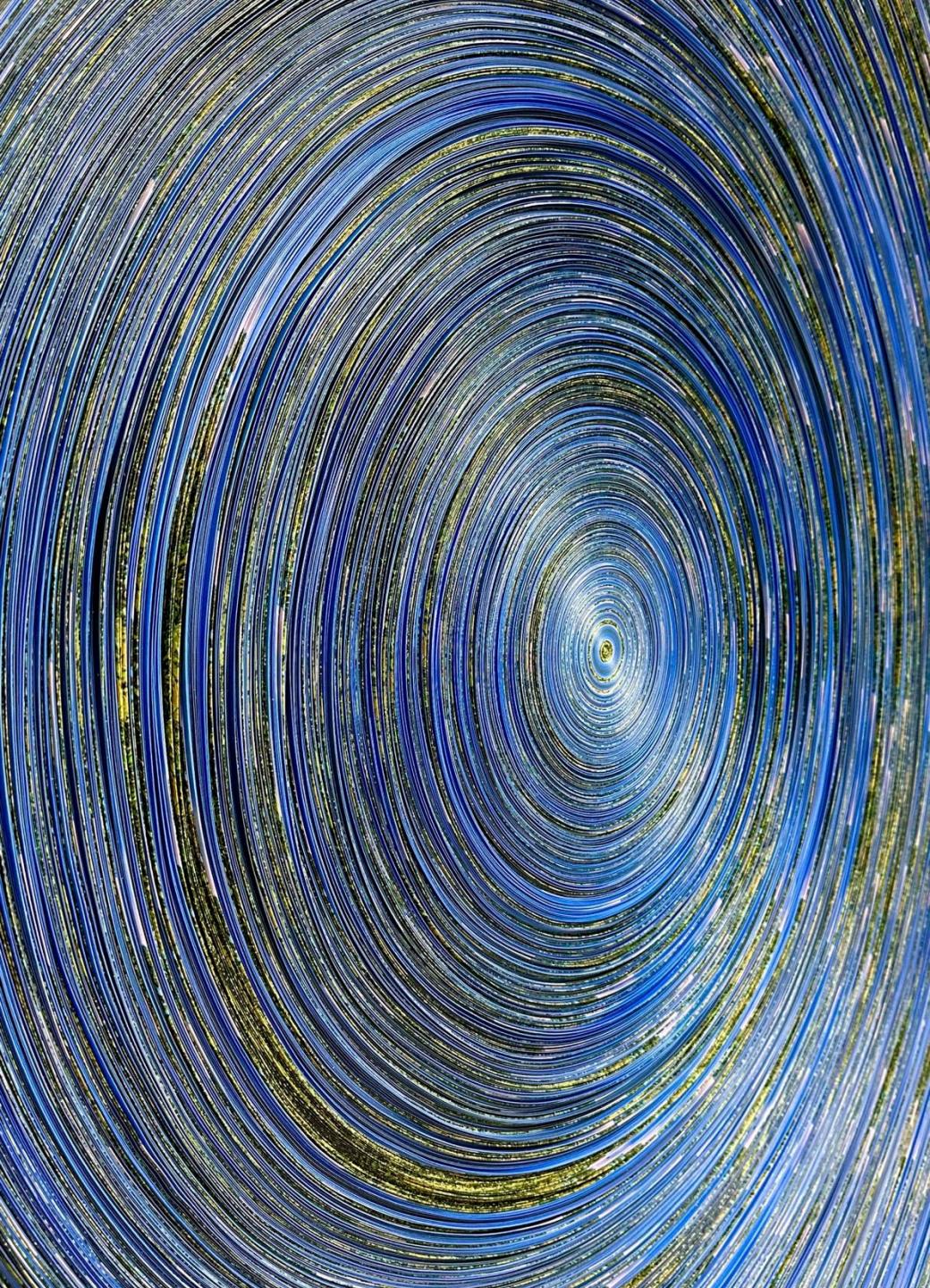
**BLOSSOM**, Stacking printed photographs, h115 x w115 (cm) each, Daebek Plaza Gallery, Daegu, 2020



## 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 Jiyoona (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.

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