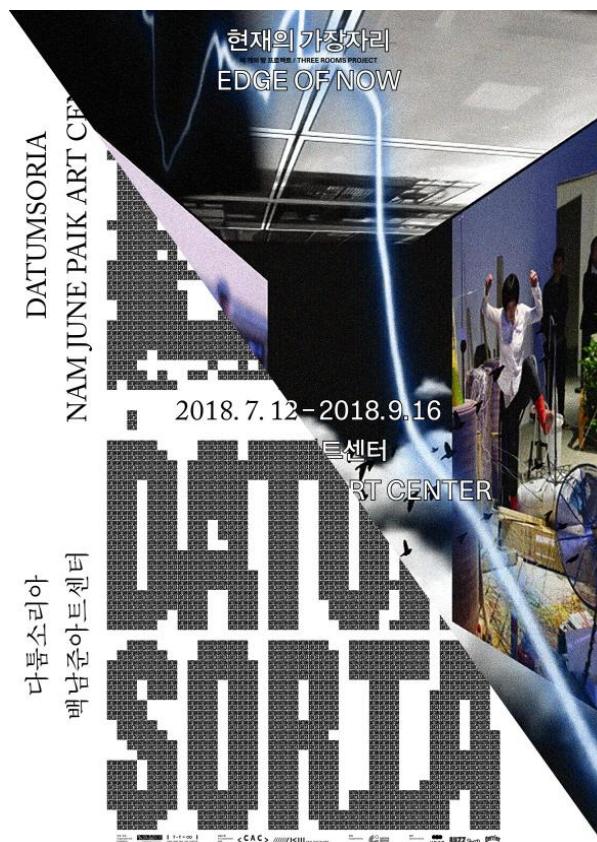


Press
Release

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International Exchange Exhibition *Datumsoria*

Three Rooms Project *Edge of Now*



■ Exhibition Introduction

Nam June Paik Art Center (Director: Jinsuk Suh) in association with Chronus Art Center in Shanghai, China (CAC) and Center for Art and Media in Karlsruhe, Germany (ZKM) will host the international collaborative exhibition *Datumsoria* and the *Three Rooms* project *Edge of Now* at the same time. The two exhibitions to be held from July 12 to September 16 will provide an opportunity to compare different perspectives and attitudes of the artists exploring technological media-based art.

The international exchange exhibition *Datumsoria* featuring Nam June Paik, Liu Xiaodong from China and Carsten Nicolai from Germany shows how the data environment in the post-digital age is integrated into our life as well as transforms and extends human senses. 'Datumsoria,' a neologism from the combination of the words datum and sensoria (the seat of sensation), means the creation of a new perceptual space between the real and the virtual in the information era of the 21st century. The three participating artists all explore the themes of the real, new media and the effect of the environment on human sensation and perform various artistic experiments. Nam June Paik shares his fascinating predictions and insights on the changes that technological media would bring to the real world and humans. Liu Xiaodong, who photographs real landscapes and brings them into the exhibition space, reconstructs them in a mechanical way, while overlapping the real and virtual world continuously. Carsten Nicolai recreates punch cards used in early digital computers on a huge and endless screen, thereby delivering auditory and tactile senses of the real to viewers.

The Three Rooms project, co-organized by Nam June Paik Art Center, CAC and ZKM in the form of competition, is aimed to discover and support new media artists in Korea, China and Germany. This year, 15 members of the recommendation committee recommended 30 new artists and Kim Heecheon, Yang Jian and Verena Friedrich, who have presented new sensibilities and views in this era of changing technologies and media, are finally selected through screening processes. This project to provide the selected artists with the opportunity to showcase their works internationally in exhibitions on tour at CAC and ZKM is differentiated from other competitions with regional limitations. The participating artists present their own senses and views of the reality changed by technological media by offering a contemporary perspective on the classical representation, the awareness of the media that have become part of our daily life and our perception at the boundary between online and offline respectively. We hope the exhibition *Edge of Now* will inspire us to think about where we are now and envision the future at the 'edge of now,' just at the moment to move into the future.

The opening of the two exhibitions on July 12 is an occasion for *Datumsoria* to finish its tour and for the Three Rooms project *Edge of Now* to kick off its international tour. Artist talk with Liu Xiaodong participating in *Datumsoria* and opening performance with Yang Jian participating *Edge of Now* (performer: Yura Park) will be held on July 12 and artists talk with the participating artists in the exhibition *Edge of Now* will be given the following day on July 13.

■ About institutions

► Nam June Paik Art Center, KOREA

Opened to the public in 2008, the Nam June Paik Art Center aspires to revive the generosity, criticality and interdisciplinary nature characteristic of both Nam June Paik's work and life. To fulfill the artist's wish building 'the house where the spirit of Nam June Paik lives on', Nam June Paik Art Center develops creative and critical programs on the artist.

- Address: 10 Paiknamjune-ro, Giheung-gu, yongin-si,Gyeonggi-do, 17068 Korea
- Weblink : <http://njpac-en.ggcf.kr/>

► CAC | Chronus Art Center, CHINA

Established in 2013, Chronus Art Center(CAC) is China's first nonprofit art organization dedicated to the presentation, research / creation and scholarship of media art. CAC with its exhibitions, residency-oriented fellowships, lectures and workshop programs and through its archiving and publishing initiatives, creates a multifaceted and vibrant platform for the discourse, production and dissemination of media art in a global context. CAC is positioned to advance artistic innovation and cultural awareness by critically engaging with media technologies that are transforming and reshaping contemporary experiences.

- Address : Bldg 18, 50 Moganshan Rd, Shanghai, China
- Weblink : www.chronusartcenter.org

► ZKM | Center for Art and Media Karlsruhe, GERMANY

As a place expanding the original tasks of the museum, the Center for Art and Media Karlsruhe(ZKM) is a unique cultural institution worldwide. Founded in 1989 as a museum with the mission of continuing the classical arts into the digital age, today it is a house of all media and genres, a house of both spatial arts such as painting, photography and sculpture and time-based arts such as film, video, media art, music, dance, theater and performance. This is why it is sometimes called the "electronic or digital Bauhaus" - an expression that is traced back to the founding director Heinrich Klotz. Under the direction of Peter Weibel, the ZKM has developed into an interactive and performative center of the arts that creates new relationships between art and the public

- Address : Lorenzstr. 19, 76135 Karlsruhe, Germany
- Weblink : <https://zkm.de>

* For more information about the exhibition *Three Rooms* organized by each institution, please see the website of each institution.

■ Opening & Related Program

▶ OPENING RECEPTION

12 JULY 2018, 4PM

▶ OPENING PERFORMANCE

12 JULY 2018, 5PM

*Yang Jian, *Forest of Sensors* (*performer: Yura Park)

▶ ARTIST TALK I : *Datumsoria*

12 JULY 2018, 2PM

*Liu Xiaodong

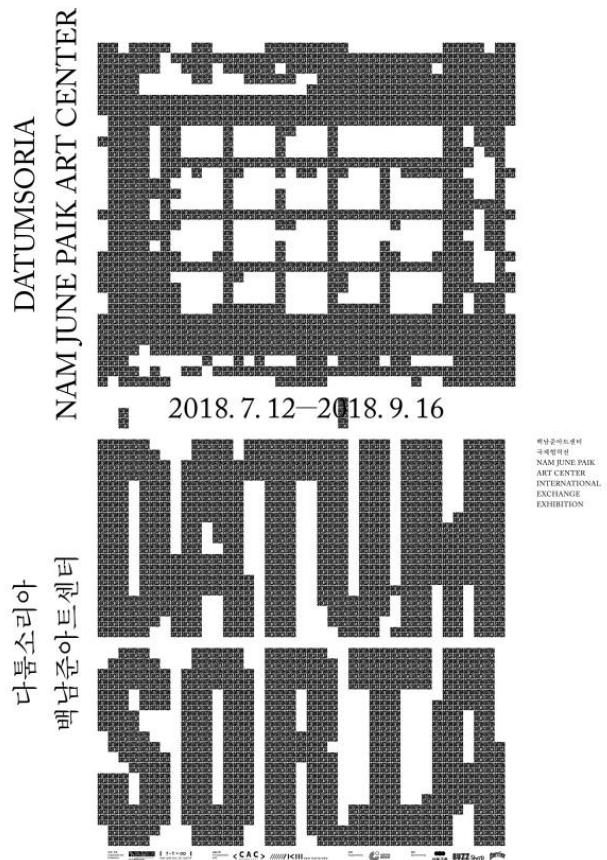
▶ ARTIST TALK II: *Edge of Now*

13 JULY 2018, 3PM

*Kim Heecheon, Yang Jian, Verena Friedrich

■ Datumsoria Introduction & Artworks

▶ **Datumsoria** Overview



- Exhibition Title : *Datumsoria*
- Period : 12 July - 16 September, 2018
- Venue : Nam June Paik Art Center 2F
- Opening : 12 July, 2018 4pm
- Artists : Nam June Paik, Liu Xiaodong, Carsten Nicolai
- Hosted & Organized by Gyeonggi Cultural Foundation

Nam June Paik Art Center(Korea)

- In Cooperation with CAC | Chronus Art Center (China)

ZKM | Center for Art and Media Karlsruhe (Germany)

- Supported by Goethe Institut
- Sponsored by Sandollcloud, Buzzshop, Perrier

► **Datumsoria Artworks**

1. Nam June Paik, *The Rehabilitation of Genghis-Khan*, 1993

Media Sculpture, TV monitors, neon tube, bicycle tire, 217x110x211xcm



The Rehabilitation of Genghis-Khan is a robot sculpture produced on the occasion of the Venice Biennale 1993, materializing the concept of the garden of German Pavilion becoming a new Silk Road that connects the East and the West and the fact that the historical highway has been substituted with a broadband electronic highway. This Genghis-Khan of the 20th century is riding a bike instead of a horse, wearing a diving helmet. His body is made of a fuel dispenser made of steel and his arms plastic pipes. The back of his bike is loaded with television cases, which are filled by symbols and characters made by neon lights. The neon symbols suggest a possibility of condensed delivery of complicated information through an electronic highway. The video displayed on the screens present a series of images that morph themselves, i.e. from a bottle to a pyramid and from a ceramic bowl to a kettle, while abstract geometrical patterns are alternating. In his robot sculptures such as Marco Polo, Alexander the Great and Tangun as a Scythian King, Nam June Paik emphasizes the coming of an age with a new paradigm that is realized with the help of software development through broadband communication, which is a step forward from the old age when power and domination were achieved by means of transportation and movement.

2. Nam June Paik, *Video Chandelier No.1*, 1989

Video Installation, 38 b&w monitors, 1-channel video, color, silent, 95:00,
23x18x13cm(monitor)/180x400cm



This is the first one of the series which is made up of a number of small monitors and suspended from the ceiling in the form of chandelier. Unlike later ones, the monitors in this version are all black and white, which is rare in the chandelier series. The cables and monitors are tangled up, but the entire piece comes to take the form of a beautiful splendid chandelier. The whole space of the chandelier with the kinetic composition from top to bottom, moving images on the screens, and light bulbs switched on in places is overwhelming and provides audiences standing below the chandelier with the new experience of spectatorship.

3. Nam June Paik, *Burma Chest*, 1990

Media Sculpture, drawer, TV monitors, projectors, 1-channel video, color, silent/2-channel video, color, silent,
240x183x140cm



This is a Myanmar-style chest with a drawer in the upper part and another two-drawer unit in the lower part. The former contains eight small monitors displaying images and two projectors on both sides that respectively show a female nude and Charlotte Moorman's performance, while the latter contains various ornaments, drawings, photographs, and so on. These drawers of the chest not only have their own secret, but also are the reservoir of stories to release them to other people.

4. Nam June Paik, *Fontainebleau*, 1988

Media Installation, 20 Quasar color monitors, metal grid, gold-painted wooden frame, 2-channel video, color, silent, 190 x 230cm



In a magnificent antique wooden frame painted in gold, 20 color (2-channel) monitors show rapidly-changing colorful abstract images. The title *Fontainebleau* was probably taken from the Fontainebleau castle in France; the castle was not only the splendid residence of French kings including Napoleon but also a prototype of the 'gallery', a space where paintings are hung side by side. The gallery of Francis I, in particular, displayed paintings on the walls surrounded by splendid gold decorations. "As the collage technique replaced oil painting, cathode ray tubes will replace canvas." This is probably what Paik wanted to say through this work.

5. Liu Xiaodong, *Weight of Insomnia*, 2018

Multimedia installation, 2 robots, 2 canvases, live video streaming, dimension variable

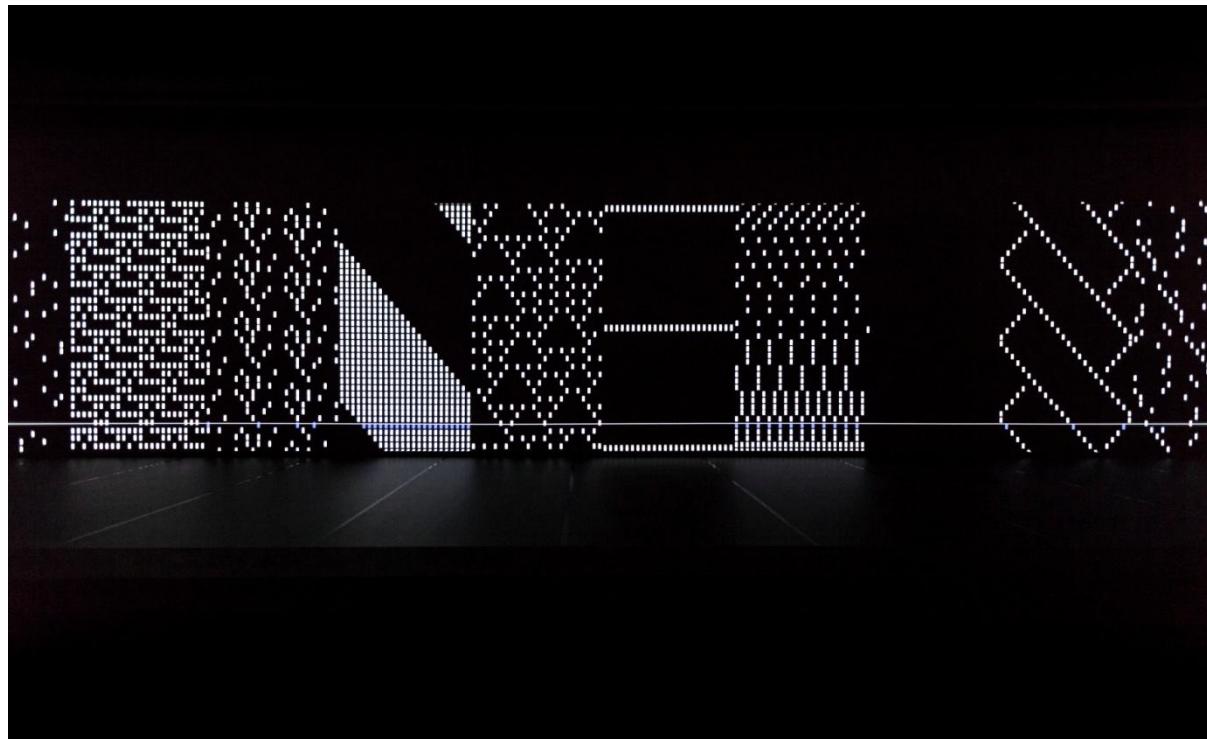


Two large canvases are installed on a scaffolding. When landscape captured by video cameras is converted into data, a robot-controlled brush draws outline of buildings, silhouette of trees, contour of cars, shadow offigures meanderingly. The landscape that the machine keeps drawing on and on is a portrait of a city that cannot sleep. To install this work at the Nam June Paik Art Center, Liu put up cameras to shoot the views of Yongin and around the Jeonnam provincial office in real time, streaming the data to the center. Just as cities continue to change without sleep, the machine draws the world viewed by the cameras without rest. Liu's work implies a new reality and our perception system changed by altered technological environment.

Courtesy the artist and Lisson Gallery

6. Carsten Nicolai, *unitape*, 2015

Real-time projection, mirror walls, bench with loudspeakers



Carsten Nicolai is an artist and musician, who works intensively in the transitional area between music, art and science. In his work, he seeks to overcome the separation of the sensory perceptions of man by making scientific phenomena like sound and light frequencies perceptible for both eyes and ears. Influenced by scientific reference systems, Nicolai often engages mathematical patterns such as grids and codes, as well as error, random and self-organizing structures. *unitape* is based on an examination of perception and visual structures that allude to punch cards of the early computing era. The immaculate images and sounds are pure mathematical precision that illuminate an algorithmic sublime. The materiality of the generative data is manifested by the very projection medium and heightened in the mirrors, extending the field of imagery in infinite depth and breadth while the sonic cadence echoes reverberatingly to create a totality of sensory immersion.

Exhibition View, Kunstsammlungen Chemnitz

Photo: Carsten Nicolai

Courtesy Galerie EIGEN + ART Leipzig/Berlin and Pace Gallery

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■ Edge of Now Introduction & Artworks

▶ Edge of Now Overview

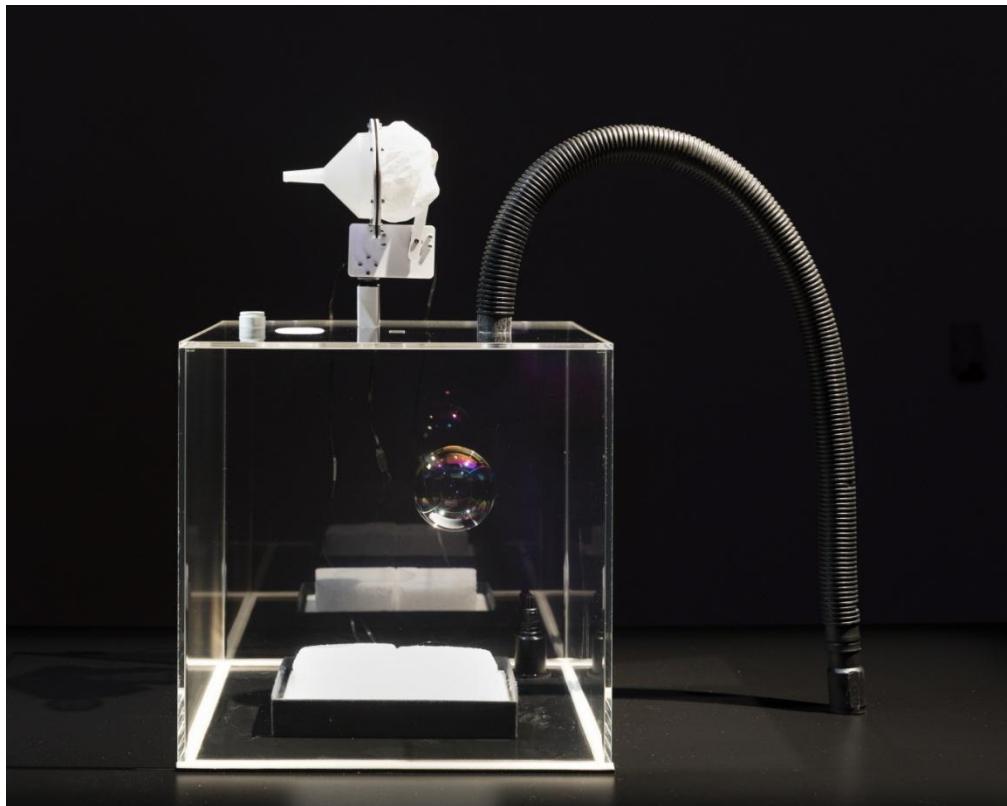


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► Edge of Now Artworks

1. Verena Friedrich, *THE LONG NOW*, 2015/16

installation, experimental table, bubble-making machine, electronics, dry ice, vacuum cleaner, 160x80x150cm



Verena Friedrich has presented installation works that expand our views and perceptions of changing technologies and media using organic and electronic media. The artist focuses on the ‘soap bubble’ from a contemporary viewpoint on the basis of technological advancement in addition to analyzing its chemical and physical properties. A soap bubble usually lasting for a few seconds only is a classical ‘vanitas’ symbol that stands for vanity, transience and shortness of life.

The objective of the project THE LONG NOW is to extend the lifespan of a soap bubble. A soap bubble is placed in a delicately controlled environment so that it can remain stable for as long as possible. While the evaporation is minimized by keeping temperatures low, other organisms or elements that shorten its lifespan are eliminated as much as possible. The soap bubble produced by an improved manufacturing process inside a scientifically invented device represents ‘vanitas’ in a contemporary context, oscillating between stability and fragility as long as possible.

THE LONG NOW was developed in the context of EMARE Move On at OBORO’s New Media Lab and a residency at Perte de Signal, both in Montréal. Supported by the cultural program of the European Commission, the Goethe-Institut, the Conseil des arts et des lettres du Québec, FACT Liverpool and the Kunstfonds Foundation, Germany.

2. Yang Jian, *Forest of Sensors*, 2008–2017

interactive installation, vibration sensors, alarm lamps, objects, dimension variable



Yang Jian attempts to create a landscape that evokes the conditions, limitations as well as habitual experiences in our daily life, thereby expanding our perception of ordinary life and inspiring resistance. The exhibition space is occupied by a wide array of everyday objects with sensors on them that he found in a nearby neighborhood, such as potted plants, household appliances and daily necessities. The viewers are invited to play a kind of game in which they have to go through 'the forest' with obstacles in between, while not being detected by the sensors. Due to the sensors and obstacles placed in their way, the viewers' movements are controlled and manipulated. Forest of Sensors illuminates how diverse technological media integrated into our daily lives affect our perceptions and actions. In order to pass through the forest without knowing the way out, one needs to make a variety of movements in the gaps between obstacles: sometimes elegant, agile, clumsy, funny, frustrated...

Courtesy of the Artist and WHITE SPACE BEIJING

3. Yang Jian, *Wi-Fi*, 2013,

installation, wi-fi routers, dimension variable



Our logs of activity left in the virtual and physical world as a result of 'smart living' can be the objects of observation/analysis to somebody. More than 40 Wi-Fi routers are placed throughout the exhibition space. When the viewers try to get access to wi-fi to start their virtual activity logs, the view of the prison appears on the screens of their mobile phones. The viewers, who are asked dozens of repetitive questions appearing on the screen, need to accept the data the artist presents. The artist pays attention to internet connection, wi-fi routers in particular, which contributes to narrowing the gap between the virtual and physical world. What information are you searching for and adopting from an excessive amount of advertisement and information that trace and select our activities? This project asks if we, who are searching for information in the world unfolding on our the screen, are really 'smart.'

Courtesy of the Artist and WHITE SPACE BEIJING

4. Kim Heecheon, *Lifting Barbells*, 2015

single channel HD video, b/w, sound, 21:22

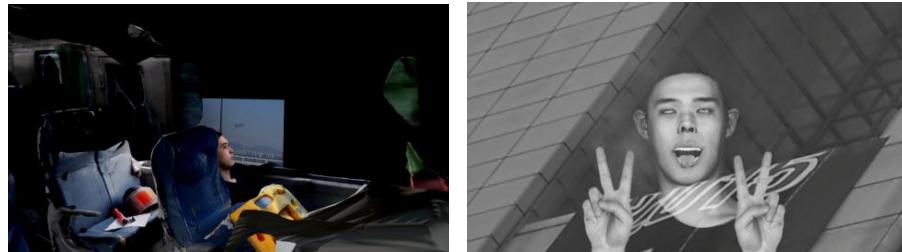


Kim Heecheon's work presents his perceptions and senses of space and time in virtual and physical realities based on the expansion of digital interface, including the internet, 3D, GPS and VR. His trilogy in 2015, Lifting Barbells, Soulseek/Pegging/Air-twerking and War Rally Drill captures our cognitive system on the border of online and offline world against the backdrop of Seoul showing signs of a dystopian society as well as ourselves who live in this era, continuing to 'rally' as if swinging like a pendulum between physical and virtual spaces and times.

In Lifting Barbells, the first part of the trilogy, the artist is in search of his father's traces that are now left in the form of data after his death last summer. This work portrays the artist's complicated feelings, his state of mind that has not been synchronized since last summer and his thoughts of Seoul where he lives. A flattened world like a screen and threatening signs of 'apocalypse' probably hint at an uncertain destruction of the world without being close to a real apocalypse. In this way, the artist delivers a message of helplessness and hope at the same time.

5. Kim Heecheon, *Soulseek/Pegging/Air-twerking*, 2015

single channel HD video, color, sound, 21:12



Soulseek/Pegging/Air-twerking is about backing up our activity logs of the physical world in a screened world in order to disappear when necessary. The life of our generation is like mp3 files, something like well-categorized iPod tags, covers, and the satisfaction on your collection actually comes from flipping over iPod's Cover Flow. And our reality is a poor version of virtual reality. When the reality seeks to pursue a shiny new 3D rendering, virtual reality seeks 'real' and 'humane' through imitating human inefficiency. This work shows a circle of importing the reality into 3ds Max, a software for 3D modeling, to reconstruct a new world by collecting and connecting the surfaces and exporting it into the reality. From the viewpoint of the artist, the concepts of space and time are no longer significant in our life, which is saved as data, and it is a hard drive capacity for data storage that matters. Ultimately, the artist depicts the present world that has turned into a flat screen again.

6. Kim Heecheon, *Wall Rally Drill*, 2015

single channel HD video, b/w, sound, 32:58



Wall Rally Drill tells about the artist's experience of facing his life split in two - online and offline - in the city of Seoul after his long-distance relationship for 18 months is over. The scenes of flattened Seoul reflected in the window of the building by importing and exporting seem to resemble ourselves, who are seen and see the world through the screens or glasses, standing somewhere between physical and virtual space and time. At the end of the video, the artist and his deceased father appearing on the monitor against the backdrop of the landscape of Seoul face each other silently. This video work explores questions about 'things that certainly exist in the physical world but with broken links,' 'those that no longer exist physically but are left as data,' as well as what and where are, floating over the screen or the glass like an afterimage. And the rally that is likely to end but never ends continues, while ourselves, who are imported and exported here and there, exist everywhere and nowhere.