



Jeong-A BANG 방정아 (b.1968-)

1968 Born in Busan, Korea
 1991 Graduated from Hong Ik University (B.F.A)
 2009 Graduated from DongSeo University Graduated School of Design

| Solo Exhibitions |

2025 2024 Oh Chi-Ho Art Awards Winner Exhibition – Ask (Gwangju Museum of Art, Gwangju)
 Water and Fire Alike (Gallery MAC, Busan)
 2024 Rough Waves of Desire (shinsegae gallery, Busan)
 Those who wish to die (Bongsanart center, Daegu)
 2020 Huayeonmun (Bookstore after rain, Busan)
 Backward series: 12 domes (Art District P, Busan)
 2019 Unbelievably Heavy, Awfully Keen (Busan Museum of Art, Busan)
 2018 Where It Heaves And Churns (Emu Art Space, Seoul)
 2017 Ggwak, Peong, Haek (Zaha Museum, Seoul)
 2016 Straight Line River (Royal gallery, Seoul)
 Jeong-A BANG Solo exhibition (DongWon gallery, Daegu)
 AMERICA (Migwang gallery, Busan)
 2009 Darkness (Kim's Art Field Museum, Busan)
 2008 The World (Alternative Artspace Pool, Seoul)
 2007 Your Attraction! (JeBiwool Museum, Kwacheon)
 Jeong-A BANG Solo exhibition (Jo Boo Gyeong gallery, Busan)
 1999 Jeong-A BANG Solo exhibition (KumHo Museum, Seoul)
 etc.

| Selected Group Exhibitions |

2026 Art Central HK – Yi Tai Project (Central Harbourfront, Hong Kong)
 2025 Kiaf SEOUL (COEX, Seoul)
 2025 The B-Class Jokes (Jeonbuk Museum of Art, Jeonbuk)
 2025 The Boundary Kept Flowing – The Light Was Deceptive : Art Busan 2025 CONNECT section (Bexco, Busan)
 2024 Busan Biennale Seeing in the Dark (Busan Museum Of Contemporary Art, Busan)
 2023 How To Archive (Gyeongnam Art Museum, ChangWon)
 Utopian Scenario About (Busan Museum Of Contemporary Art, Busan)
 2022 Zombieism (National Asian Cultural Center, Gwangju)
 Everyday Tomorrow (Stone Culture Park, Jeju)
 2021 Artist of the Year Award (National Museum of Modern and Contemporary Art, Seoul)
 2020 Deconuclear Art Action 2020–Gori, Seosaeng Nuclear Power Plant (totatoga gallery, Busan)
 4.3 Art Festival (Jeju 4.3 Peace Memorial Hall, Jeju)
 The world where poop becomes a flower (Zaha Museum, Seoul)
 Nuclear Dream 4: A Dream of the Barbarians (Art District p, Busan)
 2018 Gwangju Biennale 2018 (National Asian Cultural Center, Gwangju)
 Busan Returns (F1963 Seokcheon Hall, Busan)
 2017 Two Mother ; Suk-Nam YOON, Jeong-A BANG (shinsegae gallery, Busan)
 etc.

| Prize |

Oh Chi-Ho Awards for Art (2024)
 Gu Bon-Ju Awards for Art (2023)
 Nominated for Korea Artist Prize (2021MMCA)
 13th Award for Youth Artist of Busan (2002, Busan GongGan Gallery)

| Collection |

Busan Museum of Art, Daejeon Museum of Art, Gyeongnam Provincial Museum of Art, National Museum of Modern and Contemporary Art (MMCA, Korea)–Government Art Bank, Fukuoka Asian Art Museum and etc.

Jeong-A BANG Solo Exhibition 《Water and Fire Alike》

“Water is fine, and fire is fine. Does this mean both this and that are acceptable?”

The opening line of Jeong-A Bang's artist note for her solo exhibition 《Water and Fire Alike》 reveals the artist's gaze at life, found at the point where opposing properties collide and intermingle. It is not a gesture of simple inclusivity, but a critical question directed at the reality we face today.

Issues such as power relations between nations, unjust social structures, women's rights and human dignity, the climate crisis and environmental degradation, and nuclear power are deeply entangled with individual lives while simultaneously confronting us as irresolvable contradictions. In situations where no single choice is possible, how should we live, and what role can art play? 《Water and Fire Alike》 begins with this question.

On Bang's canvas, images that appear unrelated are strangely intertwined. A woman embracing a leopard-patterned bag while a leopard passes by outside the bus window; a blank face as doctor fish nibble at her toes; baskets filled with peaches and scallions—such incongruous objects and beings coexist within the same frame, meeting each other in estrangement. The artist focuses on the human attitude of holding together situations and things as opposite as “water and fire,” enduring them to the end. Familiar landscapes fractured by subtle fissures, and scenes that embrace the heterogeneous, expose the tangled emotions and social tensions of daily life. They become metaphors for the contradictions layered throughout our existence—life and death, power and vulnerability, nature and humanity.

Alongside paintings on canvas, this exhibition also presents Bang's experimental works. Large-scale pieces made from dismantled cotton quilt linings, and works painted on traditional hanbok fabric, transform personal memory and material layers into new surfaces. These works extend Bang's longstanding realist perspective and social critique, while proposing another possibility for painting beyond the conventional rectangular frame.

Ultimately, 《Water and Fire Alike》 illuminates our condition in a world that forces choices upon us, where we nevertheless feel compelled to “do something.” To embrace both water and fire, conflict and contradiction alike, is to reveal the uneasy reality of coexistence. Here, art becomes a question that cuts through a fragmented and chaotic world. Jeong-A Bang's work invites viewers to weave together these scattered fragments and to reflect anew on their own lives and society.

– Jeongwon KIM (Curator, Gallery MAC), 2025

| Art Central Yi Tai Project – P5 |

Jeong-A Bang's practice begins with everyday scenes and personal perspectives, from which she explores the underlying power relations and social structures embedded within them. Her works capture a wide range of contemporary issues facing humanity—including ideological conflicts between nations, political tensions, and the climate and environmental crises—and reinterpret them through the artist's distinctive sense of wit and metaphorical imagery. Small moments discovered in daily life expand within her pictorial space into broader political and social contexts. In her recent works, Bang constructs the image by layering multiple pieces of fabric and painting upon them. The overlapping textiles create physical depth while simultaneously generating complex narratives. Prominent lines that appear across the surface function as boundaries that either connect or separate different images and scenes. Through this process, Bang develops a unique visual field in which painterly imagery and material structure are intricately intertwined. The figures, landscapes, and objects that appear in Bang's works may initially resemble scenes from everyday life, yet within them invisible tensions and relationships intersect. Through the layered fabrics and the lines that traverse the surface, the artist continuously investigates the gaps and boundaries embedded in daily life, visually revealing the points where individual experience meets broader social realities.

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