



SANGSIK HONG

# **THE STRAW ARTIST**



## ISSUES

Marciano Contemporary is pleased to present an exhibition dedicate to SangSik Hong, a South Korean artist known for using plastic straws to create anatomical relief sculptures. The exhibition presents the use of everyday mass produced material to portray subjects of desire and power.

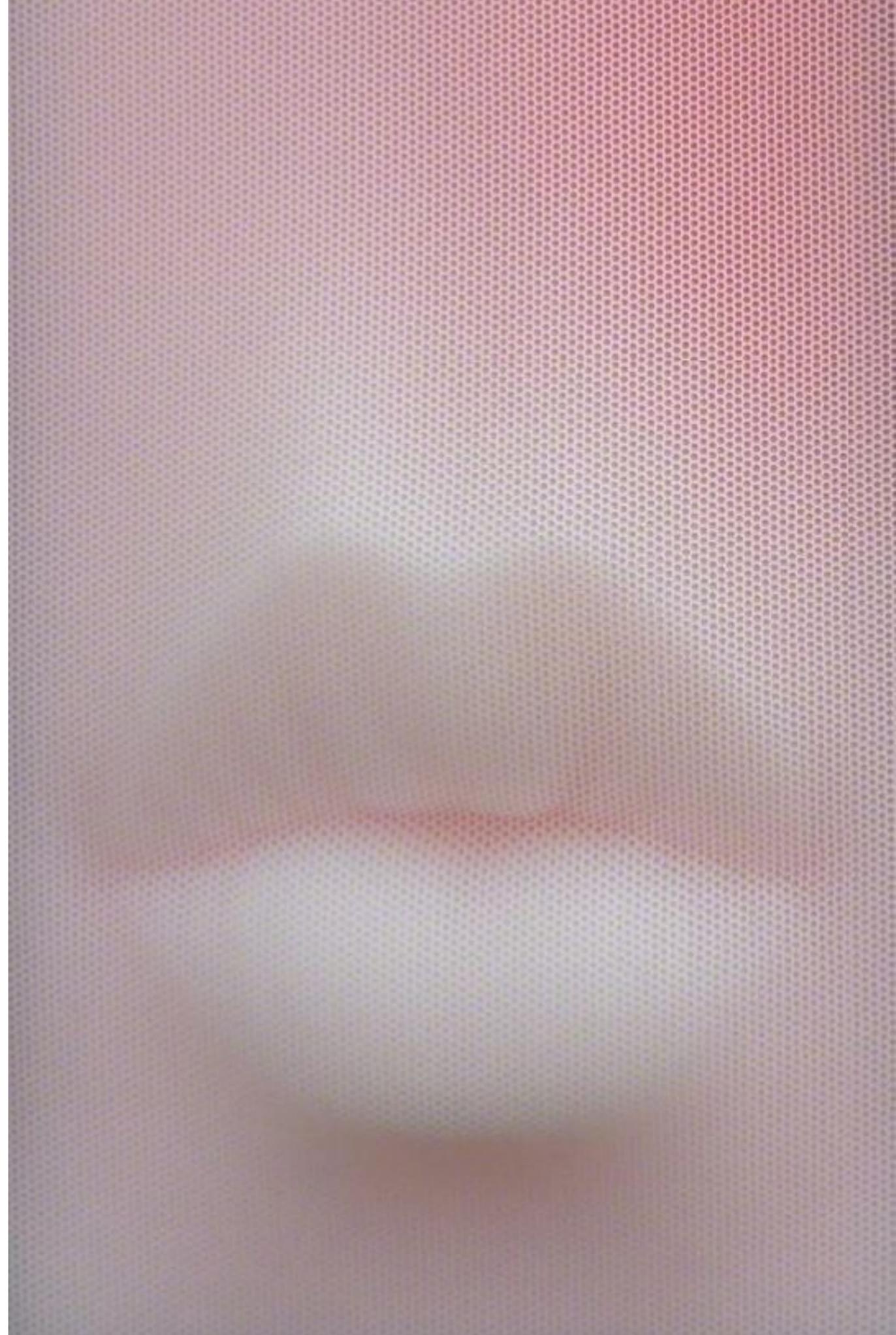
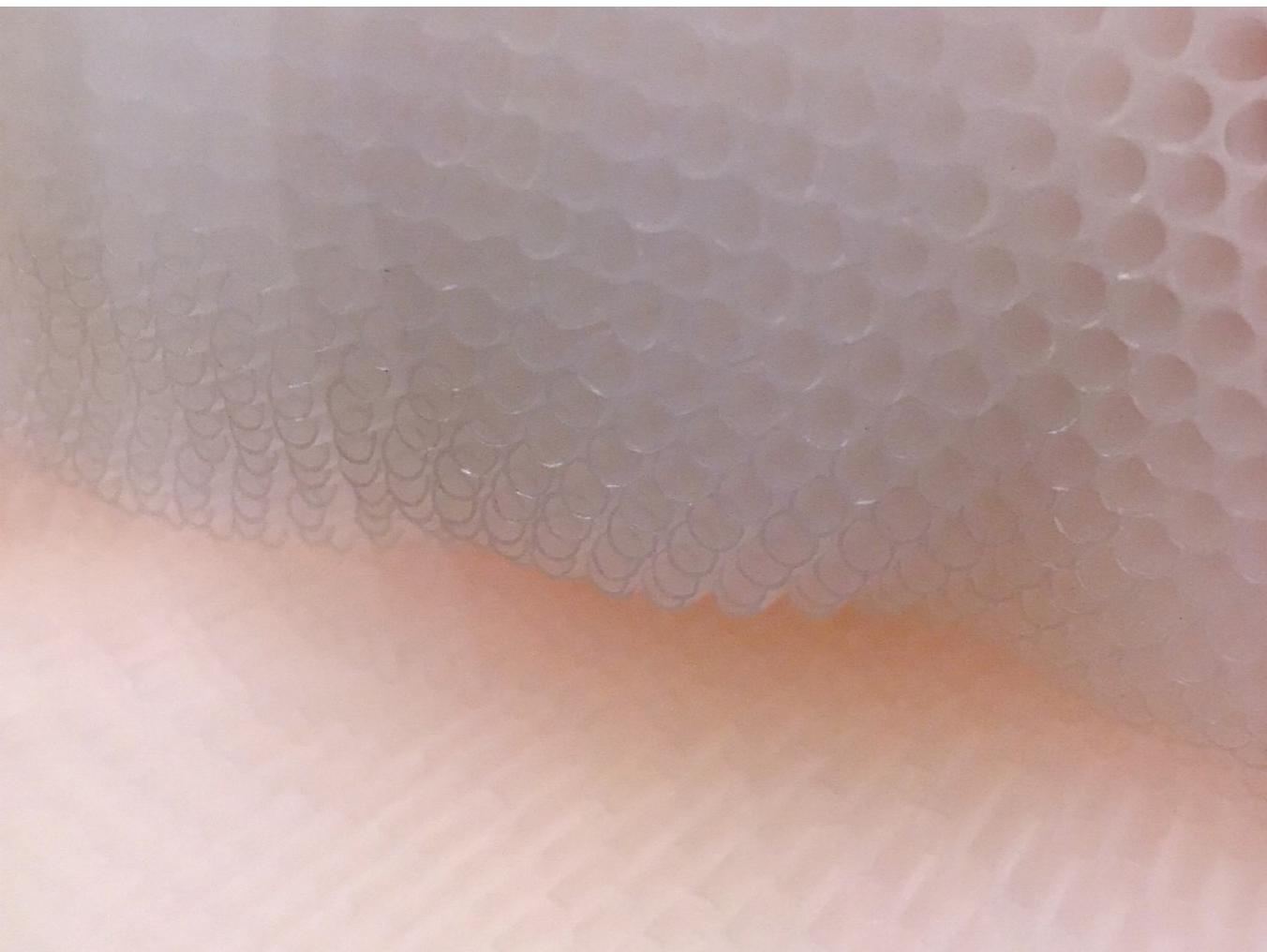
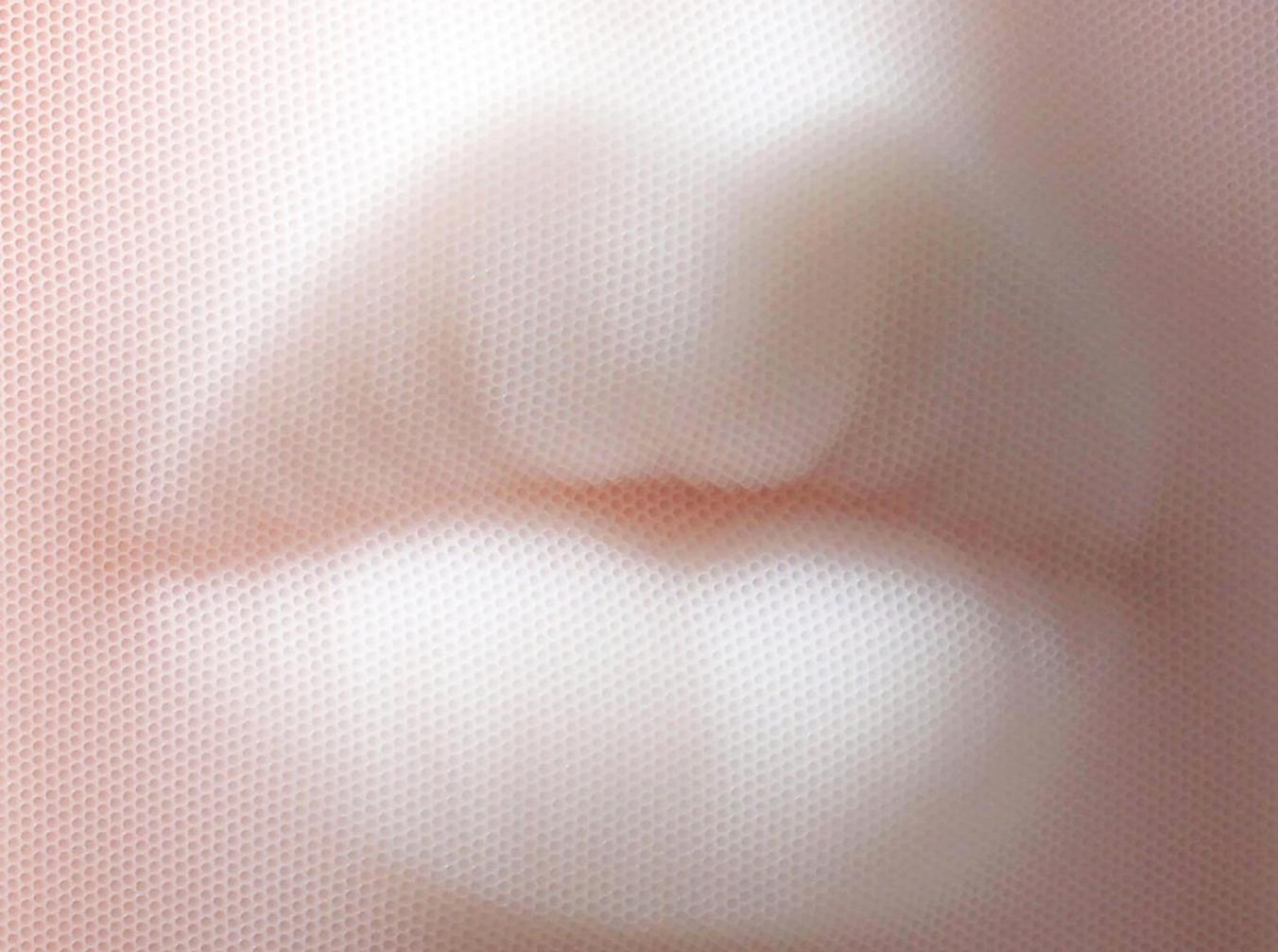


# SANG

Sang was born in 1974. Originally from South Korea, he obtained his master's degree in sculpture at the University of Mokwon. While he was still a student, Sang developed an alternative to art materials that he considered expensive. He therefore decided to replace the plaster and clay of his sculptures with dried noodles. As the years go by, Sang then turns to plastic straws. These are now embodied as the artist's signature.

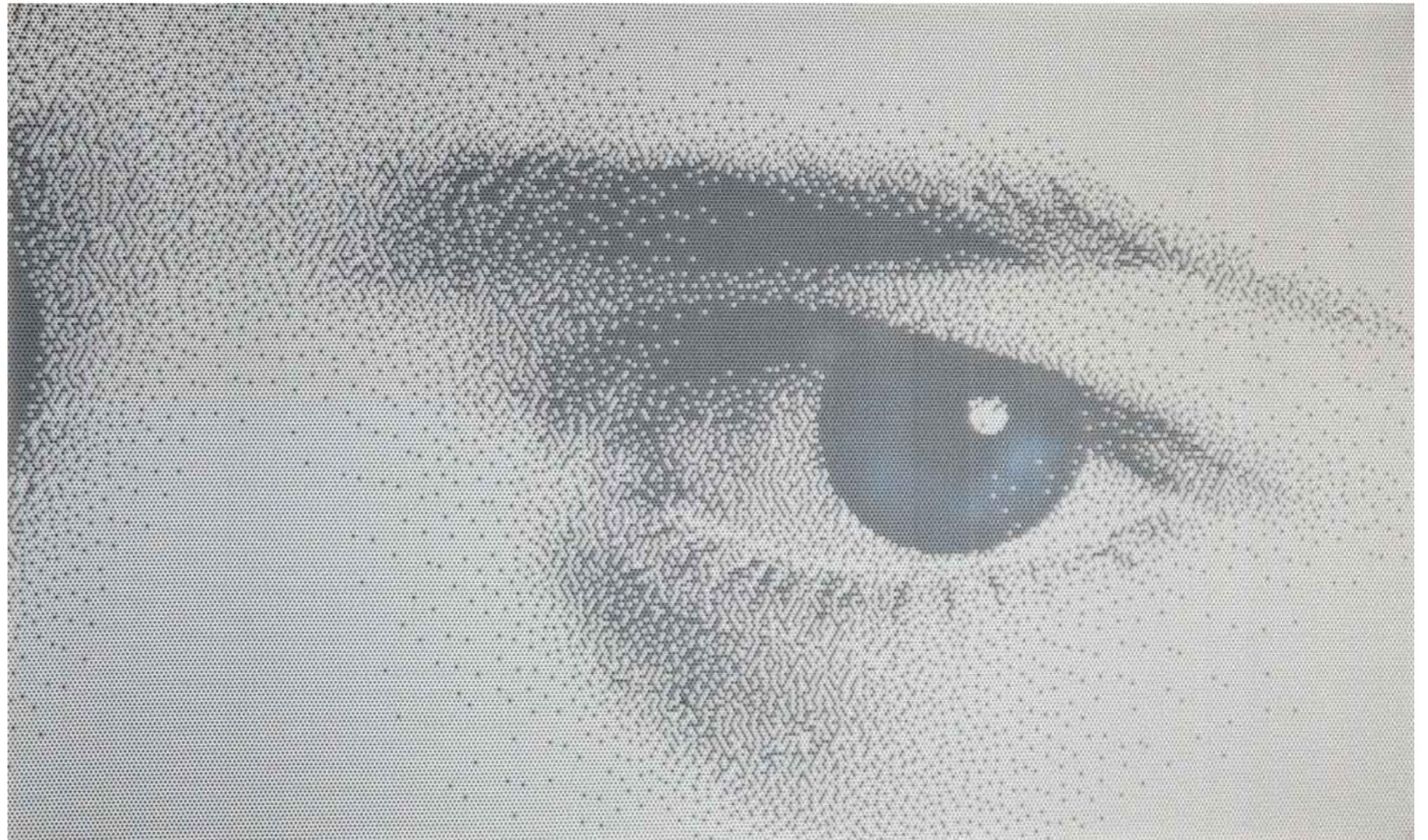
## DESIRE & POWER

For him this theme contrasts with the fragility of the materials he uses. The pastel colors of his works also fit into this game of opposition. SANG defines the Power and the Desire as the foundations of the inter-human relations. The Man thus occupies a fundamental place within his production. It is moreover thanks to his positioning and his wanderings that the work is activated and takes shape. Whether in the process of creation or activation, human involvement is always required.



For his creations, Sang declares that he draws his inspiration from the conceptual universe of René Magritte. This reference is particularly justified by SANG's homage to the inevitable betrayal of images. The illustrious painting has benefited from numerous analyses demonstrating the ability of images to mislead us. Michel Foucault's text, published in 1973, is the most enriching in this respect. Through his theorization, Foucault teaches us the necessity for the viewer to differentiate the object from the image or word that represents it. Although the pipe is represented as faithfully as possible, it is nonetheless a representation of the object, since "it can neither be garnished with tobacco nor even smoked".

As Magritte, SANG plays with our relationship to the image as the illusion of an object or a concept. Here the artist wishes to embody desire or violence. To do so, the artist uses an image that should be an immediate reference to the chosen concept. The gun embodies in the collective imagination a weapon and thus a vector of violence. In this way, his image instantaneously refers to the power within the spectators' minds.

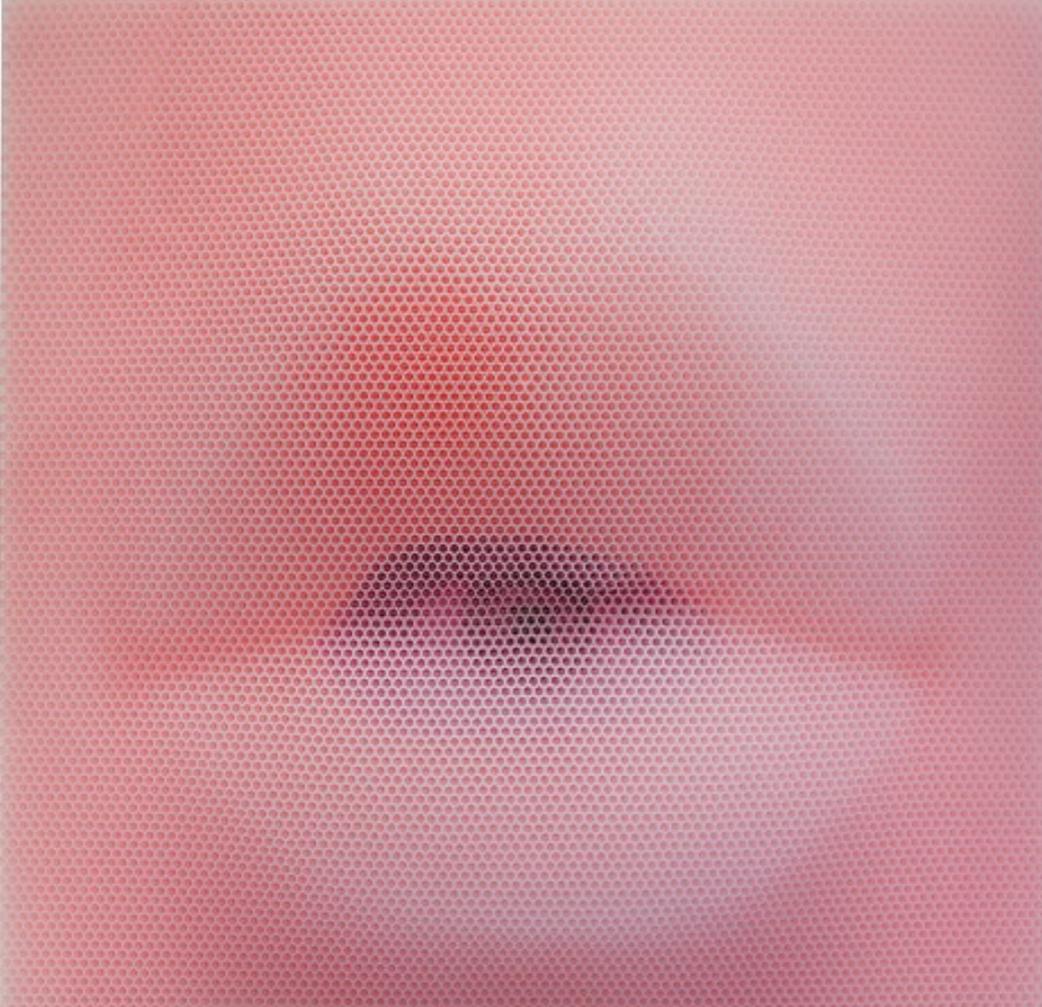


*Sang, Eye G, Straw sculpture, 68 x 118 x 4 cm, unique edition*

The artist must then use an image that is, for the vast majority of people, attached to a defined concept. Note that this artistic process implies the cultural acceptance of the viewer to the analogy of the motifs and concepts represented. In a second step, by going beyond the very idea of signifier and signified, SANG also plays on illusion. The artist incarnates desire by appealing to the motifs of the lips. But in reality they are not

lips, only straws tangled together to give a facsimile image. The spectator thus faces an illusion, which is formed and deformed by his position. Depending on its orientation, the image develops and then becomes more or less realized. It is the same for the words that the artist conceals within his creations: sometimes they reveal themselves, sometimes they hide from our gaze.





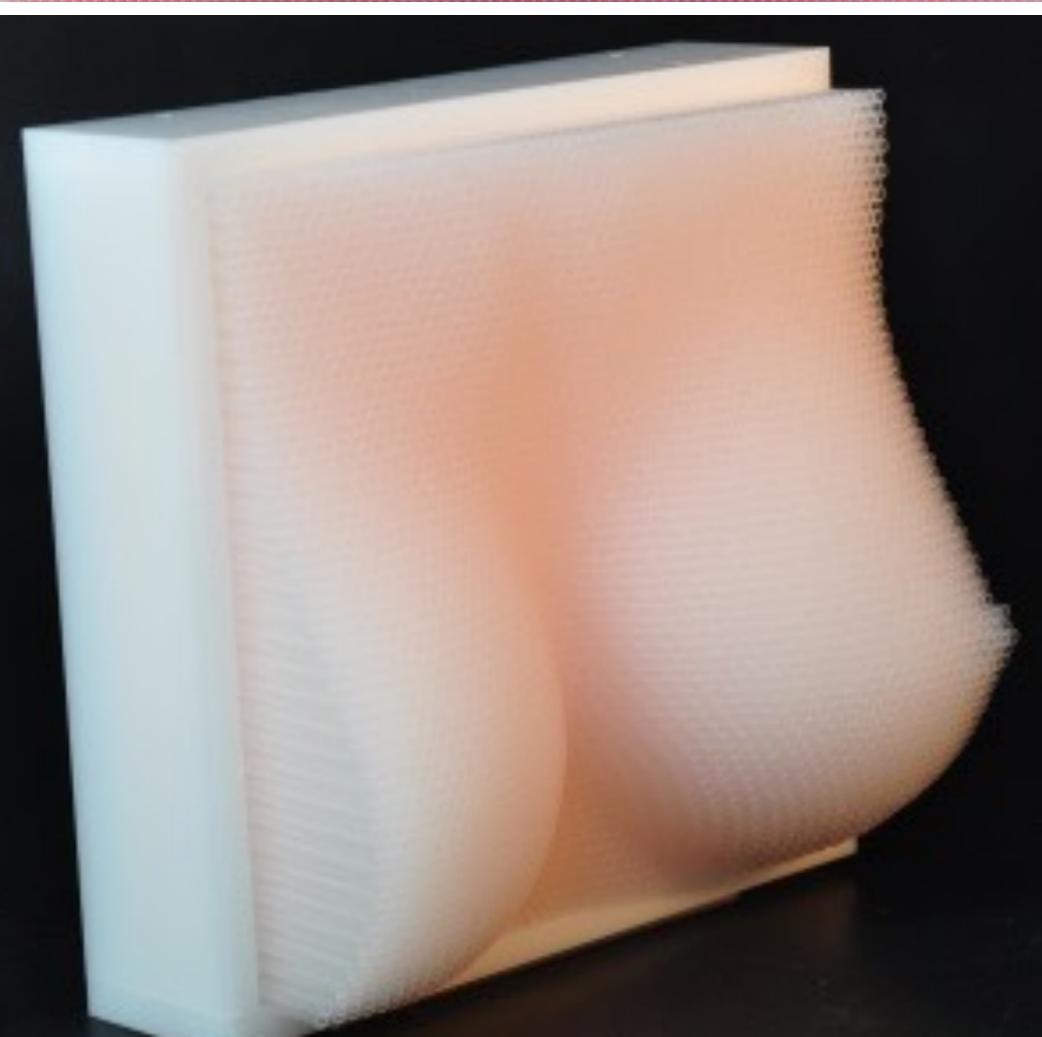
# ILLUSION

Through the most illustrious of his achievements, this exhibition aims to present the quintessence of Sang's talent. Both disconcerting and bewitching, the 3-dimensional sculptures of the South Korean artist captivate us. His work is guided by an overflowing imagination. In addition, he has an incredible ability to use surprising materials, especially those destined to be consumed on a large scale and then thrown away. Through his creations, the artist continually plays with codes. By using a very singular artistic language, he manages to reappropriate the popular iconography of power and desire. Dependent on three-dimensional effects, these images are also embodied by a work of contour lines and perspectives. They solicit the perception of the spectators, becoming therefore essential to the reading of the work.

Find the realizations of Sang in our different spaces Marciano Contemporary.

For any acquisition, do not hesitate to contact our teams by contacting :

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