
SeMA

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Contact

Yeim Bae
T. 02-2124-8897
E.mail. abae@seoulbiennale.com

webhard. <http://sema.webhard.co.kr/>
ID:semapress PW:sema

Seoul Mediacity Biennale 2018 *Eu Zên*

September 6 - November 18, 2018

Opening: September 5

Seoul Museum of Art Seosomun Main Building, SEOULLO MEDIA CANVAS

Co-curated by Gibin Hong, Kyung Yong Lim, Jang Un Kim, Nam Soo Kim

Approximately 68 artists and experts including Yeon Ock Ko and JAT Project, Minja Gu, Wol Sik KIM+Seems Like Community, Hyun Tak Kim, Kyung Ae RO, Treasure Island Collective (Dongchan Kim, Seonghong Min, Mingyu Song, Jinyo Choi, Seokjun HA, Gyunghyun Hwang), Unmapping Eurasia, Jungtae Eun, Ignito, Soyung Lee, Ki-Hyun Jung, Yunkyung Hur, ByungJun Kwon, kook+, Dirk Fleischmann, meetingroom, seendosi, SEAWEED, Jeoung Jae Choul, Women with Disabilities Empathy, Disabled Women's Theatre Group <Dancing Waist>, Critical Art Ensemble, factory collective, Sangdon Kim, Yangachi, mixrice, Hyeng Joon Park, Kate Raworth, Michel Bauwens, Richard G. Wilkinson, Zero Space, Welfarestate Youth Network·Youthzone Yangcheon, Ryu Hankil, Listen to the City, Kearn-Hyung Ahn, Wonhwa Yoon, Jeewon Yoon, Archive of the People, Choi Haneyl, Display Distribute (co-edited with Kunci and Read-in), Dušan Barok and Monoskop, Sey Min, Lauren McCarthy, Luba Elliott, David Ha, Oscar Sharp & Ross Goodwin, Mario Klingemann, Mike Tyka, MODULABS (Seungil Kim), Scott Kelly & Ben Polkinghorne, Shinseungback Kimyonghun, Jihoon Jeong, Gene Kogan, Seung Joon Choi, Namwoo Bae, Dan Chen, Sam Lavigne, Sterling Crispin, Adam Harvey, Aram Bartholl, Nadja Buttendorf, Ed Brown, Addie Wagenknecht, Eva and Franco Mattes, Elisa Giardina Papa, Jeremy Bailey, Seongil Choi · Rike Glaser, Project KOVR, Adbusters Media Foundation, Tak Young Hwan · Lee Kyung Nam, Greenpeace East Asia Seoul Office

Hosted/Organized by Seoul Museum of Art

Admission Free

<http://mediacityseoul.kr>

□ Introduction

The 10th edition of Seoul Mediacity Biennale 2018 (formerly SeMA Biennale: Mediacity Seoul) has diverged from the previous structure of appointing a singular artistic director and has invited professionals from different fields as a directorial collective to create a discursive public sphere. This edition's biennale theme is "Eu Zên," a greek language which means a "good life." The biennale includes not only intellectuals from a broad range of fields such as art, economy, environment, politics, society and technology, but also aims for an exhibition that is open to the general public. In its attempt to maximize people's access to culture and art, it aims to provide opportunities for a new social shift.

"Good Life" has been the most crucial point of reference for humankind in establishing its being. The specific content of a good life differs according to elements such as time, space and culture. Yet on the other hand, in those countless variations of the form of a good life, there are certainly common denominators to be found. Eudonomia, or in other words the flourishing life that develops through awakening the desires and abilities dormant in the human body and mind, could be named as the first denominator. The second common denominator is the fact that exploration based on endless discussions is necessary to grasp what a good life means to an individual.

Seoul Mediacity Biennale 2018 aims to explore and discuss with the multitude what this notion of a "good life" and to identify creative and future-oriented alternative values that are "Noch Nicht (Not yet), but already noticeable. Biennale participants are not confined to contemporary visual artists but include "new practitioners" such as activists, planners, researchers who demonstrate creative forth in different fields of life. The space Agora is installed in the middle of the museum's 1st floor as a place where the public and the private matters intersect and people can discuss "good life" which is a political and public issue as well as an individual and private question at the same time. Through the whole Biennale, a great number of lectures, talks, performances will be presented centered around Agora.

□ Structure

■ Theme and Space

The theme of Seoul Mediacity Biennale 2018 is "a good life," which has resonance with the ancient Greek term *eu zên*. Despite the criticisms that biennales are useless, this year the organizers of the SeMA biennale have decided to resist a museum program that is rolled out like a rolling hill, that is, an event organized

out of sheer institutional inertia. Instead, the organizers have agreed to give priority to embracing aspects of real life over art. This means, first, that we acknowledge that we must honestly recognize the state of *aporia*, where we can take a step neither forward nor backward; and second, that we must face life with or without art. Thus, we have agreed upon a need to create a venue for people to question and discuss “What is a good life, and how does one live a good life?”

The kind of “parliament” that exists above the fault lines that we lay out in this museum exhibition space is the “agora,” a public space at the center of ancient Greek city-states. It means that this space takes into account an ancient way of thinking, the way of thinking before it was polluted by that rational thinking called “philosophy.” The invocation of the agora as a space between a public square, where social discourses are shaped, and a home, where private stories are told. An emergent space-between these two types of space-which the public can share. The organizers of Seoul Mediacity Biennale 2018 adopted this suggestion as a spatial strategy, a strategy that will be filled with echoes of conversations and discussions about the meaning of “a good life.” This spatial strategy has been adopted because a way of thinking is closely linked to a way of speaking and to the environment in which ideas are spoken.

■ Program

In this year’s Biennale, the significance of the medium itself will once again be explored under the ethos and concept “Eu Zên,” with the installation of a space and production of programs, Agora, within the exhibition gallery of the Seoul Museum of Art (SeMA). “Medium” that this Biennale has focused on is to realize the significance of an “empty space” between two opposite concepts; present and future, past and present, life and art, and the inside and the outside of an exhibition. This empty space temporarily functions as a varied space to reborn as a practiced place through the intervention of programs named how to live, how to act, and how to play.

This space will host 49 programs in total including lectures, conversations, discussions, and performances. Most of the programs open up for public participation. The public can get detailed information of programs and apply to join the programs through SeMA website and Biennale website.

■ Exhibition

It is near impossible for people of various intellectual backgrounds and tastes, not to mention of a certain age, to pull together and get something done. It is especially so in the case of an art exhibition over which taste and attitude wield

enormous influence, as it deals with visual matters. Gathering people of disparate preferences and inclinations, reaching a consensus on visual subjects, and mounting an exhibition are close to being hopeless. The name “directorial collective” is less authoritarian than “artistic director” but vouching for not very much.

Through a bit of trial and error and discussions, this Biennale’s potentials begin by renouncing staging an exhibition in the name of art. It is true that, as a tool, the human brain is better for coming up with something when there are more of them than just one. However, it is rare that these many brains auto-program themselves. Finding a common ground of different “operating systems” would be the project’s biggest challenge and adventure. This biennale is not an exhibition of the directorial collective, but a programming of organic solidarity among the participants and invitees.

The organizers of Seoul Mediacity Biennale 2018 recognize that human life as we know it today is facing an apocalyptic crisis, a crisis that is accompanied by a possible economic collapse, the collapse of the Earth and its ecology, and the peculiarities of artificial intelligence. Recognizing this state of affairs, we support the attitude of fundamentally thinking/rethinking and having conversations about the foundations of life, about foundations that are akin to the turtle in Indian mythology; we support the attitude of embracing and supporting art from underneath its venues rather than supporting a revisionist attitude of supplying ventilation to a stagnant art world.

SeMA-Hana Mediaart Award

SeMA-Hana Mediaart Award was established in 2014 in partnership between SeMA and Hana Financial Group for selecting a winner among the participating artists of Seoul Mediacity Biennale to receive 50 million Korean won. Eric Baudelaire won on the 8th edition in 2014 and Christine Sun Kim and Korakrit Arunanondchai shared the top prize on the 9th edition in 2016. This award aims to work as the prize to continue celebrating the creativity and excellence in contemporary art represented by Seoul Mediacity Biennale.

This year’s SeMA-Hana Mediaart Award jury meeting will be held between October 12th~13th, 2018. The jury members consist of five domestic and overseas professionals from different fields orienting this edition Biennale’s theme and composition. The award ceremony schedule will be decided after jury meeting.

□ Participants List (Navigation in Exhibition Space)

No.	Name	No.	Name
Seosomun Main Building 1 st fl.		2-7	mixrice
1-1	ByungJun Kwon	2-8	Minja Gu
1-2	kook+	2-9	Wol Sik KIM+Seems Like Community
1-3	Sangdon Kim	Seosomun Main Building 3 rd fl.	
1-4	Soyung Lee	3-1	Tak Young Hwan · Lee Kyung Nam
1-5	Sey Min	3-2	Namwoo Bae
1-5-1	Gene Kogan	3-2-1	Seongil Choi · Rike Glaser
1-5-2	Mike Tyka	3-2-2	Eva and Franco Mattes
1-5-3	Shinseungback Kimyonghun	3-2-3	Jeremy Bailey
1-5-4	Oscar Sharp & Ross Goodwin	3-2-4	Aram Bartholl, Nadja Buttendorf
1-5-5	David Ha	3-2-5	Addie Wagenknecht
1-5-6	Mario Klingemann	3-2-6	Project KOVR
1-5-7	Scott Kelly & Ben Polkinghorne	3-2-7	Ed Brown
1-5-8	Lauren McCarthy	3-2-8	Dan Chen
1-5-9	Luba Elliott	3-2-9	Sam Lavigne
1-5-10	MODULABS (Seungil Kim)	3-2-10	Elisa Giardina Papa
1-5-11	Jihoon Jeong	3-2-11	Adam Harvey
1-5-12	Seung Joon Choi	3-2-12	Sterling Crispin
1-6	Ki-Hyun Jung	3-3	Choi Haneyl
1-7	Hyun Tak Kim	3-4	Zero Space
1-8	Jungtae Eun	3-5	seendosi
1-9	Women with Disabilities Empathy, Disabled Women's Theatre Group <Dancing Waist>	3-6	Dirk Fleischmann
1-10	factory collective	3-7	meetingroom
1-11	Jeoung Jae Choul	3-8	SEAWEED
1-12	Listen to the City	3-9	Wonhwa Yoon, Jeewon Yoon
1-13	Yunkyung Hur	3-10	Display Distribute (co-edited with Kunci and Read-in)
1-14 (Agora)	Kyung Ae RO	3-11	Welfarestate Youth Network·Youthzone Yangcheon
	Yeon Ock Ko and JAT Project	3-12	Critical Art Ensemble
	Hyeng Joon Park	3-13	Dušan Barok and Monoskop
	Kate Raworth	3-14	Adbusters Media Foundation
	Michel Bauwens	3-15	Soyung Lee
	Richard G. Wilkinson	3-16	Minja Gu
	Greenpeace East Asia Seoul Office Ignito	TOTAL	68 artists/teams
Seosomun Main Building 2 nd fl.			
2-1	Archive of the People		
2-2	Unmapping Eurasia		
2-3	Kearn-Hyung Ahn		
2-4	Treasure Island Collective (Dongchan Kim, Seonghong Min, Mingyu Song, Jinyo Choi, Seokjun HA, Gyunghyun Hwang)		
2-5	Ryu Hankil		
2-6	Yangachi		

□ Highlighted Participants

▶ Greenpeace East Asia Seoul Office (Founded in 2011. Works in Beijing, Hong Kong, Taipei, and Seoul.)

Greenpeace East Asia (GPEA) Seoul Office is a part of the East Asian regional office of a global environmental NGO, Greenpeace, founded in 1971. Greenpeace East Asia firstly opened an office in Hong Kong in 1997, followed by the opening of the office in Beijing in 2002, Taipei in 2010, and Seoul in 2011. GPEA conducts diverse campaigns to address global climate change crisis, promote energy transition, and protect the environment of the East Asian region.



Courtesy of Jung Taekyong and Greenpeace

▶ *Be an Activist for a Good Life ABC*, 2018. Performance. 3 hours. Courtesy of Greenpeace East Asia Seoul Office

Greenpeace has conducted a variety of campaigns over the past 47 years with the support of the citizens to protect the environment and move the society toward a sustainable future. *Be an Activist for a Good Life ABC* is a compressed form of the existing Greenpeace training programs for the members of the organization: Basic Campaign Training and Non-Violent Direction Action Training. For this event, they reduced the original program into a short 3-hour program for public citizens. This program is intended to provide the citizens an arena where they could discuss the diverse conditions required for a better life: how we can strategically approach unjustifiable problems and resolve them; how we can make changes in a peaceful way; and how we can draw the attention and support of the public at large.

▶ Sangdon Kim (b. 1973. Lives and works in Seoul.)

Sangdon Kim received a BFA and completed the Meisterschüler Program in the graduate school of the Universität der Künste Berlin. Selected group exhibitions include *Healing Water* (Art Sonje Center, 2012) and Busan Biennale (*Garden of Learning*, Busan Museum of Art, 2012). He was awarded the DOOSAN Artist Award (DOOSAN Yonkang Art Foundation, 2012) and the 12th Hermès Foundation Missulsang (Hermès Foundation, 2011).



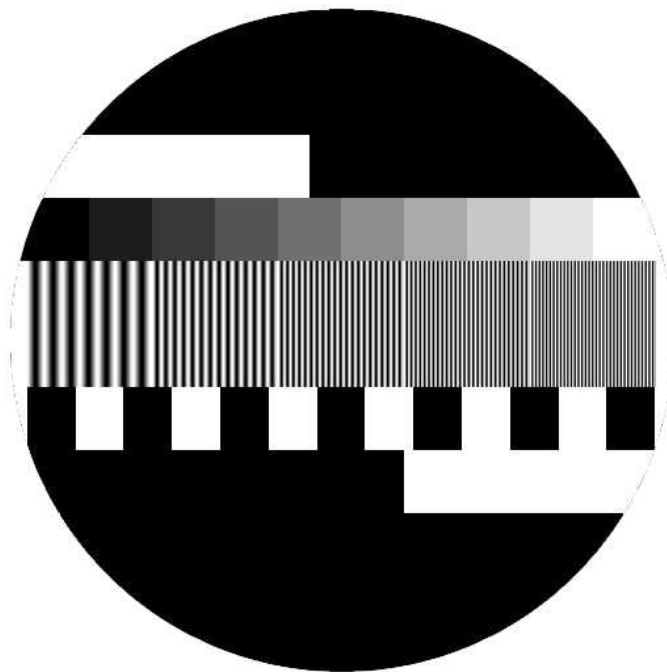
Without the Sea, 2018. Courtesy of the artist

▶ *Without the Sea*, 2018. Installation, mixed media. Dimensions variable.
 Commissioned by Seoul Mediacity Biennale 2018

In this biennale, the artist illustrates the way people understand the concept of a “good life” through the work titled *Without the Sea*. The work displayed in the lobby of the Seoul Museum of Art Seosomun Main Building encourages the audience, who is located in the serial time of the past-present-future, to share artistic imaginations about the past and the future. Sangdon Kim’s new work *Without the Sea* functions as a platform upon which we can discuss the essence of human lives, as opposed to their fragmentary elements. Undertaking this role of symbolic measurement, the work at the entrance of the museum meets the audiences both inside and outside of the biennial.

- **Dušan Barok and Monoskop (b. 1979. Lives and works in Amsterdam. Monoskop est. 2004.)**

Dušan Barok is founding editor of the platform for avant-garde media studies, Monoskop.org. He graduated from the Piet Zwart Institute, Rotterdam. Selected exhibitions include *Japan Media Arts Festival, Kyoto, 2018*; *Japan New Media Arts Festival, Tokyo, 2014*; *Data as Culture, Open Data Institute, London, 2012-2013*; *Erreur d'impression, Jeu de Paume, Paris, 2012-2014*; *Exception Handling, TENT, Rotterdam, 2012*; and *Enter Biennale 5, National Technical Library, Prague, 2011*.



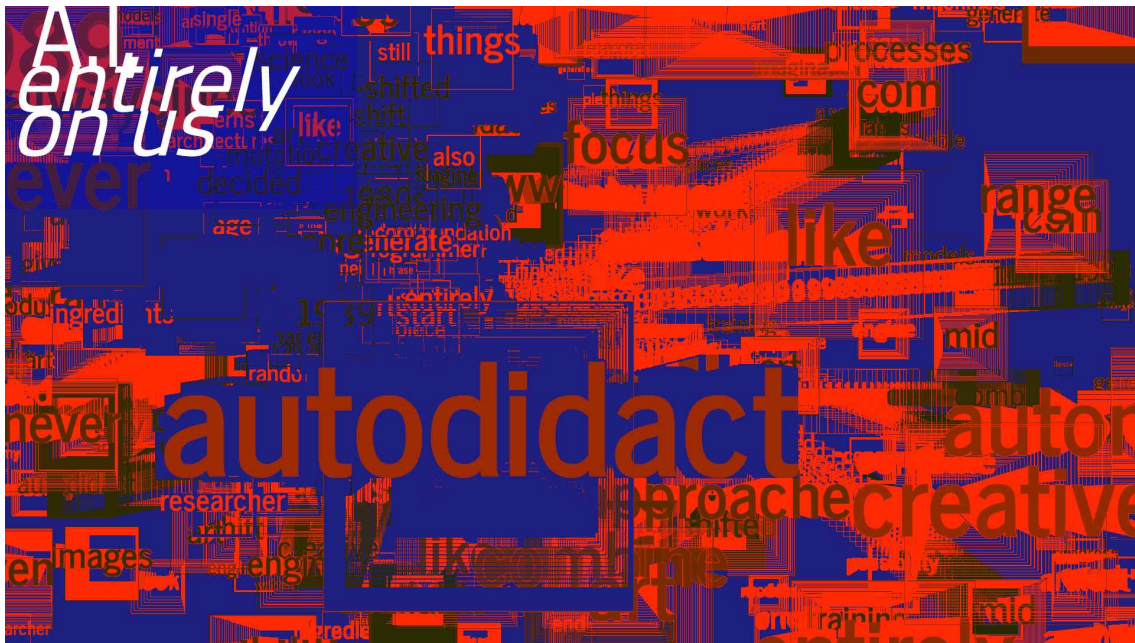
Monoskop.org

- ***Exhibition Library, 2018. Variable objects, video, digital frames, metal, wood. 6.5 × 5.5 × 2.4 m. Commissioned by Seoul Mediacity Biennale 2018.***

Monoskop is a platform for the studies of the arts, media and humanities. <https://monoskop.org> *Exhibition Library* reimagines the medium of art catalogue. Catalogues carry exhibitions through time and space, figuring as tropes for imagining arrangements and the course of works and settings they describe. For this work, artists, designers, curators, poets and researchers created catalogues of imaginary exhibitions. Exploring both the potential and impossibility in art, the resulting exhibition library also serves as a “library of exhibitions.” The installation is available to visitors, designed as a platform for gatherings and discussions.

► **Sey Min (b. 1975. Lives and works in Seoul.)**

Sey Min, an artist who is specialized in the visualization of data, attempts to understand our own selves and our society from diverse perspectives, particularly through data. Her works are an effort to recognize the aspect of our existence in a technology-driven environment by way of several visualization projects: the visualization of architecture that changes its form depending on the amount of energy consumption, the visualization of the public’s awareness of certain subjects based on publicly shared data, and the visualization of the environment of artificial intelligence (obtained by mechanical training) through which we reflect ourselves. Min’s works have been introduced in TED global 2012, TED 2011, Lift Asia, and the National Museum of Modern and Contemporary Art, Korea.



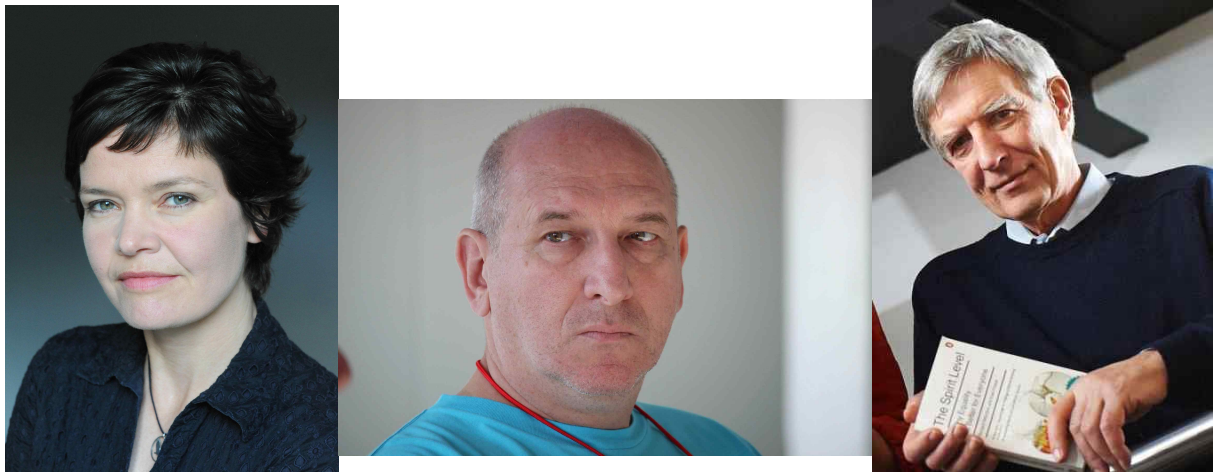
A.I., *entirely on us*. Courtesy of the artist

► **A.I., *entirely on us*, 2018. Collaborative work of 13 participating artists.
Commissioned by Seoul Mediacity Biennale 2018**

Artificial Intelligence is a part of our lives. A.I speakers that are able to suggest movies don’t surprise me anymore, and recommendation systems are getting so smart that they catch my preferences quicker than ever. As always, our lives are being influenced by and are influencing to the advanced technologies. As always, we hope this most radical technology, A.I, that benefits our lives, to be entirely on us. However, what we are experiencing now is slightly different from our expectations. Instead of sensing mind blowing moments of A.I every single day, we now face an imbalance system: lack of minority groups data, diversity issues, and unbalanced accessibility. Some people say that A.I stands for not only Artificial Intelligence, but also for Augmented Intelligence. In this point of view, who’s intelligence can be augmented by A.I? Can this technology enhance the abilities of all of us? If not, who can be in the group of “all”? Are you one of the “all”? This project, A.I, *entirely on us* reveals questions, problems, and issues in the age of A.I. that came up to our minds. Entirely beneficial state might be ideal. It cannot turn into a reality under any circumstances, and it cannot be achieved in any society. Can A.I be for “all”? Is it entirely on us?

► **Hyeng Joon Park (b. 1969. Lives and works in Seoul.)**

Hyeng Joon Park received a BA in Civil Engineering from Seoul National University and a PhD in International Political Economy from York University, Canada. He was a researcher at the Corea Institute for a New Society, and is currently a vice-director of the Global Political Economy Institute. He is the author of *Chaebol, the Dominant Transnational Capital of South Korea*. He has also translated (Korean) *Mellan tillvaxt och trygghet*, *Mismeasuring Our Lives*, and *The Stiglitz Report: Reforming the International Monetary and Financial Systems in the Wake of the Global Crisis*, and co-translated *Unholy Trinity: The IMF, World Bank and WTO*.



The top of picture, Left to right: Kate Raworth, Michel Bauwens, Richard G. Wilkinson

► ***The Evolution of Homo Economicus: the Resurrection of Commoners*, 2018.**
Lecture series. Commissioned by Seoul Mediacity Biennale 2018

The lecture *The Evolution of Homo Economicus: the Resurrection of Commoners* consists of three forums. At the times of the great turn, the researchers and panels discuss major issues to seek a principle and human subject completely different from those of the previous industrial era. They also encourage the acknowledgement of the seriousness of the ecological, natural, and social crises brought about by developmentalism and the limits of homo-economicus, a human-centered selfish existence that was created during the capitalist industrial society. Their position, thereby, explores the potential evolution of human beings that would be appropriate to the new material conditions of the 21st century and the 4th Industrial Revolution—that is, this evolution should be one from competitive human beings in a world of the survival of the fittest to a human species, based on commons, that live together with others. This lecture aims to recognize the limits of our society, which has exclusively pursued material/economic development, and to open a field for communication so that participants can suggest new ways of living and can discuss diverse discourses related to new living conditions.

▶ **Critical Art Ensemble (CAE) (Founded 1987. Lives and works in the US.)**

Founded in 1987, CAE is an award-winning collective of artists of various specializations—including computer graphics and web design, wetware, film/video, photography, text art, book art, and performance—dedicated to exploring the intersections between art, technology, political activism, and critical theory. For more than three decades CAE has produced and exhibited work that examines questions surrounding information and communications technology, biotechnologies, and ecological systems.



Water Quality of Han River and Main Tributaries, Courtesy of Seoul Metropolitan City.

▶ ***Environmental Triage: An Experiment in Democracy and Necropolitics, 2018.***
Mixed media. Installation variable. Courtesy of the artist. Commissioned by Seoul Mediacity Biennale 2018

In *Environmental Triage: An Experiment in Democracy and Necropolitics*, CAE directly confronts its viewers with one of the many excruciatingly difficult choices in the organization of death in the Anthropocene. Given that resources for remediation of large bodies of water are limited, and the cost can be extremely high, what is the best strategy to do the most good and distribute the greatest ecological justice for the wild and for society? Do we focus on that which is most ill, or do we cut our losses and opt to preserve those bodies of water that are the healthiest? Or should we abandon any preservationist strategy, and transform the pollution problem into a technical problem (solutionism), and focus on public waterworks with better filtering and recycling systems? Harkening back to one of the great necropolitical art works, Hans Haacke’s 1970 *MOMA Poll* at the Museum of Modern Art in New York, CAE asks the attending public to vote on what should be done about water in Seoul and the surrounding region. By the end of the exhibition, we should have a compelling visualization of the level of consensus that exists locally of how triage in the wild, as it relates to water resources, should be organized.

□ Program List

○ Agora-How to Live (Lecture)

No.	Type	Program name	Artists/Participants
1	Lecture	<i>The Evolution of Homo Economicus: the Resurrection of Commoners</i>	Hyeng Joon Park/Kate Raworth
2	Lecture	<i>The Evolution of Homo Economicus: the Resurrection of Commoners</i>	Hyeng Joon Park/Michel Bauwens
3	Lecture	<i>The Evolution of Homo Economicus: the Resurrection of Commoners</i>	Hyeng Joon Park/Richard G. Wilkinson
4	Lecture	<i>The Evolution of Homo Economicus: the Resurrection of Commoners</i>	Hyeng Joon Park/Gibin Hong
5	Debate	<i>Restructuring the independence of the young people: 'autonomous' independence and its conditions</i> , Lecture (Speaker: Gibin Hong) and Project Introduction	Welfare State Youth Network·Youthzone Yangcheon
6	Debate	<i>Restructuring the independence of the young people: 'autonomous' independence and its conditions</i> , Guerrilla Round Table, Part 1	Welfare State Youth Network·Youthzone Yangcheon
7	Debate	<i>Restructuring the independence of the young people: 'autonomous' independence and its conditions</i> , Guerrilla Round Table, Part 2	Welfare State Youth Network·Youthzone Yangcheon
8	Debate	<i>Restructuring the independence of the young people: 'autonomous' independence and its conditions</i> , Guerrilla Round Table, Extra Round	Welfare State Youth Network·Youthzone Yangcheon
9	Lecture	<i>Restructuring the independence of the young people: 'autonomous' independence and its conditions</i> , Lecture (Speaker: David Curtis)	Welfare State Youth Network·Youthzone Yangcheon
10	Speech	<i>Restructuring the independence of the young people: 'autonomous' independence and its conditions</i> , The independent people's 7 minutes speech	Welfare State Youth Network·Youthzone Yangcheon
11	Public participation program	<i>Be an Activist for a Good Life ABC</i>	Greenpeace East Asia Seoul Office

○ Agora-How to Act (Performance)

No.	Type	Program name	Artists/Participants
1	Play	<i>We talked briefly</i>	Yeon Ock Ko and JAT Project
2	Performance	<i>Shifting standard</i>	Kyung Ae RO
3	Concert, Talk	<i>Hip Hop Talk Concert on Climate Change - Tipping Point</i>	Ignito, Greenpeace East Asia Seoul Office
4	Performance	<i>In the end, a good life</i>	Women with Disabilities Empathy, Disabled Women's Theatre Group <Dancing Waist>
5	Performance	<i>Implicitly Anywhere</i>	Yunkyung Hur
6	Performance	<i>The Way is inter-opened Alley_The Logic and Experience of Space</i>	Jungtae Eun

○ Agora-How to Play (Artist Program)

No.	Type	Program name	Artists/Participants
1	Lecture Performance	<i>Myriagon 1: Word Worlds</i>	factory collective
2	Lecture, Debate	<i>City and Commons</i>	Hyeng Joon Park/Zero Space
3	Artist's Talk	<i>Artist's Talk</i>	Dirk Fleischmann
4	Artist's talk, Debate	<i>A.I, entriely on us I</i>	10 participating Artists of A.I, entriely on us project
5	Debate	<i>Advanced Technology</i>	Jihoon Jeong, MODULABS (Seungil Kim)
6	Debate	<i>A.I, entriely on us II</i>	Jihoon Jeong, Seung Joon Choi, Sey Min
7	Talk	<i>Never for Money Always for Love</i>	Adbusters Media Foundation (Pedro Inoue)
8	Talk	<i>About Monoskop & Exhibition Library</i>	Dušan Barok (Monoskop)
9	Debate	<i>Catalog it!</i>	Dušan Barok (Monoskop)
10	Workshop	<i>The anatomies of an art catalogue</i>	Monoskop/Joana Chicau
11	Lecture, Debate	<i>Environmental Triage: An Experiment in Democracy and Necropolitics</i>	Critical Art Ensemble
12	Workshop	<i>Meme Wars</i>	Adbusters Media Foundation (Pedro Inoue)
13	Workshop	<i>ml4a Workshop: A.I intersects & Future, Workshop</i>	Gene Kogan
14	Workshop	<i>ml4a Workshop: Machine Learning & Art</i>	Gene Kogan
15	Public Participation Program	<i>『CATALOGUE』Front Matters</i>	Display Distribute (co-edited with Kunci and Read-in)

16	Public Participation Program	『CATALOGUE』Chapter 2: Klub Numpang Baca Reading Group	Display Distribute (co-edited with Kunci and Read-in)
17	Public Participation Program	『CATALOGUE』Chapter 3: Spore, Spore, Sporadic	Display Distribute (co-edited with Kunci and Read-in)
18	Public Participation Program	『CATALOGUE』 Translation (Contaminating Languages)	Display Distribute (co-edited with Kunci and Read-in)
19	Public Participation Program	『CATALOGUE』 Chapter 5: Haunted Bookshelves	Display Distribute (co-edited with Kunci and Read-in)
20	Public Participation Program	『CATALOGUE』 End Matters: Lateralizing Knowledges	Display Distribute (co-edited with Kunci and Read-in)
21	Workshop	No One Left Behind	Listen to the City
22	Lecture, Talk, Workshop	Spirits, Robbers, and Bells	Wonhwa Yoon, Jeewon Yoon
23	Workshop	A Guide to Archive Me, Pop-up Workshop	Archive of the People
24	Workshop	A Guide to Archive Me, Workshop	Archive of the People
25	Seminar	A Guide to Archive Me, Conversation with Archivist	Archive of the People
26	Lecture, Performance	Understanding Machine Learning for Artists Who Want to Co-operate with AI	Seokjun HA (Treasure Island Collective)
27	Talk	Hacking Territory Round Table	kook+
28	Public Participation Program	Credit	Yangachi
29	Public Participation Program	Withgoods	Zero Space
30	Lecture Performance	By Cycle	Hyun Tak Kim
31	Workshop	House ALIVE Project	kook+
32	Public Participation Program	Eating and living with various bacteria	factory collective

※ Please refer to the Seoul Museum of Art website (<https://sema.seoul.go.kr/>) and Seoul Mediacity Biennale website (<http://mediacityseoul.kr>) for the program schedules, locations, and details.

□ The Directorial Collectives



○ Nam Soo Kim (Dance Critic)

Nam Soo Kim is a Research Planner who began his career in the field of art as a Dance Critic. In 2008, he worked as an Art and Science Researcher at the Nam June Paik Art Center. In 2011, he was a Senior Researcher for the National Theater Company of Korea and in 2013, he was the Head of Asia Culture Archive Team and Dramaturge at the National Asia Culture Center.



○ Jang Un Kim (Independent Curator)

Jang Un Kim is a curator and art critic. After studying art theory and cultural theory in 2000, Kim started working as an editor for the monthly journal art (now Art in Culture). Kim has served as a curator of Art Space Pool (2001-2002), curator at Anyang Public Art Foundation (2006-2007), Position Papers' curator at the 7th Gwangju Biennale (2008), adjunct professor at Kaywon University of Art and Design, and Senior Curator, the head of Exhibition Team 2 at National Museum of Modern and Contemporary Art, Korea (2014-2016).



○ Kyung Yong Lim (Director of The Book Society)

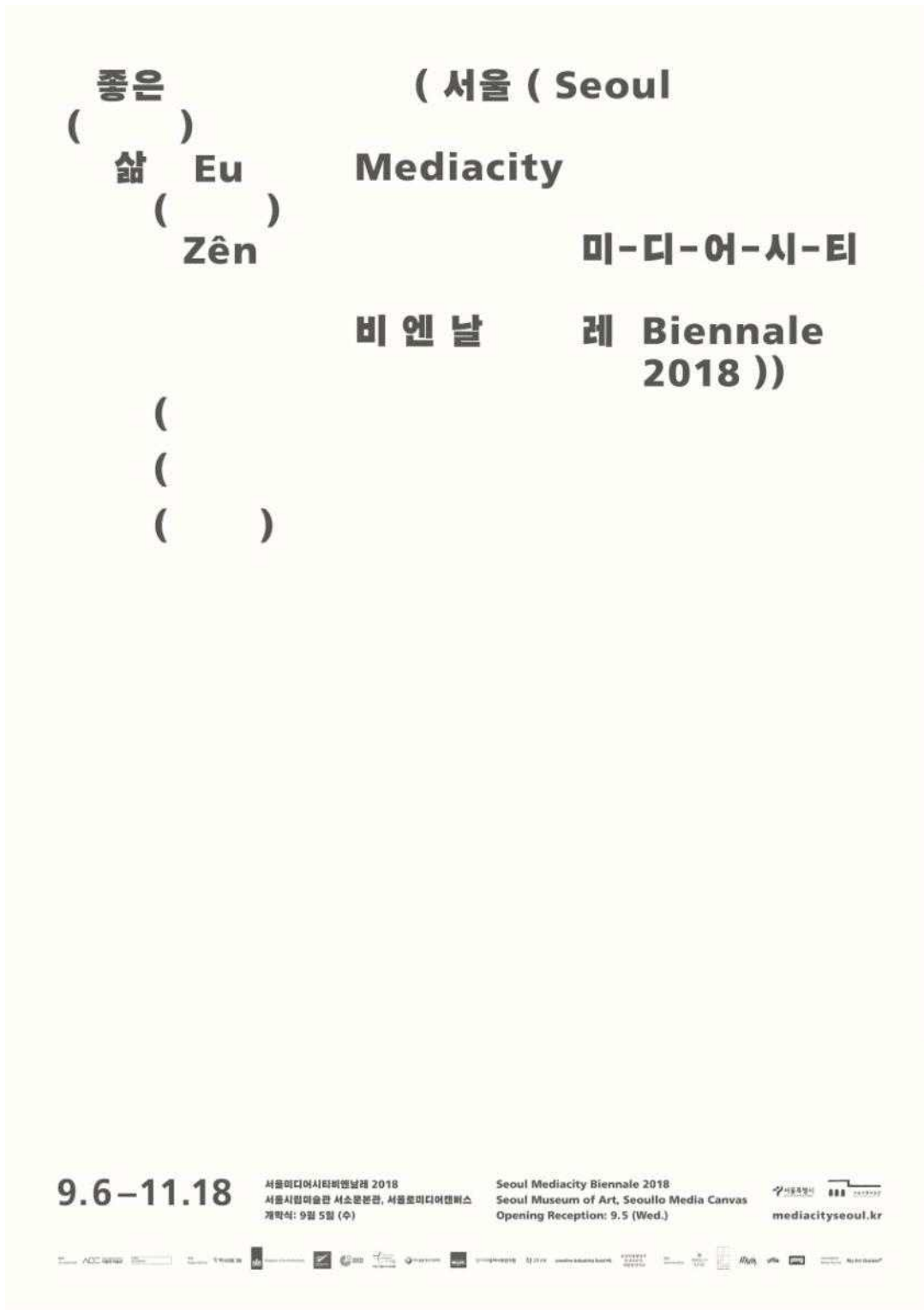
Kyung Yong Lim studied Film Theory and Film Producing. Since 2007, he has been managing a small publishing company called Mediabus. Since 2010, he has introduced art books and small, independent works to the public through The Book Society, which functions both as a bookstore and project space. He is the Chief Editor of The Book Society and co-editor of the non-periodic Journal *Public Document* that records the city's various autonomous movements.



○ Gibin Hong (Director of Global Political Economy Institute)

Gibin Hong earned a bachelor's degree in Economics, a master's degree in International Relations from Seoul National University, and a PhD in Political Economy from York University in Toronto, Canada. He has translated several works such as *The Great Transformation* by Karl Polanyi, *Basic Income* by Philippe Van Parijs, and authored *Wigforss, Welfare State and a Provisory Utopia*. He is the Director of Global Economy Institute and Chairman of the Research Committee at the Karl Polanyi Institute Asia.

□ Exhibition Posters (Three types) / Graphic designer: Yeounjoo Park



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9.6-11.18

서울미디어시티비엔날레 2018
서울시립미술관 서소문본관, 서울로미디어캔버스
개막식: 9월 5일 (수)

Seoul Mediacity Biennale 2018
Seoul Museum of Art, Seoullo Media Canvas
Opening Reception: 9.5 (Wed.)

서울미디어시티비엔날레 2018
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Opening Hours

	Seoul Museum of Art Seosomun Main Building	SEOULLO MEDIA CANVAS
Opening Hours	Saturdays, Sundays, National Holidays Summer Season (March-October): 10AM-7PM Winter Season (November-February): 10AM-6PM ☆ Last admission for the museum is 1 hour prior to the closing time.	Weekday-Weekend 6PM-1PM
Museum Night	(Culture Day) 7PM-10PM Every Month Second Wednesday, Last Wednesday	-
Closing Days	Mondays	-
Audio Guide	0	SEOULLO MEDIA CANVAS application
Guided Tours	There are guided tours twice a day. 1PM, 3PM	-
Admission	Free	
Main Phone Number	02-2124-8800	02-2133-2712
Address	Zip Code 04515 61, Deoksugung-gil, Jung-gu, Seoul, Korea (Seosomun-dong)	Zip Code 04508 215, Mallijae-ro, Jung-gu, Seoul, Korea SEOULLO 7017 North Plaza Woori bank Jungnim office

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Contacts**Seoul Museum of Art (SeMA)**

61 Deoksugung-gil, Jung-gu
Seoul Museum of Art (SeMA)
04515 Seoul
South Korea

SeMA Curators

Solok Jeon 02-2124-8906, whitegreen@seoul.go.kr
Jin Kwon 02-2124-8939, nakwonjin@seoul.go.kr
Minhwa Yun 02-2424-8973, yunminhwa@seoul.go.kr

Seoul Mediacity Biennale 2018**Assistant Curators**

Si-seup Kim 02-2124-8898, hagnosis@seoulbiennale.com
Yeum Bae 02-2124-8897, abae@seoulbiennale.com
Woori Cho 02-2124-8979, wcho@seoulbiennale.com