

## Press Release

Title	<i>Exposition of Music, Do It Together!</i>	
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Press Release	Attached files or the download link in the email	
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## *Exposition of Music, Do It Together!*



- ▶ *Exposition of Music, Do It Together!* featuring a VR realization of Nam June Paik’s first solo exhibition in 1963, new video works by four artists, and audience participatory workshops
- ▶ Accessible and sensible by anyone without temporal, spatial and physical constraints
- ▶ For different audiences to create its experiences together with artists, curators and educators

## ■ Overview

- Title: *Exposition of Music, Do It Together!*
- Period: April 1, 2022 – June 19, 2022
- Venue: Nam June Paik Art Center VR•AR Lounge
- Artists: Heo Daechan, Moojin Brothers, Park Seungsoon, Ro Kyung Ae
- Curator: Do Haerin (Independent Curator)
- Hosted by: Ministry of Culture, Sports and Tourism, ICOM Korea, Museum Week
- Organized by: Cultural Foundation of National Museum of Korea
- Curated by: Nam June Paik Art Center

## ■ Introduction

**Nam June Paik Art Center (Director Kim Seongeun) presents *Exposition of Music, Do It Together!* from April 1 to June 19 as one of the 2022 Museum Week (May 13 – 22) programs hosted by the Ministry of Culture, Sports and Tourism and organized by the Cultural Foundation of National Museum of Korea.** The exhibition consists of a virtual reality app for Nam June Paik’s first solo exhibition *Exposition of Music – Electronic Television* in 1963, new video works by four artists (teams) to be released from May 10th, and audience participatory workshops starting from May 13th.

Paik’s 1963 exhibition is regarded as one of the “first media art scenes” that greatly expanded the meaning of media by combining music with visual art. Not only did television first appear in the space of an art gallery, but also the audiences were able to freely participate in the exhibition while touching artworks and playing music. Through the multi-sensory experiences in the space, movement became sound and sound became images, which allowed everyone to feel the artworks in their own ways. Such works as *Klavier Intégral* destroyed on the site at that time, and *Experimental Television* using CRT monitors that are not produced anymore, cannot be experienced ‘perfectly’ now as they were before. However, thanks to VR, the audience can go back in time to revisit the exhibition of the past and even play with the piano to make sound.

The usage and development of VR technology, accelerated by the pandemic and social distancing, has brought new changes to museums. In particular, it raised the possibility of reviving works of the past in the ‘here and now’ and expanding the accessibility of exhibitions by overcoming the constraints of time and space. However, as VR is still primarily based on vision, all VR experiences disappear once the vision is blocked. At the same time, it alienates other various senses. Taking this ambivalence in account, *Exposition of Music, Do It Together!* is intended to return to

**Paik's first exhibition through time travel and recall an array of senses that VR has expanded or reduced.**

The four participating artists not only used VR, but various media such as body, image, sound, and text to allow viewers to see the technology from different angles without having to use a VR headset themselves. **Each artist focuses on different senses and suggests technologies and exhibition methods that are created 'together with' the audience in addition to individual experiences.** Choreographer Ro Kyung Ae uses movements of a body to express a VR experience which replaces even the presence of a body or the tactile sensation of a body with vision. Moojin Brothers, a group of three media artists, focuses on the various beings that live forever as technicalized images in a virtual world. Sound artist Park Seungsoon imagines a new VR exhibition space composed of auditory elements instead of visual elements. Lastly, researcher Heo Daechan takes the audience on a virtual flight through time and space from Paik's first solo exhibition to *Exposition of Music, Do It Together!* via other derivative exhibitions to connect the social, cultural, and technological contexts of each point in time with new senses.

*Exposition of Music, Do It Together!* that combines Paik's exhibition with suggestions from contemporary artists is also to run a special workshop *Language of Senses* during the exhibition period to welcome a wide range of visitors. The workshop will be held every Friday and Sunday from May 13th to 29th by artist Alex Jaehyun Kim and art instructor Younglae Ko in the VR•AR lounge and seminar room. Just like Paik's first exhibition that was open to anyone's sensory experiences, a diversity of audience once isolated from technology as mechanical devices acted as constraints will be able to use their own senses as language to see the other side of VR. Furthermore, the web version of the VR app, the works of the four artists, and a video recording of the workshops will be exhibited online at the same time. **Ultimately, the exhibition will be expanded into the online space with the hope that those who could not visit exhibition spaces can overcome temporal, spatial, and physical constraints and create experiences together.**

This exhibition consists of Paik's 1963 show implemented in a VR app, along with video works of 4 contemporary artists.

- 1. VR App for Nam June Paik's *Exposition of Music — Electronic Television* (2021)**
- 2. Ro Kyung Ae, *See. Touch. Exist.* (2022)**
- 3. Moojin Brothers, *The Trace of the Box – Technicalized Good People* (2022)**
- 4. Park Seungsoo, *Virtual Music Exhibition (Draft)* (2022)**
- 5. Heo Daechan, *Waypoint: Wuppertal, Gwacheon, Yongin and* (2022)**

※ You can experience VR app on Fridays, Saturdays, and Sundays (14:00 – 17:00) during the exhibition period.

※ There will be workshops in relation to this exhibition on Fridays and Sundays (13:00 – 15:00) from May 13th to 29th.

※ You can watch a web version of the VR app along with the 4 artists' video works online.

<https://njpart.ggcf.kr/>

<https://www.youtube.com/c/NamJunePaikArtCenter>

## ■ Works



Still from VR App for Nam June Paik's *Exposition of Music — Electronic Television*, 2021. ©Nam June Paik Art Center

### **VR App for Nam June Paik's *Exposition of Music — Electronic Television***

Nam June Paik Art Center developed an educational app for Paik's *Exposition of Music—Electronic Television* held in Wuppertal, Germany in 1963 with Virtual Reality (VR) technology. It was the exhibition that brought televisions and exhibited music in the space of an art gallery. One of the featured works, *Random Access*, was made up of recording tapes loosely unraveled and attached to the wall. The audiences could scrape the tapes themselves to hear the sound at a desired point. With *Experimental Televisions*, Paik manipulated and disturbed the images on a television screen unilaterally provided by broadcasting stations. He conducted various experiments to go against the law of time that flows in one direction.

To travel back in time once again and revive the exhibition of the past, Nam June Paik Art Center in collaboration with Dankook University developed a VR app. VR is a technology that simulates experiences similar to a real world in the space constructed by a computer. Since it is mainly developed through a 3D game engine, it makes the users feel as if they are playing a game with their entire body. With the app, audience not only see the work from the past, but also interact with the work using a variety of senses, such as playing with the *Klavier Intégral* and scraping the tapes of *Random Access* to make sound.





Ro Kyung Ae, *See. Touch. Exist.*, 2022, single channel video, 6 min, color, sound. ©Ro Kyung Ae

### **Ro Kyung Ae, *See. Touch. Exist.***

Ro Kyung Ae, in collaboration with Kim Myoung Shin and Cheon Young Jae, explores the act of ‘seeing’ while experiencing a Virtual Reality (VR) app, and she expresses it through the movement of body. In a virtual world, all experiences are mediated through the vision. We can touch any object as if it exists in the reality, but it is a mere phenomenon of your body ‘visually’ touching the boundary of object irrelevant to the actual tactile sensation. In addition, in a virtual world, we can touch something and find whether our body really exists or not, only through virtual hands that have replaced a controller. VR experiences seem to evoke all kinds of senses vividly, but they disappear once we close our eyes. They are visible, but non-existent. Ro reverses these senses again, making us think about things that are invisible to us but do exist too. She reveals those to us through other senses hidden behind the VR headset and through body movements previously controlled by VR.

**Ro Kyung Ae** is a choreographer, researcher, and an art educator. She majored in choreography at ArtEZ University of the Arts in the Netherlands, and she worked as a member of the Belgian collective CABRA until 2016. Ro works by questioning about simple and basic things such as signs, listening, combining and placing. She has been experimenting with unique choreography and research methodologies, thinking about these questions in an artistic way. Mainly based on performance, Ro expands the work into exhibitions and research projects and shares the methodologies and perspectives with the audience. She has participated in exhibitions held at Ob/Scene Festival, Art Sonje Center, Seoul Mediacity Biennale, Nam June Paik Art Center, Leeum, and Festival BO:M.

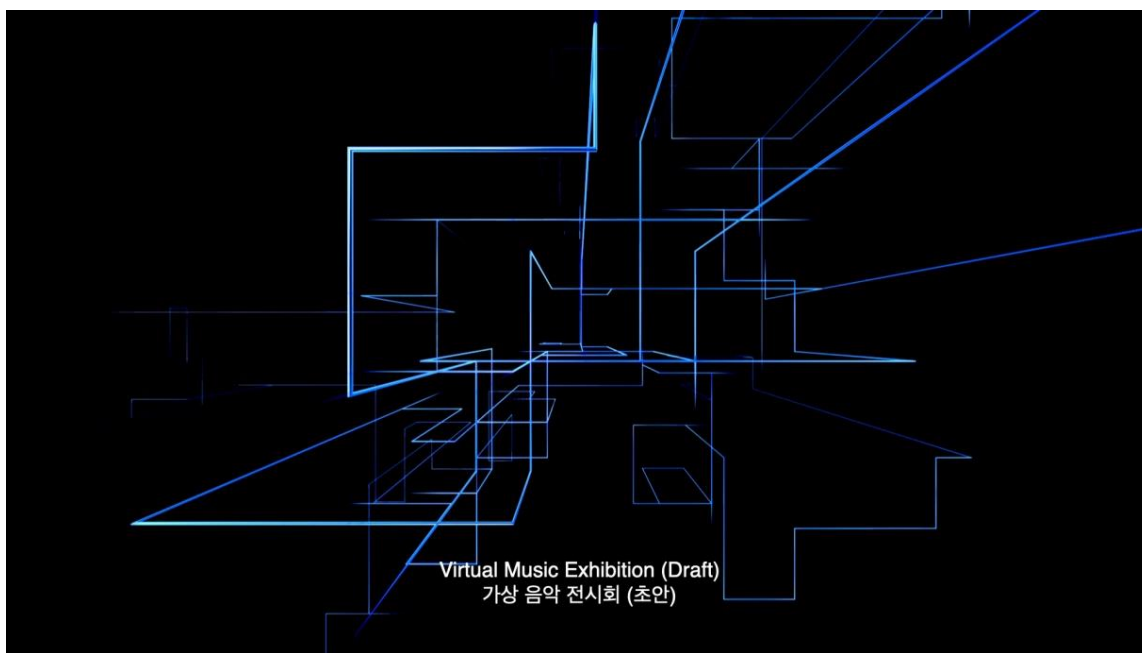


Moojin Brothers, *The Trace of the Box – Technicalized Good People*, 2022, single channel video, 6 min, 16:9(FHD), stereo sound. ©Moojin Brothers

### **Moojin Brothers, *The Trace of the Box – Technicalized Good People***

Moojin Brothers focuses on various beings that have eternal life with technicalized images. The plants and TV screens in Paik's *TV Garden* (1974) maintain their current images without dying, rotting, or breaking down through the behind-the-scene maintenance and technological replacement. The chickens, virtually released in *TV Garden* by artists, are also isolated from other living species or external changes, and live forever free from evolution, reproduction, creation and decomposition. It seems to symbolize a future utopia in which the ecosystem is won over and maintained by technology. The chickens may be real like the plants in *TV Garden* or virtual images as the images on the TV screens. The only clear thing is that they are easily replaced by cloning technology or safely preserved with mechanical equipment. In this kind of world, humans remain as “good people” who do not need to consume chickens or cage them for breeding. By borrowing the voice of artificial intelligence in the video, the artists ask humans who accept a technicalized life without any resistance if such an immortal life is what they really want to manifest with technology.

**Moojin Brothers** is a media artist group that consists of Jung Mujin, Jung Hyoyoung, and Jung Youngdon. Moojin Brothers explores the basis of our life by capturing unfamiliar and extraordinary senses and images from the stories of the people surrounding them. They reconstruct pieces of thought that they discovered in the lives of ordinary people in different artistic ways, thereby finding artistic meaning. Moojin Brothers attempts to see and reflect on the complicated times stuck in a contemporary timeline from a wider perspective. To this end, they overlap the spaces and events of the present with language or mythical images of classical texts and present them through technological media of various times.



Park Seungsoon, *Virtual Music Exhibition (Draft)*, single channel video, 4 min, color, sound. ©Park Seungsoon

### **Park Seungsoon, *Virtual Music Exhibition (Draft)***

Park Seungsoon imagines a virtual world of future composed of sound as an alternative to the current technology of virtual reality that relies on a single sense of ‘vision.’ In homage to Paik's *Exposition of Music* that exhibited music in a physical space to encourage free participation and performance by the audience, Park designs a space for the exhibition of ‘virtual music.’ In this space, the audience can assume their own location or the size of the space only through the sounds around them without being able to see anything. In fact, the unclear auditory information gives a flexible reconstruction of the space depending on one’s backgrounds and imagination. For example, in the world of virtual music, the sound created by a vacuum cleaner can be imagined as the sound of an airplane, creating an illusion of floating in the sky. The audience can change and cross the space freely as a composer and architect, using music as a material. It even suggests the world of ‘Web 3.0’ in which personalized information can be selected amid the overflowing data as if assembling blocks.

**Park Seungsoon** is an electronic music composer and a media artist, creating a variety of innovative media projects and projecting music and sound into various technologies or media. Park presented a paper titled “Mixed Scape: Development of Framework and Artwork for Auditory Correspondence in Mixed Reality” at the International Society of Computer Music (ICMC) in 2021. Based on this, Park has been working on the interdisciplinary research and projects between art, technology, and industries on the artistic use of “soundscape” that can be transformed according to the real-artificial-virtual spectrum. He is an adjunct professor at the Korea National University of Arts and the executive director of the music tech startup NEUTUNE.





Heo Daechan, *Waypoint: Wuppertal, Gwacheon, Yongin and*, single channel video, 35 min, color, sound. ©Heo Daechan

### Heo Daechan, *Waypoint: Wuppertal, Gwacheon, Yongin and*

Waypoint is a military term used in the 1980s when ‘Global Positioning System (GPS)’ was first introduced to refer to a specific point a pilot must mark and pass through during a flight. Having been applied to games, its meaning expanded to imply a coordinate that players can mark to automatically process commands without having to control their characters. With the waypoint function, players can freely share and communicate their opinions with each other while planning their route. Starting from Wuppertal in Germany, where Paik’s first solo exhibition (1963) was held, Heo Daechan creates a route to land in *Exposition of Music, Do It Together!* (2022) at Nam June Paik Art Center in Yongin passing through *Memories of Wuppertal* (2007) held at MMCA in Gwacheon, derived from Paik’s first solo exhibition. Through a game called ‘Flight Simulator 2020,’ Heo takes the audience on a virtual flight through temporal and spatial axes along these locations as waypoints. Within the game scenes as backgrounds, Heo talks to the audience while interpreting and connecting the technological, cultural and social layers at each point.

**Heo Daechan** majored in art theory and design. Heo conducts research and curating throughout the fields of culture and arts based on technology and media. He is interested in the present-day environment created by technology and media, the phenomena and human activities in it. Heo is currently working as a chief editor in AliceOn, an academic director of the Design History Society of Korea, and the head of the Science and Technology Lab of the Jeju Creative Arts Education Lab.

## ■ Workshop

**Title:** Language of Senses

**Date:** May 13 – 29, 2022, (Fri), (Sun)

**Time:** 13:00 – 15:00

**Venue:** VR•AR Lounge & Seminar Room, Nam June Paik Art Center

**Lecturer:** Alex Jaehyun Kim (media artist), Younglae Ko (NJP Art Center art instructor)

\* Please check the website of Nam June Paik Art Center at [njpartcenter.kr](http://njpartcenter.kr) for more information.

## ■ Information

- Free Admission
- Opening Hours: 10:00 – 18:00 (Last entry one hour before closing)
- Closed on Mondays (excluding holidays)

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