

## Press Release

Title	<i>Random Access Project 4.0</i>	
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Press Release	See attached files or Download from link in email	
Release Date	February 19, 2025	13 p

# Nam June Paik Art Center Special Exhibition *Random Access Project 4.0*



- *Random Access Project* is an exhibition series through which Nam June Paik Art Center has been discovering and introducing young artists
- The exhibition features 14 works by 7 emerging artist teams drawing attention in the contemporary art scene: Goyoson, Honam Kim, Saroot Supasuthivech (Thailand), yang02 (Japan), Chang Hanna, Hyeseon Jeong&Seongmin Yuk, and Han Uri
- The 7 participating artist teams showcase various mediums including video, sculpture, and installation with an experimental spirit that breaks free from conventional perceptions and frameworks while exploring technological civilization, ecology, and the expansion of artistic forms
- The opening ceremony will feature *Random Access Project 4.0: Meet the Artist* and Goyoson's *Silver Palace: Edible Sculpture*. The exhibition will be accompanied by related programs including Honam Kim's coding workshop that reflects on computing environments and the body, and an ecological workshop by Hyeseon Jeong&Seongmin Yuk based on animal tracking technology

## ■ Overview

- Title: *Random Access Project 4.0*
- Duration: February 20 - June 29, 2025
- Venue: Gallery 2, Nam June Paik Art Center
- Curators: Lim Chae-eun (Nam June Paik Art Center)
- Participating Artists: Goyoson, Honam Kim, Saroot Supasuthivech, yang02, Chang Hanna, Hyeseon Jeong&Seongmin Yuk, Han Uri
- Organized by: Nam June Paik Art Center, Gyeonggi Cultural Foundation
- Supported by: Yongin Office of Education, The Japan Foundation, Koridia, LG OLED

## ■ Exhibition Introduction

Nam June Paik Art Center (Director Namhee Park) of the Gyeonggi Cultural Foundation presents ***Random Access Project 4.0*** as its first exhibition of 2025, featuring young artists who explore contemporary experimental approaches, running from February 20 to June 29, 2025. This year, the exhibition features 7 teams (8 artists) from Korea and abroad including Goyoson, Honam Kim, Saroot Supasuthivech, yang02, Chang Hanna, Hyeseon Jeong&Seongmin Yuk, Han Uri. The artists will present 14 works that embody Nam June Paik's experimental spirit, transcending conventional perceptions and frameworks.

The title of the exhibition derives from *Random Access*, which was presented at Nam June Paik's first solo exhibition *Exhibition of Music - Electronic Television* in 1963. The poster for this pioneering exhibition, a site of groundbreaking artistic experimentation, featured French philosopher Michel de Montaigne's philosophical inquiry "que sais-je?" (What do I know?). This phrase encapsulates his philosophy, which challenges absolute truths and established conventions while pursuing constant self-reflection. This question of self-knowledge resonates with the artistic thinking of young Nam June Paik, who pioneered the unknown territory of 'media art' without being bound by formalized artistic frameworks, and continues to pose relevant questions to young artists today.

The participating artists reveal the hidden aspects and latent values of modern civilization, questioning our established ways of thinking and practices. **yang02** explores the relationship between art and global capitalism beyond the relationship between humans and technology by utilizing automated guided vehicles (AGV) commonly used in warehouses. **Honam Kim** visualizes the operating principles of submarine cables, the backbone of the global network system, seeking to overcome alienation from technology. **Han Uri** delicately captures the irony of modern technological civilization through old media such as projectors and mythological narratives. **Saroot Supasuthivech**, working with complex media to create surreal spaces, explores the distortion of local history and identity by the media.

Some artists seek the coexistence of humans, nature, and technology. **Hyeseon Jeong&Seongmin Yuk** explore a hyper-connected ecosystem where humans, non-humans, and technology coexist through a fictional scenario involving GPS-tagged animals. **Chang Hanna** presents new relationships beyond the dichotomy of humans and nature through "New

Rock," plastics transformed within nature. Meanwhile, experiments expanding the forms and meanings of art continue. **Goyoson** directly highlights his collaborators—the exhibition curator Lim Chae-eun and his father Son Jeongho as central figures in his work, while also drawing visitors into the artwork itself, expanding the boundaries of sculpture.

The exhibition has also prepared a variety of related programs, conducted by the participating artists, to showcase their artistic prowess from multiple perspectives. Hyeseon Jeong&Seongmin Yuk's ecological workshop *The Wings Backpack: Sensory Networks*, designed for general audiences, will be held on February 28 and March 1, opening up possibilities for interspecies communication through animal tracking technology. Following this, Honam Kim's coding workshop *Computational Poetry Workshop* will take place over two consecutive weeks on March 22 and March 29, with participants' works exhibited in the Random Access Hall until April 13. Additionally, from May 3 to May 24, *the Yongin Mir-i Sharing School* will be operated in collaboration with the Yongin Office of Education, running every Saturday. In this program, participating artists Goyoson, Honam Kim, Chang Hanna, and Han Uri will engage directly with students, fostering active dialogue with the audience.

This exhibition will be a space that gently breaks down invisible boundaries, awakens free and flexible thinking, fosters open-mindedness, and offers new perspectives on the world. Through this exhibition, the Nam June Paik Art Center will not only share Paik's artistic spirit with the world but also fulfill its mission of discovering the 'Nam June Paik of the future' as a cultural and artistic institution that incubates the experimental spirit and creativity of contemporary art.

## ■ Exhibition-related Programs

### ◦ Opening Programs

- *Random Access Project 4.0: Meet the Artist*  
February 20, 4:20 PM / Nam June Paik Art Center Gallery 2
- *Goyoson, Silver Palace: Edible Sculpture*  
February 20, 5:00 PM / Nam June Paik Art Center 2F Flux Room

### ◦ Exhibition-related Programs

- Hyeseon Jeong&Seongmin Yuk, *The Wings Backpack: Sensory Networks*  
February 28, March 1, 3:00 PM / Nam June Paik Art Center Random Access Hall
- Honam Kim, *Computational Poetry Workshop*  
March 22, March 29, 10:30 AM / Nam June Paik Art Center Random Access Hall
- *The Yongin Mir-i Sharing School Programs* in collaboration with the Yongin Office of Education  
May 3, 10:30 AM / Goyoson, *Hidden Stories in the Room*  
May 10, 10:30 AM / Honam Kim, *Drawing Connecting Light and Sound*  
May 17, 10:30 AM / Han Uri, *Creating Movement through Pictures*  
May 24, 10:30 AM / Chang Hanna, *New Rock Research Lab*

## ■ Exhibition Guide Services

- Docent Tours
  - Schedule: Tue-Fri 2:00 PM, 4:00 PM  
/ Sat-Sun 11:00 AM, 1:00 PM, 2:00 PM, 4:00 PM
  - Participation: No reservation required
- Audio Guide: Available via the QPickr app

## ■ Visitor Information

- Admission: Free
- Hours: 10:00 AM - 6:00 PM (Last admission is 1 hour before closing)
- Closed: Mondays

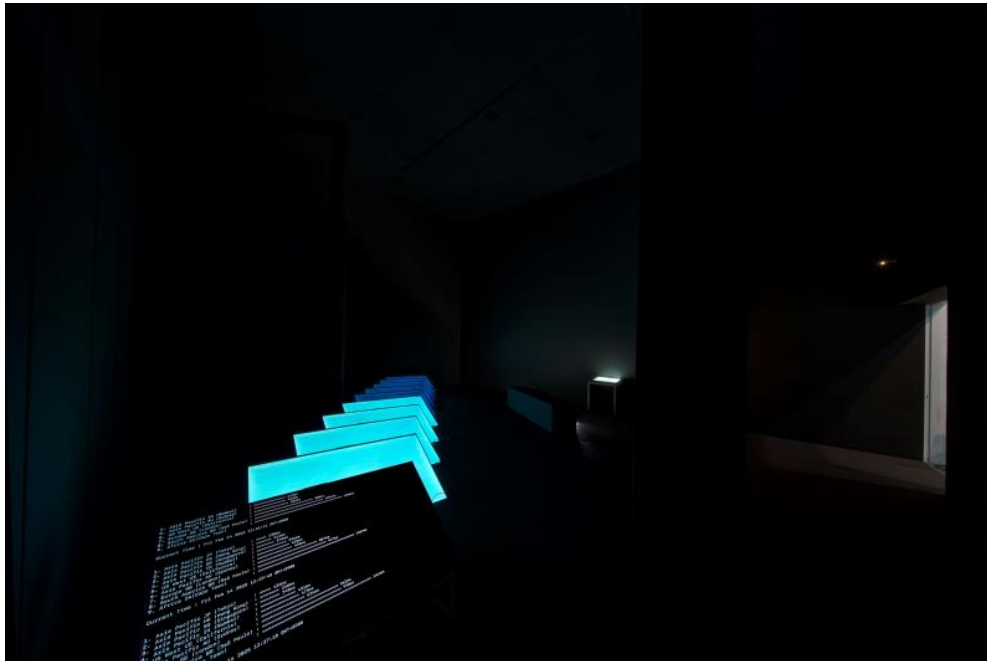
## ■ Works

**A. Goyoson, *Lim Chae-eun's Aurora Travelogue*, 2025, aluminum, T5, silicone, urethane resin, wire, photos by curator Lim Chae-eun on her honeymoon, glitter powder, ribbon, fresh flower, bell, score, veil, bead, hose and other mixed media, dimensions variable**



Goyoson's *Lim Chae-eun's Aurora Travelogue* is a sculptural work inspired by the aurora, resembling a waterfall of light flowing from the ceiling to the floor of the exhibition space. The curator's journey to the end of the Earth to see the aurora, merely a natural phenomenon to some, unfolds a narrative centered around the theme of 'progress', resonating with the artist's own constant pursuit of progress. The work awakens the dormant memory of 'progress' that lies within everyone and builds a bridge of deep empathy, enabling the audience and the work to illuminate each other. In this way, Goyoson has been attempting to foster a dialogue between art and audience through experimental works that go beyond the conventional boundaries of traditional sculpture. In this exhibition, the artist features ordinary people who collaborate with the artist in the creation of art as the main subjects, presenting works that incorporate the audience as part of the art itself.

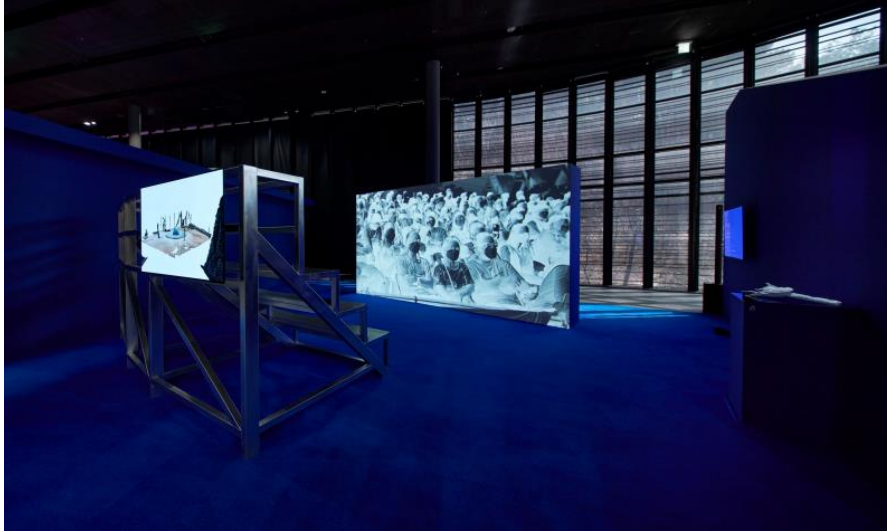
**B. Honam Kim, *Echo Chamber System for Submarine Cable*, 2024, 10 televisions, 9 Raspberry Pi devices, 9 web servers located in 9 cities, numerous internet cables between the exhibition hall and the web servers, 10-channel video, color, sound, 07:42+latency, dimensions variable**



Honam Kim's *Echo Chamber System for Submarine Cable* is a work that focuses on submarine fiber optic cables, the backbone of global network systems. The first TV monitor displays the transmission time of data traveling at the speed of light between the Nam June Paik Art Center's server and those in nine cities worldwide through real-time communication, showing the time it takes for data to reach each city. The nine displays, arranged sequentially, begin playing at different times, corresponding to the varied delays. Furthermore, the resonance in the exhibition space, created by the changing volume corresponding to the transmission time, simulates the presence of the fiber optic cables and allows us to sense the asynchronous buzz of the internet environment that we often perceive as simultaneous. The buzz created by major cities around the world and the sound of waves are spatialized in the sea, and the journey reaches the sea that connects all the continents of the Earth. The shimmering water encountered there reminds us of television static and Nam June Paik, who focused on the potential of television to enable collective and mediated experiences.



**C. Saroot Supasuthivech, *River Kwai: This Memorial Service was Held in the Memory of the Deceased*, 2022, metal stand, resin sculpture, 4-channel video, color, sound, dimensions variable**



Saroot Supasuthivech's *River Kwai: This Memorial Service was Held in the Memory of the Deceased* presents a virtual memorial space for the hundreds of thousands of war prisoners and Asian workers who lost their lives while working on the construction of the Burma-Thailand Railway during Japan's occupation of Thailand in World War II. The work captures the distortion of placeness that was generated when a section of the Mae Klong River was redefined as the 'Kwai River' due to the popularity of the book published in 1957 and the film *The Bridge on the River Kwai*. The main screen displays the scene from the light and sound show of the River Kwai Bridge Week Festival, an annual event held by the Tourism Authority of Thailand to commemorate the victims. The video highlights the paradox in which a historical tragedy is transformed into a tourism spectacle, with the applause of the audience watching a theatrical reenactment of exploitation and suffering. The sculpture, representing the wreath placed on the victim's grave, and the three monitors serve as a reminder of the tragedy forgotten in everyday life and at the same time highlights the shadows of loss left by railway construction across multiple cultures. The work fosters mutual understanding and connection among people by addressing the universal experience of loss. It also reveals the souls still alive among us through the blue energy in the video. Furthermore, the mysterious blue light filling the exhibition space conveys the disparate emotions of sorrow and sincerity simultaneously.

**D. yang02, *Installation in Progress*, 2022, AGV, magnetic tape, iron shelves, wood pedestals, box and other objects, dimensions variable**



yang02's *Installation in Progress* is an installation in which an automated guided vehicle (AGV) constantly repeats the process of selecting, transporting, displaying, and removing various objects within the exhibition space. The work raises questions about the relationship between humans and technology by having a machine perform the task of installing artwork, which is considered unique to humans. On the shelves, 'artworks' and 'non-artworks' are placed together, but the AGV treats them equally, without adhering to this human-made distinction. This suggests the possibility of technology liberated from anthropocentric value judgments, and at the same time implies flaws in technological decision-making. Furthermore, the work metaphorically reproduces the advanced logistics system of modern society by exposing the installation process of an exhibition, which usually takes place behind the scenes. The artist sees the AGV technology, which has rapidly advanced since the COVID-19 pandemic, as a symbol of the core driving force of modern capitalism. Moreover, the work depicts the process of transporting objects, evoking the existence of a 'free port' that is not assigned to any specific country, and artworks within these free ports, which are not subject to taxation. In this way, yang02 explores not the relationship between humans and technology, but also the complex relationship between art and global capitalism.



**E. Chang Hanna, *New Ecosystem*, 2021, 2025, collected plastic pieces, water tank, bubble generator, light, sand and other mixed media, single-channel video, color, silent, 05:55, dimensions variable**



Chang Hanna is an artist who defines plastic that has been transformed into stone-like forms in nature as ‘new rock’, a term she has coined herself. She explores the new layers being formed in nature today by collecting, observing, and researching these new rocks. Her work invites profound thoughts on the world we live in, presenting a new perspective on nature and artifacts. *New Ecosystem* represents an actual natural environment, revealing an ecosystem unseen in our daily lives by recreating the environment of new rocks that were once part of nature. The new rocks in *New Ecosystem* demonstrate their transformation into refuges and habitats for nonhuman life forms. Moreover, the work implies a ‘new ecosystem’, in which new rocks emerge as a new member within our ecosystem in a hybrid state somewhere between nature and the artificial.

**F. Hyeseon Jeong&Seongmin Yuk, *Pilacommúnitas*, 2022, steel truss, LED strips and other mixed media, 2-channel HD video, color, stereo sound, 08:30, dimensions variable**



Hyeseon Jeong&Seongmin Yuk's *Pilacommúnitas*, one of the works from *The Backpack of Wings* project, is set in a scenario that imagines a future in which animal tracking data is utilized. *The Backpack of Wings: Modern Mythology* raises the possibility of data exploitation, but, in *Pilacommúnitas*, animals become active subjects capable of sensing climate change from passive data providers. Their sensory information is shared as open source and depicts a hyper-connected future Earth where the barrier of anthropocentrism has collapsed. In this way, Hyeseon Jeong&Seongmin Yuk explore an alternative Earth ecosystem in a hyper-connected environment where humans, nonhumans and machines coexist. The artists raise ethical issues stemming from technological advancements, and pursue a new ecological perspective that goes beyond anthropocentrism.

**G. Han Uri, *PORTAL*, 2024, marble stone, rare earth elements, 16mm film transferred to video and digital footage, color, sound, 05:30, 220x330x190cm**



Han Uri's *PORTAL* stands in the exhibition space like a monument, telling the story of a future device that enables free movement between the real and virtual worlds. While the device promises perfect immersion and infinite possibilities, it suggests a dismal future in which it becomes so thin that it seeps into our bodies, becoming imperceptible. The video reminds us of values that are overshadowed and excluded in the development of technology by revealing the hidden human labor and forgotten by-products behind glittering advertisements. Additionally, the mosaic tiles on the floor, an ancient method of image creation, encapsulate the development history of visual media. It creates a stark contrast with cutting-edge LED displays and encourages deep reflection on how technology alters our perception and experience of reality. In this way, Han Uri looks at contemporary daily life from a new perspective, exploring the world of disappearing objects and how we sense them. In particular, the artist uses a projector to highlight the relationship between analog and digital, as well as between humans and technology. She delicately depicts the portrait of modern technological society through old stories and myths of humankind.

## ■ Artists

### • Goyoson

Goyoson is an installation artist and sculptor based in Seoul. The artist presents sculptures that change depending on who experiences them and how they are perceived. He introduces variations in the materials of his sculptures by using ephemeral materials such as food, and creates works that break away from preconceived notions. The artist continues to pursue the experiments that allows the audience to experience sculpture through poetry and performance. Goyoson has participated in special exhibitions such as *The Postmodern Child* (The Busan Museum of Contemporary Art, 2023) and *Sculptural Impulse* (The Seoul Museum of Art, 2022), and recently held a solo exhibition titled *Alongside* (Kimsechoong Museum, 2024).

### • Honam Kim

Honam Kim, a media artist based in Seoul, creates devices and works that establish a context between sound and materiality. The artist explores ways to visualize the media possibilities of electronic devices and the hidden circuit technologies within them in a space. In an advanced technological society, the artist aims to reveal the hidden processes of machines and shift the act of observing how machines operate into the realm of aesthetic experience. Honam Kim has participated in special exhibitions such as *2084: A Space Odyssey* (Culture Station Seoul 284, 2024) and *01HABITAT* (Sfactory, 2023), and recently presented a media performance with artists Kisoon Eom and Haejin Jung at *Ob/Scene Focus 2024* (Art Space 3, 2024).

### • Saroot Supasuthivech

Saroot Supasuthivech is an artist based in Thailand, and presents works that attempt to reinterpret various regions and places through diverse research methods. The artist explores the distortion of history and the deconstruction of identity, focusing not only on geographical and political facts but also on the placeness within memories and discourses. He creates a total sensory experience that evokes the intangible aura of social and historical sites through works that combine installation, images, and sound. In particular, his art practice, which investigates ritualistic elements evoking forgotten histories and memories in a surreal space surrounded by fluorescent light, becomes a ritual of memory. He was selected for *EARLY YEARS PROJECT #2* by the Bangkok Art and Culture Centre in 2017, and his works are held in the collections of the Singapore Art Museum (SAM) and the MAIIAM Contemporary Art Museum.

### • yang02

yang02, an artist based in Japan, creates mechanical devices that substitute and expand human behavior to critique the privileges associated with human existence and embodiment. Recently, he has presented installation works that reveal the flaws within technological systems embedded in everyday life by utilizing pre-existing devices and systems equipped with cutting-edge technologies such as machine learning. Through these works, the artist exposes the social and ethical issues hidden behind the spectacle of technology, prompting reflection on the

relationship between humans and technology. He won the Excellence Award in the Art Division at the Japan Media Arts Festival in 2018, and his works are held in the collection of the Chigasaki City Museum of Art (CCMA).

#### • Chang Hanna

Chang Hanna, an artist based in Seoul, focuses on the narratives that emerge after human activities of production aimed at satisfying various desires. She is researching the point at which the creations of humans return to us as part of nature in ways we never anticipated, contrary to the expectation that everything produced by humans will be managed under human control. The artist presents works through photography, drawing, installation, and video, based on the materials that she has collected, observed, and researched traveling across the country. Chang Hanna has consistently worked on *New Rock Project* and *New Nature* series, and has participated in special exhibitions such as *Equity: Peaceful Strain* (The Gwangju Biennale Pavilion, 2024), *Art Lab for Earth* (The Children's Museum at MMCA Gwacheon, 2023), and *Daily Climate, Strange Climate* (The National Science Museum, 2022).

#### • Hyeseon Jeong&Seongmin Yuk

Hyeseon Jeong and Seongmin Yuk are an artist duo who have been collaborating in Germany and Seoul since 2021. They focus on new ecological and social structures through their audiovisual works. In their projects, the artists imagine a hyper-connected environment that creates an alternative form of life on Earth, where humans, non-humans, and machines coexist. Their narratives, which combine and restructure science, mythology, and pop culture, are expressed in various forms such as video, sound, images, text, and workshops. The artists have been actively presenting their work internationally, having participated in special exhibitions and screenings such as *Driving the Human: Seven Prototypes for Eco-social Renewal* (ZKM, 2023), *Acts of Empathy, Bienal '23 Fotografia do Porto* (CPF, 2023), and *Images Festival* (Innis Town Hall, 2023).

#### • Han Uri

Han Uri, an artist based in Seoul, explores the world of disappearing objects and focuses on the ways we sense these objects through media such as video, photography, books, and installation. The artist traces the process in which the old and the new, the discarded and the accepted, the concealed and the revealed are distinguished, based on the relationships between images and language, and between fiction and fact. Recently, the artist has been focusing on the relationships and temporality surrounding 16mm film, which is on the verge of disappearing. Han Uri examines media, paying attention to the relationships that generate binary concepts about digital and analog media. She unravels the related stories in the form of allegories through well-known myths and folklore. Han Uri has held numerous solo exhibitions, including *Loop: The Tail Wagging the Dog* (Amado Art Space, 2024) and *Thread and Re-Winder* (Art Space Boan 2, 2022), and has participated in special exhibition *The Images* (Hite Collection, 2023).