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NAM JUNE PAIK ART CENTER

Press Release

Title	Nam June Paik Art Center Exhibition *Reality Errors*	
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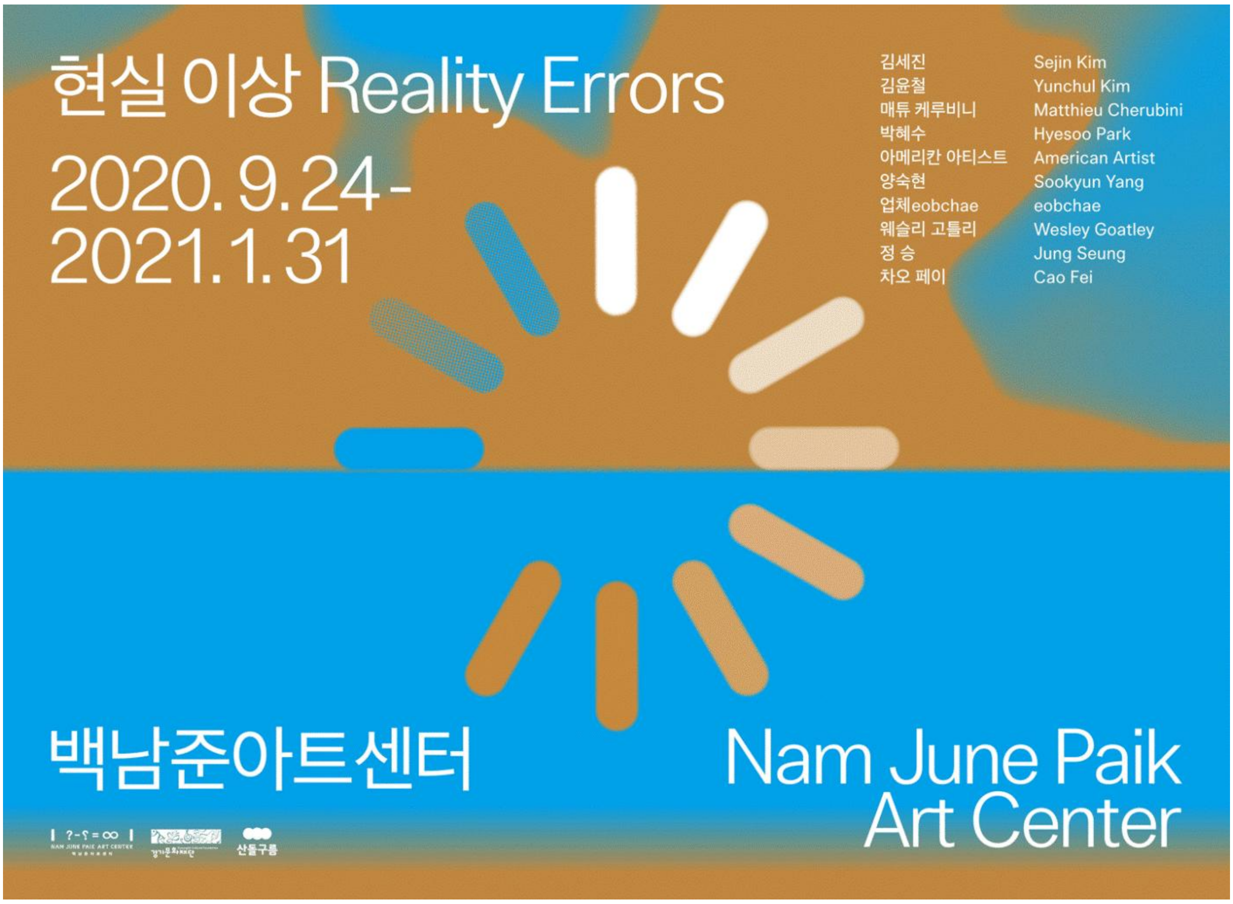
Nam June Paik Art Center Exhibition

Reality Errors


현실 이상 Reality Errors
2020. 9. 24 - 2021. 1. 31
김세진 Sejin Kim
김윤철 Yunchul Kim
매튜 케루비니 Matthieu Cherubini
박혜수 Hyesoo Park
아메리칸 아티스트 American Artist
양숙현 Sookyun Yang
업체eobchae eobchae
웨슬리 고틀리 Wesley Goatley
정 승 Jung Seung
차오 페이 Cao Fei
백남준아트센터
Nam June Paik Art Center

▶How will we overcome anthropocentric bias and coexist with unfamiliar beings in a future constituted through unprecedented technological means?

▶ In "Hyunsil Isang," a Korean title of the exhibition, the word "isang" has a triple meaning: errors, ideals, and beyond.

▶ New works by Hyesoo Park, Sookyun Yang, eobchae, and Jung Seung reexamine the universal forms and values of life, presenting a world to come, newly defined at the intersection of realities past and present.

■ Overview

◦ Exhibition Title: Reality Errors
◦ Period: September 24, 2020 - January 31, 2021
◦ Venue: Nam June Paik Art Center, Gallery 2
◦ Artists: American Artist, Cao Fei, eobchae, Hyesoo Park, Jung Seung, Matthieu Cherubini, Sejin Kim, Sookyun Yang, Wesley Goatley, Yunchul Kim
◦ Curator: Kwonjin Cho
◦ Organized and Hosted by Nam June Paik Art Center

■ Introduction

Nam June Paik Art Center presents *Reality Errors* from September 24, 2020 to January 31, 2021. Through the works of contemporary artists, the exhibition speculates on the near future where the pace of technological advancement would outstrip human comprehension, seeking ways to coexist with diverse alterities such as machines.

The title *Reality Errors* is a layered reference; while instantiating the lived experience of our future wherein a wide range of alterities would become part of our daily interaction, it also aspires to the vision of embracing the extraordinary. Humanity's pursuit of technological advancement envisions utopia as its objective, but also momentum. Dreams of such futures, however, tend to remain abstract and ambiguous despite their emphasis on the magnitude and speed of success, effect, or intelligence as shown in expressions like “faster,” “smarter,” and more “powerful” or “convenient.”

The process of technological development must progress apace with axiological shifts and ethical inquiries as it undergoes a complex matrix of phases, but such values are oft cast aside or omitted. The artists participating in this exhibition turn their eyes to issues of responsibility and will – values we should have repeatedly faced in our daily lives as a teleological accompaniment, yet were lost in our oscillation between obligations and negligence. They intuit that the resultant errors, mistakes, and follies will bring the same problems from past and present back to life, summoning them to reflect new situations and exacerbated challenges. In capturing omens of an anxious future, the artists remind us that the inevitability of unjust consequences will first befall the subaltern, and expose the uncanny truths before our eyes to lift the veil of complacency.

Reality Errors grounds its departure point in pursuits of future coexistence through the inquiries the artists pose, illuminating the ethical and social issues that we have left behind in the throes of technological advancement. The quest to feel out a new future that instantiates these inquiries will extend our purview to what lies beyond reality – in the realm of the extraordinary.

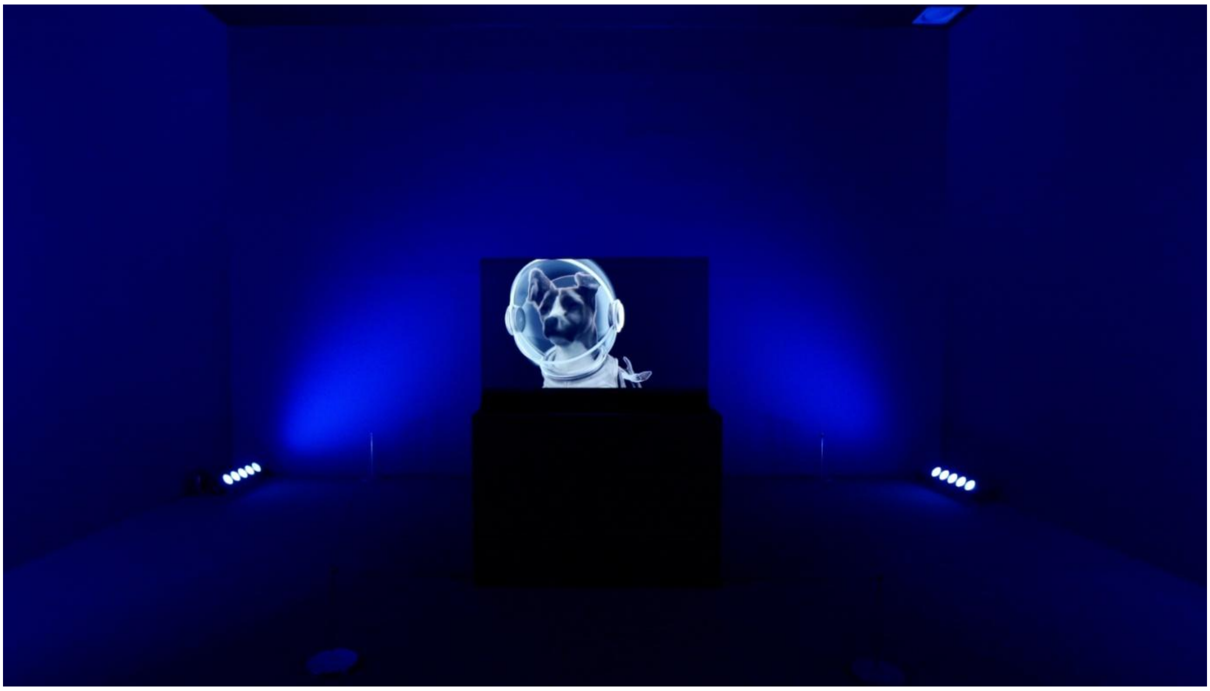
■ Artists and works

Beyond technological fantasies and their actualities

Exploring such issues as animal rights, the algorithmic rendering of ethical decision making, and data-driven technocracy, Sejin Kim, Wesley Goatley, and Matthieu Cherubini expose the underbellies of our technological disenchantment, shedding light on the complex processes that lead to the technicity of affluence of our time.

Sejin Kim

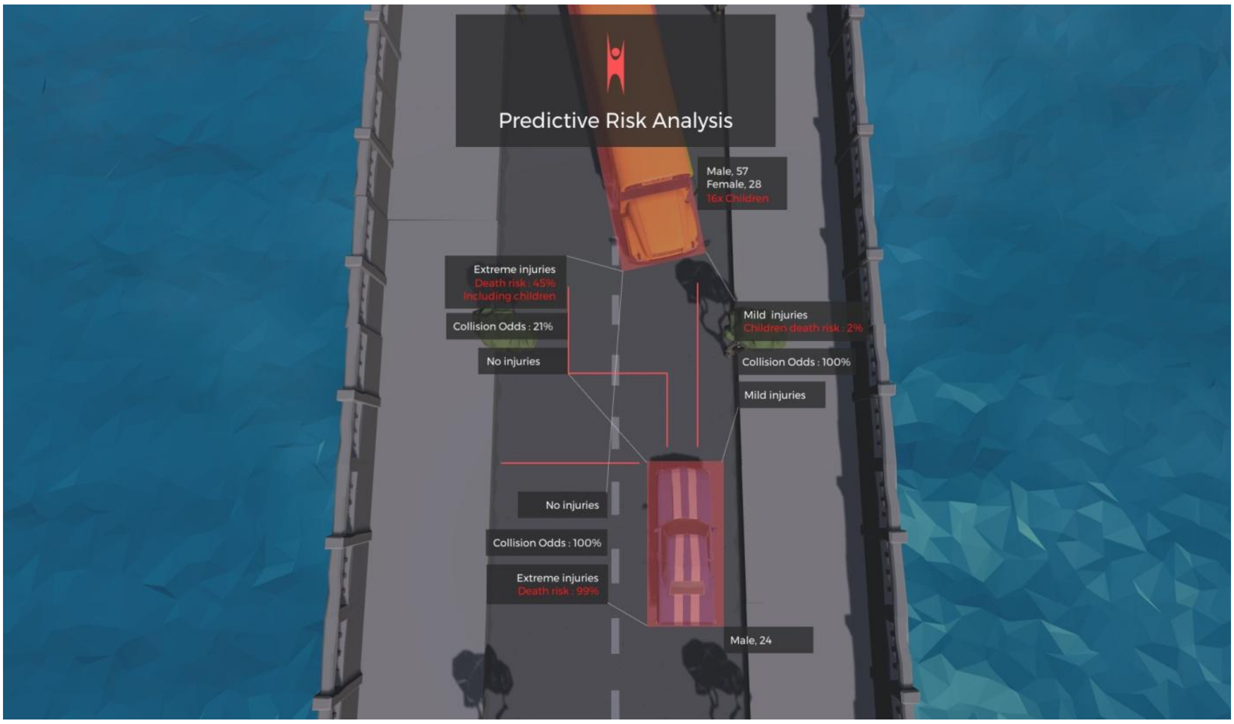
Messenger(s), 2019, OLED monitor, 3D motion graphic video, stereo sound, LED lights



Laika, the canine astronaut who symbolized the Soviet Union's space science and technology during the Cold War period, is brought back to life in 3D motion graphics within a transparent flatscreen. In 1957, Laika was sent out to space in the Soviet Union's satellite Sputnik 2 after being subject to various tests and trainings to be acclimatized to and survive extraterrestrial environments. Bringing the satellite back to Earth was technologically impossible, but Laika's right to live and survive was mostly neglected at the time. It took five decades for Russia to officially release Laika's cause of death; she had expired hours after take-off due to stress and excessive heating caused by the malfunction of the spacecraft's temperature control system.

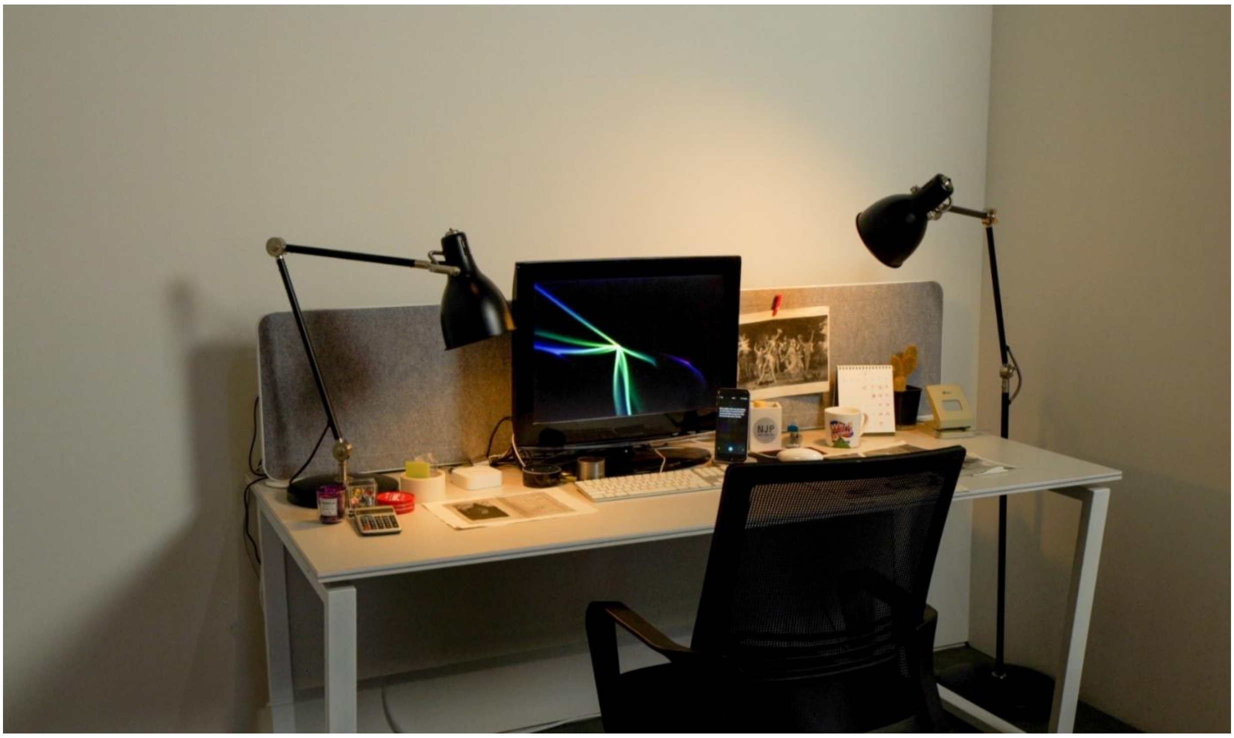
Matthieu Cherubini

Ethical Autonomous Vehicles, 2013-2017, autonomous vehicles simulation program


Predictive Risk Analysis
Male, 57
Female, 28
16x Children
Extreme injuries
Death risk : 45%
Including children
Collision Odds : 21%
No injuries
Mild injuries
Children death risk : 2%
Collision Odds : 100%
Mild injuries
No injuries
Collision Odds : 100%
Extreme injuries
Death risk : 99%
Male, 24

Ethical Autonomous Vehicles is a virtual simulation where users can experience whether implementing an autonomous driving system in all commercial vehicles by 2025 would be a desirable venture. This program operates based on data and algorithms that factor in necessary road conditions and a wide range of complex and unpredictable variables that cannot be readily anticipated in our daily lives. Its constitution includes a variety of scenarios and three algorithms respectively concerning: ‘Humanist’, a version optimized for all human actors’ safety; ‘Protector’, the prime objective of which is to ensure the safety of the vehicle and the driver; and ‘Profit-based’, which prioritizes the relation between the insurance company and its gains. The operational data of the algorithms show the consequences of accidents through designated scenarios involving obstacles one may encounter in the course of autonomous driving, such as a school bus, a pedestrian under the influence, a bicycle, or President Trump(celebrities).

Wesley Goatley
Chthonic Rites, 2020, hacked Amazon Echo and reprogrammed electronics installation

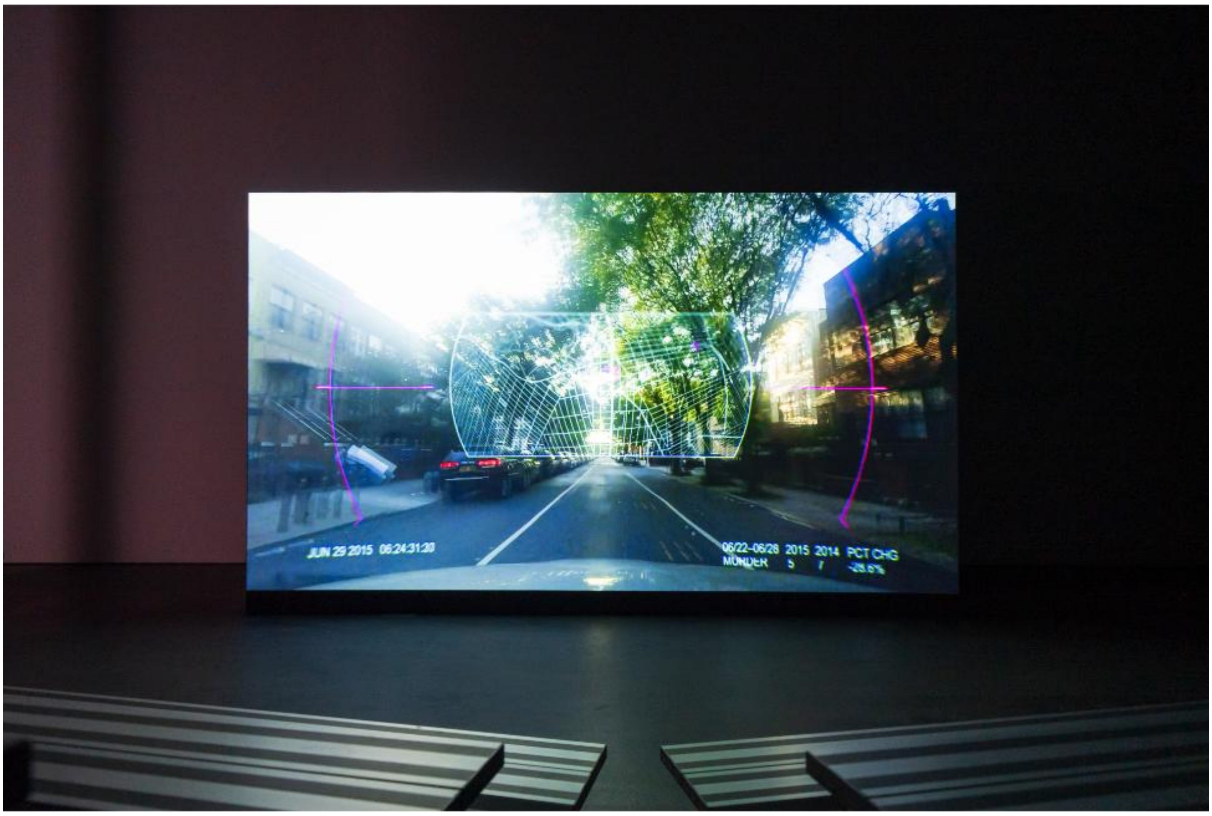


Chthonic Rites narrates the vision and underbelly of the technology industrial market and humanity's technology worship through the voices of Apple and Amazon's two AI assistants, Siri and Alexa. The conversation, consisting of Siri's questions and Alexa's responses based on search results, suggests that technology also exists within institutionalized power structure, just like how the ancient Roman historian Libius described the formation of Rome's political power structures in his book. Siri and Alexa state that conveying information through their artificial voices, delivered through an enormous data storage system that collects information from each country, is like Chthonia speaking to humans in his capacity as the god of the underworld.

Biased technology

Scientific technological systems, pervasively used throughout society in complex forms, are in fact teeming with errors. Artificial intelligence is expected to bring forth a seismic shift in all social and economic paradigms through the precision of big data, algorithms, and machine learning techniques, but they are also biased, learning from human history and behavior patterns.

American Artist
2015, 2019 single-channel video, 21mins 56 secs
Untitled, 2019, sculptural installation with aluminum bleachers and velvet
2015 and *Untitled* were originally commissioned for the exhibition American Artist: My Blue Window (Queens Museum, October 4th, 2019 - February 16, 2020) as part of the 2019-2020 Queens Museum Jerome Fellowship Program for Emerging Artists in New York City, generously supported by the Jerome Foundation. Courtesy the Artist.



2015 and ***Untitled*** deal with predictive policing technologies, which the New York Police Department has been using for its patrol cars since 2015. This system automatically offers real-time data on areas with high crime-rates and probable criminal incidences such as sexual assault, murder, and robbery using past crime data and AI algorithms. While designed to help the police force prevent crime by arriving at the scene in advance to take preemptive measures, the system shows how biased data and technological systems made and predominantly operated by white males as those in power of the American society institutionalize a practice of alienation and discrimination against certain social groups.

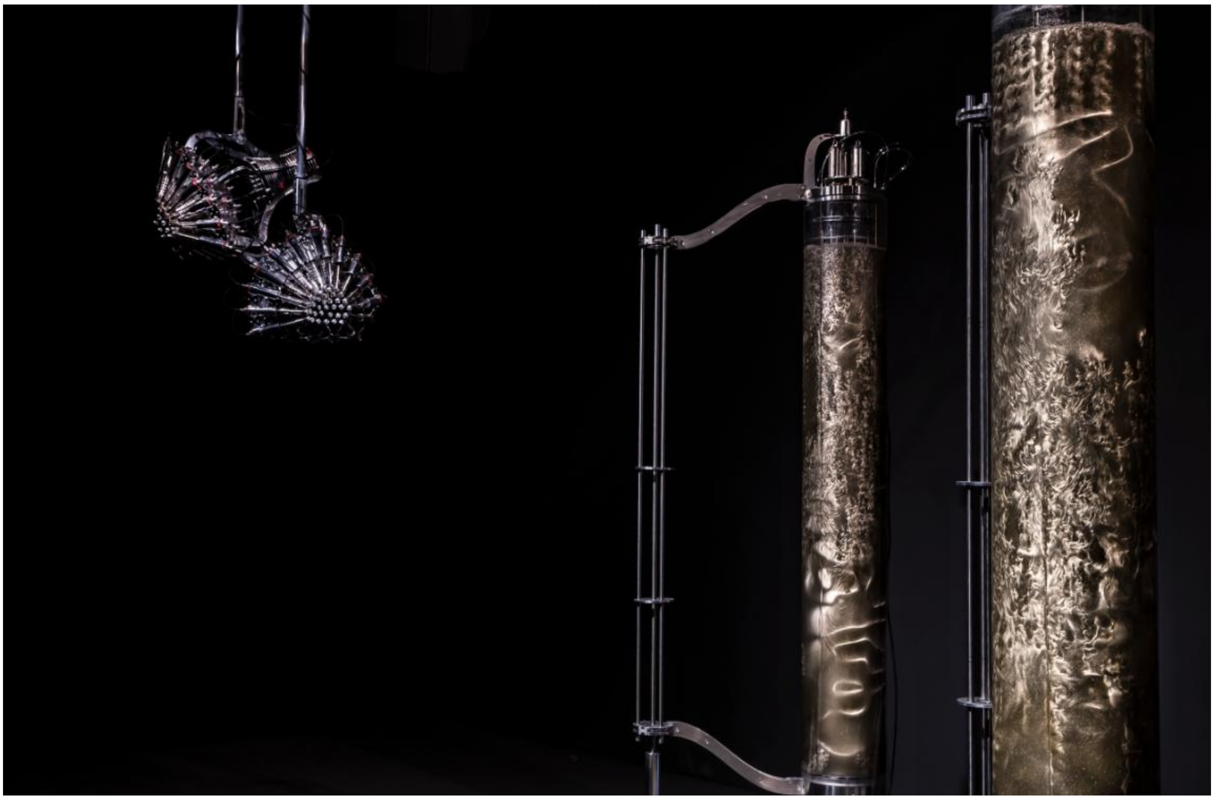
Cao Fei
Asia One, 2018 single-channel video, 63mins 20secs
Commissioned by the Solomon R. Guggenheim Museum, New York for The Robert H. N. Ho Family Foundation Chinese Initiative, Courtesy of Cao Fei, Vitamin Creative Space and Sprüth Magers

Asia One takes us to a work site in 2021, where technology has further advanced into the future. 'Asia One,' a large-scale logistics plant, consists of unmanned warehouses and completely automated systems, fully operational under the oversight of the male and female protagonists and a single artificially intelligent robot. Individuals, rendered helpless by the government and big corporations' unilateral enforcement of these automation systems, express confusion over their identities amidst the machines and robots that replace their labor. *Asia One* was filmed at a logistics plant owned by JD.COM, a company known as China's Amazon. Located in Beijing, JD.COM actually runs a completely automated processing line. Even as governments implement technological advancements and achieve great wealth through rapid economic development in pace with globalization, human beings are absent from future sites of labor.

New alterities beyond the boundaries of humanity

Once machines acquire autonomy, anthropocentrism will come to an end, and humanity would exist through alliances and relationships with diversified alterities. The scope of subjectivity will expand to encompass not only humans but also other animals, machines, and objects, and the subsequent changes in our relational matrix would result in the reconfiguration of our lives, the world in tow.

Yunchul Kim
Triaxial Pillars II, 2017-2020, acrylic, aluminum, photonic crystal, neodymium magnet, motor, micro-controller, electromagnetic field generator, air pump
250(h) x 50(d) x 50(w)cm
Argos, 2018-2020, Geiger-Müller tube, glass, aluminum, micro-controller, 48(h) x 40(d) x 40(w)cm



Yunchul Kim shows existence as an actor, by studying and visualizing particle substance. His work starts out by building relationships and interactions with new forms of alterities in novel ways leading to questions about and interest in non-human actors. ***Triaxial Pillars II***, which means consisting of pillars with three axes, is a fluid kinetic installation filled with nano-level light host crystals. This metallic fluid repeatedly rises and falls to create a non-linear pattern, reacting to the varied mechanical devices within the pillar. Its fluctuation, enabled by artificial maneuvers, is caused by the innate instability of kinetic physicality rather than mechanical precision or repetition.

The title of ***Argos*** gestures back to the hundred-eyed Titan in Greek mythology. The piece consists of forty one muon particle detector Geiger Müller tubes, uniquely aligned in a geodesic structure. The muon particles are leptons generated by cosmic radiation colliding with airborne particles in the atmosphere. The glass tubes flicker as these particles collide with the tube; if three or more tubes simultaneously detect the particle, there is a high probability of it being a muon particle. While functioning as a stand-alone piece, *Argos* also interacts with other kinetic works to instigate motion. In this exhibition, it links to *Triaxial Pillars II*, sending signals to the kinetic device of *Triaxial Pillars II* to generate movement upon detecting muon particles, which in turn induces changes in the liquid's pattern and fluctuation.

Sookyun Yang

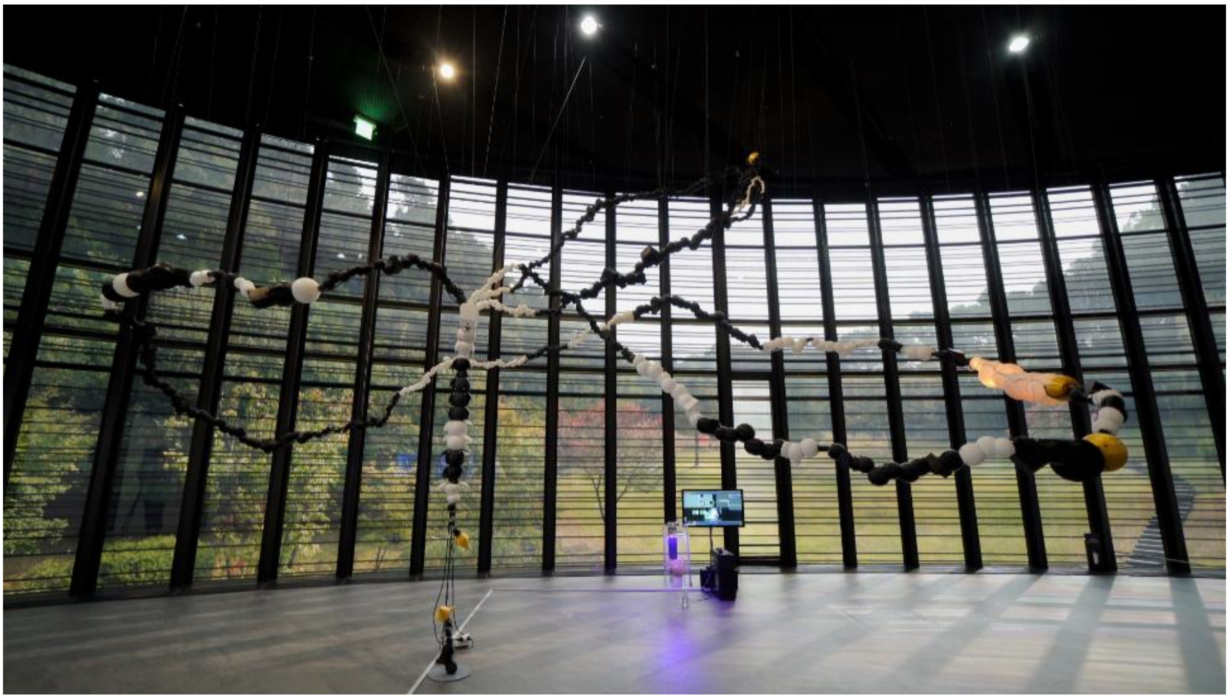
From OOX(object oriented x), 2020, 3D computer graphics, 2-channel video with interaction

From the OOX

'OOX' is a virtual world created with satellite-recordings of Earth's topographic images, a photometry algorithm model, and data gathered from an online 3D graphic shopping site. The species ***From OOX*** are non-humans who operate based on motor functions and auto-rigging data, which is oft used in the game and animation industries. They repeat activities that the human race has been conducting from old, such as sowing, combat, bowing, and dancing. As inadvertently created entities devoid of any causal necessity or probability, made of software algorithms developed for a wide variety of industrial purposes, they are stationed and operated in OOX, forming a scene. While the form of these uncanny beings induces anxiety, emergently arisen from experimental algorithms, they are natural and interesting glitches often seen in the tech world.

Jung Seung

Prometheus's String VII, 2020, plant, 3Dprinted(PLA), sensor, robotic motor, LED lights, shape generation program, variable size



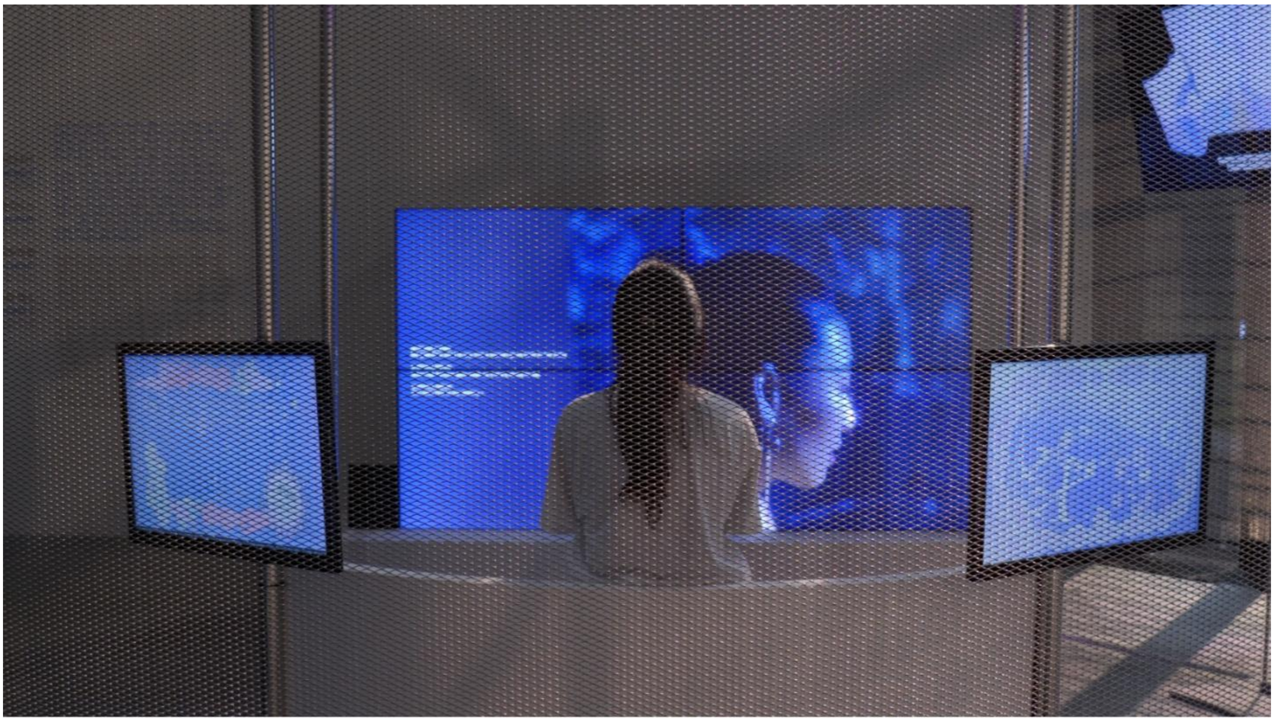
The Prometheus's String series draws attention to the possibility of essential vitality existing in the form of digital data by exploring the process whereby biometric information is analyzed and moved or refracted in bit-like units through technological advancements. The artist extracts a wide range of information about the location of plant habitats such as longitude and latitude and the growth and development process of the plants within the specificities of cultural, historical, and social context, converting the results into data. This data is then 3D-printed into tangible form after being subject to an algorithm of his own design and shape data generation program. These small forms, serving as singular units of being, are augmented with media experiments such as robotic performances and various motion sensor-based interactions to recreate the proliferation of life in three-dimensional form.

A world where the present meet the future

In the coming society, which we will inhabit with unfamiliar beings in unprecedented ways, is an intersection of bygone, current and upcoming realities. Seeing fictional social systems and policies in their new world vision, eobchae and Hyesoo Park tell stories of living within these new settings.

업체eobchae

https://daddy-residency.com/
What is daddy residency?, 2020, single channel video 3mins 50secs
OS PAPA X, 2020, single-channel video, 15secs
oo-genesis, 2020, single-channel video 11min 5secs
cybersecurity4uterus, 2020, single-channel video, 3mins 30secs



Focused on a character named Nahee, who is a member of **eobchae**, the ‘Daddy Residency Project’ consists of several narratives that present the existence and life of a quasi-human born through gene fusion reproduction between human and artificial intelligence. This project recruits multiple fathers who would collaboratively bring up a child called ‘Gaji,’ whom ‘Nahee’ will bear through IVF(in vitro fertilization) procedures. ***What is Daddy Residency?***, in turn, is a True View in-stream advertisement for the project, which Nahee designed with the AI chatbot ‘daddy.app.’

oo-genesis and ***cybersecruty4uterus*** occur two hundred years after the conclusion of Daddy Residency, set in a time and space called ‘Whileaway’–a centralized network society revolving around ‘The Great Uterus’. Here, where everyone’s reproductive system is hyper-connected, the uterus and sperm respectively serve as hubs and data packets, functioning as key links in the communication infrastructure. *oo-genesis* is an interview with Nahee, archived at the data center and an artificial entity that succeeds Nahee the human's biological genes and memes, the 'nahee.app.' *cybersecruty4uteru*s is a user manual for the security of reproductive systems, which is directly linked to the freedom of Whileaway members. *OS PAPA X* is an operative system optimized for the daddy who will take on the parent role during the contracted period. Here, 'OS' and 'X' each refer to 'operating system' and version, while 'PAPA' points to the user of this specific system, namely the daddy.

Hyesoo Park
Perfect 7, 2020, imaginary partnership registration agency 'Perfect 7' business booth
http://perfectfamily.co.kr/page_iiLv92
- imaginary registered partnership application & insurance clauses, family cooperative AD(single-channel),webpage(touch pad), lego block, variable size
- collaboration: Duyeong Hwang(aide), Kyungyong LEE (architect),
  Ted Hyunkak Yoon(designer)
- research support: Gyeonggi Cultural Foundation

Perfect 7 is a subsidiary of *Perfect Family*, presented in 2019. *Perfect 7* is an imaginary corporation offering services such as alternative family curation, registration, and insurance in a future where the Civil Partnerships would have been legislated in 2030. The Civil Partnerships grants family benefits to unmarried partners just like our current system does for legally married couples, institutionalizing alternative (non-blood relation) families. *Perfect 7* refers to seven representative types of family in this future society, comprising married, unmarried opposite sex, same-sex, friends-formed, care-oriented, single, and co-op family communities. *Perfect 7* is presented in the form of a promotional booth introducing key services for such families and recruiting family curations.

During the exhibition period, the project invites actual members of families already living in future forms such as a friends- family and a co-op family, presenting a Future Family Briefing Session.