

**Press
 Release**

Title	Nam June Paik's 90 th anniversary exhibition <i>Nam June Paik, Super Baroque</i>	
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Nam June Paik's 90th anniversary exhibition
Nam June Paik, Super Baroque



- In commemoration of Nam June Paik's 90th anniversary, this exhibition shows the boundless joy of Paik's artistic challenges through his large-scale media works.
- This exhibition will impress and inspire the audience by representing Paik's immersive space made of video and laser, as with *Sistine Chapel* in the 1993 Venice Biennale and *Baroque Laser* in a church in Germany in 1995.

■ Overview

- Title : *Nam June Paik, Super Baroque*
- Period : July 20, 2022 – January 24, 2023
- Venue : Gallery 2, Nam June Paik Art Center
- Artist : Nam June Paik
- Curator : Lee Sooyoung
- Hosted and Organized by : Nam June Paik Art Center, Gyeonggi Cultural Foundation
- Sponsored by : Galleria, Dunamu
- Supported by : NOROO Paint

■ Introduction

On the occasion of the 90th anniversary of Nam June Paik's birth, this exhibition was born of the desire to revisit Paik's glorious (but bygone) installations filled with videos and lights. While Paik's video art is widely known, there are relatively few opportunities to encounter large-scale media installations. However, Paik took part in the 1993 Venice Biennale and installed a large-scale media work *Sistine Chapel* using 40 projectors, which caused a great sensation. In 1995, he presented *Baroque Laser*, in which he installed large-scale projections and lasers in a baroque church in Germany. All of these works are strongly bound to the specific time and space in which they were embodied. *Sistine Chapel* was made in the high ceiling and large space of the German Pavilion at the Venice Biennale in the heat of midsummer, while *Baroque Laser* was staged in a quiet and small church on the outskirts of Münster with all the windows closed.

One Candle, first presented at MMK Museum für Moderne Kunst Frankfurt am Main in 1998, is a real-time video installation that shows a variety of colors using five projectors by shooting a candle. This work was realized by transforming the structure of a CRT projector weighing as much as 80kg. Completely discontinued now, a CRT projector refers to a beam projector that amplifies image signals by three red, green, and blue CRTs and focuses them onto a screen through a projection lens. This old machine delivers black levels very well, but has low resolution. However, the lower resolution in fact shows Paik's analog videos more abundantly by expressing fine details smoother.

In the exhibition *Nam June Paik, Super Baroque* we call the spatial and temporal experience that Paik created by projecting videos directly onto an architectural space as "analog immersion." This might have provided a different kind of experience from today's (perfect but flat) digital immersion generated by large-scale media facades or projection mapping realized with ultra-high resolution digital images. The analog immersion created by Paik becomes more powerful in a specific space. *Sistine Chapel* should be viewed in a dizzying noise reminiscent of a disco, and *Baroque Laser* under a large baroque dome following the guiding laser light.

When an audience enters the work, a random combination of video projections and the architectural space is made to create a perfect space-time that only the person present at that very moment can experience. It has performative characteristics that cannot be reproduced or repeated, for it is an outcome of combining various unquantifiable information. It is similar to the ideal of Baroque Gesamtkunstwerk, which sought to reveal the ruling order symbolized by light by pursuing an ultimate interaction among all art media such as architecture, painting, sculpture, music, and dance.

For Paik, a laser is the fastest and most powerful medium for transmitting data and light, and it means endless possibilities of art and technology. Lasers, videos, televisions, CRTs, magnets, candles and the moon, these technologies are other names for Paik. He combined these technologies together to disrupt the flow of time so that we can live not only in the future, but also in the past, in many kinds of the past indeed. Certainly, we can also live in the present sometimes. Our jubilee ist unverhemmet!

■ Works

1. Homage to Baroque Laser



Jungsung Lee, Jangwon Choi, Minki Hong, Sindae Kang, Jeho Yun, 2022
variable dimensions, 1 candle, 1 camera, 2 CRT projectors, 5 lasers (Photo: Bak Hyungryol)

In 1995, Nam June Paik decided to create a work to commemorate the 300th anniversary of the birth of the German Baroque architect Johann Schlaun, and chose the Loreto Chapel built by Schlaun as a place for the work. He accepted the conditions of the chapel that was being used for pilgrims at the time and made *Baroque Laser* to follow the 'given architectural, historical, and religious context of Baroque' in terms of both content and aesthetics. Therefore, Paik closed all the windows of the chapel to darken the place which was flooded with light and let the audience enjoy laser and video projections in silence. The highlight of this exhibition was Paik's performance in which he climbed up a ladder and used laser crossing the central dome. He put his hands together to gather laser light, and then aligned his fingertips with laser like playing the piano. He also used laser to light a cigarette, and created cigarette smoke to make laser visible spatially. The essence of *Baroque Laser* was to explore the possibility of laser as a device for projecting three-dimensional images close to a hologram. Paik hung down a curtain made of gauze in front of the sanctuary, projected the video of Merce Cunningham doing a dance by a laser projector in three RGB colors, and created a three-dimensional sense of space revolving around the sanctuary like a hologram. Another key point of *Baroque Laser* is light. Paik used red laser beams to connect a candle light, the natural light of the past, to a video, the light of the present, and laser, the light of the future. While various technologies that emit light communicate with each other, we travel through the diverse temporalities of technology from the baroque to the present.

On the occasion of the 90th anniversary of Paik's birth, *Homage to Baroque Laser* is produced to pay a tribute to *Baroque Laser* in which Paik tried to experiment with the artistic potential of lasers. For the work, Paik's technician Jungsung Lee, media artists Minki Hong and Sindae Kang, and laser artist Jeho Yun collaborated, and architect Jangwon Choi was in charge of designing the structure.

2. Video Chandelier No. 1



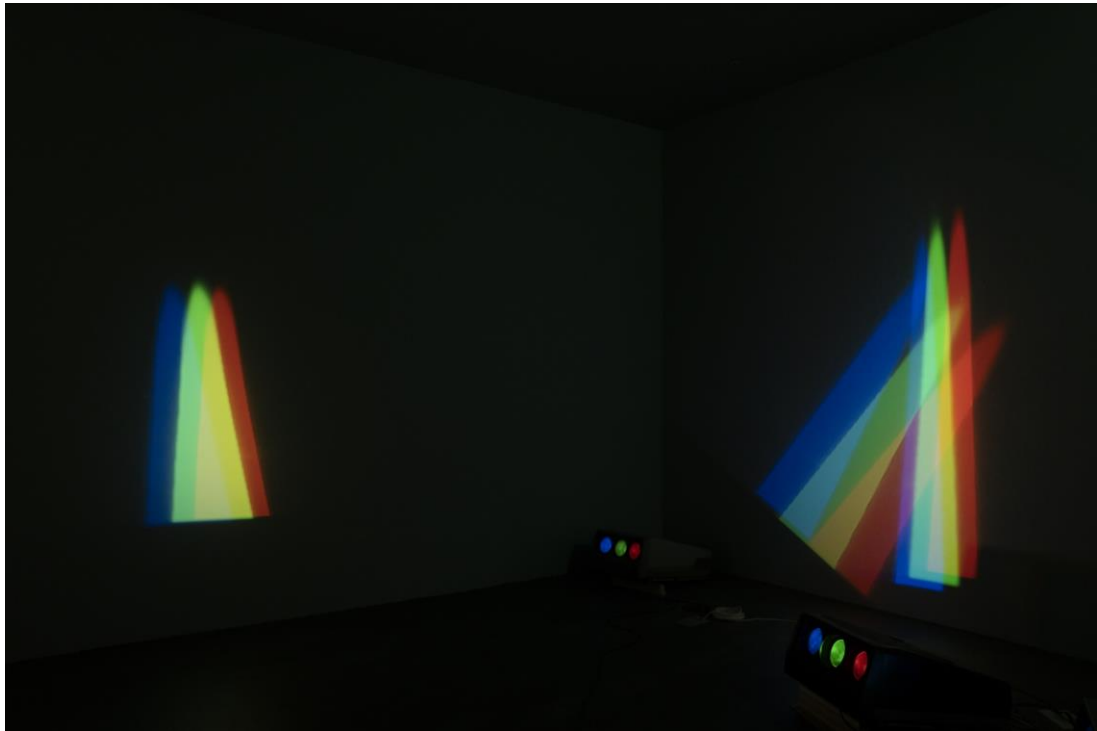
Nam June Paik, 1989

variable dimensions, 38 Telestar black & white CRT TV sets, christmas lights, wires,
video distributor, single-channel video, color, silent, LD

Nam June Paik Art Center collection ©Nam June Paik Estate (Photo: Bak Hyungryol)

The word ‘chandelier’ comes from the Latin word ‘candelabrum’ which means candle holder. A chandelier is usually set with several glowing candles and sparkling decorations such as crystals around it to spread light beautifully. Therefore, a chandelier decorates a space most luxuriously, and itself symbolizes wealth, achievement, and high social status. Nam June Paik's first chandelier, which used black-and-white televisions as candles to emit images and lights, and hanging wires and small LED light bulbs as decorations, can be seen as a celebration of our space that has changed by media. What is interesting is that Paik selected Telestar black-and-white CRT monitors produced in the former Soviet Union in *Video Chandelier No. 1* to play animations made with computer graphics, which was the latest technology at the time. Although the monitors were black-and-white, they were wireless portable televisions and groundbreaking in those times. He might have imagined a future where there is no spatial constraint by showing computer graphic images freely moving in virtual spaces in the chandelier with televisions easy to move around. *Video Chandelier No. 1* strikes us with old images in black-and-white televisions and the aesthetic of the media, and also shows Paik's technological imagination that travels beyond time, from the past technology of lighting candles to the latest technology of wireless communication.

3. One Candle



Nam June Paik, 1988

variable dimensions, candle on tripod, panasonic camera with zoom lens and tripod,
signal converter, transformer, control monitor, 5 CRT projectors

MMK Museum für Moderne Kunst Frankfurt am Main collection ©Nam June Paik Estate (Photo: Bak Hyungryol)

One Candle is a work in which a candle is lit and recorded, and then the images are projected on the wall by several CRT projectors. The camera takes the flame of a candle moving along the surrounding air and sends the image signals to projectors in real-time, and the projectors throw immaterial and electronic images on the wall. However, the images projected on the wall spread in various colors like a spectrum of light. This is due to the technical characteristics of cathode ray tube projectors which were mainly used in the 1990s. A CRT projector has a method of creating screens through cathode ray tubes of three colors - red, green and blue, then merging and transmitting them, and Nam June Paik manipulated it to prevent screens projected from each cathode ray tube from being completely merged. Therefore, images are projected through separate cathode ray tubes, and only overlapping parts of the lights emitted from each tube create colorful lights such as yellow, cyan, and purple. Though the audience does not fully understand the technology which Paik manipulated, they can experience the coexistence of natural light and artificial light generated at the same time. Paik, through the title of *One Candle*, emphasizes that all these environments started with a single candle that symbolizes past technologies and nature, and now shows the aesthetic of videos and the power of technological media which express the light in a new way.

“This is the first piece in which I have combined a candle and TV projection. The shadow of a candle is always very poetic... especially the flame, which is eternal. Can we electronically amplify even the beauty of this thousand-year old technology?” (Paik, 1988)

4. Three Elements: Circle, Square, Triangle



Nam June Paik, 1999

- 287×234×122cm, 1 laser, wooden frame, mirror, one-way mirror plexiglass, optical system, 2 prisms, 2 motors, power supply, fog machine
- 309×246×122cm, 2 lasers, wooden frame, mirror, one-way mirror plexiglass, optical system, 3 prisms, 3 motors, power supply, fog machine
- ▲ 325×375×122cm, 1 laser, wooden frame, mirror, one-way mirror plexiglass, optical system, 2 prisms, 2 motors, power supply, fog machine

Nam June Paik Art Center collection ©Nam June Paik Estate

Three Elements refers to the combination of *Circle*, *Square* and *Triangle* Nam June Paik produced from 1997 over three years. He often said from around 1995 that he would like to employ laser to give shape to the notion of cheon-ji-in (天地人, heaven, earth, and man). It can be assumed that the three geometric forms represent won-bang-gak (圓方角, circle, square, and triangle) that represents cheon-ji-in in traditional Korean culture. *Three Elements* is a form of box where mirrors are attached to a wooden frame in each geometric shape. You can look into the box, as its front is a two-way mirror. A colored laser beam is shot through a small hole to a prism that is rotated by a speed-controlled DC motor. Laser beams in three primary colors of red, blue and green are refracted by the prism and reflected on the mirror. Due to the constantly rotating prism those beams continuously and dynamically move with a high velocity in different angles, which imbue the inner space with a sense of infinite depth. Paik himself called the period of time in which he drew on laser as “post video.” More than anything else, Paik was preoccupied with the issue of light, and broadening his realm of media as demanded by a new era after video, he ended up with laser. He anticipated that in the history of moving images, the notions of time and space had been fundamentally changed by video and television; and it was laser for him that could transform them once again.

“The fantastic colors of laser are locked in the space [...] I think real laser art lies in the geometric patterns created by laser in a regular and repetitive manner inside a bounded space, not in a boundless space. This work is an experiment to see what difference can be made among laser beams when enclosed in triangle, circle and square, respectively.” (Paik, 2000)

5. Candle TV

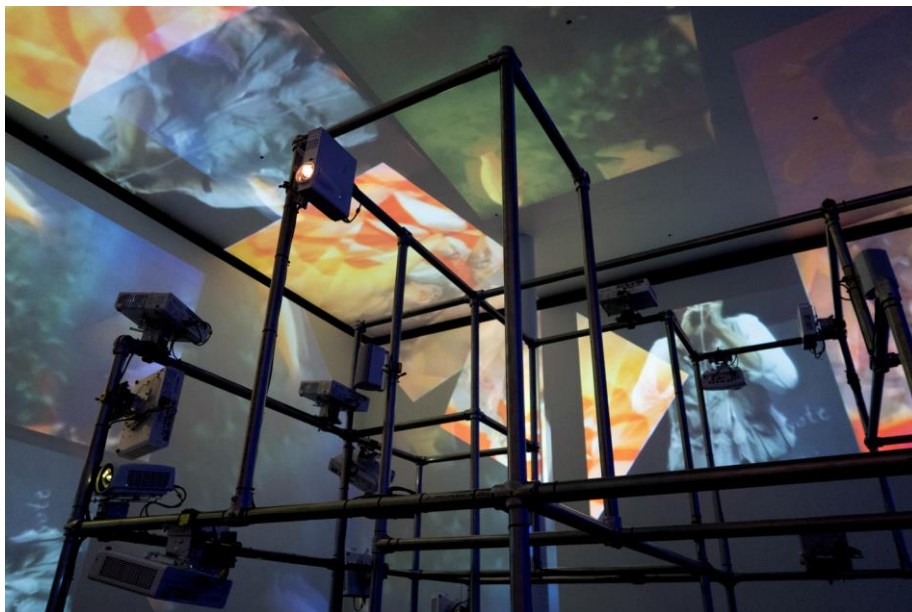


Nam June Paik, 1965(1969)
34×36×41cm, 1 candle, 1 steel TV case
Nam June Paik Art Center collection ©Nam June Paik Estate

Candle TV is a work in which the inside of an old television is emptied and a candle is lit there. Although ordinary electronic machines hide their complex technologies in a black box to make them incomprehensible and inaccessible, Nam June Paik rather exposed their technical structures for the audience to understand his works intuitively. With its clear structure, *Candle TV* evokes a strong poetic association in which the symbolism of candles contrasts with technology. The tension and confrontation are created between light and darkness, meditation and technique, and the sacredness of candlelight and the vulgarity of popular culture. *Candle TV* reveals inversely the electronic and immaterial properties of a television by replacing the electric light of a television with a candle that produces light by burning substances. If the candle burns out, someone has to replace it with a new one and light it again instead of turning on the television. This tells the essence of technology that it should be human-oriented while showing that constantly developing new technology is ironically replaced by a candle light, which is an old technology.

“To call *Candle TV* in another name, it is a never-breakdown TV. I wanted to make a television that never breaks down unlike a cathode ray tube television that keeps breaking. You can watch this TV even in blackout.” (Paik, 1988)

6. Sistine Chapel



Nam June Paik, 1993

variable dimensions, 2 video processors, 34-42 video projectors, scaffold, 4-channel video, color, sound
Ulsan Art Museum collection ©Nam June Paik Estate

Sistine Chapel was first exhibited at the Venice Biennale in 1993 when Nam June Paik was awarded the Golden Lion as the representative of the German Pavilion. He built a scaffold in the center of the high-ceilinged German Pavilion and suspended projectors to project images on the walls. This structure reminds us of the historical account that Michelangelo painted the murals of *Sistine Chapel* on a 20-meter-high scaffold. The role of the painter, who painstakingly painted murals on the scaffold, has been replaced by machines that instantaneously project numerous images. *Sistine Chapel* gives an impression that various images such as a shoal of fish, the American flag, and Joseph Beuys are played at random. Paik actually made it so that the projected positions of the four-channel images composed of various video footages were continuously changed. Through this, he multiplied disorderly images like viruses and decorated the immutable architectural space with moving images. Therefore, as soon as the audience enters the space, they found themselves buried under the sudden pouring of images and sounds. The sensation experienced in *Sistine Chapel* is different from today's digital immersion that perfectly replicates a reality and overlays it on a screen. While digital immersion creates the illusion of being in another space, *Sistine Chapel* awakens us by disturbing our senses and breaking narrative order. It is a performance that cannot be reduced to digitized data or reproduced repeatedly, and is a (existential/perfect) time and space that only those present there at that moment can experience.

“Electronic superhighways are broadband communications with compressed information – you can have electronic sex if you want. So I made a large-scale installation composed of 48 projectors or 500 televisions in a small room. It becomes not only a disco, but an intellectual experiment on how much information you can absorb.” (Paik, 1993)

7. Schubert



Nam June Paik, 2002

183×108×61cm, 3 LCD TV sets, 9 vacuum-tube radio cases, 1 gramophone speaker,
1 video distributor, single-channel video, color, silent, DVD
Nam June Paik Art Center collection ©Nam June Paik Estate

Schubert is a representation of the Austrian composer Franz Schubert constructed with nine old vacuum-tube radios in various shapes. The robot wears a red cone hat, which is a gramophone's speaker. The visual elements of the radio parts, such as the horizontal and vertical lines of speakers, circular dials, frequency numbers, and attached clocks, all contribute to the overall composition of the sculpture. Three of the radios have small monitors inserted inside, showing the same video in three different directions. The first monitor is placed in a normal upright position, the second one is upside-down, and the third one is behind the speaker. The videos display Charlotte Moorman performing with Nam June Paik as a human cello, their performances in Guadalcanal, Paik's *Robot Opera* (1964) on the street, and Paik's manipulation of images with experimental televisions.

8. Bob Hope



Nam June Paik, 2002

141×116×33cm, 2 CRT TV sets, 3 LCD TV sets, 3 vacuum-tube TV cases, 3 vacuum-tube radio cases,
1 video distributor, single-channel video, color, silent, DVD
Nam June Paik Art Center collection ©Nam June Paik Estate

Bob Hope was a popular comedian, actor, singer, dancer and author, who made appearances in diverse fields including radio, television programs, movies and theaters. Nam June Paik made a series of works featuring such celebrities as Humphrey Bogart, David Bowie, Luran Bacall and Marilyn Monroe as well as Hope. This is derived from Paik's consistent interest from the 1970s in the power of mass media, the media consumption of images, and the boundary between high art and popular art. In 1984, a broadcast program produced by the artists' collective 'Cable Soho' in New York showed artist Jaime Davidovich sneaking into a press conference and asking Hope about video art and Paik. Although Hope did not know about these at that time, he expressed positive views on a television of the future that were to be developed by experimental artists, and wished to become part of it. As if to respond to this, Paik's *Bob Hope* transforms Hope, the embodiment of the American television culture, into a robot that expresses the past and the future of Hope at once.

9. Charlie Chaplin



Nam June Paik, 2002

185×152×56cm, 4 CRT TV sets, 1 LCD TV set, 3 vacuum-tube TV cases, 4 vacuum-tube radio cases,
2 video distributor, single-channel video, color, silent, DVD
Nam June Paik Art Center collection ©Nam June Paik Estate

With movies such as *The Gold Rush*, *Modern Times* and *The Great Dictator*, Charlie Chaplin as a comic actor and a movie director continuously commented on the issue of recovering humanity in the age of materialism. In his masterpiece *Modern Times*, Chaplin depicted a society dominated by capitalism and machine civilization, and criticized the loss of humanity in his typical way of lyrical satire. Nam June Paik was also preoccupied with the issues of humanized technology and the harmony of humans and technologies; therefore it was natural for Paik to represent Chaplin in his robot sculpture. The body of *Charlie Chaplin* is composed of a vintage monitor, old television sets and radios, and the light bulbs reminiscent of gas lamps in Chaplin's films comprise its two hands, which has an old-world atmosphere delivering nostalgia for the era of black and white films. Five monitors show the edited scenes from Chaplin's movies.

■ Related Programs

Performance *Opera Charlotteronique*



- Period: July 21 (Thurs) — July 24 (Sun), 2022, 6pm (Booking at Interpark)
- Venue: Random Access Hall, Nam June Paik Art Center
- Creator & Director: Insoo Lee
- Creator & Performer: Hwang Sukjung
- Duration: 50 minutes
- For Whom: 25 sign-ups for each performance (those under the age of 12 can enjoy it under adult supervision.)
- Ticket Price: 20,000 KRW
- Co-produced by: Nam June Paik Art Center, Theater Company Haet

Opera Charlotteronique sheds new light on the work of Charlotte Moorman, Nam June Paik's avant-garde colleague and the organizer of the Annual Avant-Garde Festival of New York, and to reflect on the true meaning of art through the encounter with Moorman today.

Avant-garde art allowed Moorman, a classical cellist, to imagine, expand and realize who she was and what she could do. *Opera Charlotteronique* seeks to share with audiences the freedom that Moorman passionately pursued and the power of art for self-determination, and let them experience art in their own ways. By looking back on Moorman's life and her creative collaborations and festivals, this performance aims to reinvent her explosive energy in a chaotic and liminal state.

Opera Charlotteronique is composed of four movements that capture Moorman's constant

challenge for artistic achievement. The first movement unleashes an imagination of Moorman who sought to shock the audience by breaking free from constraints and conventions through new forms and new sounds. The second movement portrays her personality on her stage, lovely and classical, yet daring and outspoken. The third movement shares her rising intensity, who did not stop searching for love and happiness in an unruly and disorderly reality. The fourth movement comes to conclusion by remembering Moorman once again to send her off.



Symposium - Gift of Nam June Paik 14 *Tunes of Comradeship: Paik and Mekas*



- Date: July 29 (Fri), 2022, 11am – 5pm
- Venue: Random Access Hall, Nam June Paik Art Center
- Contributors: Lee Nara, Lee Han, Kim Eunhee, Inesa Brašiškė, Vytautas Landsbergis, GRAYCODE, jiiiiin
- Hosted and Organized by: Nam June Paik Art Center, Lithuanian Culture Institute, DEU Cinema & Transmedia Institute

◦ Introduction

This year marks Jonas Mekas’s centenary and also Nam June Paik’s 90th anniversary. In commemoration, Nam June Paik Art Center organizes the 14th edition of its symposium series Gift of Nam June Paik, in collaboration with Lithuanian Culture Institute and Dong-Eui Univ’s Cinema & Transmedia Institute. Centered around Fluxus movements from the late 1960s in New York, Paik and Mekas, truly avant-garde artists of the time, were one of the closest friends to each other. They did together a “political fluxus performance” reading The Charter of the United Nations respectively in Korean and in Luthuanian in 1968; Paik staged a series of performances such as Fluxus Sonata at Mekas’s Anthology Film Archives; and they organized a roundtable “On Liberation, Arts and Cultural Imperialism: A conversation between Susan Sontag, Vytautas Landsbergis, Nam June Paik, and Jonas Mekas” in 1994, to name but a few examples of their working together. With a title, Tunes of Comradeship: Paik and Mekas this symposium aims to address the themes that are related to their artistic activities as avant-garde artists. The contributors participating in this program will connect them from their own individual viewpoints.

◦ Program

SCREENING

11:00-13:00

Jonas Mekas, *Reminiscences of a Journey to Lithuania* (1972, 82mins)

Nam June Paik and Jud Yalkut, *Cinema Metaphysique No. 2, 3, 4* (1967-72, 8:39mins)

SYMPOSIUM

13:00-13:20

What It Means To Recollect

Kim Seong Eun (director, Nam June Paik Art Center)

13:20-13:30

Remembering Paik and Mekas

Vytautas Landsbergis (politician, musicologist) *pre-recorded video

13:30-14:00

Jonas Mekas' Performing Citations

Lee Nara (image culture critic)

14:00-14:30

Between Scintillation in Accidental Moments and Interference-Impulse

Kim Eunhee (curator, filmmaker)

14:30-14:40

Break

14:40-15:10

Moving Images, Moving Bodies

Inesa Brašiškė (art historian, curator)

15:10-15:40

Spector, Contingency and Cinema: Nam June Paik's Zen for Film and Avant-garde

Lee Han (art critic) *pre-recorded video

15:40-16:20

Round Table, Q&A

16:20-16:30

Break

PERFORMANCE

16:30-17:00

e^ix, it's necessary (2019) ZKM | Hertz-Lab commission

poetic canon (2022)

GRAYCODE, jiiiiii (electronic music composers, sound-media artists)

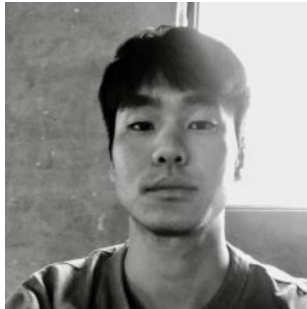
*This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2020S1A5B8102066)

*Simultaneous interpretation of Korean-English is provided


◦ Contributors

- Symposium

	<p>Vytautas Landsbergis, as first Head of State of the re-established independent Lithuania, Chairman of the Supreme Council – Reconstituent Seimas of the Republic of Lithuania, winner of the Freedom Prize, and a member of Fulxus movement. He proved to be an active and creative person and a leader politically committed to the aspirations of the Lithuanian nation and consolidation of freedom and democratic values. Landsbergis is a politician and art, music and culture historian, who published over 100 books and a number of articles on the creative work of Mikalojus Konstantinas Čiurlionis in the early years of the career and on Lithuanian and international politics in subsequent years. As a publicist and public figure, he long served as a member of the Board and Secretariat of the Lithuanian Composers' Union, Chairman of the Mikalojus Konstantinas Čiurlionis Society, and Honorary Chairman of the Lithuanian Chess Federation.</p>
<p>Vytautas Landsbergis (politician, musicologist) *pre-recorded video</p>	
	<p>Lee Nara researches into contemporary aesthetics of film, moving images, and anthropological images, and critically writes on contemporary image work. She is an author of European Film Movements, a co-author of Alexander Sokurov, Harun Farocki, The Sense of the Landscape, and a translator of Out of Darkness. Currently, she is a Senior Researcher at Cinema & Transmedia Institute, Dong-Eui University.</p>
<p>Lee Nara (image culture critic)</p>	
	<p>Kim Eunhee is a curator and filmmaker. She has worked as a curator specializing in artist film and moving images at National Museum of Modern and Contemporary Art, Korea. She joined the curatorial team at MMCA in 2014 as a curator with the Cinema program, and organized the MMCA Film and Video programs. Her curatorial projects include artist films and cinema such as Philippe Garrel (2015), Jonas Mekas (2017) and Harun Farocki (2018) solo exhibitions and retrospectives, Principle of Uncertainty (2017), Dear Cinema series (2018-2019) which introduce contemporary moving images and film works of artists and filmmakers, and biennial program Asian Film and Video Art Forum since 2015. She is currently working on her filmmaking and curatorial projects independently.</p>
<p>Kim Eunhee (curator, filmmaker)</p>	
	<p><i>Inesa Brašiškė is an art historian and curator based in Vilnius, Lithuania. She recently coedited Jonas Mekas: The Camera Was Always Running, published by Yale University Press (2022), and co-curated the exhibition Jonas Mekas and the New York Avant-Garde (National Gallery of Art in Vilnius, 2021). Currently she is completing extensive research on André Cadere (Romanian, 1934–1978), coediting a book of essays on Cadere's work, and preparing the first monograph on the artist. Brašiškė has taught at the Vilnius Academy of Arts; organized symposiums, including "The Post-Socialist Object: Contemporary Art in China and Eastern Europe" (Columbia University, 2017) and "Jonas Mekas Expanded" (National Gallery of Art, Vilnius, February 2022); and initiated the continuous lecture series Thinking Contemporary Art.</i></p>
<p>Inesa Brašiškė (art historian, curator)</p>	

	<p>An art critic who runs a publishing house called Rasunpress. His concept engineering intends to represent the artistic practice of producing alternative knowledge in various forms such as writing, publication, and exhibition. Currently, he is working on Tales on Nameless Places (2021-), an acoustic archaeological project on syntheses occurring in liminal spaces. Among the projects he curated are ACC Creative and Productive Discourse Program-Reading (Asia Culture Center, 2021), Book Cabinet Reactivation Project (6th Anyang Public Art Project, 2019), Sonic Fiction (2019, co-curated), Creating Stories: Learning Tools for New Knowledge and the Museum (Buk-Seoul Museum of Art, 2019, co-curated), Tools for Fiction: Active Archive for Artist's Publishing (Insa Art Space, 2018), BlaBlaBlin (2017-2018), Riding at Dawn (Willing N Dealing, 2014, co-curated).</p>
<p>Lee Han (art critic) *pre-recorded video</p>	

- Performance

	<p>As electroacoustic music composers, Jung Jinhee (KR, 1988-, aka. jiiiiin) and Cho Taebok (KR, 1984-, aka. GRAYCODE) have been collaborating in the field of sound and new media. These two artists deal with various media in the form of sound, video, installation, and sculpture through their individual work, and also have been working as a collective, 'GRAYCODE, jiiiiin.' As GRAYCODE, jiiiiin, their piece +3×10⁸m/s, beyond the light velocity (2017-2018) was presented with the 'Giga-Hertz Award' from ZKM in Karlsruhe Germany (2018).</p>
<p>GRAYCODE, jiiiiin (electronic music composers, sound-media artists)</p>	

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