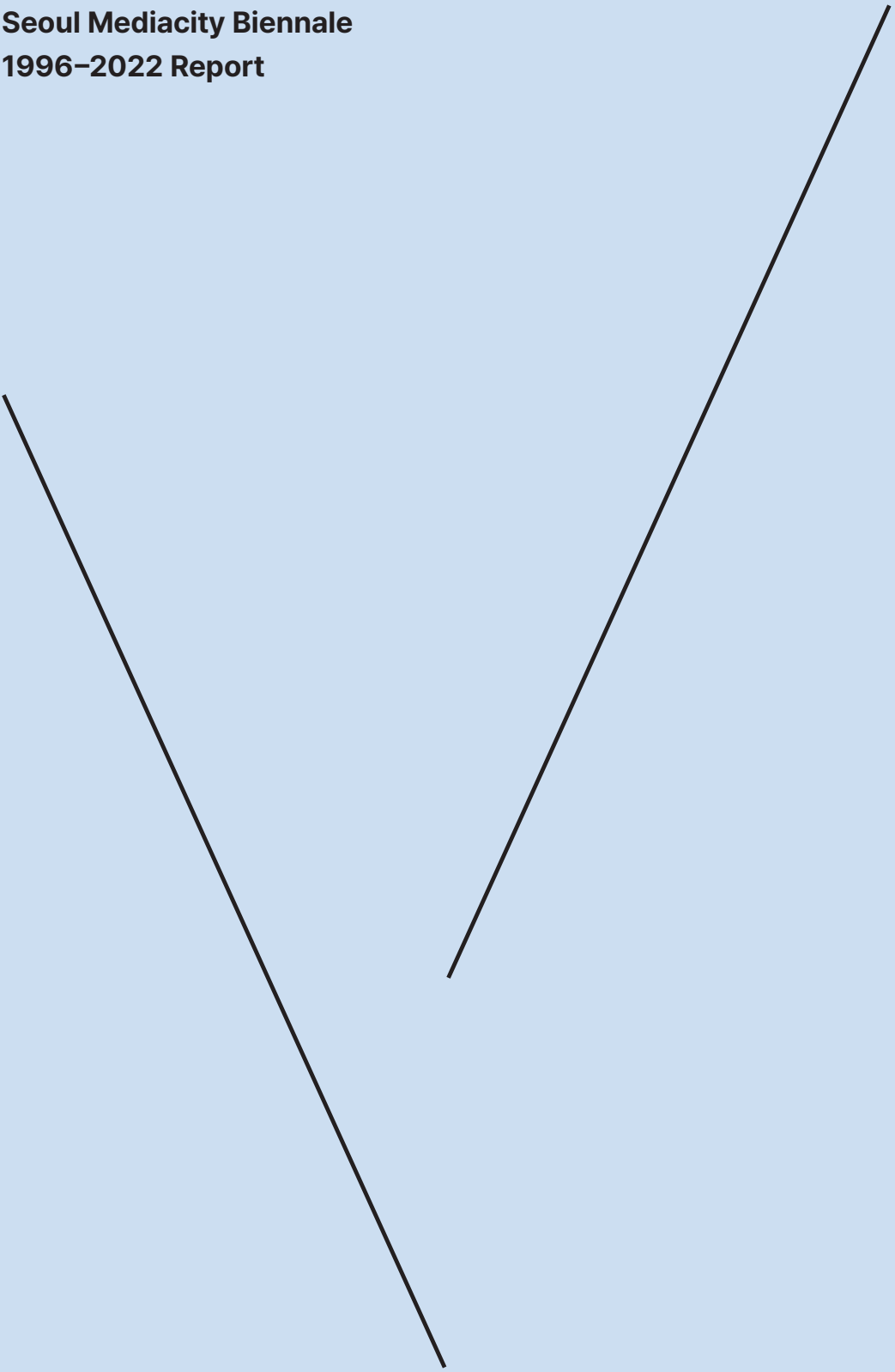


Seoul Mediacity Biennale
1996–2022 Report



서울미디어시티비엔날레
SEOUL MEDIA CITY BIENNALE

Seoul Mediacity Biennale 1996–2022 Report

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Seoul Mediacity Biennale
Seoul Museum of Art
61 Deoksugung-gil, Jung-gu, Seoul
contact@mediacityseoul.kr
mediacityseoul.kr
sema.seoul.go.kr

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Remarks

All basic information about individual events, artworks, programs, artists, and participants has been sourced from catalogues and reports of the previous editions of *Seoul Mediacity Biennale*. Any information unavailable or unverifiable has been denoted as “unconfirmed” or omitted. For events that took place prior to 2002 when Seoul Museum of Art’s Seosomun Main Building opened to the public, information regarding corresponding exhibition venues is denoted in parentheses; for events that took place after 2002, such denotations omitted.

Information about each artwork is provided according to the following order; artist name, artwork title, year of production, materials, size (height × width × depth), length (minutes, seconds), collaborators, courtesy and collection credit. In addition to the information specified in the individual catalogues and reports pertaining to each edition of the Biennale, each artwork’s collection location (as of March 2022) is also specified. For titles in languages other than English, both Korean and English translations are provided in [square brackets]. Program information is catalogued in the form of a basic overview.

The number of artworks is the sum of all submitted works and does not include constituent places within individual work. Some works are categorized as programs, depending on the nature of the work.

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ABOUT THIS REPORT

This report examines and documents the evolving contexts and processes that have informed the 25-year history of the *Seoul Mediacity Biennale* (hereafter the Biennale). One purpose of this analysis is to compile objective data from the final reports and catalogues of each edition of the project in order to obtain a clearer view of the Biennale's long-term progression. Another aim of this text is to assess the Biennale's cultural and artistic standing by comprehensively tracking the decision-making processes of its organizers as well as its individual outcomes over the years.

These steps will yield a foundational resource that confirms the validity of the Biennale's continuity and development thus far and suggests its potential future trajectories. Art historical events that are mentioned or referenced in the Chronology have been selected based on their relevance to the Biennale, with particular emphasis on the context of the city, media and art from the region that have led to the contemporary condition of life in 2022.

This reports divides the Biennale's history into five phases. These divisions are not only chronological, but are also based on changes in the forms of production and appreciation, attitudes, interests, and methods of participation in contemporary art, as well as the periodic transformation of the Biennale.

The first phases, "Creation of Identity," focuses on experiments that explored the images reproduced by new media in the late 1990s by focusing on the viewing and display of images during three *SEOUL in MEDIA* exhibitions, which were held from 1996 to 1999. These exhibitions represented a series of attempts to experiment with contemporary images and invoke images created by new media while organically perceiving contemporary urban spaces, thus establishing an initial prototype for the Biennale's identity.

The second phase, "Creation of Form," examines the 1st to 3rd *media_city seoul* exhibitions, organized from 2000 to 2006 by the city of Seoul as its premier international art event. It was during this period that the Biennale established itself as a consistent, recurring initiative that remained faithful to the Biennale format as well as the future-oriented branding of Seoul.

The third phased, "Trajectories," marked a period in which the Biennale attempted to realize evolving interpretations of contemporary art by recalling the original definition of media art and transcending existing discourses premised upon connections with new technology. Held between 2008 and 2012, the 4th to 6th editions of the *media_city seoul* embodied this transitional

spirit by innovating new approaches to media art or alternative relationships with technology while undergoing slight changes in organizational identity and internal operation.

The fourth phase, “SeMA and Biennale,” focuses on the structural growth of the Biennale, as it evolved with respect to its strategic relationship with Seoul Museum of Art (SeMA). Included among the two editions of *SeMA Biennale Mediacity Seoul* and an edition of *Seoul Mediacity Biennale* held from 2014 to 2018 were its most successful and least successful iterations, thus proposing specific cases for questioning and analyzing a range of complex conditions that determined the project’s overall capacity for success in a given year.

The last phase, “Media Art,” recognizes the impact of everyday media, cultural phenomena, and paradigm shifts in the international art world as a result of the COVID-19 pandemic; moreover, it questions the role of contemporary media art in the current age as well as the dichotomous relationship between art and technology. The accumulation of data during this period, which began with the 11th edition of the *Seoul Mediacity Biennale* in 2019 and continues into the present during the proceedings of pre-Biennale programs of the 12th edition, deconstructs various archetypes across existing delineations of space, time, boundary, and category, allowing us to seek a more keen expression of solidarity.

Interviews and related materials that accompany overviews of each period, as well as its significant figures, works, and a list of programs that took place, are presented as additional commentary that augment the authority of this report. These materials pose specific questions about the identity of media art, or the contemporaneity of art itself, which has been constantly interrogated through various art events that have taken place in Seoul over the last 25 years.

Images and figures from the mid-1990s to the 2000s were extracted by scanning and documenting catalogues and digitally converted resources of audiovisual data from the SeMA’s collection (including VHS, Betacam, 6 mm tapes, film cameras, and DVDs), as well as materials provided by artists and other external sources; all images produced since the 2010s were selected from SeMA’s digital materials image selection criteria prioritized major works that reveal the relationships between media, art and the museum; new attempts to engage with the history of media art; artworks exhibited in previous Biennales or belonging to the museum’s collection; and works of artists who participated in the Biennale on more than one occasion.

Any given work may be considered media art regardless of whether it incorporates old or new media, reflecting an inclusive understanding of renewed and expanded meanings of media art through interactions with the audience.

Finally, the most important dataset in this book documents the 1,128 artworks, 1,795 sessions of 248 public programs, 723 artists (577 individuals, 146 collectives, and 43 artists/collectives who participated in the Biennale more than once), 528 exhibition/program participants, 285 publishing participants, 190 board members, and 153 sponsors/partners of the three *SEOUL in MEDIA* exhibitions, eleven Biennale exhibitions and twelve pre-Biennale programs held during the past 25 years. Above all, the data compiled here objectively assert and overview the Biennale's history as a resource for the future.

It is hoped that this report will recognize the vast number of people involved with the Biennale as a means of converting past attempts and experiments into new values for the future.

CREATION OF IDENTITY 1996–1999



External view of Seoul Museum
of Art (former Seoul 600-Year
Memorial Hall)



The 1st SEOUL in MEDIA 1988–2002

Period	October 7 – October 20, 1996
Curators	Kim Jinha, Lee Sop, Yi Joo Heon and Park Samcheol
Venues	Seoul Museum of Art (former Seoul 600-Year Memorial Hall), 14 urban electronic billboards in 5 cities, information televisions at 8 banks
Artists	27 individuals
Artworks	40
Budget	80 million won

The background and context preceding the inauguration of the Biennale were in line with contemporaneous developments in the mid-1990s; along with the arrival of mobile communication in Korea, Internet cafes began to proliferate throughout the capital and the era of Korean cable television broadcasting began. In 1993, the National Museum of Modern and Contemporary Art (MMCA) organized *1993 Whitney Biennale in Seoul*, an exhibition that was met with a positive response from local audiences. Then, in 1995, the launch of both the *Gwangju Biennale* and the Korean Pavilion at the *Venice Biennale* led to the imminent institutionalization of biennial exhibitions in Korea. The launch of the *Busan International Film Festival* in 1996 heralded the advent of an “age of moving images,” and in that same year an annual exhibition project titled *SEOUL in MEDIA* was also inaugurated. At the time, SeMA lacked both a permanent home and organizational structure and was temporarily operating out of the former Seoul High School building. Later, the Seoul 600-Year Memorial Hall, where a temporary exhibition space was created in 1994 on the occasion of an exhibition commemorating the sixth centennial of the Korean capital titled *Seoul, Toward a New Birth*, was renovated to house the first dedicated exhibition space for SeMA and a “Museum Operation Office” was established in conjunction with broader organizational reforms. Finally, the SeMA Management Ordinances were enacted, paving the way toward establishing a permanent city art museum. Throughout this period, *SEOUL in MEDIA* (held from 1996 to 1999) proposed a pioneering experiment that focused on the relationship between media and the city of Seoul, mediated by contemporary art. This project sowed the seeds that would eventually give rise to the Biennale.

The 1st SEOUL in MEDIA 1988–2002 was held from October 7 to October 20, 1996 at the SeMA (former Seoul 600-Year Memorial Hall), in addition to a video screening project that was displayed on 14 electronic billboards across four cities and numerous bank information televisions. Art Project Seoul, a public art planning team organized by Kim Jinha and Lee Sop was selected through an open call process and sought to studying the reciprocity between



1988-2002 Poster, 1996

Design by Ahn Sang-soo

Courtesy of the artist

daily life and art, which became feasible after Yi Joo Heon and Park Samcheol were brought onboard. The budget for the 1st SEOUL in MEDIA 1988–2002 was 80 million won and there was one external sponsor. The project's title alluded to the 1988 Seoul Olympics, the 2002 World Cup, and a specific point in the past and the future. Kim Jinha stated that the project was conceived as an initiative that “explored urban culture and life at a transitional period in the era of moving images where premodern elements and contemporary functionality coexist.” This curatorial intention was best reflected in the project's attempt to activate “images” themselves, which penetrated urban media such as electronic billboards, as a unified conceptual exhibition frame, rather than focusing on any specific works or fixed narrative.

Art Vision City Vision was a project that extracted 80-seconds video clips and still images from approximately ten artworks, which were then inserted between regular video advertisements displayed on electronic billboards around the city and information TVs inside major banks. These clips and images were displayed in their original formats in the exhibition hall, establishing connections between the inside and outside of the exhibition space. The 27 participating artists in the 1st SEOUL in MEDIA 1988–2002 included Park Hyunki, one of Korea's first-generation media artists, and Nam June Paik, who enthusiastically offered his efforts for the sake of globalizing Korean art in the mid-1990s. All together, these artists presented 40 artworks that experimented with “ways of seeing” by actively utilizing the new media of the period, such as animation, photo slides, graphics, computer art, film, and video installation. Among the exhibited works, *City Waterfall* by Hong Soon-chyul is the best example of an organic connection between the electronic billboards and the exhibition hall. As a symbol representing the urban public sphere of everyday life, four ready-made toilets were installed in the exhibition space, with four small monitors mounted on the wall behind the toilets and facing the viewer. These monitors displayed a video of a huge waterfall descending vertically, while another version of the video was edited to a different length and displayed on a large pile of monitors located in another part of the exhibition hall as a means of depicting artificial nature, which also connected to the videos exhibited on urban electronic billboards outside the exhibition space.

The exhibition floorplan was designed by Wiga Architects, which continued as the collaborating designer until the 3rd *SEOUL in MEDIA*. An article published on October 10, 1996 by the *Chosun Ilbo* newspaper, the exhibition's sponsor, noted that “high-tech media symbolizes that the social vision of art in Seoul actively seeks visitors.” Experts in various fields such as curating, fine art, design, theater, education and cultural heritage, including Kim Hong-hee, Park Hyunki, Ahn Sang-soo, Kang Junhyeok, Cho Duckhyun were members of the exhibition's Organizing Board; many of these figures would later return to subsequent editions of the Biennale to perform various roles and responsibilities.

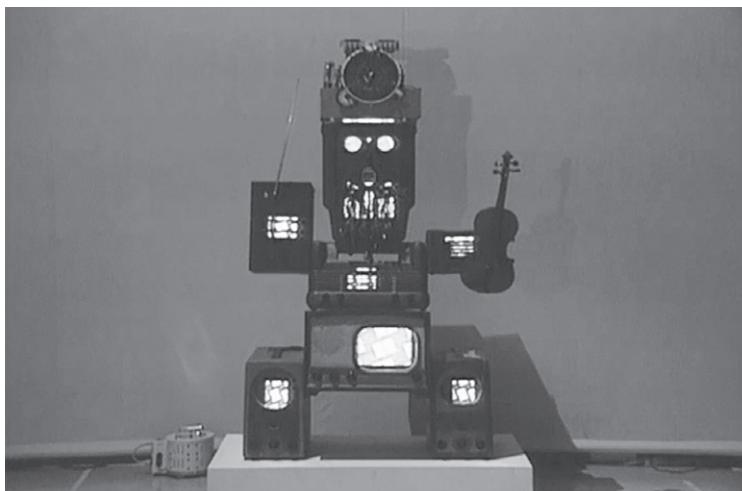
1 Kim Jinha, “On Curating *SEOUL in MEDIA*,” *The 1st SEOUL in MEDIA 1988–2002*, Seoul Museum of Art, 1996

2 “City Vision of Chosun Ilbo: Showing Video Arts at 14 Billboards of 5 Cities,” *Chosun Ilbo*, October 10, 1996

External view of Seoul Museum
of Art (former Seoul 600-Year
Memorial Hall)



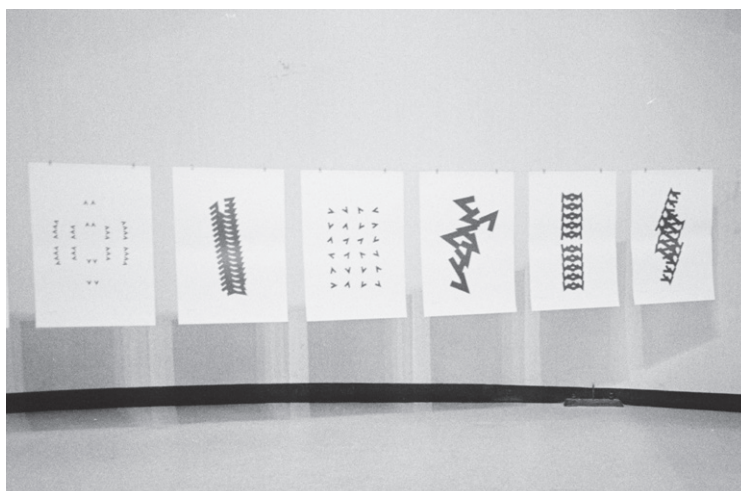
Visiting SeMA Gyeonghuigung
(former Seoul 600-Year Memorial
Hall) for *Trios of Guides of the
COULD BE NO.1* at the SeMA
Biennale Mediacity Seoul 2016
(2016.2.19)
Photography: Jeong Ju-young



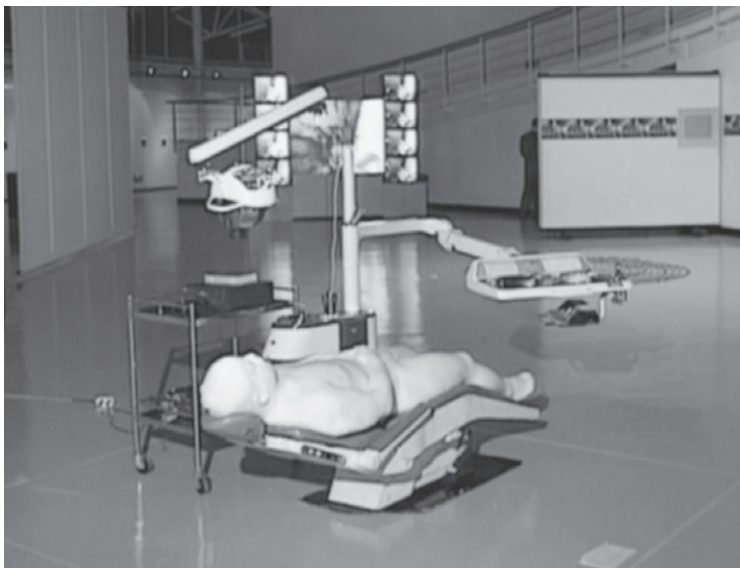
Nam June Paik
MUSOGORSKY

Video installation, Dimensions
variable

Exhibition view at Seoul Museum
of Art (former Seoul 600-Year
Memorial Hall), 1996
Excerpts from the MBC
News, 1996.10.11



Ahn Sang-soo
Munjado [Letter Painting]
 1996, Dimensions variable
 Courtesy of the artist
 Exhibition view at Seoul
 Museum of Art (former Seoul
 600-Year Memorial Hall), 1996



Hong Sung-Do
Call and Anatomical Structure
1995, Photos, medical
instruments, Dimensions variable
Exhibition view at Seoul Museum
of Art (former Seoul 600-Year
Memorial Hall), 1996
Excerpts from the MBC
News, 1996.10.11

Gum Nuri
untitled

1996, Dimensions variable

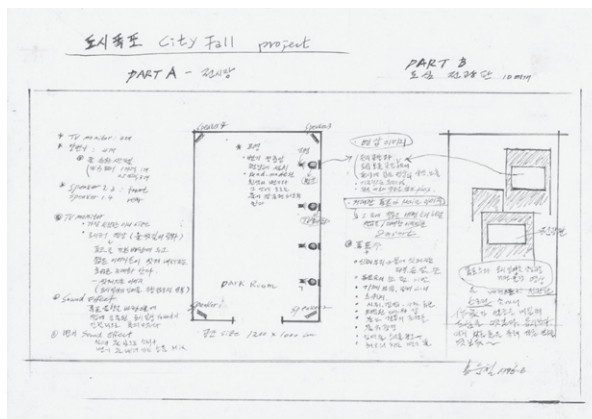
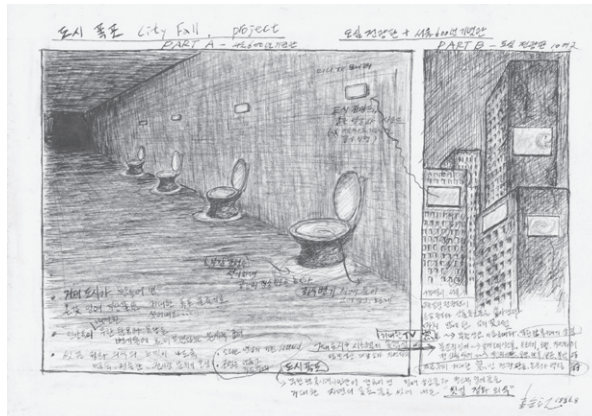
Exhibition view at Seoul
Museum of Art (former Seoul
600-Year Memorial Hall), 1996
Photography: Jo Seong-hye
Courtesy of the artist



Lee Kang Woo
(Roll) Road-Speed-Fate

1996, Gelatin silver print, steel,
color spray, text, 244 × 504 cm

Exhibition view at Seoul Museum
of Art (former Seoul 600-Year
Memorial Hall), 1996
Excerpts from the MBC
News, 1996.10.11



Hong Soon-chul
Drawing for the City Waterfall
project

1996, Pen on paper,
21 × 29.7 cm each
Courtesy of the artist

Hong Soon-chyul
City Waterfall

1996, 4 sets of monitor
and urinal, speaker, water,
200 × 500 × 300 cm
(installation); 8 min 55 sec
(video)



Hong Soon-chyul
City Waterfall

1996, Video, 8 min 55 sec

Courtesy of the artist

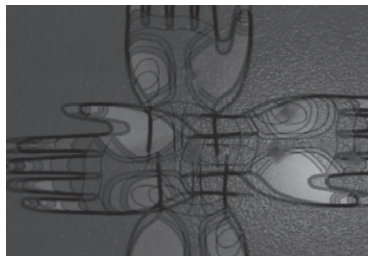
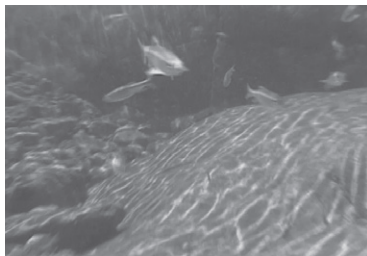
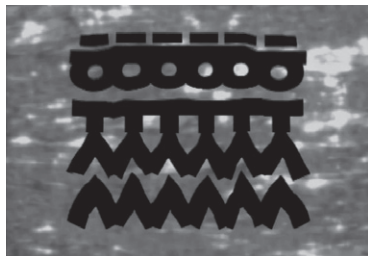
Exhibition view at Seoul
Museum of Art (former Seoul
600-Year Memorial Hall), 1996



The 1st SEOUL in MEDIA
ART VISION CITY VISION

1996, Video, 90 sec

Excerpted from Park Hyunki, *The BLUE DINING TABLE*; Song Young Ki, *The Downfall of Moon - Bi Gwang 2*; Sim Cheol-woong, *Amusement in the City Polygon Head*; Ahn Sang-soo, *Munjado*; Yi Won-kon, *A Study for a Fluctuation*, 1987; *Silkroad Memorial-under the linden*, 1989; Rhee Yoom, *Capsule People*, 1996; Choi Eungyeong, unidentified; Hong Soon-chyul, *City Waterfall*, 1996





The 1st SEOUL in MEDIA
 ART VISION CITY VISION
 Produced and edited by Hong
 Soon-chyul

Courtesy of the artist

Screening view at Electronic
 billboard of Chosun Ilbo, Seoul
 Gwanghwamun, 1996

SEOUL in MEDIA

Seoul Museum of Art (former Seoul 600-Year Memorial Hall)

Kang Woohyun

unidentified

Kong Sung-Hun

untitled

Koo Bohn Chang

Tailing in the Long Afternoon II

Slide, video

Gum Nuri

untitled

1996, Car, Dimensions variable

Kim Saehoon

What Has Become of Him?

Colored pencil on paper, Dimensions variable

Kim Yoon

unidentified

Computer animation, 2 min 30 sec

Kim Jangsub

New Town Scenary -I

120 × 180 cm

New Town Scenary -II

120 × 180 cm

Park Buldong

Salute to Seoul

Photomontage on paperboard, Dimensions variable

So What's Wrong with Seoul?

Photomontage on paperboard, Dimensions variable

Park Hyunki

The BLUE DINING TABLE

Video installation, 20 × 120 × 50 cm

Bae Joonsung

Ten Titles

Color sheet, charcoal on canvas, Dimensions variable

Nam June Paik

MUSSOGORSKY

Video installation, Dimensions variable

Soug Young Ki

The Downfall of Moon - Bi Gwang 2

Computer generated image, 40 × 26 cm

Bi Gwang 2

Computer generated image, 40 × 26 cm

Sim Cheol-woong

Amusement in the City

Polygon Head

Ahn Sang-soo

Munjado [Letter Painting]

Oh Kyung Hwa

Woman, Woman, Woman I - Story of Kyung-ah

unidentified

Yoon Dongchun

A Foreboding-detale

1996, Mixed media, Dimensions variable

Lee Kang Woo

(Roll) Road-Speed-Fate

1996, Gelatin silver print, steel, color spray, text, 244 × 504 cm
Collection of National Museum of Modern Art, Korea

Yi Won-kon

A Study for a Fluctuation

1987, Videotape, 9 min

Silkroad Memorial-under the linden

1989, Video installation, Dimensions variable

Rhee Yoom

Capsule People

1996, Video, projector, computer made moving image

Lee Joongjae

Make Up

LCD Projector

Talking Picture

LCD Projector

Jeong Younghoon

Era of Abraxas - 1000

1995

Era of Abraxas - 1001 - Season of Rationality

1995

Cross-effect Matrix Analysis for Mature and Aggressive Females

1996

Cho Kyoongsook

Chromosome of Deficiency and Oblivion

1994, Computer generated image

Installation (Part)

1996

Choi Eungyeong

unidentified

Computer animation, 2 min 30 sec

Han Soojung

unidentified

Copy print on tracing paper, Dimensions variable

Hong Sung-Do

Call and Anatomical Structure

1995, Photos, medical instruments, Dimensions variable

Hong Sung Min

MAN AND QUEEN

BYE!-KING

Hong Soon-chyul

City Waterfall

1996, 4 sets of monitor and urinal, speaker, water, 200 × 500 × 300 cm (installation); 8 min 55 sec (video)

City Waterfall

1996, Video, 1 min 10 sec

ART VISION CITY VISION

14 urban electronic billboards in 5 cities Seoul (Gwanghwamun Koreana Hotel, Elcanto bldg., Jonggak Seowon bldg., Sinchon Grand Department Store, Sinchon Wedding Hall, Seodamun Bakyoung bldg., Miari Daekyong bldg., Sanggye Samyang bldg., Yeongdeungpo Dangsan bldg., Samseong Yoohwa bldg.), Suwon (New Suwon Wedding Hall), Bucheon (Seowon bldg.), Bupyeong (City Plaza bldg.) , Busan (Samsung bldg.)
Information televisions at 8 banks NongHyup Bank, Industrial Bank of Korea, The Commercial Bank of Korea, Korea Exchange Bank, Cho Hung Bank, Standard Chartered Bank Korea Limited, KEB Hana Bank, Hanil Bank

Park Hyunki
The BLUE DINING TABLE

Soug Young Ki
The Downfall of Moon - Bi Gwang 2

Sim Cheol-woong
Amusement in the City Polygon Head

Ahn Sang-soo
Munjado [Letter Painting]

Yi Won-kon
A Study for a Fluctuation
1987

Silkroad Memorial-under the linden
1989

Rhee Yoom
Capsule People
1996

Choi Eungyeong
unidentified

Hong Soon-chyul
City Waterfall
1996

The 2nd SEOUL in MEDIA FOOD, CLOTHING, SHELTER

Period	October 16 – November 4, 1998
Curator	Lee Young Chul
Venues	Seoul Museum of Art (former Seoul 600-Year Memorial Hall), 1 urban electronic billboard
Artists	55 individuals and collectives from 3 countries (52 domestic, 3 international)
Artworks	101
Budget	80 million won

In 1997, the whole country was shaken when the government sought a bailout from the International Monetary Fund. Accordingly, *SEOUL in MEDIA* did not take place that year. Meanwhile, cultural changes in Korea continued to accelerate, as high-speed Internet and Japanese popular culture took hold of Korean society and drastic changes in daily life became the norm. That same year, *documenta X* celebrated its 50th anniversary, garnering attention for appointing its first non-German and female artistic director, Catherine David, who emphasized discussion and discourse in the creation of art exhibitions. In Taiwan, the 2nd *Taipei Biennale* limited its participation exclusively to Asian artists, including seven artists from Korea. With the focus of the global art world shifting toward marginalized subjects such as women and Asian countries, Korean art increasingly began to feature on the international stage. The late 1990s also witnessed growth in each layer of the Korean art ecosystem. New art institutions opened nationwide including MMCA's Deoksugung branch (1990), Art Sonje Center (1995), and Ilmin Museum of Art (1996) in Seoul; Busan Museum of Art (1998), and the *International Art Festival* (1998), a precursor to the *Busan Biennale* in Busan; and Daejeon Museum of Art (1998) in Daejeon. Beginning with the opening of Ssamzie Art Space (1998) in Seoul, several alternative and artist-run art spaces were also launched. Finally, *Forum A* published its first issue in 1999 by bringing together leading artists, theorists, critics, and curators of artistic discourse as co-editors and manifesting both an online and offline presence.

The 2nd SEOUL in MEDIA FOOD, CLOTHING, SHELTER was held from October 16 to November 4 1998 at the SeMA (former Seoul 600-Year Memorial Hall). The project's organizing structure was similar to that of the present-day, first convening an Operational Board and subsequently inviting a curator with a mandate of complete discretion regarding artist selection, with an external operating company contracted to manage the exhibition. Appointed to lead the Operational Board was Sung Wan Kyung, a scholar of Korea's public art movement in the 1990s and the legacy of *Minjung* (People's) Art



The 2nd SEOUL in MEDIA FOOD,
CLOTHING, SHELTER Cover image,
1998
Design by Park Hwal Min and
Gasum Visual development
Laboratory

Movement. The members of the Operation Board which included the artist Park Hyunki, who participated in the first *SEOUL in MEDIA* in 1996, reached a consensus to commission Lee Young Chul as the exhibition's guest curator. With a budget of 80 million won and the support of two external sponsors, the exhibition featured 55 emerging local artists and collectives who were mostly in their 20s and 30s and installed their works inside the Seoul 600-Year Memorial Hall and its surrounding environs. The exhibition approached visual culture and the urban environment from a conceptual position of digital thinking and encompassed diverse media including painting, sculpture, installation, photography, video, computer art, animation, advertising, fashion, cuisine, architecture, and outdoor billboards.

The exhibited artworks in the 2nd *SEOUL in MEDIA FOOD, CLOTHING, SHELTER* adopted a "digital concept" with regard to understanding the urban environment and moving image culture, fostering an "aesthetics of non-stereotype and multiplicity" that contrasted with existing values of modernism. These works credibly conceived of an organic and temporary urban environment as a form of media itself, which collided with the grid lines of scaffolding structures constructed under the domed exhibition hall. Many people still recall the exhibition's attitude and its acute expression of the Zeitgeist of the times by inviting emerging and unknown artists. The exhibition asserted a bold and simple vision that concentrated on the "exhibition and artworks" by condensing *Art Vision City Vision*, the public media canvas project used as an exhibition platform in 1996, into a single work, which doubled as a medium for disseminating promotional content. In the exhibition catalogue, Sung noted that the exhibition conditions still needed improvement, citing "difficulties due to limited budget and short preparation time"³ likewise, Lee focused on "interactivity, networking, and non-linearity"⁴ as focal points of his curatorial framework in order to compensate for the insufficient funding for the exhibition. His choices effectively evoked the core of media art, understanding its digital concept.

3 Sung Wan Kyung, "A Small Vessel Sailing Across the Irregular Reality," *The 2nd SEOUL in MEDIA FOOD, CLOTHING, SHELTER*, Seoul Museum of Art, 1998

4 Lee Young Chul, "Space of Confusion, Discontinuing Time" *The 2nd SEOUL in MEDIA FOOD, CLOTHING, SHELTER*, Seoul Museum of Art, 1998

Ahn Kyuchul
Chairs Mock-up
1998, Dimensions variable
Courtesy of the artist



Ahn Kyuchul
For Vincent
1994, Plaster on pot,
13.3 × 13.3 × 11.2 cm
Courtesy of the artist

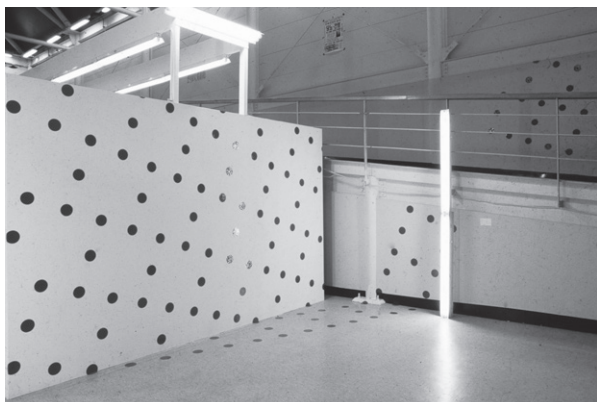


Bahc Yiso
*Unidentified Enlightening
Object*

1998, Dimensions variable

Exhibition view at Seoul
Museum of Art (former Seoul 600-
Year Memorial Hall), 1996

Excerpts from *The 2nd SEOUL*
in *MEDIA FOOD, CLOTHING,*
SHELTER (Seoul Museum of Art,
1998)



Kim Yong-Ik
Connection

1998, Banners, postcards,
Dimensions variable

Exhibition view at Seoul Museum
of Art (former Seoul 600-Year
Memorial Hall), 1998

Courtesy of the artist and the Art
Archive, Seoul Museum of Art

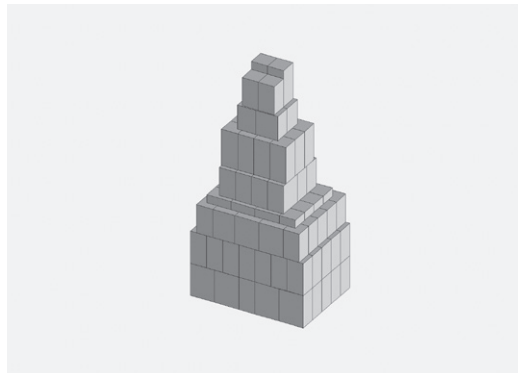
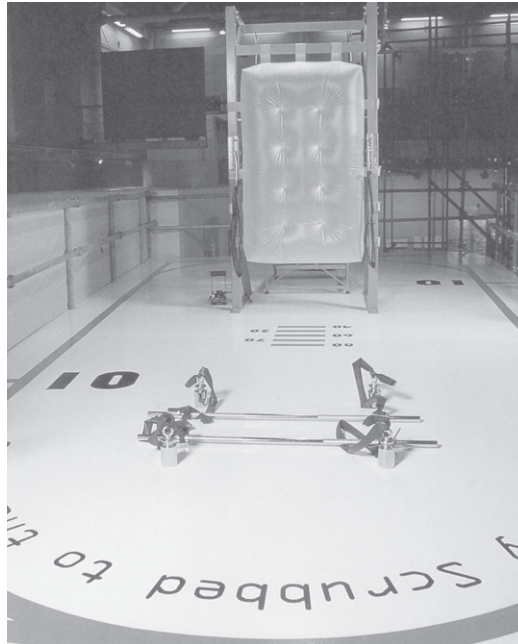


Seongnam Project
Seongnam Modernism /
Sungnam and Environment Art
 (Seoul Museum of Art, Lobby of
 Seongnam City Hall)

1998, Mixed media,
 Dimensions variable

Excerpts from *The 2nd SEOUL*
 in *MEDIA FOOD, CLOTHING,*
SHELTER (Seoul Museum of Art,
 1998)

Sora Kim
Everyday Scrubbed to the Bones
 1998, Dimensional variables
 Exhibition view at Seoul Museum
 of Art (former Seoul 600-Year
 Memorial Hall), 1996
 Excerpts from *The 2nd SEOUL*
 in *MEDIA FOOD, CLOTHING,*
SHELTER (Seoul Museum of Art,
 1998)



Yang Haegue
Monument for the Seoul
Metropolitan Museum of Art
 1998, Ca. 300 wooden plinths,
 Height ca. 650 cm
 Courtesy of the artist



Odoltogi

Agu and Pagu

1998, Animation, 8 min

Collaborator: Park Jaedong
(representative), Yu Kyunglyeol,
Oh Seong-yoon, Kim Hwanyeong,
Yu Seungbae, Yi Jonghyuk,
Kang Inkyung, Yi Seong-yoon

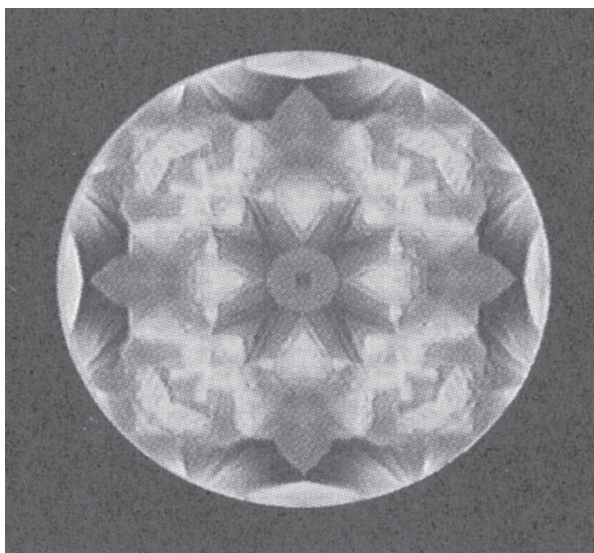
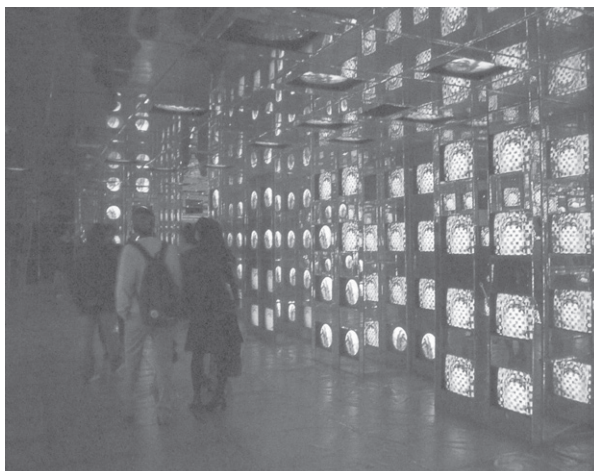
Excerpts from *The 2nd SEOUL*
in *MEDIA FOOD, CLOTHING,*
SHELTER (Seoul Museum of Art,
1998)



Choi Eun-Kyong, Kim Yoon
In.Formation.In.Spiration

Transmission from the urban
 electronic billboards

Excerpts from *The 2nd SEOUL*
 in *MEDIA FOOD, CLOTHING,*
SHELTER (Seoul Museum of Art,
 1998)



Noh Kyeong-ae
Fast Slow

1998, Video, 15 min

Exhibition view at Seoul
Museum of Art (former Seoul
600-Year Memorial Hall), 1996
Excerpts from *The 2nd SEOUL*
in *MEDIA FOOD, CLOTHING,*
SHELTER (Seoul Museum of Art,
1998)

Seoul Museum of Art (former Seoul 600-Year Memorial Hall)

Kang Kyoungah

Untitled Animation
1994

Infallible Dream

1997, Video, camera, optical print, 3 min 16 sec

Tiger Lily and Baby Blue
1997

Kang Minkwon

Character Clothing I
1998, Color inkjet print

Character Clothing II
1998, Color inkjet print

Character Clothing III
1998, Color inkjet print

Character Clothing IV
1998, Color inkjet print,

Character Clothing V
1998, Color inkjet print

Kho Nak Beom

3M
1998, Oil on canvas

Owl (Kim Ki-duck, Lee Byong-ok, Jung Se-jin)

untitled
45 edited videos

Kim Doo Sup

Influence of Public Officers on Student
1994–1998

Kim Beom

Home Town
1998, Book rental application form, Dimensional variables

Kim Byung-sue

Funny Drawing Collection
1996–1998

Interview

1997, Video, 4 min 30 sec

Twins Photo
1996

Kim Sang-Gil

Scenario
1997–1998, Cibachrome print

Kim Sora

How to Clean Yellow Things
1997

Everyday Scrubbed to the Bones
1998, Dimensional variables

Kim Oan

Paris
1996, B/W print

Paris
1997, Color print

Gvilin, China
1997, B/W print

New Mexico
1996, B/W print

Kim Yong-ik

Connection
1998, Banners, postcards, Dimensional variables

Kim Yongchul

untitled
1997, Carved wood,
38 × 7.6 × 20 cm

untitled
1997, Needle drawing on white paper, Dimensional variables

untitled
1998, Vaseline petroleum jelly, Dimensional variable

Kim Woo-il

Thick Broth and Pork Hock
1998, B&W Photography

Gim Hongsok

Egg-Hokey-Pokey
1998, Mixed media, Dimensions variable

Egg-Hokey-Pokey
1998, Mixed media, Dimensions variable

Egg-Hokey-Pokey
1998, Fake egg, glass, halogen lamp, Dimensions variable

Kim Hee-Kyung

Electric Cord
1998, Latex, Dimensions variable

Hahn Raymond

Reflections
1998, Slide projection, photos, Dimensions variable

Mok Najung

My Room
1998, Photo collage, computer generated image, Dimensions variable

Min Inkee

Driving Amerrycar
1998, Video projection

Park Young-kook

Aviation Over Desert
1998, Mixed media, Dimensions variable

Bahc Yiso

Metal Sculpture
Unidentified Enlightening Object
1998, Dimensions variable
untitled

Park Hanjin

A Car Became a Totem Pole
(達倒變, 明側化)
1998, Car, mixed media, Dimensions variable

Park Hye-jun

Sky-Water-Earth
1997–1998, Mixed media, Dimensions variable

Park Hwal-min, Ro Kyung Ae, Kim Dong-sup

sleepy
1998, Photos, Dimensions variable
Photography: Whal-min Park

Fast Slow

1998, Video, 15 min
Video still: Kyeong-ae Noh

Try me

1998
Photography: Whal-min Park

Seo Jung-Kug

Room with Color
1998, 21 monitors, pot, desk, ect.

untitled

1998, Fluorescent pigment, black light, MDF on wall

Seongnam Project

Seongnam Modernism / Sungham and Environment Art (Seoul Museum of Art, Lobby of Seongnam City Hall)
1998, Mixed media, Dimensions variable

Son Bong-Chae

Who is Next
1998, Mixed media, Dimensions variable

Yellow House
1998, Balloon, color fluorescent light, Dimensions variable

Ahn Kyuchul

For Vincent
1994, Plaster on pot, 13.3 × 13.3 × 11.2 cm

untitled (Spoon)
1994, Fiction book, silver spoon, Dimensions variable

Chairs

1998, Colored on wood, Dimensions variable

Ahn Seungurp

Erase, Illusion
1998, Soil, Dimensions variable

Yang Haegue

Monument for the Seoul Metropolitan Museum of Art
1998, Ca. 300 wooden plinths, Height ca. 650 cm

<p>Photographies of Various Monuments 1998</p> <p>Odoltogi Agu and Pagu 1998, Animation, 8 min Collaborator: Park Jaedong (representative), Yu Kyunglyeol, Oh Seong-yoon, Kim Hwan-yeong, Yu Seungbae, Yi Jonghyuk, Kang Inkyung, Yi Seong-yoon</p> <p>Park's Comments on Contemporary 1998, Animation, 25 min Collaborator: Park Jaedong (representative), Yu Kyunglyeol, Oh Seong-yoon, Kim Hwan-yeong, Yu Seungbae, Yi Jonghyuk, Kang Inkyung, Yi Seong-yoon</p> <p>Oh Jamie Jeongmee EEEE 1998, Installation, Dimensions variable</p> <p>Una Im, Fred Remy 3 Bus shelters "Kwang Hwa Mun" <i>Phtographe installation</i> 118 × 172 cm each</p> <p>Yoo Jinsang If there wasn't wall, street is a light 1998</p> <p>Yu Hyun-Jung Masquerade 1995 / 1998, Interactive computer installation, Dimensions variable Programming: Myungki Son</p> <p>The Third Gender 1995 / 1998, 2 channel video installation, Dimensions variable</p>	<p>Lee Sung-Gang Umbrella 1998, Animation, 13 min 24 sec</p> <p>Ashs in the thicket 1998, 16 min</p> <p>Lee Soo Kyung Plastic Wash Ball hanging in the sky on a nylon thread, 7m high Green Shoes Tribe 1998, Slide projection, photos, recoder, Dimensions variable</p> <p>Lee Seung-Taek An Artist Planting Moss 1976</p> <p>Rust's Suffering 1996</p> <p>At last Art has been Garbage 1997, Colored plaster on styrofoam, oil on canvas, bronze, Dimensions variable</p> <p>Lim Jung-Kyu Circulation in the Life 1998, Mixed media, Dimensions variable</p> <p>Jang Jung-Yun La jole de vivre 1998, Oil on canvas</p> <p>D'un bout a l'autre 1998, Oil on canvas</p> <p>Qui uue vous soyez 1998, Oil on canvas</p> <p>Quelque chose 1998, Oil on canvas</p> <p>Jeon Lynne C unidentified 1998, Ink calligraphy on the glass wall of gallery entrance, Dimensions variable</p> <p>Chon Seung-II Tomorrow Human 1998, Animation, 3 min 30 sec</p>	<p>Chung Sue-Jin untitled 1998, Oil on wood</p> <p>untitled 1994, Ink on paper</p> <p>untitled 1994, Ink on paper</p> <p>untitled 1998, Ink on paper</p> <p>untitled 1998, Mixed media, Dimensions variable</p> <p>Joh Bumzinn Up and Down Story</p> <p>Joo Myung Duck Metropolitan Children's Hospital 1968</p> <p>unidentified 1997</p> <p>Joo Jae-Whan Shopping Man 1998, Paper collage</p> <p>Extra Study 1998, School uniforms, plastic hangers, pine cones, Dimensions variable</p> <p>unidentified 1998, Mixed media, Dimensions variable</p> <p>Jin-Dal-Lae Korea 1998, Mixed media, Dimensions variable</p> <p>Choi Min-Wha unidentified Acrylic</p>	<p>Choi Eungyeong, Kim Yoon In.Formation.In.Spiration 1998</p> <p>Hangeul Project 1998</p> <p>Kimberly SaRee Tomes Looking for Wendy 1997, Video projection</p> <p>Thomas Y. Han Double Screen 1998, Wood, foil, mixed media, Dimensions variable</p> <p>Ham Kyungah Typewriter 12 min 20 sec</p> <p>Eating 1998, Still from video, 20 min</p> <p>Fish 10 min 98 sec</p> <p>Ham Yang-Ah Beansprout Growing Project 1998, Bean sprouts, beans, plastic bags, Dimensions variable</p> <p>Sensuous Space 1998</p> <p>On the Ground (1 min 30 sec) 1996, Video</p> <p>On the Earth..., Cheese 1996, Video</p> <p>Hong Soun-Myung Relations between Korea and Japan IIIIII 1998</p> <p>Hong Seung-Hye Organic Geometry 1998, Cerigraphy on cardboard, Polyurethane coating and polyurethan on wood, Dimensions variable</p>
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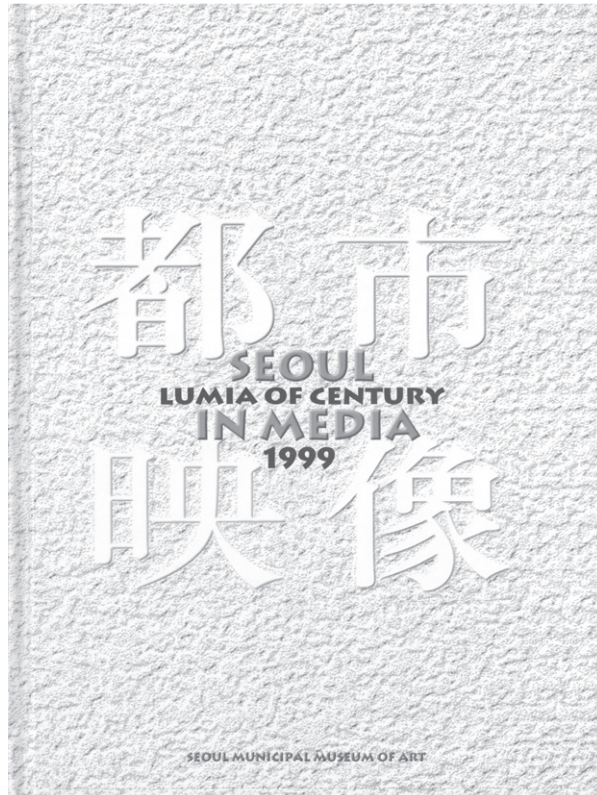
The 3rd SEOUL in MEDIA *Lumia of Century*

Period	October 15 – November 3, 1999
Curator	Hwang Sung Ok
Venues	Seoul Museum of Art (former Seoul 600-Year Memorial Hall), several urban electronic billboard
Artists	33 individuals and collectives from 2 countries (32 domestic, 1 international)
Artworks	39
Budget	80 million won

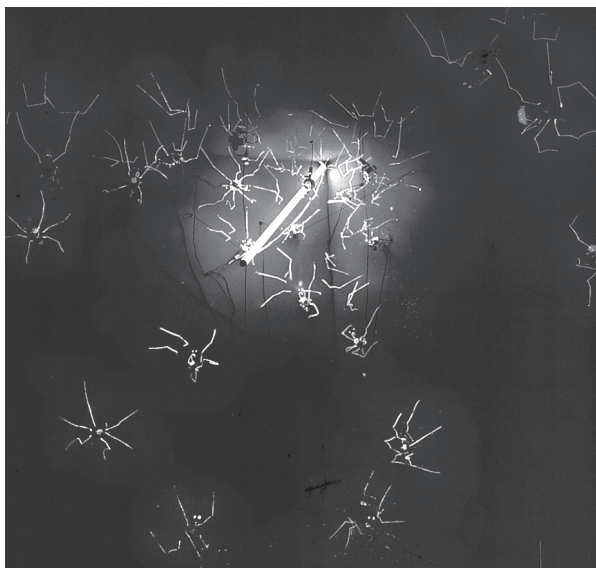
The 3rd SEOUL in MEDIA *Lumia of Century* was held from October 15 to November 3, 1999, by which point Yoo Joon Sang had been appointed the first General Director of SeMA. Hwang Sung Ok, who also worked on the previous edition of the exhibition as an official representative of the Seoul Metropolitan Government, was hired as the museum's curator and took charge of curatorial responsibilities, while Wiga Architects undertook exhibition design within the Seoul 600-Year Memorial Hall. The budget and scale of the project were consistent with the previous edition of the exhibition, along with the inclusion of five external sponsors and partners. The 3rd SEOUL in MEDIA *Lumia of Century* presented 39 artworks by 32 domestic artists and one international artist whose works actively explored various facets of media through the motif of "lumia" and utilized various media including video, slide projection, kinetic art, installation, photography and video performance. The project also continued the *Art Vision City Vision* project as means of broadcasting artworks via a nationwide network of electronic billboards and bank information TVs. In the exhibition catalogue, Yoo emphasized an overarching vision of "contemporary art with the purpose of understanding the urban environment and conditions."⁵ It was then that Seoul Mayor Goh Kun announced plans to launch of *media_city seoul*, a new international visual art festival set to debut in 2000.⁶

5 Yoo Joon Sang, "Video Becomes the Face of City," *The 3rd SEOUL in MEDIA Lumia of Century*, Seoul Museum of Art, 1999

6 Goh Kun, "Transformation of Electronic Billboards – Art Museum for Citizens," *The 3rd SEOUL in MEDIA Lumia of Century*, Seoul Museum of Art, 1999



The 3rd SEOUL in MEDIA Lumia
of Century Cover image, 1998
Design by Wiga Architects

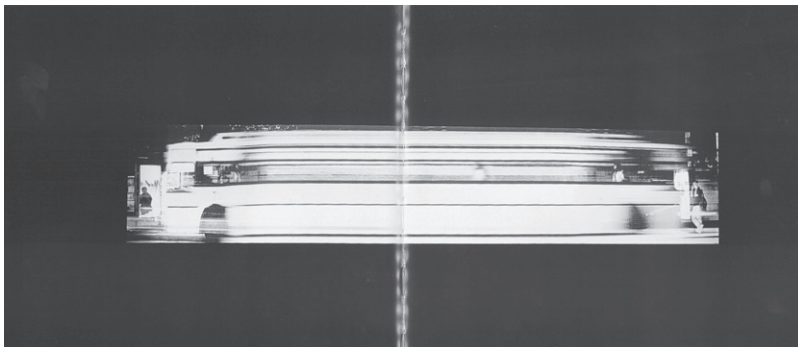


Choe U-Ram
Habitat

1999, Black light, motor,
sensor, 500 × 600 × 240 cm

Courtesy of the artist

Exhibition view at Seoul
Museum of Art (former Seoul 600-
Year Memorial Hall), 1999



Kim Hyun-Hee
*People who are Waiting for the
Light*

Excerpts from *The 3rd SEOUL
in MEDIA Lumia of Century*
(Seoul Museum of Art, 1999)



Kim Seung Young
Everything is Everything
 Exhibition view at Seoul
 Museum of Art (former Seoul 600-
 Year Memorial Hall), 1999
 Excerpts from *The 3rd SEOUL*
 in *MEDIA Lumia of Century*
 (Seoul Museum of Art, 1999)

Lumia of Century artworks

Seoul Museum of Art (former Seoul 600-Year Memorial Hall)

<p>Kwon Soon-Hwan <i>Artificial Breeding</i> Flowerpot, soil, lens, monitor, VCR, projection machine, 300 × 600 × 250 cm</p> <p>Kim Dae Soo <i>In the Evening</i> 1999, B/W print</p> <p>Kim Seung Young <i>Everything is Everything</i></p> <p>Kim Young Jin <i>Poetry of Existence, Walking for Auditive Awakening</i> 4 video projectors, 4 LDor VHS player, swing, wall paper, Dimensions variable</p> <p><i>Swing - Untransmitted Dream</i> 2006, 4 channel HD video, 700 × 700 × 300 cm Collection of National Museum of Modern Art, Korea</p> <p>Kim Jae-Kwon <i>TA9910</i></p> <p>Kim Jin Soo untitled #0003 untitled #0004 untitled #0005</p> <p>Kim Haemin <i>An Absurd Alibi</i></p> <p>Kim Hyun-Hee <i>People who are Waiting for the Light</i></p>	<p>Kim Hee-Seon <i>Going '99</i> <i>A Visitor-Hee</i></p> <p>Moon Joo <i>Three Times</i></p> <p>Suh Yang Byum <i>Video Performance</i> Video Performance</p> <p>Shin Hyun-jung <i>Fish for Reincarnation, Human for Releasing</i> 1999</p> <p>Yeom Eun-Kyoung unidentified</p> <p>Oh Sang Ghil <i>Highway star</i></p> <p>Oliver Griem <i>Hello/Goodbye</i> 4 projectors, rear projection</p> <p>U Sunok <i>Lightdrawing</i> 1996, 1999, 2 slide projectors, 162 slides, recorder, automatic control system, 500 × 500 × 280 cm</p> <p>Yook Tae-Jin <i>Horizon</i> 1998, Video projector, super VHS-VCR amplifier speaker, hemispherical aluminum container, screw propeller, sand, low speed motor, Dimensions variable</p>	<p>Yoon Young-Seok <i>Shinjae's Hand</i></p> <p>Lee Ki-Il <i>A Stop for a Second</i> Projector, VCR, installation, Dimensions variable</p> <p>Lee Yong-baek <i>Tactile Documentary</i> <i>Black Forest</i> <i>Dried Dialogue</i></p> <p>Lee Ju-Yong <i>Dreaming history</i></p> <p>Lee Junmok <i>Hands to be seen and to be read</i> 1996, Hand-shaped synthetic resin objects on 4 pannels, 6 monitors, VCR, acrylic box, 122 × 243.6 × 24.5 cm each (pannel); 46 × 36.5 × 47 cm each (monitor) Collection of National Museum of Modern Art, Korea</p> <p>Lim Young-sun <i>THE Room of Host</i></p> <p>Lim Choong Sup <i>Pebbles</i></p> <p>Lim Hee-Joong <i>SolarEclipse, sunflower</i> 1999</p> <p>Cho Duck Hyun <i>Light of Century</i></p>	<p>Cho Tai Byung <i>Beyond Everyday Life '99-9</i> 12 wall mounted monitors, 12 PCs, 40 × 41 × 6 cm each (monitor); 300 × 300 cm (installation)</p> <p>Chae Mi-Hyun <i>The Earth's Gesture - Wom hole</i></p> <p>Choe U-Ram <i>Habitat</i> 1999, Black light, motor, sensor, 500 × 600 × 240 cm</p> <p>Han Kye-Ryoon <i>Running to Stop</i> Video projector, translucent screen</p> <p>Heo Ku-Young <i>Look at the Foam at Baekwoon Lake</i> 7-8 monitors, shelves, 240 × 350 cm</p> <p>Hur Unkyung <i>Enlightment</i> Light, slide projector, acrylic box, water, 1800 × 2400 × 40 cm</p> <p>Hwang Kyu-Tae <i>A Dot</i></p>
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Conversation with Lee Sop, *Media Art = Publicness*

Lee Sop

Curator, The 1st SEOUL in MEDIA 1988–2002

Interview Date: February 7, 2022

KWON JIN (KWON) Hello. Thank you for your time today. The Biennale completed its eleventh edition in 2021. The Biennale was inaugurated in 2000, but another exhibition is often regarded the forerunner of the Biennale, the *SEOUL in MEDIA*, which held three times beginning in 1996. Unfortunately, there is little available information about what this particular exhibition looked like. To start off, can you explain your role in organizing *SEOUL in MEDIA* and what inspired the project?

LEE SOP (LEE) I can only tell you what I am able to recall from memory, since I myself have hardly any records of the project. I first heard about an exhibition called *SEOUL in MEDIA* being planned by the city of Seoul from Kim Hong-hee, who asked if we (Kim Jinha and Lee Sop) were interested in participating in a type of nomination process. After accepting the invitation and discussing further, we realized that she had already worked out a framework for conceptualizing and organizing *SEOUL in MEDIA*. In response, we suggested some realistic plans for the exhibition, many of which were implemented, which allowed things to progress naturally.

KWON Was it the SeMA that established the initial framework, or the organizing committee consisting of Kim Hong-hee, Park Hyunki, Ahn Sang-soo, Kang Junhyeok and Cho Duckhyun?

LEE As far as I recall, it was the committee. They combined the separate concepts of “Seoul” and “media,” and then we came up with some ideas to effectively realize the two concepts.

KWON The agency that took up those practical ideas was known as Art Project Seoul. Does that still exist?

LEE The company was called Art Project Seoul in its early years, although it later changed to Art Consulting Seoul. Preparations for creating the company began around 1996, but operations formally began in June or July of 1997. The 1st SEOUL in MEDIA 1988 – 2002 was our first project. The business ultimately closed down in December 2010.

KWON What was the purpose of creating that business?

LEE Public art. We actually called it “public arts.” We thought that the “art” in “public art” shouldn’t be limited to fine arts. I was running Namu Gallery with Kim Jinha at that time. Yi Joo Heon, a co-organizer of The 1st SEOUL in MEDIA 1988 – 2002 had just joined Hakgojae Gallery after quitting his job as an art journalist at *The Hankyoreh* while another co-organizer, Park Samcheol, was working hard as an art journalist at *Sports Chosun*.

I learned the concept of “public arts” while doing related research with Kim Jinha. We contemplated how to adapt the global trends in the art world to our setting by referencing foreign books and magazines such as *Art in America*. Park Samcheol and Yi Joo Heon shared our stance and joined the research, and we collectively came to the conclusion that public art represented the ultimate direction for art. At the time, many people in the art world went along with the “postmodern” wave, and there was a tendency to devalue art museums or galleries as mere “white cubes.” Today, however, there is more of a consensus. There are obvious limitations to art which exclusively seeks expert knowledge; it doesn’t help the artists and only ends up confining the audience or potential subject of enjoyment with certain walls. Add to that the trend of considering art collections as examples of elegant hobbies by people who break down those walls—we hated these things. Therefore, we out-rightly claimed to pursue public art. That’s why we didn’t feel any pressure when we were offered the opportunity to work on *SEOUL in MEDIA*.

KWON I see. Then it must have been a logical decision for you to showcase works on electronic billboards throughout the city.

LEE Of course. Despite our focus on making that idea a reality, the committee was still strongly pushing for a white cube type of exhibition. We said that we would take full responsibility for the exhibition, since that’s what we had to do anyway. The format of the nomination process involved some negotiation, so we accepted the committee’s opinion to some extent.

KWON What were your criteria in selecting the artists?

LEE It was a time when video artists weren’t making art with publicness in mind. Unfortunately, that still largely holds true. The definition of video art as a genre within the realm of fine art posed a problem because it didn’t consider the notion of publicness at all. We took this issue very seriously and

decided to try various ways of presenting videos. As a result, we also adopted a more technical approach to addressing this issue.

KWON Could you be more specific about the 'publicness' that Art Consulting Seoul sought to achieve?

LEE I cannot sufficiently explain that topic in this interview, but to be brief, we oriented our efforts toward reaching a point where art activities would not diverge from everyday activities. For more than a decade, the activities and work of Art Consulting Seoul were always carried out with this goal in mind.

KWON The year 1996 would have been just before experiments with new media, including video, had reached full swing in the art world. What else do you remember about selecting artists and organizing works during that time?

LEE One artist who realized the publicness of media art that we had envisioned is Hong Soon-chyul. He was a professor at Korea National University of Arts and a producer at a broadcasting company before then. Working with Hong was very meaningful. His piece containing scenes of toilets flushing was displayed at the SeMA (former Seoul 600-Year Memorial Hall), while another piece shown on the electronic billboards was organized separately.

KWON Do you recall any specific challenges you encountered or other memorable moments from your time working on the electronic billboard project *Art Vision City Vision*?

LEE The billboards were operated according to particular specifications back then, so all videos had to be less than 90 seconds. We signed a contract to display one video work of that length once every two hours-or rather, the people who operated the billboards helped us to do so-and we edited the videos to fit the time constraints.

KWON Records reveal that ten artists participated in the *Art Vision City Vision*. Can we assume that the works of those ten artists were combined and edited down to less than 90 seconds, and that the same files were transmitted at multiple sites?

LEE There wasn't electronic transmission back then. Each bill boards had its own connected system and prepared tapes were played at scheduled times. It was similar to the way that a disc jockey places the record player's pin on a vinyl record to play music.

KWON Were they operated 24 hours a day?

LEE No, not quite 24 hours, but probably until 1 am or 2 am. For the first couple of days, we actually watched to make sure they would play the works at the agreed times.

KWON According to the catalogue, there were billboards in Suwon, Bucheon, Incheon, and Busan, in addition to those in Seoul.

LEE There were only fourteen billboards in Seoul at that time.

KWON So you used all the available billboards in Seoul?

LEE All except for one in Gangnam, I think. And we only checked places like Suwon or Bucheon once, so I'm not really sure if the videos were played as promised. (LAUGHS)

KWON How did you screen the works that appeared on information displays at banks?

LEE Banks had TVs for advertising that would feature their own ads- "Create this account," etc.-or other messages regarding bank etiquette. The banks played the videos that we provided, in between their existing contents, every hour. From what I remember, they played the videos six or seven times per day, from 9 am to 4 pm.

KWON How was *Art Vision City Vision* received by the public?

LEE At the time, Roh Hyung Suk, who is still working at *The Hankyoreh* today, had just started working as an art journalist, and he showed a particular interest in this project. One time, we went out to the Gwanghwamun intersection together to see the billboards on the buildings of the *Dong-A Ilbo* and *Chosun Ilbo*, and Roh was asking questions to random people on the street. However, most people didn't really notice the videos-or, at least, they didn't realize that the videos were different than the regular advertisements that appeared on the billboards. They just thought of them as new advertisements and didn't see them as 'artworks.'

KWON It seems like there must have been a lot of technical difficulties or other issues with human resources related to the project. How did you handle such problems, and did you have any outside help?

LEE There were such large gaps in technology that the files created with the types of cameras used by the artists couldn't even be displayed on large electronic billboards. Since the files couldn't be played as is, they required a technical converting process of readjustment of colors. At first, we tried to solve this problem by looking for engineers who worked as videos editors at broadcasting companies. We managed to find a company that produced

the various media sources for billboards, but they requested a very high fee that exceeded the budget of the exhibition. In the end, we talked to the technicians who worked on the sources for the *Chosun Ilbo*'s signboards and received help from their personal contacts.

KWON Do you remember anything more about invited artworks including the *City Waterfall* by Hong Soon-chyul?

LEE I remember a scene from that piece in which a person positioned above the waterfall looks as if he is seeing the outside from within the screen. Another participating artist was Park Hyunki, who is one of Korea's first-generation video artists. The reason we included him was to celebrate and promote the fact that Korea actually had a pioneering artist in media art, and that media art could be one of our representative art genres, too. Back then, we also had many discussions with Ahn Sang-soo, who was one of the committee members, about typography as media and he also submitted his works to the exhibition. Nam June Paik presented his works, too, which allowed us to connect historically memorable points, one after another.

KWON I guess the works played on the billboards had a natural connection with those at the museum exhibition, since the artists that participated in the exhibition also displayed videos on the billboards. *Art Vision City Vision* must have also entailed experiments and efforts in video art beyond the "new advertisements" you mentioned earlier.

LEE I do remember that it was laypeople, those waiting in line at the banks who had more interesting responses than experts. That said, they would have been more entertained if we had screened a soap opera rather than an artwork. (LAUGHS) Considering the movements of people on the street, 90 seconds is a fairly long time to pay attention to a particular billboard, so the question was whether or not the videos were worth stopping for and watching. I don't think that was the case. Considering the potential impact of videos created as artworks compared to commercial images, I think that artworks have less appeal. It was obvious that people didn't remember them, and the project ended as an interesting attempt on our part.

KWON Did you encounter any technical difficulties in the museum exhibition?

LEE Since it was the first exhibition centered around media art, we didn't have any technical specialists or specific procedures. Each artist had a different opinion as well as their own demands. The only way for us to proceed was by simply trying our best to meet their needs. In retrospect, the exhibition *The 1st SEOUL in MEDIA 1988 – 2002* didn't receive much positive feedback. Even now, I still think that we lacked a strong sense of subject matter internally; we understood contemporary trends but failed to exhibit

contents that embodied those trends, and we weren't able to recruit such artists. In a way, I felt ashamed because I may have regarded the project as a way of making money. When someone who creates exhibitions starts to think like that, it is quite painful. The project should have been meaningful to me, even if others disregarded it. That's why Art Consulting Seoul's second project became organizing and programming a joint studio for art productions at Iljoo Art House.

KWON I saw numbers of single-channel videos produced by Iljoo Art House among the early audiovisual materials stored in the Biennale archive. Those videos show the early experiments of artists who are still active today. I had no idea that those works derived from Art Consulting Seoul's education and production programs, in the aftermath of *SEOUL in MEDIA*. Do you remember the total budget for the exhibition of *SEOUL in MEDIA*?

LEE It was about 70 to 80 billion won.

KWON To wrap things up, many people say that post-Covid-19 is a turning point. The Biennale has made various efforts with regard to media art over the years and is now taking this opportunity to collect and organize past materials, which has shared the cyclical nature of trends and recollections, rather than being completely new. What future directions do you think might lead the Biennale down more meaningful paths?

LEE For it is to be meaningful, we should not search for ideas as turning points, but rather find artists who wholeheartedly experience, embrace and reflect on such turning points. For instance, you might exhibit works by someone who has never been called an artist. Turning points in art are proven by artworks.

KWON Yes, I agree. I think that is important. If you would like to make a final comment about the Biennale, please do.

LEE There is one thing that I thought about when I read the questions you sent me.

The title is *Seoul Mediacity Biennale*. How much responsibility are we taking from that phrase? Furthermore, how can the meanings of 'Seoul' be analyzed? Words like metropolis or cosmopolis also spring to mind – if Seoul does encapsulate those meanings, we also need to ask questions about 'media city' and the associations that such a term connotes. Is Seoul a 'media city'? It is important to allow space for self-reflection on how to become a 'media city' in the future as well.

Moreover, can we reveal everything that progresses, regresses or stagnates during each biennial period, in the pursuit of our self-regard, as a media city? I hope that this phrase can encompass all these considerations.

빌딩의 전자캔버스

조선일보「시티비전」

비디오아트 펼친다

서울-부산등 5개시 14곳... 작가12명 참가

／金翰秀기자

7일부터 20일까지 서울 시내 10곳과 부산 수원 부평 부천 등 모두 14곳의 초대형뉴스진공판 조선일보「시티비전」이 화려한 비디오아트작품 상영공간으로 바뀐다. 삭막한 도시를 문화의 향기로 채울 이같은 기획은 서울시가 지방자치 출범 1주년을 기념해 마련한 기획전 「도시와 영상」전의 하나로 이뤄지는 것. 조선일보「시티비전」을 전자캔버스 삼아 펼쳐질 이 비디오아트쇼에는 김을 박원기 실험을 안상수 오진화 육근병 윤동현 이용 이원진 최은정 홍성민 홍순필씨등 12명이 참가한다. 이들은 간판등 도시에서 볼 수 있는 각종 이미지를 영상언어로 옮긴 작품을 1분짜리 2편으로 편집, 매일 30~50회 시티비전을 통해 상영해 도심에서 문화를 체험할 수 있는 기회를 제공한다. 또 같은 기간동안 서울시립미술관 정도600주년기념관에서는 백남준 구본환 김구리 서영기 이강우씨등 사진-비디오-설치 등의 방법으로 영상매체를

다뤄온 국내작가 28명이 서울을 필둑과 월드컵을 상징하는 「1988-2002」를 주제로 다양한 영상언어를 선보일 예정이다. 20대에서 60대까지 다양한 연령과 장르의 작가들로 구성된 이 전시는 컴퓨터그래픽, 컴퓨터아트, 복사미술, 소멸열화, 애니메이션 등의 작품을 통해 영상시대로 변화하고 있는 서울의 모습을 정치 사회 문화 환경 등 다양한 키워드를 통해 다룬다. 전시를 주관한 ㈜아트프랙트 서울의 김진희씨는 「다양한 첨단 미디어를 활용해 서울에 대한 미

지방자치 1주년기념

서울시립미술관서도 「도시와 영상-미술」展

술사회학적 비전을 보여줄 계획」이라며, 「적극적으로 관람객을 찾아나선다는 의미에서 칠단이다」의 상징인 조선일보「시티비전」을 이용해 왔다고 말했다. 서울시는 「도시와 영상」전과 함께 2일부터 15일까지 서울시립미술관



◇광화문 네거리 등 전국 14곳의 조선일보 초대형 전광판 시티비전을 통해 선보일 실험예술의 비디오아트작품 「변이에 대한 연구」.

신제남 이석조 황주미씨(서양화) 등 1백1명의 회화작품이 전시된다. 이번 「도시와 영상」전과 「도시와 미술」전은 서울시가 전문미술기획자들을 대상으로 공모를 거쳐 선정함으로써 보다 다양한 아이디어를 적극적으로 수용했다는 점에서 지방자치단체의 문화에 대한 인식이 전일보행을 보여주는 사례로 평가된다.

에서 「도시와 미술」전도 개최하고 있다. 하재전시문화가 주관하는 「도시와 미술」전은 도시의 다양한 모습을 화가들의 눈을 통해 확인하는 자리로 서정대 석일주 유용일 이원진 이종삼 이원주씨(한국화)와 구자승 김정현 송용

Hansoo Kim, Video Art Unfolds on Digital Canvases of Buildings, Chosun Ilbo, Oct. 4, 1996.

The article introduces the 1st SEOUL IN MEDIA 1988-2002, a special exhibition organized to commemorate the first anniversary of local autonomy. It reports that two one-minute films delivering an array of images in the language of video can be seen in the city center between 30 and 50 times per day through Art Vision City Vision. The subsequent article announces the opening of City and Art, which includes paintings by 101 artists, around the same time and adds a positive comment about the two exhibitions that selected works through a competition selection process involving professional art agencies, showing that the local government's cultural awareness has taken step forward.

미술 경계 허물고 '대중결으로'

서울시립미술관 '도시와 영상...'展

대중문화의 위력에 대한 콤플렉스, 그리고 순수한 미적 표현이 배에 부딪쳐버린 미술의 경계. 이를 극복하는 대안과 하나가 영상매체를 이용한 미디어 아트이다. 미디어 아트란 안에서, 또는 다른 방식 안에서 미술은 열아버린 대중들 다시 찾는 방법으로서 미술과 일상의 경계 허물기를 시도하고 있다.

서울시립미술관 600년기념관에서 11월 4일까지 계속되는 '도시와 영상전—여석주'는 미술이 안고 있는 이런 고민들과 새로운 방향 모색이라는 혼돈스런 현주소를 적나라하게 보여주고 있다. 02-736-2024. 서울시가 지난 96년에 이어 두번째 마련한 전시로, 지난번 전시가 일종의 위턱이었다면 이번은 주근 위턱을 통해 신랄한 풍자언어가 전권을 갖고 전시를 준비했다.

지난 97년 광주비엔날레를 이끌었던 미술평론가 이영원(계원대 교수)씨가 그 경관을 받았다. 본인도 밝히듯이 이번 전시는 광주와 노하우를 최대로 활용한 흔적이 곳곳에 보인다.

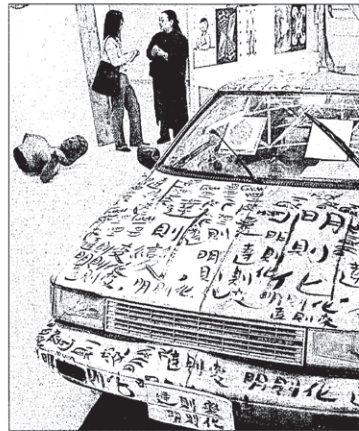
당시 본전시 '공간'전 참여자가 이기도 한 건축가 민선주(위경건축사무소)씨가 공간전출을 맡아 기존 전시장 틀을 과감히 켜 색다른 공간 구성을 보여주고 있다. 58평이라는 작은 작가의 작품을 1, 2층이 서로 연결되면서 하나로 이어지는 독특한 구조 속에 적절히 배치시켰다.

이승택(설치)·안규환(입체)·홍승애(영상)씨 등 일부 알려진 작가를 제외하고는 대부분 이름이 전혀 알려지지 않은 작가들이다. 이번 전시는 그동안 미술이 아니었던 것이 중심에 놓여 있다. 순수 회화나 조각은 거의 찾아보기 어렵다. 미로찾기를 하는 것처럼 재미있는 공간 속에서 만나게 되는 수많은 설치작품들도 어렵다기보다 유쾌적인 것들이 많다.

신인작가들 대거 참여
비엔날레 노하우 살려
'유희적' 공간 만들어

마치 방황조종을 하는 배의 카탈은 모양으로 미술관 입구에서 관람객을 유인하는 설치물로 시작되는 이번 전시는 기존의 여러 장르들이 서로 접속하는 가운데 새로운 장르의 틀을 가능성, 즉 변화와 이동을 암시적으로 보여주고 있다.

전시장 밖 승정전 앞 홍순명의 작업과, 미술관 앞 버스정기장의 임민목의 사진작업, 최은경·김윤의 서술시내 전광판 작업은 과거와 현재·미래를 연결하는 새로운 도시의 이미지를 더욱 선명하게 드러내



폐차 직전의 자동차 위에 유희적 의미가 담긴 문구를 적은 서울시립대 박한진 교수의 작품도 이번 '도시와 영상전'에 출품됐다. 김진석 기자

고 있다.

전시장 외곽 벽면에 쓰여진 유진 상의 작업 '배이 없다면 거리는 빛이다'는 삭막한 도시환경이라는 현

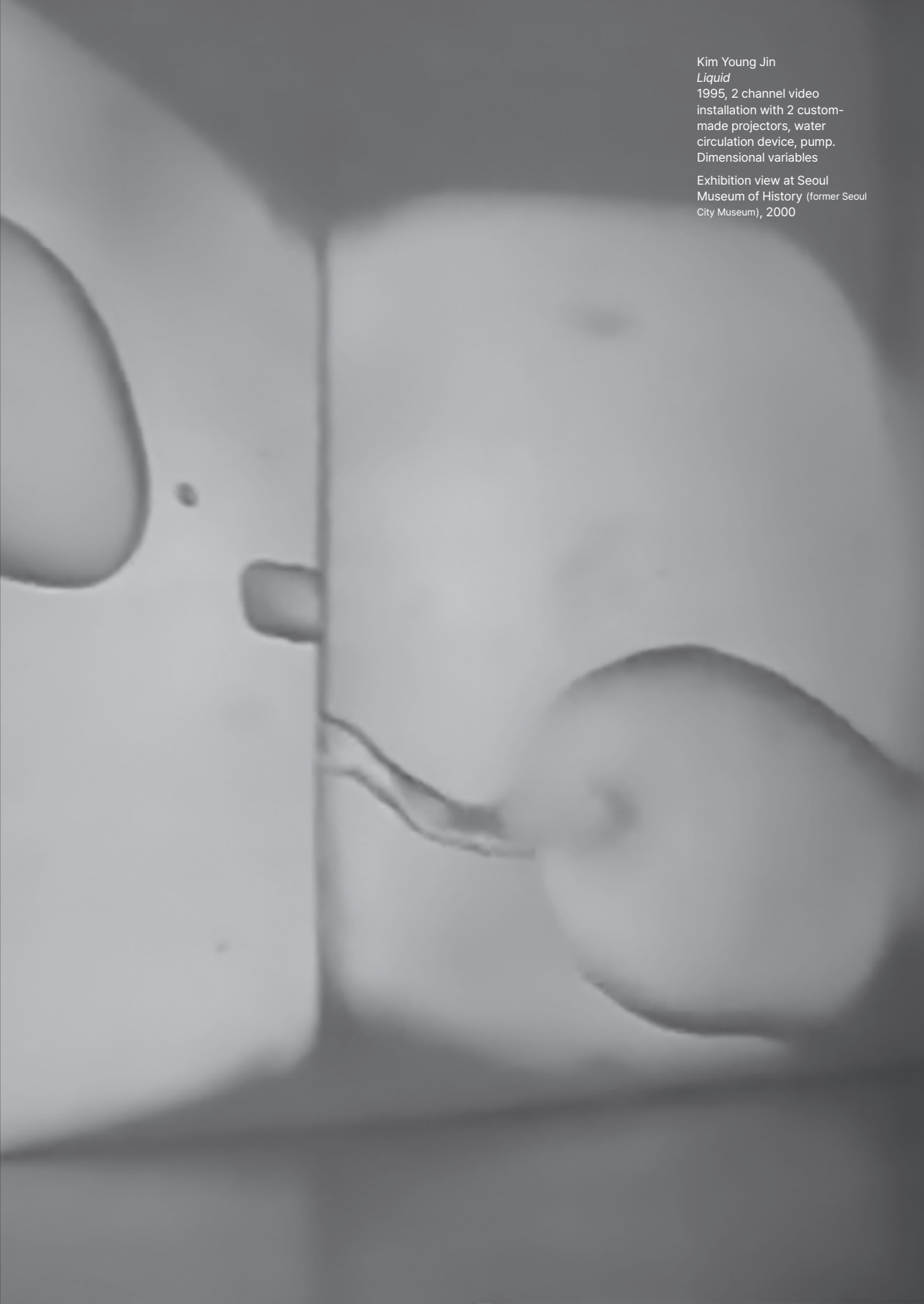
실에 대한 문제를 제기하는 기록자의 의도가 녹아있는 글귀다.

안예리 기자
<hyeree@joongang.co.kr>

Hyeri Ahn, Seoul Museum of Art "Closer to the public by tearing down the boundary of Art"
JoongAng Ilbo, Oct. 26, 1998.

The article spotlights media art as an alternative to overcoming the limitations of fine art. It states that the 58 participating artists of the 2nd *SEOUL in MEDIA* are collectively creating an experiment for transcending the existing physical framework of the exhibition and seeking a new direction within a uniquely organized exhibition space that connects the first and second floors along a continuum. The article reports that the exhibition invited a large number of young artists to participate, most of whom were previously unknown, and has introduced "works that defy conventional definitions of art into the midst of the art scene."

CREATION OF FORM 2000–2006



Kim Young Jin

Liquid

1995, 2 channel video
installation with 2 custom-
made projectors, water
circulation device, pump.
Dimensional variables

Exhibition view at Seoul
Museum of History (former Seoul
City Museum), 2000

The 1st Seoul International Media Art Biennale *media_city seoul 2000 city: between 0 and 1*

Period	September 2 – November 15, 2000
Artistic Director	Song Misuk
Venues	Seoul Museum of History (former Seoul City Museum), Seoul Museum of Art (former Seoul High School), 42 urban electronic billboards, 13 subway stations in Seoul, Seoul 600-Year Memorial Hall
Artists	93 individuals and collectives from 21 countries (28 domestic, 65 international)
Artworks	96
Visitors	221,096
Public Programs	21 (266 sessions)
Program Participants	11,247
Budget	6.4 billion won

By 1999, numerous international cultural festivals had appeared across South Korea, highlighting a range of industries and cultural products including film, puppet theater, science, craft, and nature art. It was also the beginning of the Seoul Metropolitan Government's campaign to brand the city as major hub of Northeast Asia based on its 600-year history and traditions.⁷ As part of this initiative, city officials held an advisory meeting with professionals from diverse fields of specialization, seeking to encompassing art, technology and industry. After the Seoul Metropolitan Government confirmed the relevance of "media art," plans were drafted from the tentatively titled *Seoul International Media Art Festival*. The first step toward realizing this project was forming an Organizational Board tasked with carrying out core decisions. In consideration of the scale of the event and the efficiency required to achieve its objectives, the Organizational Board commissioned the Seoul Business Agency, which had previously overseen media and animation projects, to manage the Biennale. Next, a Curatorial Advisory Board was named as a consulting body for reviewing specific issues related to staging such an international art event. Over the course of six Curatorial Advisory Meetings, the name *media_city seoul*, which had been proposed by designer Ahn Sang-soo with the aim of embodying the "future image of Seoul," was selected as the event's official title and Song Misuk was appointed as its first artistic director. The inaugural edition of the Biennale was financed with subsidies of 6.5 billion won, in addition to funding from eight private partners and 21 external sponsors. An operations department was also assembled, comprising 52 government officials and professional contractors, to pursue a mission of "exploring the values necessary to welcome a mature media culture beyond the era of development and make Seoul the center of future society,"⁸ and preparations for the exhibition began in earnest.

Held from September 2 to November 15, 2000, *media_city seoul 2000 city: between 0 and 1* exhibited 96 artworks by 93 artists and collectives, recorded 221,096 visitors, and was overseen by 5 curators. The main



city: *between 0 and 1* Poster,
2000
Visual identity by Ahn Sang-soo

exhibition *Escape*, was curated by Barbara London and Jeremy Miller and presented 47 artworks that explored the electronic landscapes in which contemporary art, and media environments functioned as a contemporary “escape to nature.”⁹ The participating artists list featured five representative figures of Korean media art of the time; Kim Young Jin, Park Hyunki, Park Chan-Kyong, Nam June Paik and Lee Bul. *City Vision/Clip City*, a section curated by Hans Ulrich Obrist, was essentially an expanded version of the urban electronic billboard project that was first introduced at The 1st *SEOUL in MEDIA* in 1996, presenting 25 video works on 42 electronic billboards across the city of Seoul. Included in this section were artists Kim Sora, Nam June Paik and film director Song Il-gon, all of whom engaged with modern image production and consumption including advertising, television, the mute environment for viewing works, and camera surveillance.

The *Subway Project* was curated by Ryu Byoung Hak, who adopted the concept of “input and output function of a computer system” to transform 13 subway stations in Seoul into a collective approximation of an underground park with sound, sculpture, and image installations by 24 artists. The fact that both the curator and the most of participating artists were from the local informed the nature of the project and its focus on the phenomena intrinsic to artworks, particularly as they interacted with audiences amid the constantly evolving landscape of city Seoul, in this case. Additionally, *Digital Alice* curated by Park Shin Eui was a media experience program that introduced interactive works by 28 artists at SeMA (former Seoul High School). At the Seoul 600-Year Memorial Hall, *Media Entertainment* curated by Jang Chang Ik showcased 21 cutting-edge media industrial technologies. Besides these five major projects within the Biennale, the inaugural edition of Seoul’s multi-media festival also organized artist talks, international symposiums, forums, lectures, and international curators workshop, public performances and permanent events. Evaluations of the event’s outcomes are summarized below.

The Bulletin Board Opinion, a platform through which visitors were invited to directly voice their perspectives, revealed that despite the Biennale’s exciting attempts to present a variety of approaches to the relatively unfamiliar field of media art, the project lacked systematic operation, as exemplified by the inconvenience of the exhibition venue facilities. An assessment by the Seoul Metropolitan Government’s monitoring agents cited a lack of organic connection between the five major components of the Biennale, although they found the overall initiative by the city of Seoul to be inspiring; interestingly, *Escape* received the highest satisfaction score out of the Biennale’s major five projects. At the final meeting of the Organizational Board, it was agreed that an administrative body should be tasked with ensuring the event’s continued feasibility into the future and pointed out that the exhibition venues should be more thoughtfully considered in order to make the event accessible to a wider audience. In terms of press coverage, the Biennale was featured 304 times via TV broadcasts, daily newspapers, magazines, and journals. Domestic press generally expressed concern about low attendance numbers at the beginning of the event along with long-term anticipation and curiosity regarding the Biennale’s unprecedented format;¹⁰ international press primarily showed interest in the event’s unique



Opening view of the media_city
seoul 2000 city: *between 0 and 1*
2000

combination of art and technology as it related to Korea's rapidly developing IT industry. An international article noted that the public realm and practical approach of electronic billboards and subway projects were "like a breath of fresh air."¹¹ Another domestic article stated that "the Seoul Metropolitan Government will hold *media_city seoul* biannually to establish it as the city's leading cultural event."¹²

Before the second edition of the Biennale was held in 2002, SeMA moved to its current location in the Seosomun Building¹³, which originally housed the Supreme Court of Korea, and reformed its organizational structure to become an independent third-party entity, beginning its journey toward becoming a legitimate art museum. In 2001, General Director Yoo commissioned Nam June Paik's *Seoul Rhapsody* and permanently installed the work at the lobby of SeMA in May 2002; meanwhile, public galleries were constructed to permanently display the *Chun Kyung-ja Collection* (donated in 1998) and the *Gana Art Collection* (donated in 2001). During his first three years in office, Yoo emphasized the need for branding the museum and establishing high-quality collections.¹⁴ Independent of the museum's efforts to consolidate its curatorial identity, cultural funding that had been accumulating since 1997 led to diversification of production support,¹⁵ art prizes and programs such as online content creation and artist residency exchanges. The online exhibition database *Image Sokdaksokdak* was launched and in 1999 the *Hermes Foundation Misulsang* was established in 2000. The Media Art laboratory and education program at Iljoo Art House were also initiated in 2000, as was Art Center Nabi, which sought to showcase multidisciplinary exchanges of science, technology, humanities, and arts. Production support was allocated for emerging artists, residences, and multidisciplinary arts, and it was around this time that Insa Art Space operated by Arts Council Korea, was launched as a government support program for emerging artists in 2000s, taking the lead in creating international networks.

- 7 Around this time, festivals in nationwide launched as follows; *Puppet Festival Chuncheon* (1989), *Gwangju Biennale* (1995), *Busan International Film Festival* (1996), *Bucheon International Fantastic Film Festival* (1997), *Gyeongju World Culture Expo* (1998), *Cheongju Craft Biennale* (1999), *Korean International Ceramic Biennale* (2001), *Geumgang Nature Art Biennale* (2004), and *Incheon Women Artists' Biennale* (2004).
- 8 The Organizational Board for *media_city seoul 2000*, *Final Report: media_city seoul 2000*, The Organizational Board for *media_city seoul 2000*, 2001
- 9 Jeremy Miller, "Escape," *media_city seoul 2000*, The Organizational Committee for *media_city seoul 2000*, 2000, pp.29-41.
- 10 The Organizational Board for *media_city seoul 2000*, *Final Report: media_city seoul 2000*, The Organizational Board for *media_city seoul 2000*, 2001, pp.282-288.
- 11 "Art or Advertising? Either Way, Seoul is Mesmerized," *The New York Times*, September 14, 2000.
- 12 "*media_city seoul* to become Seoul's symbolic bianual festival," *Kookmin Ilbo*, July 1, 2000.
- 13 The Seosomun Building was built in 1928 during the Japanese colonial occupation of Korea, when it served as the Kyungseong Court. The same site previously housed The Hansung Supreme Court of Korea and was later converted into the German Legation during Korean Empire. After Korea's Independence from Japanese rules, the building was used as the Supreme Court of Republic of Korea until 1995, when the court moved to Seocho-dong. Seoul Museum of Art renovated the building as an exhibition hall while preserving its front façade, which was designated as National Cultural Treasure No.237 in 2006.
- 14 Ayoung Kim, "Museum and Collections: Realizing Complex Contemporaries," *SeMA Coral*, 2020. <https://semacoral.org/features/young>. Accessed December 2, 2021.
- 15 Bona Park, "Study on the tendency of Pop Culture within Korean contemporary art: from 1997 to 2003" (Thesis on MA Art Management, Seoul National University, 2018). pp.23.



Exhibition guiding view of
the media_city seoul 2000
city: between 0 and 1, Seoul
Museum of History (former Seoul
City Museum), 2000



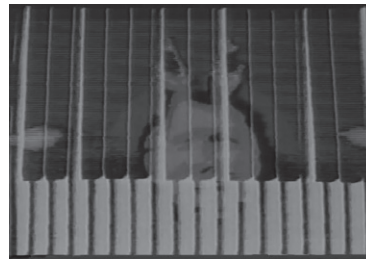
Nam June Paik
Market

2000, 2 channel video/sound
installation with 25 monitors
and miscellaneous materials,
Dimensions variable

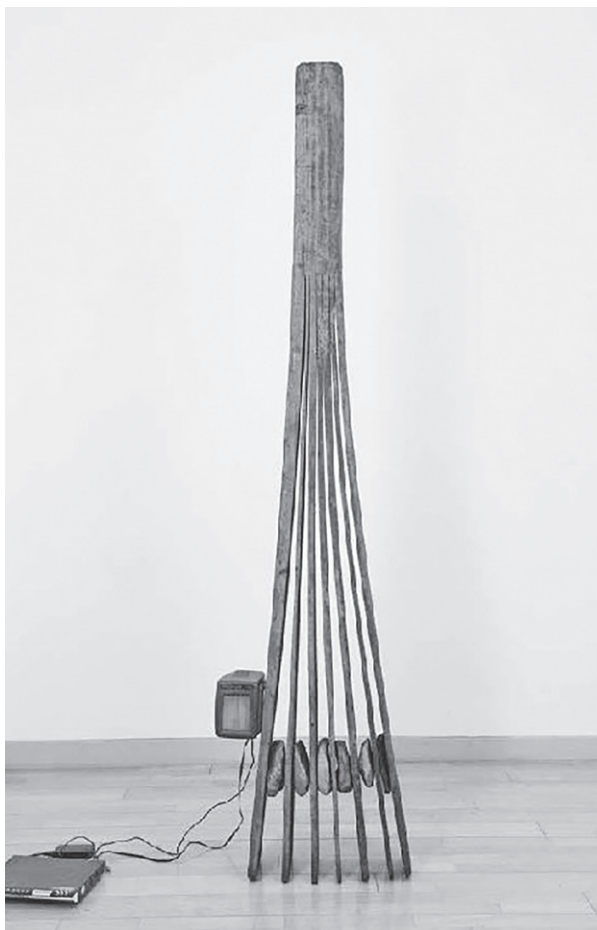
Courtesy of the *media_city*
seoul 2000 Organizing
Committee

Collection of
Seoul Museum of Art

Exhibition view at Seoul
Museum of History (former Seoul
City Museum), 2000



Nam June Paik
Market video stills
 2000



Park Hyunki
untitled

1993, 6 pebbles, wood,
1 monitor, 1 DVD player,
245 × 63 × 23 cm

Courtesy of the artist
Collection of Seoul Museum
of Art

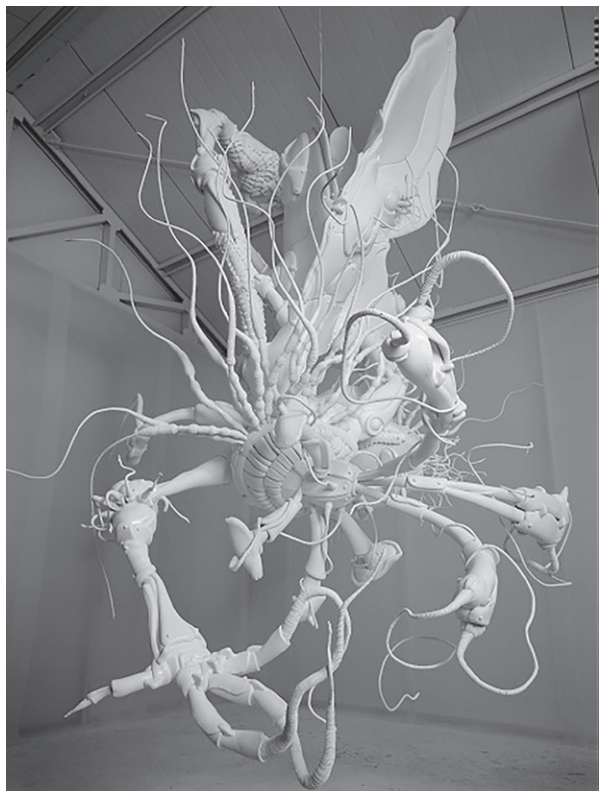


Park Chan-Kyong
Sets Mock-up

2000, 2 channel slide
installation with 2 slide
projectors and synchronizer,
Dimensions variable

Supported by *media_city seoul*
2000 Organizing Committee

Courtesy of the artist



Lee Bul
Amaryllis

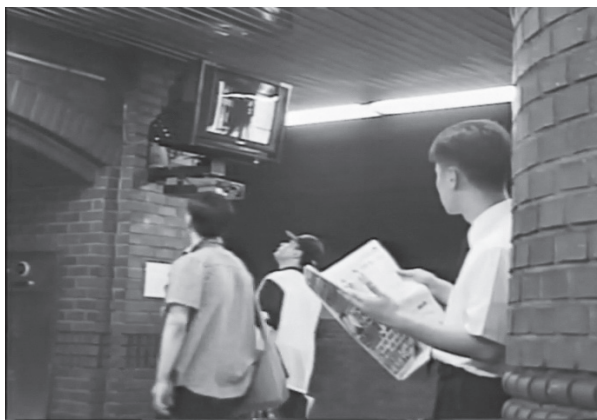
1999, Hand-cut EVA Panels on
aluminum armature, enamel
coating, 120 × 210 × 180 cm

Courtesy of the artist
Arario Collection

Photography: Yi Jae-yong
© Lee Bul
Courtesy of the artist



Kim Sora
Flying Garbage: Trivial Energies
 2000, Betacam cassette / VHS
 cassette, 20 sec / 50 sec
 Excerpts from video
 documentation of
City: between 0 and 1, 2000



Lee Soo Kyung
Subway Number 2 Line
 2000, Video installation,
 90 × 120 cm
 Exhibition view at City Hall,
 Sindorim, Jamsil, Dongdaemun
 History & Culture Park(DDP)
 Station Line 2, 2000
 Excerpts from video
 documentation of *Subway*
Project, 2000



Ham Jin
Installation

2000, Mixed media, CC
camera, monitor, and glass,
Dimensions variable

Exhibition view at City Hall
Station Line 2, 2000
Excerpts from video
documentation of *Subway
Project*, 2000



Kim Haemin
Breathing Twenty-four Times
 2000, DVD player, monitor, and
 iron frame, 200 × 200 cm
 Exhibition view at
 Gwanghwamun Station Line 5,
 2000
 Excerpts from video
 documentation of *Subway*
Project, 2000



Lee Kun-Yong
Working Men and Women

2000, Acrylic on canvas,
260 × 3000 cm

Exhibition view at City Hall
station Line 2, 2000
Excerpts from video
documentation of *Subway
Project*, 2000

Digital Culture Festival for
Adolescents, Public Program,
city: between 0 and 1
Courtyard of SeMA
2000.9.3-29



Media Entertainment
Program view at Seoul 600-
Year Memorial Hall, 2000
Excerpts from video
documentation of
city: between 0 and 1, 2000

Escape	Curator	Barbara London, Jeremy Miller
	Venue	Seoul Museum of Art
	Artists	45 individuals/teams from 12 countries (4 Koreans, 41 overseas)
	Artworks	47

Gary Hill

Reflex Chamber

1996, Computer controller, single-channel video/sound installation with projector and table, Dimensions variable
Courtesy of the artist and Donald Young Gallery, Chicago

Graham Gussin

FALL (7200-1)

1998–2000, Single-channel video/sound installation, random play computer controlled DVD player and projector, Dimensions variable
Courtesy of the artist

Kim Young Jin

Liquid

1995, 2 channel video installation with 2 custom-made projectors, water circulating device, pump, Dimensions variable
Courtesy of the artist

Dan Graham

Yin Yang Pavilion

2000, Outdoor installation of two-way mirror, stainless steel, granite, white gravel, grass, and water, Dimensions variable

Rodney Graham

Halcion Sleep

1994, Single-channel video/sound installation with projector, 26 min
Private collection, London

Laurie Anderson

At the Shrink's

1975, Clay figurine with video projection, Dimensions variable
Courtesy of Solomon R. Guggenheim Museum, New York

Rosemarie Trockel

Tweedle

1997, Single-channel video/sound installation with projector, Dimensions variable
Courtesy of the artist, Barbara Gladstone Gallery, New York

Liam Gillick

Development

2000, Silver self-adhesive vinyl letters, Dimensions variable
Courtesy of the artist and Corvi-Mora, London

Development Banners for a Four Phase Building

2000, Silver and black banner material, Dimensions variable
Courtesy of the artist and Corvi-Mora, London

Lynn Hershman Leeson

CybeRoberta

1970–1998, Telerobotic doll with 2 live cameras, computer, and internet connection, Dimensions variable
Courtesy of the artist and Corvi-Mora, London

Marco Brambilla

Approach

1999, 4 channel video/sound installation with 4 suspended monitors, 9 min (loop)
Courtesy of Henry Urbach Gallery, New York

Marko Peljhan

Trust-System 21

2000, Installation with computers, light box, missile model, anechoic material, Dimensions variable
Courtesy of the artist

Michael Joo

Migratory

1997, Single-channel video/sound installation with projector, Dimensions variable
Courtesy of the artist and Anton Kern Gallery, New York

Matthew Barney

Cremaster 4

1994, Video transferred to 35 mm film, 42 min 40 sec
Courtesy of Barbara Gladstone Gallery, New York
Videography: Peter Strietmann

Matthew Crawley

Turning on a video camera, opening it up, and poking around in there until it breaks

1999, Single-channel video with monitor, 10 × 15 cm (installation); 7 min (video)
Courtesy of the artist

Barbara Steinman

92 Beats

2000, 2 channel video/sound installation with 2 projectors, 20 min (loop)
Courtesy of the *media_city seoul 2000* Organizing Committee

Park Chan-Kyong

Sets

2000, 2 channel slide installation with 2 slide projectors and synchronizer, Dimensions variable
Supported by *media_city seoul 2000* Organizing Committee

Park Hyunki

untitled

1993, 6 pebbles, wood, 1 monitor, 1 DVD player, 245 × 63 × 23 cm
Courtesy of the artist, Collection of Seoul Museum of Art

VALIE EXPORT

The Un-ending Un-ique Melody of Chords

1998, 25 channel video/sound installation with 25 monitors on pedestals, Dimensions variable
Courtesy of the artist

Nam June Paik

Market

2000, 2 channel video/sound installation with 25 monitors and miscellaneous materials, Dimensions variable
Courtesy of the *media_city seoul 2000* Organizing Committee
Collection of Seoul Museum of Art

Bruce Nauman

Live-Taped Video Corridor

1969–1970, 2 channel video installation with live video camera, 2 stacked monitors, videotape, playback deck, and a 32 foot corridor, Dimensions variable
Courtesy of Solomon R. Guggenheim Museum, New York, Panza collection, 1992

Vito Acconci

Command Performance

1974, 2 channel video / sound installation with 2 monitors, playback deck, live camera, miscellaneous materials, 30 min (loop)
Courtesy of Museum of Modern Art, San Francisco

Bill Viola

The Greeting

1995, Video/sound installation with projector, Dimensions variable
Courtesy of Whitney Museum of American Art, New York

<p>Sam Taylor-Wood Killing Time 1994, 4 channel video/sound installation with 4 projectors, Dimensions variable Courtesy of the artist and White Cube, London</p>	<p>Alexander and Susan Maris Expedition to Soraksan 2000, 2 synchronized slide projectors, 2 projection screens, and map, Dimensions variable Courtesy of the artist</p>	<p>Cai Guo-Qiang Big Bang, Small Bang 1999, 4 channel video installation with 4 projectors, Dimensions variable Courtesy of the artist</p>	<p>Tony Oursler Devil/Angel 1999, Installation with video projection, Dimensions variable Courtesy of the artist</p>
<p>Stan Douglas Nu-tka- 1998, Single-channel video/sound installation with projector, color, 6 min 50 sec (loop) Courtesy of the artist and David Zwirner Gallery, New York</p>	<p>Lee Bul Amaryllis 1999, Hand-cut EVA Panels on aluminum armature, enamel coating, 120 × 210 × 180 cm Courtesy of the artist Arario Collection</p>	<p>Charles Long and Stereolab B.U.A. (Burnt Umber Assembly): An Entanglement of Wholes 1998, Flocking over mixed media, sisal, foam rubber, and sound equipment, 272 × 145 × 338 cm Courtesy of Magasin 3, Stockholm</p>	<p>Blue Flame 1998, Fiberglass sculpture with video projection, Dimensions variable Courtesy of the artist</p>
<p>Steve McQueen Catch 1999, Single-channel video/sound installation with projector, Dimensions variable Courtesy of Anthony Reynolds Gallery, London, and Marian Goodman, New York and Paris</p>	<p>Janet Cardiff and George Bures Miller Muriel Lake Incident 1999, Miniature theater with video projection Courtesy of the artist</p>	<p>Carey Young Base Matter 2000, Clay sculpture, vitrines, Dimensions variable Courtesy of the artist</p>	<p>Perry Hoberman Cathartic User Interface 1995–2000, Computer control, 2 channel interactive video/sound installation with 2 projectors, wall, and micellaneous, Dimensions variable Courtesy of the artist and Postmasters Gallery, New York</p>
<p>Steven Pippin New Constellation 1999, Glass sphere, 160 × 100 cm Courtesy of Gavin Brown's Enterprise, New York</p>	<p>Zhang Peili Eating 1997, 3 channel video/sound installation with 3 monitors, Dimensions variable Courtesy of the artist</p>	<p>Christa Sommerer and Laurent Mignonneau Life Spaces II 1999, Computer-controlled, single-channel video/sound installation with projector, Dimensions variable Courtesy of the artist</p>	<p>Paul Ramirez-Jonas Pause and Play 2000, Installation with musical instruments and alarm clock, 700 × 100 × 200 cm Courtesy of the artist</p>
<p>Seal Floyer Carousel 1996, 10 inch vinyl record, record player, amplifier, and speakers, Dimensions variable Courtesy of the artist and Lisson Gallery, London</p>	<p>Zhou Tiehai Airport 1997, Single-channel sound installation, Dimensions variable Courtesy of the artist and Shangart Gallery, Shanghai</p>	<p>Keith Tyson An Expanded Photographic Encapsulation 1999, Telephone cable, 101 microprocessors, copper, LEDs, 100 units of senatech electronic devices, Dimensions variable Courtesy of Anthony Reynolds, London, Ringier Collection, Zurich</p>	<p>Pierre Bismuth In Prevention of Technical Malfunction (Unplugged Douglas Gordon Video) 2000, Single-channel video with monitor, unplugged, Dimensions variable Courtesy of the artists and Lisson Gallery, London</p>
<p>Angela Bulloch Sound / Pixel / Stack 2000, 4 DMX sound stacks and one black box, waxed birch wood, printed aluminum sheet, white glass, diffusion sheet, glass, cables, RGB light system, microphone, preamplifier, 50 × 50 × 250 cm Courtesy of Magnani Gallery, London</p>	<p>Jane and Louise Wilson Stasi City 1997, 4 channel video/sound installation with 4 projectors, Dimensions variable Courtesy of the artist and Lisson Gallery, London</p>	<p>Tacita Dean Sound Mirror 1999, 16 mm film projection with sound, 7 min (loop) Courtesy of the artist and Frith Street Gallery, London</p>	
	<p>Joan Jonas Moving with No Pattern 1998, 3 channel video/sound with 2 projectors and monitor, Dimensions variable Courtesy of the artist and Pat Gallery, New York</p>		

Subway Project	Curator	Ryu Byoung Hak
Public Furniture	Venue	13 subway stations in Seoul
	Artists	24 individuals/teams from 2 countries (23 Koreans, 1 overseas)
	Artworks	24

Kim Kichul

The Gentle Water

2000, Speaker, amplifier, CD player and aluminum, 50 × 400 cm
Yeongdeungpo-gu Office Station Line 2

Kim Sang-Gil

Hajin Dries off the Phone

2000, Wide box and cibachrome print, 265 × 300 cm
Euljiro 3(sam)-ga Station Line 2

Kim Yusun

Plank Wall

2000, Mother-of-pearl and lacquer on board, 160 × 360 cm
Gwanghwamun Station Line 5

Kim Haemin

Breathing Twenty-four Times

2000, DVD player, monitor, and iron frame, 200 × 200 cm
Gwanghwamun Station Line 5

Kim Hyunggi

Cinemetra

2000, Printed image and infrared sensor, 300 × 120 cm
City Hall to Chungjeongno Station Line 2

Park Murim

The Memory and Progress of a Purpose

2000, Stainless frame, monitor, CC camera, photograph, and mixed media, 200 × 150 × 80 cm
Dongdaemun History & Culture Park(DDP) Station Line 2

Park Jiki

Silk Road

2000, Monitor, VCR, speaker, amplifier, CD player, and iron frame, Dimensions variable
Jamsil Station Line 2

Park Chan-kook

Cool Subway

2000, Installation of silkscreen on polyester film and clear acrylic panel, 240 × 3000 cm
Euljiro 4(sa)-ga Station Line 2

Bernd Halbherr

Transplantation

2000, Photograph and acrylic, 270 × 140 cm
City Hall, Sindorim, Sadang, Jamsil Station Line 2, and Gwanghwamun Station Line 5

Seo Jung-Kug

Hometown of the Stars

2000, Fluorescent painting on PB board, and black light, 950 × 420 cm
Jamsil Station Line 2

SUPARTIST

Sports Dullery

2000, Wide distribution of printed paper, Dimensions variable
every stations

Yoo Hyunmi

Puzzle Mirror

2000, Plexiglass and glass, 170 × 180 cm
Seoul Nat'l Univ. of Education Station Line 2

Lee Kun-Yong

Working Men and Women

2000, Acrylic on canvas, 260 × 3000 cm
City Hall Station Line 2

Lee Kyunghee

History and Station

2000, Photograph, acrylic, and mixed media, 150 × 1200 cm
Gwanghwamun Station Line 5

Lee Donggi and Kang Young Mean

Subway Comic Strip

2000, Mixed media, 275 × 7750 cm
Euljiro 3[sam]-ga Station Line 2

Lee Soo Kyung

Subway Number 2 Line

2000, Video installation, 90 × 120 cm
City Hall, Sindorim, Jamsil, Dongdaemun History & Culture Park(DDP) Station Line 2

Lee Jungran

The Toilet Chairs (a Model)

2000, 7 FRP objects installation, 100 × 100 × 40 cm
Dongdaemun History & Culture Park(DDP) Station Line 2

Lee Junmok

The Three Man's Supper

2000, FRP Pillar and mixed media, 270 × 140 cm
Konkuk Univ. Station Line 2

Rim Dong Sik

Sung Choon Hyang and Lee Mong Ryong

2000, 4 panels, color cable, speaker, and CD player, 210 × 285 cm
Chungjeongno Station Line 2

Cleaning Project

The Cleaning Project of the Subway

2000, Wide distribution of printed books in the subway train of the Line 2, Dimensions variable
In the subway car units

Choi Inho

Wangshimri, Autumn 2000

2000, Painting with urethane paint after accumulated bricks, and soil, 750 × 750 cm
Wangsimni Station Line 2

Han Soojung

Looking through the Shadows

2000, Color sheet and object, Dimensions variable
Jamsil, Chungjeongno, Sadang Station Line 2

Ham Jin

Installation

2000, Mixed media, CC camera, monitor, and glass, Dimensions variable
City Hall Station Line 2

Hong Myung-Seop

de-veloping/en-veloping

2000, Paper and glass, 45 × 45 × 15 cm
Sidewalk section between Gwanghwamun Station Line 5 and SeMA

City Vision/Clip City	Curator	Hans Ulrich Obrist
	Venue	42 electronic billboards in Seoul
	Artists	25 individuals/teams from 16 countries (2 Koreans, 23 overseas)
	Artworks	25
	Thanks to	DIGITAL CHOSUN Yi Jin-Gwang, Jin Yong-ha, Park Yung-mi, Yi Sung-bok, Kim Tae-ho, Iksan Sung Yun-cheol, Seoul Museum of Art Hwang Sung Ok, Miro Vision Jeong Hye-lyeon, Ad Korea Jeong Wan-young, Sharp Park Dae-jung, Indi Stroy Kim Eun-ah, Daehan Fire & Marine Insurance Jeon Jae-yeon, Hankook Ilbo Kim Hyun-jin, Kiki Communication Yi Hyuk-kyu, Seoul Metropolitan City Government PR Division Park Jang-ryeol, Seoul Animation Centre Jeon Dae-hyun, Photographer Choi Young-jun, Daehan Maeil Shinbo Yi Jong-ung, Misulseggye Son Kyung-yeo, TBS Jeon So-yeon, Inter Agency Kim Yeon-seop, Gwangju Museum of Art Kim Seon-hee, Busan Museum of Art Cho Seon Ryeong, Top Travel Han Ji-woon

Gruppo A12 and Gruppo Stalker and Gruppo Cliostraat and and Stefano Boeri
20.3
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Kim Sora
Flying Garbage: Trivial Energies
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Navin Rawanchaikul and Rirkrit Tiravanija
Tuk Tuk
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Nakanishi Yoshihisa
Crossing
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Dara Birnbaum
Taegukki
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Douglas Gordon
Moment's Silence
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Dominique Gonzalez-Foerster and Ole Scheeren
102
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Rem Koolhaas and Edgar Cleijne
Works
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Nam June Paik
Analogue Assemblage
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Chantal Anne Akerman
Femme Assise
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Song Il-gon
Flush
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Arthur Jafa
untitled
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Anri Sala
Uomo Duomo
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Alexander Kluge
Learning Process with a Deadly Outcome
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Jonas Åkerlund
The Eye
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Zaha Hadid
Campus Centre
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Jeff Preiss
152 10frame portraits
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Takehito Koganezawa
untitled
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Chris Cunningham
Come on My Selector
 1997, Betacam cassette / VHS cassette, 20 sec / 50 sec

Christian Liberté Boltanski
Humain
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Thomas Demand
Rolltreppe
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Paul Pfeiffer
The Pure Products Go Crazy
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Peter Gidal
Assumption
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Pipilotti Rist
Flatten
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

Harun Farocki
Music Video
 2000, Betacam cassette / VHS cassette, 20 sec / 50 sec

city: between 0 and 1 programs

media_city seoul 2000 International Symposium *The Role of Media in 21st Century City*

Period	1999.11.27 09:30–17:00
Venue	Auditorium, SeMA
Participant	Speakers: Roy Ascott, Jeffrey Shaw, Keiji Nakamura, Fumio Nanjo Q&A: Sim Cheol-wong, Park Shin Eui, Yi Won-kon, Lim Oksang
Contents	A space for discussion inviting international artists to present their work processes and sharing the philosophy in operating media centers through experts in the field

Metropolis with an Orchestra

Period	2000.09.01–09.03
Venue	Main Theater, Sejong Center for the Performing Arts
Participant	Director: Fritz Lang Music: Gottfried Huppertz Performers: Seoul Philharmonic Orchestra Conductor: Berndt Heller
Contents	An event presenting the silent film <i>Metropolis</i> with the Seoul Philharmonic Orchestra at the Sejong Center for the Performing Arts

Digital Alice

Period	2000.09.02–09.15
Venue	SeMA
Curator	Park Shin Eui
Contents	Samsung Engineering, <i>Create a Good Environment</i> (2000), <i>Wise Book, e-Book Experience</i> (2000), <i>Joy Book, Fairytale Internet</i> (2000), Kang Bokyoung, Yang Jiyoung, <i>Our Speech, Writing and Thought</i> (2000), Koo Sunyoung and 4 others, <i>Emotion</i> (2000), Danny Rozin, <i>Finger Paint</i> (2000), Ryu Jaesoo, Lee Hobae, <i>Yellow Umbrella</i> (2000), Masaki Fujihata, <i>Small Fish</i> (2000), Michel Jaffrenou, <i>Filling Feathers</i> (1989), <i>Video Wizard</i> (1986–1990), Park Sunghoon, <i>TV Doghouse</i> (2000), <i>TV Bird</i> (2000), <i>Window</i> (2000), <i>Hanja Journey</i> (2000), <i>Character</i> (2000), <i>Homepage</i> (2000), <i>Making a Postcard</i> (2000), <i>Piano Dance</i> (2000), <i>Baby's Garden</i> (1992), Son Sunghee, <i>Drawing a Picture</i> (2000), Ahn Eunsun and 2 others, <i>Principles of Animation</i> (2000), Ahn pil yun, <i>Flying Shoes</i> (2000), Yeo Donghyun, <i>Mural: Welcome to Alice's Wonderland</i> (2000), Video Animation Center & Oliver Griem, <i>Animal Farm</i> (2000), Yoo Hyunjung, <i>Clock</i> (2000), Lee Younduk, <i>Taking off the Shadow</i> (2000), Lee Yongbaek, <i>See Seoul by Sound</i> (2000), Lee Inchung, <i>Mural: Hello Alice</i> (2000), Lee Juhyun and 3 others, <i>Writing Hanja</i> (2000), Lim Sooyun and 3 others, <i>Exploring the Human Body</i> (2000), Jeong Soyun, <i>Soft Playground</i> (2000), Camille Utterback & Romy Achituv, <i>Text Rain</i> (2000), Tamas Waliczky, <i>The Forest</i> (1993), Hongik University Design Information Culture Center, Yang Yung-Wan, <i>Computer Furniture</i> (2000), Hong Jiyeon, <i>Mural: Alice in Wonderland</i> (2000)

Video Practice Program

Period	2000.09.02–10.31 4 times/day
Venue	Exhibition hall 5 (My Workstation), SeMA
Contents	Internet education and video lab for children

Media Entertainment

Period	2000.09.02–11.15
Venue	Seoul 600-Year Memorial Hall
Curator	Jang Chang Ik
Contents	Exhibition hall 1, e_Sense participants: Spatial Projection Video (HDVD), Digital Mime, Cyber Character Performance, 3D Laser Scan, Digital Special Video, Animation Lab, 2D/3D Video Industry Exhibit, Virtual Studio, VR Room Exhibition hall 2, e_Passion participants: Game Industry Exhibition, Large Screen Video, Love Love Tetris, Game Mania 2000, Self-Studio, I Character, Interactive Dance, Cosplay Show, Tata Orchestra Connecting passage participants: Digital Industry Character Contest, VRST and Website Exhibition

VRST International Conference International Conference on Virtual Reality Software and Technology

Period	2000.10.22–10.25
Venue	Auditorium and audiovisual room, SeMA
Participant	111 participants in total (86 domestic, 25 foreign participants) POSTECH, KAIST, KIST, Chung-Ang University, Hallym University
Contents	Combining and realizing virtual reality and arts/culture based on two contrasting themes of technology and art Academic lectures categorized into art or technology and a VR exhibition at Seoul 600-Year Memorial Hall

Digital Culture Festival for Adolescents

Period	2000.09.03–09.29
Venue	Courtyard of SeMA
Contents	A festival for the “digital generation” encompassing game, video, music, and broadcasting

Conversation with Artist

Period	2000.09.04, 09.05 14:00
Venue	Auditorium, SeMA
Contents	Lecture 1: Dara Birnbaum “Structures of Video Images” Lecture 2: Joan Jonas “Performance and Video”

media_city seoul Forum Strategies and Prospects for Media Industry

Period 2000.09.08 14:00~16:00
Venue Auditorium, SeMA
Participant Lee Yongtae, Jean-Jacques Aillagon, Augustin Bergue, Harald Szeemann
Contents A lecture by Lee Yongtae, former chairman of TriGem Computer Inc. surveying the past, present, and future of the domestic design industry

Jazz Festival

Period 2000.09.10~11 16:00~18:30, 09.12~13 17:00~19:20
Venue Plaza in front of SeMA
Participant School Bell, Paper Clock, Nite, freeZM

International Curator Workshop

Period 2000.09.20~22
Venue Auditorium, SeMA
Participant Amanda McDonald Crowley, Fang-Wei Chang, Serge Laurent, Udo Kittelmann, Song Misuk, Kim Hong-hee, Rhee Wonil, Choi Hyo Joon
Contents Domestic and foreign curators' workshop involving open discussions and tours for networking and academic exchanges

International Curator Workshop

Period 2000.10.04~06
Venue Auditorium, SeMA
Participant Anthony Bond, Charles Esche, Fiona Bradley, Jerome Sans, Franck Gautherot, Song Misuk, Park Kyung-mi, Lee Hwa-ik, Roe Jae-ryung, Jung Joon Mo, Lee Yeongjoon
Contents Domestic and foreign curators' workshop involving open discussions and tours for networking and academic exchanges

Media Industry Symposium New Wave of Digital Media Industry: 3D Video

Period 2000.09.23
Venue Auditorium, SeMA
Contents Lectures and discussions by experts from media industry to share the current development and future direction
Lecture 1: Kim Eunsu "Status and Prospects for 3D Technology"
Lecture 2: Heo In "Utilization of VR Technology in Theme Parks"
Lecture 3: Seong Pilmoon "3D Cable Test Broadcast"

Collaboration Internet Broadcasting liveto.com

Media Industry Symposium New Wave of Digital Media Industry: New Trends in Games, Animations, and Films

Period 2000.10.21
Venue Auditorium, SeMA
Contents Lectures and discussions by experts from media industry to share the current development and future direction
Lecture 1: Kim Donghyun "Status and Future of Online Game Industry"
Lecture 2: Hwang Sungil "Future Status and Production Characteristics of TV Animations"
Lecture 3: Cho Youngho "The Concept of the World's First Interactive Film"

Open Culture Festival

Period 2000.09.23~10.14 Saturdays & Sundays 14:00~16:00
Venue Plaza in front of SeMA
Participant Hanbit Martial Arts Group, GiGA HiTZ, Garapteo, Korea Alpin Rose Yodle Club, Moongge Gurum, Blue Dragon, Kinsechs, Sanctus, Parangsae, The Standing People, Stepping Stones
Contents Musical performances by college clubs including rock bands and choirs

Seoul Metropolitan Fora 2000 City's River, People's River

Period 2000.10.26~27
Venue Auditorium, SeMA
Participant Approximately 150 participants in total (approximately 100 domestic, 50 foreign participants)
Published papers: 13 in total
Contents Lessons and prospects for urban planning and design - the culture and history of metropolitan rivers and surrounding environments, management of the water

media_city seoul Forum Critique of the Modern City and Search for Alternatives

Period 2000.10.27 13:00~14:30
Venue Auditorium, SeMA
Participant Augustin Bergue

TBS (Traffic Broadcasting Network) Public Broadcast

Period 2000.10.13 18:00~19:30
Venue Plaza in front of SeMA
Participant Host: Ko Youngsoo
Cast: Kim Soo-hee, Tae Jin-ah, Park Myung-soo, Seomoon Tak, @

Drum Festival

Period 2000.10.26–28
Venue Plaza in front of SeMA
Participant Chan Song Klod Drum Troup, Heart Beat Percussion, Sbandieratori Di Arezzo, Tuong Opera House, Polynesian Cultural Center performance team, Hanske De Krijger, Los Khorus

Digital Industry Character Contest Exhibition

Contents Open Call Exhibition for 2D/3D still images and videos in the media entertainment industry, under the theme of Digital Humanism

***media_city seoul 2000* Open Call for Festival Reviews**

Contents The Open Call for Artistic and Scientific Reviews on *media_city seoul 2000*

The 2nd Seoul International Media Art Biennale *media_city seoul 2002 Luna's Flow*

Period	September 26 – November 24, 2002
Exhibition Director	Rhee Wonil
Venues	Seoul Museum of Art and surrounding (Deoksugung stone wall walkway, Jeongdong street, etc.), online
Artists	79 individuals and collectives from 24 countries (37 domestic, 42 international)
Artworks	118
Visitors	117,748
Public Programs	12 (146 sessions)
Program Participants	3,432
Budget	630 million won

Although originally planned to open in May 2002 in conjunction with the 2002 Korea-Japan World Cup¹⁶, *media_city seoul 2002 Luna's Flow* was held from September 26 to November 24, 2002 at SeMA's newly opened Seosomun Building. The exhibition was organized directly under the supervision of the General Director in lieu of a separate Organizational Board, having been categorized as one of the SeMA's in-house exhibitions. The second edition of the Biennale was led by exhibition director Rhee Wonil as well as a Curatorial Advisory Board of international artists and curators and the operational office team. It attempted to be more public-friendly than its predecessor while remaining faithful to the same overall mission; to explore contemporary media culture and expand art experience through media art. However, the budget was reduced to a mere 10% of its amount in 2000, posing a challenge that threatened to undermine the Biennale's status and resources.¹⁷ Nevertheless, the event's organizers delegated staff to execute various tasks including budget planning, exhibition planning, international networking, public relations, operations, academic events, technology, programming, and design. The Biennale benefited from external support provided by major federal ministries including the Ministry of Culture, Sports and Tourism; Ministry of Trade, Industry and Energy; Korean Communications Commission; and Seoul Metropolitan Office of Education. Moreover, eighteen embassies and cultural centers in Korea contributed support, as did one overseas cultural foundation and eight corporate sponsors, all of which combined to produce a professional event.

Seven curators, Marie de Brugerolle, Michael Cohen, Huang Du, Gregory Jansen, Kim Machan, Gunalan Nadarajan, and Azumaya Takashi collaborated to develop the *media_city seoul 2002*'s major concept of digital sublime. The exhibition venues, which included SeMA and its surrounding areas as well as online spaces, metaphorized different parts of the body and their functions, eyes, skin, brain, heart, and skeleton and served as interfaces for encountering the exhibited artworks. *Digital Sublime*, which was staged



Luna's Flow Poster, 2002
 Design by Graduate School
 of Techno Design Kookmin
 University

as a white cube exhibition with 118 works by 79 artists, metaphorically conceived the glass windows on the museums façade as eyes, its exhibition halls as skin, and the interior space of *Luna Lova*, by building an apartment structure, as a skeleton. *Cyber Mind*, an online project that represented the brain, comprised four web art pieces, and *Outdoor Project* offered an exhibition program that took place at the Deoksugung stone wall walkway and Jeongdong street, two sites in the immediate vicinity of the SeMA. A large-scale symposium also was held along with an opening ceremony, and a variety of public programs included electronic music performances, a media art education program for children and teens, an outdoor night gallery featuring sound and light installations, and a range of workshops, regular lectures, and special events. The official attendance of the 146 sessions of 12 separate public programs was counted 3,432, while the exhibition visitors totaled 117,748.

A number of other major events occurred in the Korean art scene in 2002. The 4th Gwangju Biennale *P_A_U_S_E*, led by Sung Wan Kyung and featuring 93 artists, examined the rapid progression of history over the past century and dynamically surveyed the relationship between the art institution, organization, and society. *documenta* 11 in Kassel, Germany presented works by 117 artists and welcomed 650,924 visitors, with Nigerian curator Okwui Enwezor serving as the event's first non-European artistic director. The following year, under the direction of commissioner Kim Hong-hee, the Korean Pavilion at the 50th *Venice Biennale* explored forms of energy deriving from relationships between diverse landscapes and ways of thinking. For its own part, *media_city seoul* upheld its commitment to technology-oriented media art as it prepared for its third edition.

16 Song Misuk, "Introduction," *media_city seoul 2000*, The Organizational Committee for *media_city seoul 2000*, 2000, pp.10.

17 *Final Report: The 2nd Seoul International Media Art Biennale media_city seoul 2002*, Seoul Museum of Art, 2001, pp.1-8.



Luna's Flow exhibition view at
Seoul Museum of Art, 2002



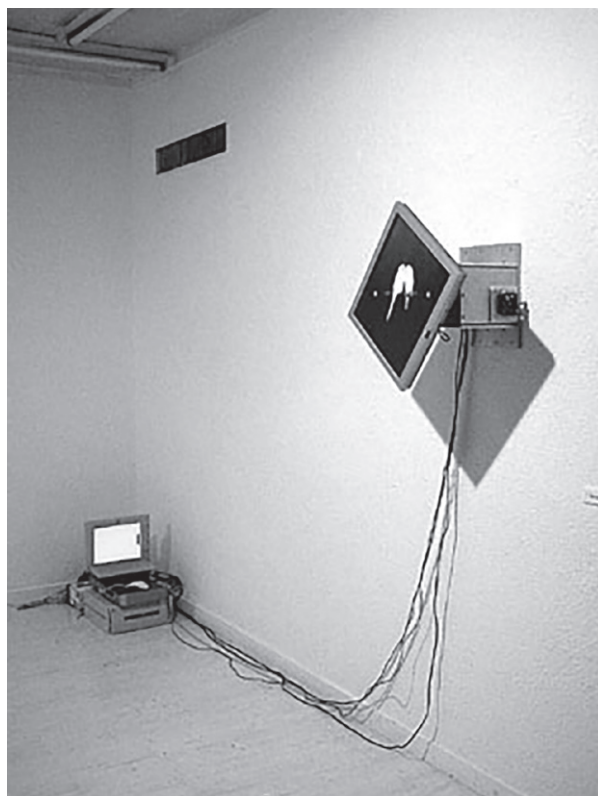
Kim Bum Su

Hidden Emotions

2002, Film installation, movie
films onto the glass structure,
movie films, acrylic and light,
980 × 1200 × 720 cm

Collection of Seoul Museum of Art

Exhibition view at
Seoul Museum of Art, 2002



Moon Joo
Moving Birdcage
2002, Interactive video
installation, DVD player, TFT
monitors, 60 × 50 × 50 cm

Yuan Goang-Ming
The Reason for Insomnia

1998, Video installation,
projection installation, LCD
projector, VCD player, screen
with phosphor powder,
custom device, computer,
mirror and a single bed,
500 × 500 × 500 cm

Exhibition view at
Seoul Museum of Art, 2002



Kang Airan
Reality & Virtual Reality

2002, Digital print, digital video
installation, digital print on
silver mylar and projection on
the wall, DVD player, projector,
EL backlight, object book,
wood structure, 400 × 600 cm

Exhibition view at
Seoul Museum of Art, 2002



Cody Choi
Twin Funeral #2

2002, Digital print, UltraVu
3 inks on mesh mounted on
canvas, 450 × 630 cm

Kang Eun-Su
Chrysalis

2002, Digital video installation,
projection on a bathtub, DVD player,
projector, amp, speakers and a
bathtub, 130 × 200 cm



Jeon Joon-Ho
Dreamful Water

2002, Video installation,
projection on the ice, projector,
refrigeration equipment and
the ice, 180 × 150 cm (screen)

Yasuhiro Suzuki
Globe jungle project

2002, Video installation,
Projection installation, Globe
Jungle model, DVD player,
projector and PDP screen,
Dimensions variable



Yang Minha
A Garden

2001, Web kinetic, projection
on the wall, computer,
projector and microphone,
Dimensions variable



Ahn Soo-jin
4 Rooms

2002, Interactive video
installation, projection on
the stone wall, DVD player,
projectors and screens,
Dimensions variable

Exhibition view at Deoksugung
Stonewall Walkway, 2002



Kang Hong-Goo
Beach Series

2002, Digital photography,
 102 × 201 cm,
 102 × 222 cm,
 102 × 202 cm,
 102 × 270 cm

Courtesy of the artist

Seoul Museum of Art

Kang Airan

Reality & Virtual Reality
2002, Digital print, digital video installation, digital print on silver mylar and projection on the wall, DVD player, projector, EL blacklight, object book, wood structure, 400 × 600 cm

Kang Eun-Su

Chrysalis
2002, Digital video installation, projection on a bathtub, DVD player, projector, amp, speakers and a bathtub, 130 × 200 cm

Kang Ju-Won

Point Animation
2001, Web kinetic, computer and projector

Kang Hong-Goo

Beach Series 1
2002, Digital photography, 102 × 201 cm

Beach Series 2
2002, Digital photography, 102 × 222 cm

Beach Series 3
2002, Digital photography, 102 × 202 cm

Beach Series 4
2002, Digital photography, 102 × 270 cm

Ko Kyong-Ho

Reflection-Glimmering from the Time
2002, Video installation, projection on the wall, DVD player, projector, Dimensions variable

Koh Jeong-Ah

Pond
2000, Digital video installation, PDP monitor, and DVD player, Dimensions variable

KISEBY (Im Sang-Bin / Kang Eun-Young)

DIGISCAPE
2002, Digital print, 120 × 360 cm

Kim Gyu-wan

Epiphany - Flashing
2001, Digital print, iris print on art paper, 76 × 109 cm

Epiphany - Shaking
2001, Digital print, iris print on art paper, 76 × 109 cm

Epiphany - Breaking
2001, Digital print, iris print on art paper, 76 × 109 cm

Kim Bum Su

Hidden Emotions
2002, Film installation, movie films onto the glass structure, movie films, acrylic and light, 980 × 1200 × 720 cm
Collection of Seoul Museum of Art

Kim Suzung

Two Eye-Lands, Sky
2002, Web kinetic, projection on the screen hung at the ceiling, computer, projector, web cam and speakers, 150 × 400 cm (screen)

Kim Si-man

Between Black & White
2001, Interactive installation, projection on the floor and 3 objects, computer, projector, amp, speaker and sound multi effects, Dimensions variable

Kim Ahn-Sik

The Orchestra of Light
2002, Dimensions variable

Henricks Nelson

PLANETARIUM
2001, Video sound installation, projection on the wall, projector, DVD player, amp, speaker, and chairs, Dimensions variable

Knowbotic Research

Minds of Concern
2002, Computers, stroboscopes, speakers and plastic boxes, Dimensions variable

Delphine Coindet

T_20hour
1999, Interactive installation, projection on the floor and 3 objects, computer, projector, amp, speaker and sound multi effects, Dimensions variable

Delphine Coindet

Rain
1999, Interactive installation, projection on the floor and 3 objects, computer, projector, amp, speaker and sound multi effects, Dimensions variable

Garden
1999, Interactive installation, projection on the floor and 3 objects, computer, projector, amp, speaker and sound multi effects, Dimensions variable

Objective
1998, Digital print, 91 × 162 cm
Courtesy of Galerie Michel Rein, Paris

Plant
1998, Digital print

Robert Lazzarini

Skulls
2000, Resin, bone, pigment, 75 × 31.5 × 18 cm

Reem Al Faisal

Diwan Al Noor
2002, B/W photography, 40 × 30 cm

Diwan Al Noor
2002, B/W photography, 30 × 40 cm

Martina Lopez

Bearing in Mind2
1998
Questioning Nature's Way1
1998, Digital photography, cibachrome, 89 × 127 cm

Moon Joo

Moving Birdcage
2002, Interactive video installation, DVD player, TFT monitors, 60 × 50 × 50 cm

Moon Hyungmin

untitled
2002, Digital photography, 250 × 250 cm

untitled
2002, Digital photography, 250 × 450 cm

Miao Xiao-chun

Therapy
2002
Ferry
2002, Color photography, 321 × 127 cm

Spring Festival
2002

Michael Kunze

8.mittag [8th Noon]
2001, Oil on canvas, 200 × 300 cm
Courtesy of Kapinos Gallery, Berlin

Projection links/rechts Teil A
2002

Miltos Manetas

After Luna Croft
1998
Abstract Super Mario
1998, Performance, DVD player, projector, PDP screen, speaker and sofa, Dimensions variable

Nam June Paik

Lunar Calendar New Year
2002, Video installation, Megatron, 280 × 1000 × 50 cm

Wolfgang Herbold

Superman 148.1
2000

untitled (NR 23.6)
2002, Inkjet print, 29.7 × 42 cm

untitled (D.E12.2)
2000, Inkjet print

untitled (NR 21.14)
2002, Inkjet print

untitled (NR 33.17)
2002, Inkjet print

<p>InsertSilence & Björk Pagan Poetry 2001, Projection on screen, computer, kiosk, touch-screen, projector, speakers, and amps, Dimensions variable</p> <p>Sabino D'argenio Points of view 2002, Digital animation, projection on the wall, projector, DVD player, speakers</p> <p>Sean Kerr The Conversation 2002, Interactive web art, sound, Mac and TFT monitors, Dimensions variable</p> <p>Suzuki Yasuhiro Globe jungle project 2002, Video installation, Projection installation, Globe Jungle model, DVD player, projector and PDP screen, Dimensions variable</p> <p>Shin Kyungchul White Landscape 2001, Photography, digital print film on the window shape structure, color film, window paper, acrylic plate, transparent glass plate and fulouscent bulb, 30 × 50 × 100 cm</p> <p>Shin Chungwoo Digital Clock 2002, Web kinetic, projection on the wall, computer and projector</p> <p>Shim Hyun-Joo Moon and River 2002, Digital video installation, projector, monitors, CC camera, wireless camera, motor, water, and steel structure, Dimensions variable</p>	<p>Hyun-Joo Alpha 3.51 2002, Internet installation, projection on the wall, DVD player, projectors, and computer, Dimensions variable</p> <p>Atsuko Uda Life in Norway 'Life LAB' 2001, Web art, iMac (G4) and desk, Dimensions variable</p> <p>Ahn Soo-jin 4 Rooms 2002, Interactive video installation, projection on the stone wall, DVD player, projectors and screens, Dimensions variable</p> <p>Andrew Olssen untitled 2002, Digital video installation, DVD player, and projector, Dimensions variable</p> <p>Yang Man-Ki Communication Project 2002, 3D hologram installation, DVD player, projector, 700 × 700 × 700 cm Communication Project 2002, Video installation, DVD player, Dimensions variable</p> <p>Yang Minha A Garden 2001, Web kinetic, projection on the wall, computer, projector and microphone, Dimensions variable</p> <p>Eduardo Kac Time Capsule 1997, 7 photographs, DVD player and LCD panel, Dimensions variable Collection of Julia Friedman Gallery, Chicago</p> <p>Eduardo Pla Archim boldo 1987, Digital print, print on canvas, 90 × 90 cm</p>	<p>Alma 1987, Digital print, print on canvas</p> <p>Eva Stenram Eu plaaces: Koninklijk Paleis, Amsterdam 2001, Digital photography, archival digital lambda prints mounted on MDF and frame, 40 × 60 cm</p> <p>MVRDV Pig city 2001, Digital anmation, projection on the wall, DVD player and projector</p> <p>Wang Guo-feng Chinese Utopia 2002, Digital video Installation, projection on the screen, DVD player, projektor and screen, Dimensions variable</p> <p>Yuan Goang-Ming The Reason for Insomnia 1998, Video installation, projection installation, LCD projector, VCD player, screen with phosphor powder, custom device, computer, mirror and a single bed, 500 × 500 × 500 cm</p> <p>Yoo Gwan-Ho / Takashi Kokubo Digital Forest 2002, Digital Print, sound Installation, digital print on the stainless and arcryl plate, lamps, amps, speakers, 700 × 1000 × 500 cm</p> <p>Yoo Min-Ho Light-Through 2002, Digital video projection, computer, projector, and speaker</p> <p>Yoo Hye-Jin Flower in Eden 2002, Digital print, 120 × 200 cm</p>	<p>Lee Kyungho Digital Moon 1993–2002, Interactive video projection, projection on the wall, projector, DVD player, amp, and speakers, 200 × 200 cm</p> <p>Lee So-Mi I Love you 2001, Interactive video installation, monitor installation, computer and sensor, Dimensions variable</p> <p>Lee Yong-baek Between Jesus and Buddha 2002, Digital video installation, DVD player, and projector, Dimensions variable</p> <p>Lee Tae-II Stella v2 2002, Interactive installation, projection on the screen, computer, projector, camera, and steel frame, Dimensions variable</p> <p>Ito Atsuhiro OSS-0249 2002, Sound Light Installation, fluorescent lights and Op-tron sound system, Dimensions variable</p> <p>Lim Young Kyun Face of Our Time 2000, Digital photography, 103 × 100 cm Face of Time 2000, Video projection, 350 × 230 × 360 cm</p> <p>Jeon Joon-Ho Dreamful Water 2002, Video installation, projection on the ice, projector, refrigeration equipment and the ice, 180 × 150 cm (screen)</p> <p>Jung Sang-Hyun Stranger 2002, Digital video installation, projection on the screen, DVD player, projector and screen, 233 × 175 cm</p>
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<p>Jeong Younghoon The flowers 2002, Web interactive installation, computers and touch screens, Dimensions variable</p> <p>Jennifer Steinkamp The Fall 2002, Digital animation, installation on the facade of Seoul Museum of Art, Dimensions variable</p> <p>Joseph Nechvatal Lunar v0luptuary (North wall) 2002, Computer virus installation, computer robotic assisted acrylic on canvas and projection, computer, projector and bench, 148 × 270 cm (acrylic)</p> <p>Lunar v0luptuary (West wall) 2002, Computer virus installation, computer robotic assisted acrylic on canvas and projection, computer, projector and bench, 270 × 148 cm (acrylic)</p> <p>Cho I-Su A long Journey in the fog 2002, Digital video projection, projection on the wall</p> <p>John F. Simon Junior Color Panel Ver 1.5 2001, PDP Screen Installation, software, Apple powerbook G3 and Pioneer gas plasma screen, Dimensions variable Collection of Sandra Gering Gallery, New York</p> <p>C.P.U. 1.5 2001, PDP Screen Installation, software, Apple powerbook G3 and Pioneer gas plasma screen, Dimensions variable Collection of Sandra Gering Gallery, New York</p> <p>John Tonkin Personal Eugenics 1998, Interactive web art, computer, desk and chair, Dimensions variable</p>	<p>Elastic Masculinities 1998, Interactive web art and print, computer, web-cam, laser print, kiosk, desk and chair, Dimensions variable</p> <p>Zilla Leutenegger Quicksilver 2002, DVD player, PDP screen</p> <p>Miniature 2000</p> <p>Cao Fei The View on the move 2002, Digital Video Projection, projection on the screen, projector, DVD player and screen</p> <p>Katarzyna Kozyra 'Boys 2002' 2002, DVD player, PDP screen</p> <p>Catherine Ikam / Louis Fleri Yoona 1 1999, Digital photography, printed on Fujichrome paper, attached on aluminum, 115 × 95 cm</p> <p>Yurek 1999</p> <p>David 1999, Digital photography, cyberware capture, 50 × 45 cm</p> <p>Ken Feingold House of cards 2002, Algorithmic cinema</p> <p>Cody Choi Twin Funeral #2 2002, Digital print, UltraVu 3 inks on mesh mounted on canvas, 450 × 630 cm</p> <p>Claude Wampller Planting, the movie 2001, Performace Courtesy of Postmasters Gallery, New York</p> <p>ACTipainting1 (ear) 2000</p> <p>ACTipainting2 (ankle) 2000</p>	<p>Thomas P. Stricker www.mission-terrafoaming.de 2001, Web art installation, PC, Mac, projectors and plotted foil-letters, Dimensions variable</p> <p>Pedro Meyer The Case of the Missing Painting from the Altarpiece 1991~1993, Digital photography, 74 × 112 cm</p> <p>Petra Mrzyk & Jean-François Moriceau Don't be light 2002, Video clip of the group AIR, digital animation, projection on the wall, DVD player and projector Courtesy of Air de Paris</p> <p>Paul Johnson Red, Green&Blue v 2,0 2002, Custom computer consoles and flat screens, Dimensions variable</p> <p>François Curlet Ann Lee - Witness Screen 2002, Projection on the screen, projector, screen, amp and speakers, Courtesy of Air de Paris</p> <p>FRAME (Park Yoon-Na / Park Jee-Na / Lee Eun-Taek / Choi Jong-Bum / Choi Young-Joon / Choi Du-Su) The Cube Space 2002, Digital video and sound interactive installation, panorama video projector, DVD player, surround sound system, interactive sensor, effect light, 430 × 1010 × 1040 cm</p> <p>Peter Robinson Bad Faith : the Presence & Absence of God 2001, Lambda print, 168 × 120 cm</p> <p>Peter Robinson Satres Worm 2001, Lambda print, 120 × 160 cm</p>	<p>Into the Void 2001, Lambda print, 120 × 175 cm</p> <p>Superstring 2001, Plexiglas, 10 × 500 × 30 cm</p> <p>Zero Shift 2001, Plexiglas, Dimensions variable</p> <p>Memory Flower 2001, Plexiglas, 28 × 28 × 8 cm</p> <p>Null&Void 2001, Sculpture, 15 × 40 × 15 cm</p> <p>Ha Joon-Soo Just 2001, Digital video projection, projection on the wall, DVD player, projector, amp and speakers, 6 min</p> <p>Ha Joon-Soo Just 2002, Digital video projection, projection on the wall, DVD player, projector, amp and speakers, 7 min</p> <p>Fetish 2001, Digital video projection, projection on the wall, DVD player, projector, amp and speakers, 20 min</p> <p>Haluk Akakçe Blood Pressure 2001, Digital animation, projection on the wall, projector, DVD player, amp, and speaker Courtesy of the artist and Deitch Projects, New York</p> <p>Hong Seung-Hye Organic Geometry 'The Sentimental' 2002, Digital animation, projection on the wall, projector, computer, and projector</p> <p>Hong Sungchul Please call me! 2002, Interactive video installation, projection on the wall, projector, computer, sensor and amp, Dimensions variable</p>
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Luna's Flow programs

Opening Performance *Flow of the Moon*

Period 2002.09.26 18:30–19:30
Venue Garden and exhibition building, SeMA
Participant Kim Ahn-Sik

Cyber Mind

Period 2002.09.26–11.24
Venue SeMA, Web www.mediahexa.org
Participant Technical programmer: Kim Hongil
Contents An online exhibition encouraging to visit international media art communities by offering participatory environment
 Sean Kerr, *The Conversation* (2002), Uda Atsuko, *Life in Norway 'Life Lab'*, 2001), Yang Minha, *A Garden* (2001), John Tonkin, *Personal Eugenics* (1998), *Elastic Masculinities* (1998)

Luna's Children

Period 2002.09.26–11.24
Venue SeMA
Contents Experiments and exchanges with wannabe media artists
 Kang Mookyoung, *One Year*; Kang Haewon, Choi Eunmi, Kim Sehee, *Unexisted Time*; Kim Kyuha, untitled; Kim Youngmi, *Blind Time*; Byun Jihoon, *Panta-Vision*; Seong Changkyung, *Artificial Life*; Jeon Wonjin, *Elopement Life*; Jung Minyoung, *Club in the Circle*; Jung Jae-eun, *Rest in the Nature*; Joo Heejin, *Enter-Count*; CG LAND, *Danmooji Family wonderful days Scooby-Doo*; KBS VJ Challenge, *cosmic beauty*, *Don't Cry Hongdo*, *Good Morning*

Media Play Ground

Period 2002.09.27–11.24
Venue Education room on B1F, SeMA
Contents An educational program for youth from children to high school students, encouraging understanding and interests about media art

Collaboration World Internet Federation For Youth (WIFFY)

Night Gallery

Period 2002.09.27–10.19 19:30–20:20
Venue Garden and front of exhibition space, SeMA
Contents An outdoor exhibition and special events

Kids' Class

Period 2002.09.28–10.13 9 times/day
Venue 2F and 3F, SeMA
Contents An educational program for children, using digital media to enhance expression in art education

media_city seoul 2002 International Symposium Luna's Flow

Period 2002.09.28 09:30–16:20
Venue Law Building Auditorium, Ewha Women's University
Participant Lecturers: Jean Baudrillard, Laurence A. Rickles, John C. Welchman
 Q&A: Sara Diamond, Kim Jungtaek
 Artists: Cody Choi, Ken Feingold
 Symposium Director: Kim Sunghee
 Co-director: Nancy Barton

Media Art_School Special Lectures

Period 2002.10.02–11.23
Venue 3F, SeMA
Participant Kim Suzung, Lee Sungsik, Jang Donghun, Lee Jong-ho, Lee Junho, Oh Myung-Hoon, Kim Youngdo, Paik Myoungjin, Kim Hyungsoo, Kim Jungbae, Choo Kwonsoo, Lee Zune, Jeong Younghoon, Ha Dongwon
Contents An educational program for broadening the understanding of media art by presenting the creative process in the field

media_city Lectures

Period 2002.10.08–11.11 14:00–17:00
Venue Lecture room 2 on B1F, SeMA
Participant Park Shin Eui, Yoo Jinsang, Yi Won-kon, Moon Joo, Kim Suzung
Contents A regular educational program of SeMA on *media_city seoul*

Night Gallery Special Event *Kazoo Bijou Terrace*

Period 2002.10.12 19:00–21:30
Venue Garden, SeMA
Participant Kazoo (Park Yoon-Na), Choi Jong-Bum, Yellow Kitchen, Astro Noise, Futureyetronica
Contents A program presenting electronic music along with visual performances

Citizen's Day Festival *Seoul Media Square*

Period 2002.10.21–10.27
Venue Seoul City Hall man building and Deoksugung area
Contents A festival celebrating Seoul Citizen's Day by establishing the symbolic image of the City Hall building

media_city seoul 2002 Character Dalddara and Dalmuly

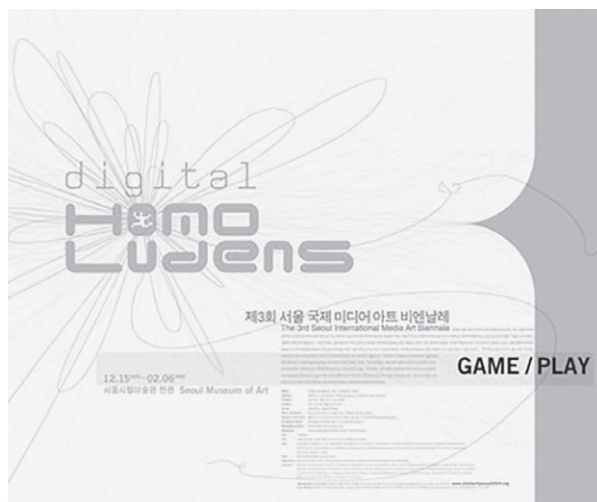
Participant Cho Yong-Jin

The 3rd Seoul International Media Art Biennale *media_city seoul 2004 Digital Homo Ludens*

Period	December 15, 2004 – February 20, 2005
Exhibition Director	Yoon Jin Sup
Venue	Seoul Museum of Art
Artists	41 individuals and collectives from 22 countries (7 domestic, 34 international)
Artworks	42
Visitors	145,772
Public Programs	21 (34 sessions)
Program Participants	424
Budget	1.01 billion won

media_city seoul 2004 Digital Homo Ludens was held from December 15, 2004 to February 20, 2005 under the leadership of SeMA's 2nd General Director Ha Chong-Hyun. After being disbanded in 2002, the Organizational Board regrouped and the Biennale was co-organized by the museum and the Organizational Board; furthermore, a nine-member Curatorial Advisory Board similar to that convened in 2002 as well as an operational office headed by exhibition director Yoon Jin Sup were also established. Within the operational office, an exhibition management team was assembled to include staff from both the museum and the operating agency. The project's budget increased nearly twofold and received support from eighteen sponsors and partners, including domestic and international government offices, cultural centers, universities and institutions. Guest curators Johan Pijnappel, Hans D. Christ, Tilman Baumgaertel, and Liz Hughes exhibited 42 artworks by 41 domestic and international artists that interpreted changes in contemporary life foregrounded by media technology through the lens of "game," held at SeMA.

The title was coined by digitally modifying *Homo Ludens*, which means "man the player," and exhibition's featured artworks reproduced the positivity and daily influence of "the art of living like a human being." Additionally, a special collateral online exhibition, *media_art.org*, introduced game art as well as domestic and international media art practices; informational resources on domestic and international media artists were available on-site through the *m_cs archive* and *Matrix A*¹⁸, which resembled the *Network* program of the later the 11th Biennale in 2021, functioned as a networking partnership that mapped the locations and current exhibitions on view at art museums and galleries throughout Seoul. Among the 50 venues that participated in *Matrix A*, Iljoo Art House was notable for its novel media art production structure that transformed the audiovisual culture of the period into new digital contents and supported the creation of artworks, preservation of rare data archives, studio rental and equipment training,



Digital Homo Ludens Poster,
2004

Design by FRUM, INC.
(Han Changho, Kim Suhyeon,
Lee Seongil, Park Yunhui,
Lee Hyeyeon)

exhibitions, academic seminars, and conferences. During this time, Iljoo Art House contributed greatly to discovering and supporting artists working in time-based art, experimental film, and documentary film, including single-channel videos that were actively being produced in the late 1990s and early 2000s.¹⁹

18 The collaborative network of art spaces in Seoul continued until 2008. In 2015, it was extensively renewed as Korean Art Week, hosted by the Ministry of Culture, Sports and Tourism. It was originally organized by Arts Council Korea (2015–17) and later operated by the Korean Arts Management Service (2018–21). It brought together national, public, and private museums, three major Biennales, galleries, and nonprofit art spaces as it positioned itself as a nationwide network of art spaces.

19 Moon Hye-jin, “The Sense of MTV Generation and Early Video Works of Kim Sejin,” *Wolganmissol* No. 407, December 2008.



Opening ceremony of *Digital Homo Ludens*, Seoul Museum of Art, 2004.12.15



Yanobe Kenji
Cinema in the Woods
 2003, Video installation
 Dimensions variable
 Exhibition view at Seoul
 Museum of Art, 2004

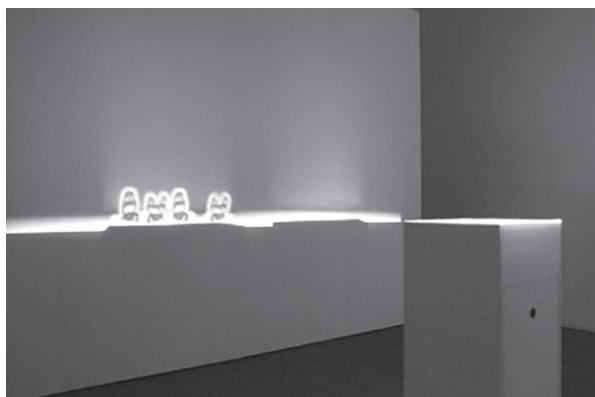


Marina Abramović & Ulay
Light / Dark
1977, Performance

Akio Kamisato, Satoshi
Shibata, Takehisa Mashimo
Moony

2004, Interactive installation,
Dimensions variable

Exhibition view at Seoul
Museum of Art, 2004



Van Sowerwine, Isobel
Knowles, Liam Fennessey
Expecting

2003, Interactive installation,
Dimensions variable

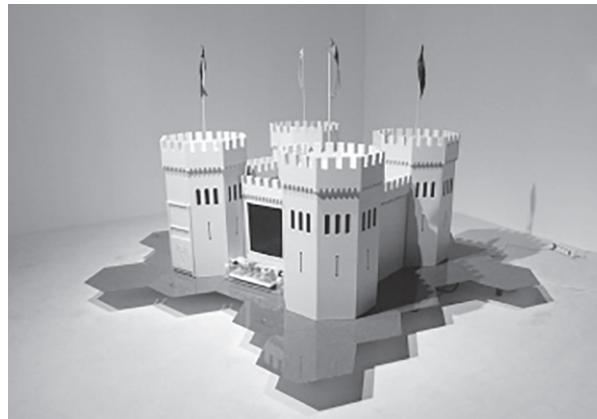
Supported by the *media_city
seoul 2004* and experimenta,
Heilbronn

Exhibition view at Seoul
Museum of Art, 2004

YOUNG-HAE CHANG HEAVY
INDUSTRIES
OPERATION_NUKOREA

2003, Web art

Exhibition view at Seoul
Museum of Art, 2004



Eddo Stern
Fort Paladin: America's Army

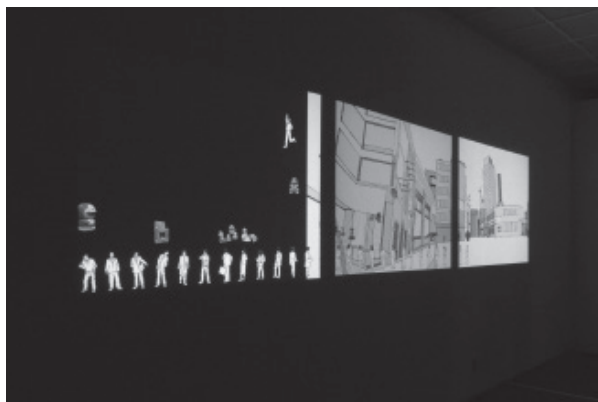
2003, Media installation,
Dimensions variable

Exhibition view at Seoul
Museum of Art, 2004

Nalini Malani
Game Pieces

2003, Video installation,
Dimensions variable

Exhibition view at Seoul
Museum of Art, 2004



Moon Kyungwon
Look at me

2004, Media installation,
Dimensions variable

Exhibition view at Seoul
Museum of Art, 2004



Olaf Val's workshop for
children
Game Making Workshop, Seoul
Museum of Art
2005.1.12-16

Seoul Museum of Art

<p>Kim Kira <i>0.000km Zero Sum Game</i> 2003, Media installation, Dimensions variable</p>	<p>Park Junebum <i>25Acrophobia</i> 2003, Single-channel video installation, 1 min</p>	<p>Anne-Marie Schleiner, Brody Condon, Joan Leandre <i>Velvet-Strike</i> 2001, Game art</p>	<p>Collectif_fact <i>Circus 2003</i> 2003, Video installation, Dimensions variable</p>
<p>Nalini Malani <i>Game Pieces</i> 2003, Video installation, Dimensions variable</p>	<p>Van Sowerwine, Isobel Knowles, Liam Fennessey <i>Expecting</i> 2003, Interactive installation, Dimensions variable Supported by the <i>media_city seoul 2004</i> and experimenta, Heilbronn</p>	<p>Yanobe Kenji <i>Cinema in the Woods</i> 2003, Video installation, Dimensions variable</p>	<p>Takuji Kogo * CANDY FACTORY PROJECTS <i>Audiences</i> 2004, Video installation, Dimensions variable</p>
<p>Daniel García Andújar <i>e-seoul</i> 2004, Web art, workshop</p>	<p>Beate Geissler, Oliver Sann <i>Shooter</i> 2000–2001, Single-channel video installation, Dimensions variable</p>	<p>Jan-Peter E. R. Sonntag <i>OMO</i> 1996, Media furniture, Dimensions variable</p>	<p>KissPál Szabolcs <i>Edging</i> 2003, Video installation, Dimensions variable</p>
<p>Dan Perjovschi <i>untitled</i> 2004, Drawing</p>	<p>Beat Brogle, Philippe Zimmermann <i>onewordmovie</i> 2004, Web art</p>	<p>Eddo Stern <i>Fort Paladin: America's Army</i> 2003, Media installation, Dimensions variable</p>	<p>Tan Teck Weng <i>Panopticon</i> 2002, Interactive media installation, Dimensions variable</p>
<p>Langlands & Bell <i>The House of Osama Bin Laden</i> 2003, Interactive media installation, Dimensions variable</p>	<p>Wolf Helzle <i>... and I am a part</i> 2004, Media performance</p>	<p>Elizabeth Vander Zaag <i>Talk Nice</i> 1999–2000, Interactive installation, Dimensions variable</p>	<p>Tom Betts <i>CCTEX</i> 2004, Media installation, game art, Dimensions variable</p>
<p>Robert Arnold <i>The Morphology of Desire</i> 1999, Video installation, Dimensions variable</p>	<p>Shilpa Gupta <i>untitled</i> 2004, Interactive video installation, Dimensions variable</p>	<p>Wang Jianwei <i>Ceremony</i> 2002, Video installation, Dimensions variable</p>	<p>Feng Mengbo <i>Q3D</i> 2004, Media installation, game art, Dimensions variable</p>
<p>Marina Abramović / Ulay <i>Light / Dark</i> 1977, Performance video</p>	<p>Stephen Barrass, Linda Davy, Robert DAVY, Kerry Richens <i>Zizi the Affectionate Couch</i> 2003, Interactive media furniture, Dimensions variable</p>	<p>Lee Se Jung <i>Face</i> 2001, Video performance, 2 min 2 sec</p>	<p>Frédéric Moser, Philippe Schwinger <i>Acting Facts</i> 2003, Video installation, Dimensions variable</p>
<p>Marcus Lyall <i>Slow Service</i> 2003, Single-channel video installation, Dimensions variable</p>	<p>Stephen Honegger, Anthony Hunt <i>Container</i> 2004, Interactive art</p>	<p>YOUNG-HAE CHANG HEAVY INDUSTRIES <i>OPERATION_NUKOREA</i> 2003, Web art</p>	<p>PLEIX <i>Plaid : Itsu</i> 2002, Single-channel video installation</p>
<p>Moon Kyungwon <i>Look at me</i> 2004, Media installation, Dimensions variable</p>	<p>Angela Detanico, Rafael Lain, Jifí Skála <i>Seoul : Killing time</i> 2002, Media installation, Dimensions variable</p>	<p>Jung Dong Am / Jung Moon Ryul <i>Andy's Dream</i> 2004, Game art</p>	<p><i>Beauty Kit</i> 2001, Single-channel video installation, Dimensions variable</p>
<p>Miltos Manetas <i>People Against Things</i> 2001, Video installation, Dimensions variable</p>	<p>Akio Kamisato, Satoshi Shibata, Takehisa Mashimo <i>Moony</i> 2004, Interactive installation, Dimensions variable</p>		

<p>José Carlos Casado <i>newBody. v01</i> 2004, Video installation, Dimensions variable Supported by the King Juan Carlos I of Spain Center at NYU</p>	<p>Hong Sung Dam <i>Breakaway, the Century of Sound and Fury</i> 1999, Video installation</p>	<p>ENESS <i>Virssual-The Digital Rocking Horse</i> 2003, Interactive media installation, Dimensions variable</p>	<p>OVNI Achives (Abu-ali, retroyou) <i>Babylon Archive</i> 2003, Media archaeology project, Dimensions variab</p>
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Preliminary Programs

International Workshop *Art of the Next Generation*

Period	2004.01.30 13:00–18:00
Venue	Seoul Museum of History
Participant	Lecturers: Kim Inhwan, Johan Pijnappel, Hans D. Christ, Hiroshi Yoshioka, Roh So Young Q&A: Jeong Yong Do, Shim Hearyun, Kim Jinyeop, Yoo Min Ho

media_art.org

Period	2004.12.01–2005.02.20
Venue	Chun Kyung-ja Room on 2F, SeMA
Contents	An archive showcasing published books, catalogues, DVDs and CD-ROMs, posters, and leaflets of media art institutions around the world ZKM www.zkm.de , ICC www.ntticc.or.jp , Experimenta www.experimenta.org , MAAP www.maap.org.au , Hartware_medien kunst verein www.hartware-projecte.de , IMAMS www.iamas.ac.jp , Artcenter Nabi www.nabi.or.kr , Ilju Art House www.iljuarthouse.org , Cammpm ART::AB canon.jp , YCAM www.ycam.jp

All about Media Art Exhibitions

Period	2004.12.03 17:00
Venue	Room 103 Building E, Hongik University
Artist	Liz Hughes

Living as a Media Artist

Period	2004.12.10 14:00
Venue	Room 524 Building A, Ewha Womans University College of Art and Design
Artist	Johan Pijnappel

Artist Café: Conversation with Japanese Artist

Period	2004.12.13 16:00–18:00
Venue	E-Yeon Hall, Japan Foundation Cultural Center in Seoul
Artist	Takuji Kogo, Akio Kamisato, Satoshi Shibata, Takehisa Mashimo, Kenji Yanobe

Opening Programs

Matrix A

Period	2004.12.15–2005.02.06
Venue	Art museums, galleries, and art centers in Seoul
Contents	Seoul's exhibition spaces mapping project
Participant	Gana Art Center, Gallery Jungmiso, National Museum of Modern and Contemporary Art Deoksugung, Kukje Gallery, Keumsoan Gallery, Kim Chong Yung Museum, Da Vinci Gallery, Daelim Museum, Alternative Space Loop, Alternative Space Pool, Dukwon Gallery, Maronnier Gallery, Munhwalbo Gallery, Park Ryu Sook Gallery, Brain Factory, Seonhwalang Sun Gallery, Space C, SSamzie Space, Club SSAM, Art Center Nabi, Art Space Hue, Seoul Olympic Museum of Art, Lee Ungno Museum, Insa Art Space, Ilmin Museum of Art, Iljoo Art House, Jeongdong Kyunghyang Gallery, Chohung Gallery, KIMI Art Gallery, POSCO Art Museum, PYO Gallery, PKM Gallery, Hakgojae Art Center, Whanki Museum, Project Space SARUBIA

Funny Furniture

Period	2004.12.15–2005.02.20
Venue	Inside and outside SeMA
Contents	Lee Hyuk Jin, Choi Yu Jin, <i>HOL3</i> (2004, MDF, High foamed sponge, aluminum, lacquer finish), Kim Do Hun, Park Hee Won, <i>Innovation X</i> (2004, Plywood bending, high foamed sponge, fabric, stainless steel pipe), Shin Seong Hee, <i>MEI</i> (2004, Plywood, birch veneer, fabric), Park Sang Hyun, Hwang Young Hye, <i>TROL (Take a Rest on Light)</i> (2004, Stell, lighting), Hyun Eun Joo, <i>Circle</i> (2004, Acryl), Shin Hyun Young, Lee Seul, <i>A Funny Lemon</i> (2004, Resin, lacquer finish), Lee Yeon Joo, <i>Flying Triplet</i> (2004, Steel, fabric), Choi Woo Suk, Choi Tai Hui, <i>DOL</i> (2004, Paper, epoxy), Kim Yu Lee, Yang Jae Young, <i>Symbiosis</i> (2004, Steel, wire, ball), Shin Young Jun, <i>Molecule</i> (2004, Resin, light, urethane foam, urethane paint), Lee Min Woong, Lee Sun Young, <i>OMEGA</i> (2004, Birch plywood, stainless steel pipe), Park Seo Young, Youn Sung Hee, <i>Hollang</i> (2004, MDF, steel, urethane paint), Choi Mi Hyun, <i>Intimacy</i> (2004, Plywood bending, veneer), Lee Woun Jeong, <i>Color Bugs</i> (2004, Steel, vinyl tube, EVA, chromium plating), Kwon Jae Min, Lee Min Ho, <i>Memory</i> (2004, Poly, wood), Kim Jun Heoung, Kim Ji Eun, <i>Waiting in the Moonlight</i> (2004, Steel, FRP), Kim Jun Heoung, Lee Joo-Young, <i>Where Is My</i> (2004, Stainless steel), Kwak Chul Ahn, Kim Chan Sup, <i>The Page</i> (2004, Plywood bending, urethane finish, lacquer finish), Kim Hyun Sun, Lee Si Hoon, <i>Trace</i> (2004, Stainless steel), Choi Kang Seok, <i>Ghost</i> (2004, Polycoat), Kim Su Jin, <i>Z cup</i> (2004, Steel, fabric, sponge), Chun Min Kue, <i>The Hardcore Chair</i> (2004, Steel), Jeon Chang Myung, <i>Jungle</i> (2004, Steel, wood)

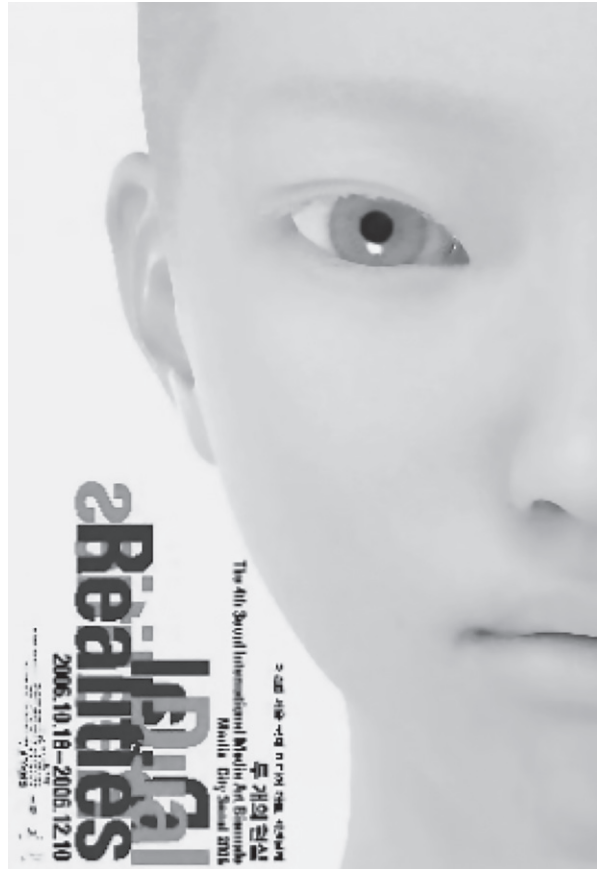
<p>Opening Performance</p> <p>Period 2004.12.15 17:30–17:40</p> <p>Venue SeMA</p> <hr/> <p>m_c s archive</p> <p>Period 2004.12.15–2005.02.06</p> <p>Venue Chun Kyung-ja Room on 2F, SeMA</p> <p>Contents An archive for viewing audiovisual materials on the artworks by domestic and foreign media artists participated in the 1st and 2nd Biennales</p>	<p>Game by artist</p> <p>Period 2004.12.15–2005.02.20</p> <p>Venue Lounge on 2F, SeMA</p> <p>Contents A game art project that encourages audience participation via the Internet</p> <p>Isobel Knowles and Van Sowerwine, <i>Play with me</i> (2002)</p> <p>Josephine Starrs and Leon Cmielewski, <i>BioTek Kitchen</i></p> <p>Futurefarmers, <i>Anti-War Game</i> (2004), SOD (1999)</p>
<p>Related Programs</p>	
<p>Artist Café: Conversation with British Artist</p> <p>Period 2004.12.16 12:00–14:00</p> <p>Venue British Council</p> <p>Participant Marcus Lyall, Langlands & Bell</p>	<p>Artist Café: Conversation with Artist (2)</p> <p>Period 2004.12.29 15:00</p> <p>Venue Glass hall on 2F of exhibition building, SeMA</p> <p>Participant Lee Se Jung, Moon Kyungwon, Hong Sung Dam</p>
<p>Artist Café: Conversation with Australian Artist</p> <p>Period 2004.12.16 15:00</p> <p>Venue Lecture room 1 of lecture building, SeMA</p> <p>Participant Van Sowerwine, Isobel Knowles, Liam Fennessey, Anthony Hunt, ENESS, Josephine Starrs, Leon Cmielewski, Stephen Barrass, Linda Davy</p>	<p>Club media_city</p> <p>Period 2005.01.07–02.04</p> <p>Venue Rolling Stones 2, Rolling Hall, Queen Live Hall, Jammers, Live Club Bbang, Geek Live House, Suruga, Soundholic, DGBD</p> <p>Contents A program for viewing the artworks exhibited at the 3rd Seoul International Media Art Biennale in a live club at Hongdae</p>
<p>Art and Game</p> <p>Period 2004.12.17 11:00</p> <p>Venue Lecture room, SeMA</p> <p>Participant Tilman Baumgaertel</p>	<p>Game Making Workshop</p> <p>Period 2005.01.12–01.16 10:00–13:00, 14:00–17:00</p> <p>Venue SeMA</p> <p>Participant Olaf Val</p>
<p>Artist Café</p> <p>Period 2004.12.17 15:00</p> <p>Venue Café on 3F, SeMA</p> <p>Participant Angela Detanico, Rafael Lain, Collectif_fact, OVNI Archive, Joan Leandre</p>	<p>Small Fish Workshop</p> <p>Period 2005.01.12, 13, 15, 16, 19, 20, 22, 23 10:00–17:00</p> <p>Venue Inside and outside SeMA</p> <p>Participant Kiyoshi Furukawa</p>
<p>Artist Café</p> <p>Period 2004.12.18 15:00</p> <p>Venue Café on 3F, SeMA</p> <p>Participant Nalini Malani, Shilpa Gupta, YOUNG-HAE CHANG HEAVY INDUSTRIES</p>	<p>The 3rd Seoul International Media Art Biennale International Symposium Game Art</p> <p>Period 2005.02.04 13:00–18:00</p> <p>Venue Auditorium on 1F, Seoul Museum of History</p> <p>Participant Presenters: Philippe Codognet, Hiroshi Matsuyama, Ryota Kuwakubo Panel: Kim Won Bang, Jeong Yong Do</p>
<p>Artist Café: Conversation with Artist (1)</p> <p>Period 2004.12.22 15:00</p> <p>Venue Glass hall on 2F of exhibition building, SeMA</p> <p>Participant Park Junebum, Jung Dong Am, Kim Kira</p>	

The 4th Seoul International Media Art Biennale *media_city seoul 2006 Dual Realities*

Period	October 18 – December 10, 2006
Exhibition Director	Rhee Wonil
Venue	Seoul Museum of Art
Artists	58 individuals and collectives from 19 countries (44 domestic, 14 international)
Artworks	86
Visitors	141,978
Public Programs	4 (8 sessions)
Program Participants	424
Budget	1.15 billion won

media_city seoul 2006 Dual Realities was held from October 18 to December 10, 2006 and was based on a similar organizational structure and exhibition format as the Biennale's previous edition. Rhee Wonil served as exhibition director, repeating his role from *media_city seoul 2002*, and Yoon Jin Sup, the exhibition director of *media_city seoul 2004* two years prior, was appointed head of the Curatorial Advisory Board. The budget increased by about 100 million won and was further supported by sixteen domestic and international government offices, cultural centers, universities and institutions. Invited guest curators including Yuko Hasegawa, Lev Manovich, Iris Mayr, and Pi Li, who collectively presented 86 artworks by 58 artists and collectives that focused on the technological reality that produced virtual identities. Held at SeMA, the exhibition further expanded the "virtuality" that had been central to the Biennale's 2004 edition and foregrounded the technology and culture that extended and cross-referenced perception and reality as well as the richness and complexity of such dual realities.²⁰ While the exhibition offered experiences of works embodying various information as well as faithful contemplation of such realities, it unfortunately suffered from a lack of artistic prospects. Complementing the main exhibition was *Matrix A*, a network of museums and galleries in Seoul, and *Matrix S*, a publication introducing 37 programs from 29 spaces, which were opening during the Biennale period. An additional special exhibition titled *Media Scene in Seoul_Merz's Room* presented works by 25 local artists at the Nam-Seoul Museum of Art (Nam-SeMA), the site of the former Belgian Consulate that was renovated in 2004 and repurposed as an exhibition venue.

20 Yuko Hasegawa, "What Is "Dual Realities"? - An Attempted Answer," *The 4th Seoul International Media Art Biennale media_city seoul 2006 Dual Realities*, Seoul Museum of Art, 2006



Dual Realities Poster, 2006
 Design by c-design
 (Cho Hyeokjun, Kim Miseong,
 Kang Yeong)
 Image Courtesy: Go Watanabe,
face("portrait")-1, 2005



Opening ceremony and press
conference of *Dual Realities*,
Seoul Museum of Art,
2016.10.19

Choi Won-Jung
Why Not Here: Murung Dowon

2006, Computer animation,
mirror installation, mixed media
video installation, Dimensions
variable

Exhibition view at Seoul
Museum of Art, 2006



Kohei Asano + Kosuke
Matsuura
Garden

2005, Interactive installation,
Dimensions variable

Exhibition view at Seoul
Museum of Art, 2006

Scott Snibbe

Blow Up

2005, Aluminum, steel,
commercial fan parts, motors,
impellers, custom electronics
and software, Dimensions
variable

Exhibition view at Seoul
Museum of Art, 2006



Miao Xiaochun

*The Last Judgment in
Cyberspace - Where Will I go?*

2006, 3D computer animation,
7 min 15 sec

Dual Realities artworks

Seoul Museum of Art

<p>Kim Chang Kyum Water Shadow 2 2004, Video installation, 100 × 100 × 20.4 cm</p>	<p>Lucia Koch + Gabriel Acevedo Velarde Olinda Celeste 2005, Animation on DVD, 5 min 26 sec</p>	<p>Miao Xiaochun The Last Judgment in Cyberspace - Where Will I go? 2006, 3D computer animation, 7 min 15 sec</p>	<p>Softpad Geogram 2006, Installation, Dimensions variable</p>
<p>Kim Tae Eun Someday 2006, Mixed media installation, Dimensions variable</p>	<p>Ryu Ho-Yeol Hauptbahnhof 1 2005, Digital picture, 150 × 100 cm</p>	<p>The Last Judgment in Cyberspace - Vertical View 2006, Digital print, 354 × 120 cm</p>	<p>Shi Yong You Just Can See It Far 2006, Mixed media interactive installation, Dimensions variable</p>
<p>Norman Klein + Rosemary Comella + Andreas Kratky Bleeding Through: Layers of Los Angeles, 1920~1986 2003, Computer based interactive installation, Dimensions variable</p>	<p>Hauptbahnhof 1 2005, Digital picture, 150 × 100 cm</p> <p>Flughafen 2005, Digital picture, 150 × 100 cm</p>	<p>Michelle Teran + Jeff Mann LiveForm: Telekinetics 2004, Live art event with custom electronics, robotics, and software, network, found materials, food, Dimensions variable</p>	<p>Scott Snibbe Blow Up 2005, Aluminum, steel, commercial fan parts, motors, impellers, custom electronics and software, Dimensions variable</p>
<p>Nishio Yoshinari Position 2005, Performance</p>	<p>Liu Ding Tracing the Wind and the Shadows 2005, Realtime performance and video installation, Dimensions variable</p>	<p>Park Seong-Hoon in the prologue of end 2006, Paper animation, 1 min 30 sec</p>	<p>Annie Ratti Vouti d'acqual (The Emptiness of Water) 1994, Multimedia installation, Dimensions variable</p>
<p>Nicolas Clauss + Jean-Jacques Birgé Somnambules 2003, Interactive installation, Dimensions variable</p>	<p>Liu Wei Small Caps Camera 2006, Video installation, Dimensions variable</p>	<p>Park Ji-Soo + Digital Media Lab ICU Mobile Heart - now and here / Whenever and wherever 2006, Mobile media interactive installation, Dimensions variable</p>	<p>Adad Hannah Cuba Still (Remake) 2005, Mixed media installation, Dimensions variable</p>
<p>Dietmar Offenhuber + Sam Auinger + Hannes Strobl Mauer park 2005, DVD video, 14 min 47 sec</p> <p>Paths of G 2005, DVD video, 15 min</p>	<p>Lynn Hershman Leeson Cynthia Stock Ticker 2000, 2006, Interactive networked installation, 30 × 30 × 30 cm</p>	<p>Byun Jihoon Wind 2006, Video installation through real-time data transmission, Dimensions variable</p>	<p>Kohei Asano + Kosuke Matsuura Garden 2005, Interactive installation, Dimensions variable</p>
<p>Leandro Erlich Eclectica' The Glass Shop 2005, Installation, Dimensions variable</p>	<p>Matsumura Eriko Hu-Poi 2006, Interactive media installation, Dimensions variable</p>	<p>BB boss (Xiaoyun Chen + Shan Jin + Wei Chen) Five Doors 2006, Interactive sound installation, Dimensions variable</p>	<p>Axel Roch Ambiguous Signalscapes 2005, 2006, Interactive installation, Dimensions variable</p>
<p>Runa Islam Scale 1/16 inch = 1 foot 2003, Super 16 mm on DVD (two screen projection), 16 min 51 sec</p>	<p>Mathieu Briand SYS*018.DoE*01/MoE-FIT SAINor*TaC-Lar*4 2003, Installation, Dimensions variable</p>	<p>Sawa Hiraki Dwelling 2002, Video with sound, 9 min 20 sec</p> <p>Trail 2005, Video with sound, 14 min</p>	<p>tometaxy.net 2006, Internet for remote public and/or private space</p>
<p>Lucia Koch Purple Rain 2006, Installation, Dimensions variable</p>	<p>Mathilde ter Heijne The Chosen Ones 2002, Life-size dummies, CDs and CD player, amplifier, Dimensions variable</p> <p>Invisible Hero 2005, Single-channel screen video (16:9), 5 min 12 sec</p>		<p>Yan Jun I brought 3,000 pirate DVDs 2006, Sound installation with video and furniture, Dimensions variable</p>
			<p>Oh Young-Seok Drama 2006, 2 channel vedio, color, sound, 14 min</p>

<p>Go Watanabe face ("portrait") -1 2005, Digital print, translucent film, light box, 25 × 149.1 × 82.3 cm</p> <p>face ("portrait") -2 2005, Digital print, translucent film, light box, 25 × 149.1 × 82.3 cm</p> <p>face ("portrait") -3 2005, Digital print, translucent film, light box, 25 × 149.1 × 82.3 cm</p> <p>face ("portrait") -4 2005, Digital print, translucent film, light box, 25 × 149.1 × 82.3 cm</p> <p>face ("portrait") -5 2005, Digital print, translucent film, light box, 25 × 149.1 × 82.3 cm</p> <p>Loopycycle - 1 2005, Animation, 25 × 149.1 × 82.3 cm</p> <p>Ushi Daigo DON 2006, Performance, 15 min</p> <p>Lee Lee-Nam New Sehando - 1 2006, Video installation, 600 × 400 cm (installation); 2 min 30 sec (video)</p> <p>New Sehando - 2 2006, Video installation, 600 × 400 cm (installation); 2 min 30 sec (video)</p> <p>New Sehando - 3 2006, Video installation, 600 × 400 cm (installation); 2 min 30 sec (video)</p> <p>New Sehando - 4 2006, Video installation, 600 × 400 cm (installation); 2 min 30 sec (video)</p> <p>New Sehando - 5 2006, Video installation, 600 × 400 cm (installation); 2 min 30 sec (video)</p> <p>New Sehando - 6 2006, Video installation, 600 × 400 cm (installation); 2 min 30 sec (video)</p> <p>New Sehando - 7 2006, Video installation, 600 × 400 cm (installation); 2 min 30 sec (video)</p>	<p>Lee Inmi + Liluye Dey Jhala When Time Splits Its Husk 2006, Site-specific, mixed media video installation, Dimensions variable</p> <p>Lee Hansu Dual Trance 2006, Interactive installation, 5 min</p> <p>Im Sangbin Time Square 2005, C-print, 477 × 250 cm</p> <p>Sorak Mountain 2005, C-print, 290.5 × 110 cm</p> <p>Zhangjiajie 2005, C-print, 290.5 × 110 cm</p> <p>Zachary Lieberman Gesture Machine 2006, Interactive installation, Dimensions variable</p> <p>John Gerrard One Thousand Year Dawn (Marcel) 2005, Realtime 3D, 60 × 117 × 53 cm</p> <p>Portrait to Smile Once a Year (Mary) 2006, Realtime 3D, 60 × 117 × 53 cm</p> <p>Zhu Jia untitled 2006, Digital video, 10 min</p> <p>Jin Siyon Human Maze 2006, Video installation, 4 min</p> <p>Chen Shaoxiong Ink City 2005, Video installation, 3 min</p> <p>Choi Byoung-II Visual Device 01_version 1.5 2006, Mixed media installation, 124 × 200 cm</p>	<p>Choi Won-Jung Why Not Here: Murung Downon 2006, Computer animation, mirror installation, mixed media video installation, Dimensions variable</p> <p>Katarina Löfström Hang Ten Sunset 2000, DVD, 8 min 23 sec</p> <p>Whiteout 2001, DVD, 3 min 41 sec</p> <p>An Island 2004, DVD, 4 min 30 sec</p> <p>Score 2004, DVD, 4 min</p> <p>Kan Xuan Objet 2003, Video installation, 4 min</p> <p>Catherine Yass Gorge 2006, 16 mm on DVD, 44 sec Courtesy of the artist and Alison Jacques Gallery, London</p> <p>Craig Walsh Cross-Reference 2004, Single-channel video installation, 40 min</p> <p>Timothy Jaeger + Alex Dragulescu RESPAM-Inbox 2005, Audio-visual performance, 25 min</p> <p>Spam Plant Series 2005, Digital print, 61 × 61 cm</p> <p>Spam Architecture 2005</p> <p>Friedrich Kirschner Person 2184 2005, Real-time 3D computer animation, 3 min</p> <p>Pipilotti Rist Stir Heart, Rinse Heart 2004, Multi media video installation, Dimensions variable</p>	<p>Hernán Díaz Alonso PS1 MoMA 2005, Sur 2005, Architecture simulation DVD, 5 min</p> <p>Cell Phone Genetic Code 2003, Architecture simulation DVD, 4 min</p> <p>Busan Concert Hall + U2 Tower 2003, Architecture simulation DVD, 7 min</p> <p>Furuike Daisuke Common Landscape 2006, Movie and text, 2 min 30 sec</p> <p>Hussein Chalayan Compassion Fatigue 2005, Digital video, 5 min 26 sec</p> <p>Furuike Daisuke Common Landscape 2006, Movie and text, 2 min 30 sec</p> <p>Hussein Chalayan Compassion Fatigue 2005, Digital video, 5 min 26 sec</p> <p>FM3 (Jian Zhang + Christiaan Virant) Music Concert 2006, Interactive sound installation, Dimensions variable</p> <p>S-E-R-V-O diplo_id 2006, Architecture simulation drawing and moviem Dimensions variable</p>
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Dual Realities programs

Matrix S

Period	2006.10.18–12.10
Venue	Art museums, galleries, arts and culture spaces, media art labs, educational institutions in Seoul
Contents	Seoul's exhibition spaces mapping project Gallery Sejul, Gallery Rm, Kimjinhye Gallery, Alternative Space Loop, Alternative Space Pool, Munhwailbo Gallery, Bitforms Gallery, Soongsil University, Undergraduate & Graduate School (Digital Media Division), SHB Gallery, SSamzie Space, Arario Seoul, I-Gong, Alternative Visual Culture Factory, Art Center Nabi, ARTPARK, Underground Channel, Aliceon, Ewha Woman's University Digital Media Lab, Insa Art Space, Zeroone Design Center, Chung-Ang University, Graduate School (Advanced Imaging Science, Multimedia & Film), KAIST, Graduate School of Culture Technology, Factory, Total Museum Contemporary of Art, TRIAD NEW MEDIA GALLERY, ICU DML (Information Communication University, Digital Media Lab), KGIT Media Lab, Mass (Media Art in SeoulSoul)

New Physicality and Virtuality

Period	2006.10.18 10:00–18:00
Venue	Education Culture Building, Ewha Womans University
Participant	Lecturers: Christiane Riedel, Lev Manovich, Gerfried Stocker, Shim Hearyun Q&A: Chris Suh, Suzie Yoh, Park Youngwook
Contents	A discussion encompassing virtuality, virtual reality, augmented reality, cyberia, net reality, physical reality, etc.

Media Scene in Seoul_Merz's Room

Period	2016.10.18–12.17
Venue	Outdoor yard, Nam-Seoul Museum of Art
Participant	Organizers: Park Tcheon-Nahm, Yoon Jin Sup Moderator: Park Parang
Contents	Geum Joong-Ki, <i>Loose Collision</i> (2005), Kim Bum Su, <i>Inexplicable in Words</i> (2006), Kim Byunggho, <i>Swaying Flower</i> (2006), Kim Sang Gyun, <i>Landscape 2006: New Town</i> (2006), Kim Juyon, <i>Sanctuary in Everday Life</i> (2005), Kim Jiyeon, <i>Red Applause</i> (2001), Noh Jina, <i>Je Suis L'hommelette!!</i> (2005), Debbie Han, <i>An Everday Venus</i> (2006), Moon Kyungwon, <i>Pathway: Cityscape</i> (2005), Park Wonjoo, <i>Turning on the Lights in Painter Siji's House</i> (2006), Ahn Soo-jin, <i>Anarchist's Wings</i> (2004), Ahn Jinu, <i>Artist's Clothes</i> (2006), Aehee, <i>Pinup-Girl Project</i> (2004), Lee Min Ho, <i>Portable Landscape</i> (2006), Lee Baekyung, <i>Video Chapel</i> (2006), Lee Jangwon, <i>mosquito #1</i> (2004), Lee Joongkeun, <i>I Love You</i> (2006), Lee Heemyung, <i>Metamorphic Plants Series</i> (2006), Chang Jia, <i>Stick Play</i> (2006), Jeong Jeong Ju, <i>living room</i> (1999), Cho Eunkyung, <i>EMPTINESS</i> (2005), Choi Xooang, <i>Test Mice</i> (2006), Han Hyoseok, <i>Humans Were Cursed to Think</i> (2005), Heo Jeongsoo, <i>Human-Woman 1, 2</i> (2006)

Media in Life

Period	2016.10.28–11.25 Every Saturday 14:00
Participant	Digital Media Lab ICU
Contents	Lectures and workshops by technology experts for children and adolescents, using films as a medium

Conversation with Wohn Kwangyun, *Culture Technology*

Wohn Kwangyun

Member of Curatorial Advisory Committee, *media_city seoul 2000*

Member of Organizing Committee & Curatorial Advisory Committee, *media_city seoul 2004*

Member of Curatorial Advisory Committee, *media_city seoul 2006*

Interview Date: February 18, 2022

KWON JIN (KWON) Thank you for your time today. The Biennale held its 11th edition last year and will have the 12th edition in 2023. Prior to the inauguration of the Biennale in 2000, an exhibition entitled *SEOUL in MEDIA* was organized in 1996, focusing on the changing media and the city. If we consider this exhibition as a prototype for the subsequent launch of the *media_city seoul*, the history of the Biennale has now spanned some 25 years. Ahead of the upcoming edition in keeping with the inertia of the project, the SeMA has set about organizing and analyzing past records of the exhibition in order to establish its future direction.

You took part in the *media_city seoul* as a Member of Curatorial Advisory Committee in 2000 as well as in 2004 and 2006. Among the past 11 editions of the Biennale, which concentrated on direct encounters and experiments integrating art, technology and industry, the participation of a scientist like yourself must have fostered certain discussions or exchanges.

WOHN KWANGYUN (WOHN) It has actually been more than 20 years since I originally started working on the *media_city seoul*, so I wasn't able to recall the specifics of my contributions to the project at first. After receiving your interview request, I managed to find some of the materials related to the Biennale that I had kept over the years. As I looked through them, I realized there were more documents than I expected. One thing that I came across is the first project plan of Biennale. I don't think the document I have is the final version of the project plan, but perhaps a preliminary draft which dates from 1999. In the leadup to the new millennium, there was an elated, optimistic atmosphere that was felt throughout society.

First of all, if we look at the circumstances in the city of Seoul at that time, vice mayor Kang Hongbin (1999–2002; former General Director of Seoul Museum of History, 2009–2016) was extremely passionate with regard to the

dawn of a new century. He came from an architecture background, so he was also a major advocate of the construction of Digital Media City (DMC) in Sangam-dong. He firmly believed in the idea of bringing together art, technology and industry in one place, not just building a new city.

Second, we believed that in order to establish a suitable status for Seoul, which at the time was one of the so-called “top ten cities”; it was important to support culture and art, not just economy and industry. As a result, we, the Curatorial Advisory Committee struggled to grasp the underlying essence of the event as something that was unprecedented in terms of structure, which sought a convergence of culture, art and high-tech industry that would be sustainable into the future. Although no one had the answer, we agreed on the basic principles that we envisioned; “This event is not an industrial expo. It is also not an art biennale of the type organized in other international cities.” From that point, the consensus was to aim for something that was neither an industrial convention nor an art biennale.

KWON The fact that these discussions framed the Biennale as something other than an industrial expo or art biennale has numerous implications in the present. Were there any case studies or other points of reference that the committee considered?

WOHN Some of the passionate advisors on the committee searched for cases overseas, but we came to the conclusion that there weren’t any examples that were appropriate for the new millennium that we had imagined. (LAUGHS) The title *media_city seoul* was put forward by Professor Ahn Sang-soo. As this title suggests, the project was characterized by ambiguity that arose from the fact that it did not belong to any single field of art, mass communication, media, industry, etc. From that point on, we began designing the structure and various elements of the event according to the philosophy that was embodied by this title.

KWON As you said, the Biennale of the present owes its unique status and characteristics to this title. Kim Hong-hee, who also served as a Member of Curatorial Advisory Committee at the time, has mentioned to “Triangle Workshop” as having a significant impact. This workshop, which linked the three vertices of industry, technology and art, was also briefly described in the results report. Can you elaborate further on this?

WOHN I found some materials among my records from a presentation about that event. I agree that the “Triangle Workshop” was highly meaningful. Ultimately, the Biennale continued to develop along a trajectory focusing on media art, but I personally thought that the structure of the ‘triangle’ truly captured the original concept and philosophy of the event and elicited a great deal of interest and passion. I think these are probably the final presentation materials from the workshop, dating from February 2000.

The theme and title of the exhibition, “Between 0 and 1,” was my idea. As a scientist, I thought that if we were to summarize the public imagination about the future in one word, it would be ‘infinity.’ I adapted this notion for the title of the event by expressing it in numerical terms; “Between 0 and 1.” These two digits symbolize digital technology, and there are infinite numbers that exist between 0 and 1.

There were also discussions about the future impact of digital technology on areas such as education, business, economy, industry and science, as well as how we might express these ideas in the exhibition. We all agreed that it was important to explore how digital technology would influence daily life, art and culture. Although the participants whose expertise encompassed disparate fields including arts, technologies and industries—possessed diverse motivations and starting points, we sought to discover a common denominator through the formats of the workshop and exhibition. The ‘triangle’ was significant because it brought together the three fields of art, industry and technology. In the end, 25 collaborative teams participated in the workshop and about 10 programs were planned, of which only four sessions actually took place. Unfortunately, it was destined to be merely a good idea.

The biggest distinction of *media_city seoul 2000*, in terms of general and traditional media art, was that it considered the functionality and industrialization of media art. Rather than just being artistic, it also dealt with the creation of meaning in the future of life and industry. People often talk about ‘mutuality’ when defining the characteristics of media art, but I feel that ‘participation’ is more important. The ‘triangle’ sought mutuality, or participation, in a broader sense.

KWON I see. So the original plan was for the ideas and discussions generated by experts from various fields to converge in the workshop, ultimately forming the structure of an exhibition?

WOHN Yes, subtopics were selected for different stages of the workshop; one discussed housing of the future, another discussed urban life and another integrated concerns about food, clothing and housing.

KWON And the workshop’s participants were recruited through a multidisciplinary methodology in order to accommodate artists, scientists and industrialists, each of whom presented their own materials, correct?

WOHN That’s right. But I also found something else of interest in my records. After the workshop, we got to know some of the more interesting artists, researchers and designers with whom we considered collaborating. I had completely forgotten about this, but Nexon was among the potential collaborators who submitted a proposal.



city: between 0 and 1 Visual Identity, Design by Ahn Sang-soo, 2000. Digital elements depicted as dots converge and diverge in different shapes to form the five main projects.

KWON Everyone must have been so passionate as I remind myself about the era. You are considered the first researcher to use and promote the term “Culture Technology.” It’s a term that seems both ambiguous yet full of potential, similar to the way that the Biennale itself has multiple interpretations. Can you explain “Culture Technology” in connection with the media landscape of the early 2000s, when new technologies were continuously introduced and generated new cultural values every day?

WOHN Regardless of historical time lines, as a society we probably always think that the present is the age of the greatest change. At the turn of the millennium we thought, “Today’s change is truly phenomenal,” but the same is true in 2022. Surprisingly, if we want to see the future, we must look at what remains unchanged and unique over time, rather than focusing only on what has changed—that’s what I think about art. For me, a meaningful way to gain insight into the future is by making changes to a foundation of unique values that remains constant over time.

The concept of “Culture Technology” is exactly that; the unique and unchanging values are the arts and humanities, while the driving forces for change in the future based on this foundation are science and technology. When culture and technology are combined, we can create a promising future. I believe this is what “Culture Technology” truly means. We cannot think about new art without also considering the role of science and technology, especially today, when every industry has become culturalized. However, all of these issues exist on a purely practical level, which means that individually, neither art nor science alone is sufficient for creating a future. In my opinion, we must develop science and technology based on the foundation of arts and humanities.

KWON Do you have final comments about the Biennale?

WOHN I feel very lucky and honored to have participated in Biennale, which was a tremendous opportunity for me. It became a significant turning point in my career, since I came from a science background, to become interested in art and culture and ultimately undertake various initiatives. It is a fond memory for me and a proud experience. In that sense, I would like to encourage to keep moving forward. Even though it has already made great progress, I hope it will continue to reveal the future to us and evolve into a differentiated Biennale that shows the public a dream of the future.



Lee Mikyung, *media_city seoul 2000*,
KBS News, Sep. 3, 2000.

This article reports on the opening of *media_city seoul 2000 city: between 0 and 1* with selective scenes of its five projects. In an interview, artistic director Song Misuk emphasized. “The interdirectionality of life entering art and life seeking art, or the interaction, is the important concept.” Barbara London, Jeremy Miller, Hans Ulrich Obrist, and Ryu Byoung Hak, also received coverage.

도심의 가을 채울 예술의 향기

‘미디어-시티 서울 2002’...9월 26일부터 60일간 열려

서울시가 2000년에 이어 두번째로 마련하는 ‘미디어-시티 서울2002’가 오는 9월 26일부터 11월 24일까지 60일간 서울시립미술관과 경동김, 덕수궁 돌담길, 시청앞 광장 등에서 열린다.

‘미디어-시티 서울 2002’는 작년보다 열리는 비엔날레 형식의 세계 유일의 미디어 아트 축제다. 참여 작가는 한국 35명, 외국 42명 등 총 77명이며 모두 200여 점의 작품이 전시된다.



나이트갤러리

이번 행사의 주제는 ‘날빛 흐름 (Luna's Flow)’이다. 미디어를 달에 비유해 미디어와 테크놀로지를 ‘정복’의 수단이 아닌 인류가 있고 있던 남만을 회복 하라는 ‘도구’로 설정했다.

마틴 드 브라우를 중개두었던 전 큐레이터 등 7명의 협력 큐레이터로 임명되고, 로버트 로렌트립 뉴욕 구겐하임미술관 큐레이터 등 5명의 전시기획 고문위원으로 위촉했다.

미디어-시티 서울 2002는 본전시와 야외전시 등 크게 두 부문으로 나뉜다. 서울시립미술관에서 갖게 될 본전시는 ‘디지털 서블라임 (Digital Sublime)’ ‘사이버 마인드 (Cyber Mind)’ ‘루나즈 칠드런 (Luna's Children)’ ‘루나 노바 (Luna Nova)’ 등이다.

미술관 건물 자체를 하나의 생명체로 설정한 기획 등 내용면에서는 한층 앞선 모습을 보여줄 것”이라며 “대중성과 전문성이 결합된 새로운 형태와 비엔날레 모델을 제시하고자 한다”고 말했다.

체로 실감할 기획이 돋보인다. 이를테면 각각의 전시공간이 눈과 피부, 두뇌, 심장, 골격 등이 된다.

특히 핵심 전시인 ‘디지털 서블라임’의 경우 미술관 건물의 외부 유리창을 눈으로 설정하고, 내부 공간을 피부로 간주해 생명성을 담은 작품들로 꾸밀 계획이다. 특히에 해당하는 ‘사이버 마인드’에는 외국과 한국작가들이 실시간으로 작품을 내놓게 되며, ‘루나즈 칠드런’에서는 저세대 미디어 아티스트인 어린이와 청소년들이 마음껏 꿈을 펼치는 공간이다.

‘루나 노바’는 아파트 구조의 모델하우스에 미디어 작품을 전시해 인해 중 골격에 해당한다.

야외전시는 덕수궁 돌담길에 작품을 내거는 ‘덕수궁 돌담 프로젝트’, 경동김 등 시립미술관 주변을 이용한 야간 전시인 ‘나이트 갤러리 프로젝트’, 용두동 사공자와 미디어 시티 형사들을 직접 연결하는 이변트인 ‘현대론 동영상 프로젝트’ 등으로 구성된다.

이런 예술충감작은 “찾아보다 예산이 대폭 줄었지만 기획 등 내용면에서는 한층 앞선 모습을 보여줄 것”이라며 “대중성과 전문성이 결합된 새로운 형태와 비엔날레 모델을 제시하고자 한다”고 말했다.

기획자와 대가로 알려진 프랑스학자



사이버마인드

장 보드라르가 참여하는 심포지엄도 열린다. 그는 광고, 영화, TV 등 미디어에 의해 지배되고 있는 현대 세계를 이성적으로 바라볼 것을 촉구하며 90년대 포스트모더니즘 논의에 가장 중요한 영향을 끼친 인물이다.

이렇게 서울시장은 이번 전시와 관련해 “지난 월드컵을 계기로 시민숙제의 장으로 자리잡은 서울시장 일대가 미디어 예술작품으로 뒤덮이는 이번 행사를 통해 시민들이 함께 어울려 즐길 수 있는 범시민적 축제의 장이 다시 한번 마련되기를 기대한다”고 밝혔다.

김지미기자 jimee@nk.co.kr

Kim Jimi, *Fragrance of Art to Fill City's Autumn*, “media_city seoul 2002 Lunar's Flow” to Open on September 26 for 60 Days, Maeil Business Newspaper, Aug. 14, 2002.

The article introduces the overall organization of *Lunar's Flow*, the second edition following *media_city seoul 2000*, and quotes exhibition director Rhee Wonil, “We seek to present a new model of the Biennale that combines popularity and expertise.” The article also reports on the symposium in which French philosopher Jean Baudrillard, a major scholar in 1990s post-modernism and semiotic discourse, takes a part in the Biennale.

TRAJECTORIES 2008-2012



Installation view of media
city seoul 2010 *Trust*, Seoul
Museum of Art, 2010

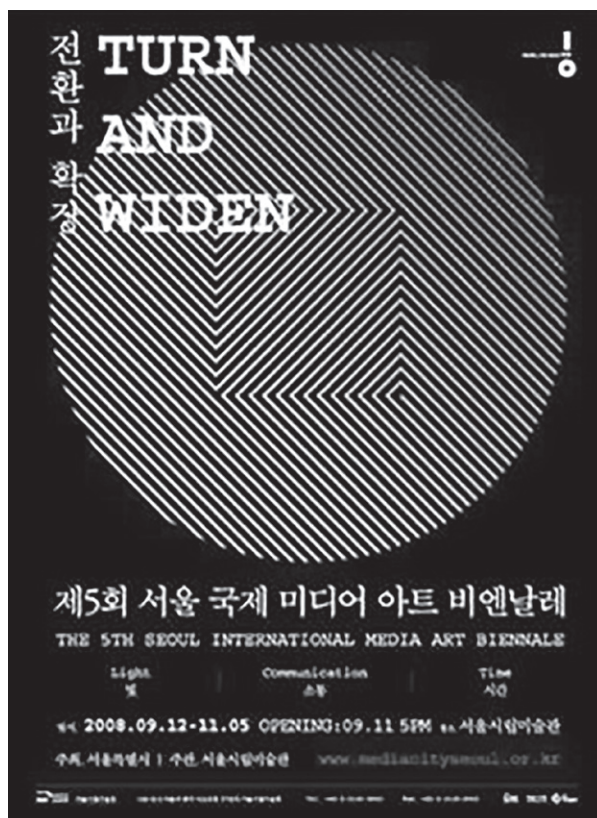


The 5th Seoul International Media Art Biennale media_city seoul 2008 *Turn and Widen*

Period	September 12 – November 5, 2008
Artistic Director	Park Il-ho
Venue	Seoul Museum of Art
Artists	70 individuals and collectives from 26 countries (12 domestic, 58 international)
Artworks	78
Visitors	147,610
Public Programs	5 (5 sessions)
Program Participants	250
Budget	1.27 billion won

The mid-2000s saw the launch of representative social media platforms such as YouTube and Twitter accompanied by the mainstream arrival of mobile culture symbolized by Apple's iPhone. In 2008, the global financial crisis commenced in the United States and subsequently upended the entire-capitalist ecosystem, beyond merely sending a single country or a community into bankruptcy, and presented a series of challenges to the global economy. In Korea, young people in their 20s and 30s who had recently achieved financial independence suddenly found themselves facing economic hardships that brought generational conflict into sharp focus. Moreover, stratification of Korea's socioeconomic classes intensified and correlating wealth disparity increased. Meanwhile, Ssamzie Art Space, one of Seoul's representative alternative art spaces since the late 1990s finished and the government run emerging artist programs held at Insa Art Space were relocated. Although art practices dependent upon physical spaces declined during this period, more specialized and professionalized activities such as art publications, programs, and online projects were on the rise. By 2010, interest in contemporary art exhibitions based on local cultures had become diversified, owing largely to Korean artists' participation in exhibitions such as *Fukuoka Asia Art Triennale*, *Singapore Biennale*, *Shanghai Biennale*, *Sharjah Biennale* and *Jakarta Biennale*, which were primarily focused on their respective local identities. Against this background, the Biennale passed through a transitional period in its operational practices as well as its organizational identity, recognizing the limitations that arose from considering media art solely from the perspective of an art that converges with new technologies.

media_city seoul 2008 *Turn and Widen* was held from September 12 to November 5, 2008, coinciding with the appointment of SeMA's 3rd General Director, Yoo Hee-young. The Biennale returned to being produced and hosted by SeMA without a separate organizational board; instead, the artistic director and members of the Advisory Board organized the Biennale



Turn and Widen Poster, 2008
Design by Vinyl Co., Ltd
(Cho Hong-rai, Joe Young-ho)

with an operational team primarily consisting of museum staff. The budget increased by about 100 million won and was supported by twelve external sponsors and partners. Breaking with the precedent of previous Biennales, however, this edition offered free admission for the first time in its history. artistic director Park Il-ho and guest curators Maarten Bertheux, Tohru Matsumoto, Raúl Zamudio, and Andreas Broeckmann probed the aesthetics of contemporary media art, with an overt interest in technology-led changes of artistic experience. The Biennale presented 78 artworks by 70 artists and teams, divided into three sections; 'Light,' 'Communication.' and 'Time.' Supplementing the exhibition were performances and a symposium, as well as *Matrix S*, which connected the Biennale with art spaces in Seoul for the final time in its history. In December 2008, SeMA was designated as the Executive Agency of the Biennale.



Bani Abidi
Reserved

2006, 2 channel video,
9 min 30 sec

Turn and Widen artworks

Seoul Museum of Art

Gerald Van Der Kaap

Matthäus Passion - New Generation Remix (Prologue)
2006, Video and mixed media installation, 13 min 42 sec

Kuo I-Chen

Invas the SeMA
2008, Site-specific video installation, Dimensions variable
Supported by the 6th Taishin Arts Award

Kim Shin-il

Active Anesthesia- The Reflection
2008, video and installation, 33 min

Kim Yunchul

Hello, World!
2004–2005, Sound installation, Dimensions variable

Daniel Pflumm

Paris
2004, Video, 30 min

Damián Ontiveros Ramírez

A Million of Good Reasons
2007-, Animation and drawing, Dimensions variable

Rafael Lozano-Hemmer

Blow-up, Shadow Box #4
2007, Interactive display, Dimensions variable
Reperters with Borders, Shadow Box #6
2007, Interactive display, Dimensions variable

Li Hui

Rein-Carnation
2007, Laser installation, Dimensions variable

Manon de Boer

Presto - Perfect Sound
2006, Video, 6 min

Markus Hansen

Other People's Feelings are also My Own No.3
2006, 2 channel video, 5 min
Courtesy of the artist and Virgil de Voldere Gallery, New York

Marc Lee

Breaking the News - Be a News Jockey
2007, Internet-based interactive installation, Dimensions variable
Supported by Sitemapping.ch, Federal Office for culture of Switzerland, IKEA Foundation, and Migros-Kulturprozent

Marie Sester

Exposure
2001, 2008, Digital C-print, 205 × 85.72 cm
Photo composition: David Lawrence

Marina Zurkow

Heroes of the Revolution
2007, Animation, 3 min 31 sec
The Poster Children
2007, Animation, 9 min

Michael Morris · Yoshiko Sato

Light Showers II
2008, Interactive installation, Dimensions variable, Video: Paul Ryan, Sound: Michael Sneary

Michael Bell-smith

Birds over the Whitehouse
2006, Programmed generative algorithm installation, Dimensions variable
Courtesy of the artist and Foxy Production, New York
Collection of Mark Rosman, Washinton DC

On the Grid

2007, Digital video, 3 min 2 sec
Courtesy of the artist and Roslyn Oxley9, Sydney

Matsuo Takahiro

Phantasm
2007, Interactive installation, Dimensions variable

Monika Bravo

Time Piece: Be_Here_Now
2008, Installation, Dimensions variable
Sound: Mike Hallenbeck

Yuko Mohri · Soichiro Mihara

Vexation
2008, Interactive sound installation, Dimensions variable
Supported by the YCAM inter Lab

MIOON

Human Stream
2005, Video sculpture installation, 5 min

Miguel Angel Rios

On the Edge
2005, 2 channel video, 4 min 23 sec

Minnette Vari

Quake
2007, Digital Video, 34 min
Courtesy of the artist and The Goodman Gallery, South Africa

Bani Abidi

Reserved
2006, 2 channel video, 9 min 30 sec

Seo Hyo-Jung

Snow White on the Table
2008, Interactive installation, Dimensions variable

Suzann Victor

Expense of spirit in a waste of shame
2002, Kinetic sound installation, Dimensions variable

Shin Kiwoun

Alarm Clock
2006, Video, 4 min 12 sec
Lost Time Can Never Exist

Anaisa Franco

Connected Memories
2008, Interactive light sculpture, Dimensions variable
Programming Max Msp: Jordi Puig, Programming Arduino: Eduard Aylon, Music: Theo Firmo, Voice: Theo Firmo, Juliana Mundim

Anishi Kapoor

Wounds & Absent Objects
2003, Video, 7 min 13 sec

Antoine Schmitt

Facade life
2007, Site-specific video installation, Dimensions variable

Ann Veronica Janssens

Eclipse
2006, Video, 2 min 50 sec
Film: Guillaum Bleret

Yacine Sebti

Jump!
2005, Interactive video, Dimensions variable

Yang Fudong

Jiaer's Livestock
2002–2008, 10 channel video and mixed media installation, 14 min

Erika Harrsch

Eros-Thanatos
2006, Video and mixed media installation, 12 min

Olafur Eliasson

Shadow Project Lamp
2004, Light installation, Dimensions variable

Won Seong Won

War of Sisters
2008, Lightjet print, 200 × 120 cm

Village of Dogs
2008, Lightjet print, 200 × 120 cm

<p>William Kentridge What Will Come 2007, Charcoal and colored pencil animation installation, 8 min 40 sec</p> <p>Yu Hyun-Jung Be+ing 2008, Interactive installation, Dimensions variable</p> <p>Ezawa Kota Lennon · Sontag and Beuys 2004, 3 channel video, 1 min each Courtesy of Haines Gallery and the artist Fund for the Twenty-First Century</p> <p>Lee Zune A Bottle of Weather 2008, Interactive installation, Dimensions variable</p> <p>Ito Atsuhiko Blind Emission 2008, Light-sound Performance, Dimensions variable</p> <p>Electronic Boutique (Aristarkh Chernyshev · Alexei Shulgin) Super-I 2003–2008, Real virtuality goggles, Dimensions variable</p> <p>Jung Yeondoo Documentary Nostalgia 2007, Video, 85 min</p> <p>Jeong Younghoon The Flowers 2005–2007, Interactive installation, Dimensions variable Programme: Inc. media flow, Supported by Inc. CDI Holdings</p> <p>Joyce Hinterding · David Haines Two Works for Wilhelm Reich 2006, Video and mixed media installation, 60 min</p>	<p>Jun Nguyễn-Hatsuchiba Memorial Project Nha Trang 2001, Digital Video, 13 min Commissioned by Yokohama Triennale 2001 Courtesy of the artist, Mizuma Art Gallery, Tokyo and Lehmann Maupin Gallery, New York</p> <p>Julien Maire Exploding Camera 2007, Mixed media installation, Dimensions variable</p> <p>Zin Kijong CNN 2007, Mixed media and real time 4 channel video, Dimensions variable Al Jazeera 2007, Mixed media and real time 4 channel video, Dimensions variable Director's Chair 2007, Kinetic sculpture, Dimensions variable</p> <p>Chae Mi-Hyun · Dr. Jung The Universe 2006–2008, Laser installation, 3 min</p> <p>Qiu Anxiong Yan Nan [Flying to South] 2006, Animation, 9 min 12 sec</p> <p>Carlos Amoraes Useless Wonder 2006, Animation, 8 min Cortesy of the artist and Kurimanzutto, Mexico City</p> <p>Carlos Coronas Sin lugar - Nowhere 2007, Site-specific neon installation, Dimensions variable</p> <p>Christa Sommerer and Laurent Mignonneau Life Writer 2006, Interactive installation, Dimensions variable Collection of the ITAU Cultural, Sao Paulo</p>	<p>Christopher Thomas Allen (The Light Surgeons) Dialogue 2008, Mixed media installation, Dimensions variable</p> <p>Cristina Mateus Tell Me Things 2007, Video, 14 min 32 sec Soundtrack: Tusia Berdze (2005)</p> <p>Cleverson Mark-Brooklyn 2008, Digital C-print mounted on lenticular lenses, Dimensions variable</p> <p>Tania Ruiz Gutierrez The Cage 2002–2007, Video</p> <p>Takahashi Kyota Vanishing 2006, Interactive installation, Dimensions variable Collaboration: Yasushi Ichikawa</p> <p>Teresa Serrano Boca de Tabla 2008, Video, 13 min</p> <p>Thomas Köner Pneuma Monoxyd (Part 1) 2007, video, 11 min</p> <p>Thyra Hilden · Pio Diaz Implosive Heat 2008, Site-specific video installation, Dimensions variable</p> <p>Pablo Valbuena Augmented Sculpture Series 2007–2008, Video installation, Dimensions variable Supported by Medialab Prado, Madrid</p> <p>Paul Chan 6th Light 2007, Video Supported by the Mondriaan Foundation</p>	<p>Peter Struycken Skrjabin's Prometheus 1997, 3 channel video</p> <p>Herwig Weiser Death Before Disko 2005–2006, Light-sound installation, Dimensions variable</p> <p>Herwig Turk Measuring The Invisible 1998–2008, Mixed media installation, Dimensions variable Collaboration: Dr. Paulo Pereira</p> <p>Helga Griffiths Microclimate 2008, Multimedia interactive installation, Dimensions variable Programme: Alejandro Nehring, Supported by Philips and Geo Space International</p> <p>Hung Tunglu Spiritual 2007, Mixed media installation, Dimensions variable</p> <p>Spin 2007, Animation, 10 min</p> <p>Fuji Shiro 20010218–20060218 2007, Video, 3 min 30 sec</p> <p>AES+F Last Riot 2007, 3 channel HD digital animation installation, 19 min 25 sec</p> <p>C. E. B. Reas T1 2004, Video installation, Dimensions variable</p>
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<p>ITRI Creativity Lab</p> <p><i>Flow of Qi</i> 2007, Interactive installation, Dimensions variable Concept & Creative director: Shu-Min Wu, Art director: Yau Chen, Producer: Horus Shu, Technical director: Tsang-Gang Lin, UWB Technical director: Teh-Ho Tao, Interactive sound designer: Tang-Chun Li, Creation producer: Ministry of Economic Affairs, Taiwan, Creator: Industrial Technology Research Institute (ITRI), Executive producer: ITRI Creativity Lab</p>			
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Turn and Widen programs

Opening Programs

Blind Emission

Period 2008.09.11
Venue 1F Lobby and 3F Cafeteria, SeMA
Artist Atsushi Ito

Light, light, lighting...

Period 2008.09.11
Venue 1F Lobby and 3F Cafeteria, SeMA
Participant Cho Ki Sook and 30 others

Related Programs

Turning of Medium, Widenng of Aesthetic Experience

Period 2008.09.11 13:30–16:00
Venue 1F Auditorium, Seoul Museum of History
Participant Ha Sunkyu
Contents Lecture 1: Douglas Kellner “Digitalization and the Transformation of Art”
Lecture 2: Oliver Grau “Media Art Needs Histories and Archives”
Q&A: Kim Jinyeop, Shim Hearyun

Matrix S

Period 2008.09.11
Venue Art museums and galleries throughout Seoul
Contents Seoul's Exhibition Spaces Mapping Project
Gallery Lightbox, Alternative Space Loop, Gallery Sangsangmadang, Gallery Sun Contemporary, Gallery Zandari, Gallery Factory, Gallery LVS, Daelim Museum, I-Gong, Alternative Visual, Culture Factory, Munhwailbo Gallery, SAMUSO: Space for Contemporary Art, SongEun Art Space, Art Sonje Center, Art Center Nabi, PKM Gallery, PKM Trinity Gallery, Total Museum of Contemporary Art, Insa Art Space, 2008 Donga Art Festival Curatorial Proposal Contest Winner Exhibition, Aliceon www.aliceon.net / [Aliceon.tv](http://aliceon.tv), Underground Art Channel, <http://www.undergroundartchannel.net>, OFF °C : Underground Art Channel + Media + Cafe
OFF °C

Exhibition of the Archive of Seoul International Media Art

Period 2008.09.12–11.05
Venue SeMA

The 6th Seoul International Media Art Biennale Media City Seoul 2010 Trust

Period	September 7 – November 12, 2010
Artistic Director	Kim Sunjung
Venues	Seoul Museum of Art, SeMA Gyeonghuigung (former Seoul 600-Year Memorial Hall), Seoul Museum of History courtyard, Ewha Girls' High School Simpson Memorial Hall, Seoul Square, Korea Economic Daily
Artists	42 individuals and collectives from 17 countries (10 domestic, 32 international)
Artworks	69
Visitors	152,706
Public Programs	11 (23 sessions)
Program Participants	750
Budget	1.4 billion won

For the Biennale's tenth anniversary in 2010, its official title and logo were overhauled in order to reestablish its identity, although it maintained its preexisting structure and relationship to the museum as its official host and organizer. In addition, the 6th edition of the Biennale set its eyes on Seoul's varied historic venues in the vicinity of the SeMA by expanding the interpretation on "media."

Media City Seoul 2010 Trust took place from September 7 to November 12, 2010 under artistic director Kim Sunjung, who was selected by Advisory Board. Two curators from SeMA's exhibition department assumed associate positions, augmenting a curatorial team of four coordinators, along with external collaborating companies and production participants. The budget was again increased by about 100 million won and supported by fourteen external sponsors and partners, plus seven collaborators. The first pre-Biennale was held in 2009, during which Kim proposed the project's dual objectives; overcoming preconceived notions toward media and employing Seoul's spatiality and historicity as both conditions and references for Biennale. This, in turn, led to a consensus on the renewed notion of the Biennale. Guest curators Nicolaus Schafhausen, Fumihiko Sumitomo, and Clara Kim participated in the pre-Biennale's joint research through workshops, remote meetings, studio visits, and supporting new commissions, which were undertaken in keeping with professional contemporary art exhibition praxis.

The Biennale exhibited 69 artworks by 42 artists and teams, encompassing visible and non-visible forms of contemporary media art such as film, single- and multi-channel video, photography, sound, performance, slides, situations and participating programs. Among these works, *Herstory Museum* by Cho Duck Hyun was produced and installed Simpson Memorial Hall at Ewha Girls' High School, where it activated narratives of Korean history based on the stories that had been gathered through interviews with 100 women aged 19 to 91; *Found Sculptures* by Abraham Cruzvillegas

attempted a “cross-media” exhibition of “newspaper and art” at the Korea Economic Daily newspaper. Furthermore, the involvement of everyday media as a means of communication through contemporary art, such as screening works on the exterior digital façade of Seoul Square, represented a notable attempt of this edition of the Biennale. Although it is assumed that some exhibited works were newly commissioned, there are no records to indicate which works were categorized as such.

The Biennale catalogue also attempted a new publication concept by assembling a selection of writers to create the publication’s structure and provided comparably more information on the artists and artworks, breaking from the conventional catalogue format that only provided texts regarding the curatorial intent of the exhibition, without much relevant information about individual artworks. The Biennale drew an attendance total of 152,706 visitors, the highest number since its inaugural edition in 2000.

Trust Press conference
Korea Press Center, 2010.8.11



Kim Soun Gui
Silence of the well
2010, Sound installation,
Dimensions variable
Exhibition view at Seoul Museum
of History courtyard, 2010



Park Chan-Kyong
Sindoan_Shichun-ju
(Donghak Prayer)

2008, Single-channel video
(1 out of 6 seires), HD,
7 min 35 sec



Yangachi
Bright Dove Hyunsook
 Gyeongseong
 2010, 2 channel video, color,
 sound, 12 min, 3 min 2 sec
 Collection of
 Seoul Museum of Art



Noh Suntag
the strAnge ball series

2004–2007, Digital archival
 pigment print, 90 × 60 cm each
 (12 pieces); 113.5 × 84 cm each
 (12 pieces)

Collection of Seoul Museum of Art

Cho Duck Hyun
Herstory Museum Project
 2010, Voice installation of 100
 women, Dimensions variable
 Excerpts from the *Report of the*
6th Seoul International Media Art
Biennale Trust,
 Seoul Museum of Art, 2010



Suh Do Ho
Who Am We?: Uni-Face
 1996–2010, Screening at Seoul
 Square
 Excerpts from the *Report of the*
6th Seoul International Media Art
Biennale Trust,
 Seoul Museum of Art, 2010

사진 작품 지상展 여는 작가 크루스비예가스
한경, 국내 언론 첫 연재...르몽드紙도 시도

화려한 마천루에 찢려 하늘이 줄줄 새는 멕시코시티와 서울. 그 아래에는 보통사람들이 사는 음침한 지하철 터널과 폐쇄된 공원, 주택 재개발 지역 등 거대 도시의 그늘이 존재한다. 도시의 후미진 곳에 들어가 하찮은 사물의 변용을 카메라 렌즈로 잡아내는 작가가 있다.

제6회 서울국제미디어아트 비엔날레(2010 서울미디어시티·7월 ~11월17일)에 참여한 멕시코 미술가 아브라함 크루스비예가스(42·사진) 그는 "멕시코시티의 하찮은 사물을 내보이는 것은 단순한 미감이 아니라 평범한 사람들이 만들어 낸 예술적 메시지를 전달하는 일"이라고 말했다. 2003년 베니스비엔날레 본전시에 초대된 그는 알렉산더 칼더재단과 스미스소니언미술관, 베를린 DAAD 등 레지던스 프로그램에 잇달아 참여하며 국제 미술계의 주목을 받았다.

미국 LA, 독일 베를린에서 활동하는 그는 회화와 사진, 미디어 아트, 조각의 경계를 넘나들며 '자동 건축'이란 새로운 장르를 개척했다. '자동 건축'은 화석, 철근, 비닐봉지 등 도시 주변의 사물들이 버려지거나 재탄생되는 특정 상황을 사진으로 찍은 뒤 신문이나 방송을 통해 보여주는 뉴미디어아트다.

그의 작품은 단지 사진 작업으로서가 아니라 매체를 통해 이를 알림으로써 완성되는 것이 특징이다. 프랑스 미술가 장 퓌클렌이 2005년 유명 일간지 르몽드와 손잡고 '크로스 미디어 아트'를 시도해 화제를 모은 것에 착안했다.

비엔날레 행사 기간 한국경제신문에 10회에 걸쳐 연재될 이번 지상전의 프로젝트 제목은 '발견된 조각들'. 멕시코시티 아후스코 지역에서 발견된 철재빔, 화산재, 비탈길, 부서진 주택 등 다양한 사물을 찍은 신작 10점을 1주일 간격으로 한국경제신문 지면을 통해 보여준다.

"사람들이 사용했거나 버려진 사물을 카메라 렌즈로 담아내지만 그것은 작업의 일부에 불과해요. 사진이 미디어(신문)를 통해 전달된 뒤 독자들의 반응까지 담아내는 것을 작품의 완성으로 보거든요."

그는 "세상에서 소외된 것이 응집된 곳이라서 쇠락한 도심 풍경만 찍는다"며 그동안 미디어에 자주 등장하는 정치가나 인기 배우, 성공한 사람 등 유명인보다 평범하고 하찮은 물건에서 잠재성을 보여주는데 초점을 맞춘다.

"내가 아후스코 지역에서 태어날 당시만 해도 그곳은 황무지였습니다. 부모님은 널려있는 화산재, 나무, 돌 등을 활용해 원시적인 방법으로 집, 가구, 학교, 생필품을 만들더군요."

세상에는 버릴 것이 없다고 생각하는 작가는 "자연에서 배운 것을 있는 그대로 사람들에게 보여주고 싶다"고 강조했다. 작품을 공산품처럼 제작하는 것이 아니라 일반인들이 중요하지 않다고 생각하는 사물에 담긴 잠재성을 일깨운다는 생각에서다.

"저는 1950~1960년대 이탈리아를 중심으로 일어난 화풍인 '아르테 포브르'(arte povera·물감이나 붓을 사용하지 않고 돌, 풀, 나무 등 자연을 활용한 미술, 일명 '가난한 예술')에서 미술적 영감을 받았어요. 물감이나 붓을 사용하지 않고 대상을 그대로 잡아낸다는 점에서 일종의

"저는 1950~1960년대 이탈리아를 중심으로 일어난 화풍인 '아르테 포브르'(arte povera·물감이나 붓을 사용하지 않고 돌, 풀, 나무 등 자연을 활용한 미술, 일명 '가난한 예술')에서 미술적 영감을 받았어요. 물감이나 붓을 사용하지 않고 대상을 그대로 잡아낸다는 점에서 일종의 원시미술이지만 신문이나 방송을 활용하기 때문에 21세기 미술인 셈이죠."

작가는 멕시코시티에서 발견된 조각들이 서울에도 동일하게 존재한다는 점을 중시한다. "멕시코시티나 서울이란 도시 전체를 하나의 유기체로 볼 수 있다는 생각을 했어요. 그래서 도시를 해부하고 싶었고, 보이지 않는 내면을 벗겨내고 싶었죠."

그의 데카당스한 배경 속에는 늘 한국의 재개발 지역 같은 이미지가 녹아 있다. 그는 에텐의 동산이 아니라 21세기 문명의 도시 그늘에서 서성거리는 '아담'인 셈이다. 도심에 버려진 사물을 찍는 이유에 대해서는 "사진을 찍다보니 무언가 비어 있다는 느낌을 받아 미디어를 활용하기로 작정했다"며 "익숙한 물건들이 화면에 들어가자 험악하고 하찮은 공간들이 서서히 깨어나면서 편안해지는 느낌을 받았다"고 설명했다.

"문인이 신문에 글을 게재하는 것처럼 미술가가 작품을 실어 지상 관람객들의 오감을 유도한다는 점에서 매우 뜻깊고 민주적인 소통의 의미까지 일깨워줄 겁니다."

크루스비예가스 사진 작업은 서울역 앞 서울 스퀘어빌딩의 미디어 캔버스에서 비엔날레 행사 기간 매주 월·수·금요일 상영된다.

김경갑 기자 kkk10@hankyung.com

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Abraham Cruzvillegas
Found Sculptures

2010

Published once a week, 11 times in total at *The Korea Economic Daily*
Journalist: Kim Gyung-gap
"Pleasant communication between newspaper and art... This is the media art", *The Korea Economic Daily*, 2010.9.6

Trust artworks

Seoul Museum of Art, SeMA Gyeonghuigung (former Seoul 600-Year Memorial Hall), Seoul Museum of History courtyard, Ewha Girls' High School Simpson Memorial Hall, Seoul Square, Korea Economic Daily

<p>Koizumi Meiro Video I: Untitled 2000, Single-channel video, 2 min</p> <p>Video II: Portrait of a Young Samurai 2009, 2 channel video installation, 9 min 40 sec</p> <p>Video III: Melodrama for men #1 2008, 3 channel video installation, 16 min 45 sec</p> <p>Video VI: Eirei No Koe (Voice of the Dead Hero) (Working Title) 2010, Single-channel video installation</p> <p>Kim Beom untitled (News) 2002, Single-channel video, 1 min 42 sec</p> <p>Kim Sung Hwan Washing Brain and Corn 2010, HD video, color, sound, 10 min 22 sec Exercise: Yoon Jin, Musical collaboration: dogr</p> <p>Nasrin Tabatabai & Babak Afrassiabi Satellite, As Long As It Is Aiming At The Sky 2010, Video, video stills, 28 min 50 sec</p> <p>Noh Sungtae the strAnge ball series 2004–2007, Digital archival pigment print, 90 × 60 cm each (12 pieces), 113.5 × 84 cm each (12 pieces) Collection of Seoul Museum of Art</p> <p>Deimantas Narkevičius Der Kopf (The Head) 2007, Found film footage transferred to video, color, sound, 12 min 14 sec Courtesy of Jan Mot, Brussels</p>	<p>Riner Ganahl I Hate Karl Marx 2010, Single-channel video, 5 min 43 sec Courtesy of Elaine Levy Projects, Brussels, Alex Zachary, New York, Fruit and Flower Deli, Stockholm</p> <p>Manon de Boer Attica 2008, 16 mm film, B/W, mono sound, 10 min Courtesy of Jan Mot, Brussels</p> <p>Mark Bradford Kingdom Day 2010 2010, Mixed media collage on canvas, 1043.9 × 365.8 cm Collection of the Modern Art Museum of Fort Worth</p> <p>Miki Kratsman Targeted Killing 2010, Digital print, 170 × 116 cm each (10 pieces)</p> <p>Park Chan-Kyong Sindoan_Samsindang (Three-Deity Hall) 2008, Single-channel video, HD, 7 min 55 sec Courtesy of the artist</p> <p>Sindoan_Yong-ga Moo-do (Singing and Dancing) 2008, Single-channel video, HD, 5 min 20 sec Courtesy of the artist</p> <p>Sindoan_Group Photographs 2008, Single-channel video, HD, 8 min 24 sec Courtesy of the artist</p> <p>Sindoan_Shichun-ju (Donghak Prayer) 2008, Single-channel video, HD, 7 min 35 sec Courtesy of the artist</p> <p>Sindoan_Kubera 2008, Single-channel video, HD Courtesy of the artist</p>	<p>Sindoan_Gyeryongsan Samsindang (Gyeryong Mountain Three-Deity Hall) 2008, Single-channel video, HD Courtesy of the artist</p> <p>Willem de Rooij Orange 2004, Sequence of 81 color slides, soundproof box, Dimensions variable Courtesy Galerie Daniel Buchholz, Cologne/Berlin</p> <p>Willem de Rooij Bouquet VII 2010 Flower: Kim Da Ra</p> <p>Sarah Morris Beijing 2008, 35 mm, HD, 84 min 47 sec</p> <p>Suh Do Ho Who Am We?: Uni-Face 1996–2010, HD video, animation</p> <p>Shilpa Gupta Singing Cloud 2008–2009, Object built with thousands of microphones with multiple audios, 61 × 457 × 152 cm (object); 9 min 30 sec (sound)</p> <p>Shilpa Gupta untitled 2008–2009, Motion flap board, 21.8 × 180 × 25 cm</p> <p>Xijing Men (Chen Shaoxiong, Gimhongsok, Tsuyoshi Ozawa) Chapter 1: Do you know Xijing? 2007 Chapter 2: This is Xijing-Journey to the West 2008</p>	<p>Chapter 3: Welcome to Xijing-XijingOlympic 2008</p> <p>Chapter 4: I Love Xijing- The dailylife of Xijing President 2009, Color print, video, photograph (set of 9), furniture, paper bag, mirror, paper tissue, etc, Dimensions variable Collection of Fukuoka Asia Art Museum</p> <p>Annette Kelm Prefabricated Copper HousesHaifa,Israel, 1933–1935 2009, Color print, 74.6 × 60.1 cm each (9 pieces) Courtesy of Johann König, Berlin</p> <p>Adria Julia Notes on the Missing Oh 2009–2010, 3 channel video and film, installation and photography, 16 mm film, transferred to video, B/W, sound, Dimensions variable</p> <p>Abraham Cruzvillegas Autoconstrucción: A Dialoguebetween Angeles Fuentes and Rogelio Cruzvillegas 2009, 2 channel HDV video, color, sound (Spanish), subtitles (English), 34 min 21 sec Courtesy of the artist and Kurimanzutto, Mexico City</p> <p>Antonio Caballero Norma Lazareno y David Silva, Fotonovela para la revista Nocturno ca 1968, Silver print framed with wood and glass, mounted on aluminium, 106 × 105.5 cm Coutesy of Galerie Polaris, Paris</p>
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<p>Antonio Caballero Veronica Castro y Jack Gilbert, Fotonovela para la revista Capricho ca 1970, Silver print framed with wood and glass, mounted on aluminium, 106 × 105.5 cm Coutesy of Galerie Polaris, Paris</p> <p>Xavier Loya y Blanca Sanchez, Fotonovela para la revista Nocturno ca 1960, Silver print framed with wood and glass, mounted on aluminium, 106 × 105.5 cm Coutesy of Galerie Polaris, Paris</p> <p>Alma Muriel y Manolo Zepeda, Fotonovela para la revista Novelas de Amor ca 1970, Silver print framed with wood and glass, mounted on aluminium, 106 × 105.5 cm Coutesy of Galerie Polaris, Paris</p> <p>Antonio Caballero unidentified unidentified</p> <p>Allan Sekula Polonia and Other Fables 2007–2009, Color print, Dimensions variable Supported by The Renaissance Society at the University of Chicago and Zacheta National Gallery of Art Courtesy of the artist and Christopher Grimes Gallery, Santa Monica</p> <p>Yael Bartana Mary Koszmary (Nightmare) 2007, Single-channel Super 16 mm film tranferred to video, 10 min 50 sec Courtesy of the artist, Annet Gelink Gallery, Amsterdam and Foksal Gallery Foundation, Warsaw</p>	<p>Yael Bartana Mur i Wieza (Wall and Tower) 2009, Shot on RED, HD video projection, 15 min Courtesy of the artist and Annet Gelink Gallery, Amsterdam</p> <p>Yangachi Bright Dove Hyunsook Gyeongseong 2010, 2 channel video, color, sound, 12 min, 3 min 2 sec Collection of Seoul Museum of Art</p> <p>Walid Raad Hostage: The Bachar Tapes (English Version) 2000/2002, Single-channel video, sound, 16 min 20 sec Courtesy of Paula Cooper Gallery, New York</p> <p>I Only Wish That I Could Weep 2001/2002, Single-channel video, no sound, 7 min 40 sec Courtesy of Paula Cooper Gallery, New York</p> <p>Julika Rudelius Forever 2006, 2 channel video installation, 16 min 50 sec Courtesy of the artist</p> <p>Rhii Jewyo Lie on the Han River 2003–2006, Single-channel video Music: David Michael DiGregorio</p> <p>Izumi Taro Fish bone as slang 2010, Mixed media, Dimensions variable Production Assistant: Ham Sunmi, Kim Dae-Ho, Kim Byung-Chan, Kim Hwan-Joong, Yu Kwang-Keun</p>	<p>Staying as soup, forever 2010, Mixed media, Dimensions variable Production Assistant: Ham Sunmi, Kim Dae-Ho, Kim Byung-Chan, Kim Hwan-Joong, Yu Kwang-Keun</p> <p>Mask / Chameleon 2010, Mixed media, Dimensions variable Production Assistant: Ham Sunmi, Kim Dae-Ho, Kim Byung-Chan, Kim Hwan-Joong, Yu Kwang-Keun</p> <p>Finland 2010, Mixed media, Dimensions variable Production Assistant: Ham Sunmi, Kim Dae-Ho, Kim Byung-Chan, Kim Hwan-Joong, Yu Kwang-Keun</p> <p>Judy Radul Court Theatre: Trials of The SoldierWho Pleaded Guilty and The Accused Former 21st President ofthe Republic 2009, 7 channel video installation Courtesy of the artist, Morris and Helen Belkin Gallery, Vancouver and Catriona Jeffries Gallery, Vancouver</p> <p>Jimmie Durham The Pursuit of Happiness 2002, 35 mm transferred on DVD, 12 min Courtesy of the artist and Michel Rein, Paris</p> <p>Ziad Antar Terres de Pomme de Terre 2009, 8 mm transferred on DVD, 4 min Starring: Fadi Danab, Habib BdiH</p> <p>Beirut Bereft 2007–2009, Color print, 95 × 124 cm each Collaboration: Rasha Salt</p>	<p>Catherine Opie Inauguration series 2009, Color print, 127 × 95.5 cm (1 piece); 61 × 46.6 cm each (6 pieces) Courtesy of Regen Projects, Los Angeles</p> <p>Christodoulos Panayiotou I Land 2010, 160 B/W slides, Dimensions variable Images courtesy of Press and Information Office, Republic of Cyprus Courtesy of the artist and Rodeo, Istanbul</p> <p>Tobias Zielony Le Vele di Scampia 2009, Photo animation, 9 min 16 sec Courtesy of the artist, Koch Oberhuber Wolff, Berlin</p> <p>Big Sexyland 2006, Color print, 67 × 100 cm Courtesy of the artist, Koch Oberhuber Wolff, Berlin</p> <p>Big Sexyland 2008</p> <p>Tuan Andrew Nguyen Hip-Hop History Sampling Hip-HopHistory: The Red Remix 2008, Bicycle, custom-built speaker, MP3 player, Dimensions variable Courtesy of the artist</p> <p>Tino Sehgal This is New 2010, Situational play, Dimensions variable Site interpreter: Lee Dayoung, Jung Hyokyung Private collection, Seoul</p>
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SeMA Gyeonghuigung (former Seoul 600-Year Memorial Hall)		Ewha Girls' High School Simpson Memorial Hall	Seoul Museum of History courtyard
Douglas Gordon <i>Travail with My Donkeys</i> 2008, Video installation, Dimensions variable Courtesy of Studio Lost but found Lucas Bambozzi / Cao Guimarães / Beto Magalhães <i>The End of the Endless</i> 2001, DV, color, Dolby Digital, 92 min Apichatpong Weerasethakul <i>Primitive Project</i> 2009, Video, photography, Dimensions variable Courtesy of The Primitive Project	Erik van Lieshout <i>Sex is Sentimental</i> 2009, HD, color, sound, 21 min Rhii Jewyo <i>Lie on the Han River</i> 2003–2006, Mixed media installation, Dimensions variable Lim Minouk <i>The Weight of Hands</i> 2010, Single-channel video, color, sound, stereo, 13 min 50 sec Courtesy of the artist, Collection of Seoul Museum of Art	Cho Duck Hyun <i>Herstory Museum Project</i> 2010, Voice installation of 100 women, Dimensions variable	Kim Soun Gui <i>Silence of the well</i> 2010, Sound installation, Dimensions variable

Trust programs

pre-Biennale

2009 International Symposium *Parallel Visions on Media Art*

Period	2009.12.08 13:30–18:00
Venue	Seminar room on B1F, SeMA
Participant	Kim Sunjung, Sohn Young-Sil
Contents	Lecture 1: Kim Sunjung “Organizing <i>media_city seoul 2010</i> ” Lecture 2: Yoon Joonsung “Parallel and Perpendicular: City-Specific Video Art” Lecture 3: Kim Seungduk “The Virtual Return” Lecture 4: Jaap Guldemond “Media Art: Less Is More” Lecture 5: Frank Gautherot “Media Burn” Q&A, Discussion: Kim Sungwon

2009 International Symposium *Parallel Visions on Media Art*

Period	2009.12.09 13:30–18:00
Venue	Seminar room on B1F, SeMA
Participant	Kim Sunjung, Sohn Young-Sil
Contents	Lecture 1: Park Il-ho “Conversion of Media, Expansion of Aesthetic Experience” Lecture 2: Fumihiko Sumitomo “Creativity in Art and Media: Yokohama International Media Art Festival 2009” Lecture 3: Jen Mizuik “Experimenta: Media Art in Melbourne, Australia” Lecture 4: Nicolaus Schafhausen “Morality” Lecture 5: Kim Jihoon “Beyond Black Box and Virtual Window: The Scale and Position of Screen in Media Art Today” Lecture 6: Clara Kim “Imagined Communities” Q&A, Discussion: Sim Cheol-woong

Opening Programs

Tarek Atoui Press Preview

Period	2010.09.04–05 12:00–18:00
Venue	SeMA
Artist	Tarek Atoui

Opening Performance

Period	2010.09.06
Venue	SeMA
Artist	Tarek Atoui

Outdoor Programs

Un-drum 1: Strategies of Surviving Noise

Venue Main entrance, SeMA
Artist Tarek Atoui
Collaboration Sharjah Biennial 9

Un-drum 2: the Chinese Connection

Venue Main entrance, SeMA
Artist Tarek Atoui
Collaboration Disorientation II, Sharjah Art Foundation, UAE

Un-drum 3: The Semantic Scanning Electron Microscope

Venue Main entrance, SeMA
Artist Tarek Atoui
Collaboration Sharjah Art Foundation, UAE, Darat Al Funun, Amman, La Maison Rouge, Paris

Ulrike and Eamon Compliant

Venue Between SeMA and Deoksugung Palace's Jungmyeongjeon Hall
Artist Blast Theory
Performers Elvis Kim, Yoo Sungjin, Jung Jinhee
Collaboration British Council in Korea

Autoconstruccion: A Dialogue between Angeles Fuentes and Rogelio Cruzvillegas

Venue Seoul Square
Artist Abraham Cruzvillegas
Collaboration Kurimanzutto, Mexico City

Found Sculptures

Period 2010.09.06–11.11 Once a week, 11 times in total
Venue The Korea Economic Daily
Artist Abraham Cruzvillegas
Collaboration The Korea Economic Daily

Who Am We?: Uni-Face

Venue Seoul Square
Artist Suh Do Ho

As if it were the last time, Subtle Mob Performance

Venue Nearby Deoksugung Palace's Daehanmun Gate
Artist Duncan Speakman

The 7th Seoul International Media Art Biennale Media City Seoul 2012 *Spell on You*

Period	September 11 – November 4, 2012
Exhibition Director	Yoo Jinsang
Venues	Seoul Museum of Art, Sangam Digital Media City Promotion Center
Artists	49 individuals and collectives from 21 countries (14 domestic, 35 international)
Artworks	57
Visitors	102,404
Public Programs	15 (23 sessions)
Program Participants	220
Budget	1.23 billion won

Media City Seoul 2012 *Spell on You* was held from September 11 to November 4, 2012, with Yoo Jinsang serving as exhibition director after being appointed by the Advisory Board through the same selection process as that used for the previous edition of the Biennale. The Biennale's 7th edition was developed throughout the transitory period introduced by SeMA's newly appointed 4th General Director Kim Hong-hee, who set about implementing reforms in an effort to fully convert SeMA into a contemporary art museum. One SeMA curator joined the Biennale team in an associate position, while the curatorial team consisted of eight coordinators who were contracted through a private contractor. The exhibition sought to return to a technology-oriented media art exhibition, as opposed to the previous Biennale's attempt to present cutting edge contemporary artworks. Guest curators Yukiko Shikata, Olof Van Winden and Choi Dooeun contributed to a presentation of 57 artworks by 49 artists and teams, and the Sangam Digital Media City (DMC) Promotion Center was used as a supplementary venue to SeMA for both exhibition and public programs. Programs were also held at SeMA Nanji Art Studio, which opened in 2006, and Seoul Art Space Geumcheon, reflecting the Biennale's commitment to upholding its role of networking with varied spaces in Seoul. The budget for this edition was cut by more than 100 million won and attendance fell to two-thirds of its previous level.

The 7th Seoul International
Media Art pre-Biennale New
*Media Art: New Issues and
Circumstances*

SeMA Hall,
Seoul Museum of Art
2011.12.8



Spell on You Opening
ceremony

Seoul Museum of Art, 2012.9.11



Hong Sungmin
National Geographic
 2012
 Opening performance
 Seoul Museum of Art
 courtyard, 2012.9.11



Jung Yeondoo

Six Points

2010, Single-channel HD video,
color, sound, 28 min 44 sec

Collection of
Seoul Museum of Art

Exhibition view at Seoul
Museum of Art, 2012



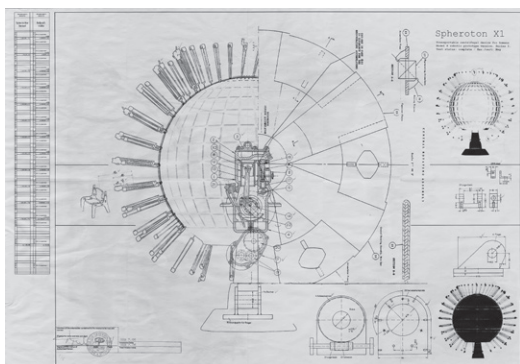
Koo Donghee
Under the vein; I spell on you
 2012, Single-channel
 video, color, sound, stereo,
 15 min 30 sec
 Collaboration: art space pool
 Collection of
 Seoul Museum of Art



Till Nowak
The Experience of Fliehkraft

2011, Film/video (7 series);
computer drawing (7 series);
3 min (loop), 84 × 53 cm (4
pieces); 84 × 60 cm (2 pieces);
84 × 54 cm

Courtesy of the artist and the
CFCA (Claus Friede*Contemporary
Arts)
Collection of
Seoul Museum of Art



Exhibition view at Seoul
Museum of Art, 2012

Exhibition view at Sangam
Digital Media City Promotion
Center, 2012



Outdoor Screening
Spell on the City
Screening view at Sangam
Digital Media City Mediaboard
2012.9.11-11.4
Programed by New Media Art
Research Association (NMARA)

Seoul Museum of Art, Sangam Digital Media City Promotion Center

Gordan Savičić & Bengt Sjölén

Packetbrücke

2012, Networked media,
90 × 90 × 180 cm
Courtesy of the artist

Koo Donghee

Under the vein; I spell on you

2012, Single-channel
video, color, sound, stereo,
15 min 30 sec
Collaboration: art space pool,
Collection of
Seoul Museum of Art

Kim Jeong Han & BiKE Lab.

EMC (Emergen Mind of City)

2012, Semantic data
visualization, Dimensional
variables
Collaboration: Lee Hyun Jean,
Kim Hong-Gee, Kim Jung-Do,
Cho Hyun Il and BiKE Lab (EMC
Project team excluding Kim Jeong
Han)

Nathaniel Mellors

The 7Ages of Britain Teaser

2010, Blue-ray full HD video
projection, sound, 4 min
Courtesy of the artist and
Matt's Gallery, London

Nina Fischer & Maroan el Sani

Spirits Closing Their Eyes

2012, 3 channel HD video
installation, Dimensional
variables

Dennis Feser

Vertical Distractions

2010, Film, 4 min
Courtesy of the artist

David Bowen

Fly Tweet

2012, Mixed media,
76.2 × 76.2 × 127 cm

David Claerbout

**The Algiers' Sections of A
Happy Moment**

2008, Single-channel video
projection, B/W, stereo audio,
37 min
Courtesy of the artist, Yvon
Iambert, Paris, Micheline
Szwajcer, Antwerp, and
Hauser&Wirth, Zurich

Dominic Gagnon

RIP in Pieces America

2009, Digital video, 62 min
Courtesy of the artist

Pieces and Love Allto Hell

2011, Digital video, 62 min

Romy Achituv

Krapp's Last Tape

2012, New media installation

Robert Overweg

The End of the Virtual World

2010, Game, satin print on
dibond, 82 × 144 cm

**Robert Lepage, Sarah
Kenderdine, Jeffrey Shaw**

FRAGMENTATION

2011, Six synchronised
3D videos installation,
10 min 48 sec (loop)

Ryoji Ikeda

data.matrix (n°1-10)

2009, Audiovisual installation,
10 multi-projection,
Dimensions variable
Courtesy of Tokyo Koyanagi
Gallery

Ryota Kuwakubo

The Tenth Sentiment

2010, N gauge rail and
train, various daily objects,
Dimensions variable

**Daito Manabe & Motoi
Ishibashi**

Particles

2011, Space, light,
sound, computer,
6023 × 10041 × 5358 cm
Co-produced by the YCAM
(Yamaguchi Center for Arts and
Media),

Marina Abramovic

Art Must Be Beautiful / Artist

Must Be Beautiful

1975, Performance
Courtesy of the artist and
Sean Kelly Gallery, New York

Maurice Benayoun / MoBen

Tunnels around the World

2012, Interactive network
installation, mixed media (digital,
video, audio, voice recognition,
perfume, fan), Dimensions
variable

Seiko Mikami

Eye-Tracking informatics

2011, PA system, mechanical
devices with eye-tracking
system, actuators and binaural
headphones, Dimensions
variable
Commissioned by YCAM
(Yamaguchi Center for Arts
and Media)

Bang & Lee

FAQ

2012, Multi-screen installation,
data visualization, open
source, Dimensions variable

Lost in Translation

2012, Multi-screen installation,
Variable screenplay, Google
translate API ver.2, Dimensions
variable

Revision History X

2012, Inkjet and screen printing
on paper, Dimensions variable

blablalabLAB

Be Your Own Souvenir

2011, 3D printer, kinects, ABS
plastic, Dimensions variable

**So Kanno & Takahiro
Yamaguchi**

SENSELESS DRAWING BOT

2011, Skateboard, metal double
pendulum, electronics, color
spray, Dimensions variable

Adel Abdessemed

Mémoire

2012, Video on monitor, 16:9,
color, sound, Dimensions
variable, 20 sec (loop)
Courtesy of the artist and
David Zwirner, New York

Akram Zaatari

**Tomorrow Everything Will Be
Alright**

2010, Film, 12 min
Courtesy of the artist and
Sfeir-Semler, Hamburg/Beirut

**Tomorrow Everything Will Be
Alright**

2010, Typewritten text on
stencil paper, Dimensions
variable

everyware

CROWDRAW

2012, Crowd-controlled
paintball gun, 50 × 50 × 50 cm

exonemo

DesktopBAM

2012, Computer installation
with automated mouse cursor,
projection, sound, Dimensions
variable

Jens Wunderling

default to public

2008–2011, Public networked
projection on the wall,
Dimensions variable

Yoon Ji-Hyun & Kim Taiyun

A/DD/A

2012, Mixed media,
Dimensions variable

<p>Jung Yeondoo Six Points 2010, Single-channel HD video, color, sound, 28 min 44 sec Courtesy of the artist and Kukje Gallery, Seoul, Collection of Seoul Museum of Art Six Points_Korea 2010 Six Points_India 2010 Six Points_Italy 2010 Six Points_Mexico 2010 Six Points_China 2010</p> <p>Jenny Holzer TALKING POLITICS 2008, B/W pigment print, 190.5 × 152.4 cm Courtesy of the artist and Kukje Gallery, Seoul You Will Kill / Forget 2006, B/W pigment print, 139.7 × 111.1 cm</p>	<p>Zbynk Baladrán Model of the Universe 2009, 2 min 45 sec Courtesy of the artist</p> <p>Zimoun 25woodworms, wood,microphone, soundsystem 2009, HD video, Loop</p> <p>Choi Jae-Eun 37°56.42.42'N, 126°97.4414'E 2012, Mixed media, printer, camera, paper roll, 2 computers, Dimensions variable</p> <p>Till Nowak The Experience of Fliehkraft 2011, Film/video (7 series); computer drawing (7 series), 3 min (loop); 84 × 53 cm (4 pieces); 84 × 60 cm (2 pieces); 84 × 54 cm Courtesy of the artist and the CFCA (Claus Friede*Contemporary Arts), Collection of Seoul Museum of Art</p>	<p>Floris Kaayk Metalosis Maligna 2006, Video The Order Electrus 2005, Video The Origin of Creatures 2010, Concept sketch, video, Dimensions variable</p> <p>HYBE in Between 2012, Projection, tracking cam, PC, sound, Dimensions variable</p> <p>Haque Design + Research M6 (Miscommunicationno.6) 2008, Radio-linked microphone/speaker units, listening hub, Dimensions variable</p>	<p>Hong Sung Min National Geographic 2012, Performance Juliettttt 2010, Theater performance, 70 min Courtesy of the artist and Eigen + Art Gallery, Berlin/Leipzig</p> <p>Hong Seung-Hye Theentimental8_ Complementary Installation 2012, 2 channel flash animation, 3 benches, seat number stickers on floor, 1 min 43 sec, 41.8 × 240 × 60 cm each (benchs)</p> <p>NMARA (Lee Zune, Kim Kenny Kyungmi) Spell on the City 2012, SNS interaction, media pacade network, 3840 × 800 (pixel)</p>
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Sangam Digital Media City Promotion Center

<p>Kim Kichul Love or Sugarcoated 2012, Sound sculpture / voice recognition activated sound, Dimensions variable Collaboration: [K.S The Man]</p> <p>Kim Won Hwa Space Center DMC observatory 2012, Single-channel interactive video / Maya, Unity 3d</p> <p>Moon Joon Inter_Scenery 2012, Interactive installation, Dimensions variable Collaboration: Yi Eun-kyung, Kim Min-hwan</p>	<p>Sep Kamavar & Jonathan Harris We Feel Fine 2006, Web</p> <p>Aaron Koblin & Chris Milk The Johnny Cash Project 2010, Interactive website The Sheep Market 2006, Interactive website</p> <p>Alessandro Ludovico & Paolo Cirio Face to Facebook 2011, Mixed media, Dimensions variable</p>	<p>Éric Maillet Art Critic Bot 2012, Computer, network art, Twitter bot, Dimensions variable in exhibition hall Courtesy of the artist and APDV Gallery with technical expertise from Thierry Pierre</p> <p>Jon Satrom QTzrk 2011, Video, 3 min 12 sec</p> <p>dNA (double Negatives Architecture) Super Eye to See the World 1998–2011, Spatial notation software for touch panel screens</p>	<p>JK Keller Realigning My Thoughtson Jasper Johns 2011, Animation, video, 22 min 50 sec Courtesy of Fach & Asendorf Gallery</p>
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Spell on You programs

pre-Biennale

New Media Art: New Issues and Circumstances

Period	2011.12.08 13:00–17:00
Contents	Lecture 1: Yoo Jinsang “Center of the Shadow” Lecture 2: Marc Gloede “Re-positioning the Self: Some Remarks on the Dynamics of the Relation between Space, Perception, and the Image” Lecture 3: Yukiko Shikata “After 3.11: For the New Public to Merge with Art, Life, Science and Society” Lecture 4: Olof van Winden “From Visual Media to Social Media” Lecture 5: Ruth Bain “Experimenta: New Art New Audiences” Q&A: Kim Namsoo, Yi Won-Kon

Opening Program

National Geographic

Period	2012.09.11 17:28–17:38
Venue	Front yard, SeMA
Artist	Hong Sung Min

Related Programs

Media Art Workshop

Period	2012.09.02 13:00–17:00
Venue	SeMA Hall, SeMA
Participant	Artists: Kelvin Kyung Kun Park, Han Kyungwoo, Kim Won Hwa, Kang Yiyun, Kim Du-Jin, Hyun Chang-Min Art Theorists: Kang Mijung, Cheon Hea Hyun, Lee Jaejun, Park Youngwook, Paik Gon, Hyun Chang-Min

Seoul Art Space Geumcheon 2012 Da Vinci Idea On the Eve of TomorrowL Industry and Media Art

Period	2012.09.10–10.09
Venue	Seoul Art Space Geumcheon
Participant	Kang Yiyun, Kim Byung-Kyu, Kim Younghui, Cho Yejin, Hoonida Kim, Lab526, Yoo Doowon, Kim Chi Ho, Yoon Sukhee, Min Chanwook, Yoo Donghwi, HYBE, Han Yoon Chung, Han Byungjun, Nova Jiang
Collaboration	Hosted by Seoul Metropolitan Government Organized by Seoul Cultural Foundation, Seoul Art Space Geumchon

Outdoor Screening Spell on the City

Period	2012.09.11–11.04
Venue	Seoul Square, Sangam Digital Media City Mediaboard (CJ E&M, LG CNS, SBS Prism Tower), Eulji Hanbit Street (Hanbit Media Park)
Programming	New Media Art Research Association (NMARA)
Cooperation	Seoul Square, Gana Art, Hanbit Digital Media Park and Gallery

DMC 10th Anniversary International Symposium The Future of DMC: Media Technology, City, and Culture

Period	2012.09.13 14:00–17:30
Venue	International Auditorium 3F, Nurikkum Square, Sangam DMC
Contents	Lecture 1: Jerom C. Glenn “Future Directions for Digital Media City” Lecture 2: Kim Donyun “Ecology of Future Information Industry, a Place for Creating Success Together” Lecture 3: Adrian David Cheok “Multisensory Human Communication in the Age of Hyperconnectivity” Lecture 4: Usman Haque “The Fiction of Smart Cities” Discussion: Park Shin Eui, KarkBum Lee, Hyeong Ho Yoon “DMC Future Development Plans”

Goethe-Institut Korea Panel Discussion Disaster and Art - A New Perspective?

Period	2012.09.14 14:00–16:00
Venue	Goethe Institut Seoul
Participant	Yoo Jinsang
Contents	Lecture 1: Nina Fischer & Maroan el Sani Lecture 2: Yukiko Shikata Lecture 3: Park Jin-Hee Lecture 4: Park Jinyoung
Collaboration	Goethe-Institut Korea

SeMA Education Program Museum Date - ‘buzz-buzz’ at Museum

Period	2012.09.15–11.03 every Saturday 10:00–12:00
Venue	SeMA

YCAM Workshop *Walking around Surround***Period** 2012.09.16 13:00–16:00**Venue** SeMA Hall (B1F), SeMA**Participant** Daia Aida, Kumiko Idaka

Nanji Art Show *VIII: Phantasma - Korea***Period** 2012.09.18–09.30**Venue** Nanji Residency Nanji Gallery

Special Performance 1 *Museum Night Live Coding Show***Period** 2012.09.18, 10.16 20:00–21:00 2 times**Venue** 1F Lobby, SeMA**Participant** Choi Youngjun a.k.a. O.X.

Nanji Art Show *IX: Hyper text***Period** 2012.10.04–10.14**Venue** Nanji Residency Nanji Gallery

Special Lecture *The King is Hacked: Horizontal Economy in the Digital Age***Period** 2012.10.5 14:00**Venue** SeMA Hall, SeMA**Artist** Jaromil

6th Open Studio**Period** 2012.10.19–10.21**Venue** Nanji Residency Nanji Gallery

Special Performance 2 *Jamie Allen's Circuit Music***Period** 2012.10.19 19:00**Venue** 1F Lobby, SeMA**Artist** Jamie Allen

Conversation with Yangachi, *Media Art*

Yangachi

Artist, media city seoul 2010 *Trust*

Artist, The 10th Seoul Mediacity Biennale *Eu Zên*

Interview Date: March 3, 2022

KWON JIN (KWON) Your art career began in the early 2000s when you earned the distinction as a “web artist” and presented a solo exhibition, *Yangachi Guild* at Iljoo Art House in 2002. Can you describe the types of artistic attempts that characterized that exhibition?

YANGACHI (YANG) I think we need to clarify some terminology first. My work is generally termed as “web art” in Korea, but as you know, originally it was considered “net art” or “net.art.” I think Koreans started calling it “web art” out of convenience. Before I started working in Seoul, I lived in Boston for a while. Since there are so many universities there, the internet was naturally the driving force behind many new activities in Boston in the 1990s. During that time, I took open classes at several universities and got to know some professors and students who, in retrospect, included some great corporate executives as well as prominent scholars and activists. But there were also many young people who were actively taking part in activities on the Internet. Thinking back to my encounters around the Boston’s Charles River, like Seoul’s Han River, and what was happening on the Internet back then although I can’t name them, I recall that there were some very impressive online initiatives. In particular, there seemed to be a sense of organizing something new on the Internet, but without the familiar social conditions of people meeting and parting.

In 1996, I launched an online community called *China Robot*, which I operated until the IMF crisis, when I returned to Korea. After that, I moved around the country to meet and interview people because I wanted to introduce Korean artists to the outside world (through the Internet). It was a time when alternative spaces were starting to emerge in Seoul and art students at Hongik University were flocking to the web and writing papers, creating frameworks and phenomena of activities that were distinct

from the existing aesthetics. As a result, I naturally met people who were interested in such areas, including Yun Cheagab and Kim Jang Un, who were very enthusiastic about internet culture. These are some of the things I remember about my interests and experiences before beginning to make “net art” in 2000s.

KWON Whom did you meet in the interviews?

YANG It's difficult to remember individual interviews because they happened so long ago. YouTube wasn't around at that time, but we still used the term “underground” back then, right? Nowadays, YouTube has absorbed the entire “underground scene,” but Korea definitely had such an underground culture, and that's where I met and recorded the stories of various people including tattooists, social activists, and feminists.

KWON So your interests leaned toward the creative base of the “underground culture” rather than being media-oriented, and you were subsequently introduced as a “net artists” in the art scene?

YANG As soon as I came to Korea, I became attached to media environment here and I felt that there was room for developing my practice here. At that time, the word “media” wasn't commonplace in the art world, let alone the web, there was only “video art,” which is different. Today, media is understood more multidimensionally, but it was very difficult to explain the idea of media back then. So I thought that I would perhaps do media work, but maybe not art. Somehow I came into contact with *Jinbo Network* <http://www.jinbo.net> around the same time, which resonated with my particular focus at the time. Are you familiar with the bulletin board culture known as Bulletin Board System (BBS)? *Jinbo Network* was responsible for creating and processing the open-source concept of BBS. Creating websites used to be very expensive, ranging from five million KRW to tens of billions of KRW. *Jinbo Network* was preparing to set up its administrator mode with open-source software, which was a technology that I wanted to translate into art. Also around that time, the immigrant network websites was being created.

So that's basically how I understood internet network culture back then. There was also the labor network, whose videos recorded encounters of labor movements and media, then immediately transferred them overseas. So a group similar to a “performance crew” from the old days became a type of video crew by recording and distributing the daily events of the labor movement. Back then, the internet was considered an elite-centered culture in Korea, and when I saw these things actually happening in *Jinbo Network* or the labor network, I thought that they represented the essence of art and culture. Long after these things unfolded, the term “web art” became popular, although art has since erased such contexts.

KWON In that case, the language or understanding that was actually shared through art must have been different.

YANG That's still true. This interview also began with the term "web artist." I was surprised when the field became known as "web art" without any discussions or controversies. In the 2000s, I decided to pursue art as a profession and applied to Iljoo Art House. The programs they were offering centered on the concept of public media at the time, and this orientation really coincided with my work – for instance, I believed that media was public by nature. The organizers of Iljoo Art House's programs aimed to expand the concept of media beyond the so-called category of "video art" and I think they were looking for artists like me. As for myself, I also needed people who viewed art from that perspective.

The web project *Yangachi Guild*, which thematized data, was created amid these circumstances. Data was obviously the most important subject for me, but Korea's art scene paid more attention to Flash. I don't know if you remember, but animation-focused contents such as *Zolaman* were such a hit that they almost became a cultural phenomenon, and Flash was the tool that most people used to create animations. I think the art world paid attention to the projects created with these tools because they were visualized rapidly. Unintentionally, I became the only person who spoke out about data. When everyone was doing Flash, the term "web art" began to surface as a way of characterizing the new phenomenon. That's how the timing worked out.

KWON Recently I've got to know that Iljoo Art House organized a new artist support program that foregrounded the "publicness of media" as its core philosophy at the time. The program was a hybrid between a media art lab and an incubating program, which supported artists researching and experimenting with the publicness of art by using media as their medium. Do you remember anything more about the program?

YANG There were so many. First of all, the program's organizers were Park Samcheol and Lee Sop, who were such important people. Then there were people like Lee Chae-young, who is now working at the Nam June Paik Art Center, and Kim Yeon Joo, who operates Culture Space *Yang* in Jeju-do Island. I think people like these really made tremendous efforts and contributions, and they must be remembered by the art world. There were many artists that followed, I recall that Bae Young-whan and Im Heung-soon were there as well ... so many artists. People usually associate artist residencies with spatial support, but what actually took place there was media education. They offered equipment training, which is the most valuable thing in media work. I think they saw clearly that there are many issues that cannot be solved simply by providing space for artists.

KWON In 2000, the city of Seoul organized *media_city seoul* as a large-

scale biennial exhibition encompassing art, technology and industry. The project was transferred to SeMA in 2002 and has operated in its current structure since then. While the project's early editions focused on works that presented active combinations and convergences of art and technology, it seems that attempts were gradually made to change its direction toward adopting the model of a so-called "art biennale" in 2010, which was the year that you participated. What do you remember about the changes and evolution in the Biennale since you began your career?

YANG There were a lot of interesting things. At that time, the budget was huge, but there were also tremendous efforts to connect media and the city, which was seen as a natural correlation. However, it ceased to be natural after the project began to embrace art discourses. The power of art essentially lies in interpretation and translation, but when these imperatives only occur within the walls of the art museum, no connections can be made with the city. I think that the aesthetic attitude and actions at the time, of trying to combine the importance of interpretation and translation with the city's dynamic, were truly amazing.

KWON So you sensed a gap between the works presented in the Biennale and the media phenomenon throughout the city? Can you explain this gap, according to how you perceived it?

YANG I remember the interesting predicament of introducing media to *Minjung* artists (LAUGHS) It's unthinkable now, but senior artists used to come to me and ask me to teach them how to do web art. Aesthetically, I think it's natural for "web" and "*Minjung* (the people)" to come together, but because of the generational gap, the senior artists had trouble understanding the concept of the web or new media. Anyway, I thought it was remarkable how much they wanted to learn about it.

Furthermore I think that in art world back then, "web art" tended to prefer Flash rather than data (as a methodology of display), which prevented it from delivering a practical (digital) mode of operation.

KWON *Bright Dove Hyunsook Gyeongseong* (2010), the work that you exhibited at the 6th edition of the Biennale in 2010, is now in the collection of SeMA. You used the museum's rooftop overlooking Deoksugung Palace as a performance set - filming location, allowing the surrounding environment and the narrative of Seoul to be visually integrated into the work. Can you tell us how this work came into existence?

YANG As you know, 'surveillance' is a keyword in my work and *Bright Dove Hyunsook Gyeongseong* attempted to look at society through surveillance cameras that populate our environment. The work used an array of channels, ranging from six to thirteen, and illustrates both conventional

surveillance and reverse surveillance – through the two eyes that we all possess as well as the eyes that are connected to the city. At that time, media art was understood as something very cold and dry that was characterized by linear formation, but I didn't agree with that. I wanted it to blend in the environment completely and appear like an object that was simply sitting there, so I presented it such a way.

As for the performance you mentioned, that was during a labor movement protest at Seoul City Hall, which caused so much noise that it disturbed the exhibition viewing inside of the museum. And the clock at the Anglican church nearby always rang at six o'clock, when we filmed the performance. But I noticed that everything I could see and hear from the rooftop of the museum was so beautiful, from the amplified shouts of the protest on one side, to the preaching of the gospel on another, to the order and disorder created by people pouring out of the surrounding office buildings at six o'clock. I planned the work accordingly, hoping to show all of this scenery.

KWON Revealing the city's surveillance network and the operational capacity of media, as manifested in the work's context of web algorithm, initiated an interesting trajectory in your practice that led to the issues on contemporary collectives. It seems as if the changes in your oeuvre can be interpreted with respect to the Biennale's own changes throughout the years, as well as with regard to the perspective of media art. How would you explain the changes in your work or the inspirations that inform your practice?

YANG Well, people who see my works often say, "There are too many changes." However, despite any format changes, the conceptual aspects or subject matter of my works have remained quite consistent-surveillance and reverse surveillance. There is the screen issue, as well as the positions that move within the network, which we often say are objects, especially these days. I presented *Yangachi Guild* at my first solo exhibition and what I suggested at the time was "emailing objects." In other words, sending data. Of course, there was no such concept back then, but now the concept of objects has expanded to include 'objects' and 'things.' At that time, the term 'object' wasn't used when talking about data, although a few people involved with networks did use the term 'post object.'

We currently make different formal decisions, but 'virtuality' still lies at their core. Everything may look different from the outside, but the virtuality possessed by the web/net continues in the exhibition space, and so I keep putting things out there. Originally, we didn't consider the web as a virtual space. We used phrases like augmented reality, whereas a virtual space has no physical force – the gravitational forces operating in real space are simply converted into X, Y, and Z coordinates so that they can operate in the virtual space. We talk about bodies a lot nowadays, but the discussions taking place back then about the kinds of spaces that preclude bodies from intervening

were always interesting. In any case, that sort of attachment to virtuality continues today and the formative choice of perspective within the virtuality of a real space is still interesting.

In *Bright Dove Hyunsook Gyeongseong*, surveillance cameras take the perspective of the city we know. While I was preparing for my solo exhibition *Galaxy Express* (Barakat Contemporary, Seoul, 2020), I learned about a media technology called Lidar, which allows you scan the city. The scans produced using Lidar generates very accurate data on a subject by locating more than 100 million points per second. A point here is a data value, which can become a point of view or a subject with this technology. I was really pleased to encounter a completely open type of perspective with Lidar and I wanted to utilize this in my work in ways that support the language of art, so I realized new works in sculptural format, which is medium that everyone can understand. Regardless of that, my works don't really deviate from the themes that I've always been interested in. However, I understand why some viewers claim that the outputs look vastly different.

KWON What was the background for developing *Credit* (2018) and in what ways did you utilize new or different technology?

YANG The theme of the 10th Biennale was “good life.” I even wondered to myself, “Is this a satire?” (LAUGHS) The “new normal” that I was familiar with was different from the vision of the Biennale, but I was still curious about how various coordinates of food, clothing and housing could be intertwined through art, and I was taken aback by working directly with such a big idea. At the time, I was actively studying financial and capital issues. Of course, concepts like Bitcoin or blockchain have become part of our daily lives today, but such things were relatively stalled when I was developing that work. The essence of blockchain technology is credit; if existing currency gives a central bank the right to establish credit, virtual currency grants us that credit. I thought this was an especially important point. While working on *Credit*, I felt that such discussions were necessary, even though we weren't completely ready. The work doesn't directly depict virtual currency, but rather portrays the media environment and landscape surrounding virtual currency.

KWON You said earlier that your works using Lidar was created to “support the language of art.” Can we say that this idea is related to striking a balance between technology and art? After all, art can be voiced through technology, in a virtual sense. With this in mind, how do you define media art?

YANG I think there are many important points related to that question. First of all, technology is really important for our society, not just for art. If you ask people whether art or technology is more important, I'm certain that most people will choose technology.

Contemporary art is a kind of force that is structured by interpretation and translation. Of course, it can't always be put so simply, but I think that we need to pay attention to Lee Sedol's retirement. Here is a human being who was the best at interpreting and translating the game of *Baduk* (Go), until coming up against big data which is the technology of interpretation and translation, and subsequently leaving the world of competitive *Baduk* (regardless of winning or losing). Contemporary art, however, continues interpreting and translating. If we seriously consider the technological aspect, I think that the Biennale should attempt to develop a new approach toward traditional interpretation and translation. The current method of operation continues with a repeated approach on the interpretation of technology and art, while only the people changes. So we are left with no choice but to ask what recourse do we have, aside from interpretation and translation? I am also looking for an answer.

Perhaps the concept of "verbs" hold the answer. I think that we have become unable to use "nouns" because our "verbs" are out of data. As such, curation should be centered around "verbs" and not "nouns." By undertaking new research, we should locate the concepts and formative methods for creating viable networks that can encompass existing things. That's why I want to tackle the issue of "verbs."

KWON By "verbs" do you mean actions that actually operate concepts, or rather ideas themselves?

YANG I don't say this because I think it's the answer, but as a society we tend to differentiate 'objects' and 'things.' As you know, 'things' are related to the "Internet of Things" (IoT) and refer to networks that regulate the transmission of information. In that context, art cannot be a 'thing,' according to the prevailing perspective. Instead, art is seen as nothing more than a bunch of machines and electronic network connections. This is the crisis that is currently facing the art. It isn't simply an issue of electronics both art and technology are nouns in the context of new connections and becomes highly limited 'objects' like those you can see on the desk in front of you. But 'things' have the potential to transform themselves.

Over time, people have made various efforts in this regard, such as attempting to deconstruct a desk (art) through interpretation and translation. However, after realizing that such objects only exist in the context of interpretation/translation/market, the whole situation has turned into a game that's no longer interesting. This is why I feel that we need a verb-based approach. At a forum I attended yesterday, an older artist was criticizing young artists based on the reasoning that young artists were creating works as activities without bodies. It made me disappointed to think that nowadays you can have a hundred bodies coexisting in numerous media environments through multiple IDs, with each body issued by a different physical sense. That's why I think the perspective for distinguishing between

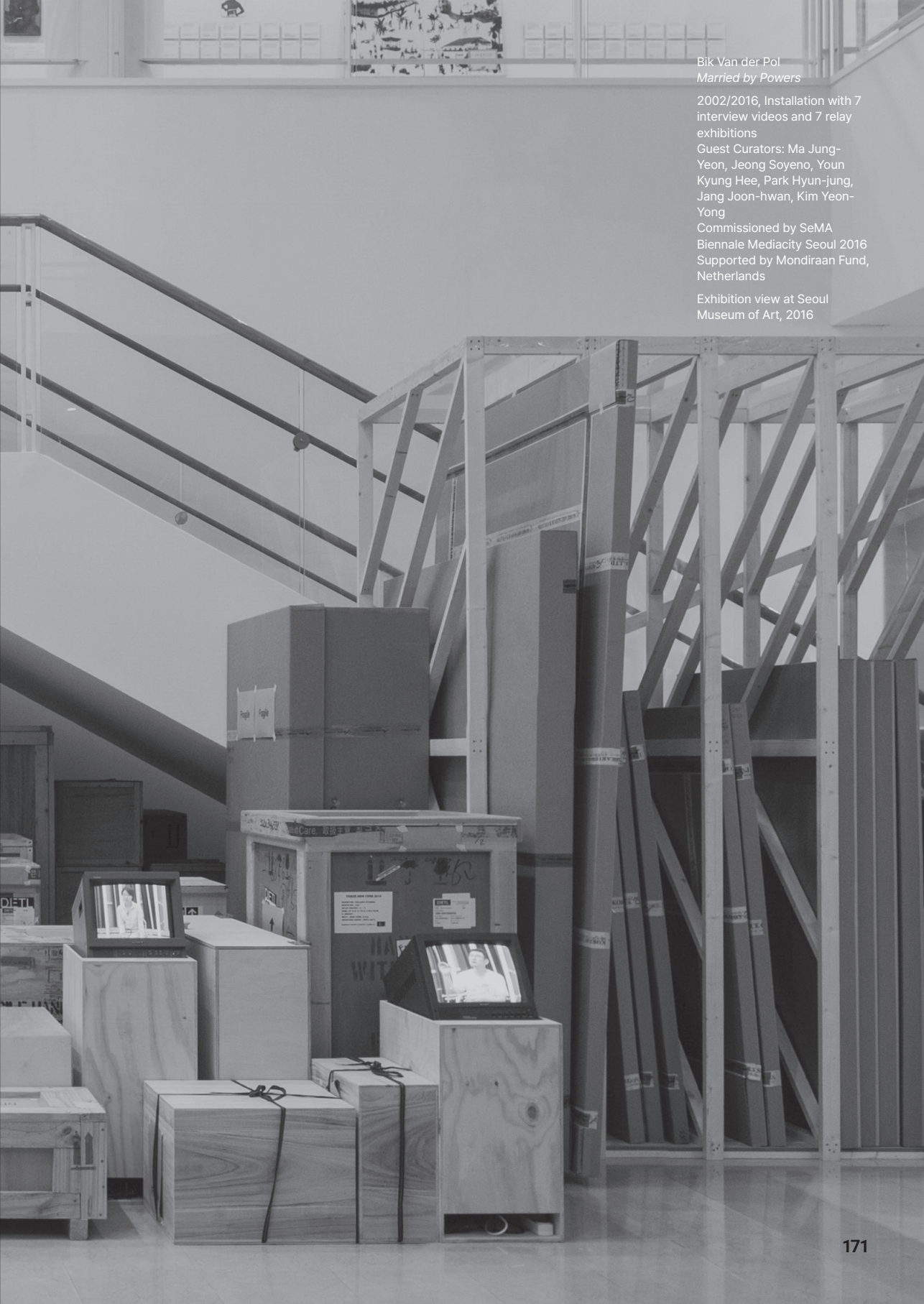
'objects' and 'things' is very important. I believed that the framework of verbs can remove these accumulated limitations and effectively update art as a completely different form.

KWON Many people say that repeating the Biennale in the same way that it has been organized for the past 11 editions is unfeasible. This interview may be part of the attempt at finding something new. We need to analyze the project's future prospects, yet doing so has been complicated by many things; the change in the environment caused by COVID-19, the change in the Biennale's paradigm, and the specificity indicated by the Biennale's name that has constantly changed since the project's inception. What do you think the Biennale should be like in the future? Do you believe that the Biennale ought to continue?

YANG Obviously, I have an affection for the Biennale. I was so glad that they created such a project in the beginning because I could see all human imaginaries were actualized back then in Seoul that would have been impossible in the USA. Apart from my preferences in terms of work, the spaces that I study become scattered all around the city. The city and media complement each other so well, as if it is a natural correlation. But when this relationship is brought into the museum, it becomes a little insignificant. Since the museum is a space devoted to interpretation and translation, this results in the perception of building a career based on mutual interdependence. Meanwhile, I do perceive a kind of signal.

There are so many big issues that surround us today. For example, AI has recently become a popular topic, but in art we only think of it in the context of "AI art." As for mobility, it's "mobility art"; for robotics, "robot art." Everything is just simply titled as if it's a genre in art... (LAUGHS) If we consider the AI chatbot *Lee Luda*, which was quite controversial last year, we can detect a strange algorithm that uses technology and data calculation. But in art, this technology was treated as an instance of sexual harassment from a strictly ethical perspective, which prevented it from being used prudently. Of course, ethical criticism is necessary, but it must be accompanied by aesthetic criticism. Another example was the time that a fire broke out at the Ahyeon-dong branch of KT Corporation, causing most people in Seoul to be unable to access data telecommunications for a while. It is possible to think about the "new normal" that has emerged from incidents like these. Likewise, we can find art from our everyday lives. It's been said that AI developers can create cubism or expressionism, as long as the algorithms are fed the relevant keywords and images. And yet, I think that artists shouldn't just nod at such things because the true power of art is in its capacity or willingness for liberation.





Bik Van der Pol
Married by Powers

2002/2016, Installation with 7
interview videos and 7 relay
exhibitions

Guest Curators: Ma Jung-
Yeon, Jeong Soyeno, Youn
Kyung Hee, Park Hyun-jung,
Jang Joon-hwan, Kim Yeon-
Yong

Commissioned by SeMA
Biennale Mediacity Seoul 2016
Supported by Mondiraan Fund,
Netherlands

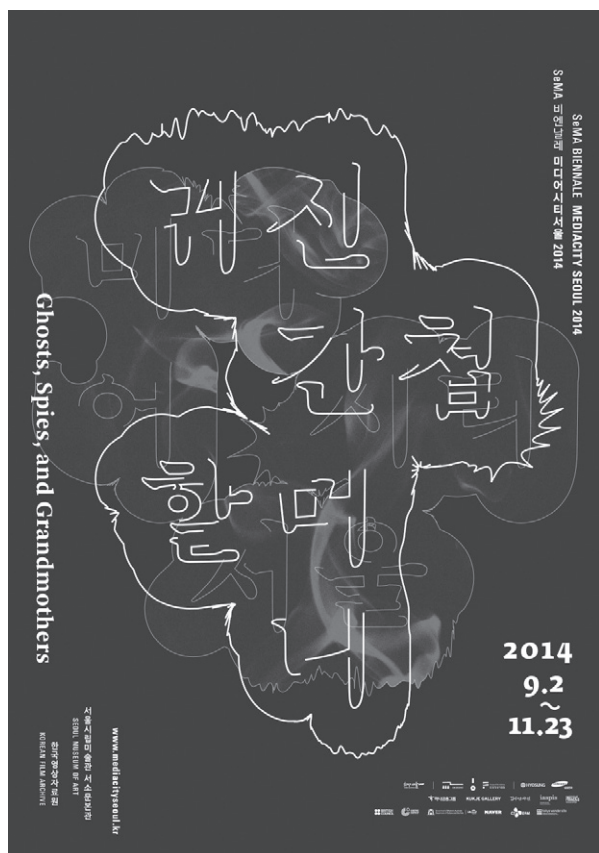
Exhibition view at Seoul
Museum of Art, 2016

SeMA Biennale Mediacity Seoul 2014 *Ghosts, Spies and Grandmothers*

Period	September 2 – November 23, 2014
Artistic Director	Park Chan-Kyong
Venues	Seoul Museum of Art, Korean Federation of Film Archives
Artists	40 individuals and collectives from 17 countries (16 domestic, 24 international)
Artworks	114 (17 commissions, 1 co-produced)
Visitors	130,994
Public Programs	33 (68 sessions)
Program Participants	3,665
Website	https://archive.mediacityseoul.kr/2014/
Budget	150 million won (pre-Biennale) 1.59 billion won (Biennale)

Korean art institutions such as museums, biennial exhibitions, and galleries matured during the mid-2010s, resulting in the stabilization of each sector's content production. By reflecting on the past and retaining records, institutions began taking archives more seriously²¹ while simultaneously diversifying their cultural offerings and curatorial themes in response to ever-increasing museum attendance figures. This was also a period in which the experimental tendencies that characterized the aging 'alternative art space' generation were supplanted by new approaches and mindsets toward art institutions, accompanying the subsequent generation's coming of age. A new art fair, *Goods*, was conceived as platform for selling and distributing portable works²² and held at Sejong Center for the Performing Arts; the fair's success signaled an inflection point in public perception and appreciation of contemporary art, commensurate with changes in Korea's underlying art and culture infrastructure and creative environment. Meanwhile, artists from the younger generation had already become adept at online communication via mobile devices, which allowed them to readily share their thought and other information digitally, thus reinforcing the notion that media no longer a specific genre but rather a basic condition of city life or perhaps even its very essence.

SeMA responded to these rapid changes by continuing to develop its own curatorial brand through programs such as the *Three Color* exhibition series, *Toward Non-Western Projects* series, and a range of cross-genre exhibitions. In turn, a new generation of artists promptly aligned themselves with the institution's evolving spirit. During this period, SeMA modified the Biennale's name to *SeMA Biennale Mediacity Seoul* and consolidated its role as organizer, making it the only Korean Biennale exhibition to be directly organized by a museum. SeMA also instituted an organizational structure whereby the museum was charged with hiring the curatorial team, which in turn operated under the artistic director. In 2014, SeMA, appointed Park Chan-Kyong, a practicing artist, as artistic director of the Biennale through a



Ghosts, Spies, and Grandmothers
Poster, 2014
Visual identity and
graphic design by Jung Jin Yeoul

two-part selection process by the Recommendation & Appointment Boards. The Biennale thus developed into a curatorial-driven, thematic international contemporary art exhibition that was billed as SeMAs signature initiative.

SeMA Biennale Mediacity Seoul 2014 *Ghosts, Spies and Grandmothers* was held from September 2 to November 12, 2014. One major departure that separated it from previous editions of the Biennale was that its artistic director assumed full responsibility for decision-making on curatorial matters, rather than empowering guest curators as co-commissioners. In addition, a Curatorial Board was convened, consisting of Kim Sunjung, Clara Kim, Chong Doryun, David Teh, and Anselm Franke; one curator from SeMA took charge of the administration and organization; and other production, coordination, and public relations staff were hired directly by the museum. Due to these changes, both the existing connections with the museum's infrastructure as well as consensus-building regarding the Biennale as SeMA's flagship initiative entered a transitional stage, and structural support from SeMA remained an unresolved issue.²³

The Biennale expanded the significance of media into social realms by presenting 114 artworks by 40 artists and teams who reflected upon colonial Asia and the Cold War experience and proposed visions of a new Asian community. Among these works were 17 commissioned pieces and 1 co-supported piece that were considered a major accomplishment of the 8th edition of the Biennale, as the first deliberate attempt to faithfully carry out Biennale's mission of improving the tension of the exhibition and fostering experimental vitality by producing new works that resonated with the exhibition's theme. In addition to contemporary works, various extant works were exhibited as vivid archives of folk culture, creating a multidimensional structure that looked back on the origins of art knowledge and intelligence while also reflecting on the present. These works included *Hon Cheon Jeon Do* (circa 19th century), and East Asian astronomical map demonstrating the late Joseon Dynasty's knowledge of the cosmos; *Grandmothers' Lounge: From the Other Side of Voices* (2014), oral songs and narratives that had been researched, collected, produced, and transmitted through radio since 1989; the record of a "ritual" carried out by a Japanese avant-garde art group in 1960s; and videos and photographs comprising audiovisual records of *gut* (shamanic rituals) throughout early 1980s to early 1990s across the Korean peninsula. Furthermore, exhibition trailer production by artist YOUNG-HAE CHANG HEAVY INDUSTRIES, banner image production by Chung Seoyoung, and an opening ceremony performance by siren eun young jung were subsequently presented as works within the main exhibition; thematic screenings and exhibitions of selected works by the Korean Federation of Film Archives paralleled the Biennale's activities at SeMA; and the idea of "curatorial" was added to various elements of the Biennale, such as the design that appropriately linked all activities, allowing the expanded exhibition and its programs to resonate through organic media.

Another accomplishment of *Ghosts, Spies and Grandmothers* was the exemplary progression of programs at multiple stages in the Biennale process. The pre-Biennale opened in September 2013 and presented the Postcard project, which consisted of talks and workshops exploring specific topics. The pre-Biennale *Hub*, a small theater and exhibition displaying over

SeMA pre-Biennale Mediacity
Seoul 2013 *How to Interpret
China and Chinese Modernity*

Lecturer: Wang Hui, Moderator:
Hwang Hoduk

Lobby, Seoul Museum of Art,
2013.9.30



SeMA pre-Biennale Mediacity
Seoul 2013 *The Specificity of
Culture and the Universality of Art*

Lecturers: Alain Badiou, Cécile
Winter, Moderator: Suh Yongsoo

Multipurpose Hall on 8F, Seoul
City Hall, 2013.10.1

100 books and audiovisual data for exploring, contemplating and discussing the themes of the Biennale, was held in November 2013. The Biennale's opening ceremony and vernissage programs included two performances, talks with seven artists, and screening at the Korean Federation of Film Archives, all of which took place over the course of two days in September in 2014, followed by consecutive screening programs organized into five themes. The closing program in November 2014 also provided an opportunity for Biennale staff to participate and discuss various themes. In total, *Ghosts, Spies and Grandmothers* gradually and intensively constructed a narrative centered around the themes of the Biennale through two publications; a catalogue and a book, throughout a period of approximately 12 months. The budget increased by about 300 million won and received support from twelve sponsors and partners. In addition, the SeMA-HANA Media Art Award sponsored by Hana Financial Group was inaugurated, with Eric Baudelaire selected as the award's first recipient for his work *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* (2011). The Biennale's public program recorded 3,665 participants, while exhibition attendance numbers rebounded to a total of 130,944 visitors.

21 "The main concern of the 4th Anyang Public Art Project was reflecting on previous projects and archiving them." *Research on Short and Long-term Development of SeMA Biennale Mediacity Seoul's Archive*, Seoul Museum of Art, 2015.

22 See official website of Goods https://goods2015.com/goods_01.html

23 *Final Report: SeMA Biennale Mediacity Seoul 2014*, Seoul Museum of Art, 2014, p.191.

Ghost, Spies and Grandmothers
Press Conference,
SeMA Hall, Seoul Museum of
Art, 2014



Ghost, Spies and Grandmothers
Opening Ceremony,
Seoul Museum of Art lobby
2014



Ghosts, Spies, and Grandmothers
Opening performance
Seoul Sae-Nam Gut
(shamanistic ritual)

*Yi Sang-soon, Bujeonggeori,
Sangsanbyul Sangshin
Jangyeongsil, Daegamnori,
Barigongju, Doryunggeori,
Gilgarigi*

Seoul Museum of Art lobby,
2014.9.1



Ghost, Spies and Grandmothers
Opening Program, Artist Talk

Artists: Eric Baudelaire (above),
Rho Jae Oon (below)

Seoul Museum of Art lobby, and
Korea Film Archive, 2014.9.1

*Ghosts, Spies, and
Grandmothers* Opening
performance, siren eun young
jung's *Le Nouveau Monde
Amoureux*

Seoul Museum of Art lobby,
2014.9.1



siren eun young jung
Le Nouveau Monde Amoureux

Exhibition view at Seoul
Museum of Art, 2014



unknown

*The Complete Map of the
Celestial Sphere (Hon-cheon-
jeon-do)*

19th century, Traditional paper,
replica, 59 × 86.7 cm

Collection of Seoul Museum of
History

Exhibition view at Seoul
Museum of Art, 2014



(front) Yang Haegue
Sonic Dance-Half Sister

2014, Steel stand, powder coating, brass plated bells, metal rings, 99 × 190 × 102 cm

Courtesy of Kukje Gallery, Seoul

(back) Joo Jae-Whan
*The World Has Lost Its Colors;
The Sun and the Moon Have
Lost Their Light*

1994, Oil on canvas, 73 × 60 cm

Private collection

Exhibition view at Seoul Museum
of Art, 2014



Tamura Yuichiro
Suzuki Knife, Social Cooking

2014, Mixed media, 2 channel
 video, color, sound, Dimensions
 variable, 20 min 30 sec;
 19 min 23 sec

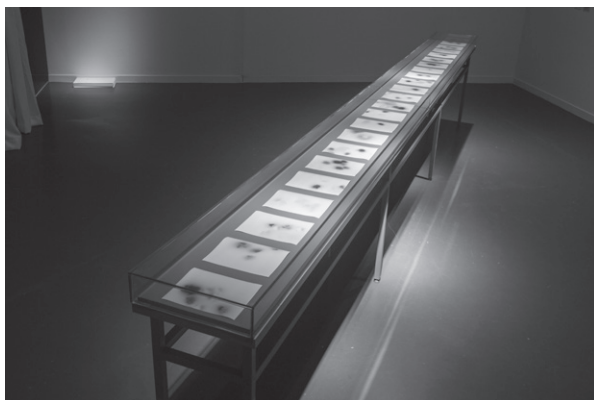
Commissioned by SeMA
 Biennale Mediacity Seoul 2014
 Collection of
 Seoul Museum of Art

Exhibition view at Seoul Museum
 of Art, 2014

Yao Jui-chung
Something Blue series
 1998 (reprint in 2014),
 Photography, B/W on FB paper,
 24.3 × 16.7 cm each (8 pieces)
 Collection of
 Seoul Museum of Art



Yao Jui-chung
Beyond Humanity series
 1992–2008 (reprint in 2014),
 Photography, B/W, fiber based
 paper, 150 × 100 cm each
 (8 pieces)
 Collection of
 Seoul Museum of Art
 Exhibition view at Seoul
 Museum of Art, 2014



Lina Selander
*Lenin's Lamp Glows in the
 Peasant's Hut*

2011, Continuous HD
 video, B/W, sound and no
 sound, vitrine table with
 22 radiographs and a
 polished stainless steel text
 plaque, 500 × 90 × 36 cm,
 24 × 17.8 cm (photography);
 90 × 50 cm (plaque),
 23 min 43 sec

Plaque design: Hong Eunjoo,
 Kim Hyungjae

Collection of
 Seoul Museum of Art

Exhibition view at Seoul
 Museum of Art, 2014



(back / left) Choi Min-Wha
*How Could One Ignore the Will
 of the Heaven in This Merciless
 and Punitive World All the
 Miserable People of the World
 Revere the Heaven and Yield
 to the Heaven's Will*
 1989, Oil on canvas,
 290 × 138 cm
 Collection of
 Seoul Museum of Art

(back / right) Kim Soo-nam
Korean Exorcism : Manshin
 1978~1997 series
 1978~1997, Archival pigment
 print, 58 × 40 cm each
 Courtesy of the Kim Soo-nam
 Foundation
 Exhibition view at Seoul
 Museum of Art, 2014

(front / middle) Kim In-whoe
Pyeonggan-do Jinjuk-gut
 1986, Video, 30 min
 Courtesy of the artist



Zero Dimension / Kato Yoshihiro
Zero Dimension Documentary Film

1969, Video, 68 min

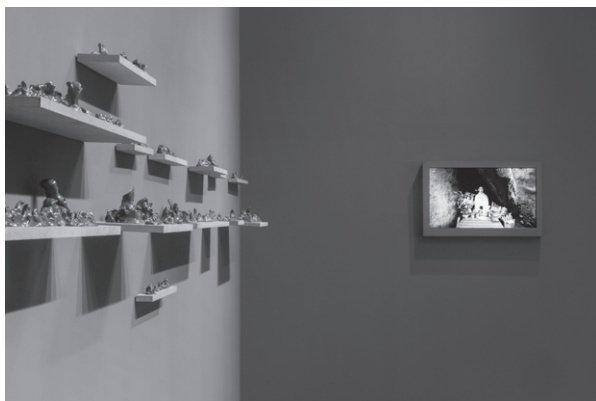
The White Rabbit of Inaba

1968, Video, 68 min

Zero Dimension Archive

2014, Chronology, publications,
 photographs, etc

Exhibition view at
 Seoul Museum of Art, 2014



Bae Young-whan
*Autonumina - Ten Thousand
 Years' Sleep, Seonbawi Inwang
 Mountain*

2010, Installation of celadon
 objects on wooden shelves,
 Dimensions variable

Collection of
 Seoul Museum of Art

Exhibition view at Seoul
 Museum of Art, 2014



Rho Jae Oon
Wands

2014, Mixed media interface,
Dimensions variable

Commissioned by SeMA
Biennale Mediacity Seoul 2014

Exhibition view at Seoul
Museum of Art, 2014



Jawshing Arthur Liou
Kora

2011–2012, 3K video, sound
composition, 14 min

Sound: Aaron Travers
Melody: Eötvös

Courtesy of Chiwen Gallery,
Taipei

Exhibition view at Seoul
Museum of Art, 2014



Choi Gene-uk
North Korea A and North Korea B

2000, Acrylic on canvas,
130 × 97 cm each

Artist and private collection

Exhibition view at Seoul Museum
of Art, 2014



Jo Haejun, Lee KyeongSoo
A Ship Believing the Sea is the Land
 Land

2014, Drawings, wooden
 sculpture, TV monitor, wood
 frame, wooden structure,
 paraffin, Dimensions variable

Commissioned by SeMA
 Biennale Mediacity Seoul 2014

Exhibition view at Seoul
 Museum of Art, 2014



Jakrawal Nilthamrong
INTRANSIT

2013, 35 mm film transferred
to 16 mm film, 5 min (loop)

Courtesy of the artist
Collection of
Seoul Museum of Art

Exhibition view at Seoul
Museum of Art, 2014



Mikhail Karikis
SeaWomen

2012, HD video, sound,
stereo, Dimensions variable,
17 min 46 sec

Courtesy of the artist
Collection of
Seoul Museum of Art

Exhibition view at Seoul
Museum of Art, 2014



Chung Seoyoung
From Moon to Moon

2014, Inkjet print,
300 × 200 cm

Commissioned by SeMA
Biennale Mediacity Seoul 2014

Exhibition view at Seoul
Museum of Art, 2014



Che Onejoon
Mansudae Master Class
 2014, 3 channel HD video,
 approx. 25 min
 Collection of
 Seoul Museum of Art
 Exhibition view at Seoul
 Museum of Art, 2014

Ho Sin Tung
Hong Kong Inter-vivos Film Festival

2012, Installation, Dimensions
variable

Commissioned by SeMA
Biennale Mediacity Seoul 2014

Exhibition view at Seoul Museum
of Art, 2014



Ho Sin Tung
*A Closed Circle of Unknown
and Thin Veiled World*

2014, Installation, mixed media

Commissioned by SeMA
Biennale Mediacity Seoul 2014

Exhibition view at Korean
Federation of Film Archives,
2014



*Ghosts, Spies, and
Grandmothers Banners,
Exhibition view at Seoul Museum
of Art, 2014*

Ghosts, Spies, and Grandmothers artworks

Seoul Museum of Art

Kim Soo-nam

Gangsari Beom-gut

1981, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Geoje-do Byeolshin-gut

1986, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Suyongpo Sumang-gut

1981, Archival pigment print,
58 × 40 cm each (5 pieces)
Courtesy of the Kim Soo-nam
Foundation

Yangu Sonori-gut

1983, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Ongjin Baeyeonshin-gut

1981, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Jeolla-do Ssitgim-gut

1981, Archival pigment print,
58 × 40 cm each (3 pieces)
Courtesy of the Kim Soo-nam
Foundation

Jeju-do Shin-gut

1981, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Jeju-do Yeongdeung-gut

1982, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Jeju-do Yeongdeung-gut

1981, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Cheongsapo Byeolshin-gut

1980, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Tongyeong Ogwisaenam-gut

1982, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation **Pyeongang-do Dari-gut**

1981, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam

Foundation

Hangyeong-do Mangmuk-gut

1981, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Hwanghae-do Naerim-gut

1981, Archival pigment print,
58 × 40 cm
Courtesy of the Kim Soo-nam
Foundation

Hwanghae-do Jinogwi-gut

1985, Archival pigment print,
58 × 40 cm each (2 pieces)
Courtesy of the Kim Soo-nam
Foundation

Kim In-whoe

Seoul Cheonshinmaji-gut

1991, Video, 30 min
Courtesy of the artist

Ilisan Malmeori Dodang-gut

1984, Video, 30 min
Courtesy of the artist

Jeju-do Yeongdeung-gut

1985, Video, 30 min
Courtesy of the artist

Pyeongang-do Jinjuk-gut

1986, Video, 30 min
Courtesy of the artist

Hwanghae-do Jinogwi-gut

1985, Video, 30 min
Courtesy of the artist

Naito Masatoshi

**Ba Ba Bakuhatu (Grandma
Explosion)**

1988 (Year of print), Gelatin silver
print, 51 × 41 cm each (8 pieces)
Courtesy of the artist

**Nishino Koyasan, Koboji,
Aomori**

1969

Dakayamainari Shirine,

Aomori

1970

Osoresan, Aomori

1968

Osoresan, Aomori

1968

Hounji, Aomori

1969

Osoresan, Aomori

1968

Kudoki, Aomori

1969

Kudoki, Aomori

1969

Show

1988 (Year of print), Gelatin silver
print, 51 × 41 cm each (4 pieces)
Courtesy of the artist

Asakusa, Tokyo

1970

Tono Story

1988 (Year of print), Gelatin silver
print, 51 × 41 cm
Courtesy of the artist

Grave Maker of Kizen

Sasaki

1971

Festival of Rokkoushi

Shrine, Tono, Iwate

1975

Senda Family Altar

**related Komatsu Choja
Millionaire Legend, Tono,**

Iwate

1975

Image of the Dead,

Komyoji, Tono, Iwate

1975

Aged Women at Senile

Club, Tono, Iwate

1975

Tokyo

1988 (Year of print), Gelatin silver
print, 51 × 41 cm
Courtesy of the artist

Memorial Service,

Arakawa, Tokyo

1970

Rho Jae Oon

Wands

2014, Mixed media interface,
Dimensions variable

Wands

2014, Mixed media,
Dimensions variable
Commissioned by SeMA
Biennale Mediacity Seoul
2014

Wall of F/X

2014, Acrylic mirror on
wall, Dimensions variable
Commissioned by SeMA
Biennale Mediacity Seoul
2014

Frame Works-Braindead

Scape

2014, Mixed media,
Dimensions variable
Commissioned by SeMA

Biennale Mediacity Seoul
2014

The End

2010, Letter made of
steel plate, grapnel, chain,
30 × 59.5 × 1 cm
Courtesy of the
Seoul Museum of Art

**This World is a Sea of
Blood**

2009, Transparent
color acrylic panel,
28 × 180 × 2 cm
Courtesy of the artist

**Some men are worse
than ghosts, and some
ghosts are better than
men**

2009, Transparent
color acrylic panel,
29 × 190 × 2 cm
Courtesy of the artist

Klaatu Barada Nikto

2011, Transparent
color acrylic panel,
29 × 190 × 2 cm
Courtesy of Leeum,
Samsung Museum of Art,
Seoul

Nina Fischer & Maroan el Sani

I Live in Fear?After March 11

2013, 2 Channel HD video
installation, color, stereo, 16:9,
Dimensions variable, 29 min
Courtesy of the artist and
Galerie EIGEN+ART, Leipzig/
Berlin

Spelling Dystopia

2008–2009, Wall paper of 42
laser-prints with drawings,
archive photography and
manga, 2 channel HD video
installation, color, stereo,
16:9, Dimensions variable,
17 min 25 sec
Courtesy of the artist and
Galerie EIGEN+ART, Leipzig/
Berlin

Nilbar Güreş

Open Phone Booth

2011, 3 channel
synchronization video, 16:9,
33 min 46 sec
Courtesy of the artist, Rampa,
Istanbul and Gallery Marin
Janda, Vienna

Open Phone Booth-2

2014, Mixed media on
fabric, triptych, 95 × 106 cm
(left); 91.5 × 106 cm (middle);
104 × 107 cm (right)
Courtesy of the artist, Rampa,
Istanbul and Gallery Marin
Janda, Vienna

**Telecommunication-1 from
the series Open Phone Booth**

2011, C-print, 150 × 108 cm
Courtesy of the artist, Rampa,
Istanbul and Gallery Marin
Janda, Vienna

Breasts from the series Çirçir

2010, C-print, 180 × 120 cm
Courtesy of the artist, Rampa,
Istanbul and Gallery Marin
Janda, Vienna

**Junction from the series
TrabZone**

2010, C-print, 150 × 100 cm
Courtesy of the artist, Rampa,
Istanbul and Gallery Marin
Janda, Vienna

Dinh Q. Lê

Barricade

2014, French-Vietnamese
colonial furniture, speakers,
stereo system, microphone
stand, microphone, sound,
14 furniture components,
Dimensions variable
Collaboration: Hamé (Mohamed
Bourkba), Courtesy of the artist

Lina Selander

**Lenin's Lamp Glows in the
Peasant's Hut**

2011, Continuous HD
video, B/W, sound and no
sound, vitrine table with
22 radiographs and a
polished stainless steel text
plaque, 500 × 90 × 36 cm,
24 × 17.8 cm (photography);
90 × 50 cm (plaque),
23 min 43 sec
Plaque design: Hong Eunjoo,
Kim Hyungjae
Courtesy of the artist
Collection of
Seoul Museum of Art

Mahardika Yudha

Sunrise Jive

2005, Video, color, sound,
7 min
Courtesy of the Forum Lenteng

Mikhail Karikis

Childeren of Unquiet

2013–2014, HD video, sound,
stereo, 15 min 30 sec
Courtesy of the artist

SeaWomen

2012, HD video, sound,
stereo, Dimensions variable,
17 min 46 sec
Courtesy of the artist
Collection of
Seoul Museum of Art

Min Joung-Ki

**Manmulsang Rocks on Mt.
Geumgang**

2014, Oil on canvas,
280 × 240 cm

**Bibong Fall at the Mt.
Geumgang**

1999, Oil on canvas,
224 × 237 cm

Basim Magdy

**Time Laughs Back at You Like
a Sunken Ship**

2012, Super 8 mm film
transferred to HD video,
9 min 31 sec
Courtesy of the artSümer,
Istanbul, Hunt Kastner, Prague
and Gypsum Gallery, Cairo

The Dent

2014, Super 16 mm film
transferred to full HD video,
color, sound, 19 min 2 sec
Commissioned by Abraaj
Group Art Prize 2014,

Every Subtle Gesture

2012 - On going, A series of
color prints on Fuji Crystal
Archive paper and letterpress
silver text, 45 × 52 cm each
Commissioned by SeMA
Biennale Mediacity Seoul 2014
Courtesy of the Seoul Museum
of Art and artSümer, Istanbul

Bae Young-whan

**Autonumina - Ten Thousand
Years' Sleep, Seonbawi
Inwang Mountain**

2010, Installation of celadon
objects on wooden shelves,
Dimensions variable
Collection of
Seoul Museum of Art

Autonumina

2010, Installation of celadon
objects on wooden shelves,
Dimensions variable
Courtesy of Leeum Samsung
Museum of Art, Seoul

Autonumina-mindscape

2014, Installation of mixed
media, Dimensions variable
Courtesy of the artist,
Collection of
Seoul Museum of Art

Sean Snyder

Exhibition

2008, Film transferred to
digital video, 6 min 59 sec
Courtesy of the Neu Gallery,
Berlin, Chantal Crousel Gallery,
Paris and Lisson Gallery,
London

Schema (Television)

2006–2007, Video,
10 min 1 sec
Courtesy of the Neu Gallery,
Berlin, Chantal Crousel Gallery,
Paris and Lisson Gallery,
London

Su Yu-Hsien

Hua-Shan-Qiang

2013, Video installation,
color, sound, gelatin silver
printed photo, paper offering,
Dimensions variable,
41 × 50 cm each (28 pieces as 1
set), 21 min 8 sec
Courtesy of the artist

Yao Jui-chung

Beyond Humanity series

1992–2008 (reprint in 2014),
Photography, B/W, fiber based
paper, 150 × 100 cm each (8
pieces)
Courtesy of the artist
Collection of
Seoul Museum of Art

Long Live

2011, Video, color, sound,
5 min 20 sec
Courtesy of the artist

Long Long Live

2013, Video, color, sound,
7 min 20 sec
Courtesy of the artist

Long Long Live: Oasis Villa

2013, Digital C-print,
220 × 54 cm
Courtesy of the artist
Collection of
Seoul Museum of Art

Something Blue series

1998 (reprint in 2014),
Photography, B/W on FB paper,
24.3 × 16.7 cm each (8 pieces)
Courtesy of the artist
Collection of
Seoul Museum of Art

Yang Haegue

Sonic Dance-Half Sister

2014, Steel stand, powder
coating, brass plated bells,
metal rings, 99 × 190 × 102 cm
Courtesy of Kukje Gallery,
Seoul

**Sonic Full Moon-Medium
Regular #2**

2014, Steel frame, metal
grid, powder coating, brass
plated bells, metal rings,
54 × 173 × 54 cm
Courtesy of Kukje Gallery,
Seoul

Sonic Rotating Oval-Brass Plated #13

2014, Steel sheet, powder coating, ball bearings, metal grid, brass plated bells, metal rings, 73 × 103 × 8 cm
Courtesy of Kukje Gallery, Seoul

Sonic Rotating Oval-Brass Plated #14

2014, Steel sheet, powder coating, ball bearings, metal grid, brass plated bells, metal rings, 73 × 103 × 8 cm
Courtesy of Kukje Gallery, Seoul

Sonic Rotating Oval-Brass Plated #15

2014, Steel sheet, powder coating, ball bearings, metal grid, brass plated bells, metal rings, 73 × 103 × 8 cm
Courtesy of Kukje Gallery, Seoul

Sonic Rotating Geometry Type E-Brass Plated #23

2014, Steel sheet, powder coating, ball bearings, metal grid, brass plated bells, metal rings, 100 × 100 × 8 cm
Courtesy of Kukje Gallery, Seoul

Windy Orbit-Brass Plated

2013, Fans, steel bar, powder coating, cased turntable, speed controllers, dimmers, casters, brass plated bells, metal rings, 90 × 238 × 90 cm
Courtesy of Kukje Gallery, Seoul

Windy Orbit-Brass and Nickel Plated

2013, Fans, steel bar, powder coating, cased turntable, speed controllers, dimmers, casters, brass plated bells, nickel plated bells, metal rings, 90 × 238 × 90 cm
Courtesy of Kukje Gallery, Seoul

Eric Baudelaire

The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years without Images

2011, Super 8 mm film transferred to HD video, 66 min
Courtesy the artist and The Kadist Art Foundation

Masao Adachi Prison Drawings

Start Again on His Long March, Easter of April 1998, Once Upon a Time, Human Had Been a Bird, February 1998, A Dream in Prison (A Kind of Circulation), April 1998, Call to Be a Bride South, May 1998, untitled ("Self-portrait (An Unbearable Anger)"), March 1998, In Front of Visiting Room, November 1997, Spring Has Come to Prison Too, March 1997, Self-portrait (60th birthday), May 18, 1999
1997–2000, 8 drawings by Masao Adachi made in Beirut prison, pencil, color pencil, ink, water color on paper, Dimensions variable
Courtesy of the Adachi Masao Screening Committee

Fusako Shigenobu Family Album

2012, 27 photographs circa 1900 to 1973, museum board and wood frame, 103 × 153 cm

AKA Serial Killer

1969, Excerpt from an 89 min film, 20 min
Collaboration: Masao Adachi, Mamoru Sasaki, Masao Matsuda, Yamazaki Yu, Masayuki Nonomura, Susumu Iwabuchi

27 Years

2012, Wheat pasted posters of diagram from Counterterrorism Analysis Course, Defense Intelligence College
Introduction to Terrorist Intelligence Analysis, US Department of Defense (circa 1980) and exhibition poster, Dimensions variable

Exhibition poster design: Regular (Jean-Marie Courant)

Pictures of Documents

Female Student Guerillas, 1969, The Red Army / PFLP: Declaration of Wolrd War, 1971, Ecstasy of the Angels, 1972, Lod Airport, Tel Aviv, May 31, 1972, Pregnant Fusako Shigenobu, 1973, Fusako and May Shigenobu, 1976, Fusako Shigenobu's Transfer to Tokyo Police Headquarters, November 8, 2000, Prisoner/ Terrorist, 2006, Wanted Poster, Tokyo, 2010
2011, Silkscreen on paper, framed, 60 × 80 cm

Otty Widasari

Jabal Hadroh, Jabal Al Jannah
(Green Mountain, Heaven Mountain)

2013, HD video, 10 min
Courtesy of the artist and Forum Lenteng

Yoneda Tomoko

Cumulus

2011–2012, Chromogenic print, 83 × 65 cm, 65 × 83 cm
(9 pieces as 1 set)
Courtesy of the artist and ShugoArts

The Commemoration Day for the End of the WWII (V-J Day) yasukuni Shrine

Photographed on 15th August 2011

Chrysanthemums

Photographed in autumn 2011 at Hibiya Park, Tokyo

Black Coves, Hiroshima Peace Day

Photographed on 6th August 2011 (The day the atomic bomb was dropped)

Hiroshima Peace Day

Photographed on 6th August 2011 (The day the atomic bomb was dropped)

Feather of a White Dove, V-J Day, Yasukuni Shrine

Photographed on 15th August 2011

Cadako's paper cranes of Prayer, Hiroshima

Photographed in August 2011 at Hiroshima Peace

Memorial Museum

Evacuated Village, litate, Fukushima

Photographed in summer 2011

Horse, Evacuated Village, litate, Fukushima

Photographed in summer 2011

New Year Greeting, Imperial Palace, Tokyo

Photographed on 2nd January 2012

The Parallel Lives of Others- Encountering with Sorge Spy Ring

2008, Gelatin silver print, 9.5 × 9.5 cm each (15 pieces as 1 set)

Courtesy of the artist and ShugoArts

Takarazuka Theater, Tokyo
(Clausen & Vutkevich)

Koishikawa Botanical Garden Tokyo
(Miyagi & Yamana)

Heian Shrine I, Kyoto
(Sorge & Ozaki)

Heian Shrine II, Kyoto
(Sorge & Ozaki)

Ueno Park, Tokyo
(Ozaki, Smedley & Miyagi)

Modern Hotel, Harbin
(Clusen & Benedict)

Shenyang/Former Fengtian
(Clausen & Heinrich)

Imperial Hotel
(Sorge, Bernhardt, Clausen, Vukelic, Ozaki & Others)

Tokyo Metropolitan Art Museum
(Sorge & Miyagi)

Nara Park
(Sorge & Ozaki)

Ueno Zoo I, Tokyo
(Miyagi & Stein)

Kobe Port I
(Vukelic)

Ueno Zoo II, Tokyo
(Miyagi & Stein)

Kobe Port II
(Vukelic)

Rokko Mountain, Kobe
(Kawai & Ozaki)

<p>Joanna Lombard Orbital Re-enactments 2010, 4 channel video installation, loop Courtesy of the artist</p> <p>Emotional mobilization 12 min (loop)</p> <p>Regression, fear of dissolving 6 min (loop)</p> <p>Breastfeeding by the mother as long as the child wants it 6 min (loop)</p> <p>Report of a group of Selbstdarstellungen 6 min (loop)</p> <p>Jawshing Arthur Liou Kora 2011–2012, 3K video, sound composition, 14 min Sound: Aaron Travers, Melody: Eötvös Courtesy of Chiwen Gallery, Taipei</p> <p>Jakrawal Nilthamrong INTRANSIT 2013 (film transfered in 2014), 35 mm film transferred to 16 mm film, 5 min (loop) Courtesy of the artist Collection of Seoul Museum of Art</p> <p>YOUNG-HAE CHANG HEAVY INDUSTRIES MAKING SENSE WHEN THERE'S YOU, NONSENSE, AND LONELINESS 2014, Original text and music soundtrack, HD QuickTime movie, 90 sec Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>IS DOKDO OUR LAND? 2014, Original text and music soundtrack, HD QuickTime movie, 15 sec Commissioned by SeMA Biennale Mediacity Seoul 2014</p>	<p>Chung Seoyoung Clay Tower 2013, Pencil on pigment print, 21 × 29.7 cm; 29.7 × 42 cm (9 pieces as 1 set) Courtesy of Ilmin Mesum of Art</p> <p>Six Corners 2014, Cement, about 670 × 880 cm Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>From Moon to Moon 2014, Inkjet print, 300 × 200 cm Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>A Long Continued Question 2014, Aluminum, square bar, magnet and printed images, Dimensions variable Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>Evidence 2014, Large wall banner installation, outdoor of SeMA, 720 × 720 cm Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>siren eun young jung Le Nouveau Monde Amoureux 2014, Performance, 45 min Commissioned and produced by Asian Culture Complex-Asian Arts Theatre, Co-supported by Ministry of Culture, Sports and Tourism Office for the Hub City of Asian Culture and SeMA Biennale Mediacity Seoul 2014</p> <p>Zero Dimension / Kato Yoshihiro Zero Dimension Documentary Film 1969, Video, 68 min</p> <p>The White Rabbit of Inaba 1968, Video, 68 min</p> <p>Zero Dimension Archive 2014, Mixed media (a chronicle, publications, documentary photographs etc.), Dimensions variable Archive design: kit-toast Courtesy of the artist</p>	<p>Jesse Jones The Spectre and the Sphere 2008, 16 mm film transferred to video, 12 min 21 sec Courtesy of the artist</p> <p>The Predicament of Man 2010, 16 mm film with digital stills, 3 min Courtesy of the artist</p> <p>Jo Haejun, Lee KyeongSoo A Ship Believing the Sea is the Land (Still image from Scenes of Between, 2013) 2014, Drawings, wooden sculpture, TV monitor, wood frame, wooden structure, paraffin, Dimensions variable Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>Scenes of Between-Documentary Drawings 2012–2014, Drawings on paper, wood frame, wooden structure, Dimensions variable Courtesy of the artist, Collection of Seoul Museum of Art</p> <p>Joo Jae-Whan The World Has Lost Its Colors; The Sun and the Moon Have Lost Their Light 1994, Oil on canvas, 73 × 60 cm Private collection</p> <p>Truong Cong Tung Magical Garden 2012–2014, Found photographs, reprinted on C-print, 40 × 30 cm each (8 pieces)</p> <p>Magical Garden 2014, Video, 8 min 20 sec</p> <p>Magical Garden 2012–2014, Leaf, rocks, 2 singing birds, miniature man, 50 × 25 cm</p> <p>Three-staged Reality Vol.3 2014, Pencil on Mylar, plexiglas, leather, 49 pages, 26 × 37 × 1.5 cm</p>	<p>Journey of a Piece of Soil 2014, Video installation, 3 min 37 sec</p> <p>Journey of a Piece of Soil 2014, Termite nest, paint, 40 × 38 × 60 cm</p> <p>Choi Min-Wha How Could One Ignore the Will of the Heaven in This Merciless and Punitive World All the Miserable People of the World Revere the Heaven and Yield to the Heaven's Will 1989, Oil on canvas, 290 × 138 cm Collection of Seoul Museum of Art</p> <p>Choi Sang-il, Kim Jiyeon Grandmothers' Lounge: From the Other Side of Voices 2014, Sound archive, Dimensions variable Archive design: kit-toast Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>Choi Sunghun + Park Sunmin all about trembling 2014, Mixed media, Dimensions variable Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>Che Onejoon Mansudae Master Class 2014, 3 channel HD video, approx. 25 min Collection of Seoul Museum of Art</p> <p>The African Renaissance Monument 2014, Original design in North Korea, reproduced in South Korea. F.R.P</p> <p>Statue of the Unknown Soldier in Hero's Acre Windhoek, Namibia 2014 2014, Original design in North Korea, reproduced in South Korea. F.R.P, Dimensions variable</p>
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<p>National Railways of Zimbabwe Headquarters (The Tallest Building in Bulawayo) Zimbabwe 2013 2013, Digital C-print, 86 × 60 cm Commissioned by Musée du quai Branly</p> <p>Monument de l'Indépendance Dakar, Sénégal 2013 2013, Digital C-print, 86 × 60 cm Commissioned by Musée du quai Branly</p> <p>Demolished Site of Statue of the Joshua Nkomo Bulawayo, Zimbabwe 2013 2013, Digital C-print, 86 × 60 cm Commissioned by Musée du quai Branly</p>	<p>The African Renaissance Monument 2013, Digital C-print, 86 × 60 cm Commissioned by Musée du quai Branly</p> <p>Mansudae Master Class Archive Installation 2014, Mixed media (books, postcards, stamps and news articles from Rodong Sinmun, shelf and vitrine), Dimensions variable Commissioned by SeMA Biennale Mediacity Seoul 2014</p> <p>Choi Gene-uk North Korea A 2000, Acrylic on canvas, 130 × 97 cm Private collection</p> <p>North Korea B 2000, Acrylic on canvas, 130 × 97 cm Courtesy of the artist</p>	<p>Tamura Yuichiro Suzuki Knife, Social Cooking 2014, Mixed media, 2 channel video, color, sound, Dimensions variable, 20 min 30 sec, 19 min 23 sec Commissioned by SeMA Biennale Mediacity Seoul 2014 Collection of Seoul Museum of Art</p> <p>The Propeller Group The Guerrillas of Cu Chi 2012, Video, color, stereo, 20 min 4 sec Courtesy of the artist</p> <p>Pilar Mata Dupont The Embrace 2013, HD video, sound, 5 min 4 sec Courtesy of the artist</p>	<p>Ho Sin Tung Hong Kong Inter-vivos Film Festival 2012, Installation, Dimensions variable Courtesy of the artist and M+, Hong Kong</p> <p>unknown The Complete Map of the Celestial Sphere (Hon-cheon-jeon-do) 19th century, Traditional paper, replica, 59 × 86.7 cm Collection of Seoul Museum of History</p> <p>Immortals' Feast on Yoji Pond (Yo-ji-yeon-do) Late Joseon period, Color on silk, 460 × 159 cm Courtesy of the Museum of Kyonggi University</p>
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Korean Federation of Film Archives

<p>Rho Jae Oon Stardate s#.01_Stardate 2009, Laser engraved numbers on a steel plate, color coat, 45 × 75 × 7 cm Courtesy of the artist</p> <p>Stardate s#.02_Partisan 2011, Laser engraved numbers on a steel plate, non color coat, 45 × 75 × 7 cm Courtesy of the artist</p>	<p>Stardate s#.03_Three Men Questioning Time 2011, Laser engraved numbers on a steel plate, color coat, 45 × 75 × 7 cm Collection of Seoul Museum of Art</p>	<p>Ho Sin Tung A Closed Circle of Unknown 2014, Installation, mixed media, Dimensions variable Commissioned by SeMA Biennale Mediacity Seoul 2014</p>	<p>Thin Veiled World 2014, Color print on paper, 7 pieces as 1 set, 69 × 102 cm each (7 pieces as 1 set) Commissioned by SeMA Biennale Mediacity Seoul 2015</p>
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Ghosts, Spies, and Grandmothers programs

pre-Biennale

Postcard

Period	2013.09–12
Participant	Kim Sylbee, Kim Yunggeul, Roh Jae Oon, Park Changhyun, Bae Young-whan
Contents	Production and distribution of postcards made with images and quotes selected by artists, for the purpose of presenting a “psychological” channel for maintaining a relationship with Mediacity Seoul

How to Interpret China and Chinese Modernity

Period	2013.09.30 19:00
Venue	SeMA Lobby
Participant	Lecturer: Wang Hui Moderator: Hwang Hoduk

The Specificity of Culture and the Universality of Art

Period	2013.10.01 19:00
Venue	Multipurpose Hall on 8F, Seoul City Hall
Participant	Lecturers: Alain Badiou, Cécile Winter Moderator: Suh Yongsoon

East Asian Bricolage: Centered on Japan

Period	2013.10.02 19:00
Venue	SeMA Hall, SeMA
Participant	Lecturers: siren eun young jung, Hwang Hoduk, Park Sohyun Moderator: Park Chan-Kyong

Buddhist Ecologism, Life Art and Art

Period	2013.11.01 19:00
Venue	Meeting room on 1F, SeMA
Participant	Kim Joohyun, Woo Heejong

Baridegi Afterlife

Period	2013.11.01 19:00
Venue	Project Gallery, SeMA
Participant	Ahn Eunmi, Lee Jungwoo

pre-Biennale Hub

Period	2013.11.05–12.15 Tuesday–Sunday 10:00–18:00
Venue	Project Gallery and Crystal Theater, SeMA
Space Design	Kwon Yongjoo, Lee Sooseong
Contents	An exhibition in the form of a book café and a small theater for presenting books and films related to the themes of the Biennale Books: <i>Tokyo 1955–1970: A New Avant-Garde</i> (MoMA), <i>Modern Korean Bilingual Dictionary</i> (Hoduk Hwang, Sanghyun Lee, Bakmunsa) <i>Minjung and Utopia</i> (Kyong-dal Cho, Yuksabipyoungsa) and approximately 100 books on related topics Artists’ materials: Kim Soo-nam, Ahn Eunmi, Naito Masatoshi, Basim Magdy, Nilba Güreş, Tomoko Yoneda, Tamura Yuichiro, YAO Jui-chung, James T. Hong, and artists’ catalogues, online DVDs, links, portfolios Films: Kim Ki-young, <i>Goryeojang</i> (1963, 110 min.), <i>The Insect Woman</i> (1972, 114 min.), <i>leoh Island</i> (1977, 111 min.), <i>The Housemaid</i> (1960, 108 min.); Shin Sang-ok, <i>Thousand Years Old Fox</i> (1969, 89 min.), <i>Madam White Snake</i> (1960, 91 min.); Norbert Weber, <i>The Land of the Morning Calm</i> (1927, 118 min)

Geography of Catastrophe

Period	2013.11.11 19:00
Venue	Project Gallery, SeMA
Participant	Roh Jae Oon, Moon Kang Hyungjun, Cho Sunryung

Imagination of Ideal Society in Donghak

Period	2013.11.11 19:00
Venue	Project Gallery, SeMA
Participant	Bae Young Hwan, Park Chan-Kyong

Catastrophe of Daily Life and Financial Capital

Period	2013.12.03 19:00
Venue	Project Gallery, SeMA
Participant	Part-time Suite, Suh Dongjin

Opening Programs

Seoul Sae-Nam Gut (shamanistic ritual)

Period	2014.09.01 13:40–15:10
Venue	SeMA
Contents	Yi Sang-soon, <i>Bujeonggeori</i> , <i>Sangsanbyul Sangshin Jangyeongsil</i> , <i>Daegamnori</i> , <i>Barigongju</i> , <i>Doryunggeori</i> , <i>Gilgarigi</i>

Le Nouveau Monde Amoureux

Period	2014.09.01 17:00–18:00
Venue	SeMA
Artist	siren eun young jung

Artist Talk 1

Period	2014.09.01 18:00–19:40
Venue	SeMA
Participant	Eric Baudelaire, Jakrawal Nilthamrong

Artist Talk 2

Period	2014.09.02 12:00–19:30
Venue	Korean Federation of Film Archives
Participant	Zero Dimension / Kato Yoshihiro, Tamura Yuichiro, Jesse Jones, Ho Sin Tung, Rho Jae Oon

Screening

Period	2014.09.02 10:00–11:00, 21:30
Venue	Korean Federation of Film Archives
Contents	Zero Dimension/ Kato Yoshihiro <i>Zero Dimension Documentary Film</i> (1969), <i>White Rabbit of Inaba</i> (1968) <i>Natacha Nisic Andrea's Sky</i> (2014) Director's Talk: Natacha Nisic

Screening Programs

Medium

Period	2014.09.02–05
Venue	Korean Federation of Film Archives
Contents	Films about collision and negotiation between modernity and tradition throughout the reunion of media and medium Kim Ki-young, <i>leoh Island</i> (1977), Kim Sangdon, <i>Hold Your Breath for Four Minutes - The Cemetery</i> (2008), Natacha Nisic, <i>Andrea's Sky</i> (2014), Edwin Trip to the Wound (2007), The Otholis Group, <i>Medium Earth</i> (2013), <i>The Radiant</i> (2012), Yosep Anggi Noen, <i>Genre Sub Genre</i> (2013), Jo Haejun, <i>You Hee Scenes of Between</i> (2013), Tamura Yuichiro, <i>Krissakorn Thinthupthai Pea</i> (2012), <i>Pimpaka Towira Mae Nak</i> (1995)

Asian Gothic

Period	2014.09.11–17
Venue	Korean Federation of Film Archives
Contents	Notable Asian film works reminding us of tragic Asian histories of colonial experience and military dictatorship Shin Sang-ok, <i>Thousand Years Old Fox</i> (1969), Apichapong Weerasethakul, <i>Haunted Houses</i> (2001), <i>Vampire</i> (2008), Apichatpong Weerasethakul, Christelle Lheureux, <i>Ghost of Asia</i> (2005), Lee Jang-ho, <i>The Man with Three Coffins</i> (1989), Ing K, <i>Shakespeare Must Die</i> (2012), Kidlat Tahimnik, <i>Memories of Over-Development</i> (1980–2014), Ho Tzu Nyen, <i>The Bohemian Rhapsody Project</i> (2007), <i>Earth</i> (2009), <i>Utama: Every Name in History is I</i> (2003) Lecture: Sangbum Huh (09.13 14:00)

Cold War Theater

Period	2014.10.14–19
Venue	Korean Federation of Film Archives
Contents	Various feature films and documentaries from around the world encompassing colonies and Cold War experiences Rithy Panh, <i>The Missing Picture</i> (1930), Lee Kang-cheon, <i>Piagol</i> (1955), Lee Doo-yong, <i>The Last Witness</i> (1980), Lee Won-se, <i>Special investigation headquarter A life of Miss Kim Su-Im</i> (1974), Im Kwon-taek, <i>Mismatched Nose</i> (1980), Jean-Claude Bonnardot, <i>Moranbong</i> (1958), James T. Hong, <i>731: Two Versions of Hell</i> (2007), <i>Apologies</i> (2012), <i>Cutaways of Jiang Chun Gen - Forward and Back Again</i> (2012), Joshua Oppenheimer, <i>The Act of Killing</i> (2012), Hong Hyung-sook, <i>The Border City 2</i> (2009) Lecture: Antoine Coppola, <i>Moranbong</i> (10.15 19:30) Conversation with Audience: Hong Hyung-sook, Shin Eun-shil, <i>Border City 2</i> (10.17 19:30); Lee Doo-yong, Joo Sungchul <i>The Last Witness</i> (10.19 14:00)

Her Time		Documentary Lab	
Period	2014.11.04–09	Period	2014.11.18–23
Venue	Korean Federation of Film Archives	Venue	Korean Federation of Film Archives
Contents	Films contemplating on history and events centered around grandmothers' oral statements and testimonies Raya Martin, <i>How to Disappear Completely</i> (2013), KIM Dong-ryeong, Park Gyeong-tae, <i>Tour of Duty</i> (2013), Park Bae-il, <i>Legend of Miryang</i> (2013), Byun Young-joo, <i>Habitual Sadness 2</i> (1997), Yu Hyun-mok, <i>Rainy Season</i> (1979) Conversation with Audience: Park Bae-il, Shin Eun-shil, <i>Legend of Miryang</i> (11.05 19:30); Byun Young-joo, Shin Eun-shil, <i>Habitual Sadness 2</i> (11.06 19:30); Kim Dong-Ryung, Shin Eun-shil, <i>Tour of Duty</i> (11.08 14:00)	Contents	Experimental documentaries created in Indonesia, Vietnam, and recent Korea, where local video education and alternative video production are prosperous Kim Sook Hyun, <i>Searching for Dead Dogs</i> (2010), DocLab, <i>DDOCLAB's Works</i> (2010–2013), Lee Wonwoo, <i>A blanket area</i> (2008), Cho Hye Jeong, <i>Unfinished Work</i> (2011), Hwang Sun Sook, <i>Pictures at an Exhibition</i> (2013), OK. Video / ruangrupa, <i>10 Years of Video Art in Indonesia</i> (2001–2009) Conversation with Audience: Hwang Sun Sook, Shin Eun-shil (11.18 19:30); Kim Sook Hyun, Lee Wonwoo, Shin Eun-shil (11.22 16:30)

Related Programs

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period	2014.10.23 16:00–20:00
Venue	SeMA
Contents	“Miracles, Violence, Disorders and Spirits,” “From the Other Side of Voice,” “Old Media,” “East Asian Mythology, Education and Art,” “The Art of Oral Statement and Record” Lecture 1: Park Chan-Kyong “Why Ghosts, Spies and Grandmothers?” Talk: Yang Haegue, Chong Doryun “Orbit and Resonance” Lecture 2: Vladimir Tikhonov “Spies in the Gray Zone”

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period	2014.10.24 16:00–20:30
Venue	SeMA
Contents	Lecture 1: Li Ang “Why the Female Ghosts Can Be Seen?” Lecture 2: Che Onejoon “Mansudae Master Class” Lecture 3: Kwon Heonik “The Intimate Strangers”

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period	2014.10.25 13:00–17:30
Venue	SeMA
Contents	Lecture 1: Choi Sang-il, Kim Jiyeon “Grandmothers' Words and Voices” Lecture 2: Lee Yongwoo “Asian Divas and the Voices of Acoustic Modernities” Performance: siren eun young jung “Le Nouveau Monde Amoureux”

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period	2014.10.27 15:00–19:30
Venue	Kaywon University of Art and Design Fine Art Building
Contents	Lecture 1: Li Ang “Why the Female Ghosts Can Be Seen?” Lecture 2: Kwon Heonik “The Intimate Strangers” Lecture 3: Che Onejoon “Mansudae Master Class”

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period	2014.10.28 13:00–17:30
Venue	Kaywon University of Art and Design Fine Art Building
Contents	Lecture 1 and Workshop: Choi Sang-il, Kim Jiyeon “Grandmothers' Words and Voices” Lecture 2: Lee Yongwoo “Asian Divas and the Voices of Acoustic Modernities” Lecture 3: David The “Addressing the Present: The South-East Asian Contemporary and What Haunts It”

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period	2014.10.28 16:00–19:30
Venue	Kaywon University of Art and Design Fine Art Building, SeMA
Contents	Lecture 1: Chung Seoyoung “Old Problems Gathered in a Temporary Maner” Lecture 2: Kim Yong-eon “Strange Grandmothers” Lecture 3: Chien-hung Huang “Aphasia Media from Taiwanese Touch”

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period 2014.10.29 15:00–18:00
Venue Kaywon University of Art and Design Fine Art Building
Contents Workshop: Park Chan-Kyong “Myth of New Media Art and Imagining the Old World”
Lecture: Chien-hung Huang “Aphasia Media from Taiwanese Touch”
Performance: siren en young jung “Gender Bender Fencers”

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period 2014.10.29 16:00–20:30
Venue SeMA
Contents Lecture: Kim In-whoe “Record of 1980’s Gut and Education”
Lecture: Jung Jae-Seo “Does the Myth Return?? For the Communication with Xiwangmu”
Talk: Min Jung-Ki, Choi Gene-uk, Jina Park “Artists Discussion”

SeMA Biennale Mediacity Seoul 2014 - GyeongGi Cultural Foundation Conference

Period 2014.10.30 15:00–18:30
Venue Kaywon University of Art and Design Fine Art Building, SeMA
Contents Talk: Park Chan-Kyong, Gim Jong-gil “Curatorship for a Biennale and Methods of Testimony”
Lecture: Gong Sun Ok “Grandmother Hiding Like a Spy and Praying Like a Ghost”
Workshop: Jo Haejun “Amazing Father - Journey of Oral Statement and Record”

Media in Exhibition: Common Form of Moving Visual Media within the System

Period 2014.11.09 14:00–17:00
Venue Grandmothers’ Lounge on 2F, SeMA
Participant Lee Hyunin, Kim Kyoung-ho

Archiving / Editing and Accumulation / Improvisation and Documentation

Period 2014.11.14 13:00–15:00
Venue Grandmothers’ Lounge on 2F, SeMA
Participant Yee Luly, Shim Hyehwa

Reading the Biennale with Audience

Period 2014.11.14 15:30–17:30
Venue Grandmothers’ Lounge on 2F, SeMA
Participant Kim Soyoung, Choi Hyekyung

SeMA - HANA Media Art Awards 2014

Period 2014.12.03 17:00
Venue SeMA
Jury Panel Kim Hong-hee, Ahn So Yeon, Yasumasa Morimura, Chong Doryun, Henk Slager
Award recipient Eric Baudelaire, *The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years without Images* (2011)
Contents Founded in 2014 with a commitment to raising the profile and public awareness of modern and contemporary art in Korea. The SeMA-HANA Media Art Award is organized at each Biennale to recognize new artistic vision and contribution on media art among the Biennale’s participants.
Sponsorship Hana Financial Group

SeMA Biennale Mediacity Seoul 2016 *NERIRI KIRURU HARARA*

Period	September 1 – November 20, 2016
Artistic Director	Beck Jee-sook
Venues	Seoul Museum of Art, Buk-Seoul Museum of Art, Nam-Seoul Museum of Art
Artists	61 individuals and collectives from 24 countries (22 domestic, 38 international)
Artworks	135 (17 commissions, 9 supported, 5 co-produced)
Visitors	175,884
Public Programs	55 (113 sessions)
Program Participants	1,377
Website	https://archive.mediacityseoul.kr/2016/
Budget	180 million won (pre-Biennale) 1.78 billion won (Biennale)

In preparation for the 9th edition of the Biennale in 2016, SeMA assembled an Artistic Director Recommendation & Appointment Boards in keeping with the model adopted by the previous edition. Two SeMA curators and an administrator were added to the team in order to assist with branding and developing the Biennale as an initiative directly organized by the museum. During the pre-Biennale period, artistic director Beck Jee-sook structured a curatorial team of three assistant curators and four coordinators in charge of exhibition, production, and publication; the Curatorial Advisory Board consisted of Tarek Abou El Fetouh, Joo Eunji, and Cristina Ricupero, while Keiko Sei, Kil Yekyung, Miguel A. López, Jang Moon Jung, and Chimurenga were named to the Editorial Board. The 9th edition of the Biennale responded to the museum's mission as a "post-museum" by gradually introducing research and experiments that engaged with diverse institutions and practices in contemporary art. Periodic meetings during the development stage of the exhibition process served as the cornerstone of the pre-Biennale and were arranged and implemented as internal workshops for all participants. *Community Art* was a series of meetings in which community-based artists participated in a round table discussion and site visitings to share specific concerns about the public nature of art, while *Open Editorial Meeting* was an opportunity for each publishing editor to openly share the prior consultations and discussions regarding his or her topics of interest. The four issues of *COULD BE*, which were published prior to the Biennale, as well as an open summer camp held at the Nam-SeMA and Buk-Seoul Museum of Art (Buk-SeMA), were faithful yet temporary manifestations of a certain vision of a museum-organized Biennale that gradually and pluralistically built upon the narrative of a Biennale capable of contending with the validity of alternative art practices. Such program offerings were made possible through the infrastructure and human resources at the Biennale's disposal thanks to its cooperation with the stable system of the museum.



NERIRI KIRURU HARARA Poster,
2016
Graphic design by Math Practice
(Kang E Roon, Eo Minsun)

SeMA Biennale Mediacity Seoul 2016 *NERIRI KIRURU HARARA* was held from September 1 to November 20, 2016, exhibiting 135 artworks by 61 artists and teams who approached contemporary art as another name for language, disaster and technology - topics at the apex of contemporary art, and reality as a causative tense with the potential to overcome the present and imagine the future. It encompassed various projects that questioned aspects of the museum's institutional system such as education and research, visitor and non-visitor, and collections and sharing. Aside from SeMA, the Biennale also occupied Buk-SeMA, which opened in 2013, as well as Nam-SeMA. The expanded presence of the exhibition into Seoul's northern and southern regions as well as the programs it offered led to a significant increase in attendance figures. As was the case in the 8th edition of the Biennale, a substantial number of new commissions yielded many implications in terms of completeness and density that can still be felt to this day, setting a notable record of 17 commissions, 9 supported works, and 5 co-produced works.

The Village (2016), curated by artist Ham Yang-Ah transformed Nam-SeMA into a space for a temporary education community. The project operated a month-long alternative education program for experiencing information, knowledge, and senses centered around media literacy, and later displayed the results of its activities in a subsequent exhibition. *Uncertainty School* (2022), curated by artist Choi Taeyoon held computer programming workshops and seminars focused on the concept of "unlearning" within the project space of Buk-SeMA. By focusing its discourse on people with or without disabilities, *Uncertainty School* sought to promote the most appropriate education and communication environment possible for its participants; the results of this program were also presented in exhibition form. *Married by Powers* (2002/2016) by Bik Van der Pol recreated a project that was originally produced for France's FRAC collection in 2002, but this time they selected 139 pieces from SeMA's collection and organized relay exhibitions of the works by inviting 6 guest curators. Throughout the process, participants from diverse backgrounds unveiled new interpretations and approaches to the existing museum collection and explored consistent production structures of art knowledge.

Above all, the greatest achievement of the 9th Biennale was the diversification of its publication and participation structures. The exhibition guidebook was realized as a stand-alone publication that provided ample information on the exhibited works rather than being a simple leaflet, while the catalogue was the first comprehensive record of any edition of the Biennale up to that point, containing interviews with planners and participants, program documentation, and a complete list of works, as well as texts that supported the Biennale's themes and photographic documentation. Considering that 55 programs were held across a total of 113 sessions, a broad range of available options allowed visitors to access the contents presented and connected through the exhibition whether in the form of performances, workshops, talks or exhibitions and various roles and positions were assigned to participants, including expert, educator, child, audience member, student, foreign worker, disabled person, and artist. As a result, the Biennale's programs subverted conventional structures linking



SeMA pre-Biennale Mediacity
Seoul 2015 *Community Art*
Buk-Seoul Museum of Art, White
Stork Nest, Community Space
LITMUS, Culture Salon Gong,
Hantangang Geopark and Seoul
Museum of Art,
6 Sessions between
September 2015 – March 2016

producer and recipient as a means of promoting diversified participation in which the myriad perspectives of everyone involved from planning to performing to participating all converged. According to the final report, the Biennale was “clearly welcomed by professionals compared to other Biennales held around the same time in Korea, contributing to a reputation that the Biennale showcases artworks and curatorial themes that are relevant to a contemporary Korean context. Programs aimed to take on an active role, reaching out to new audiences.”²⁴

The second SeMA-HANA Media Art Award was presented in conjunction with the Biennale’s opening ceremony and jointly honored Christine Sun Kim for *Game of Skill 2.0* (2015) and Korakrit Arunanondchai for *Painting with History in a Room Filled with People with Funny Names 3* (2015). The Biennale budget also increased by about 200 million won and it received support from seventeen sponsors and partners. The total number of visitors to all three exhibition venues amounted to 175,844, the highest number ever for the Biennale apart from its inaugural edition in 2000.

24 *Final Report: SeMA Biennale Mediacity Seoul 2016 NERIRI KIRURU HARARA*, Seoul Museum of Art, 2016, pp.213–219.



SeMA pre-Biennale Mediacity
Seoul 2015 Open Editorial
Meeting

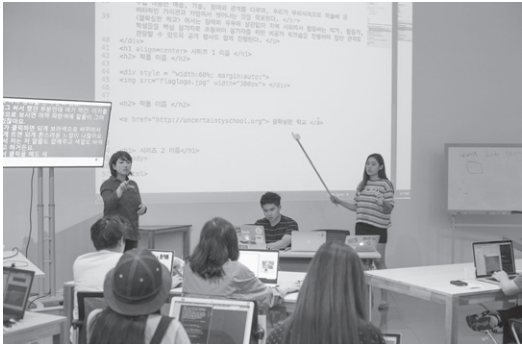
Participants: Keiko Sei, Kil
Yekyung, Miguel Lopez, Beck
Jee-sook, Jang Moon Jung,
Chimurenga (Ntone Edjabe)

SeMA Meeting Room,
2015.11.27

Choi Taeyoon
Uncertainty School
 2016, Program
 Commissioned by SeMA
 Biennale Mediacity Seoul 2016
 Community Gallery, Buk-Seoul
 Museum of Art, 2016.8.13-24



*Workshop, Writing Poems with
 Code and Personal Information
 and Visualization*
 2016.8.21, 24



Seminar, Vesti la giubba
 Artist: Joo Hwang, Sign
 language interpreters: Kang
 Hyunjoo, Lim Jungae, Text
 interpreter: Lee Sieun
 (AUD member)
 Project Gallery, Seoul Museum
 of Art,
 2016.9.10



(from the left)
 Yi Jin-sol
Sound and Silence, 2015-2016
 Gwak Gyu-seop
*Kitty and Tulip Characters and
 Characters of Friends in the
 Herb Country, 2010*
 Exhibition view at Community
 Gallery B1F, Buk-Seoul
 Museum of Art, 2016

Ham Yang Ah
The Village

2016, Program

Commissioned by SeMA Biennale
Mediacity Seoul 2016

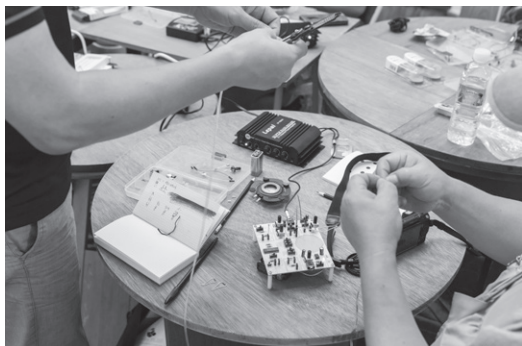
Production support: Mondriaan
Foundation, the Netherlands

Nam-Seoul Museum of Art,
2016.8.6-28

Self-Sounding, Resonance and
Empathy

Lecturer: Kwon Byungjun

Nam-Seoul Museum of Art,
2016.8.9-11



Exhibition view at Nam-Seoul
Museum of Art, 2016



NERIRI KIRURU HARARA
Opening ceremony
Seoul Museum of Art lobby,
2016.8.30

COULD BE (No.1: Trios of Guides,
No.2: THE CORPSE EXHIBITION
and older graphic stories, No.3:
High School Special, No.4: Radical
Anticipation),
2016



Distribution of *COULD BE* at
Korean independent bookstores,
art spaces and online



Ugo Rondinone
Dog Days Are Over

1998, Neon, acrylic glass,
translucent foil, aluminum,
770 × 330 × 10 cm

Courtesy of the artist and
Kukje Gallery, Seoul

Exhibition view at Seoul
Museum of Art, 2016

Sara Hendren
Slope: Intercept
 2016, Mixed media,
 Dimensions variable
 Production Design: Yang Giho
 Commissioned by SeMA
 Biennale Mediacity Seoul 2016
 Exhibition view at Seoul
 Museum of Art, 2016



Alice Sheppard
Under Momentum
 2016, Performance
 Seoul Museum of Art
 courtyard, 2016.9.4



Bik Van der Pol
Married by Powers

2002/2016, Installation with
7 interview videos and 7
relay exhibitions, Dimensions
variable

Guest Curators: Ma Jung-
Yeon, Jeong Soyeon, Youn
Kyung Hee, Park Hyun-jung,
Jang Joon-hwan, Kim Yeon-
Yong

Commissioned by SeMA
Biennale Mediacity Seoul 2016
Supported by Mondiraan Fund,
Netherlands

Exhibition view at Seoul
Museum of Art, 2016



Interview with the guest
curators: Sci-Fi writer Jeong
Soyeon and art educator Kim
Yeon-Yong

Collection storage, Seoul
Museum of Art, 2016



Cha Jaemin
Twelve

2016, HD video, 3 channel,
color, sound, 33 min 46 sec

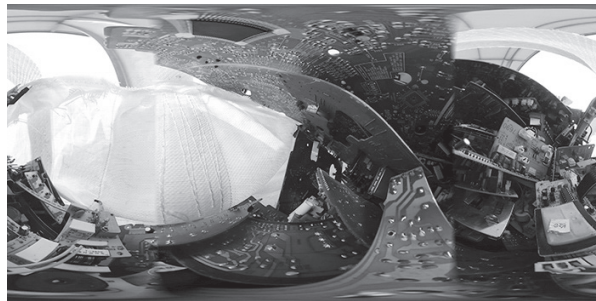
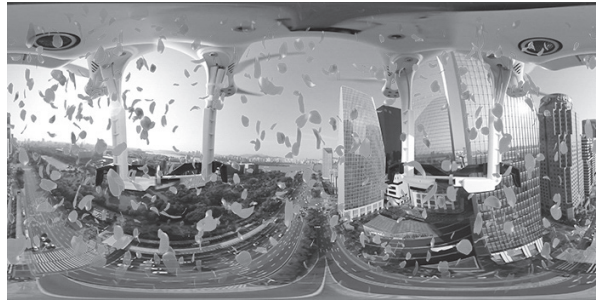
Commissioned by SeMA
Biennale Mediacity Seoul 2016
Collection of
Seoul Museum of Art

Exhibition view at Seoul
Museum of Art, 2016

Part-time Suite
*Wait for Me in a Crashing
Airship*

2016, 360-degree VR video,
color, sound, 16 min 45 sec

Commissioned by SeMA
Biennale Mediacity Seoul 2016
Collection of
Seoul Museum of Art



Exhibition view at Seoul
Museum of Art, 2016

Eduardo Navarro
Horses Don't Lie

2016, Performance

Performers: Jang Hongseok,
Hyun-sang Jo, Kim Eunkyong,
Song Myoung Gyu, Lee Jung
Min, Lee Je sung
Choreographer: Kim Myung
shin

Performance view at
Nanjicheon Park, 2016.9.3
Photography: Yi Jia



2013, Performance, Horse
clothes and performance
instructions, Dimensions
variable

Courtesy of the artist and Alec
Oxenford Collection

Exhibition view at Seoul
Museum of Art, 2016



Joo Hwang

Vesti La Giubba [Put on the Costume]

2016, Photography, 6 light boxes, 63 × 190 × 735 cm

Collection of
Seoul Museum of Art

Exhibition view at Seoul
Museum of Art, 2016

Kim Joohyun
Drawing for Circuit of Memory
series

2010–2011, Ink on paper,
Dimensions variable

Collection of
Seoul Museum of Art

Exhibition view at Buk-Seoul
Museum of Art, 2016



Kim Joohyun
Warping Web 144-2
2016, 3D network of cooper wire
and LEDs, 70 × 120 × 60 cm
Exhibition view at Nam-Seoul
Museum of Art, 2016



(from the left)

Han Mook
Lightning Tower

1976, Oil on canvas,
145 × 154 cm

Collection of
Seoul Museum of Art

Space

1981, Oil on canvas,
195 × 110 cm

Collection of National Museum
of Modern and Contemporary
Art, Korea

Exhibition view at Nam-Seoul
Museum of Art, 2016



Hong Seung-Hye
Ghost

2016, Flash animation and
benches, 6 channel projection
installation, B/W, sound,
surround, Dimensions variable,
4 min 16 sec (loop)

Supported by SeMA Biennale
Mediacity Seoul 2016
Collection of
Seoul Museum of Art

Exhibition view at Nam-Seoul
Museum of Art, 2016

Christine Sun Kim
Game of Skill 2.0

2015, Velcro, magnets, custom
electronics, voice of the artist's
grandmother Kim In Sam,
Dimensions variable

Courtesy the artist and
Carroll/Fletcher Gallery

Exhibition view at Seoul Museum of Art,
2016



Korakrit Arunanondchai
*Painting with History in a Room Filled
with People with Funny Names 3*

2015, Single-channel video, 25 min 55 sec

untitled (Pillow)

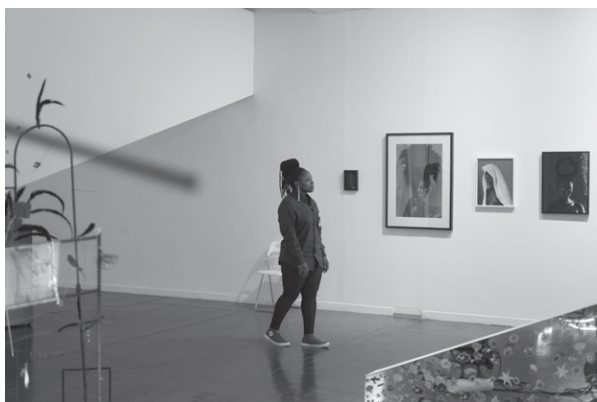
2016, Denim, foam
162.6 × 162.6 × 45.7 cm each

untitled (Platform)

2016, Denim, wood, 35.6 × 27.9 × 8.9 cm

Courtesy of the artist and
C L E A R I N G, New York/ Brussels

Exhibition view at
Seoul Museum of Art, 2016



Koo Soohyun
OPENING HOURS

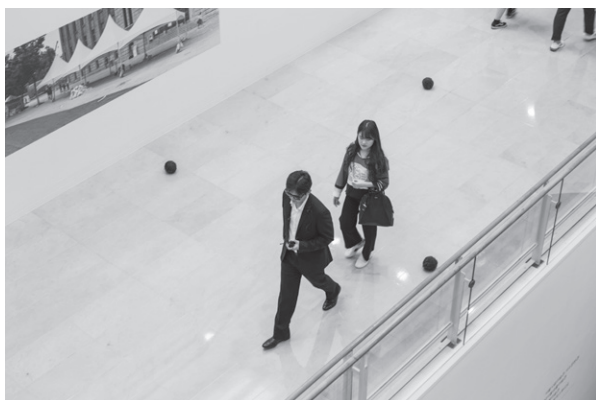
2016, Performance

Performers: Ali Algnin, Arlene
Faytaren, Isa Senyonga,
Rebecca Birurgi, Sar Dik

Cooperation with 2016 Korea
Art Week

Collection of Seoul Museum
of Art (video documentation)

Performance view at Seoul
Museum of Art, 2016.10.14–16



An Minwook
The Agreed-Kidnapping-Play

2016, Performance

Kidnapper 1: Song Kyuho,
 Kidnapper 2: Ahn Daewoong,
 Driver: Jang Chang,
 Ticket agent: An Minwook

Cooperation with 2016 Korea Art
 Week

Performance view at Seoul
 Museum of Art,
 2016.10.14, 15, 21, 22



Choi Taeyoon,
Christine Sun Kim
FUTURE PROOF

2016, Performance

Performance view at Project
Gallery, Seoul Museum of Art,
2016.9.1



Talking Misul (Talking Art)
*Glittering Community and the
 Matters of Art*

2016, Program

Audio Recording, Moderator:
 Kim Jinjoo Panel: Kim Yong-
 Ik, Yang Hyosil, Lim Taehoon,
 Hahn Vad

Performance view at Project
 Gallery, Seoul Museum of
 Art, 2016.10.23

Talking Misul (Talking Art)
*Talking Misul x Mediacity Seoul
 2016 Special Edition*

2016, Listening lounge,
 Dimensions variable

Supported by SeMA Biennale
 Mediacity Seoul 2016

Exhibition view at Seoul Museum
 of Art, 2016



Mun Mi Hee

Eyes, Walking Slowly

Instructors: Han Yejin, Yang

Eunjin, Park Kyumin

Program view at

Community gallery,

Buk-Seoul Museum of Art,

2016.9.24-10.29

Seoul Museum of Art

Kang E Roon & Koh Achim & So Wonyoung

Korean Internet Tour Guide

2016, Online project <http://k-www.kr>

Commissioned by SeMA
Biennale Mediacity Seoul 2016

Koo Soohyun

OPENING HOURS

2016, Performance
Performers: Ali Algnin, Arlene Faytaren, Isa Senyonga, Rebecca Birurgi, Sar Dik
Cooperation with 2016 Korea Art Week
Collection of Seoul Museum of Art (Video documentation)

Kim Sylbee

A Sexagesimal Love Letter

2016, HD video, 9:16, color, sound, 6 min 18 sec
Original signal production: Hyounjin Kim
Commissioned by SeMA
Biennale Mediacity Seoul 2016

A Little Warm Death

2016, Digital print, 260 × 700 cm
Commissioned by SeMA
Biennale Mediacity Seoul 2016

Sisters in the Plutocratic Universe

2016, 4K transferred to HD video, 16:9, color, sound, 11 min 38 sec
Performers: Paran Pour, Eli Cohen
Commissioned by SeMA
Biennale Mediacity Seoul 2016

Kim Oksun

KAVENGA

2016, Video, color, sound, 14 min 12 sec

Gim Ikhyun

A Future Where Everyone Is Connected

2016, Photography, digital inkjet print, paper, Dimensions variable
Supported by SeMA Biennale Mediacity Seoul 2016

Kim Jiyeong

A Discordant Community, Story of Rebellious Words

2016, Embroidery on cotton, 1000 × 100 cm
Technician: Kim Myeong Jin, Participants: Kim Yeoungmi, Bae Jiyeon, Lee Eunmi, Suh Yun, Jeong Jae Eun
Supported by SeMA Biennale Mediacity Seoul 2016

Kim Heecheon

Sleigh Ride Chill

2016, Single-channel full HD video, 17 min 27 sec
Commissioned by SeMA
Biennale Mediacity Seoul 2016

Nastivicious

Acts

2012, 6 channel video, 12 min 7 sec
Courtesy of the artist

iFind, iABUse To SiMPLiFy, iCUSToMize obJeCTiVe Mine, iyoU WHAT See

2011, Video, 7 min 58 sec
Courtesy of the artist

Natacha Nisic

Ending Bad People is Ambiguity The Strength, the Courage & the Audacity is in Trusting the Universe! Have Faith, a Violet Spirit, be an Eagle, never loose Hope Be Coherent & U will find (the) Tangibility of Life
2015, Wallpaper, Dimensions variable

W SONG

2016, HD video, sound, 13 min 45 sec

Diary 1914

2016, HD video, 18 min 21 sec

Diary 1918

2016, HD video, 9 min 6 sec

Performance 1

2016, HD video, sound, 5 min 45 sec
Performers: Kim Nui Yeon, Haejin PaHNG, Jongkwan Paik, Kyung Hee Youn
Commissioned by SeMA
Biennale Mediacity Seoul 2016

Performance 2

2016, HD video, sound, 5 min 45 sec
Performers: Kim Nui Yeon, Haejin PaHNG, Jongkwan Paik, Kyung Hee Youn
Commissioned by SeMA
Biennale Mediacity Seoul 2016

Norimichi Hirakawa

the indivisible (prototype no. 1)

2015, DLP Projectors, speakers, computer, computer program, Dimensions variable
Courtesy of the artist

Nina Katchadourian

Moss Maps

1992 (2016 reprinted), C-prints, 28 × 20 cm each
Courtesy of the artist and Catharine Clark Gallery

Nicholas Mangan

Ancient Lights

2015, 2 channel HD video, sound, off-grid solar energy, Dimensions variable
Co-commissioned by Chisenhale Gallery, London and Artspace, Sydney
Courtesy of the artist, Labor, Mexico, Sutton Gallery, Melbourne and Hopkinson Mossman, Auckland

Duane Linklater

UMFA1981.016.001

2015, Natural ABS 3D print from collection of Utah Museum of Fine Art, Dimensions variable
Courtesy of the artist, Catriona Jeffries Gallery
Collection of the Utah Museum of Fine Arts, University of Utah

UMFA1981.016.002

2015, Natural ABS 3D print from collection of Utah Museum of Fine Art, Dimensions variable
Courtesy of the artist and Catriona Jeffries Gallery
Collection of the Utah Museum of Fine Arts, University of Utah

UMFA1981.016.003

2015, Natural ABS 3D print from collection of Utah Museum of Fine Art, Dimensions variable
Courtesy of the artist and Catriona Jeffries Gallery
Collection of the Utah Museum of Fine Arts, University of Utah

UMFA1981.016.004

2015, Natural ABS 3D print from collection of Utah Museum of Fine Art, Dimensions variable
Courtesy of the artist and Catriona Jeffries Gallery
Collection of the Utah Museum of Fine Arts, University of Utah

UMFA1982.001.008

2015, Natural ABS 3D print from collection of Utah Museum of Fine Art, Dimensions variable
Courtesy of the artist and Catriona Jeffries Gallery
Collection of the Utah Museum of Fine Arts, University of Utah

UMFA2003.10.19

2015, Natural ABS 3D print from collection of Utah Museum of Fine Art, Dimensions variable
Courtesy of the artist and Catriona Jeffries Gallery
Collection of the Utah Museum of Fine Arts, University of Utah

UMFA2003.10.20 (Tafoya)

2015, Natural ABS 3D print from collection of Utah Museum of Fine Art, Dimensions variable
Courtesy of the artist and Catriona Jeffries Gallery
Collection of the Utah Museum of Fine Arts, University of Utah

<p>UMFAED.1998.3.21 2015, Natural ABS 3D print from collection of Utah Museum of Fine Art, Dimensions variable Courtesy of the artist and Catriona Jeffries Gallery Collection of the Utah Museum of Fine Arts, University of Utah</p> <p>Dineo Seshee Bopape <i>Sedibeng, it comes with the rain</i> 2016, Mixed media, Dimensions variable</p> <p>Marguerite Humeau <i>Cleopatra A Cappella</i> 2015, HD synthetic voice singing a love song in 9 extinct languages, 7 min 48 sec (loop) Courtesy of the artist and Pierre Lanchantin, Machine Intelligence Laboratory of the University of Cambridge</p> <p><i>Black Mamba</i> 2015, 2 grams of Black Mamba venom sourced in Florida, pigment, paint, Dimensions variable Courtesy of the artist</p> <p>Talking Misul (Talking Art) <i>Talking Misul x Mediacity Seoul 2016 Special Edition</i> 2016, Listening lounge, Dimensions variable Supported by SeMA Biennale Mediacity Seoul 2016</p> <p>Mounira Al Solh <i>The Mute Tongue</i> 2009–2010, Video installation on 5 monitors, Dimensions variable Supported by the Arab Fund for Arts and Culture (AFAC) Courtesy of the artist and Sfeir-Semler Gallery, Beirut/ Hamburg</p> <p>Munhwasallong-Gong <i>Yeogang River Trail “Nomad”</i> 2016, Sound installation, Dimensions variable Supported by SeMA Biennale Mediacity Seoul 2016</p>	<p>Basel Abbas & Ruanne Abou- Rahme <i>And Yet My Mask is Powerful</i> 2016, Installation, sound, video, mixed media, Dimensions variable Supported by SeMA Biennale Mediacity Seoul 2016 Courtesy of the artists and Carroll/Fletcher Gallery</p> <p>Baak Je <i>Ritual 000 Pataphor</i> 2016, VR installation, Dimensions variable Technical Director: Kim Wonky, Project Manager Yoo Downon, Sound Designer: Kim Dong Wook</p> <p>Ben Russell <i>ATLANTIS</i> 2014, S16 mm film transferred to HD video, Dimensions variable</p> <p>Venzha Christ <i>EVOLUTION OF THE UNKNOWN #02</i> 2016, Mixed media, Dimensions variable Commissioned by SeMA Biennale Mediacity Seoul 2016, Supported by KADIST, San Francisco/Paris</p> <p>Bik Van der Pol <i>Married by Powers</i> 2002/2016, Installation with 7 interview videos and 7 relay exhibitions, Dimensions variable Guest Curators: Ma Jung- Yeon, Jeong Soyeon, Youn Kyung Hee, Park Hyun-jung, Jang Joon-hwan, Kim Yeon- Yong Commissioned by SeMA Biennale Mediacity Seoul 2016, Supported by Mondiraan Fund, Netherlands</p>	<p>Sara Hendren <i>Slope: Intercept</i> 2016, Mixed media, Dimensions variable Production Design: Yang Giho Commissioned by SeMA Biennale Mediacity Seoul 2016</p> <p>Soichiro Mihara <i>Blank Project #3 Cosmos</i> 2016, Moss, soil, electricity, Dimensions variable Co-supported by SymbioticA and Kyoto Art Center Artist in Studio Program and SeMA Biennale Mediacity Seoul 2016</p> <p>Cinthia Marcelle <i>Leitmotiv</i> 2011, Video, 16:9, 4 min 16 sec Courtesy of the artist and Galeria Vermelho</p> <p><i>Autom vel [Automobile]</i> 2012, Video, 16:9, 7 min 11 sec Courtesy of the artist and Galeria Vermelho</p> <p><i>Confronto [Confrontation]</i> 2005, Video, 4:3, 7 min 50 sec Courtesy of the artist and Galeria Vermelho</p> <p>Cinthia Marcelle & Tiago Mata Machado <i>Rua de Mo nica [One Way Street]</i> 2013, Video, 16:9, 8 min 40 sec Courtesy of the artist and Galeria Vermelho</p> <p>Akihiko Taniguchi <i>Big Browser 3D</i> 2016, Computer, software</p> <p>Ahmad Ghossein <i>The Fourth Stage</i> 2015, HD video, 16:9, 1920 × 1080, 37 min Production Program Grant by Sharjah Art Foundation</p>	<p>An Minwook <i>The Agreed-Kidnapping-Play</i> 2016, Performance Kidnapper 1: Song Kyuho, Kidnapper 2: Ahn Daewoong, Driver: Jang Chang, Ticket agent: An Minwook Cooperation with 2016 Korea Art Week</p> <p>Eduardo Navarro <i>Horses Don’t Lie</i> 2013, Performance, Horse clothes and performance instructions, Dimensions variable Courtesy of the artist and Alec Oxenford Collection</p> <p>Oliver Laric <i>Versions (Missile Variations)</i> 2010, Airbrushed paint on Aluminum composite board, approx. 40 × 25 cm each Private collection, London</p> <p>Ugo Rondinone <i>Dog Days Are Over</i> 1998, Neon, acrylic glass, translucent foil, aluminum, 770 × 330 × 10 cm Courtesy of the artist and Kukje Gallery, Seoul © Ugo Rondinone</p> <p>Ursula Mayer <i>Gonda</i> 2012, HD video, color, stereo, 30 min Courtesy of the artist and LUX, London</p> <p>Lee Mire <i>the way things fall apart in my wildest dreams</i> 2016, Silicon, plaster, motor and mixed media, Dimensions variable Commissioned by SeMA Biennale Mediacity Seoul 2016</p>
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Ivan Navarro

untitled (Twin Towers)
2011, Neon lights, wood, mirror,
oneway mirror and mixed
media, 147 × 147 × 19.5 cm
each
Collection of National Museum
of Modern and Contemporary
Art, Korea

Zanele Muholi

Zodwa I, Amsterdam
2015, Inkjet on cotton
paper framed no glass,
13.35 × 20 cm (image and paper)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

Somnyama I, Paris
2014, Silver gelatin framed
with glass and window
mount, 53.3 × 80 cm (image);
63.3 × 90 cm (paper)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

**Thembeka I, New York
Upstate**
2015, Silver Gelatin framed
with glass, 38.7 × 50 cm (image
and paper)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

Zibuyile I, Syracuse
2015, Inkjet on cotton paper
framed no glass, 43.5 × 60 cm
(image and paper)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

MaID, Brooklyn, New York
2015, Silver gelatin
print framed with glass,
21.7 × 30 cm (image);
31.7 × 40 cm (print)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

Bester V, Mayotte

2015, Silver gelatin unframed,
41 × 50 cm (image and paper)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

Zodwa II, Amsterdam
2015, Inkjet on cotton paper
framed no glass, 32.1 × 40 cm
(image and paper)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

Somnyama Ngonyama II
2015, Inkjet on cotton paper
framed no glass, 43.6 × 50 cm
(image and paper)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

Babhekile II, Oslo
2015, Inkjet on cotton paper
framed no glass, 37.7 × 50 cm
(image); 47.7 × 60 cm (paper)
Courtesy of the artist,
Stevenson, Cape Town/
Johannesburg and Yancey
Richardson, New York

Jang Suk-Joon

FLATCITY Project_Flat54
2015, Multi-channel video,
6 min 36 sec

Zhou Tao

Blue and Red
2014, Single-channel HD
video, 16:9, color, sound,
24 min 25 sec
Courtesy of Vitamin Creative
Space

Jane and Louise Wilson

**The Konvas Autovot, The
Toxic Camera**
2012, Bronze, 20 × 15 × 20 cm
Courtesy of the artists,
The Whitworth Art Gallery,
Manchester, Forma Arts And
Media Ltd, London and 303
Gallery, New York

**Blind Landing Lab 4, H-Bomb
Test Site, Suffolk, U.K.**

2014, C-type hand prints
mounted on aluminum with
Diasac, 225 × 180 cm
Courstesy of the artists,
The Whitworth Art Gallery,
Manchester, Forma Arts And
Media Ltd, London and 303
Gallery, New York

**Atomgrad, Nature Abhors A
Vacuum IV**

2011, C-type hand prints
mounted on aluminum with
Diasac, 228 × 180 cm
Courstesy of the artists,
The Whitworth Art Gallery,
Manchester, Forma Arts And
Media Ltd, London and 303
Gallery, New York

**Atomgrad, Nature Abhors A
Vacuum V**

2011, C-type hand prints
mounted on aluminum with
Diasac, 228 × 180 cm
Courstesy of the artists,
The Whitworth Art Gallery,
Manchester, Forma Arts And
Media Ltd, London and 303
Gallery, New York

**Measure Obselescere /
Imperial Measure III**

2010, Madeira wood,
enamel paint and brass,
1.6 × 728 × 4.8 cm
Courstesy of the artists,
The Whitworth Art Gallery,
Manchester, Forma Arts And
Media Ltd, London and 303
Gallery, New York

**Measure Obselescere /
Imperial Measure IV**

2010, Madeira wood,
enamel paint and brass,
1.6 × 728 × 4.8 cm
Courstesy of the artists,
The Whitworth Art Gallery,
Manchester, Forma Arts And
Media Ltd, London and 303
Gallery, New York

Jonathas de Andrade

Pacifico [Pacific]

2010, Animation with
styrofoam model boards,
maps and paper stop motion in
Super-8, 12 min 45 sec
Courtesy of the artist and
Galeria Vermelho

**40 Nego Bom 1 Real [40 Black
Candies for 1 Real]**

2013, Installation composed of
40 risograph prints (20 × 20 cm
each); 80 laser prints (15 × 15 cm
each); 4 pantograph prints on
plexiglass (65 × 17.5 cm each); 3
pantograph prints on plexiglass
(30 × 30 cm each); 10 serigraphies
on plywood (31 × 31 × 3 cm
each); 3 serigraphies on
plywood (66.5 × 66.5 × 3 cm
each); and 2 serigraphies on
plywood (132 × 66.5 × 3 cm each),
Dimensions variable
Courtesy of the artist and
Galeria Vermelho

João Maria Gusmão + Pedro
Paiva

**Chopping Fruits and
Vegetables**

2016, 16 mm film, color, no
sound, 1 min 30 sec
Co-supported by Aargauer
Kunsthau, Aarau and SeMA
Biennale Mediacity Seoul 2016

Crab

2016, 16 mm film, color, no
sound, 1 min 30 sec
Co-supported by Aargauer
Kunsthau, Aarau and SeMA
Biennale Mediacity Seoul 2016

The Riddle of the Lobster

2016, 16 mm film, color, no
sound, 2 min 25 sec
Produced by SeMA Biennale
Mediacity Seoul 2016

Bread, Tea and Bao Game

2011, 16 mm film, color, no
sound, 2 min 27 sec
Collaboration: Lamu Palm Oil
Factory, Kenya
Produced by Frac Ile-de-
France/Le Plateau, Paris

Meteoritics 2

2016, 16 mm film, color, no
sound, 7 min
Co-supported by Aargauer
Kunsthau, Aarau and SeMA
Biennale Mediacity Seoul 2016

Projector (Camera Test)

2016, 16 mm film, color, no
sound, 3 min
Co-supported by Aargauer
Kunsthau, Aarau and SeMA
Biennale Mediacity Seoul 2016

Sleeping in a Bullet Train

2015, 16 mm film, color, no sound, 8 min 2 sec
Thanks to: Kadist Art Foundation and Taguchi Art Collection
Commissioned by REDCAT, Los Angeles

Wheels

2011, 16 mm film, color, no sound, 2 min 33 sec
Coproduced by Sao Tome and Principe Biennale and Frac Ile-de-France/ Le Plateau, Paris

The Horse of the Prophet

2011, 16 mm film, color, no sound, 2 min 2 sec
Collaboration: Lamu Palm Oil Factory, Kenya
Produced by Frac Ile-de-France/ Le Plateau, Paris

Cowfish

2011, 16 mm film, color, no sound, 2 min 25 sec
Collaboration: Lamu Palm Oil Factory, Kenya
Produced by Museo Marino Marini, Florence

Pot Smaller than Pot

2010, 16 mm film, color, no sound, 2 min 25 sec

Joo Hwang***Vesti La Giubba [Put on the Costume]***

2016, Photography, 6 lightboxes, 63 × 190 × 735 cm
Collection of Seoul Museum of Art

Cha Jeamin***Twelve***

2016, HD video, 3 channel, color, sound, 33 min 46 sec
Commissioned by SeMA Biennale Mediacity Seoul 2016
Collection of Seoul Museum of Art

Hospital

2016, HD video, color, sound, 1 min 30 sec / 20 sec
Commissioned by SeMA Biennale Mediacity Seoul 2016

OorR

2016, HD video, color, sound, 1 min 30 sec / 20 sec
Commissioned by SeMA Biennale Mediacity Seoul 2016

Community Space Litmus***Sound of Ji-ok [Hell]***

2016
Producer: Choi Yoonsuk, Engineer: Hwang Hyunwoo, Record: CTR Sound, Production: community space LITMUS, Episode 1, Scenario: Song Ahyoung, Starring: Qrator, Koo Soohyun, Song Jee, Yoo Mokyeon, Episode 2, Scenario: Qrator, Starring: Koo Soohyun, Song Jee, Ahn Daewoong, Yoo Mokyeon, Episode 3, Scenario: Song Ahyoung, Starring: Koo Soohyun, Song Jee, Song A-young, Ahn Daewoong, Jung Jaemin, Jang Gu ni, Episode 4, Scenario: Qrator, Star: Koo Soohyun, Kim Taekyun, Rieu Jea H., Song Jee, Ahn Daewoong, Cameo: Koo Bokyun, Kim Eunha, Kim Hyeonji, Kim Kyunji, Lee Dongmin, Lee Ganggyu, Bang Jiye, Cooperation: An Minwook, The Agreed-Kidnapping-Play, Episode 5, Scenario: Song A-young, Qrator, Star: Koo Soohyun, Ghim Taedeog, Rieu Jea H., Song Jee, Yi Mokeun, Ahn Daewoong, Qrator, Jang Gu ni
Supported by SeMA Biennale Mediacity Seoul 2016

Kemang Wa Lehlere***Another Cosmic Interluded Orbit***

2016, Chalk on black board, 1070 × 590 cm
Commissioned by SeMA Biennale Mediacity Seoul 2016
Courtesy of the artist and Stevenson Gallery

Korakrit Arunanondchai***Painting with History in a Room Filled with People with Funny Names 3***

2015, Single-channel video, 25 min 55 sec
Courtesy of the artist and C L E A R I N G, New York/ Brussels

untitled (Pillow)

2016, Denim, foam, 162.6 × 162.6 × 45.7 cm each
Courtesy of the artist and C L E A R I N G, New York/ Brussels

untitled (Platform)

2016, Denim, wood, 35.6 × 27.9 × 8.9 cm
Courtesy of the artist and C L E A R I N G, New York/ Brussels

Christine Sun Kim***Game of Skill 2.0***

2015, Velcro, magnets, custom electronics, voice of the artist's grandmother Kim In Sam, Dimensions variable
Courtesy the artist and Carroll/Fletcher Gallery

Not Futuring Right***Future Hiding Its Marks******Future with a Heavy Past******Future Full of Memories******Future in an Identity Crisis******Future Being Secretive******All Day Future******Displaced Future******Future with Distance******All Night Future***

2016, Charcoal on paper, 40 × 30 cm each (10 pieces)
Courtesy of the artist and White Space Beijing

Part-time Suite***Wait for Me in a Crashing Airship***

2016, 360-degree VR video, color, sound, 16 min 45 sec
Commissioned by SeMA Biennale Mediacity Seoul 2016
Collection of Seoul Museum of Art

Pierre Huyghe***untitled (Human Mask)***

2014, Film, color, stereo, sound, 2:66, 19 min
Courtesy of the artist, Hauser & Wirth, London and Anna Lena Films, Paris

Ham Yang-Ah***The Sleep***

2015, 2 channel video, color, sound, stereo, 8 min 40 sec
Producer: Kim Chong-Kyu, Kim Jae-Hong
Supported by Mondriaan Fund, Netherlands, Goethe-Institut, Korea, Korea Artist Prize Promotion Fund from SBS Foundation and National Museum of Modern and Contemporary Art, Korea
Collection of Seoul Museum of Art

I came for Happiness/ Submission

2011, Neon installation, Dimensions variable

White Stork Nest***‘NERIRI KIRURU HARARA’ Artbook from Small Room to Outside World***

2016, Book, 16 × 24 cm
Supported by SeMA Biennale Mediacity Seoul 2016

Kim Joohyun

5 Torus

2015, 3D network of cooper wire and LEDs, 200 × 350 × 300 cm

Warping 1 Mbius Strip

2016, 3D network of cooper wire and LEDs, 170 × 193 × 55 cm

Warping Web144-2

2016, 3D network of cooper wire and LEDs, 70 × 120 × 60 cm

robbinschilds + A.L. Steiner

C.L.U.E. (color location ultimate experience) Part I

2007, Digital video projection, color, sound, 10 min 48 sec
Courtesy of the Video Data Bank, www.vdb.org

Chantal Anne Akerman

Tombe de nuit sur Shanghai [Nightfall on Shanghai]

2007/2009, Single-channel video installation, color, sound, 2 Chinese light boxes, 14 min (loop)
Courtesy of the Chantal Akerman Estate and Marian Goodman Gallery

Sonja Baeumel

Crocheted Membrane

2008/2009, Hand-crocheted wool, 11 × 62 × 1 cm each (feet); 44 × 6 × 1 cm (abdomen and thigh); 14 × 74 × 1 cm each (2 arms); 27 × 32 × 1 cm (head); 26 × 38 × 1 cm (upper part of the body)

Courtesy of the artist

Cartography of the Human Body

2010/2011, 46 photo prints, 20 × 30 cm each
Collaboration: Erich Schopf
Courtesy of the artist

Zanele Muholi

Bester I, Mayotte

2015, Inkjet on cotton paper framed no glass, 50.5 × 70 cm (image); 60.5 × 80 cm (paper)
Courtesy of the artist, Stevenson, Cape Town/ Johannesburg and Yancey Richardson, New York

Somnyama III, Paris

2014, Inkjet on cotton paper framed no glass, 59.5 × 80 cm (image and paper)

Courtesy of the artist, Stevenson, Cape Town/ Johannesburg and Yancey Richardson, New York

Hlengiwe, Paris

2014, Inkjet on cotton paper framed no glass, 53.3 × 80 cm (image and paper)

Courtesy of the artist, Stevenson, Cape Town/ Johannesburg and Yancey Richardson, New York

Bester IV, Mayotte

2015, Inkjet on cotton paper framed no glass, 57.8 × 80 cm (image and paper)

Courtesy of the artist, Stevenson, Cape Town/ Johannesburg and Yancey Richardson, New York

Mald in Harlem, African Market, 116 St

2015, Archival Pigment ink on Baryta Fibre paper framed no glass, 40 × 50 cm (image); 50 × 60 cm (paper)
Courtesy of the artist, Stevenson, Cape Town/ Johannesburg and Yancey Richardson, New York

Carolee Schneemann

Water Light / Water Needle (Lake Mahwah, NJ)

1966, Color, sound, 16 mm film on HD video, 11 min 13 sec
Courtesy of Electronic Arts Intermix (EAI), New York

Han Mook

Space

1981, Oil on canvas, 195 × 110 cm
Collection of National Museum of Modern and Contemporary Art, Korea

Lightning Tower

1976, Oil on canvas, 145 × 154 cm
Collection of Seoul Museum of Art

Hong Seung-Hye

Ghost

2016, Flash animation and benches, 6 channel projection installation, B/W, sound, surround, Dimensions variable, 4 min 16 sec (loop)
Supported by SeMA Biennale Mediacity Seoul 2016
Collection of Seoul Museum of Art

Kim Joohyun

Drawing for Circuit of Memory 1

2010–2011, Ink on paper,
51 × 51 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 2

2010–2011, Ink on paper,
56.5 × 62 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 3

2010–2011, Ink on paper,
56.5 × 62 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 4

2010–2011, Ink on paper,
55 × 55 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 5

2010–2011, Ink on paper,
40 × 40 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 6

2010–2011, Ink on paper,
32 × 34 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 7

2010–2011, Ink on paper,
30 × 30 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 8

2010–2011, Ink on paper,
32 × 34 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 9

2010–2011, Ink on paper,
73 × 71 cm
Collection of
Seoul Museum of Art

Drawing for Circuit of Memory 10

2010–2011, Ink on paper,
73 × 71 cm
Collection of
Seoul Museum of Art

Lawrence Lek

Shiva's Way (Seoul 2072)

2016, Real-time interactive
simulation and HD video
walkthrough with stereo sound
Commissioned by SeMA
Biennale Mediacity Seoul 2016

Baak Je

Ritual 302 coordinate

2016, PVC CAL 220g,
45386 × 4900 cm
Supported by SeMA Biennale
Mediacity Seoul 2016

Ben Russell

YOLO

2015, S16 mm film transferred
to HD video, misc objects,
Dimensions variable

Cinthia Marcelle

**SOBRE ESTE MESMO MUNDO
(THIS SAME WORLD OVER)**

2009–2010, Installation,
erased blackboard, powder
of chalk and eraser,
840 × 120 × 10.2 cm
Courtesy of the artist and
Galeria Vermelho

Akihiko Taniguchi

**Something Similar to Me/
About Seeing Things**

2016, Computer, projector,
game controller, Dimensions
variable
Courtesy of the artist

Oliver Laric

untitled

2014–2015, 4K video, color,
sound, 5 min 55 sec

Ivan Navarro

Resistance

2009, Fluorescent tubes,
electricity, metal fastening, cart
and bike, 371 × 127 × 58 cm
Courtesy of Galerie Daniel
Templon, Paris/Brussels

Zhou Tao

**Chicken speaks to Duck, Pig
speaks to Dog**

2004, Two channel installation,
8 min 38 sec
Courtesy of Vitamin Creative
Space

Choi Taeyoon

Unlearning Diary

2016, Ink drawing, Dimensions
variable

pre-Biennale

Community Art

Period	2015.09.04
Venue	Studio 2, Buk-SeMA
Participant	Kim Yong-Ik, Kim Wol Sik, Lee Hyukjong, Park Lee Changsik, Song Jieun, An Minwook, Lee Myunghoon
Contents	A meeting with local community-based artists for materializing the abstract concept of publicness through community art

Community Art

Period	2015.12.18
Venue	White Stork Nest
Participant	Kim Yong-Ik, Lee Hyukjong, Park Lee Changsik, Song Jieun, An Minwook
Contents	A meeting with local community-based artists for materializing the abstract concept of publicness through community art

Community Art

Period	2016.10.21
Venue	Community Space LITMUS
Participant	Kim Jiyeong, Kim Yong-Ik, Kim Wol Sik, Lee Hyukjong, Park Lee Changsik, Song Jieun, An Minwook
Contents	A meeting with local community-based artists for materializing the abstract concept of publicness through community art

Community Art

Period	2016.02.26
Venue	Culture Salon Gong, Hantangang Geopark
Participant	Kim Yong-Ik, Moon Mihee, Park Lee Changsik, Song Jieun, An Minwook, Lee Hyukjong, Chae Eunyoung
Contents	A meeting with local community-based artists for materializing the abstract concept of publicness through community art

Community Art

Period	2016.03.04
Venue	Lecture room 1, SeMA
Participant	Kim Yong-Ik, Kim Wol Sik, Kim Jiyeong, Kim Taegyeon, Moon Mihee, Park Lee Changsik, Song Jieun, Chae Eunyoung, Kim Jinjoo, Ye Heejung, Yoon Jamin, Lee Jiah, Lee Hyukjong, Lee Heein
Contents	A meeting with local community-based artists for materializing the abstract concept of publicness through community art

Open Editorial Meeting

Period	2015.11.27
Venue	Meeting Room, SeMA
Participant	Keiko Sei, Kil Yekyung, Miguel Lopez, Beck Jee-sook, Jang Moon Jung, Chimurenga (Ntone Edjabe)
Contents	A discussion and dialogue by editors, writers, and translators of <i>COULD BE</i> , the Biennale's non-periodical publication, on the topics of each issue

Summer Camp

The Village

Period	2016.08.06–08.28
Venue	1F and outdoor space, Nam-Seoul Museum of Art
Artist	Ham Yang Ah
Video Documentation	Cho Yungchun, Wang Minchul
Photo Documentation	Ham Jaewon
Film editors	Ham Hyekyung, Park Jinwoo
Coordinators	Kim Yuran, Kim Suyeon, Kim Sohee, Ha Minchul
Sponsor	AUD SOCIAL COOPERATIVE
Production support	Mondriaan Foundation, the Netherlands
Space Design	COM

Open Lecture *DIAMONDS LIGHT SEOUL: Diamonds and Race, Space, Color, and Culture*

Period	2016.08.06
Artists	Mina Cheon, Gabriel Kroiz

Arts, Bureaucracy and Public Life

Period	2016.08.09–12
Lecturer	Park Sohyun

Self-Sounding, Resonance and Empathy

Period	2016.08.09–12
Lecturer	Kwon Byungjun

Art, Social Network and Anonymity

Period	2016.08.09–12
Lecturer	Keiko Sei

Everyone's Table

Period 2016.08.09–12, 16–19, 25–28
Organizer blblbg + Everyone's Kitchen

The Shapes of Movement and the Body

Period 2016.08.11, 12, 16, 18, 19
Lecturer Ro Kyung Ae

Open Lecture Shape of Body and Movement: Completing Puzzles

Period 2016.08.13
Lecturer Ro Kyung Ae

Adjustments

Period 2016.08.16–19
Lecturer Saša Karalić

Art Beyond the Creative City: Art, Politics, and Urban Life

Period 2016.08.16–19
Lecturer Pascal Gielen

Open Lecture Cities and the Murmuring of the Artistic Multitude

Period 2016.08.20
Lecturer Pascal Gielen

Exhausted Academies

Period 2016.08.25–28
Lecturer Henk Slager

To Whom Belongs Your Work?

Period 2016.08.25–28
Lecturer Marianne Flotron

Film School for Art Educators

Period 2016.08.25–28
Lecturer Chien-Hung Huang

Open Lecture People, Places, and Gestures of Hospitality

Period 2016.08.27
Lecturer Kim Hyonkyong

Summer Camp

Period 2016.08.13–11.19

Uncertainty School

Venue Community Gallery, Buk-Seoul Museum of Art

Artist Choi Taeyoon

Coordinator Suh Saerom

Sponsor AUD SOCIAL COOPERATIVE

Raising Awareness of Disabilities - What is Unlearning?

Period 2016.08.13 11:00–16:00
Lecturer Choi Taeyoon

What is Code?

Period 2016.08.17 19:00–21:00
Lecturer Choi Taeyoon

Writing Poems with Code

Period 2016.08.21 14:00–17:00
Lecturer Choi Taeyoon

Personal Information and Visualization

Period 2016.08.24 19:00–21:00
Lecturer Choi Taeyoon

Making a Website to Introduce My Work

Period 2016.08.28 14:00–17:00
Lecturer Choi Taeyoon

Uncertainty School Seminar 1. History and Contemporariness

Period 2016.08.29 11:00–13:00
Venue Office Building Meeting Room, SeMA
Artist Natacha Nisic

Uncertainty School Seminar 2. Disaster and natural system

Period 2016.09.01 11:00–13:00
Venue Lecture room 1, SeMA
Artist Soichiro Mihara

Uncertainty School Seminar 3. Ramp and Accessibility Mapping

Period 2016.09.03 11:00–14:00
Venue Community Gallery and Park, Buk-Seoul Museum of Art
Participant Artists: Sara Hendren, Alice Sheppard
English interpreters: Woo Hyungmin, Choi Taeyoon
Sign language interpreters: Kim Hyunchul, Moon Eunjung
Text interpreter: Lee Sieun (AUD member)

Uncertainty School Seminar 4. *A possibility rather than a limitaiton*

Period 2016.09.10 11:00–12:00
Venue Project Gallery, SeMA
Participant Artists: Eduardo Navarro, Kim Myung shin, Lee Jung Min
Sign language interpreters: Kang Hyunjoo, Lim Jungae
Text interpreter: Lee Sieun (AUD member)

Uncertainty School Seminar 5. *Vesti la giubba*

Period 2016.09.10 13:00–15:00
Venue Project Gallery, SeMA
Participant Artist: Joo Hwang
Sign language interpreters: Kang Hyunjoo, Lim Jungae
Text interpreter: Lee Sieun (AUD member)

Uncertainty School Seminar 6. *My Garage Band*

Period 2016.09.11 15:00–17:00
Venue Nam-Seoul Museum of Art
Artist Hong Seung-Hye

Garage Band

Period 2016.09.11 15:00–17:00
Venue Nam-Seoul Museum of Art
Participant Sign language interperter: Kim Hyunchul, Lee Hyunhwa
Text interpreter: Lee Sieun (AUD member)

Exhibition Preparation Workshop 1

Period 2016.09.12 19:00–21:00
Participant Sign language interpreter: Shin Muncheol, Cho Yuna
Text interpreter: Lee Sieun (AUD member)

Video and Storytelling

Period 2016.09.19 18:00–21:00
Artist Lee-Kil Bora

Garage Band

Period 2016.09.21 19:00–21:00
Participant Text Interpreter: Lee Sieun (AUD member)

Art Link

Period 2016.10.08, 22 17:30–19:30
Venue Studio 2, Buk-Seoul Museum of Art
Artist Kim Inkyung, Choi Yuri

Code Study

Period 2016.10.19 16:30–18:00, 11.08 16:00–18:10, 11.15 17:10–19:00
Venue Raw+side
Participant Kwak Kyuseob
Moderators: Kim Taekyung, Jung Yumi
Observers: Ko Jaephil, Kwak Dongwook

Screening of the *Interdependence* exhibition

Period 2016.11.19 14:00–17:00
Participant Kwak Kyuseob, Park Bum × Ko Jaephil × An Yong woo, Kim Seongwon, Raya Kim

Related Programs

SeMA - HANA Media Art Awards 2016

Period	2016.08.31 11:30–17:30
Venue	SeMA Hall and Lobby, SeMA
Jury Panels	Kim Hong-hee, Hoor Al Qasimi, Bartomeu Mari Ribas, Joo Eunji, Venus Lau
Award co-recipient	Christine Sun Kim, <i>Game of Skill 2.0</i> (2015), Korakrit Arunanondchai, <i>Painting with History in a Room Filled with People with Funny Names 3</i> (2015)
Contents	Founded in 2014 with a commitment to raising the profile and public awareness of modern and contemporary art in Korea. The SeMA-HANA Media Art Award is organized at each Biennale to recognize new artistic vision and contribution on media art among the Biennale's participants.
Sponsorship	Hana Financial Group

COULD BE Reading Area

Period	2016.09.01–11.20
Venue	2F Hallway, SeMA
Participant	Editors: Kil Yekyung, Keiko Sei, Chimurenga, Miguel A. Lopez Design Advisor: Jang Moon Jung Spatial Design: COM
Contents	An archive for viewing <i>COULD BE</i> , the Biennale's non-periodical publication, and related materials

FUTURE PROOF

Period	2016.09.01 17:00–18:00
Venue	Project Gallery, SeMA
Artist	Choi Taeyoon, Christine Sun Kim
Contents	A program using electrics and motors to install abstract landscapes with participants, performed in Korean, English, Korean Sign Language, and American Sign Language

Horses Don't Lie

Period	2016.09.03 17:00–19:00, 10.16 16:00–18:00
Venue	Nanjicheon Park
Participant	Artist: Eduardo Navarro Choreographer: Kim Myung shin Performers: Jang Hongseok, Jo Hyun-sang, Kim Eunkyong, Song Myoung Gyu, Lee Jung Min, Lee Je sung
Contents	A performance paying attention to human contact with animals using masks, attire, and a prosthetic instrument created in the form of a horse

Open Editorial Meeting 2

Period	2016.09.04 14:00–16:00
Venue	Project Gallery, SeMA
Editor	Keiko Sei
Contents	A program associated with <i>COULD BE</i> , the Biennale's non-periodical publication, in which editors, writers, and translators engage in a discussion and a dialogue with readers on the topics of each issue

Under Momentum

Period	2016.09.04 17:00–18:00
Venue	SeMA courtyard
Artist	Alice Sheppard
Contents	A performance on Sara Hendren's <i>Slope: Intercept</i> (2016), challenging the general understanding of disabilities and bodies and expressing the beauty of a wheelchair

Artist's Lunch Box × NERIRI KIRURU HARARA

Period	2016.09.06, 20
Venue	Lobby and Project Gallery, SeMA
Participant	Choi Taeyoon, blblbg, White Stork Nest
Contents	A program jointly organized by <i>Artist's Lunch Box</i> and Mediacity Seoul 2016 using lunch hour for a meeting with artists to enhance the understanding of contemporary art

Open Editorial Meeting 3

Period	2016.09.10 15:00–17:00
Venue	Project Gallery, SeMA
Participant	Miguel A. Lopez, Liz Park
Contents	A program associated with <i>COULD BE</i> , the Biennale's non-periodical publication, in which editors, writers, and translators engage in a discussion and a dialogue with readers on the topics of each volume

Story of Rebellious Words

Period	2016.09.22, 10.20 14:00–17:00
Venue	Project Gallery, SeMA
Artist	Kim Jiyeong
Contents	A workshop for participants to discuss their own rebelliousness while embroidering such language with needles and threads

Eyes, Walking Slowly

Period 2016.09.24, 10.01, 08, 15, 22, 29
Venue Community Gallery B1F, Buk-SeMA
Participant Artist: Mun Mi Hee
Instructors: Han Yejin, Yang Eunjin, Park Kyumin
Target Audience: elementary/middle school students
Contents An experience program for visually challenged and non-challenged students to perceive the city through various senses
Programs: "Story of Senses" (09.24), "On-Site Workshop" (10.01) "Map and Video Production" (10.08), "Storybook Production and Presentation" (10.15), "Map Production" (10.22), "Map Production and Exhibition Preparation" (10.29)
Collaboration Hanbit School for the Blind

Connected Future

Period 2016.10.01, 08, 15, 22
Venue Studio 2 B1F, Buk-SeMA
Participant Artist: Lee Mire
Instructors: Cha Seulah, Choi Haneyl
Target Audience: middle school students
Contents A workshop conceived from the production method of *Collapsing Plans: In My Most Violent Dream* by Lee Mire
Programs: "Study on Basic Sculpting Materials" (10.01), "Kinetic Sculpture Production and Presentation" (10.08), "Installation Design and Making Using Kinetics" (10.15), "Connecting the Body with Individual Sculptures, Kinetic Performative Class" (10.22)

Korean Internet Tour Guide: Alternate Paths

Period 2016.10.08 15:00
Venue Project Gallery, SeMA
Participant Kang E Roon, Koh Achim, So Wonyoung
Participants: Kang E Roon, Koh Achim, So Wonyoung, Song Hojun, An Jungbae, Lee Miyoung, Choi Seung Joon, Choi Binna, Hong Eunju, Kim Kee-Chang, Oh Gahyeon, Jay Yoon, Lee Subin, Jin Dalrae

Korean Internet Tour Guide

Period 2016.10.08 15:00
Venue Project Gallery, SeMA
Participant Kang E Roon, Koh Achim, So Wonyoung, Song Hojun, Ahn Jungbae, Lee Miyoung, Choi Seung Joon, Choi Bitna, Hong Eunju, Kim Kee-Chang, Oh Gahyeon, Jay Yoon, Lee Subin, Jin Dalrae

The Agreed-Kidnapping Play

Period 2016.10.14, 15, 21, 22
Venue SeMA → White Stork Nest / Culture Salon Gong / Recording room, LITMUS / Mokapot
Participant Artist: An Minwook
Kidnappers: Song Kyuho, Ahn Daewoong
Driver: Chang Jang
Ticket agent: An Minwook
Contents A performance seeking connections between the presence of community art and the Biennale held at the art museum by kidnapping audience to participate in exhibitions and programs outside Seoul

OPENING HOURS

Period 2016.10.14 10:00–20:00, 15–16 10:00–19:00, 21
Venue SeMA
Participant Artist: Koo Soohyun
Performer: Ali Algnin, Arlene Faytaren, Isa Senyonga, Rebecca Birurgi, Sar Dik
Contents A project that hired an immigrant worker as an exhibition hall manager through a foreign worker agency in Ansan, Gyeonggi-do and illuminated the political structure and relationships among the art museum, artwork, exhibition facility manager, and audience

Gathered Biennales

Period 2016.10.21
Venue Project Gallery, SeMA
Participant An Mi Hee, Cheon Yoonhee, Ha Sukwon, Sung Yuri, Byun Jihye, Lee Sungmin
Collaboration Korea Art Week 2016

Talking Misul × Mediacity Seoul 2016 Special Edition Part Two Audio Recording

Period 2016.10.22
Participant Moderator: Kim Jinjoo
Panel: Kim Yong-Ik, Yang Hyosil, Lim Taehoon, Hahn Vad
Contents The audio recording of podcast *Talking Misul* on the episode of between art and community

The 10th Seoul Mediacity Biennale *Eu Zên*

Period	September 6 – November 18, 2018
Artistic Director Collective	Kim Nam Soo, Kim Jang Un, Lim Kyung yong, and Hong Gibin
Venues	Seoul Museum of Art, Seoullo Media Canvas
Artists	66 individuals and collectives from 16 countries (38 domestic, 28 international)
Artworks	95 (71 commissions, 3 supported)
Visitors	66,165
Public Programs	26 (79 sessions)
Program Participants	892
Website	https://archive.mediacityseoul.kr/2018/
Budget	180 million won (pre-Biennale) 1.78 billion won (Biennale)

In advance of the Biennale's twentieth anniversary in 2020, SeMA's 5th General Director Choi Hyo Joon revised its title to *Seoul Mediacity Biennale* and enacted a series of innovative organizational changes in a broad attempt to revive the original purpose of Seoul's representative art festival. Chief among these initiatives was to invite professionals from various fields such as performance, art, publishing, and economics to form an artistic director collective comprising Kim Nam Soo, Kim Jang Un, Lim Kyung yong, and Hong Gibin. The budget was the same as that of the previous edition and was supported by eleven sponsors and partners. The operations office consisted of three curators and one administrator from the museum, while four assistant curators and six coordinators were directly hired by SeMA to form the curatorial team.

Held from September 6 to November 18, 2018, the 10th Seoul Mediacity Biennale *Eu Zên* featured 66 "participants,"²⁵ including individuals from an array of professional fields including performance, architecture, environmental activism, economics, social studies, popular music, and theatre. A total of 71 new commissions, representing more than 70% of all submitted works, were produced for the exhibition; intangible lectures, discussions, talks, workshops, and performances took place in the "agora"²⁶ within the exhibition hall were also considered artworks, reflecting a deliberate attempt to escape the inertia of the prevailing institutionalized Biennial system. However, obstacles such as the lack of a dedicated team to ensure consistency, a shortage of time, and structural limitations intrinsic to implementing the democratic structure of a non-art curatorial collective hindered the project's outcomes, resulting in an attendance of 66,165 visitors.

The third SeMA-HANA Media Art Award was given to Ahn Kearn-Hyung, the first Korean recipient, who donated his award-winning work *How to Stop Being Korean* (2018) to the museum one year later.

25 The 10th Seoul Mediacity Biennale termed all invitees as "participants" and considered all tangible and intangible activities at the museum space as "artworks."

26 The adopted name for the site where all programs were convened within the exhibition space.



Eu Zên Poster, 2018
 Graphic design by
 Park Yeounjoo



Eu Zèn Opening ceremony at
Seoul Museum of Art, 2018.9.5



Kwon Byungjun
Forest of subtle Truth 2

2018, Local positioning
system, 8 headphones,
16 soundtracks, stereo,
109 min 46 sec

SFX Seoul 2017, Arts Council
Korea and the 10th Seoul
Mediacity Biennale edition

Collection of
Seoul Museum of Art

Exhibition view at Seoul
Museum of Art, 2018



Listen to the City
No one left behind

2018, Single-channel video,
color, sound, stereo, workshops,
28 installation of drawings,
Dimensions variable, 31 min 48 sec,
40.2 × 26.4 cm (drawings);
40 × 26 cm (drawings)

Production: Listen to the City, Film
and editing: Kim Cheong-seung
(Seoul Visual Collective), Appearance:
Kim Seong-yeol, Kim Hyo-jeong,
Park Du-hwan, Yi Seong-woo, Yang
In-woo, Ha Yong-jun

Commissioned by the 10th Seoul
Mediacity Biennale
Collection of Seoul Museum of Art



Women with Disabilities
Empathy, Disabled Women's
Theatre Group *Dancing Waist,*
In the end, a good life

2018, Program, 480 min

Commissioned by The 10th
Seoul Mediacity Biennale

Performance view at Seoul
Museum of Art,
2018.10.3-5



Ro Kyung Ae
Shifting standard

2018, Performance, 20 min

Commissioned by the 10th Seoul
 Mediacity Biennale

Performance view at Seoul
 Museum of Art, 2018.11.8–9

Kim Sangdon
Without the Sea

2018, Installation, mixed media,
Dimensions variable

Commissioned by
the 10th Seoul Mediacity Biennale

Exhibition view at Seoul Museum
of Art, 2018



Ahn Kearn-Hyung
How to stop being Korean

2018, 2 channel video, B/W,
sound, 62 min 39 sec

Commissioned by the 10th Seoul
Mediacity Biennale
Collection of
Seoul Museum of Art

Exhibition view at Seoul Museum
of Art, 2018



Gu Minja
23:59:60

2015, 2018, Installation, printed on
silk, Dimensions variable

Collaboration with 69 participants
from 62 regions

Supported by the 10th Seoul
Mediacity Biennale

Exhibition view at Seoul Museum of
Art, 2018



Eu Zên Seollo Media Canvas
Project
Screening view at Seollo
Media Canvas, 2018

Seoul Museum of Art

Ko Yeon-ok and JAT Project

We Talked briefly, Theatre
(09.12, 13, 14, 15 16:00–16:30, Agora)
2018, Performing arts, 40 min
Commissioned by the 10th
Seoul Mediacity Biennale

Gu Minja

23:59:60
2015, 2018, Installation, printed
on silk, Dimensions variable
Participants: Niue Island
(Keith Vial), Oahu (Rachel
Minnis), Honolulu (Justine
Davies), Papeete (Heiva Pottelle),
Mangareva (Gabriel Teakarotu),
Anchorage (Michael Conti),
Los Angeles (Haruko Tanaka),
Vancouver (Judy Jheung), San
Francisco (Dino Dinco), Altadena
(Bia Gayotto), Texas (Brent Hirak),
Colorado (Paul Sisson), Mexico
City (Juan del Pozo), Lima
(Rosaura De La Cruz), Guadalajara
(Gabriel Rico), Bogota (Esteban
Hernandez), Ottawa (Jinny Yu),
New York (Okhyun Ahn, Kim Levin,
Jay Drummond, Richard Humane),
Cleveland (Joseph Fungsang),
Buenos Aires (Sebastian
Elsinger, Beto Gutierrez), Rio de
Janeiro (Tomas Ribas), Nuuk
(Angu Motzfeldt), Bird Island
SGSSI (Alastair Wilson), King
Edward Point (Matthew Phillips),
Mindelo (Ernesto - Nestinho
Gomes), Azores (Tomas Correia),
Morocco (Said Rais), London
(Kristine Petersone), Porto (Diana
Tamane), Bilbao (Florencia Rojas),
Colonge (Minja Gu), Antwerp
(Lien Huwels), Amsterdam
(Yunjoo Kwak), Salamanca
(Enrique Marty), Chotebor
(Guy Van Belle), Kaliningrad
(Sasha Lubin), Harjumaa
(Marge Monco), Sukhumi (Liza
Chanba), Budapest (Gabriella
Csoszo), Athens (Roula
Vidali), Molodechno (Polina
Shustitskaya), Dubai (Rana
Kim), Novosibirsk (Andrew
Sovetkin), Izhevsk (Roman Dmitri
Postnikov), Rasdhoo (Veronica
Granlund), Almaty (Alexander
Ugay), Bangkok (Miti Ruangkritya),
Yogyakarta (Fajar), Khabarovsk
(Svetlana Tikanova), Hong Kong
(Clara Cheng), Irkutsk (Nick
Tarkhanov), Beijing (Rania Ho),
Singapore (Alexander Yang),
Seoul (Jaebum Kim, Yoonseuk
Back), Sydney (Hyunju Kwon),

Vladivostok (Vyacheslav
Snitsarenko), Magadan (Artem
Kovalev), New Caledonia
(Karine Maurel, Fabrice Maurel),
Kamchatka (Alexander Petrov),
Petrovsk-Kamchatsky
(Max Kraskov), Wellington (Nathalie
Robert-Peillard)
Commissioned by the 10th
Seoul Mediacity Biennale

23:59:60

2015, 2018, Image Slide,
2 min 39 sec
Supported by the 10th Seoul
Mediacity Biennale

Kwon Byungjun

Forest of subtle Truth 2
2018, Local positioning
system, 8 headphones,
16 soundtracks, stereo,
109 min 46 sec
SFX Seoul 2017, Arts Council
Korea and the 10th Seoul
Mediacity Biennale edition
Collection of
Seoul Museum of Art

Greenpeace East Asia Seoul Office

**Be an Activist for a Good Life
ABC**
Citizen participation program
(11.06 14:00–17:00, Agora)
2018, Performance, 180 min
Courtesy of Greenpeace East
Asia Seoul Office

Greenpeace East Asia Seoul Office, Ignito

**Hip Hop Talk Concert on
Climate Change - Tipping
point**
Performance, Talk (09.05
18:00–18:15, Agora, 10.19
19:00–20:30, Agora)
2018
Commissioned by the 10th
Seoul Mediacity Biennale
Tipping Point M/V
2018, Sound, video, animation
Commissioned by the 10th
Seoul Mediacity Biennale

Kim Sangdon

Without the Sea
2018, Installation, mixed media,
Dimensions variable
Commissioned by the 10th
Seoul Mediacity Biennale

Kim Wol Sik + Seems Like Community

Dragon Boat of Wisdom
2018, Budda and God's
images made by waste paper
and wishes donated by the
public, 5 monitors, Dimensions
variable

Kim Hyun Tak

Bye Cycle
2018, Electrically powered
bike, motion picture projector,
700 × 200 cm
Commissioned by the 10th
Seoul Mediacity Biennale
Courtesy of the artist
Bye Cycle
2018, Lecture performance
Commissioned by the 10th
Seoul Mediacity Biennale

Ro Kyung Ae

Shifting standard
Performance (11.08, 09
16:00–16:30, Agora)
2018, Performance, 20 min
Commissioned by the 10th
Seoul Mediacity Biennale

Dan Chen

End of Life Care Machine
2018, Mixed media,
38.1 × 38.1 × 33.02 cm
Commissioned by the 10th
Seoul Mediacity Biennale

David Ha

Teaching Machines to Draw
2018, Digital interactive
installation
Courtesy of the artist

Dušan Barok and Monoskop

Exhibition Library
2018, Variable objects, video,
digital frames, metal, wood,
650 × 550 × 240 cm
Commissioned by the 10th
Seoul Mediacity Biennale

Dirk Fleischmann

**A Decade of Boimass
Measured with Necklaces**
**[1523 Trees / myforestfarm
2008–2018] _ Seoul Version**
2018, Installation with 1523
necklaces, Dimensions variable
Commissioned by the 10th
Seoul Mediacity Biennale
Courtesy of the artist
**Mango - 02 as at 19 May
2018 [How to capture the
circumference of a Tree]**
2018, Photogram, 20 × 20 cm
Commissioned by the 10th
Seoul Mediacity Biennale
Courtesy of the artist

Display Distribute (co-edited with Kunci and Read-in)

CATALOGUE
2018, Text, printed matter,
shelving, photocopy machine,
microphone, speech
recognition, video projection,
audio, mycelia spores of
various provenance, activities
and events, indeterminacy,
Dimensions variable
Commissioned by the 10th
Seoul Mediacity Biennale
Supported by the Arts
Development Fund of Home
Affairs Bureau, the Government
of the Hong Kong Special
Administrative Region
Courtesy of the artist
Supported by the Arts
Development Fund of Home
Affairs Bureau, the Government
of the Hong Kong Special
Administrative Region
Courtesy of the artist

CATALOGUE COVER
2018, 3 channel video
formatted for single screen,
color, sound, stereo, 10 min
Commissioned by the 10th
Seoul Mediacity Biennale

Ryu Hankil

SocioFrequency
2018, Sound installation,
Dimensions variable
Commissioned by the 10th
Seoul Mediacity Biennale

Listen to the City

No one left behind

2018, Single-channel video, color, sound, stereo, workshops, 28 installation of drawings, Dimensions variable, 31 min 48 sec, 40.2 × 26.4 cm (drawings); 40 × 26 cm (drawings)
Production: Listen to the City, Film and editing: Cheong-seung Kim (Seoul Visual Collective), Appearance: Kim Seong-yeol, Kim Hyo-jeong, Park Du-hwan, Yi Seong-woo, Yang In-woo, Ha Yong-jun
Commissioned by the 10th Seoul Mediacity Biennale
Collection of Seoul Museum of Art

No one left behind:

No one left behind: Disability-inclusive disaster manual

2018, Book
Commissioned by the 10th Seoul Mediacity Biennale

No one left behind: Workshop

2018, Workshop book
Commissioned by the 10th Seoul Mediacity Biennale

Naseong River

2018, Video, 5 min 7 sec

Mario Klingemann

Uncanny Mirror

2018, Realtime installation with computer, camera, screen
Commissioned by the 10th Seoul Mediacity Biennale
Courtesy of the artist

Mike Tyka

Portraits of Imaginary People

2017, Generative neural networks (GAN), image printed, Dimensions variable
Courtesy of the artist

Us and Them

2018, Printers, Generative neural networks (GAN), chairs, Dimensions variable
Commissioned by the 10th Seoul Mediacity Biennale

meetingroom

Open Research Station

2018, Web-based research platform, Dimensions variable
Commissioned by the 10th Seoul Mediacity Biennale

mixrice

500 Men, Games and Free Gifts: 1 Pack of Q-tips, 1 Pack of Napkins, 1 Pen, 1 kg Sack of Sugar, 1kg Sack of Salt, 1 Frame and 1 Pack of Potatoes

2018, Single-channel video, sound, 3 light panels, Dimensions variable, 7 min 40 sec, 45 × 60 cm (panel)

Commissioned by the 10th Seoul Mediacity Biennale
Collection of Seoul Museum of Art

Min Sey

A.I. entirely on us

2018, Data visualization, web-based artwork
Commissioned by the 10th Seoul Mediacity Biennale

Min Sey, David Ha, Lauren Lee McCarthy, Luba Elliott, Mario Klingemann, Mike Tyka, MODULABS (Kim Seungil), Scott Kelly & Ben Polkinghorne, Shinseungback Kimyonghun, Oscar Sharp & Ross Goodwin, Jeong Jihoon, Gene Kogan, Choi Seoug Joon

A.I. entirely on us

Artist talk, discussion, 'A.I. entirely on us I' (09.07 16:00–19:00, Agora) Discussion 'A.I. entirely on us II' (10.27 16:00–17:00, Agora)

2018, Collaborative work of 13 participating artists, Dimensions variable
Commissioned by the 10th Seoul Mediacity Biennale

Park Hyeng Joon, Richard G. Wilkinson, Michel Bauwens, Kate Raworth

The Evolution of Homo Economicus: the Resurrection of Commoners

Lecture by Kate Raworth (09.27 14:00–16:00, Agora): Lecture by Michel Bauwens (10.02 10:00–12:00, Agora): Lecture by Richard G. Wilkinson (11.11 10:00–12:00, Agora)

2018, Lecture series
Commissioned by the 10th Seoul Mediacity Biennale

Bae Namwoo

FUTURE SHOP

2018, Mixed media, Dimensions variable
Commissioned by the 10th Seoul Mediacity Biennale

Treasure Island Collective

Nyet! Nyet! Nyet!

2018

Kim Dongchan, Dribble

2018, Bicycle, bicycle trailer, soccer ball, broadcast monitor, wood, 910 × 2700 × 2150 cm
Commissioned by the 10th Seoul Mediacity Biennale

Min SungHong, Antenna bird

2018, Wood, wheel, antenna, ceramic, sound system, Dimensions variable
Commissioned by the 10th Seoul Mediacity Biennale
Courtesy of the artist

Song Mingyu, Speed of Darkness

2017, Acrylic on canvas panel, 180 × 720 cm
Commissioned by Emerging Artists & Curators 2017 SeMA
Courtesy of the artist

Choi Jinyo, The Man Who Writes

2018, Print on paper, 21 × 14.8 cm
Commissioned by the 10th Seoul Mediacity Biennale
Courtesy of the artist

Ha Seokjun, Religion is believing, technology is understanding

2018, Resin, TV, single-channel Video, 20 min, 3000 × 2000 × 3000 cm
Commissioned by the 10th Seoul Mediacity Biennale

Hwang Gyunghyun, Squaremeter

2017, Conte on paper, 330 × 330 cm
Commissioned by Kyunggi Cultural Foundation 2017

Welfare State Youth Network · Youthzone Yangcheon

Doing Fine - pieces

2018, Text, printed matter, Dimensions variable
Commissioned by the 10th Seoul Mediacity Biennale

Doing Fine - features

2018, Multi-channel video, Dimensions variable
Commissioned by the 10th Seoul Mediacity Biennale

2018 Young People's Declaration of Independence

2018, Text, caption, paper, Dimensions variable
Commissioned by the 10th Seoul Mediacity Biennale

Restructuring the independence of the young people: "autonomous" independence and its conditions

Guerrilla discussion 1 (10.06 11:00–12:00, Agora), Lecture by Hong Gi-bin + Project introduction (10.06 14:00–15:30, Agora), 7 minutes speech by a young independent resident (10.14 14:00–15:00, Agora), Lecture by David Curtis (10.14 15:30–18:00, Agora), Final discussion (11.17 14:00–16:00, Agora)

2018, Lecture and guerrilla round table
Commissioned by the 10th Seoul Mediacity Biennale

Sam Lavigne

Online Shopping Center

2016, Video, 11 min
Courtesy of the artist

<p>Scott Kelly & Ben Polkinghorne Signs of the Times 2018, Digital print on wood board, 3 billboards, 150 × 75 cm Commissioned by the 10th Seoul Mediacity Biennale Courtesy of the artist</p> <p>Sterling Crispin Data-Masks (series) 2013–2015, 3D printed nylon, mirror, facial recognition and detection algorithms, genetic algorithms, 18 × 26 cm Courtesy of the artist</p> <p>seendosi Snooze Express 2018, Mixed media, 500 × 200 × 230 cm Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Shinseungback Kimyonghun Nonfacial Portrait 2018, Face detection software, camera, computer, monitor, canvas, smartphone, table, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p> <p>SEAWEED SEEWITH 2018, Video streaming, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p> <p>SEAWEED 2018, Single-channel video, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Adam Harvey CV Dazzle 2010–2018, Mixed media, Dimensions variable Make up and hair design: Soobin Academy, Model: G Squire Model Academy, Photography: Cha Hyun-seok Courtesy of the artist</p>	<p>Privacy Gift Shop 2013–on going, E-commerce platform http://privacygiftshop.com Courtesy of the artist</p> <p>Think Privacy 2016–2018, Graphic prints and custom signage, Dimensions variable Courtesy of the artist</p> <p>Aram Bartholl Dead Drop 2010–on going, Public intervention, USB keys, teflon tape, cement, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Aram Bartholl, Nadja Buttendorf Post Snowden Nails 2016, Nailart, five micro SD cards glued to finger nails, total capacity 128 GB, curated digital content, Dimensions variable Courtesy of the artist</p> <p>Ahn Kearn-Hyung How to stop being Korean 2018, 2 channel video, B/W, sound, 62 min 39 sec Commissioned by the 10th Seoul Mediacity Biennale Collection of Seoul Museum of Art</p> <p>Adbusters Media Foundation Live Without Dead Time Talk 'Never for Money, Always for Love' by Pedro Inoue (09.08 11:00–11:45, Agora), Workshop 'Meme Wars' by Pedre Inoue (09.08 14:00–16:30, Lecture room 2) 2018, Spoofs, detournements and provocations Commissioned by the 10th Seoul Mediacity Biennale</p>	<p>Addie Wagenknecht Brb 2018, Selfie sticks, vblogger mics and lights with iphones and network cables, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Yangachi Credit 2018, Mixed media, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Unmapping Eurasia Eurasian Steps - The First Movement 2018, Rietveld's Red and Blue Chairs made by SmileGate Hope Studio SEED team, printed matters, stones, online platform (www.unmappingeur.asia), Dimensions variable Commissioned by Casco Art Institute: Working for the Commons and the 10th Seoul Mediacity Biennale Supported by NEDxPO2018 (the Dutch cultural program for the Winter Olympics 2018) of the Netherlands Embassy in South Korea Courtesy of the artist</p> <p>Ed Brown Brain Burger 2013, 2 channel digital video, various electronic artifacts., 44 min 23 sec Courtesy of the artist</p> <p>Eva and Franco Mattes BEFNOED 2016, Video, screen, custom wall bracket, various cables, Dimensions variable Courtesy of the artist</p>	<p>Elisa Giardina Papa Bruch Stroke 2012–2018, UV print on CNC cut aluminium, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale, Supported by Italian Cultural Institute in Seoul</p> <p>Oscar Sharp & Ross Goodwin Sunspring 2016, Video, 9 min Courtesy of the artist</p> <p>Yoon Wonhwa, Yoon Jeewon Soft Places Lecture, talk, workshop, 'Spirits, Robbers, and Bell' (09.07 15:00–19:00, 10.06 14:00–15:30, 10.27 14:00–18:00, Exhibition hall on 3F) 2018, Space temporarily occupied by words and images, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Eun Jungtae The Way is inter-opened Alley, The Logic and Experience of Space Performance (10.24 14:00–16:00, Samcheong-dong, 10.27 10:00–12:00, Ikseon-dong) 2018, Performance, 120 min Commissioned by the 10th Seoul Mediacity Biennale</p> <p>The Way is inter-opened Alley, The Logic and Experience of Space 2018, 2 channel HD video, 29 min 57 sec Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Ignito Tippling point 2018, Rap/Hip hop Written by Ignito, Composed by Radix Commissioned by the 10th Seoul Mediacity Biennale</p> <p>New Nomal 2018, Rap/Hip hop Written by Ignito and Hunger Nomal, Composed by Radix Commissioned by the 10th Seoul Mediacity Biennale</p>
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<p>Lee Soyung Your Territory 2014/2018, 2 channel HD video, color, sound, 39 min</p> <p>Goosberry 2017–2018, 2 channel HD video, color, sound, 13 min 33 sec Supported by the 10th Seoul Mediacity Biennale</p> <p>AOP: Archive of the People A Guide to Archive Me 2018, Online searching engine, installation, multiple single- channel videos, https:// archiveme.art/, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p> <p>A Guide to Archive Me <i>(The Commercial)</i> 2018, Single-channel video, color, stereo, 16:9, 1 min 14 sec</p> <p>Women with Disabilities Empathy, Disabled Women's Theatre Group Dancing Waist Discord 2018, Video projection, 15 min Commissioned by the 10th Seoul Mediacity Biennale</p> <p>In the end, a good life Performance (10.03, 04, 05 11:00–19:00, Agora) 2018, Performance, 480 min Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Singleness of heart 2 2018, Mixed media, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p>	<p>Jung Ki-Hyun laboratory-anomaly point +4°C 2018, Aquarium, microscope, wool, hair, video installation, 2500 × 6000 cm Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Jeoung Jae Choul Silk Road Project - Documentation 2018 2018 Edition of the 10th Seoul Mediacity Biennale Courtesy of the artist</p> <p>1st Silk Road Project - Route Map Drawing 1 2006, Pencil on paper, paint in colors, 210 × 450 cm</p> <p>Silk Road Project - Documentation 2018 - 1,2,3,4 2018, Digital print, 50 × 74 cm each</p> <p>Jeremy Bailey Nail Art Museum 2014, Video, 6 min Courtesy of the artist and Pari Nadimi Gallery, Toronto</p> <p>Gene Kogan Neural synthesis 2017, Video, gradients on pixels, 2 min 40 sec Courtesy of the artist</p> <p>Choi Seongil · Rike Glaser Data Cookie 2018, Mixed media, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale</p>	<p>Choi Haneyl Home-bideo #43, A picnic to Mediacity (2056, 9) 2018, Various sizes of sculptures, 900 × 1200 × 285 cm Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Critical Art Ensemble (CAE) Environmental Triage: An Experiment in Democracy and Necropolitics 2018, Mixed media, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale Courtesy of the artist</p> <p>Tak Young Hwan · Lee Kyung Nam Do Electric Sheep Dream 1 2018, Video, sound, digital composition, 2 min Commissioned by the 10th Seoul Mediacity Biennale Courtesy of the artist</p> <p>Do Electric Sheep Dream 2 2018, Video, digital composition, 1 min 30 sec Commissioned by the 10th Seoul Mediacity Biennale Courtesy of the artist</p> <p>factory collective The future beneath 2018, Mixed media, 2m² Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Project KOVR The Anti-Surveillance Coat Type II 2017, Mixed fabrics and materials Courtesy of the artist</p>	<p>Hur Yunkyung Implicitly Anywhere Performance (09.19, 20, 21, 15:00–15:30, Interior and exterior of SeMA) 2018, Performance, 20 min Commissioned by the 10th Seoul Mediacity Biennale</p> <p>kook+ Hacking territory 2018, Installation, 2,200 × 500 × 600 cm Commissioned by the 10th Seoul Mediacity Biennale</p> <p>Zero Space Withgoods 2018, Clock, sewing box, ceramic plate, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale Courtesy of the artist</p> <p>With Office 2018, Desks, chairs, office stuffs, sewing machines, Dimensions variable Commissioned by the 10th Seoul Mediacity Biennale Courtesy of the artist</p>
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Seoullo Media Canvas

Gu Minja
23:59:60
2015, 2018, Image slides,
2 min 39 sec
Supported by the 10th Seoul
Mediacity Biennale

**Greenpeace East Asia Seoul
Office, Ignito**
Tipping Point M/V
2018, Sound, video, animation
Commissioned by the 10th
Seoul Mediacity Biennale

Dirk Fleischmann
*The Rules of Absorption /
AVOCADO, CACAO, CHICO,
COCONUT, DALANDAN,
DUHAT, GUAVA, GUYABANO,
KALAMANSI, KAMAGONG,
KASOY, LANGKA, LAUAN,
MACOPA, MAHOGANY,
MANGO, MOLAVE, NARRA,
POMELO, SANTOL, TEAK*
2018, Video, 1 min 31 sec
Commissioned by the 10th
Seoul Mediacity Biennale
Courtesy of the artist

Display Distribute (co-edited
with Kunci and Read-in)
CATALOGUE COVER
2018, 3 channel video
formatted for single screen,
color, stereo sound, 10 min
Commissioned by the 10th
Seoul Mediacity Biennale

Listen to the City
Naseong River
2018, Video, 5 min 7 sec

Park Yeonjoo
Eu Zên
2018, Single-channel video,
1 min
Commissioned by the 10th
Seoul Mediacity Biennale

Lee Soyung
Your Territory
2014 / 2015, Single-channel
HD video, color, sound, 5 min

Archive of the People
*A Guide to Archive Me (The
Commercial)*
2018, Single-channel video,
color, stereo, 16:9, 1 min 14 sec

**Tak Young Hwan · Lee Kyung
Nam**
Do Electric Sheep Dream 1
2018, Video, sound, digital
composition, 2 min
Commissioned by the 10th
Seoul Mediacity Biennale
Courtesy of the artist

pre-Biennale

Place for Communication

Period	2017.10.25–10.26
Participant	Kim Jung Heon, Shim Sangyong, Lee Kyung Nam, Lee Byung Cheon, Jang Daul, Choi Soyeon, Choi Jeong Su, Hong Gibin, Kim Gyu-Hang, Kim Inseon, Suh Jinsuk, Yang Yiwonyoung, Yoon Hoseop, Yi Jeseok, Cho Hae-joang, Joo Jae-Whan

Place for Learning and Sharing

Period	2017.11.21
Contents	Lecture 1: Hong Gibin “Memories of Economic Growth: Concentration of Power and Trauma of Mankind/Nature” Lecture 2: Kim Gyu-Hang “On the ‘Difficulties’ in Korea’s Modern Art” Lecture 3: Suh Jinsuk “21st Century Futuristic Medium Space: Through the Art World of Nam June Paik”

Place for Learning and Sharing

Period	2017.11.22
Contents	Lecture 1: Shim Sangyong “The Spirit of the Age Needed in the 2000s: Awakening from the Fantasy of ‘Great Art’” Lecture 2: Yang Hyo-sil “Politics and Ethics in Feminism” Lecture 3: Shin Nathalie Boseul “Expansion of Art Museum Platform: Focusing on the Case of Outreach Project by the Total Museum of Contemporary Art”

Place for Learning and Sharing

Period	2017.11.24
Contents	Lecture 1: Lee Soyo “Artists Working with Organisms” Lecture 2: Jang Daul “Art is Essential for Activism” Lecture 3: Kim Podo “Ecology, Living Patterns: Ecological Migration Project for Stray Cats in Dunchon Jugon Apartment Complex”

Place for Learning and Sharing

Period	2017.12.01
Contents	Lecture 1: Hwang Kyung-ha “Arguing in a Musician’s Way” Lecture 2: Sim Somi “Seeing Contradiction of Operation through Microscopic Urban Intervention” Lecture 3: Nho Myungwoo “Sociological Imagination and Change”

Place for Learning and Sharing

Period	2017.12.06
Contents	Lecture 1: Park Ji-Hyung “City and Water: Ecological Platform on Flow and Connection” Lecture 2: Shin Jeong Hoon “The ‘Environment’ in Korea’s Art and Architecture of. He Late 1960s” Lecture 3: Kang Yoon-Joo “‘Megatrend,’ Living Art!”

Place for Learning and Sharing

Period	2017.12.07
Contents	Lecture 1: Kim Nam-Soo “The Curtains of the Pacific” Lecture 2: Kim Ji-Ha “Film and Video Research and Archive of the Asia Culture Center” Lecture 3: Fumihiko Sumitomo “The Identity, Process, and Scope of Art Practice in Arts Maebashi” Lecture 4: Jason Waite “Don’t Follow the Winds”

Related Programs

Environmental Triage: An Expeiment in Democeacy and Necropolitics

Period 2018.09.06 18:00–20:00
Venue Meeting room 1, SeMA
Artist Critical Art Ensemble

A Guide to Archive Me

Period 2018.09.07 18:30–19:30, 10.17 17:30–19:30, 11.17 14:00–16:00
Venue Exhibition halls on 2F, 3F, lecture room 2, SeMA
Artist Archive of the People
Contents Workshop introducing the phenomenon of artist incapacitation and subversion of existing art archives as art materials are classified in public institutions
Programs: ‘Pop-Up workshop’ (09.07), ‘Visitors participation program’ (10.17), ‘Archive and Public domain’ (11.17)

Understanding Machine Learning for Artists Who Want to Co-operate with AI

Period 2018.09.08, 09.15, 10.13, 10.20 14:00–17:00
Venue Inside and outside of exhibition hall on 2F, 3F, SeMA
Artist Ha Seokjun (Treasure Island Collective)

ml4a Workshop

Period 2018.09.08 10:00–13:00, 14:00–17:00
Venue Lecture room 3, SeMA
Artist Gene Kogan
Contents The ml4a, a free learning book on machine learning distribution service workshop
‘Machine Learning and Art’ (09.08), ‘A.I Technics and Future’ (09.08)

About Monoskop & Exhibition Library

Period 2018.09.08 14:00–16:00
Venue Exhibition hall on 3F, lecture room, SeMA
Artist Monoskop (Dušan Barok)
Contents Catalogue it! (09.08 17:30–19:30)
‘The anatomies of an art catalogue’ (11.02 14:00–19:00)

Collaboration Joana Chicau

Myriagon 1: Word Worlds

Period 2018.09.09 16:00–17:00
Venue Agora on 1F, SeMA
Participant factory collective

Withgoods

Period 2018.09.11–09.20 every Tuesday, Wednesday, Thursday, 09.25–11.16 every Tuesday, Wednesday, Thursday, Friday, 11.18 10:00–19:00
Venue Exhibition halls on 1F, 2F, 3F, SeMA
Artist Zero Space

Catalogue it!

Period 2018.09.11 17:30–19:30
Venue Agora on 1F, SeMA
Artist Monoskop (Dušan Barok)

Hacking Territory

Period 2018.09.13 17:00–20:00, 09.20 14:00–18:00, 10.04 16:00–18:00, 10.11 16:00–20:00, 10.18 17:00–20:00, 11.07 17:00–20:00
Venue Exhibition hall on 1F, SeMA
Participant kook+

CATALOGUE

Period 2018.09.15 10:00–19:00, 09.16 14:00–16:00, 09.19 17:00–19:30, 09.27 19:30–21:30, 09.29 10:30–13:00, 14:30–18:30
Venue Inside and outside of exhibition halls on 1F, 3F, SeMA
Artist Display Distribute (co-edited with Kunci and Read-in)
Contents Exploring the critical practice of reader-author networks in East and Southeast Asia
Chapter 1: Front Matters (09.15)
Chapter 2: Klub Numpang Baca Reading Group (09.16)
Chapter 3: Spore, Spore, Sporadic (09.19)
Chapter 4: Translation (Contaminating Languages) (09.27)
Chapter 5: Haunted Bookshelves (09.29)
Appendix: Lateralizing Knowledges (09.29)

Eating and Living with Diverse Germs

Period 2018.09.29 13:00–16:00
Venue Exhibition halls on 1F, 3F, SeMA
Participant factory collective

No One Left Behind

Period 2018.10.13 10:00–19:00
Venue 1F, SeMA
Artist Listen to the City

Artist's Talk: Dirk Fleischmann		The Anatomies of an Art Catalogue	
Period	2018.10.16 14:00–15:00	Period	2018.11.02 14:00–19:00
Venue	Agora on 1F, SeMA	Venue	Agora on 1F, SeMA
Artist	Dirk Fleischmann	Artist	Monoskop (Dušan Barok), Joana Chicau
By Cycle		City and Commons	
Period	2018.10.20 17:00–18:30	Period	2018.11.13 14:00–16:00
Venue	Agora on 1F, SeMA	Venue	Agora on 1F, SeMA
Participant	Kim Hyun Tak, Kim Nam-soo	Artist	Park Hyeong Joon, Zero Space
Future Technological Environment		Credit	
Period	2018.10.27 15:00–17:00	Period	2018.11.18 15:00–17:00
Venue	Agora on 1F, SeMA	Venue	Agora on 1F, SeMA
Participant	Jeong Jihoon, Kim Seungil	Artist	Yangachi
SeMA-HANA Media Art Awards 2018			
Period	2018.10.31 14:00–15:30		
Venue	Agora on 1F, SeMA		
Jury Panel	Kim Seung-deok, Seo Hyun-Suk, Cho Jeong-hwan, David Curtis, Zhang Zikang		
Award recipient	Ahn Kearn-Hyung, <i>How to stop being Korean (2018)</i>		
Contents	Founded in 2014 with a commitment to raising the profile and public awareness of modern and contemporary art in Korea. The SeMA-HANA Media Art Award is organized at each Biennale to recognize new artistic vision and contribution on media art among the Biennale's participants.		
Sponsorship	Hana Financial Group		

Conversation with Kim Hong-hee, *The Art Museum and Asia*

Kim Hong-hee

The 4th General Director of the Seoul Museum of Art, 2012–2017

Member of Curatorial Advisory Committee, *media_city seoul 2000*

Member of Organizing Advisory Committee, The 1st SEOUL in MEDIA 1988–2002

Interview Date : February 8, 2022

KWON JIN (KWON) Since 2012, you have served as General Director of SeMA with the goal of creating a “curating culture” in the museum while the Biennale also underwent many changes during the same period. I would like to go back in time and discuss your initial involvement with the Biennale. You were a Member of Curatorial Advisory Committee at the *media_city seoul 2000*, and could you discuss your early experiences with it?

KIM HONG-HEE (KIM) In retrospect, that was an incredible starting point. As the first cultural event and art festival celebrating the new millennium, the inaugural Biennale in 2000 was organized with the goal of connecting Seoul as a media city to the world. I remember that it was distinctive in terms of the novelty value of asserting media as its central theme, while also attempting to recognize Seoul within the new perspective of a hub and medium of networks, and demonstrating the potential of media through art. There were many events aside from the exhibitions, most interesting of which was the “Triangle Workshop,” which as a certain three-way relationship connecting art, technology, and industry. To me, it seemed urgent at that time for the multimedia industry to embrace ideas from art and design because there was a clear need for artists’ creative ideas in order to forge a new cultural paradigm that went beyond simply offering technology. On the other hand, artists at that time were receiving far less technological support, compared to the present day. As an organizer, I searched for labs at corporations like Samsung or schools like KAIST that media artists could use, which wasn’t easy. However, the “Triangle Workshop” itself created infrastructure for supporting artists with technology, and that’s what made it so inspiring. In fact, the discussions that the workshop’s discussions triggered were extremely meaningful, as opposed to merely focusing on achieving certain results, and this allowed us to more fully address each other’s needs.

KWON Official documents show that there were 26 Members of Curatorial Advisory Committee for the Biennale in 2000. Even just glancing at the organizational chart allows us to imagine the scale of the event. What do you think enabled the event to operate at such a large-scale from the very outset?

KIM The scope of the event was quite ambitious for a first-time project. The Biennale encompassed *Digital Alice*, an interactive program for children; *Escape*, which introduced contemporary international artists such as Nam June Paik, Matthew Barney, and Bruce Nauman; and *City Vision/Clip City* a billboard project organized by Hans Ulrich Obrist that displayed short clips of famous artists' works on electronic billboard around Seoul. Actually, we were criticized for using expensive billboards this way, (LAUGHS) although this response was somewhat unsurprising at that time due to a lack of awareness about media art among the general public. Additionally, *Subway Project: Public Furniture* took place in 13 subway stations in downtown Seoul. Undertaking such diverse ventures in all directions was only possible thanks to the *media_city seoul 2000*'s large budget. This was during Goh Kun's tenure as Seoul Mayor, and he provided full-scale support for the event, while vice mayor Kang Hongbin also showed considerable interest and knowledge in culture. At the time, Song Misuk, the artistic director of the first edition, also established a foundation that provided the final push that allowed the event to succeed. Since the Biennale was organized by the city of Seoul, maximum manpower and budget were mobilized, although in subsequent editions the scale decreased significantly. This may be attributed to a decline in the government's interest, but the art world should nonetheless reflect on the possible reasons for the city to reduce the Biennale's scale.

KWON Compared with the inaugural edition of the Biennale, the budget for the second edition decreased tenfold. During the planning phase of the first event in 2000, it seems that discussions took place with regard to long-term perspectives. In addition to deciding to adopt the form of a "Biennial," a vision for the long-term convergence of art, technology, and industry was also proposed.

KIM That's right. We even ambitiously selected the place to hold the second edition, but in the end it fell through.

KWON Did the election of a new mayor influence any policy changes?

KIM That might have been a factor. Also, it's easy to be disappointed whenever expectations aren't set high enough. I think we experienced the side effects of trying to achieve all of our objectives at once, when we should have focused on making gradual progress instead. Regardless, given the deep budget reductions, I suppose that the city may have asked the question, "What are the outcomes, relative to the budget?"

KWON Since you began your career in the Korean art world in the early 1990s, you have always focused on the new medium of “media.” As such, I think that you must have had an important role as a member of the Organizing Committee for the 1st *SEOUL in MEDIA* exhibition, the title of which made a strong statement. At the time, you were constantly involved in various events that focused not only on the interaction of the city and media, but also on changes that were taking place in the urban and media environments. Could you shed some light on the key factors that motivated you and your colleagues, you shared your vision of that era and organized events with you?

KIM From the mid-1990s to 2000, events like the *Gwangju Biennale*, the *media_city seoul*, and the *Busan Biennale* were initiated one after another and the Korean art scene was rapidly becoming globalized. Enterprising curators and artists tended to join forces as they participated in projects with great aspirations and expectations. However, in retrospect, I believe that there was a central force that was lacking, one that would have attracted and combined the passion for these individuals. One possible explanation for this is that government policy and strategy in the arts and culture sector were not yet established and were only implemented in stages. You might say that the energies of individuals was only able to spread sporadically. Although there were some people who possessed remarkable awareness, either the government support or the policies it implemented were insufficient to integrated and develop all this energy. This was perhaps the greatest limitation of that period. You know, Nam June Paik was always situated at the apex of these kinds of circumstances. As an artist, he inspired people while also getting personally involved in many events and organizations, and he also provided opportunities for many curators, including myself. Of course, he supported many artists as well. That’s why I have always thought of Paik as someone who actually did what the government couldn’t. Without him, establishing the *Gwangju Biennale* and the Korean Pavilion at the *Venice Biennale* would have been impossible at that time. Whenever I think about the circumstances back then, I’m reminded that Korea owes a lot to Nam June Paik.

KWON Let’s move on to your tenure as the 4th General Director at SeMA. After you were appointed, there were many changes that you introduced; we might say under your leadership that the Museum earnestly evolved into a “curatorial museum.” The Biennale must have also played a role in terms of your vision for the future direction of the museum, as well as the SeMA-HANA Media Art Award, which was established in 2014. Can you describe the relationship between the Museum and the Biennale, from your perspective?

KIM Prior to joining Seoul Museum of Art, I served as General Director of the Gyeonggi Museum of Modern Art (2006–2010), where I advocated and practiced a “post-museum” management philosophy. Since I was the first

General Director of the Gyeonggi Museum of Modern Art, it took an outsized amount of time and research to establish the necessary infrastructure to realize this “post-museum” paradigm. One thing that I was able to do was to lay a foundation by creating the artist residency at Gyeonggi Creation Center. We converted an abandoned school in Seongam-dong, Ansan into a residency and invited artists from both Korea and overseas, in line with the objective of moving forward as a new art museum.

When I later moved to SeMA, its residency program, known as SeMA Nanji Residency, as well as the Biennale were already in place. In other words, I viewed the Biennale and the residency as important driving forces for progressing into the “post-museum,” with the potential to meaningfully change the Museum and unfold a new future direction. I’ve always believed that for an art museum to break from traditional practices and become a viable, renewed institution, such “alternative projects” are absolutely necessary. Before starting this job at the Museum, I had previously gained experience at alternative spaces such as Ssamzie Art Space as well as working on projects such as *Gwangju Biennale* and the *Venice Biennale*. Chose to be an independent curator, if you will. That’s why I can say that I acquire my skills on the front lines. I think that having a sort of “independent spirit” served an important role in reforming the Museum and shifting it toward a more enterprising direction.

The first step I took in transforming the SeMA into a “post-museum,” or a 21st century future art museum, was to place the Biennale within the purview of the museum’s direct management. Although it had previously been organized under the auspices of the museum, it was basically compartmentalized into a kind of satellite department that was vaguely connected to the museum, and there was always a different administrative team for each edition of the Biennale. In short, it wasn’t system in which the Biennale could naturally form a close relationship with the museum, or even receive sufficient support. Therefore, I sought to establish a small, efficient and sustainable organizational structure for the Biennale by bringing it under direct management of the museum by using the model of *Gwangju Biennale*, which I was very familiar with, as reference. I changed the official name to *SeMA Biennale Mediacity Seoul*, and appointed staff to create a general affairs department, which ensured that each artistic director and their respective Biennale team would receive sufficient administrative support. I also included the museum’s curator in the Biennale planning process and encouraged them to stay involved with the Biennale’s tasks, in an effort to properly establish both a system and contents that would be worthy of the designation of an art museum biennial. After this reorganization, Park Chan-Kyong was appointed as artistic director of the 8th edition, and Beck Jee-sook was appointed to lead the 9th edition. I think that these two Biennials, both of which took place during my five-year term as the General Director of the museum, represented an important opportunity for realizing the vision of a post-museum through integrated relationships and

partnerships between the museum and the Biennale.

KWON It seems safe to say that the 8th and 9th editions really helped this role and function of the Biennale to blossom by presenting and practicing an alternative to existing art systems or activities. However, while these “alternative” attempts may be understood as novel or innovative statements when viewed today in the context of their successful outcomes, do you think they were considered risky at the time that they took place? I ask this because of the perception that you were moving forward in a direction that others couldn’t yet envision; I assume that you placed your trust and understanding in each artistic director’s decisions because of your previous experience with independent curating at Ssamzie Art Space and the *Gwangju Biennale*, as you said earlier. Could you elaborate on your perspective regarding the relationship between the General Director of the museum and the artistic director of the Biennale?

KIM The role of the museum’s General Director in that relationship is to support the artistic director in carrying out their responsibilities. During my tenure, I made efforts to provide the necessary support for the artistic directors’ requests, as well as to mediate and resolve issues. I did my best to understand the difficulties of the artistic directors and offer support, as I recalled the 6th Gwangju Biennale *Fever Variations* in 2006. In addition, I believe that the museum’s curator placed in charge of the Biennale should remain consistent from year to year, so that they could accumulate as much know-how as possible. I think that this would enable different artistic directors for each edition to work productively and in harmonious cooperation with the museum staff, especially the curator, based on the structure and system of the museum in support of the Biennale.

KWON While you were serving your role as General Director of the museum, you also considered Australia’s *Asia Pacific Triennial of Contemporary Art* (APT) as a model biennial that was directly managed by an art museum. What characteristics of this triennial were of particular importance to you?

KIM APT is not as well-known as the *Venice Biennale* or Kassel’s *Documenta*, but it operates in a unique way; most notably, it focuses on artists in Asia, as well as diasporic Asian artists working in the United States, Europe, and elsewhere. This orientation maximally reflects Australia’s regional specificity, leading APT its own distinct identity as an international triennial. It also aligns with the background of protecting and fostering Aboriginal art with regard to Australia’s arts and culture policies. APT is a good model for non-Western biennials because of the balance and harmony that it achieves between high-tech art and Aboriginal art of the Asia-Pacific region. In that sense, it contrasts with several Western-centered Asian biennials such as Korea’s *Gwangju Biennale*, China’s *Shanghai Biennale*, Taiwan’s *Taipei Biennial*,

and Japan's *Yokohama Triennale*.

The second point to note is that APT is directly managed by Queensland Art Gallery and the Gallery of Modern Art, Brisbane. In APT's early stages of development, the director of Queensland Art Gallery was put in charge of the triennial until the project's structure reached a certain level of stability. Furthermore, the organization employs a professional administrative officer who is tasked with managing the triennial team, has the same degree of authority as a guest curator, and participates in the selection of the triennial's theme. Eventually, these officers go on to become directors of other institutions and develop into art professionals. To me, these are some of the benefits that are possible when art museums manage biennials directly.

The final important point concerns museum collections. Biennials often invite artists to come and produce temporary works at specific time, yet most of them have no choice but to abandon their works when they leave. However, Queensland Art Gallery didn't miss the opportunity to collect those works as a type of "presence" collection (improvising in response to on-site situations). As such, Queensland Art Gallery has accumulated a vast collection of works from its previous triennials, either donated by artists or purchased at low prices. In my opinion, the *Gwangju Biennale* would have been able to build a richer collection and achieve enhanced international status if it were managed directly by, or in solidarity with, the Gwangju Museum of Art. When I was working at SeMA, I undertook efforts and discussions appropriate to the museum's situation in the hopes of collecting works that were abandoned by artists that participated in the Biennale. However, they didn't meet my expectations, unfortunately.

KWON The 8th and 9th editions led to more works being registered in the museum's collection than other editions. And in 2018, Ahn Kearn-Hyung donated his work, which won the SeMA-HANA Media Art Award, to the museum. Also in the museum collection, there is Nam June Paik's *Market* (2000), which was commissioned by the 2000's Organizational Committee and exhibited at the *media_city seoul 2000*.

KIM In fact, the museum collection is not only valuable from a material standpoint but also as an archive, so the practice of retaining works after the Biennale has a clear objective and documentary function. I hope the museum will keep this in mind in the future.

KWON That is also one of the main points of our current interview as well as the report we are trying to create, with the goal of establishing a basic foundation for professional discussion by paying attention to human resources and their experiences, all of which serve as important resources in the Biennale's collection, in addition to organizing historical records of the Biennale.

KIM I fully agree, and that's why I wanted bring my attention to this interview.

KWON Do you think the Biennale should continue, and if so, why?

KIM Of course it has to continue. First of all, it's important to talk about the alternative imaginaries of the Biennale and its role as the driving force to lead change. In the ecosystem of the art world, the significance of the Biennale becomes a tool for subverting the art world's stagnant atmosphere or discourse. While there are some people who endorse a negative view toward the Biennale as a food chain of famous international curators, it is nonetheless a platform for attempting temporary works, projects, and minority aesthetics that would not otherwise be accommodated by the museum. *Ghosts, Spies, and Grandmothers* paid attention to "Asianness" and symbolized marginalized people by metaphorizing and personifying Asia while delivering a subversive and future-oriented message that foreshowed new waves or prospects. That theme really resonated with me. It revealed the oppressive elements in our lives and effectively imprinted the theme of Asia onto broader public discourse. The opening ceremony included an actual *gut* (shaman ritual) related to the Biennale's theme at the museum, which elicited participation of the audience. This had a strong impression on me because I believe that another essence of the "post-museum" is its state of being public, or in other words, lowering the threshold of the museum and visualizing an unseen audience. On the other hand, *NERIRI KIRURU HARARA* was meaningful in its engagement with sharp, relevant topics such as minorities, the disabled, social education, and environmental issues. Essentially, one Biennale focused on the public awareness of Asianness, while the other proposed the aesthetic topic of the "other," both of which fulfilled the alternative function of the Biennale. I'd like to offer positive evaluations of these two editions based on their achievements, not simply because they took place during my tenure at the SeMA.

Second, the Biennale can become a tool for the geographic and cultural expansion of Korean wave, which has taken hold among young generations throughout East Asia. I believe that we can unlock the potential of "K-art" through the Biennale. The Korean wave already appeals to new generations of East Asians seeking new cultural identities and embodying the cultural hybridization represented by Korean wave, or contemporary Asianness that subtly combines Korean and Western characteristics. Therefore, an East Asian biennial like *Seoul Mediacity Biennale* can operate as a functional locus for the Korean art wave.

Third, considering the urgent need for individuals such as curators, critics, and coordinators to support the work of artists, the Biennale can also serve as a personnel platform. Korean art can only grow internationally if competent organizers can be found who can interact with important international figures in order to hold a successful biennial. Great artists cannot showcase their abilities on the international stage alone unless they

are introduced by or collaborated with someone else.


Finally, the main reason why I believe that the Biennale must continue is the project's historicity. From the very first edition held at the start of the new millennium, it was always a city-specific event that considered the close linkages between the history and structure of Seoul, and it has made great contributions toward establishing Seoul as an international city. Considering its ability to change the cityscape and enhance citizens' imagination in conjunction with arts and culture, based on science and technology as well as development of media, the Biennale should be seen as an essential cultural partner for the city of Seoul.

KWON COVID-19 has changed how we experience arts and culture, not to mention many other aspects of our daily lives. With this in mind, what are your thoughts about how the Biennale ought to operate in the future?

KIM The Biennale should not pander to traditions or conventions but sincerely pursue its function as art and as an alternative organization that awakens and stimulates people by engaging with new topics. It must also take responsibility for transforming the ecosystem of art within a continuum that fulfills and emphasizes such duties. As I think about the future, it will be important to develop a language of art associated with the post COVID-19 era. Aside from technical information and knowledge of Blockchains, artificial intelligence, virtual reality, robots, and big data, what is most necessary is a "non-face-to-face marketing" in the context of comfort, healing, moral value, and publicness. But most of all, we must continue to question the essence of art as something distinct from industry, technology, and science.

Through art we can enrich people's lives and anticipate a future of shared love for humanity, and this is why I believe arts and culture will never disappear from the human world.





Minerva Cuevas
Recipe for a little landscape

2021, Acrylic on wall,
Dimensional variables

Pixel art design: Franciszek Jan
Nowotniak
Painting: Choi Joowoong, Kim
Minjung, Suyeon Kim, Koh
Kyungho, Lee Gunhee, and Leeje

Supported by the 11th Seoul
Mediacity Biennale

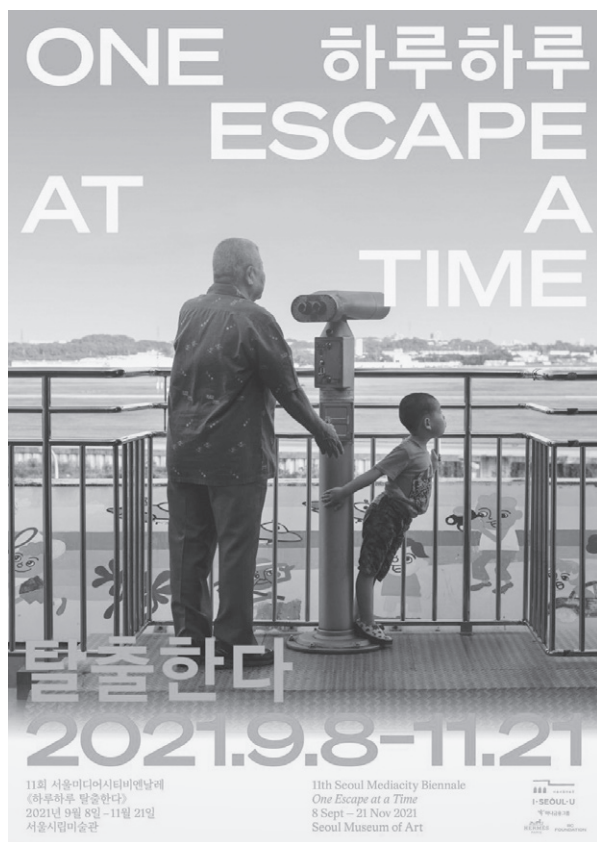
Exhibition view at Seoul Museum
of Art, 2021

The 11th Seoul Mediacity Biennale *One Escape at a Time*

Period	September 8 – November 21, 2021
Artistic Director	Yung Ma
Venues	Seoul Museum of Art, 97 <i>Network</i> bases, online
Artists	41 individuals and collectives from 22 countries (11 domestic, 31 international)
Artworks	58 (18 supported, 2 co-supported)
Visitors	852,742
Public Programs	42 (988 sessions)
Program Participants	4,932
Website	https://archive.mediacityseoul.kr/2021/
Budget	180 million won (pre-Biennale) 2.44 billion won (Biennale)

By the early 2020, at least fifteen biennial exhibitions were active throughout Korea, indicating a significant increase from the nine biennials that were held in 2018.²⁷ Such figures reveal Korea's widespread abuse with regard to its national arts infrastructure, resulting in various Biennale exhibitions hastily launching and folding according to the agendas of various local governments. Meanwhile, the Biennale had spent two decades gaining global recognition and cultivating a positive brand identity among domestic and international art professionals by consistently presenting dynamic approaches and explorations to connecting media and the city. Biennial exhibitions are not longer in scarce supply and the pervasive presence of certain forms of media art in everyday life poses challenges for communicating the identity of a project like the Biennale, which explores complex relationships between technology and art. At the same time, since SeMA's role in introducing contemporary art to a general Korean audiences is shared by MMCA Seoul, the former has refocused its strategy around connecting and networking its institutional resources, including several forthcoming museum branches that are currently under construction, to spread across the city and grow together as "Seoul's Network Museum."

In 2019, SeMA's 6th General Director Beck Jee-sook organized a meeting of the Advisory Board, which included previous artistic directors of the Biennale as well as art professionals and affiliates from other Korean biennial exhibition in order to compose the Biennale Manifesto prior to appoint a new artistic director for the 11th edition of the Biennale. The Artistic Director Recommendation & Appointment Boards then selected Yung Ma as the Biennale's first non-Korean and youngest artistic director. During the pre-Biennale, Ma invited guest curators Lee Jiwon and Claudia Pestana to work alongside five assistant curators, one project manager, and three coordinators; additionally, one curator and one administrator from SeMA joined the team to form a cooperative structure. The pre-Biennale held at the end of 2019 included the *Screening* program, which focused



One Escape at a Time Poster,
 2021
 Graphic design by
 Wkshps × Park-Langer

on the intersection of popular culture and contemporary art; *Feedback Companion*, which explored the Biennale's theme of "escapism" along with the participation of art students from Sungkyunkwan University; and the *Limited Online Series*, in which various participants of the Biennale discussed the exhibition preparation process. However, due to the sudden outbreak of COVID-19 in early 2020, the Biennale's opening was postponed for one full year, when a series of revisions to its exhibition production and programs were also implemented.

The 11th Seoul Mediacity Biennale *One Escape at a Time* was held from September 7 to November 21, 2021, taking place during an odd-numbered year for the first time in the Biennale's history. As its title suggests, this edition of the Biennale examined contemporary "escapist" ways of life amid a rapidly changing media environment and the instability of the pandemic era; namely, information exchange via social media such as Instagram, excessive contents capable of transcending existing boundaries on OTT media platforms, and scenes inside and outside the numerous cafes that appear and disappear from day to day have all come to signify modes of seeking refuge for members of contemporary society. The 11th edition of the Biennale, more quickly than ever, proposed contemporary art as another way out that is widely known and achieves the same ends.

The process of organizing the Biennale's "cluster" proceeded in phases prior to the exhibition's opening, from the launch of its online channel to distribution of contents throughout 97 sites across Seoul to the exhibition itself, concisely and cohesively demonstrating how the Biennale might operate in an organic network with the city. In that regard, public spaces like cafes, bookstores, restaurants and bars as well as urban media canvases served as points of distribution that established the Biennale, as a cultural hub facilitated by its relations with present day Seoul and the cooperating collateral spaces. A total of 174 pieces were thus exhibited outside the museum, with 27 Biennale entries reproduced as posters, video clips, sound sources, and installations and disseminated via the distribution network, with each participating space presenting between one and ten pieces at a time. The newsletter *Routes*, which was also initiated around the same time, published interviews with participants written in non-specialized prose as well as their selected works and produced four issues, each of which focused on a different subtopic. The 4th final issue was conceived as the Biennale newsletter and contained nine short stories written by participants in the *SF Writing Workshop* program.

The most salient aspect of the 11th edition of the Biennale was its strategy of reducing its posture without separating art and daily life. The points of view expressed by artworks or their narrators, regardless of any given work's production year, illustrated the isolation felt around the world during the pandemic era and the corresponding inner conflicts and changes as well as the social inequality, contradiction, prejudice, and nostalgia caused by the virus's precipitous outbreak. The Biennale also featured common media formats including sitcoms, movies, fashion, idol culture, Hong Kong Noir, news, performance, advertising, magazines, romance novels, cartoons, plays, popular music, and animations, all of which served as both languages and devices for expressing and dealing with one's honest feelings. Delicate

The 11th Seoul Mediacity
pre-Biennale
Screening
Theater 5, Seoul Cinema,
2019.12.6



The 11th Seoul Mediacity
pre-Biennale
Feedback Companion
Seoul Museum of Art,
2020.7.28

adjustments in the distance between works and the range of roles assigned within the exhibition evinced a level of consistency in neither elevating art above other media nor isolating it, and the Biennale was evaluated as a “well-made thematic exhibition that wasn’t overdone.”²⁸ The budget increased by approximately 400 million won and was supported by 23 sponsors and partners. Combining the cumulative number of visitors recorded by the 83 networked spaces and media canvased, the Biennale was experienced by a record-high 852,742 visitors, 40,747 of whom attended the main the exhibition at SeMA.

The fourth SeMA-HANA Media Art Award was jointly presented to Eisa Jocson for *Superwoman: Empire of Care* (2021) and Hao Jingban for *I Understand...* (2021) at an online award ceremony, following an online selection process.

27 Visual Arts and Design Division, Ministry of Cultures, Sports and Tourism, “Nine Biennales Nationwide in 2018 Attract 1.64 million Visitors.” December 20, 2018.
https://www.mcst.go.kr/kor/s_notice/press/pressView.jsp?pSeq=17046

28 *Final Report: The 11th Seoul Mediacity Biennale One Escape at a Time*, Seoul Museum of Art, 2021.



The Map of Network
97 bases in Seoul
2021.8.1-12.31

Excerpted from
Hsu Che-yu, *The Unusual
Death of a Mallard*, 2020

Network view at Jan Euljiro
Jung-gu, Seoul,
2021.8.1–12.30

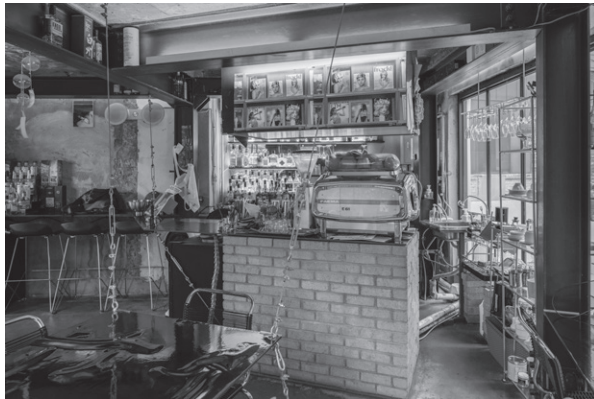


Excerpted from Chihoi,
Carousel, 2014

Network view at Chaegbang
Yeonhui
Mapo-gu, Seoul,
2021.8.1–12.30

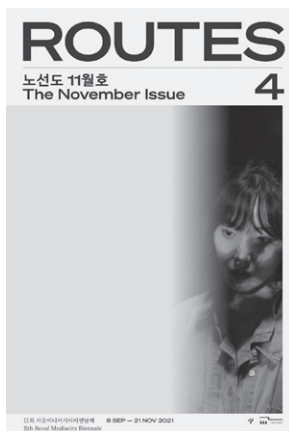
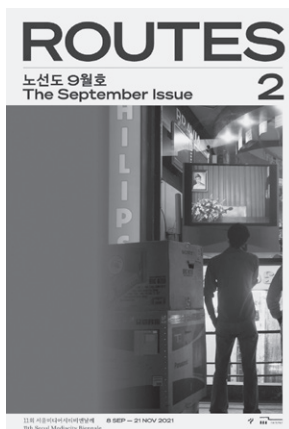
Excerpted from Brice
Dellsperger, *Body Double* 34,
2015

Network view at
EP COFFEE N BAR
Mapo-gu, Seoul,
2021.8.1–12.30



Excerpted from Pilvi Takala,
If Your Heart Wants It (remix),
2020

Network view at
Bookstore the X
Mapo-gu, Seoul,
2021.8.1–12.30



Routes, newsletter of the 11th
Seoul Mediacity Biennale
Distribution view at the Goyo
Bookshop
Yongsan-gu, Seoul,
2021.8.1-12.30



TASTEHOUSE × WORKS

OoH

2021, Media canvas, banners,
T-shirts graphic, digital image and
video on website, Dimensions
variable

Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Network view at K-Pop Square
Media Canvas
2021.8.28–11.20



TASTEHOUSE × WORKS

OoH

2021, Media canvas, banners,
T-shirts graphic, digital
image and video on website,
Dimensions variable

Supported by the 11th Seoul
Mediacity Biennale

Exhibition view at Seoul
Museum of Art, 2021

Sarah Lai
Gang Killer

2021, Mixed media installation,
Dimensions variable

Exhibition view at Seoul Museum
of Art, 2021



Pauline Boudry / Renate Lorenz
(No) Time

2020, Multimedia installation,
HD video, color, sound, 20 min

Choreography/Performance:
Julie Cunningham, Werner
Hirsch, Joy Alpuerto Ritter, and
Aaliyah Thanisha

Co-production of the 11th Seoul
Mediacity Biennale, Jindřich
Chalupecký Society, Service des
affaires culturelles du Canton
de Vaud, IFFR Rotterdam, Frac
Bretagne, and CA2M Madrid

Exhibition view at Seoul Museum
of Art, 2021



Hong Jinhwon
*Good afternoon, Good evening,
 Good night v2.0*

2021, Multimedia installation,
 web-based YouTube subscription
 and streaming service,
 2 single-channel videos, color,
 150 x 200 cm (installation);
 18 min 25 sec, 20 sec (loop)

Supported by the 11th Seoul
 Mediacity Biennale
 Courtesy of the artist

Exhibition view at Seoul Museum
 of Art, 2021

Monira Al Qadiri
SOAP

2014, Video, color, sound, 8 min

Concept, direction and editing:
Monira Al Qadiri, Actors: Hilda
Suwarnapali, Sila K., Kumari S.

Commissioned by Creative Time
Artist's Report program (2014)
Courtesy of the artist

Exhibition view at
Seoul Museum of Art, 2021



DIS
A Good Crisis

2018, HD video, color, sound,
3 min 48 sec

Courtesy of the artists and Project
Native Informant, London

Exhibition view at
Seoul Museum of Art, 2021

Hao Jingban
I Understand...

2021, HD video, color and B/W,
sound, 21 min

Exhibition view at Seoul Museum
of Art, 2021



Eisa Jocson
Superwoman: Empire of Care

2021, Music video installation,
color, sound, Dimensions variable
(installation); 12 min 17 sec (video)

Collaboration: Eisa Jocson, Bunny
Cadag, Cathrine Go, Teresa
Barrozo, Franchesca Casauay,
Videographer-editor: Brandon
Relucio

Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Exhibition view at Seoul Museum
of Art, 2021



SeMA - Hana Media Art Award 2021
Online award ceremony

Jury Chairperson: Ahn Kyuchul
Moderator: Kim Heejin
Award Co-recipients: Eisa Jocson,
Hao Jingban

Seoul Museum of Art and
Online, 2021.10.18

One Escape at a Time artworks

Seoul Museum of Art

Kang Sang-woo

Forest Neighbor

2021, HD video, color, sound,
10 min 56 sec

Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Safranski Mackerel

Communal Confession

2021, 2 channel animation,
color, sound, 8 min 54 sec
Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Body image_Daytime scenery

2019–21, Drawings in pencil on
paper, 56 × 70 cm each
(12 pieces)

Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Kim Min

Yes We Cam

2012–16, Photography, printed
documents, Dimensions
variable

Video production partners/
sponsors: Toronto Biennial
of Art, Trinity Square Video,
the Centre for Art Tapes, and
Koyama Provides
Courtesy of the artist

Life of a Craphead (Amy Lam,
Jon McCurley)

Life of Life of a Craphead
(Episode 1)

2020, HD video, color, sound,
14 min 15 sec
Courtesy of the artists

Ryu Hansol

Virgin Road

2021, HD video, color, sound,
10 min 21 sec
Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Chew-wing

2021, Paint on wall,
Dimensions variable
Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Li Liao

Unaware 2020

2020, 3 channel video
installation, color, sound,
6 min 52 sec, 10 min 39 sec,
16 min 45 sec
Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Liu Chuang

Love Story

2013/2021, Digital inkjet prints,
Dimensions variable
Courtesy of the artist and
Antenna Space, Shanghai

Richard Bell

Scratch an Aussie

2008, HD video, color, sound,
10 min
Courtesy of the artist and
Milani Gallery, Brisbane

Broken English

2009, HD video, color, sound,
11 min 15 sec
Courtesy of the artist and
Milani Gallery, Brisbane

The Dinner Party

2013, HD video, color, sound,
19 min 30 sec
Courtesy of the artist and
Milani Gallery, Brisbane

Lim Giong

Five Waves

2021, 5 audio tracks,
Dimensions variable
Thanks to: Yang Jongsung,
PhD
Courtesy of the artist

Monira Al Qadiri

SOAP

2014, Video, color, sound,
8 min
Concept, direction and editing:
Monira Al Qadiri
Actors: Hilda Suwarnapali,
Sila K., Kumari S.
Commissioned by Creative
Time Artist's Report program
(2014)
Courtesy of the artist

Minerva Cuevas

Recipe for a little landscape

2021, Acrylic on wall,
Dimensions variable
Pixel art design: Franciszek
Jan Nowotniak
Painting: Choi Joowoong,
Kim Minjung, Suyeon Kim,
Koh Kyungho, Lee Gunhee,
and Leeje
Supported by the 11th Seoul
Mediacity Biennale
Courtesy of the artist

Bani Abidi

The Address

2007, Still image on monitor,
9 digital inkjet prints,
90 × 60 cm each
Courtesy of the artist

Anthem

2000, Video, color, sound,
2 min 42 sec
Courtesy of the artist

Brice Dellsperger

Body Double 3

1995, SD video, color, sound,
loop, 1 min 50 sec (loop)
Actor: Brice Dellsperger
Courtesy of the artist

Body Double 34

2015, 3 synchronized HD
video, color, sound, loop,
5 min 6 sec (loop)
Actor: J. Benoit, A. Collet, C.
Cornillon, O. Demurger,
F. Dutoit, A. Emerit, R.
Gandolphe, Q. Goujout, A.
Huthwohl, A. Miserez, A. Pinot,
A. Rocca, M. Testas, E. Zely
Courtesy of the artist

Sarah Lai

Gang Killer

2021, Mixed media installation,
Dimensions variable
Courtesy of the artist

Sharon Hayes

**An Ear to the Sounds of Our
History (A Time to Keep)**

2011, Vintage record covers,
94 × 63 cm
Courtesy of the artist and
Tanya Leighton, Berlin

**An Ear to the Sounds of Our
History (The World in Sound)**

2011, Vintage record covers,
188 × 63 cm
Courtesy of the artist and
Tanya Leighton, Berlin

**An Ear to the Sounds of Our
History (The Essence of
Americanism)**

2011, Vintage record covers,
188 × 63 cm
Courtesy of the artist and
Tanya Leighton, Berlin

**An Ear to the Sounds of Our
History (Politics in USA)**

2011, Vintage record covers,
94 × 63 cm
Courtesy of the artist and
Tanya Leighton, Berlin

**An Ear to the Sounds of Our
History (Recorded Voice)**

2011, Vintage record covers,
220 × 63 cm
Courtesy of the artist and
Tanya Leighton, Berlin

**An Ear to the Sounds of Our
History (The Big News)**

2011, Vintage record covers,
94 × 63 cm
Courtesy of the artist and
Tanya Leighton, Berlin

Hsu Che-Yu

**The Unusual Death of a
Mallard**

2020, HD video, color, sound,
16 min 45 sec
Collaboration: Chen Wan-Yin
Courtesy of the artist

Rabbit 314

2020, HD video, color, no
sound, 7 min 16 sec
Collaboration: Chen Wan-Yin
Courtesy of the artist

Cici Wu

**Unfinished Return of
Yu Man Hon**

2019, Mixed media installation,
video, transferred from 16 mm
film, film prop lamp,
Dimensions variable
(installation),
19 min 17 sec (video)
Soundtrack: Victor Au
Percussion: Terence Chan
Gaffer: Richard Li
Props: Jinno Neko and Cici Wu
Written, directed, edited and
cinematography by Cici Wu
Courtesy of the artist

<p>Amature Amplifier Kim Chuja Is Forever 2006, Video, color, sound, 2 min 14 sec Courtesy of the artist</p> <p>DCXTB 2002, Video, color, sound, 2 min 30 sec Courtesy of the artist</p> <p>4 Seasons Weeper 2009, Video, color, sound, 5 min 6 sec Courtesy of the artist</p> <p>Eisa Jocson Superwoman: Empire of Care 2021, Music video installation, color, sound, Dimensions variable (installation); 12 min 17 sec (video) Collaboration: Eisa Jocson, Bunny Cadag, Cathrine Go, Teresa Barrozo, Franchesca Casauay Videoographer-editor: Brandon Relucio Supported by the 11th Seoul Mediacity Biennale Courtesy of the artist</p> <p>Yamashiro Chikako Chinbin Western: Representation of the Family 2019, 4K HD video, color, sound, 32 min 10 sec Courtesy of the artist and Yumiko Chiba Associates, Tokyo</p> <p>Oliver Laric Betweenness 2018, HD video, B/W, sound, 4 min 35 sec Courtesy of the artist and Tanya Leighton, Berlin</p> <p>Wang Haiyang Apartment 2019, HD video, color and B/W, sound, 14 min Courtesy of the artist</p>	<p>Johanna Billing You Don't Love Me Yet Seoul Edition 2002, 2021, 10 cover versions, handheld devices, Dimensions variable Original song: You Don't Love Me Yet by Roky Erickson (published in 1984) Producer: Park Daham Musicians: Big Baby Driver, Cadejo, Hyodo and BASS, Kim Okj, Meaningful Stone, Moskva Surfing Club, Playbook, Wedance, Wona, and Yeong Die Photo: Park Syeyoung, Heo Yoon, Kim Changgu, Kim Haeyoung Graphic design: Jane Doe, Kay Kwon English font design: ÅBÅKE Supported by the 11th Seoul Mediacity Biennale Courtesy of the artist and Hollybush Gardens, London</p> <p>Yuri Pattison sun_set pro_vision 2020–21, Game engine software (Vulkan), modified Dell PowerEdge R620s, GeForce GTX 1650 GPUs, uRADMonitor MODEL A3 atmospheric monitor, LED matrix screen, slotted angle, cables, 192 × 270 × 75 cm Coproduction of the 11th Seoul Mediacity Biennale and Douglas Hyde Gallery, Dublin Courtesy of the artist and mother's tankstation limited, Dublin and London</p> <p>YOUNG-HAE CHANG HEAVY INDUSTRIES SAMSUNG MEANS REBIRTH 2021, 7 single-channel videos with original texts and music soundtracks, Dimensions variable Supported by the 11th Seoul Mediacity Biennale Courtesy of the artists</p>	<p>Chang Yun-Han We Chose the Moon 2021, Text, LED signage, Dimensions variable Web design: Phoenix Yu-Tzu Huang Supported by the 11th Seoul Mediacity Biennale Courtesy of the artist</p> <p>Jeong Geumhyung Under Construction 2021, Mixed media installation, Dimensions variable Supported by the 11th Seoul Mediacity Biennale Courtesy of the artist</p> <p>TASTEHOUSE × WORKS OoH 2021, Media canvas, banners, T-shirts graphic, digital image and video on website, Dimensions variable Supported by the 11th Seoul Mediacity Biennale Courtesy of the artist</p> <p>Chihoi Carousel 2014, Slide projection, color and B/W, 80 slides, 8–9 min Courtesy of the artist</p> <p>Tala Madani The Womb 2019, Animation, color, no sound, 3 min 26 sec Courtesy of the artist and David Kordansky Gallery, Los Angeles</p> <p>Tobias Zielony The Fall 2021, Digital inkjet prints, Dimensions variable Courtesy of the artist</p> <p>Paul Pfeiffer Incarnator 2018–21, HD video, color, sound, 20 min 45 sec Courtesy of the artist</p>	<p>Pauline Boudry / Renate Lorenz (No) Time 2020, Multimedia installation, HD video, color, sound, 20 min Choreography/Performance: Julie Cunningham, Werner Hirsch, Joy Alpuerto Ritter, and Aaliyah Thanisha Coproduction of the 11th Seoul Mediacity Biennale, Jindřich Chaloupecký Society, Service des affaires culturelles du Canton de Vaud, IFFR Rotterdam, Frac Bretagne, and CA2M Madrid Courtesy of the artists, Marcelle Alix, Paris and Ellen de Bruijne Projects, Amsterdam</p> <p>Wall Necklace Piece (unpredictable assembly) 2021, Golden chains, hooks, 150 × 240 cm Courtesy of the artists, Marcelle Alix, Paris and Ellen de Bruijne Projects, Amsterdam</p> <p>Pilvi Takala If Your Heart Wants It (remix) 2020, HD video, color, sound, 15 min 37 sec Courtesy of the artist, Carlos/ Ishikawa, London and Helsinki Contemporary</p> <p>Hao Jingban I Understand... 2021, HD video, color and B/W, sound, 21 min Courtesy of the artist</p> <p>Hapjungjigu The Personal Stories Project 2020–, Online project http://sasaronproject.com/ss/ Organization: Kwon Seajung, Park Eunjung, Seo Dasom, Lee Je, Jeon Geuryun Web design and development: Kim Minkyung Supported by the 11th Seoul Mediacity Biennale</p>
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<p>Henrike Naumann PROTO NATION 2021, Mixed media installation, Dimensions variable Music: Leevisa Supported by the 11th Seoul Mediacity Biennale Courtesy of the artist and KOW, Berlin</p>	<p>Hong Jinhwon Good afternoon, Good evening, Good night v2.0 Multimedia installation, web-based YouTube subscription and streaming service, 2 single-channel videos, color, 150 × 200 cm (installation); 18 min 25 sec, 20 sec (loop) Footage: Media Chamsesang Supported by the 11th Seoul Mediacity Biennale Courtesy of the artist</p> <p>DESTROY THE CODES Online project https://destroy.codes/ Supported by the 11th Seoul Mediacity Biennale</p>	<p>C-U-T KALEIDOSCOPE Multimedia installation, video, color, sound, 4 min 16 sec, 5 min 30 sec</p> <p>DIS A Good Crisis HD video, color, sound, 3 min 48 sec Courtesy of the artists and Project Native Informant, London</p> <p>UBI: The Straight Truvada HD video, color, sound, Dimensions variable Courtesy of the artists and Project Native Informant, London</p>	<p>ONEROOM DECODING MODELS Online project https://decodingmodels.com/ Supported by the 11th Seoul Mediacity Biennale</p>
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One Escape at a Time programs

pre-Biennale

Screening

Period 2019.12.06 19:00–21:00
Venue Theater 5, Seoul Cinema
Contents *DIS, A Good Crisis* (2019), Minerva Cuevas, *Pirates and Heroes* (2006), *Economy of the Imaginary* (2006), Monira Al Qadiri, *SOAP* (2014), Tobias Zielony, *Maskirovka* (2017), Chikako Yamashiro, *A Woman of the Butcher Shop* (2016)
 Conversation: Yung Ma, Minerva Cuevas

Screening

Period 2019.12.07 14:00–16:30
Venue Theater 5, Seoul Cinema
Contents Screening: Monira Al Qadiri, *The Craft* (2017), Hsu Che-Yu, *Single Copy* (2019), Johanna Billing, *Magical World* (2005) Richard Bell, *Broken English* (2009), Ming Wong, *Bloody Marys - Song of the South Seas* (2018)
 Conversation: Yung Ma, Beck Jee-sook

Screening

Period 2019.12.08 14:00–18:30
Venue Theater 5, Seoul Cinema
Contents Screening: Kang Sangwoo, *Clean Me* (2014), Pauline Boudry / Renate Lorenz, *Silent* (2016), *Moving Backwards* (2019)
 Conversation: Lee Jiwon, Kang Sangwoo

Feedback Companion

Period 2020.06.01
Venue Business School, Sungkyunkwan University
Participant Moderator: Claudia Pestana, Jahng Haerim, Hwang Nam Woong
 Speakers: Jung Yeondoo, Kim Gyewon, Shin Hak, 53 students of Sungkyunkwan University School of Art
Contents Initial idea presentation with the keyword “escapism” by SKKU students
Collaboration SKKU Research & Business Foundation

Feedback Companion

Period 2020.07.28
Venue Lecture Room 3, Seoul Museum of Art
Participant Moderator: Claudia Pestana, Jahng Haerim, Yi Moon-seok, Hwang Nam Woong
 Speakers: 5 teams (Dream, Pause, Tattoos, Emoticon, Hideout)
Contents Team feedback session on initial ideas

Feedback Companion

Period 2020.08.07
Venue Meeting Room, Seoul Museum of Art
Participant Moderator: Claudia Pestana, Jahng Haerim, Yi Moon-seok, Hwang Nam Woong
 Speakers: 5 teams (Citizen Participatory Art Platform, Street Person, Do not Feed the Animals, Escape and Travel, Ancient Futures)
Contents Team feedback session on initial ideas

Feedback Companion

Period 2020.08.10
Venue SeMA Hall, Seoul Museum of Art
Participant Moderator: Claudia Pestana, Jahng Haerim, Yi Moon-seok, Hwang Nam Woong
 Speakers: Jung Yeondoo, about 30 students of Sungkyunkwan University School of Art
Contents SKKU team shares each team’s proposal and a presentation of the *One Escape at a Time* by the Biennale team

Feedback Companion

Period 2020.10.30
Venue SeMA Hall, Seoul Museum of Art
Participant Moderator: Claudia Pestana, Lee Jiwon, Jahng Haerim, Yi Moon-seok, Hwang Nam Woong
 Speakers: Jung Yeondoo, about 30 students of Sungkyunkwan University School of Art, person in charge of SKKU Campus Town
Contents A feedback session based on the final research and an award ceremony hosted by the SKKU Campus Town

Feedback Companion

Period 2020.12.02
Venue Online (Zoom)
Participant Jung Yeondoo, Kim Gyewon, Shin Hak, 36 students of Sungkyunkwan University School of Art
Contents inter-feedback session between 3 groups of 9 teams

Feedback Companion

Period 2020.12.07
Contents Publication of *The Research of Social Skill for Escapism*

Limited Online Series

Period	2020.10.29–12.08 Every Thursday (6 times in total) (Open to public till 2020.12.31)
Venue	Online (Biennale website, YouTube)
Participant	Moderator: Yu Jiwon, Jahng Haerim, Yung Ma, Song Juyeon, Huh Miseok, YOUNG-HAE CHANG HEAVY INDUSTRIES Talk: Hapjungjigu, Jung Yeondoo, Henrike Naumann, Sunny Park
Contents	Online talk by the Biennale team and Participant artists about their roles and prep process for the Biennale

Online Channel

Samsung means Rebirth

Period	2021.05.27–07.08 Every Thursday
Artist	YOUNG-HAE CHANG HEAVY INDUSTRIES

Five Waves

Period	2021.07.12–16
Artist	Lim Giong
Collaboration	Yang Jongsung, PhD. Courtesy of the artist

You Don't Love Me Yet (Seoul edition)

Period	2021.07.26–30
Artist	Johanna Billing
Participant	Big Baby Driver, Cadejo, Hyodo and BASS, Kim Oki, Meaningful Stone, Moskva Surfing Club, Playbook, Wedance, Wona, and Yeong Die
Collaboration	Original song: <i>You Don't Love Me Yet</i> by Roky Erickson (published in 1984) Producer: Park Daham Musicians: Big Baby Driver, Cadejo, Hyodo and BASS, Kim Oki, Meaningful Stone, Moskva Surfing Club, Playbook, Wedance, Wona, and Yeong Die Photo: Park Syeyoung, Heo Yoon, Kim Changgu, Kim Haeyoung Graphic design: Jane Doe, Kay Kwon English font design: ÅBÅKE Supported by the 11 th Seoul Mediacity Biennale Courtesy of the artist and Hollybush Gardens, London

We Chose the Moon

Period	2021.08.02
Artist	Chang Yun-Han
Collaboration	Web design: Phoenix Yu-Tzu Huang Supported by the 11 th Seoul Mediacity Biennale Courtesy of the artist

The Personal Stories Project

Period	2021.08.06
Artist	Hapjungjigu

DESTROY THE CODES

Period	2021.08.13
Artist	Hong Jinhwon

Decoding Models

Period	2021.08.20, 10.01, 16
Artist	ONEROOM
Contents	<i>Decoding Models</i> is a web-based project conceived by the Euljiro-based art space ONEROOM. On the talk program, the ONEROOM discusses with Ryu Hansol and Hong Jinhwon about each of their works and unpack the processes of artwork production through the chroma Key (Ryu) and subscription service (Hong).

OoH

Period	2021.8.30–12.31
Artist	TASTEHOUSE × WORKS

sunset provision (status monitor)

Period	2021.9.30–12.31
Artist	Yuri Pattison

Network	Venues: 83 private establishments, 11 public institutions, 3 electronic billboards, approximately 800 media boards, Seoul Media Foundation TBS
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Network

Period	2021.08.01–12.31
Venue	Private establishments, public institutions, media canvases, and billboard
Contents	<p>174 pieces of reproduced artworks in forms of poster, video clip, sound track, and installation</p> <p>Poster: Chihoi, Cut from <i>Carousel</i> (2014), Hsu Che-yu, Still from <i>The Unusual Death of a Mallard</i> (2020), Kim Min, Image from <i>Yes We Cam</i> series (2012–2016), Oliver Laric, Still from <i>Betweenness</i> (2018), Li Liao, Still from <i>Unaware 2020</i> (2020), Mackerel Safranski, Image from <i>Body image_Daytime scenery</i> series(2019–2020), Ryu Hansol, Still from <i>Virgin Road</i> (2021), Pilvi Takala, Still from <i>If your heart wants it (remix)</i> (2020), Cici Wu, Still from <i>Unfinished Return of Yu Man Hon</i> (2019), Tobias Zielony, Print of <i>Shop</i> (2021), C-U-T, Group profile image, Brice Dellsperger, Still from <i>Body Double 34</i> (2016), Liu Chuang, Detail from <i>Love Story</i> (2013/2021), Pauline Boudry / Renate Lorenz, Still from <i>(No) Time</i> (2020), Hapjungjigu, Identity image of <i>The Personal Stories Project</i> (2020)</p> <p>Video clip: Brice Dellsperger, Excerpt from <i>Body Double 3</i> (1995), Hsu Che-yu, Excerpt from <i>The Unusual Death of a Mallard</i> (2020), Oliver Laric, Excerpt from <i>Betweenness</i> (2018), Pilvi Takala, Excerpt from <i>If Your Heart Wants It (remix)</i> (2020), Cici Wu, Excerpt from <i>Unfinished Return of Yu Man Hon</i> (2019), Li Liao, Excerpt from <i>Unaware 2020</i>, (2020), Pauline Boudry / Renate Lorenz, Excerpt from <i>(No) Time</i> (2020)</p> <p>Soundtrack: Johanna Billing, Cover versions of <i>You Don't Love Me Yet</i> (2021), Lim Giong, <i>Five Waves</i> (2021)</p> <p>Installation: Chang Yun-Han, <i>We Chose the Moon</i> (2021), Hong Jinhwon, Subscription service of <i>Good afternoon, Good evening, Good night v2.0</i> (2021)</p>

11th Seoul Mediacity Biennale at K-POP Square

Period	2021.08.28–11.20 Every Wednesday and Saturday twice an hour (36 times a day)
Venue	K-POP Square Media at Samseong station
Contents	<p>Screenings twice an hour every Wednesday and Saturday</p> <p>TASTEHOUSE × WORKS, Excerpts from <i>OoH</i>, 2021 (08.28–09.11); Pauline Boudry / Renate Lorenz, Excerpts from <i>(No) Time</i>, 2020 (09.15–09.20); Eisa Jocson, <i>Superwoman: Empire of Care</i>, 2021 (10.02–10.16); Yuri Pattison, Excerpts from <i>sun_set pro_vision</i>, 2020–21 (10.20–11.03); C-U-T, Excerpts from <i>KALEIDOSCOPE</i>, 2021 (11.06–11.20)</p>

11th Seoul Mediacity Biennale on TBS

Period	2021.09.18 23:00–00:00, 09.25 16:00–17:00
Venue	Seoul Media Foundation TBS
Contents	<p>Bani Abidi, <i>Anthem</i>s (2000), Eisa Jocson, <i>Superwoman: Empire of Care</i> (2021), DIS, <i>A Good Crisis</i> (2018), Pilvi Takala, <i>If Your Heart Wants It (remix)</i> (2020), Amature Amplifier, <i>Kim Chuja Is Forever</i> (2006), Paul Pfeiffer, <i>Incarnator</i> (2018–21)</p>

Related Programs

Approaches

Period	2021.09.09–11.18 Every Thursday 12:30
Venue	Online (Instagram Live)
Participant	Yu Jiwon, Yi Moon-seok, Huh Theresa Mi Seok, Kim Shinjae, Song Juyeon, Jung SunJoo, Park Sinae, Lee Sijae, Jahng Haerim
Contents	Every Thursday at lunchtime a member of the Biennale team discusses a work, detail, or idea in the exhibition.

Escaping through SF Writing

Period	2021.09.11–10.16 Every Saturday 14:00–16:00
Venue	Online (Zoom), lecture room 2, SeMA
Participant	Moderator: Yi Moon-seok Lecturer: Chung Bora, Lee Jongsan, Jeon Samhye
Contents	A writing workshop to explore escapism as a means of imagining new world views through science-fiction writing.

Effeminate Pharaoh

Period	2021.09.11 19:00–21:00
Venue	Online (Zoom)
Participant	Moderator: Claudia Pestana Performance/Talk: Monira Al Qadiri
Contents	A lecture performance dealt with the importance of affemination and contact

Artist Talk: Brice Dellsperger

Period	2021.09.23 19:00–21:00
Venue	Online (Zoom)
Participant	Moderator: Claudia Pestana Talk: Brice Dellsperger

Conversation: Hong Jinhwon and Kim Min

Period	2021.09.29 19:00–20:30
Venue	Online (Zoom)
Participant	Hong Jinhwon and Kim Min
Contents	A conversation about the dynamics of visibility and control in visual media today

C-U-T Interview

Period	2021.10.01–12.31
Venue	Online
Participant	Moderator: Yu Jiwon Interview: C-U-T, Ming Wong
Contents	The possibility of the K-pop spectrum that emphasizes and expands the transnational and queer-friendly values that are not fully reproduced in the pop culture industry

Guide to Popular Media, K-pop Natives: Popular Music Industry and Fandom Culture

Period	2021.10.02 17:00–19:00
Venue	Online (YouTube Live)
Participant	Moderator: Yu Jiwon Speakers: Bokgil and Kim Yoonha, with DJ GCM
Contents	Lecture program to explore popular media, new media and technologies

Escaping into the Museum

Period	2021.10.03–11.14 Every Sunday 14:00–16:00
Venue	Online (Zoom), inside and outside of Seoul Museum of Art
Participant	Moderator: Yi Moon-seok Lecturer: EUS+ Architects
Contents	A workshop for children to explore the exhibition and imagine ways of looking at things.

Artist Talk: Jinhwon Hong

Period	2021.10.06 19:00–20:30
Venue	Online (Zoom)
Participant	Moderator: Jahng Haerim Talk: Hong Jinhwon

Guide to Popular Media, Navigating Back and Forth Between Reality and Fantasy

Period	2021.10.09 17:00–19:00
Venue	Online (YouTube Live)
Participant	Moderator: Kim Shinjae Speaker: Kim Bo-young

Guide to Popular Media, On the Edge of Escape: The Mediascape Created by Contents Lab Vivo

Period	2021.10.16 17:00–19:00
Venue	Online (YouTube Live)
Participant	Moderator: Song Juyeon Speaker: Sim Hyekyong

SeMA - Hana Media Art Award 2021

Period	2021.10.18 14:00–14:30
Venue	Evaluation: Online Awards ceremony: Lobby of SeMA, Online (YouTube)
Jury Panel	Beck Jee-sook, Yung Ma, Ahn Kyuchul, Susanne Pfeffer, June Yap
Award co-recipient	Eisa Jocson, <i>Superwoman: Empire of Care</i> (2021), Jingban Hao, <i>I Understand...</i> (2021)
Contents	Founded in 2014 with a commitment to raising the profile and public awareness of modern and contemporary art in Korea. The SeMA-HANA Media Art Award is organized at each Biennale to recognize new artistic vision and contribution on media art among the Biennale's participants.
Sponsorship	Hana Financial Group

Fantasy Park

Period	2021.10.22 04:00
Venue	Online (Zoom)
Participant	Jon Maccurley (Life of a Craphead)

Guide to Popular Media, Sitcom Euratpapa: Yeonbunhong TV's Journey Towards Diverse Entertainment

Period	2021.10.23 17:00–19:00
Venue	Online (YouTube Live)
Participant	Moderator: Yi Moon-seok Speaker: Kim Il Rhan

Roundtable: Hapjungjugu

Period	2021.10.27 19:00–20:30
Venue	Online (Zoom)
Participant	Moderator: Yu Jiwon Talk: Hapjungjugu

Amature Amplifier, Eulji Freedom Indian

Period	2021.11.05 19:30, 11.08 18:00, 11.12 18:00
Venue	Somewhere in Euljiro, Online (Instagram Live)
Artist	Amature Amplifier

CKIE M*NSTER *NTERPRETER**

Period	2021.11.15 06:00
Venue	Online (Twitch)
Participant	Amy Lam (Life of a Craphead) with Oliver Husain
Contents	Online performance dealt with personal experience, racism, pop culture like Cookie Monster
Collaboration	Cookie Monster: ALIYA PABANI Music/sound design: MATT SMITH Production assistant: MONICA MORARU Thanks to Erin Stump, Peg, Buzz, Canada Council for the Arts, Toronto Arts Council, and the 11 th Seoul MediaCity Biennale.

Feedback Companion

Period	2020.11.16
Venue	SeMA Hall of Seoul Museum of Art
Participant	Moderator: Claudia Pestana, Lee Jiwon, Jahng Haerim, Yi Moon-seok, Hwang Nam Woong Speakers: Jung Yeondoo, Kim Gyewon, Shin Hak, about 30 students of Sungkyunkwan University School of Art, person in charge of SKKU Campus Town

C-U-T, KALEIDOSCOPE

Period	2021.11.19 19:00
Venue	Online (Zoom)
Participant	C-U-T

The 12th Seoul Mediacity pre-Biennale Station

Period	July 21, 2022 – January 29, 2023
Venues	Nam-SeMA, 8 Collaborating Spaces
Artists	18 individuals and collectives
Artworks	39
Public Programs	3 (42 sessions)
Website	https://mediacityseoul.kr
Budget	270 million won

Since 2020, SeMA has pursued a set of phased changes in order to rectify the absence of a dedicated Biennale team, something which has long remained a challenge for ongoing Biennale operations. During this period, the curator in charge of the Biennale changes several times, as if to confirming such limitations of continuous operation and accumulation of resources; indeed, repeatedly assembling temporary organizational structures to operate around a given artistic director essentially equates to perpetually entrusting a major international event of the museum to a temporary team. Adding a project director in 2021 as the first step in organizing a dedicated team to overcome the structural limitations that became increasingly apparent over time. Meanwhile due to the global pandemic and the various situations it generated, a gap emerged in the continuity of the Biennale. No longer were visits by foreign artists and dense audiences foregone conclusions, while online contents or virtual worlds created in a hurry were unable to function as effective substitutes for real exchanges. The circumstances of these times compelled the Biennale to look back on its 25 years history as a means of assessing its own trajectory.

In advance of the 12th edition in 2023, SeMA organized a pre-Biennale *Station* in 2022. The task of collecting and comprehending the resources of past Biennales involved thoroughly compiling data in order to establish an overview of the contents. This resulted in a sense of virtually experiencing the passage of time through the Biennale and its evolving identity and status, leading to a discovery of underdeveloped concepts and potential contents that had never been properly addressed in the past. Such a collective study on the Biennale offered an opportunity to explore the Biennale’s narrative in parallel with the institutional development of contemporary art in Korea as well as of SeMA as an organizational body. Finally this data and documentation have been gathered and published online and offline in the form of this book, *Seoul Mediacity Biennale 1996–2022 Report*. As a continuation of the data contained therein, the pre-Biennale exhibition



Station Poster, 2022
Graphic design by Mabasa
(An Mano, Kim Jeesoep)

displayed selected artworks and materials as accurate forms of evidence that catalyzed thoughts about the Biennale's identity. Many of the artworks presented in the pre-Biennale exhibition are held in the SeMA collection, empowering the permanence of collecting temporary works that were presented in previous Biennales and the thoughts they provoke to validate the identity of Biennale through their very existence.

This study on the Biennale moves on to an investigation on media art; here, media art refers to the intangible properties of division and reproduction, repetition and multiplication, and contemporaneity and virtuality which precede the symmetrical compositional or technological changes, that are capable of, identifying pluralistic reasoning in media and connecting with the essence of Art. In the process of reviewing and learning about contemporary attempts and artworks introduced between the 1st SEOUL in MEDIA 1988–2002 in 1996 and media_city seoul 2002 *Luna's Flow* in 2002, we get aware of that not only are various media characteristics unrelated to their stated medium, but the contemporaneity of artworks also lock attribution to any specific time and space.

As a part of pre-Biennale program, SeMA made the international open call process which was held for the first time in the 25-year history of the Biennale. Among the 32 candidates, the committee members agreed that Rachael Rakes to be the artistic director of the 12th edition for her "prospection on Seoul and Media from the alternative imaginaries on locality, history, knowledge, and subjectivity, which extending the project's historical continuum." This brand-new trial was a result from the assemblage of constituents of the Biennale which was organized as a form of roundtable prior to proceeding the pre-Biennale. 12 participants of the roundtable were invited from different sectors of the Biennale including administration, museum management, biennale organization, media art, marketing, public and participants of previous edition who could contribute certain time and concern on the Biennale for evaluating previous experiences as well as for collectively envisioning future Biennale.

This year's pre-Biennale therefore functions as a protocol for testing the ideal operation of the Biennale according to three parameters – a connected region, various intangible resources and an enduring institution are thus integrated like interlocking gears that propel the Biennale forward.

Seoul Mediacity Biennale
1996–2022 Publications
Exhibition view at Nam-Seoul
Museum of Art, 2022



Glimworkers
SMB Remix
2022, HD video, image collage,
3 min 5 sec (Seoul); 3 min
22 sec (Media Art); 4 min (the
Biennale)
Exhibition view at Nam-Seoul
Museum of Art, 2022



Jeon Youjin
Code Meal Kit

2022, Program

Collaborating artists: Kim
Seungbum, ALM Chung
Code Brew Tea Master: Kim
Hwayong

Commissioned by the 12th
Seoul Mediacity pre-Biennale

Exhibition and program view
at Nam-Seoul Museum of Art,
2022

Andeath
*Geologic Techno: Listen to the
Earth Beat*

2022, Program

Collaborating musicians:
ZEEMEN, XANEXX
Commissioned by the 12th Seoul
Mediacity pre-Biennale

Exhibition and program view
at Nam-Seoul Museum of Art,
2022

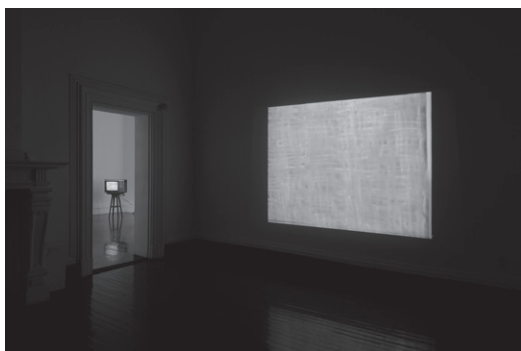


The 12th Seoul Mediacity pre-Biennale Station

Exhibition view at Nam-Seoul Museum of Art, 2022

(clockwise)

Hong Soon-chyul, *City Waterfall* (1996/2022), Ahn Kyuchul, *For Vincent* (1994), Kang Hong-Goo, *Beach Series* (2002/2022), Lee Kyuchul, *Space and Perception 1986–1994* (1986–1994), Hong Seung-Hye, *Organic Geometry* (1999)



The 12th Seoul Mediacity pre-Biennale Station

Exhibition view at Nam-Seoul Museum of Art, 2022

(clockwise)

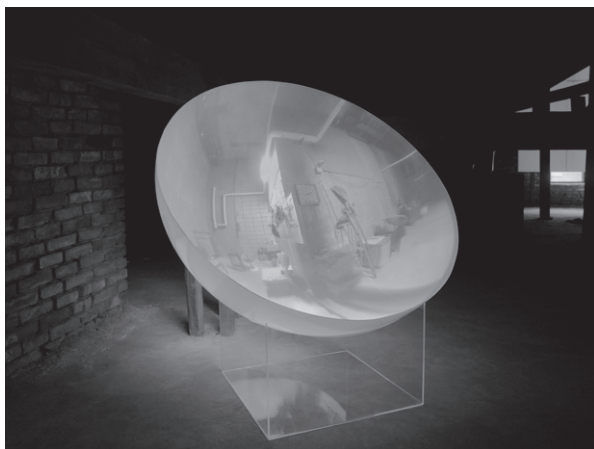
Lee Kyuchul, *Space and Perception 1986-1994* (1986-1994), Nam June Paik, *Market* (2000), Choi Byung-So, *untitled 9870000* (1978), Park Hyunki, *Video Inclining Water* (1979)

Hong Cheolki
Inside of Round Kyuchul

2022, Video Sculpture,
80 × 120 × 120(d) cm (sculpture);
3 min (1 channel projection mapping
video), no sound

Commissioned by the 12th Seoul
Mediacity pre-Biennale
Courtesy of the artist

Exhibition view at Nam-Seoul
Museum of Art, 2022



Hong Cheolki
Faux Wall

2022, Video Sculpture,
253 × 600 × 10(d) cm (sculpture);
5 min (2 channel projection mapping
video); 2 channel sound

Commissioned by the 12th Seoul
Mediacity pre-Biennale
Courtesy of the artist

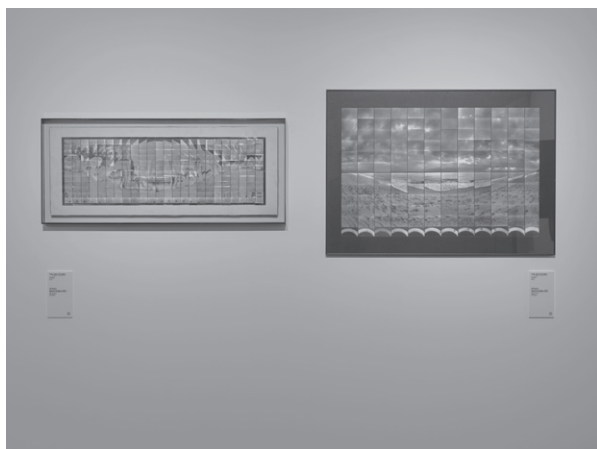
Exhibition view at Nam-Seoul
Museum of Art, 2022

Lee Kyuchul
Space and Perception 1990-2

1990, Wood, print on paper,
 45 × 92 × 92 cm

Private Collection

Exhibition view at Nam-Seoul
 Museum of Art, 2022

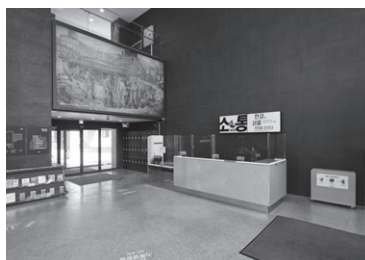


Lee Kyuchul
Space and Perception 1988-1
 (left); *1988-4* (right)

1988, Photo paper, 40 × 80 cm
 (left); 75.5 × 105 cm (right)

Private Collection

Exhibition view at Nam-Seoul
 Museum of Art, 2022



Glimworkers
SMB Remix

2022, HD video, image collage,
3 min 5 sec (Seoul); 3 min 22 sec
(Media Art); 4 min (the Biennale)

Exhibition at Collaborating
Venues (clockwise): Roundnd
café, Louis Collections,
Midopa Coffeeshouse,
Seoul Metropolitan Archives,
Citizen Hall, Object, OEAT,
Colorado Project, 2022

Conversation with Kim Kyoung-ho and Hong Cheolki, *Collaborators*

Kim Kyoung-ho

Technician, SeMA Biennale Mediacity Seoul 2014 *Ghosts, Spies, and Grandmothers*

Technician, SeMA Biennale Mediacity Seoul 2016 *NERIRI KIRURU HARARA*

Technical Director, The 11th Seoul Mediacity Biennale *One Escape at a Time*

Technical Director, The 12th Seoul Mediacity pre-Biennale *Station*

Hong Cheolki

Photo Documentation, SeMA Biennale Mediacity Seoul 2016 *NERIRI KIRURU HARARA*

Photo and Video Documentation, The 10th Seoul Mediacity Biennale *Eu Zên*

Photo Documentation, The 11th Seoul Mediacity Biennale *One Escape at a Time*

Artist, The 12th Seoul Mediacity pre-Biennale *Station*

Interview Date: March 10, 2022

KWON JIN (KWON) You each participated in the Biennale four times between 2014 to 2021 as technical director and photographer, respectively excluding the 10th edition for Mr. Kim. Of the many professionals needed to successfully mount a biennial exhibition, these roles are particularly important. As collaborators in the Biennale, one of you was responsible for the technical coordination and operation of the artworks, while the other was responsible for visually documenting the Biennale presentation. Mr. Kim, could you talk about your background and how you came to work on the Biennale?

KIM KYOUNG-HO (KIM) After having majored in photography while at university, I worked at the Korean Academy for Film Arts for two years, beginning in 2006, where I was responsible for the data converted from analog to digital as well as the digital data processing. It was transitional period for film making, which at that time was moving from analog to digital, so most existing educational institutions faced difficulties in systematically teaching the technical elements, sometimes equipment was abandoned, or there wasn't proper manual. I was able to learn these things while working as a technical assistant at the film school and making use of its abroad range of equipment and information. I had to meticulously study the system of video signals because if I couldn't understand the flow of data previously, then problems would inevitably arise, such as frames being pushed out of place or sounds not syncing. One of my projects was to organize a study group in order to translate references materials in English, which was ongoing for about two years. Now that I think about it, all of these things built up my basic physical strength. Around 2011, artists began asking me about problems they encountered, such as lines or blocks on the screen or distorted frames, so I started consulting for them. In Spring 2014, I participated as a technician for the exhibition *Total Recall* at Ilmin Museum of Art, and shortly after that I

was invited to assist on the Biennale in 2014.

KWON What types of changes in equipment and technology did you experience in your work and exhibition production environments, beginning in 2008 and for the subsequent five years?

KIM When I first started working at the film school, film was still the dominant medium. HD camcorders became available around 2006, so people started using high-definition equipment in the indie film scene around that time. However, analog equipment was still widely used until the early 2010s. Film images had to be digitalized for postproduction before ultimately being converted back into film again. The process was fundamentally fraught with problems compared to now, when the entire workflow including postproduction and screening is done completely digitally. Back then, even small mistakes in the audiovisual data could result in problems with image resolution or quality. Not to mention, very few institutions specialized in actually teaching these technical details. It was the same situation at the film school in fact, film directors and directors of photography who had worked in Hollywood used to personally pass on the practical lessons they had learned through the Internet or special lectures, like peddlers. This meant that people were limited to learning fragments of information rather than acquiring systematic knowledge. I guess the film school might have been slightly better... Before the digital age, technology was constantly changing and there were numerous variants of the technologies in use. It would be fair to say that video works created at this time were produced through individuals' understanding of the tricks of these variants. In any case, digital technology reached a turning point amid those numerous attempts, which immediately led to the next era.

During the transition period from film tape to digital memory, many artists had a trouble trying to transfer tape sources to their computer hard drives. As for myself, I needed work in order to be able to continue my own art activities, so I ended up making a living by filming and providing technical support for foreign news broadcasts.

KWON Your solo exhibition *Magic Bullet Broadcasting Network* was held at Art Space Pool in 2013. The exhibition was centered around the news that you experienced while working as a technical director for an Iranian cable news broadcasting company in Seoul, as well as other ideas regarding images reproduction and “imaginative culture” in new media environments. At the time, you were also working on digital archiving at institutions such as the National Museum of Korea and the Asia Culture Center, Gwangju. Despite a lack of professional human resources or other systems designed to handle the changing technological environment of the art world, you seem to have filled this gap as an individual with expert knowledge. I think you must have given some thought to pursuing technical directing for exhibition as a career trajectory.

KIM I was lucky because my father ran a photo studio. When I was a child, I would follow him into the dark room and I always wondered, “How does light become an image?” Later on, I majored in photography and imaging in university and learned about things that I had previously only imagined. In doing so I think I played a sort of game... of constantly imagining what happens behind the visual image data that I see in front of my eyes. And as got more involved art, I also became more curious about how “intact” data underwent transformation.

At first, I thought about “intact” data in a technical sense, but as I slowly gained experience, I also began to question it in a semantic sense. I used to put a lot of effort into creating detailed expressions or reproductions of what I imagined, accumulating experiences of the same processes through several distinct work experiences, until I naturally developed the ability to adapt to various types of media or environments. In other words, I began to materialize and question everything that I imagined. For an art work whose sole material is media, the artist’s intent is essentially realized through technical equipment, which constitutes the last piece of the puzzle in the production process. But I have learned through experience that if the person in charge of intermediate work, such as myself, cannot understand the intent, flow, or processing of the artwork, it cannot be properly shown. For this reason, I nurtured a desire to minimize any potential damage to the meaning of a given work by interpreting the artist’s intentions, making certain connections, and reducing foreseeable errors. In the face of the various limitations that exist in reality, I always sought to make the best of what was possible.

KWON Those personal interests and activities became official for the first time in the exhibition at Ilmin Museum of Art, right?

KIM I participated in that exhibition being reached by buup whom first joined for the spatial design of the exhibition. Then, I was called by the Biennale in 2014 right after that, which became my first official task with overseeing the technical part of the whole exhibition, not only in terms of technical expertise but also operational know-hows. I love doing structural planning such as creating workflows. Of course, for large-scale exhibitions it is essential to observe the flow of the exhibition as a whole rather than prioritizing individual works.

KWON Knowledgeable experts with specialized backgrounds such as yourself are critical for producing media art exhibitions, which encompass a multitude of variables. It should also be noted, however, that some general equipment companies also lease and install technical equipment. What do you consider the competitive edge of a company like Manri Art Makers?

KIM Around the end of 2014, I began working at an artist cooperative and over

the next three years I often thought about sustainable creative structures. It is so difficult to make a decent living while working alone. On top of that, my work requires a lot of capital, so it's essential that I continuously accept and undertake new commissions. Due to these conditions, I became interested in creating a collaborative enterprise with other artists as a means of mutual survival. After giving it a lot of thought, I initially devised, a private business, but through my experiences with the cooperative, I realized that having a simple, nominal group called a cooperative doesn't necessarily solve the problems of survival in today's art world. I did almost everything possible during those three years, devoting as much energy toward my work with the cooperative as I did toward my own practices as I attempted to cultivate both a community and a sustainable environment, but in the end I concluded that a cooperative wasn't straightforward solution.

While working on the Korean Pavillion at the *Venice Biennale* in 2019, I became familiar to with German media company called EIDOTECH that would become a key reference for Manri Art Makers. In fact, EIDOTECH's structure is not much different from Manri Art Makers, as a social enterprise whose members are active artists that agree on certain standards with respect to working conditions and wages that I think are ideal. We gained confidence in our work by holding onto the belief that if we could participate in meaningful exhibitions while realizing these standards, we would not only be more competitive but also capable of delivering much better results for the art events that we produce. In Germany and elsewhere in Europe, teams like ours work almost four times more slowly than we do and still command high fees. However, other than core personnel, their workforce primarily consists of freelancers including internationally active artists, and they have fixed systems in place, so that their in-house team runs its own training programs. We also began a training program last year, and gave small tool sets as gifts to new members that joined the team.

KWON That's wonderful. It seems that Manri Art Makers doesn't simply aim to generate revenue, but also seeks to organize a team that is capable of providing the technical support necessary to accompany exhibitions and art productions. It's a team, as well as a community comprised of artists who create sources of income together, while simultaneously providing an educational platform in order to keep up with the changing media environment, all with in a highly ideal structure.

KIM Yes, but I need to keep doing research, too. Technology changes extremely quickly, and artists don't always have time to figure everything out by themselves. At a certain point, everyone gets stuck or encounters a situation that they don't know how to deal with. That's why I want to create a virtuous cycle-and ecosystem with the basic conditions for creating good results, distributing them effectively, and making it possible for everyone involved in the production process to earn a living, even if the revenue is

relatively modest. You previously mentioned the lack of institutional systems for keeping up with emerging technologies but realistically speaking, I think it is difficult for any institution to operate according to a perfect structure that is capable of responding to every single technical change. Nevertheless, I do think that it would be nice if there were a connection point through which external teams could meet and learn from each other, while creating a culture of playing, learning and creating together. Actually, these things aren't easy to achieve within the entrenched organizational structure of an art museum, but without such measures it becomes increasingly difficult to adapt to ever-changing artistic trends or circumstances.

KWON What is the biggest difficulty in running a business, based on your experience?

KIM The continuity of work. There were many instances in which we prepared for a range of outcomes that would enhance our skills, but we ultimately had nowhere to use them. Compared to EIDOTECH, which works all over Europe, we are much more geographically limited. Even if we were to consider working abroad, we would primarily be looking to China or Southeast Asia, however, China already has a high level of technology based on huge capital investment, while Southeast Asia is led by a small number of elites boasting Western educations. In the current market, we are anxious that a company like ours may quickly reach the maximum limit of our ability to compete by lowering returns. Another issue is that current market structures makes it difficult to compete with purely commercial companies, even though there also ought to be interesting things to keep working on with colleagues. We obviously seek to generate a profit as well, but it's not easy to keep up with the mindset of commercial companies. Their calculations are accurate, fast, and extremely efficient, which makes their attitudes quite different from companies like ours, which tends to use more energy than needed. In my opinion, it's not easy to compete. That said, there are also some companies that specialize in media exhibitions while constantly striving to produce good results, but still believe that, the most important and most difficult aspect of all is that of creating and maintaining an art community.

KWON What did you feel was the most rewarding part of your work on the past Biennale?

KIM Anytime we take on an exhibition and set about to working on it in earnest, we first hold internal screenings and undertake a process of pre-visualizing the works and the exhibition. We run simulations in our heads, create concrete mental images, and imagine what the whole exhibition will eventually look like. For the 11th edition, the ideas that we generated during this stage ended up matching the actual results quite closely, and I could

sense that we were getting better at doing this kind of work. Regarding field responsiveness, Yuri Pattison's *sun_set pro_vision* (2020-21) from the 11th edition comes to mind. The manual for that work arrived in advance, and although clearly understood how the piece was supposed to work by materializing images through a game engine called Unity, it was extremely difficult to connect it to the LED panel on site.

Media works have a lot of variables that need to be considered whenever the exhibition environment changes—such as connecting new equipment—and it's impossible to predict all possible scenarios for each case. We really struggled to bring Pattison's work to life. While in retrospect it might be seen as a simple problem, it was difficult to figure out how to connect to a new panel while preserving the original without interfering with the principle of the work, but we eventually found a solution to the problem, thankfully. Throughout this process, we were forced to consider such details from the point of view of an artist who is in control of the media. In fact, the scope of the task technically expanded from exhibition production to art production. When I think back on the 11th Biennale, I believe it was a well-balanced exhibition in which all the necessary elements were in place without emphasizing media itself. We prepared for the project by paying close attention to the details in order to conform to the artistic director's intentions. We considered the overall budget and looked for ways to enhance the image quality in some works while selecting low-performance speakers and adjusting volumes according to the spatial situations for others. All these things were possible as a result of our process of imagining the overall image of the exhibition during the preparatory screening stage.

KWON How did you first begin working the Biennale, Mr. Hong?

HONG CHEOLKI (HONG) Before we begin, there's something that I would like to say. I feel that my relationship with the Biennale was more as a non-expert or audience member than an expert or an artist, especially when compared to the other people you have interviewed so far.

KWON You're from a different generation as well.

HONG Of course. And I also began my career without having received any institutional art education. To tell the truth, I only ended up here thanks to the people that I met through pursuing my interests, which inspired me to continue to search for interesting things within those relationships. That's why what I say or my perspectives, judgments, attitudes, standards, etc. might be slightly different from other people in the art system. On the other hand, I think that also might be my charm. (LAUGHS) I try to maintain a sense of non-typicality but perhaps it's not as easy to discuss the system of art biennials from an expert point of view. Anyway, I wanted to explain my position first.

I first started working on art in 2008. I worked as a local coordinator for ŠKART, a Serbian art collective that had been invited to the *Seoul Design Olympiad*, even though I didn't know much about the artists or the event itself. It was sort of a part-time job that I was offered and I had no reason to turn it down because, at that time, I just tried to learn from everything that I experienced. Among many things that I did while accompanying ŠKART in Korea was recording their activities by taking photographs.

KWON What kind of work does ŠKART create?

HONG Various things. It was a long time ago, so my memory is a little hazy, but they essentially adopt a performative format to engage with social issues or other major stories in public spaces. For example, they form temporary communities like a communal embroidery project or a choir.

KWON Would it be accurate to say that your photography career began during this period of recording their co-production processes?

HONG Sure. I've been asked to photograph various exhibitions over the years since then. But for me, photographing exhibitions somehow feels more like a learning process than a job. Because I never received a formal art education, I felt that I needed to study in order to be able to talk and interact with artists, but reading a text in the corner of a room or listening to someone's lecture wasn't for me... To begin with, the very act of seeing an exhibition was extremely helpful, and documenting it in photos was like seeing the exhibition one more time. I documented several artists' exhibitions before being commissioned to do the same for the 4th Anyang Public Art Project (APAP). It must have been in 2013, right?

KWON The 4th APAP was held from 2012 to 2014.

HONG That was the first time that I documented a large-scale art event—it was this opportunity that led me to where I am today. It should be noted, however, that I was able to continue working not because of my abilities, but because the people around me thought highly of me. In any case, APAP was definitely a turning point.

KWON In what ways was it a turning point for you?

HONG It was the first time that I experienced an exhibition from start to finish. APAP was executed on quite a large scale and was organized by an institution, the Anyang Arts Foundation, two factors that differed from the exhibitions that I had previously documented. The subject of a photographic record can take many forms, and since APAP is both a triennial exhibition and a public art project, it necessarily includes a large variety of programs.

Recording each program in detail allowed me to experience and engage with all genres of photography; shooting the exhibition spaces, public programs, indoor and outdoor activities, studio photo and making photos. There were also quite a few media arts.

KWON Another notable feature of the 4th APAP was its attempt to convert various types of media arts, which conformed to the paradigm of immaterial art, into commonly shared resources.

HONG That's right. I think that encountering and documenting various works and projects at the 4th APAP naturally led to my participation in the Biennale later. That's why it was an important turning point for me.

KWON You previously described yourself as a non-expert, yet you have been developing your own photographic practice since your debut solo exhibition *No Man's Land* at Hapjungjigu in 2015. Could you talk about the differences between taking photos as artworks versus as forms of documentation?

HONG What I want to show through my practice are different ways of seeing spaces, for instance, points of perspective, attitudes, and even world views. *No Man's Land* dealt with triviality surrounding landscapes. To be more specific, the photos depict "non-existent landscapes" that are actually real but are typically ignored, and thus are only found beyond the scope of general interest.

KWON Would you say that you make invisible beings visible by taking photos of them?

HONG In a sense, yes, but the word visible is also limited. These spaces are visible, but perhaps they are just unseen... Anyway, if we assume this as the concept behind my work, the exhibition space may then be seen as having the opposite nature, a space that is perfectly visible and has a clear purpose of display – in terms of the "visibility" aspect, at least. However, that point ultimately intersects with the intrinsic question of photography. Even though this may concern all visual media, from a conceptual point of view, it is actually closer to the "photography." Anything related to the form or formality of an exhibition is not the object of an idea. Rather, it is an absolute object, and this is why taking photos of artworks, exhibitions, and art activities gives me a different kind of satisfaction; they are the opposite of my personal interests. While it may seem trivial, making judgments while photographing, such as deciding whether a certain corner will fit in the frame or not, makes me happy. So this work is a greater source of joy for me than it is a source of income.

KWON To continue on that topic, you mentioned that the act of

photographing involves a process of various determinations; selecting a subject, determining the frame, and retouching the image for its intended use. We have already talked about the 4th APAP, but there are certainly other diverse objects that photos can document in the Biennale. Exhibitions may contain video works, sculptures, paintings, installations, and a variety of accompanying programs. There may be talks or lectures with simple movements, programs with dynamic movements, outdoor productions in varied circumstances, and so on. Every moment in this series of processes or situations requires some type of judgment. What are your primary criteria for judgment?

HONG Objectivity seems to be the main difference between documenting an exhibition or program and pursuing my personal photographic work. It is always important to adopt certain frames that clearly reveal an exhibition's characteristic or visual composition to a wide range of viewers. I think it's also important to configure the relationships among all the data that can be found within the rectangular frame of a photo. I'm not sure how objective I can truly be, but another way to talk about this objectivity might with regard to a type of "frontality." We have all experienced having identification photos taken. Everything has a front view, but in the case of exhibition records, I think that the most important thing to consider is how to determine and reveal a kind of social front. This may be very personal, but I feel it's still quite difficult for me to determine such frames. In my latest solo exhibition, I spent time contemplating these issues and even tried photographing and presenting a 360-degree view of a space. (LAUGHS) Anyway, framing is very difficult.

KWON I also understand that what's framed on photography equals to the artistic statement. Would you say that it's important to approach the act of framing by knowing which side is the front?

HONG Yes, I think that's important to me because it's like taking an identification photo for an exhibition. I want all the information in the frame to be clear and balanced.

KWON To tell the truth, I like your photographs because they create certain distance and delicate tone which don't exaggerate or distort information. I'm sure there are other possible paths toward creating exaggeration out of multiple options; on the other hand, not making such a choice may be seen as a virtue.

HONG That's true. But it may also be that I'm simply unable to make that choice due to technical shortcomings. (LAUGHS) I think it's important to contemplate what is determined through the final retouching process. I try to edit images so that they are as close as possible to what can be seen with

the naked eyes. Until recently, I held the attitude that retouching any photo documentation of exhibitions would make the images false in some way. For example, I felt that the seemingly perfect result of using Photoshop to alter photos of the SeMA so that its spaces would appear level and plumb was not real.

But now I've changed a little. In light of the changing media environments that we all face, I thought that perhaps such retouched images might be capable of transcending reality somehow. I'm still thinking about how to deal with this change, though, and I'm trying to adopt a slightly different point of view, rather than simply taking a negative perspective. Anyway, I think the Biennale itself reveals my attitude insofar as experiencing and facing these changes. It has always guided for various definitions and forms of media art, and I think it should continue to do so.

KWON Considering that you both began doing related work in earnest in the mid-2010s, you must have seen and experienced various types of exhibitions centered around Seoul in addition to the Biennale. How would you describe the characteristics of this Biennale?

KIM Based on my own experience, I think the biggest distinction is the Biennale's fundamental consensus and its attempt to overcome the limitations of contemporary media.

KWON When you say media, are you referring to it in a more technical sense here?

KIM It would be more appropriate to say that the Biennale goes beyond the fundamental definition of media. In fact, I think that technical limitations can be used differently, like a type of "stone axe." Unlike general exhibitions, biennials often constitute highly political acts, and in some situations they also opt for glamour to create social meaning or influence. However, this Biennale has displayed an adamant attitude that manifests as an effort to resist conforming to general attributes. Aside from the issues surrounding the use of cutting-edge technology, it is possible to infer such concerns and look into the past and the future by using old technology. I guess it's not easy to express it in words. Other biennials are very intense at first glance, but this Biennale actually presents itself as a journey toward deconstructing such typicality.

KWON Whenever people talk about media art, they tend to imagine works that superficially incorporate technological changes, but the Biennale cannot be understood solely from that angle. Meanwhile, in a long-running historical context, technology and art have simultaneously progressed to their present levels by constantly influencing each other. How would you define today's media art?

KIM Rather than defining it, I think it is important to identify the easiest trap for so-called media art to fall into, which is thinking about how it can surpass an experience like PlayStation. (LAUGHS) Art cannot compete in the same way as gaming platform, which allows for a high degree of user freedom and a wide range of visual implementations. Today, many media artworks are constructed in the form of games. If we only focus on the flamboyant aspects of media, it will become impossible to avoid being addicted to such types of methodical implementation. Even if a work's form is based on its meaning, and even if something capable of transcending technical limitations is generated, the biggest challenge for art seems to be in its capacity to locate meaning. Nevertheless, I think that media art demonstrates the meaning or direction that new media presents in society, while rendering the effects of technology irrelevant. This is the perspective through which the Biennale has operated. In addition, I think that the most promising technologies in media art nowadays are AI algorithms and social networks because they have the power to disturb existing meanings and have a huge impact on modern society. I believe that media art is fundamentally a practice of observing or recording how technology changes our society, whether it be rocks, tress, computers, or VR.

KWON What suggestions do you have for the future of the Biennale?

KIM I hope that it won't diverge from its current direction. I would like the Biennale to continue its mission of expanding artistic experimentation and meaning, no matter how much attention other potential objectives may elicit nor how more glamorous they may appear. Attempts have been made to always be one step ahead, even this is accompanied by certain risks, and I think this attitude ought to be perpetuated.

Although the Biennale has done a good job in this regard, the meanings that have accumulated over the years ought to be conveyed with greater richness, with the aim of improving access to existing data from the outside, such as an easier means of accessing materials and information from past exhibitions. Perhaps, instead of closing everything once the exhibition is over, a new event could be created to encourage people to discuss previous exhibitions or works. This is an idea that came to me while participating in the creative project at the Asia Culture Center. I know that might be difficult nowadays due to COVID-19, but it would be nice to have people in Korea, especially art students, participate in art productions for creative experience, rather than simply providing budgets to artists. This would create opportunities for collaboration between domestic artists and students, while having a broader impact than merely importing expensive artworks. I believe this type of experience has the potential to yield more meaning than simply presenting a stand-alone exhibition.

HONG I would like to speak to this point as an audience member rather

than an artist. To me, the Biennale is fun precisely because it is difficult. The act of recording an exhibition is similar to that of studying art – viewing and photographing an exhibition is intertwined with modes of evaluating the exhibition, so there is no choice but to study. Since the Biennale is an exhibition that deals with media at the leading edge of contemporary art, there are times when I feel only a vague understanding of the works on view, based on information gleaned from texts displayed in the exhibition space or a docent's explanation. For some exhibitions, it's difficult to attempt any sort of evaluation. (LAUGHS) unlike classical art, contemporary art is difficult to understand without continuously studying it or engaging with it, so I sympathize with people who complain about its difficulty. Nevertheless, I think this is what distinguishes the Biennale. I also think that the Biennales that I experienced tended to emphasize communication and interaction with the audience. In particular, the SeMA Biennale Mediacity Seoul 2016 *NERIRI KIRURU HARARA* involved various devices that allowed people to approach difficult contemporary art. However, I don't believe that this was a particularly enlightening measure.

KWON Do you mean that there were various channels for participation and experience, which relied on the curiosity of audience members and their willingness to participate?

HONG That's right. I would like those channels to be strengthened and expanded further. I also believe that archiving is important, as Mr. Kim mentioned. This isn't limited to collecting, but also encompasses processes of categorization, cataloging, and implementation. Documentation is essentially an endeavor for the future, while considering its future uses is integral to adopting perspectives and attitudes that may lead to a better biennial and better art. Thus, I would like to see a more systematic archiving initiative take place. In addition to organizing a team dedicated to producing the Biennale itself, these contents should also be more significant.

KWON That is the primary purpose of this publication and pre-Biennale in this year; to study and update the Biennale's history and identity while also strengthening the channels for participation.

HONG An other important aspect is communicating with the artists and maintaining those relationships, which I know isn't always easy. The Biennale is a sort of ivory tower, yet it also has the purpose of discovering and preparing new artists.

KWON It has played such role with certain responsibility in the past, but I agree with you that we need more systematic vision on it.

HONG Yes, I still think it's important to not discover artists but also develop

relationships with them and strengthen such connections. For instance, the work I attempted in my last exhibition wouldn't have been possible without the help of Manri Art Makers community.

KWON Are you referring to the exhibition entitled *Near Hear* in 2020 which presented multi-channeled video installation screening in 360 degrees of the hidden or trivial spaces?

HONG There were technical difficulties that I encountered which couldn't be resolved using the funds allocated for my solo exhibition, but the Manri Art Makers community and its goals made it possible to execute my works through a collaborative partnership. I believe that these relationships are what motivate artists to continue their experiments and move forward together. I think that these connections are important for undertaking continuous experiments and attempts.

KWON It's as if the Biennale is a growing entity, like a vine or catalyst for continuous, spontaneous networking.

HONG Yes, I think that such types of connection must continue to flow rather than stagnate. On the other hand, we ought to think deeply about how to make this possible.

KIM If I may add one more thing, I think that the virtuous cycle of learning and play will eventually serve as the driving force for change. The same goes for dealing with its history. If we don't cultivate the underlying principles through sustainable actions, we will end up losing vitality. I've seen many such cases while participating in various projects – it is all about how well you can balance aspects of learning and play, which directly correlates with the ability to produce favorable outcomes.

KWON I thought that I already know both of you fairly well, since we've been working together for a long time, but this has been a pleasant opportunity for me to discover many things about you that I didn't know before. Thank you both very much.

DATA





Artists

[illegible]

Lim Young-sun	1959	Joan Jonas	1936	Tacita Dean	1965
Moon Joo	1961	Jonas Åkerlund	1965	Takehito Koganezawa	1974
Oh Sang Ghil	1957	Keith Tyson	1969	Thomas Demand	1964
Oliver Griem	1964	Kim Haemin	1957	Tiehai Zhou	1966
Shin Hyun-jung	1953	Kim Hyunggi	1960	Tony Oursler	1957
Suh Yang Byum	1961	Kim Kichul	1969	VALIE EXPORT	1940
U Sunok	1958	Kim Sang-Gil	1974	Vito Acconci	1940–2017
Yeom Eun-Kyoung	1953	Kim Sora	1965	Yoo Hyunmi	1964
Yook Tae-Jin	1961	Kim Young Jin	1961	Yoshihisa Nakanishi	1965
Yoon Young-Seok	1957	Kim Yusun	1967	Zaha Hadid	1950–2016
		Laurie Anderson	1947		
		Lee Bul	1964		
1st Biennale ('00)		Lee Donggi and Kang Young Mean	2000	2nd Biennale ('02)	
Name	Birth/Est.–Death/Diss.	Lee Jungran	1954	Name	Birth/Est.–Death/Diss.
Alexander and Susan Maris		Lee Junmok	1961	Ahn Soo-jin	1969
Alexander Kluge	1932	Lee Kun-Yong	1942	Andrew Olssen	
Angela Bulloch	1966	Lee Kyunghee	1956	Atsuhiko Ito	1965
Anri Sala	1974	Lee Soo Kyung	1963	Atsuko Uda	1973
Arthur Jafa	1960	Liam Gillick	1964	Björk, InsertSilence	2002
Babara Steinman	1950	Lynn Hershman Leeson	1941	Catherine Ikam, Louis Fleri	1987
Bernd Halbherr	1964	Marco Brambilla	1960	Cho I-Su	1970
Bill Viola	1951	Marko Peljhan	1969	Claude Wampler	1966
Bruce Nauman	1941	Matthew Barney	1967	Cody Choi	1961
Carey Young	1970	Matthew Crawley	1965	Delphine Coindet	1969
Ceal Floyer	1968	Michael Joo	1966	Eduardo Kac	1962
Chantal Anne Akerman	1950–2015	Nam June Paik	1932–2006	Eduardo Pla	1952–2012
Charles Long and Stereolab	2000	Navin Rawanchaikul and Rirkrit		Eva Stenram	
Choi Inho	1960	Tiravanija	2000	Fei Cao	1978
Chris Cunningham	1970	Park Chan-kook	1959	FRAME (Park Yoon-Na / Park Jee-Na	
Christa Sommerer and Laurent		Park Chan-Kyong	1965	/ Lee Eun-Taek / Choi Jong-Bum / Choi	
Mignonneau	1992	Park Hyunki	1966–2000	Young-Joon / Choi Du-Su)	2002
Christian Liberté Boltanski	1944–2021	Park Jiki	1969	François Curlet	1967
Cleaning Project	2000	Park Murim	1966	Goang-Ming Yuan	1965
Dan Graham	1942–2022	Paul Pfeiffer	1966	Guo-feng Wang	
Dara Birnbaum	1946	Paul Ramirez-Jonas	1965	Ha Joon-Soo	
Dominique Gonzalez-Foerster and		Peili Zhang	1957	Haluk Akakçe	1970
Ole Scheeren	2000	Perry Hoberman	1954	Hong Seung-Hye	1959
Douglas Gordon	1966	Peter Gidal	1946	Hong Sungchul	1969
Gary Hill	1951	Pierre Bismuth	1963	Jennifer Steinkamp	1958
Graham Gussin	1960	Pipilotti Rist	1962	Jeon Joon-Ho	1969
Gruppo A12 and Gruppo Stalker		Rem Koolhaas and Edgar Cleijne	2000	Jeong Younghoon	1966
and Gruppo Clistraat and and		Rim Dong Sik	1945	John F. Simon Jr	1963
Stefano Boeri	2000	Rodney Graham	1949	John Tonkin	1963
Guo-Qiang Cai	1957	Rosemarie Trockel	1952	Joseph Nechvatal	1951
Ham Jin	1978	Sam Taylor-Wood	1967	Jung Sang-Hyun	1972
Han Soojung	1967	Seo Jung-Kug	1958	Kang Airan	1960
Harun Farocki	1944–2014	Song Il-gon	1971	Kang Eun-Su	1974
Hong Myung-Seop	1948	Stan Douglas	1960	Kang Hong-Goo	1956
Jane and Louise Wilson	1967	Steve McQueen	1969	Kang Ju-Won	
Janet Cardiff and George Bures		Steven Pippin	1960	Katarzyna Kozyra	1963
Miller	1957	SUPARTIST	1998	Ken Feingold	1952
Jeff Preiss	1965			Kim Ahn-Sik	

Kim Bum Su	1965	Joan Leandre	2002	Byun Jihoon	1974
Kim Gyu-wan		Beat Brogle, Philippe Zimmermann		Catherine Yass	1963
Kim Si-man	1958	Beate Geissler, Oliver Sann	1993	Choi Byoung-Il	1970
Kim Suzung		Collectif_fact	2002–2009	Choi Won-Jung	1975
KISEBY (Im Sang-Bin / Kang Eun-Young)	2002	Dan Perjovschi	1961	Craig Walsh	1966
Knowbotic Research	1991	Daniel García Andújar	1966	Daigo Ushi	1979
Ko Kyong-Ho	1960	Eddo Stern	1972	Daisuke Furuike	1973
Koh Jeong-Ah		Elizabeth Vander Zaag	1952	Dietmar Offenhuber + Sam Auinger	
Lee Kyunggho	1967	ENESS	1997	+ Hannes Strobl	2006
Lee So-Mi	1964	Frédéric Moser, Philippe Schwinger	1988	Ding Liu	1976
Lee Tae-Il		Hong Sung Dam	1955	Eriko Matsumura	1980
Lee Yong-baek	1966	Jan-Peter E. R. Sonntag	1965	FM3 (Jian Zhang + Christiaan Virant)	1999
Lim Young Kyun	1955	Jianwei Wang	1958	Friedrich Kirschner	1980
Martina Lopez	1962	José Carlos Casado	1971	Go Watanabe	1975
Michael Kunze	1961	Jung Dong Am / Jung Moon Ryul	2004	Hernán Díaz Al Solh	1969
Miltos Manetas	1964	Kenji Yanobe	1965	Hiraki Sawa	1977
Moon Hyungmin	1970	Kim Kira	1947	Hussein Chalayan	1970
Moon Joo	1961	Langlands & Bell	1978	Im Sangbin	1976
MVRDV	1993	Lee Se Jung	1970	Jia Zhu	1963
Nam June Paik	1932–2006	Marcus Lyall	1971	Jin Siyon	1971
Nelson Henricks	1963	Marina Abramović / Ulay	1975	John Gerrard	1974
Paul Johnson	1969	Mengbo Feng	1966	Jun Yan	1973
Pedro Meyer	1935	Miltos Manetas	1964	Katarina Löfström	1970
Peter Robinson	1966	Moon Kyungwon	1969	Kim Chang Kyum	1961
Petra Mrzyk & Jean-François		Nalini Malani	1946	Kim Tae Eun	1971
Moriceau	1999	OVNI Archives (Abu-ali, retroyou)	1992–1999	Kohei Asano + Kosuke Matsuura	
Reem Al Faisal	1968	Park Junebum	1976	Leandro Erlich	1973
Robert Lazzarini	1965	PLEIX	2001	Lee Hansu	1967
Sabino D'argenio	1973	Robert Arnold		Lee Inmi + Liluye Dey Jhala	2006
Sean Kerr	1968	Shilpa Gupta	1976	Lee Lee-Nam	1969
Shim Hyun-Joo	1969	Stephen Barrass, Linda Davy, Robert Davy, Kerry Richens		Lucia Koch	1966
Shin Chungwoo			2004	Lucia Koch + Gabriel Acevedo	
Shin Kyungchul	1978	Stephen Honegger, Anthony Hunt	2002	Velarde	2006
Thomas P. Stricker		Szabolcs KissPál	1967	Lynn Herschman Leeson	1941
tsunamii.net		Takuji Kogo × CANDY FACTORY		Mathieu Briand	1972
Wolfgang Herbold	1967	PROJECTS	1965	Mathilde ter Heijne	1969
Xiao-chun Miao	1964	Tan Teck Weng		Michelle Teran + Jeff Mann	2006
Yang Man-Ki	1965	Tom Betts	1973	Nicolas Clauss + Jean-Jacques Birgé	2002
Yang Minha	1966	Van Sowerwine, Isobel Knowles, Liam Fennessey			
Yasuhiro Suzuki	1979		2004	Norman Klein + Rosemary Comella	
Yoo Gwan-Ho / Takashi Kokubo	2002	Wolf Nkole Helzle	1950	+ Andreas Kratky	2006
Yoo Hye-Jin	1972	YOUNG-HAE CHANG		Oh Young-Seok	1976
Yoo Min-Ho		HEAVY INDUSTRIES	1999	Park Ji-Soo + Digital Media Lab	
Zilla Leutenegger	1968			ICU	2006
3rd Biennale ('04)		4th Biennale ('06)		Park Seong-Hoon	1972
Name	Birth/Est.–Death/Diss.	Name	Birth/Est.–Death/Diss.	Pipilotti Rist	1962
Akio Kamisato, Satoshi Shibata, Takehisa Mashimo		Adad Hannah	1971	Runa Islam	1970
Angela Detanico, Rafael Lain, Jirí Skála	2003	Annie Ratti	1956	Ryu Ho-Yeol	1971
Anne-Marie Schleiner, Brody Condon,		Axel Roch	1971	S-E-R-V-O	1999
		BB boss (Xiaoyun Chen + Shan Jin + Wei Chen)	2006	Scott Snibbe	1969
				Shaoxiong Chen	1962

Softpad	1999	Kyota Takahashi	1970	Judy Radul	1962
Timothy Jaeger + Alex Dragulescu		Lee Zune	1972	Julika Rudelius	1968
Wei Liu	1972	Manon de Boer	1966	Kim Beom	1963
Xiao-chun Miao	1964	Marc Lee	1969	Kim Soun Gui	1946
Xuan Kan	1972	Marie Sester	1955	Kim Sung Hwan	1975
Yong Shi	1963	Marina Zurkow	1962	Lim Minouk	1968
Yoshinari Nishio	1982	Markus Hansen	1963	Lucas Bambozzi / Cao Guimarães /	
Zachary Lieberman	1977	Michael Bell-smith	1978	Beto Magalhães	2010
		Michael Morris · Yoshiko Sato	1996	Manon de Boer	1966
		Miguel Angel Rios	1943	Mark Bradford	1961
5th Biennale ('08)		Minnette Vari	1968	Meiro Koizumi	1976
Name Birth/Est.–Death/Diss.		MIOON	2002	Miki Kratsman	1959
AES+F	1995			Nasrin Tabatabai & Babak	
Anaisa Franco	1981	Mohri Yuko · Mihara Soichiro	2008	Afrassiabi	2010
Anish Kapoor	1954	Monika Bravo	1964	Noh Suntag	1971
Ann Veronica Janssens	1956	Olafur Eliasson	1967	Park Chan-Kyong	1965
Antoine Schmitt	1961	Pablo Valbuena	1978	Rhii Jewyo	1971
Anxiong Qiu	1972	Paul Chan	1973	Riner Ganahl	1961
Atsuhiko Ito	1965	Peter Struycken	1939	Sarah Morris	1967
Bani Abidi	1971	Rafael Lozano-Hemmer	1967	Shilpa Gupta	1976
C. E. B. Reas	1972	Seo Hyo-Jung	1972	Suh Do Ho	1962
Carlos Amoraes	1970	Shin Kiwoun	1976	Tarek Atoui	1980
Carlos Coronas	1964	Shiro Fuji	1976	Taro Izumi	1976
Chae Mi-Hyun · Dr. Jung	1957	Suzann Victor	1959	Tino Sehgal	1976
Christa Sommerer and Laurent		Takahiro Matsuo	1979	Tobias Zielony	1973
Mignonneau	1992	Tania Ruiz Gutierrez	1973	Tuan Andrew Nguyen	1976
Christopher Thomas Allen (The Light		Teresa Serrano	1936	Walid Raad	1967
Surgeons)	1974	Thomas Köner	1965	Willem de Rooij	1969
Cleverson	1972	Thyra Hilden · Pio Diaz	2005	Xijing Men (Chen Shaoxiong,	
Cristina Mateus	1968	Tunglu Hung	1968	Gimhongsok, Tsuyoshi Ozawa)	2007
Damián Ontiveros Ramírez	1974	William Kentridge	1955	Yael Bartana	1970
Daniel Plumm	1968	Won Seong Won	1972	Yangachi	1970
Electronic Boutique (Aristarkh		Yacine Sebti	1979	Ziad Antar	1966
Chernyshev · Alexei Shulgin)	2005	Yu Hyun-Jung	1968		
Erika Harrsch	1970				
Fudong Yang	1971	6th Biennale ('10)		7th Biennale ('12)	
Gerald Van Der Kaap	1959	Name Birth/Est.–Death/Diss.		Name Birth/Est.–Death/Diss.	
Helga Griffiths	1959	Abraham Cruzvillegas	1968	Aaron Koblin & Chris Milk	2010
Herwig Turk	1964	Adria Julia	1968	Adel Abdessemed	1971
Herwig Weiser	1969	Allan Sekula	1951–2013	Akram Zaatar	1966
Hui Li	1977	Annette Kelm	1975	Alessandro Ludovico & Paolo Cirio	2011
I-Chen Kuo	1979	Antonio Caballero	1940	Bang & Lee	2012
ITRI Creativity Lab	1965	Apichatpong Weerasethakul	1970	blablalab	2011
Jeong Younghoon	1966	Blast Theory	1991	Choi Jae-Eun	1953
Joyce Hinterding · David Haines		Catherine Opie	1961	Daito Manabe & Motoi Ishibashi	2011
Julien Maire	1969	Cho Duck Hyun	1957	David Bowen	1975
Jun Nguyễn-Hatsuchiba	1968	Christodoulos Panayiotou	1978	David Claerbout	1969
Jung Yeondoo	1969	Deimantas Narkevičius	1964	Dennis Feser	1978
Kijong Zin	1981	Douglas Gordon	1966	dNA (double Negatives Architecture)	1998
Kim Shin-il	1971	Duncan Speakman	1976	Dominic Gagnon	1974
Kim Yunchul	1970	Erik van Lieshout	1968	Éric Maillet	1961
Kota Ezawa	1969	Jimmie Durham	1940	everyware	2007

exonemo	1996	Jo Haejun, Lee KyeongSoo	2005	Kim Ikhyun	1985
Floris Kaayk	1982	Joanna Lombard	1972	Ham Yang-Ah	1968
Gordan Savičić & Bengt Sjölen	2012	Joo Jae-Whan	1941	Han Mook	1914–2016
Haque Design + Research	1998	Jui-chung Yao	1969	Hong Seung-Hye	1959
Hong Seung-Hye	1959	Kim In-whoe		Ivan Navarro	1972
Hong Sung Min	1964	Kim Soo-nam	1949–2006	Jane and Louise Wilson	1967
HYBE		Lina Selander	1973	Jang Suk-Joon	1981
Jenny Holzer	1950	Mahardika Yudha	1981	Je Baak	1978
Jens Wunderling	1979	Mikhail Karikis	1975	João Maria Gusmão + Pedro Paiva	2011
JK Keller	1976	Min Joung-Ki	1949	Jonathas de Andrade	1982
Jon Satrom	1980	Naito Masatoshi	1938	Joo Hwang	1964
Jung Yeondoo	1969	Nilbar Güreş	1977	Kang E Roon & Koh Achim & So	
Kanno So & Takahiro Yamaguchi	1984	Nina Fischer & Maroan el Sani	1995	Wonyoung	2016
Kim Jeong Han & BiKE Lab.	1971	Otty Widasari	1973	Kemang Wa Lebulere	1984
Kim Kichul	1969	Pilar Mata Dupont	1981	Kim Heecheon	1989
Kim Won Hwa	1980	Rho Jae Oon	1971	Kim Jiyeong	1986
Koo Donghee	1974	Sean Snyder	1972	Kim Joohyun	1965
Marina Abramovicc	1946	Sin Tung Ho	1986	Kim Oksun	1967
Maurice Benayoun / MoBen	1957	siren eun young jung	1974	Kim Sylbee	1981
Moon Joon	1982	The Propeller Group	2006	Koo Soohyun	1983
Nathaniel Mellors	1974	Tomoko Yoneda	1965	Korakrit Arunanondchai	1986
Nina Fischer & Maroan el Sani	1995	Truong Cong Tung	1986	Lawrence Lek	1982
NMARA (Lee Zune, Kim Kenny Kyungmi)	2010	Yang Haegue	1971	Lee Mire	1988
Robert Lepage, Sarah Kenderdine,		YOUNG-HAE CHANG HEAVY		Marguerite Humeau	1986
Jeffrey Shaw	2012	INDUSTRIES	1999	Mounira Al Solh	1978
Robert Overweg	1983	Yu-Hsien Su	1982	Munhwasallong-Gong	2007
Romy Achituv	1958	Yuichiro Tamura	1977	Nastivicious	2010
Ryoji Ikeda	1966	Zero Dimension / Kato Yoshihiro	1963	Natacha Nisic	1967
Ryota Kuwakubo	1971			Nicholas Mangan	1979
Seiko Mikami	1961	9 th Biennale ('16)		Nina Katchadourian	1968
Sep Kamavar & Jonathan Harris	2005	Name Birth/Est.–Death/Diss.		Norimichi Hirakawa	1982
Till Nowak	1980	Ahmad Ghossein	1981	Oliver Laric	1981
Yoon Ji-Hyun & Kim Taiyun	2012	Akihiko Taniguchi	1983	Part-time Suite	2013
Zbynk Baladrán	1973	Alice Sheppard		Pierre Huyghe	1962
Zimoun	1977	An Minwook	1982	robbinschilds + A.L. Steiner	2016
		Basel Abbas & Ruanne Abou-		Sara Hendren	1973
8 th Biennale ('14)		Rahme	1983	Soichiro Mihara	1980
Name Birth/Est.–Death/Diss.		Ben Russell	1976	Sonja Baeumel	1980
Bae Young-whan	1969	Bik Van der Pol	1994	Talking Misul (Talking Art)	2015
Basim Magdy	1977	Carolee Schneemann	1939	Ugo Rondinone	1964
Che Onejoon	1979	Cha Jeamin	1986	Ursula Mayer	1970
Choi Gene-uk	1956	Chantal Anne Akerman	1950–2015	Venzha Christ	1975
Choi Min-Wha	1954	Choi Taeyoon	1982	White Stork Nest	2010
Choi Sang-il, Kim Jiyeon	2014	Christine Sun Kim	1980	Zanele Muholi	1971
Choi Sunghun + Park Sunmin	2003–2015	Cinthia Marcelle	1974	Zhou Tao	1976
Chung Seoyoung	1964	Cinthia Marcelle & Tiago Mata			
Dinh Q. Lê	1968	Machado		10 th Biennale ('18)	
Eric Baudelaire	1973	Community Space Litmus	2007	Name Birth/Est.–Death/Diss.	
Jakrawal Nilthamrong	1977	Dineo Seshee Bopape	1981	Adam Harvey	1981
Jawshing Arthur Liou	1968	Duane Linklater	1976	Adbusters Media Foundation	1989
Jesse Jones	1978	Eduardo Navarro	1979	Addie Wagenknecht	1981

Ahn Kearn-Hyung	1976	Min Sey, David Ha, Lauren	Cici Wu	1989	
AOP: Archive of the People	2017	Lee McCarthy, Luba Elliott,	DIS	2010	
Aram Bartholl	1972	Mario Klingemann, Mike Tyka,	Eisa Jocson	1986	
Aram Bartholl, Nadja Buttendorf	2018	MODULABS(Kim Seungil), Scott	Giong Lim	1964	
Bae Namwoo	1977	Kelly & Ben Polkinghorne,	Haiyang Wang	1984	
Choi Haneyl	1991	Shinseungback Kimyonghun,	Hapjungjigu	2015	
Choi Jinyo	1982	Oscar Sharp & Ross Goodwin,	Henrike Naumann	1984	
Choi Seongil · Rike Glaser	2018	Jeong Jihoon, Gene Kogan, Choi	Hong Jinhwon	1980	
Critical Art Ensemble (CAE)	1987	Seoug Joon	2018	Jeong Geumhyung	1980
Dan Chen	1982	Min SungHong	1972	Jingban Hao	1985
Dirk Fleischmann	1974	mixrice	2006	Johanna Billing	1973
Display Distribute (co-edited with		MODULABS(Seungil Kim)	1975	Kang Sang-woo	1983
Kunci and Read-in)	2013	Oscar Sharp & Ross Goodwin	2016	Kim Min	1992
Dušan Barok and Monoskop	2004	Park Hyeng Joon	1969	Liao Li	1982
Ed Brown	1982	Park Hyeng Joon, Richard G.		Life of a Craphead (Amy Lam, Jon	
Elisa Giardina Papa	1979	Wilkinson, Michel Bauwens, Kate		McCurley)	2006~2020
Eun Jungtae	1968	Raworth	2018	Mackerel Safranski	1984
Eva and Franco Mattes	1994	Park Yeonjoo		Minerva Cuevas	1975
factory collective	2018	Project KOVR		Monira Al Qadiri	1983
Gene Kogan	1985	Richard G. Wilkinson	1943	Oliver Laric	1981
Greenpeace East Asia Seoul Office	2011	Ro Kyung Ae	1971	ONEROOM	2017
Greenpeace East Asia Seoul		Ryu Hankil	1975	Paul Pfeiffer	1966
Office, Ignito	2018	Sam Lavigne	1981	Pauline Boudry / Renate Lorenz	2006
Gu Minja	1977	Scott Kelly & Ben Polkinghorne	2016	Pilvi Takala	1981
Ha David	1981	SEAWEED	2017	Richard Bell	1953
Ha Seokjun	1971	seendosi	2015	Ryu Hansol	1989
Hur Yunkyung	1986	Shinseungback Kimyonghun	2012	Sarah Lai	1983
Hwang Gyunghyun	1990	Song Mingyu	1981	Sharon Hayes	1970
Ignito	1982	Sterling Crispin	1985	Tala Madani	1981
Jeong Jihoon	1970	Tak Young Hwan · Lee Kyung Nam	2018	TASTEHOUSE × WORKS	2021
Jeoung Jae Choul	1959	Treasure Island Collective		Tobias Zielony	1973
Jeremy Bailey	1979	Unmapping Eurasia	2017	YOUNG-HAE CHANG	
Jung Ki-Hyun	1964	Welfare State Youth Network ·		HEAVY INDUSTRIES	1999
Kate Raworth	1970	Youthzone Yangcheon	2018	Yun-Han Chang	1985
Kim Dongchan	1982	Women with Disabilities Empathy,		Yuri Pattison	1986
Kim Hyun Tak	1968	Disabled Women's Theatre Group			
Kim Sangdon	1973	<Dancing Waist>	2003		
Kim Wol Sik + Seems Like		Yangachi	1970		
Community	2005	Yoon Wonhwa, Yoon Jeewon	2018		
Ko Yeon-ok and JAT Project	2018	Zero Space	2012		
kook+	2017				
Kwon Byungjun	1971	11 th Biennale ('21)			
Lauren Lee McCarthy	1987	Name	Birth/Est. –Death/Diss.		
Lee Soyung	1974	Amature Amplifier	1974		
Listen to the City	2009	Bani Abidi	1971		
Luba Elliott	1988	Brice Dellsperger	1972		
Mario Klingemann	1970	C-U-T	2021		
meetingroom	2013	Che-Yu Hsu	1985		
Michel Bauwens	1958	Chihoi	1977		
Mike Tyka	1982	Chikako Yamashiro	1976		
Min Sey	1975	Chuang Liu	1979		

Participants - Exhibitions and Programs

Total	
	individuals/teams
Exhibition and Program	528
Publication	285
Committee members	190

Total	1003
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1st SEOUL in MEDIA ('96)

Seoul Metropolitan Government	Director, Culture Division, Culture and Tourism Bureau	Kim Sangbeom
	Head, Culture and Tourism Information Development, Culture and Tourism Bureau	Kim Giseon
Seoul Museum of Art	Exhibition Progress	Hwang Sung Ok
	Curator	Kim Jinha Lee Sop Park Samcheol Yi Joo Heon
	Assistant Curator, Exhibition Team	Bae Young Hwan
	Art Director, Exhibition Team	Hong Soon-chyul
	Technical Director, Exhibition Team	Jang Hyeongjae
	Exhibition Space Design	Wiga Architects
	Poster Design	Ahn Sang-soo
	Computer Work	Kim Sena
	Computer Work	Lee Hyeran
	Color Separation	Graphic Korea

2nd SEOUL in MEDIA ('98)

Seoul Metropolitan Government	Director, Culture and Tourism Bureau	Kim Wooseok
Seoul Museum of Art	Exhibition Progress	Hwang Sung Ok
	Administration	Hwang Jingu
	Curator	Lee Young Chul
	Exhibition Space Design	Wiga Architects
	Video Documentation	Min Inkee
	Interview	Kim Sejun

3rd SEOUL in MEDIA ('99)

Seoul Museum of Art	General Director	Yoo Joon Sang
	Curator, Exhibition Division	Hwang Sung Ok
	Director, Management Division	Jung Guntae
	Exhibition Space Design	Wiga Architects
	Photo Documentation	Eight and a Half

1st Biennale ('00)		
Seoul Metropolitan Government	Director, Culture and Tourism Bureau	Choi Ryeong
	Head, Culture Policy Team, Culture and Tourism Bureau	Yoo Hanhong
	Head, Culture and Arts Promotion Team, Culture and Tourism Bureau	Lee Chungse
	Officer, Culture and Arts Promotion Team, Culture and Tourism Bureau	Kim Cheolsu Park Hyeonyong Shin Gwangsung Song Myeongja Yoon Mijeong Lim Geunho Choi Sangwon Choi Seonmi
	Head, Culture and Tourism Information Development, Culture and Tourism Bureau	Kim Yongwon
	Head, Culture and Environment Development Team, Culture and Tourism Bureau	Yun Gihwan
Seoul Museum of Art	General Director	Yoo Joon Sang
	Artistic Director	Song Misuk
	Curator	Barbara London Hans Ulrich Obrist Jang Chang Ik Jeremy Miller Park Shin Eui Ryu Byoung Hak
	Manager, Office of Planning, Biennial Organizing Committee	Choi Dongyun
	Head, Administration	Park Daewoo
	Officer, Administration Team	Han Wooseok Kim Myeongjin Kim Yeongseon Kwon Jongbong Min Gyeongnam
	Head, Exhibition Team 1	Park Gyuhyeong
	Exhibition Team 1	Jung Hyung-Tak Kim Eunsu Kim Heejin Kim Mira Lee Geunyoung Lee Ria Moon Rusi
	Head, Exhibition Team 2	Jung Dongyun
	Exhibition Team 2	Kim Huiyeong Lee Yungu Park Jisu
	Visual Identity Design	Ahn Sang-soo
	Exhibition Space Design	Jeon Sihyeong

Exhibition Interior	Joe&Associate
Officer,	Kim Hyeongjung
Technical Support Team	Lee Jeongseong
Technician	Artmast
Media Equipment	Daeryuk Media Co.,Ltd
Director, Administrative Support, Secretariat of the Biennale Organizing Committee	Lee Chiu
Head, Management	Yoon Byeongse
Officer,	Choi Jungdeok
Event Management Team	Choi Seonggap
	Kim Gwangdu
	Kim Jongcheon
Shipping & Installation	Han Jin
Facilities Installation	HANYANGTECH Co., Ltd
Facilities Management	Chaos Co.,Ltd
Head, Administration	Kim Dong-Koo
Officer,	Choi Jaegwan
Administration Team	Shin Sanggyun
Head, Profit Business Team	Park Jeongha
Officer,	Jung Seungyeon
Profit Business Team	Kim Bongsu
	Seo Gyeongae
Head, Communication Team	Lee Hoeseung
Officer,	Kim Jinhui
Communication Team	Moon Hyeyeong
	Park Seonhye
Communication Team	Song Jinhwa
Officer, Communication Team	Han Miae
Officer, Communication Team	Jang Seungsun
Advertising Agent	LG Ad & KBS Media
International Public Relations	Blue Medium
Officer,	Kim Gyeonghyeon
Facility Management Team	Lee Sanggwon
	Park Yeongjae
Opening Performance	MBC MediaTek
Seoul Fora 2000	University of Seoul
Youth's Digital Culture Festival	Digital Chosun Ilbo
VRST 2000	VRST Association
Ticket Sales	Global Information and Culture Service Co., Ltd
	Hanvit Bank
Souvenir	National Souvenir Center
Cafeteria Management	Manhattan
Food and Beverage Sales	DAESANG
	LOTTE CHILSUNG
	BEVERAGE CO.,LTD

2nd Biennale '02

Seoul Museum of Art	General Director	Yoo Joon Sang
	Exhibition Director	Rhee Wonil
	Associate Curator	Azumaya Takashi
		Gregory Jansen
		Gunalan Nadarajan
		Huang Du
		Kim Machan
		Marie de Bruggerolle
		Michael Cohen
	Symposium Director	Kim Sunghee
	Symposium Associate Director	Barton Nancy
	Symposium Coordinator	Song Minah
	Director, Curatorial Bureau	Lee Dongyeon
	Head, Exhibition Team	Choi Houngh-cheol
	Head, Event Team	Joo Idee
	Head, Administration	Kim Dong-Koo
	Head, Promotion Team	Kim Sean
	Head, Management Team	Roy Hong
	Assistant, Management Team	Hamm Sungun
	Head, International Communications Team	Laurencia Farrant-Lee
	Coordinator, International Communications Team	Kang Sunju
	Domestic Coordinator, International Communications Team	Kim Eunyoung
	Coordinator,	Jung Sejin
	International Communications Team	Kang Yoewool
	Team	Lee Kangsan
	International Coordinator,	Bae Enna
	International Communications Team	Byun Hongchul
	Assistant Coordinator,	Yang Minhyo
	International Communications Team	
	International Communication	Laurence Geoffrey's, Ltd.
	Head, Communication Team	Cho Soyoung
	Officer,	Jeon Jiyeon
	Communication Team	Peik Ki Young
	Total Promotion Agency	IDCOMM CO., LTD.
	Technical Advisor	Kim Hyunjoong
	Technical Support	Yang Sangki
	Programmer	Kim Hongil
		Lee Sungsik
	Program Coordinator	Paik Yoonyoung
		Yi Jihyun
	Homepage Programmer	Kang Mookyoung
	Homepage Production	Kim Suzung
	Design Development	Graduate School of Techno Design Kookmin University
	Night Gallery Music Director	Lee Sangyong

3rd Biennale ('04)

Seoul Museum of Art	General Director	Ha Chong-Hyun
	Director, Administration	Kim Dong-Koo
	Director, Administration Bureau	Kim Heung-Sik
	Officer, Administration Bureau	Jeon Solok Ju Sang-Il Kim Kyung Ho Oui Sung Hyun
	Director, Exhibition Division	Park Tcheon-Nahm
	Officer, Exhibition Division	Lim Jade Keunhye
	Director, Collection and Conservation Division	Chung Hyuk
	Officer, Collection and Conservation Division	Yang Gwiyeon
	Director, Education and PR division	Park Joong Kyu
	Officer, Education and PR Division	Choi Chul Joo Lee Jin Hee Lee Mal Sook Yoo Jung-Sim Yoo Sugi
	Artistic Director	Yoon Jin Sup
	Curator	Hans D. Christ/ Tilman Baumgaertel Johan Pijnappel Liz Hughes
	Head, Exhibition Team	Shin Nathalie
	Coordinator, Exhibition Team	Boseoul Hwang Rock Joo Ra Ji-Woong Yoon Kahye
	Head, Exhibition Management Team	Kim Elvis
	Officer, Exhibition Management Team	Eum Hyun-Su Son Cha-Hye
	Exhibition Management Cooperation	SCS(Lee Suyeon)
	Exhibition Space Architecture	Miji Art (Park Keun-su)
	Shipping & Installation	DHL Korea (We Chan)
	Head, Event Management Team	Sohn Martin
	Officer, Event Management Team	Hwang Tony
	Head, Management Team	Kim Ji-Hyung
	Officer, Event Management Team	Jason Nicky Oh Lucy Sujeong
	Head, Communication Team	Lee Min
	Officer, Communication Team	Yeo In-Sung
	Intern	Lee Joo-yun Roh Hyun Jung Yoo Ji-Young

Design

FRUM, INC.(Han Changho, Kim Suhyeon, Lee Seongil, Park Yunhui, Lee Hyeyeon)

4th Biennale ('06)

Seoul Museum of Art	General Director	Ha Chong-Hyun
	Director, Administration	Kim Dong-Koo
	Director, Administration Bureau	Hong Soon-Hwa
	Officer, Administration Bureau	Choi Hong-kyu Hwang Sung-ku Jee Yang-Soo Ju Sang-Il Park Jea-Wone Park Yeeon-Wung
	Officer, Accounting Team	Lee Beomseung
	Director, Exhibition Division	Park Tcheon-Nahm
	Head, Exhibition Team	Hwang Rock Joo
	Officer, Exhibition Division	Lee Eun-Joo
	Officer, Exhibition Division	Park Parang
	Director, Collection and Conservation Division	Chung Hyuk
	Director, Education and PR Division	Kwon Sun-ki
	Officer, Education and PR Division	Choi Jeong-Ju Jung Yu-Jin Kim Sung-Min Lee Jin Hee Yoo Jung-Sim
	Coordinator	Lee Joo-yun Yoon Kahye
	Exhibition Director	Rhee Wonil
	Curator	Iris Mayr Lev Manovich Pi Li Yuko Hasegawa
	Head, Exhibition Management Team	Kim Elvis
	Officer, Exhibition Management Team	Jeung Jay-Yeon
	Head, Event Management Team	Lee Ki-Hwa
	Officer, Event Management Team	Jung Hyung-Tak
	Officer, Event Management Team	Kim June Park Jin-Hee
	Head, Event Management Team	Lee Rang
	Officer, Event Management Team	Lee Ji-Young Song Eui-jin
	Head, Communication Team	Park Seung-ae
	Officer, Communication Team	Kim Sun-jin
	Intern	Lee Youjin Paik Ji-Eun
	Exhibition Management	Siwall NetWork Inc.

Exhibition Interior	Miji Art(Park Keun-su)
Shipping & Installation	HANSOL BBK CO., LTD
Media Equipment	Myongsung Media(Yang Donghyeon, Kang Hoseong)
Design	c-design(Cho Hyeokjun, Kim Miseong, Kang Yeong)
Translation	Chung Eun-hye

5th Biennale ('08)

Seoul Museum of Art	General Director	Yoo Hee-young
	Executive Advisor	Kim Dong-Koo
	Director, Management Bureau	Lee Hoi-Seung
	Director, Administration Division	Seo Suk-il
	Director, Exhibition Division	Jang Minhan
	Curator,	Choi Hyoung-cheol
	Exhibition Division	Lee Joo-yun
	Coordinator	Choi Eun-jung
	Coordinator	Kim Won-young Park Ha-na Yu So-young
	Director, Collection and Conservation Division	Chung Hyuk
	Director, Education and PR Division	Jun Jae-sun
	Artistic Director	Park Il-ho
	Curator	Andreas Broeckmann Maarten Bertheux Tohru Matsumoto Zamudio Raúl
	Intern	Kim Ha-na Ko Min-kyung
	Exhibition Management and Public Relations	BTLK Co.,Ltd (Lee Mijeong) pancom Co.,Ltd
	Exhibition Space Architecture	Miji Art (Park Keun-su) Olivecomm International Co.,Ltd (Jay Heo, Luna Key, Jy-hye Lee)
	Exhibition Architecture	MultiSync Co.,Ltd(Hyun-su Eum)
	Design	Vinyl Co.,Ltd(Cho Hong-rai, Joe Young-ho)
	Shipping & Installation	HANSOL BBK CO., LTD

Management and Public Relations	CJ MEDIA(Mok Myeonggyun, Hwang Hyeja, Lee Huiwon)
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6th Biennale ('10)

Seoul Museum of Art	General Director	Yoo Hee-young
	Director, Management Bureau	Rim Jiltaek
	Director, Curatorial Bureau	Lee Soukyoun
	Director,	Kim Seungjin
	Administration Division	Lee Younkun
	Director,	Jang Minhan
	Exhibition Division	Choi Kwan-ho Han Byeonggil Jung Hyeon
	Director, Collection and Conservation Division	Chung Hyuk
	Director,	Kwak Taesoo
	Education and PR Division	Lee Seokhwan
	Artistic Director	Kim Sunjung
	Associate Curator	Clara Kim Fumihiko Sumitomo Nicolaus Schafhausen
	Coordinator	Kim Najung Kim Nanyoung Kwon Juyeon Lee Youjin
	Exhibition Space Design	Choi Choon
	Exhibition Space Architecture	ZION art and design
	Technical Support	Multitech
	Visual Identity Design	Studio Lamb// Homburger
	Translation	Eum Mijung Jung Hee Eun Kim Taehyun
	Subtitle	Hong Seungbum Kim Hyekung
	Audio Guide Narration	Jon-James Hodson Kim Jieun
	Management and Public Relations	Bae Enna Dumir Ltd.
	International Public Relations	Nathalie Hartjes
	Shipping & Installation	LNB Fine Art Service Co., Ltd.
	Producing	miirru
	Website Project	Park Jaeyong Richard Vijgen

7th Biennale (*12)

Seoul Museum of Art	General Director	Kim Hong-hee
	Director, Management Bureau	Rim Jiltaek
	Director, Curatorial Bureau	Choi Seunghoon
	Director, Administration Division	Kim Seungjin
	Director, Exhibition Division	Cho Jingyeon
	Curator, Exhibition Division	Jung Hyoim
		Yi Gimo
	Director, Education and PR Division	Kim Dongwon
	Director, Collection and Research Division	Chung Hyuk
	Exhibition Director	Yoo Jinsang
	Associate Curator	Choi Dooeun
		Olof Van Winden
		Yukiko Shikata
	Coordinator	Bella Jung
		Kim Sowon
		Moon Dawoon
	Coordinator, Subtitle Translation	Cho Juri
		Lee Jiwon
		Min Yujin
	Technician	Jeon Youngwoo
	Work Production Support	Kang Sung Jae
	Exhibition Space Design	Globalcomms Co.,Ltd
	Technical Support	Multitech
	English Proofreading	An Chun
	Video Editor	Park Jaemin
	Subtitle Translation	Lee Duckkyun
		Yoon Hae Young
	Promotional Video Production	Kang Yoon Zee
		Lee Min
	Subtitle and Promotional Video Production	Choi Sang Woong
	Management and Public Relations	AGISOCIETY Co.,Ltd
	Press and Public Relations	Juice Company Co.,Ltd
	Shipping & Installation	HANSOL BBK CO., LTD
	Website Development	Straw Co.,Ltd
	DMC Program	Kim Hyun Jee

8th Biennale (*14)

Seoul Museum of Art	General Director	Kim Hong-hee
	Director, Administration Division	Jeong Changhoun
	Director of Curatorial Bureau	Kim Jeonghoi
	Director, Collection and Research Division	Sun Seunghye
	Director, Exhibition Division	Choi Kwan-ho
	Director, Exhibition Division	Lim Jade Keunhye
	Curator, Exhibition Division	Yoo Minkyung

Director, Management Bureau	Lee Seong Gyu
Director, Education and PR Division	Yoo Sugi
Korean Federation of Film Archives	Director
	Lee Byung-Hoon
	Chief Researcher,
	Cho Jun-Hyung
	Korea Film Institute
	Curator, Korean Film Museum
	Lee Joo-Young
	Projection
	Lim Yun Hong
	Son Jun Ho
	Cinematheque KOFA Programmer
	Mo Eun-young
	Subtitle
	Cinesubzaram
	Artistic Director
	Park Chan-Kyong
	Head, Exhibition Team
	Jang Hyejin
	Coordinator, Exhibition Team
	Kim Soyoung
	Lee Hyunin
	Lee Seonyu
	Yee Luly
	Screening Coordinator,
	Park Sohyun
	Exhibition Team
	Shin Eun-shil
	Exhibition Intern
	Jang Hye-rim
	Jeong Byung Uk
	Kang Jun Ki
	Lee Giljae
	Lee Sunju
	Park DoWook
	Shin Sae Rok
	Intern, Exhibition Team & SNS
	Jung Chae-hyun
	Manager, Communication Team
	Head,
	Lee H. Lew
	Communication Team
	Shim Ah-Bin
	Coordinator,
	Kim Hye Young
	Communication Team
	Kim Hyejin
	Public Program Coordinator,
	Go Ara
	Communication Team
	Public Relations
	CJ E&M
	Technician
	Kim Kyoung-ho
	Technical Support
	Multitech
	Visual identity and
	Jung Jin Yeoul
	Graphic Design
	Lee Hyeon
	Translation
	Kim Jeong Hye
	Kim Jeong-bok
	Kim Jin-hee
	Kim Jipyong
	KimSolha
	Lee Kyunghee
	Yee Merea
	Subtitle
	image Joom
	Subtitle Translation,
	Park Jaeyong
	Audio Guide Scripts(English)
	Registrar
	Lee Eujin
	Trailer Production
	YOUNG-HAE
	CHANG HEAVY

	INDUSTRIES	
Web Design	Hong Eunjo	
	Kim Hyungjae	
Exhibition Space Architecture	Globalcomms Co.,Ltd	
Exhibition Furniture Design	Kit-toast	
Exhibition Space Design Advisory	Lee Mikyung	
Exhibition Space Design	Ahn Jeong Man	
	Jeon Young-suk	
Shipping & Installation	HANSOL BBK CO.,	
	LTD	
Audio Guide Narration	Choi Huiseo	
	Park Hae Il	
Audio Guide Scripts(Korean)	Woo Areum	
Audio Guide Sound Design	Kang Ida	
Insurance	LIG Insurance	

9th Biennale ('16)

Seoul Museum of Art	General Director	Kim Hong-hee
	Director, Management Bureau	Kwon Young Sub
	Director, Curatorial Bureau	Peik Ki Young
	Director, Administration Division	Hwang Cha Ho
	Director, Exhibition Division	Lim Jade Keunhye
	Curator,	Kwon Jin
	Exhibition Division	Yoo Minkyung
	Administration Officer,	Huh Eunjeong
	Exhibition Division	
	Coordinator,	Do Minseon
	Exhibition Division	Kim Suyeon
		Kim Yuran
		Lee Jihui
		Song Goun
	Director,	Choi Kwan-ho
	Collection and Research Division	
	Director,	Yoo Sugi
	Education and PR Division	
	Curator, Education and PR Division	Byun Jihye
	Artistic Director/Curator	Beck Jee-sook
	Assistant Curator	Kang Yumi
		Lee Jiwon
		Lj Sungmin
	Coordinator	Jang Dan
		Kim Jeong Hyen
		(Julie)
	Program Coordinator	Kim Nanyoung
		Suh Saerom
	Coordinator,	Grace Park
	Production/Program Team	Huh Mi Seok
		Theresa
	Intern	Byun Sujin
		Choi Hyewon
		Chung Hwa Yeon

	Ham Eunyoung
	Kang Da Young
	Kim Boyoon
	Kim Inno
	Lee Jungmin
	Lee Yeeun
	Song Ju Ho
	Taak Yeong Geon
	Yim Jeeyeon
Technician	Bahc Ian
	Kim Kyoung-ho
Technical Support	Multitech
Exhibition Space Design	Hilgeut
	(Seon Bosung,
	Lee Changseok)
Could Be Exhibition Space Design	COM (Kim Sejung,
	Han Joowon)
Exhibition Space Architecture	GI Plan
	JBcom
Graphic Design	Math Practice
	(Kang E Roon,
	Eo Minsun)
Photo and	Gim Ikhyun
Video Documentation	Hong Cheolki
Subtitle Production	Interz
	sugarsaltpepper
	Chung Yunghee
	Gwack Jaeeun
	Jung Juyoung
	Kim Haeju
	Kim Jeong Hye
	Koh Achim
	Korea Brazil Society
	Lee Yeonsik
	Nam Hannah
	Park Haeyun
	Shin Hyunjin
	Yu Jiwon
Biennale Management	Tpot
Artist Support	ER
PR Manager	Lee Youjin
PR and Marketing	Graywall
Shipping & Installation	Dongbu Art
	Hyundai Fine Art
Audio Guide Narration	Youn Yuh Jung
Audio Guide Scripts	Cho Eunsoo
Audio Guide Sound Design	Lee Minwhee
Trailer Production	Cha Jeamin
Insurance	KB Insurance

10th Biennale ('18)

Seoul Museum of Art	Acting Director, Seoul Museum of Art	Yu Byung Hong
	Art, Director of Management Bureau	
	Director, Curatorial Bureau	Peik Ki Young
	Director, Administration Division	Hwang Cha Ho
	Director, Exhibition Division	Koh Wonseok
	Artistic Director Collective	Hong Gibin
		Kim Jang Un
		Kim Nam Soo
		Lim Kyung yong
	Curator, Exhibition Division	Jeon Solok
		Kwon Jin
		Yun Minhwa
	Administration Officer, Exhibition Division	Han Munhui
	Director, Education and PR Division	Oh Yungyeong
	Curator, Education and PR Division	Yoo Sugi
		Kim Chae-ha
		Kim Jeonga
		Hong Seungju
	Director, Collection and Research Division	
		Assistant Curator
		Bae Yeim
		Cho Woori
	Coordinator, Exhibition Division	Jung Seonhui
		Kim Si-seup
		Jahng Haerim
		Nam Wonjung (Grace)
	Coordinator	Chae Seungmi
		Kim Kani
		Kim Minkyung
		Na Kihyun
		Park Juwon
		Son Kyungmin
	Exhibition Space Design	Cho Jaewon (0.1studio)
	Exhibition Space Architecture	design BOURNE
	Graphic Design/Trailer	Park Yeonjoo
	Graphic Design/Trailer Assistant	Lee Youjeong
	Translation	Kim Jeong Hye
		Kim Solha
		Lee Kyunghee
		Moon Gabriel
		Song Meeky
	Subtitle Production, Translation	2MEANUS
	Photo and Video Documentation	studio SUJIKSUPYUNG (Yoo Yongji + Hong Cheolki)
	Web Programming	Hong Jinhwon
	Exhibition Management	Siwall NetWork Inc.

Technician	Multitech
Shipping & Installation	Dongbu Art
Insurance	CHUBB

11th Biennale ('21)

Seoul Museum of Art	General Director	Beck Jee-sook
	Director, Management Bureau	Lee Sang-gook
	Director, Curatorial Bureau	Park Taejoo
	Director, Project Director	Kim Heejin
	Director, Administration Division	Kwon Jin
	Head, Facilities and Maintenance, Administration Division	Kim Giyong
		Lee Young soon
		Shin Hyeong Sung
	Officer, Facilities and Maintenance, Administration Division	Cheon Seong Wook
	Officer, Administration Team	Choi Soo Gil
		Choi Yeon-sik
		Han Sun Ho
		Heo Jung Min
	Officer, Administration Division	Kim Jong Min
		Lee Ho Wan
		Lee Jin Sup
		Kim Jieun
	Security, Administration Division	Park Changhyun
		Jang Ji Hye
		Jeong In Cheol
		Jo Hyun Ki
	Director, Exhibition Division	Kwon Eun Ji
		Noh Young Kyu
		Yu Young Beom
		Koh Wonseok
	Curator, Exhibition Division	Lee Bo Bae
	Coordinator, Exhibition Division	Lee Jimin
	Administration Officer, Exhibition Division	Jeong Da-eun
	Director, Education and PR Division	Kim Hyun
		Sung Min Kwan
		Bong Mankwon
		Song Eunsook
	Officer, Education and PR Division	Jeong Jihye
		Kwon Jieun
		Lee Eunju
		Lee Sungmin
	Director, Collection and Research Division	Lee Yeonmi
		Yoo Sookyoung
		Jeon Solok
Buk-Seoul Museum of Art	Managing Director	Peik Ki Young
	Director, Management Division	Oh Geun
	Director of Curatorial Division	Seo Joo young

SeMA[인], SeMA Supporters Group	Manager	Hyun Sun Young
	Artistic Director	Yung Ma
	Curator	Claudia Pestana Lee Jiwon
	Assistant Curator	Huh Mi Seok Theresa Jahng Haerim Kim Shinjae Song Juyeon Yu Jiwon
	Project Manager	Yi Moon-seok
	Coordinator	Hwang Nam Woong Lee Sijae Park Sinae
	Artistic Director's Assistant	Jung SunJoo
	Technical Director	Kim Kyoung-ho
	Management and Public Relations	Alt-C
	Exhibition Space Design	Leeyongjae Architects
	Exhibition Space Architecture	Joosung Design Lab
	Shipping & Installation	Dasan TNL
	Marketing Communication	O-UN
	Subtitle Production	sugarsaltpepper
	Media Equipment	Manri Art Makers
	Graphic Design	Wkshps × Park- Langer
	English Editor	Andrew Maerkle
	Photo Documentation	glimworkers
	Trailer Production, Video Documentation	Studio S2

12th pre-Biennale ('22)

Seoul Museum of Art	General Director	Beck Jee-sook
	Director, Curatorial Bureau	Kim Heejin
	Director, Exhibition Division	Koh Wonseok
Seoul Mediacity Biennale Team	Project Director	Kwon Jin
	Administration Officer, Exhibition Division	Moon Pyungon
	Assistant Curator	Park Sinae Yi Moon-seok
	Director, Administration Division	Lee Young soon
	Head, Facilities and Maintenance, Administration Division	Shin Hyeong Sung
	Officer, Facilities and Maintenance,	Heo Jung Min
	Administration Division	Park Dobok
	Security, Administration Division	Lee Hyeonsub
	Facility Manager, Nam-Seoul Museum of Art	Lim Dong Keun
	Director, Education and PR Division	Bong Mankwon
	Curator,	Kim Minsun
	Education and PR Division	Lee Jin Yoo Sookyoung
	Officer,	Cha Hyun-ji
	Education and PR Division	Han Jeeseok Kim Jisu
	Director, Collection and Research Division	Jeon Solok
	Curator, Collection and Research Division	Kim Seo Hyun
	Manager	Hyun Sun Young
	Marketing Communication	O-UN
pre-Biennale Station	Space Design and Construction	Kwon Donghyoun
	Space Design Assistant	Shin Ikkyun
	Technical Director	Kim Kyong-ho
	Video Editing & Photo Documentation	Lee Eurock
	Video Editing & Photo Documentation	Lee Eurock
	Shipping & Installation	Dongbu Art
	English Translation	Barun
	English Proofreading	Andy St. Louis
	Graphic Design	Mabasa (Ahn Mano, Kim Jeeseop)
	Graphic Design Assistant	Shin Jaeho
	Website Design	Min Gu Hong
	Graphic Production and Installation	Namiad co., Ltd
	Printing	Seguleum

Participants - Publications

1st SEOUL in MEDIA ('96)		
Catalogue	Editorial Design	Kim Jinha
		Lee Sop

2nd SEOUL in MEDIA ('98)		
Catalogue	Publisher	Goh Kun
	Editor	Kim Wooseok
	Translation	Lee Yeongjoon
	Design, Research	Gasum Visual
		development Laboratory
	Design	Park Hwal Min
	Production Progress	Hwang Sung Ok
	Photo Documentation	Kim Sang-Gil
	Research	Kim Sanghwa
	Director of Culture Division	Park Gyeongman
	Team leader	Jung Guntae
	Printing	Jogwang Publishing

3rd SEOUL in MEDIA ('99)		
Catalogue	Publisher	Goh Kun
	Editor	Yoo Joon Sang
	English Translation	Paik Jonghwa
	Design	Wiga Architects
	Printing	Taewoong

1st Biennale ('00)		
Catalogue	Publisher	Goh Kun
	Translation	Cho Sujin
		Chun Suwon
		Kim Jemin
		Kim Okbun
		Lee Yeongjoon
		Park Nam Hee
	Design Production	Gwanhun
	Printing	Pyunghwadang Print
	Book Design	Kim Hogeun

2nd Biennale ('02)		
Catalogue	Publisher	Yoo Joon Sang
	Editor	Rhee Wonil
	Assistant Editor	Kim Eunyoung
		Lee Dongyeon
		Lee Kangsan
		Yang Minhyo
	Design	Graduate School of
		Techno Design Kookmin University

3rd Biennale ('04)		
Catalogue	Publisher	Lee Myung-bak
	Editor	Ha Chong-Hyun

4th Biennale ('06)		
Catalogue	Publisher	Oh Se-hoon
	Editor	Ha Chong-Hyun

5th Biennale ('08)		
Catalogue	Publisher	Oh Se-hoon
	Editor	Yoo Hee-young

6th Biennale ('10)		
Catalogue	Publisher	Oh Se-hoon
	Editor	Yoo Hee-young
	Editorial Staff	Andy St. Louis
		Bae Enna
		Lee Sungmin
	Contributor	Choi Kwan-ho
		Clara Kim
		Fumihiko Sumitomo
		Jalal Toufic
		Jung Hyoim
		Kim Najung
		Kim Nanyoung
		Kim Sunjung
		Kim Young-ha
		Kwon Juyeon
		Nicolaus Schafhausen
		Ryan Inouye
	Translation	Eva Huttenlauch
		Kang Yoewool
		Kim Chi-Young
		Kim Jeong-bok
		Kwon Jin
		Lee John Ung-keun
		Lee Kyoung-jin
		Meeky Song
	Korean Editor	Moon Hyejin
		Pamela Miki
		Park Jaeyong
	English Editor	Kim Suki
	Graphic Design	Laura Iwasaki
		Injin
		Sulki & Min

7th Biennale ('12)		
Catalogue	Publisher	Park Won-soon
	Editor	Kim Hong-hee
	Contributor	Choi Dooeun
		Hans Ulrich Obrist
		Olof Van Winden
		Orit Happern
		Yoo Jinsang
		Yukiko Shikata

	Translation	Cho Juri			Kim HayunHyun-Kyung
		Kim Hyun Jee			Moon Young Min
		Kim Solha			Park Jaeyong
		Kwon Jin			Taylor Stoehr
		Lee Duckkyun	English Proofreading		Robert Liles
		Lee Jiwon			Stark Jeffrey
		Lee John Ung-keun	Proofreading		Hyunsil Books Publishing
		Lee Seungmin	Book Design		Jung Jin Yeoul
		Moon Hyejin	Photography		Kim Jungwon
					Yang Chulmo
	Translation Proofreading	An Chun	Photo Documentation		Hong Cheolki
	Translator, English	Min Yujin			
	Proofreading	Todd Sample			
	Design	AGISOCIETY Co.,Ltd			
8th Biennale ('14)					
Catalogue	Publisher	Kim Hong-hee			
	Chief Editor	Park Chan-Kyong			
	Editor	Ku Helen Jungyeon			
	Editor, Translation	Kim Jeong Hye			
	Translation	Kim Hyun-Kyung			
		Park Jaeyong			
	Copy editor	Kim Suki			
	English Proofreading	Robert Liles			
	Design	Jung Jin Yeoul			
		Moon Min Ju			
<i>Ghosts, Spies,</i>	Co-Publisher	Kim Hong-hee			
<i>and</i>	Co-Publisher, Translation	Kim Suki			
<i>Grandmothers:</i>	Chief Editor, Contributor	Park Chan-Kyong			
<i>Modernities</i>	Editor	Kim Jeong Hye			
<i>against Modernity</i>		Ku Helen Jungyeon			
	English Proofreading	Kang Yumi			
	Contributor	Apichatpong			
		Weerasethakul			
		Bertolt Brecht			
		Cho Han Hae-joang			
		Gong Sun Ok			
		Han Sunhee			
		Kim Keum-hwa			
		Kim Yongeon			
		Koizumi Yoshiyuki			
		Kwon Heonik			
		Lee Yongwoo			
		Li Ang			
		Moon Kanghyungjun			
		Sean Snyder			
		Tajima Masaki			
		Vladimir Tikhonov			
		Wang Hui			
	Translation	Adam Bohnet			
		Fiona He (He Xiao)			
		Jon Morris			
9th Biennale ('16)					
Catalogue	Publisher	Kim Hong-hee			
	Editor, Contributor	Beck Jee-sook			
		Kil Yekyung			
		Lj Sungmin			
	Editor, Translation	Lee Jiwon			
	Editor	Kang Yumi			
	Contributor	Chimurenga(Ntone Edjabe)			
		Choi Taeyoon			
		Claire L. Evans			
		Ham Yang-Ah			
		Jang Moon Jung			
		Jussi Parikka			
		Keiko Sei			
		Ma Jung-Yeon			
		Miguel A. López			
		Paul Feigelfeld			
		Timothy Morton			
	Translation	Kim Jeong Hye			
		Kim Jiyeon			
		Koh Achim			
		Lee Kyunghee			
	English Proofreading	Diana Marie Linton			
		Son Hannah			
	Design	Math Practice (E Roon			
		Kang, Minsun Eo)			
	Printing	Top Process			
COULD BE NO. 1:	Publisher	Kim Hong-hee			
<i>Trios of Guides</i>	Chief Editor	Kil Yekyung			
	Editor	Kang Yumi			
	Contributor	Cha Jeamin			
		Hokeypokey			
		Hyun Seewon			
		Jung Juyoung			
		Kim Yeongsu			
		Ku Helen Jungyeon			
		Park Hyun-jung			
		Park Ji-Hyun			
		Shin In-ah			

		Woo Areum
		Yoon Hyangro
		Yoongky
	Contributor, Korean-English Translation	Yoon Wonhwa
	Korean-English Translation	Kim Hayun
		Koh Achim
		Liz Park
		Meeky Song
	English Proofreading	Yu Esther
	Design	Jang Moon Jung
		Jang Seung-Ah
COULD BE NO. 2:	Publisher	Kim Hong-hee
<i>High School</i>	Chief Editor, Contributor	Keiko Sei
<i>Special</i>	Editor	Kang Yumi
	Contributor	Do Yurim (Pooyo)
		Joo Yohan (Ami)
		Oh Dahyang (Yani)
		Park Junghye (Junghye)
		Sung Jiyun (Zziru)
	Design	Jang Moon Jung
		Jang Seung-Ah
	English-Korean Translation	Gwack Jaeeun
	Korean-English Translation	Kim Hayun
		Lee Kyunghee
		Moon Gabriel
	Japanese-Korean Translation	Lee Yeonsik
	Japanese-English Translation	Naoki Matsuyama
	English Proofreading	Yu Esther
		Varsha Nair
Chimurenga	Co-Publisher	Kim Hong-hee
Chronic / COULD BE NO. 3:	Chief Editor	Ntone Edjabe
<i>The Corpse</i>	Senior Editor	Bongani Kona
		Stacy Hardy
<i>Exhibition and Older Graphic Stories</i>	Graphics & Layout Editor	Graeme Arendse
	Online Editor	Lindokuhle Nkosi
	Copy Editors	Andrea Meeson
		Karen Press
	Contributing Editors	Akin Adesokan
		Moses Martz
	Editorial Assistant	Noëlle Koeries
	Contributing Designer	Vincent Plisson
	Proofreading	Cornelia Knoll
		Rhoda Isaacs
	Sales & Distribution	Pam Dlungwana
		Teresa Ayugi
	Administrative Assistants	Dudu Lamola
		Nala Xaba
	Translation	Ahmed Al-Nawas

COULD BE NO.3 Editor	Kang Yumi
COULD BE NO.3	Lee Yeeun
Editing Assistant	
COULD BE NO.3	Jang Moon Jung
Design	Lee Jeongmin
COULD BE NO.3	Gwack Jaeeun
Translation	
Contributor	Breeze Yoko
	Carsten Hiller
	Catherine Anyango
	Francis Burger
	Hussein Nassir Salih
	Jimmy Rage
	London Kamwendo
	Loyiso Mkize
	Mac McGill
	Michael A. Gonzales
	Mo Hassan
	Nancy Rose Hunt
	Native Maqari
	Nikhil Singh
	Phumle April
	Sara Rifky
	Thenjiwe Nkosi
Printing	Top Process
Publisher	Kim Hong-hee
Guest Editor	Miguel A. López
Series Editor	Kang Yumi
Editing Assistant	Lee Yeeun
Contributor	Alejandro Gómez de Tuddo
	Carlos Motta
	Cecilia Vicuña
	Giuseppe Campuzano
	Jabulani Chen Pereira
	Julia Bryan-Wilson
	Lawrence La Fountain-Stokes
	Övül Ö. Durmuşoğlu
	Wilson Díaz
	Zoe Leonard
English-Korean Translation	Kim Jeong Hye
Design	Jang Moon Jung
	Lee Jeongmin
Publisher	Kim Hong-hee
Editor	Kang Yumi
Text	The 9 th Seoul Mediacity Biennale Team
Translation	Kim Hayun
	Kim Jeong Hye
	Koh Achim

Everyone's School, The Village Project	Lee Kyunghee	
	English Proofreading	Robert Liles
	Design	Math Practice (E Roon
		Kang, Minsun Eo)
	Publisher	mediabus
	Editor	Hanbeom Lee
		Huh Mi Seok Theresa
		Ku Helen Jungyeon
		Lj Sungmin
	Contributor	blblbg
		Everyone's Kitchen
		Ham Yang-Ah
		Henk Slager
		Hwang Chien-Hung
		Kwon Byungjun
		Marianne Flotron
		Noh Kyungae
		Park Sohyun
		Pascal Gielen
		Saša Karalić
		Shin Hyunjin
	Contributor, Interview	Keiko Sei
	Interview	Amber Kim
		Hüseyin Ali Nesin
		Shen Ching-Kai
	Translation	Kim Mina
		Woo Hyunjung
	Design	hey joe (Hyeonyeol Cho)
	Photo Documentation	Hong Cheolki
		Kim Ikhyun
	Printing and Binding	Screen graphics

10th Biennale ('18)

Catalogue	Publisher	Yu Byung Hong
	Editorial Board	Hong Gibin
		Kim Jang Un
		Kim Nam Soo
		Lim Kyung yong
	Editor	Kang Yumi
		Nam Wonjung (Grace)
		Park Juwon
	Translation	Kim Hayun
		Kim Jeong Hye
		Kim Solha
		Lee Kyunghee
		Meeky Song
		Moon Gabriel
	Design	Park Yeonjoo
	Photo Documentation	studio SUJIKSUPYUNG
		(Yoo Yongji + Hong Cheolki)
	Printing	KumKang Printing Co., Ltd

11th Biennale ('21)

Catalogue	Publisher	Beck Jee-sook
	Chief editor, Contributor	Yung Ma
	Editor	Lee Jungmin
	Editor, Contributor	Lee Jiwon
	English Editing	Andrew Maerkle
	Editorial Assistant	Jahng Haerim
	Contributor	Claudia Pestana
		Kelly Connolly
		Mimyo
		Paul B. Preciado
		Wesley Morris
		Yi-Fu Tuan
	Printing and Binding	Top Process
	Korean-English	Amber Kim
	Translation	Colin Mouat
		Park Rebecca Yonsoo
	Korean-English/English-	Koh Achim
	Korean Translation	
	English-Korean	Cho Eunjoo
	Translation	Shin Hyunju
		Shon Seihee
	French-Korean Translation	Mok Jungweon
Newsletter ROUTES	Design	Wkshps x Park-Langer
	Photo Documentation	glimworkers
	Publisher	Beck Jee-sook
	Planning and Writing	The 11th Seoul
		Mediacity Biennale
	Text & Editor	Yi Moon-seok
	Design Planning	Wkshps
	Editorial Design	Alt-C
	No. 4 Contributors	1ssol23
		GODO
		Hong Jueun
		Hong Junhui
		Kim Jongwon
		Kim MinJi
		Limer
		Seoeun

12th pre-Biennale ('22)

Seoul Mediacity	Publisher	Beck Jee-sook
Biennale 1996–	Chief Editor, Text	Kwon Jin
2022 Report	Research & Editorial	Yi Moon-seok
	Assistant	
	Research Assistant	Lee Seul bi
	Interview	Hong Cheolki
		Kim Hong-hee
		Kim Kyoung-ho
		Wohn Kwangyun
		Yangachi
	Korean-English	Bareun
	Translation	Yu Jiwon
	English Proofreading	Andy St. Louis
	Design	Mabasa (An Mano, Kim Jeeseop)
		Kim Taeho
	Design Assistant	Shin Jaeho
	Printing and Binding	KumKang Printing Co., Ltd.
Seoul Mediacity	Publisher	Beck Jee-sook
Biennale	Chief Editor, Text	Kwon Jin
Newsletter	Text	Park Sinae
		Yi Moon-seok
	Design	Mabasa (An Mano, Kim Jeeseop)
	Printing and Biding	Seguleum

Participants - Board Members

1st SEOUL in MEDIA ('96)

Member of	Ahn Sang-soo	Professor, Hongik University
Organizing		Department Visual
Committee		Communication Design
	Cho Duck Hyun	Artist, Professor, Ewha Womans University College of Art & Design
	Kang Junhyeok	Director, Spacesarang Theater
	Kim Hong-hee	Independent Curator
	Park Hyunki	Artist

2nd SEOUL in MEDIA ('98)

Chairman of	Sung Wan Kyung	Professor,
Operation		Inha University Department of
Committee		Fine Arts
Member of	Choi Byeongsang	Artist
Operation	Hong Soon-chyul	Artist
Committee	Koo Bohncang	Artist
	Park Hyunki	Artist
	Yi Won-kon	Artist
	Yuk Geun Byeong	Artist

3rd SEOUL in MEDIA ('99)

Chairman of	Kang Taehi	Professor, Korea National
Operation		University of Arts School of Visual
Committee		Arts
	Jung Guntae	
	Kim Haemin	Artist
	Kim Won Bang	Chief Editor, ART & DISCOURS
	Kwon Soon-Hwan	Artist
	Oh Byeongwon	Professor, Ewha Womans University College of Art & Design
	Shin Hyun Jung	Artist
	Yeom Eun-Kyoung	Artist

1st Biennale ('00)

Member of	Ahn In Kee	General Director, Hello art.com
Curatorial Advisory	Ahn Sang-soo	Professor, Hongik University
Committee		Department Visual
		Communication Design
	Cha Mirye	Former Director, The Munhwa Ilbo, Cultural Critic
	Cho Hyejeong	Professor, Yonsei University Department of Sociology, Chairman, Youth Policy Advisory Committee, Ministry of Culture & Tourism
	Choi Eungyeong	Artist
	Choi Min	Dean, Korea National University of Arts School of Film, TV & Multimedia
	Han Sanggi	President, Ventureport Co.,Ltd

Hong Sung Min	Professor, Kaywon University of Art & Design Department of Intermedia Art
James Lee	Artist, Professor, Ewha Womans University, Hongik University Graduate School
Jang Donghun	Director, Daejeon Expo Video Production
Jung Hun Yee	Professor, Hansung University Department of Painting
Jung Joon Mo	Director, Curatorial Bureau, National Museum of Modern and Contemporary Art, Korea
Jung Sungi	Professor, Kyungpook National University School of Computer Science and Engineering
Kang Taehi	Professor, Korea National University of Arts School of Visual Arts
Kim Gyuchil	Vice Director, Korea Future Social Research Institute, Director, Korea Institute of Industry & Technology, Ministry of Commerce Industry and Energy
Kim Hong-hee	General Director, Ssamzie Space, Art Critic
Kim Hyeonggon	KIST Senior Researcher
Kim Jeonghyeon	Professor, Pohang University of Science and Technology
Kim Munhwan	Professor, Seoul National University, Director, Cultural Policy Institute, Standing Member of Committee Seoul Olympic Opening and Closing Ceremony
Kim Yeongseop	Kunchook Moonhwa Architect Associates
Lee Doneung	Professor, Hanyang University College of Medicine
Lee Guhyeong	President, The Ergonomics Society of Korea
Lee Gwiyun	Honorary Professor, Ewha Womans University Department of Education, Principal, Myongji Elementary School
Lee Jingwang	Director, Digital Chosun Ilbo
Lee Kyunghee	Director, Curatorial Bureau, Samsung Children's Museum
Lee Wonbok	Cartoonist, Chairman, Animation Society
Lee Yeongbeom	CEO, Lee Youngbum Architectural Design Research Institute

	Lee Yeongjoon	Former Reporter, Monthly Art, Member of Editorial Committee, NOONBIT Publishing Co.
	Moon Aeran	Vice CEO, Welcomm Co.,Ltd
	Moon Joo	Artist, Professor, Seoul National University College of Fine Arts
	Park Hyunki	Artist
	Park Myeongjin	Professor, Seoul National University Department of Communication
	Park Yeonggi	Manager, SBS Arttech
	Park Yeongmin	CEO, CG Production Independence
	Roh So Young	General Director, Walker Hill Museum
	Shim Kwang Hyun	Professor, Korea National University of Arts School of Film, TV & Multimedia
	Sim Cheol-woong	Art Director
	Sung Wan Kyung	Professor, Inha University Department of Fine Arts
	Wohn Kwangyun	Professor, KAIST School of Computing
	Yi Won-kon	Professor, Gyeongju University, Chairman, The Korean Society of Media and Arts
	Yoo Dongryeol	President, MacCard
	Yoo Heungyeong	Chairman, Korea Mime Association, CEO, Sadari Theater Company
	Yoo Taeksang	Senior Researcher, Development of Technology Based on Industrial Design, Ministry of Commerce Industry and Energy
	Yoon Myeong O	Director, Urban Safety and Security Research Institute, University of Seoul
Co-Chairman of Organizing Committee	Kang Hongbin	Vice Mayor, Administration 1, Seoul Metropolitan Government
	Lee Yongtae	Honorary Chairman, TriGem Computer
Member of Organizing Committee	Bae Gyeongryul	Head, Information Planning Department
	Cho Gyeongmok	Vice Minister, the 5 th Ministry of Science and Technology, the 12 th , 13 th Member of parliament
	Choi Deokin	Dean, Korea Advanced Institute of Science and Technology
	Choi Ryeong	Director, Culture and Tourism Bureau, Seoul Metropolitan Government

	Jung Gwirae	CEO, Seoul Industry Promotion Foundation
	Kim Munhwan	Professor, Seoul National University, Director, Cultural Policy Institute, Standing Member of Committee Seoul Olympic Opening and Closing Ceremony
	Lee Jongseon	unidentified
	Lee Manjae	Professor, Ajou University
	Lee Young soon	unidentified
	Lim Jaeo	Director, Industrial Economics Bureau, Seoul Metropolitan Government
	Pyo Jaesun	Professor, Yonsei University College of Social Sciences
	Yoo Junsang	Chairman, Culture and Education Committee, Seoul Metropolitan Council
	Yoo Joon Sang	General Director, Seoul Museum of Art
	Yoo Suyeol	CEO, MBC Production

2nd Biennale ('02)

Member of Curatorial Advisory Committee	Cody Choi	Artist, Visiting Professor, New York University, Ewha Womans University
	Dan Cameron	Chief Curator, New Museum, New York
	David Rimaneli	Guest Editor, Artforum
	Magda Sawon	CEO, Postmasters Gallery
	Robert Rosenblum	Curator, Twentieth-Century Art, Solomon R. Guggenheim Museum, New York
	Sara Diamond	Media Program Director, Banff Centre for Arts and Creativity
Chairman of Advisory Committee	Lee Jongsang	Professor, Seoul National University, General Director, Seoul National University Museum
	Yoon Jin Sup	Art Critic, Professor
Member of Advisory Committee	Jung Jihong	Professor, Kookmin University Graduate School of Techno Design
	Kim Pilyeon	CEO, PHIL DESIGN, Member of Advisory Committee, Seoul Metropolitan Government PR design
	Moon Joo	Artist, Professor, Seoul National University College of Fine Arts

	Peik Myougjin	Professor, Seoul National University Department of Communication
	Ryu Jaegil	Chairman, Korea Art Critic Association, Professor, Hongik University Department of Art Studies
3rd Biennale ('04)		
Chairman of Curatorial Advisory Committee	Kim Young Yong	Professor, Sogang University Graduate School of Film & Media
Member of Curatorial Advisory Committee	Bae Yoon Ho	Performance Director
	Ha Chong-Hyun	General Director, Seoul Museum of Art
	Kim Bong-Goo	Chairman, Seoul Fine Arts Association
	Kim Dong-Koo	Administration Director, the 4th Seoul International Media Art Biennale
	Kim Sunjung	Vice General Director, Art Sonje Center
	Roh So Young	General Director, Art Center Nabi
	Wohn Kwangyun	Professor, KAIST School of Computing
	Yoo Min-Ho	Professor, Sungshin Women's University Department of Media Communication
	Yoon Jin Sup	Chairman, Korea Art Critic Association
Chairman of Organizing Committee	Kim Bong-Goo	Chairman, Seoul Fine Arts Association
Member of Organizing Committee	Ahn Chang Keun	President, Geosan Co.,Ltd
	Ha Chong-Hyun	General Director, Seoul Museum of Art
	Jung Jung Hwa	Associate Professor, Korea National University of Arts School of Visual Arts
	Kim Tae Ho	Professor, Hongik University College of Fine Arts
	Lee Bong Jae	Professor, Seoul National University of Industry Department of Humanities
	Roh So Young	General Director, Art Center Nabi
	Suh Jung Shin	CEO, Culture Consulting Spring
	Wohn Kwangyun	Professor, KAIST School of Computing
	Yoo Min-Ho	Professor, Sungshin Women's University Department of Media Communication

	Yoon Jin Sup	Chairman, Korea Art Critic Association
4th Biennale ('06)		
Chairman of Curatorial Advisory Committee	Yoon Jin Sup	Exhibition Director, the 3th Seoul International Media Art Biennale
Member of Curatorial Advisory Committee	Chris Suh	Director, Curatorial Bureau, Art Center Nabi
	Kim Dong-Koo	Administration Director, the 4th Seoul International Media Art Biennale
	Kim Sunjung	2005 La Biennale di Venezia Korean Pavilion Commissioner
	Lee Hoon Song	Head, Bitforms Seoul Gallery
	Rhee Wonil	Exhibition Director, the 2th Seoul International Media Art Biennale
	Seo Jin Seok	Director, Alternative Space LOOP
	Wohn Kwangyun	Professor, KAIST School of Computing
	Yoo Jinsang	Professor, Kaywon University of Art & Design Department of Intermedia Art
	Yoo Min-Ho	Professor, Sungshin Women's University Department of Media Communication
Member of Organizing Committee	Ahn Chang Keun	President, Geosan Co.,Ltd
	Ha Chong-Hyun	General Director, Seoul Museum of Art
	Kim Dong-Koo	Administration Director, the 4th Seoul International Media Art Biennale
	Kim Sunjung	2005 La Biennale di Venezia Korean Pavilion Commissioner
	Kim Tae Ho	Professor, Hongik University College of Fine Arts, Member of Korean Fine Arts Association
	Lee Jeung sun	Member of Culture and Education Committee, Seoul Metropolitan Council
	Lee Seung Jin	Director, Administration, National Commission on the Donghak Peasant Revolution, Ministry of Culture & Tourism
	Lee Yong	Cultural Expert, Kyunghyang Shinmun
	Oh Kwang-Soo	Former General Director, National Museum of Modern and Contemporary Art, Korea
	Rhee Wonil	Exhibition Director, the 2nd Seoul International Media Art Biennale

	Roh So Young	General Director, Art Center Nabi
	Yoon Jin Sup	Exhibition Director, the 3 rd Seoul International Media Art Biennale
Member of	Lee Ken-Shu	Chief Editor, Monthly Art
Exhibition	Yi Won-kon	Professor, Dankook University
Evaluation		College of Liberal Arts
Committee	Yoo Jinsang	Professor, Kaywon University
		of Art & Design Department of Intermedia Art
	Yoo Min-Ho	Professor, Sungshin Women's University
		Department of Media Communication
	Yoon Jin Sup	Exhibition Director, the 3 rd Seoul International Media Art Biennale

5th Biennale ('08)

Chairman	Kim Bong Tae	Artist, Former Professor, Duksung Women's University
of Advisory		Department of Painting
Committee		
Member of	Chae Mi Hyun	Artist, Former Professor, Ewha Womans University
Advisory		College of Art & Design
Committee		
	Cho Tai Byung	Artist, Professor, Hansung University
		College of Design
	Kim Bae Young	Member of Culture and Education Committee, Seoul Metropolitan Council
	Kim Hyun Sook	Art Historian, Art Critic, Vice Chairman, Association of Korean Modern & Contemporary Art History
	Lee Doo Shik	Artist, Dean, Hongik University
		College of Fine Arts, Chairman, Korean Fine Arts Association
	Lee Yong	Member of Institute NI, Kyunghyang Shinmun
	Won In Jong	Artist, Professor, Ewha Womans University
		College of Art & Design
	Yoo Hee-young	General Director, Seoul Museum of Art
	Yoon Jin Sup	Professor, Honam University
		College of Culture, Arts and Sports
Member of	Ha Sunkyu	Professor, Hongik University
Exhibition		Department of Art Studies
Evaluation	Kim Bong Tae	Artist, Former Professor, Duksung Women's University
Committee		Department of Painting
	Kim Jinyeop	Professor, Seoul National University
		Department of Aesthetics

Lee Ken-Shu	Chief Editor, Monthly Art
Lee Yong	Member of Institute NI, Kyunghyang Shinmun
Yi Won-kon	Professor, Dankook University
	College of Liberal Arts

6th Biennale ('10)

Chairman	Roe Kyungj	Dean, Kookmin University
of Advisory		Graduate School of Techno Design
Committee		
Vice Chairman	Kang Taehi	Professor, Korea National University of Arts
of Advisory		School of Visual Arts
Committee		
Member of	Cho Duck Hyun	Artist, Professor, Ewha Womans University
Advisory		College of Art & Design
Committee	Choi Seunghoon	General Director, Incheon Art Platform
	Kim Mijin	Professor, Hongik University
		Graduate School of Fine Art
	Oh Byungwook	Professor, Dongguk University
		Department of Arts
	Sim Cheol-woong	Professor, Seoul National University
		College of Fine Arts
	Yang Changho	Member of Culture and Education Committee, Seoul Metropolitan Council
Member of	Cho Eunjung	Professor, Seoul Venture University
& Exhibition		
Evaluation		
Committee		
Chairman of	Roe Kyungjo	Dean, Kookmin University
Exhibition		Graduate School of Techno Design
Evaluation		
Committee		
Member of	Cho Eunjung	Professor, Seoul Venture University
Exhibition		
Evaluation	Jin Hwiyeon	Professor, Sungshin University
Committee		Department of Art History
	Kim Jinyeop	Professor, Seoul National University
		Department of Aesthetics
	Wang Inja	CEO, Art Magazine Culture Ocean

7th Biennale ('12)

Chairman	Lee Na Kyung	Professor, Chung-Ang University
of Advisory		
Committee		
Vice Chairman	Yi Won-kon	Professor, Dankook University
of Advisory		College of Liberal Arts
Committee		

Member of Advisory Committee	Ha Sunkyu	Professor, Hongik University Department of Art Studies
	Lee Ken-Shu	Chief Editor, Monthly Art
	Moon Joo	Artist, Professor, Seoul National University College of Fine Arts
	Mun Sangmo	Member of Ministry of Culture, Sports and Tourism
Member of Exhibition Evaluation Committee	U Sunok	Artist, Professor, Ewha Womans University College of Art & Design
	Kang Sumi	Professor, Dongduk Women's University College of Arts
	Kim Bong Tae	Professor, Seoul National University of Science and Technology
	Kim Yeonho	Director, Media Theater i-Gong
	Lim Geun-jun	Art Critic
	Park Chan-Kyong	Artistic Director, SeMA Biennale Mediacity Seoul 2014
	Park Man U	General Director, Nam June Paik Art Center
	Park Shin Eui	Professor, Kyunghee University Graduate School of Business

8th Biennale ('14)

Member of Artistic Director Recommendation Committee	Beck Jee-sook	Director, Atelier Hermès
	Kim Seongwon	Professor, Seoul National University of Science and Technology College of Art & Design
	Kim Sunjung	Director, ACC Archive & Research, Asia Culture Center, Professor, Korea National University of Arts School of Visual Arts
	Lee Yeongjoon	Professor, Kaywon University of Art & Design Department of Intermedia Art
Member of Artistic Director Appointment Committee	Park Man U	General Director, Nam June Paik Art Center
	Ahn Kyuchul	Professor, Korea National University of Arts School of Visual Arts
	Kang Sumi	Professor, Dongduk Women's University College of Arts
	Kim Heejin	Director, Art Space Pool
	Kim Hong-hee	General Director, Seoul Museum of Art
	Kim Jong Gil	Officer, Planning & Administration Team, GyeongGi Cultural Foundation
	Seo Jin Seok	Director, Alternative Space LOOP

Member of Curatorial Advisory Committee & Artistic Director Recommendation Committee	Kim Sunjung	Director, ACC Archive & Research, Asia Culture Center, Professor, Korea National University of Arts School of Visual Arts
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Member of Curatorial Advisory Committee	Anselm Franke	Chief Curator, House of the World's Cultures
	Chong Doryun	Chief Curator, M+ Museum, Hong Kong
	Clara Kim	Former Senior Curator, Walker Art Center
Member of Exhibition Evaluation Committee	David Teh	Assistant Professor, National University of Singapore

Member of	Kim Heejin	Director, Art Space Pool
Exhibition	Kim Jang Un	Head, Exhibition Team 2, Seoul,
Evaluation		National Museum of Modern and
Committee		Contemporary Art, Korea
	Kim No Am	Former Artistic Director, Culture Station Seoul 284
	Kim Yungyeong	Director, Atelier Hermès
	Lee Young Wook	Professor, Jeonju University College of Cultural Convergence

Member of Editorial Advisory Committee	Kil Yekyung	Director, the 4 th Anyang Public Art Project Park Library, Member of Editorial Committee, Visual Culture Critique Bol
	Park Sohyun	Professor, Seoul National University of Science&Technology Department of Digital & Cultural Policy

Member of Artistic Director Recommendation Committee	Ahn Kyuchul	Professor, Korea National University of Arts School of Visual Arts
	Choi Jeong-Hwa	Artist
	Chung Yeon Shim	Professor, Hongik University Department of Art Studies

Member of Artistic Director Appointment Committee	Hong Sung-Do	Professor, Hongik University Department Sculpture
	Lee Ji Yoon	Managing Director, Seoul, National Museum of Modern and Contemporary Art, Korea
	Hong Seung-Hye	Professor, Seoul National University of Science and Technology Department of Fine Arts
	Kim Hong-hee	General Director, Seoul Museum of Art

Member of Artistic Director Appointment Committee	Kim Yong-ik	Artist
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	Lee Young Wook	Professor, Jeonju University College of Cultural Convergence
Member of	Park Chan-Kyong	Artist, Artistic Director, SeMA
Artistic Director		Biennale Mediacity Seoul 2014
Appointment		
Committee		
& Exhibition		
Evaluation		
Committee		
Member of	Cristina Ricupero	Curator, the 6th Gwangju Biennale
Advisory	Joo Eunji	Artistic Director, the 5th Anyang
Committee		Public Art Project, Curator, Sharjah Biennial 12
	Tarek Abou El Fetouh	Director, Young Arab Theater Fund and Meeting Points Festival
Member of	Ahn So Yeon	Former General Director, PLATEAU
Exhibition		
Evaluation	An Mi Hee	Head, Exhibition Team, Gwangju Biennale
Committee		
	Park Chan-Kyong	Artist, Artistic Director, SeMA Biennale Mediacity Seoul 2014
Member of	Chimurenga	Exhibition and Publishing Team, Quarterly Pan-African Gazette, the Chronic
Editorial		
Committee	Jang Moon Jung	Assistant Professor, University of Georgia Department of Graphic Design, Director, AGI Society
	Keiko Sei	Writer, Curator, Media Activist
	Kil Yekyung	Director, the 4th Anyang Public Art Project Park Library, Member of Editorial Committee, Visual Culture Critique Bol
	Miguel A. López	Curator, Teor/etica, Costa Rica

10th Biennale ('18)

Member of External	An Mi Hee	Director, Global Center Division, Korea Foundation
Advisory Council		
	Choi Soyeon	Director, Takeout Drawing
	Hong Gibin	Director, Global Political Economy Institute
	Kim Jung Heon	Artist, Former Chairman, Arts Council Korea
	Lee Young Wook	Professor, Jeonju University College of Cultural Convergence
	Seo Jin Seok	General Director, Nam June Paik Art Center
	Yi Gimo	Curator, Asia Culture Center
Member of	Choi Hyo Joon	General Director, Seoul Museum of Art
Artistic Collective		
Appointment	Kim No Am	Director, Art Space Hue, Art Critic
Committee	Park Mijeong	General Director, Whanki Museum
	Peik Ki Young	Director, Curatorial Bureau, Seoul Museum of Art
	Seo Jin Seok	General Director, Nam June Paik Art Center
Member of	An Mi Hee	Director, Global Center Division, Korea Foundation
Exhibition		
Evaluation	Hyun Seewon	Director, Audio Visual Pavilion
Committee	Kim Jong Gil	Head, Cultural Business Team, GyeongGi Cultural Foundation
	Peik Wondam	Director, Institute for East Asian Studies, SungKongHoe University

11th Biennale ('21)

Member of	Bae Myung Ji	Curator, National Museum of Modern and Contemporary Art, Korea
Artistic Director		
Recommendation		
Committee	Chong Doryun	Vice General Director, M+ Museum, Hong Kong
	Clara Kim	Curator, Tate Modern, London
	Jang Seungyeon	Chief Editor, Art In Culture
	Kim Haeju	Former Vice General Director, Art Sonje Center
	Kim Sunjung	Former President, Gwangju Biennale
	Lee Daehyung	Art Director, Hyundai
	Oh Inhwan	Professor, Seoul National University College of Fine Arts
	Park Man U	President, Daejeon Culture and Arts Foundation
	Yang Haegue	Artist
	Yoon Wonhwa	Visual Culture Researcher
Member of	An Mi Hee	General Director, Gyeonggi Museum of Modern Art
Artistic Director		
Appointment	Bae Hyeongmin	Artistic Director, the 1th Seoul Biennale of Architecture and Urbanism
Committee	Beck Jee-sook	General Director, Seoul Museum of Art
	Kim Hong-hee	Former General Director, Seoul Museum of Art
	Kim Seongwon	Artistic Director, Exhibition Division, Asia Culture Center
Member of	An Mi Hee	General Director, Gyeonggi Museum of Modern Art
Organizing		
Advisory	Bae Hyeongmin	Artistic Director, the 1th Seoul Biennale of Architecture and Urbanism
Committee	Park Chan-Kyong	Artist, Artistic Director, SeMA Biennale Mediacity Seoul 2014
	Park Man U	President, Daejeon Culture and Arts Foundation
	Yoo Jinsang	Exhibition Director, the 7 th Seoul International Media Art Biennale
Member of	Ahn So Yeon	Director, Atelier Hermès
Exhibition	Hong Bora	Director, Gallery FACTORY
Evaluation	Sim Somi	Independent Curator
Committee		

12th pre-Biennale ('22)

Member of	Hong Jinhwon	Artist, The 11th Seoul Mediacity Biennale
Artistic Director		
Appointment	Kim Heejin	Director, Curatorial Bureau, Seoul Museum of Art
Committee (1 st)	Kim Seong Eun	Director, Nam June Paik Art Center
	Koh Wonseok	Director, Exhibition Division, Seoul Museum of Art
	Woo Hyesoo	Deputy Director, Amorepacific Museum of Art
Member of	Ahn So Yeon	Director, Atelier Hermès
Artistic Director	An Mi Hee	General Director, Gyeonggi Museum of Modern Art
Appointment		
Committee (2 nd)	Beck Jee-sook	General Director, Seoul Museum of Art
	Kim Sung-yeon	Executive Director, Busan Biennale Organizing Committee
	Seo Hyun-Suk	Professor, Yonsei University Graduate School of Communication & Arts

Support and Cooperation

1st SEOUL in MEDIA ('98)	
Support	DIGITAL CHOSUN
2nd SEOUL in MEDIA ('98)	
Support	DIGITAL CHOSUN PHILIPS
3rd SEOUL in MEDIA ('99)	
Support	DIGITAL CHOSUN Infonetworld PHILIPS SAMSUNG Syncmaster
1st Biennale ('00)	
Support	Airang TV Australian Embassy in Korea British Council DIGITAL CHOSUN Doobob Gimpo Airport Customs Goethe Institut Korea Hyundai Department Store Cultural Center Institut culturel Français Korea Airports Corporation Korea Communications Commission Korea Railroad Corporation Korea Tourism Organization Korean Broadcasting System Kyung-In Broadcasting Ministry of Culture, Sports and Tourism Republic of Korea Ministry of Science and ICT Munhwa Broadcasting Corporation SEJONG CENTER Seoul Metro Seoul Metro Seoul Museum of Art
Sponsor	Seoul Museum of History Epson Korea Holiday In Seoul Korean Airlines KT Corporation LG Electronics Naver Samsung Electronics Sharp Corporation TriGem Computer Inc.

2nd Biennale ('02)	
Support	America Chmber of Commerce in Korea Australian Embassy in Korea Embassy of Belgium in the Republic of Korea Embassy of Canada in Korea Embassy of France in Korea Embassy of Sweden in Seoul Embassy of Switzerland in the Republic of Korea Embassy of the Argentine Republic in Korea Embassy of the Italian Republic in Korea Embassy of the Netherlands in Korea Embassy of the People's Republic of China in Korea Embassy of the Republic of Poland in Korea Embassy of the Republic of Turkey in Korea German Embassy Seoul Korea Communications Commission Ministry of Culture, Sports and Tourism Republic of Korea Ministry of Trade, Industry and Energy New Zealand Embassy, Seoul Pro Helvetia Seoul Metropolitan Office of Education Taiwanese Consulate The Italian Cultural Institute U.S. Embassy Seoul
Sponsor	COSGUIDE ENEX FIRST FIRE & MARINE INSURANCE Hotel President Luck Technology Inc.(Slim Audio) NTEC SEOUL PLAZA HOTEL UBS Group AG

3rd Biennale ('04)	
Support	Art Center Nabi Asialink Australia-Korea Foundation Australian Embassy in Korea British Council British Embassy Seoul Embassy of Canada in Korea Embassy of France in Korea Embassy of Switzerland in the Republic of Korea Experimenta Arts Victoria FI the style Furniture Design Department of Hong-Ik University German Embassy Seoul Japan Foundation Seoul Korea Communications Commission MFG Ministry of Culture, Sports and Tourism Republic of Korea NCsoft Pro Helvetia
4th Biennale ('06)	
Support	Australian Embassy in Korea British Council China Cultural Center in Seoul Embassy of Canada in Korea Embassy of France in Korea Embassy of Sweden in Seoul Embassy of Switzerland in the Republic of Korea Embassy of the Argentine Republic in Korea Embassy of the Republic of Austria in Korea German Embassy Seoul ICU Digital Media Lab Korea Communications Commission Ministry of Culture, Sports and Tourism Republic of Korea Public information and Culture, Embassy of Japan The Italian Cultural Institute The Westin Chosun Busan

5th Biennale ('08)

Support	Austrian Federal Ministry for Education Arts and Culture CJ Media Embassy of France in Korea Embassy of the Netherlands in Korea Embassy of the Republic of Austria in Korea France Express Institut culturel Français KT&G Sang Sang Ma Dang Ministry of Culture, Sports and Tourism Republic of Korea Ministry of Science and ICT Mondriaan Fund Naver
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6th Biennale ('10)

Support	British Columbia Arts Council British Council Embassy of France in Korea Institut culturel Français Japan Foundation Seoul Korea Tourism Organization Mondriaan Fund Seoul Metropolitan Office of Education
Cooperation	Ehwa Girls' High School Hankook university of Foreign Language Studies INTOMOS Munhwa Broadcasting Corporation Samuso Seoul Museum of History The Korea Economic Daily
Sponsor	Epson Korea Hite Brewery Co. Kyungbang Times Square Maeil Dairies Samsung Electronics SK Telecom

7th Biennale ('12)

Support	Embassy of Spain in Korea Goethe Institut Korea Institut culturel Français Japan Foundation Seoul Korea Tourism Organization Mondriaan Fund
Cooperation	CJ E&M Digital Media City Goethe Institut Korea Hanbit Media Gallery LG C&S SBS Media Net SeMA Nanji Residency Seoul Art Space_Geumcheon Seoul Business Agency Seoul Square Yamaguchi Center for Arts and Media ZERO1 Biennial
Sponsor	Doosung Paper KUKJE Gallery Panasonic Korea Samwon Sound Straw

8th Biennale ('14)

SeMA	Hana Financial Group
Corporate sponsor	
Support	British Council CJ E&M Goethe Institut Korea iaspis Institut culturel Français Kim Soo-nam Foundation KUKJE Gallery Naver Western Austria Investment & Trade Office
Cooperation	Korean Federation of Film Archives
Sponsor	Hyosung Samsung Electronics

9th Biennale ('16)

SeMA	Hana Financial Group
Corporate sponsor	
Support	Arts Council Korea Korea Art Week 2016 Australia-Korea Foundation Brazilian Cultural Center in Korea Institut culturel Français Japan Foundation Seoul Kadist Mondriaan Fund Seoul Foundation for Arts and Culture U.S. Embassy Seoul
Media Host	Heren Naver SBS
Sponsor	ANW BERNINI Sparkling Wine Hermès Korea Hyundai Motor Company KUKJE Gallery LG Electronics Shilla Stay

10th Biennale ('18)

SeMA	Hana Financial Group
Corporate	
Sponsor	
Support	Creative Industries Fund NL Embassy of Brazil in Seoul Embassy of the Netherlands in Korea Goethe Institut Korea Government of the Hong Kong Special Administrative Region Hakgojae Books Hankyoreh Economy & Society Research Institute New Zealand Embassy, Seoul SH ENERGY & CHEMICAL The Italian Cultural Institute
Media	My Art Guides
Partner	
Cooperation	SEOUL URBAN ART PROJECT SEOULLO MEDIA CANVAS
Sponsor	Doosung Paper Poog design Shilla Stay The Italian National Tourist Board Uffia

11th Biennale ('21)

SeMA	Hana Financial Group
Corporate	Hermès Korea
Sponsor	
Support	Agency for Cultural Affairs, Government of Japan(Bunka-cho Art Platform Japan) British Council Canada Council for the Arts Culture Ireland FRAME Hong Kong Arts Development Council Institut culturel Français Institut für Auslandsbeziehungen Pro Helvetia Toronto Council for the Arts
Patron	RC Foundation
Cooperation	2021 Korea Art Week CJ Powercast
Broadcast	Traffic Broadcasting System
Partner	

1988–2023 Chronology

YEAR	SEOUL MEDIACITY BIENNALE		SEOUL MUSEUM OF ART	KOREA'S EVERYDAY MEDIA AND SOCIETY/CULTURE/ECONOMY	OTHER BIENNALES AND ARTS & CULTURE INSTITUTIONS
1988			· Opening of the Seoul Museum of Art (under the Seoul Olympics Preparation Committee Cultural Affairs Office)	· 1988 Seoul Olympics · Launch of services for PC communication by Chollian	· Establishment of Digital Culture Month (every June)
1989				· Revision of Passport Acts, liberalization of overseas travel	
1991				· Development of first generation planned cities such as Bundang, Il-san, and Pyeongchon	
1992				· Renaming of KETEL as HITEL and launch of services · Debut of Seo Taiji and Boys <i>I Know</i>	· Opening of Korea National University of Arts · Opening of Gwangju Museum of Art
1993				· Taejon (Daejeon) Expo '93	
1994	Choo Soon The 30 th Mayor of Seoul		· Opening of Seoul 600-Year Memorial Hall (renovation of Seoul Jeongdo 600-Year Memorial Hall)	· Launch of Government Ministry homepages · Introduction of mobile phones · Launch of services by Nownuri · Release of PlayStation by SONY	· Inauguration of the Ministry of Science and ICT
1995				· 5 million pager users · Trial broadcasts of cable television · Popularization of MP3 · Release of Windows 95 · Opening of Internet café Netscape in Hongik University area · Korea Amuse World Game Expo	· Designation of the “Year of Art” by the Ministry of Culture and Sports · The 1 st Gwangju Biennale <i>Beyond the Borders</i> Chair of Organizing Committee: Lim Youngbang Exhibition Director: Lee Yongwoo Main exhibition: 92 artists/collectives 1,634,825 visitors · Establishment of the Korean Pavilion at the Venice Biennale · Jheon Socheon, <i>Tou: Mother-Land</i> awarded the Special Mention at the 46 th Venice Biennale
1996			· Reorganization to Art Museum Management Unit (new) under the Cultural Facility Management Office	· Liberalization of university enrollment quota · Launch of 2 nd generation PC communication services by Unitel · Popularization of Internet cafés · Release of DVD players · Launch of the first domestic online shopping mall Interpark · Beginning of the era of mobile communication	· Opening of the 1 st Busan International Film Festival · Abolition of popular music preliminary review system
	The 1 st SEOUL in MEDIA 1988–2002 1996.10.07–10.20 Curators: Kim Jinha, Lee Sop, Yi Joo Heon, Park Samcheol Venues: Seoul Museum of Art (former Seoul 600-Year Memorial Hall), City Vision: 14 electronic boards in 5 cities, 8 bank information TVs 27 artists (10 City Vision Art Vision) 40 artworks (10 City Vision Art Vision)				

YEAR	SEOUL MEDIACITY BIENNALE		SEOUL MUSEUM OF ART	KOREA'S EVERYDAY MEDIA AND SOCIETY/CULTURE/ECONOMY	OTHER BIENNALES AND ARTS & CULTURE INSTITUTIONS
1997			<ul style="list-style-type: none">Enactment of "Seoul Museum of Art Operation Ordinance" and promulgation of enforcement regulationsReorganization to Art Museum Management Team of Seoul Metropolitan Government, Department of Culture	<ul style="list-style-type: none">The International Monetary Fund (IMF) bailout3 million PC communication subscribersIntroduction of digital mobile phonesBeginning of online stock tradingPopularity of mobile carrier advertising market	<ul style="list-style-type: none">The 2nd Gwangju Biennale <i>Unmapping the Earth</i> Chair of Organizing Committee: Yoo Joon Sang Exhibition Director: Lee Young Chul Main exhibition: 117 artists/collectives 908,212 visitorsdocumenta 10 Artistic Director: CatherineDavid 138 artists/teams 628,776 visitorsKang Ik-Joong, <i>Throw Everything Together and Add</i>, awarded the Special Mention at the 47th Venice Biennale
1998	Goh Kun The 3rd Mayor of Seoul	<p>The 2nd SEOUL in MEDIA FOOD, CLOTHING, SHELTER 1998.10.16–11.04 Curator: Lee Young Chul Venue: Seoul Museum of Art (former Seoul 600-Year Memorial Hall) 55 artists/collectives from 3 countries (52 domestic, 3 foreign) 101 artworks</p>	<ul style="list-style-type: none">Donation of 93 artworks by Chun Kyung-ja	<ul style="list-style-type: none">Opening of the Japanese popular cultureImplementation of the 7th CurriculumLaunch of high-speed Internet service by ThrunetRelease of Windows 98Launch of Google SearchRelease of StarCraft	<ul style="list-style-type: none">Designation of the "Year of Photo & Video" by the Ministry of Culture and Tourism (former Ministry of Culture and Sports)Opening of National Museum of Modern and Contemporary Art Deoksugung, Busan Museum of Art, Daejeon Museum of ArtInauguration of the Pusan (Busan) International Contemporary Art Festival (PICAF) 188 artists/collectivesEmergence of 1st generation alternative spaces
1999		<p>The 3rd SEOUL in MEDIA Lumia of Century 1999.10.15–11.03 Curator: Hwang Sung Ok Venue: Seoul Museum of Art (former Seoul 600-Year Memorial Hall) 33 artists/collectives from 2 countries (32 domestic, 1 foreign) 39 artworks</p>	<ul style="list-style-type: none">Appointment of Yoo Joon Sang as the 1st General Director of the Seoul Museum of Art (1999.6.1)Reorganization of Seoul Museum of Art as a Level 4 Business Office	<ul style="list-style-type: none">10 million mobile phone subscribers in KoreaLaunch of Hanaro Telecom ADSL serviceLaunch of audio streaming services by Bugs! and NapsterLaunch of services by DaumLaunch of online banking servicesComic World Seoul	<ul style="list-style-type: none">Enactment of the Framework Act on the Promotion of Cultural IndustriesLee Bul, <i>Gravity Greater than Velocity and Amateurs</i>, awarded the Special Mention at the 48th Venice Biennale
2000		<p>media_city seoul 2000 city: between 0 and 1 2000.09.02–11.15 Artistic Director: Song Misuk Venues: Seoul City Museum (former Seoul Museum of History), 42 electronic boards in Seoul, 13 subway stations in Seoul, Seoul Museum of Art (former Seoul High School), Seoul 600-Year Memorial Hall 93 artists/collectives from 19 countries (52 domestic, 69 foreign) 96 artworks 221,096 visitors</p>		<ul style="list-style-type: none">Expansion of Transportation Card use to subwayLaunch of services by Cyworld and SoribadaBeginning of online university recruitmentRelease of USB flash drives	<ul style="list-style-type: none">The 3rd Gwangju Biennale <i>Man + Space</i> General Director: Oh Kwangsoo Main exhibition: 90 artists/collectives 614,231 visitorsBusan International Contemporary Art Festival 2000 <i>Pa-Togetherness in Life</i> 344 artists/collectives 607,337 visitors

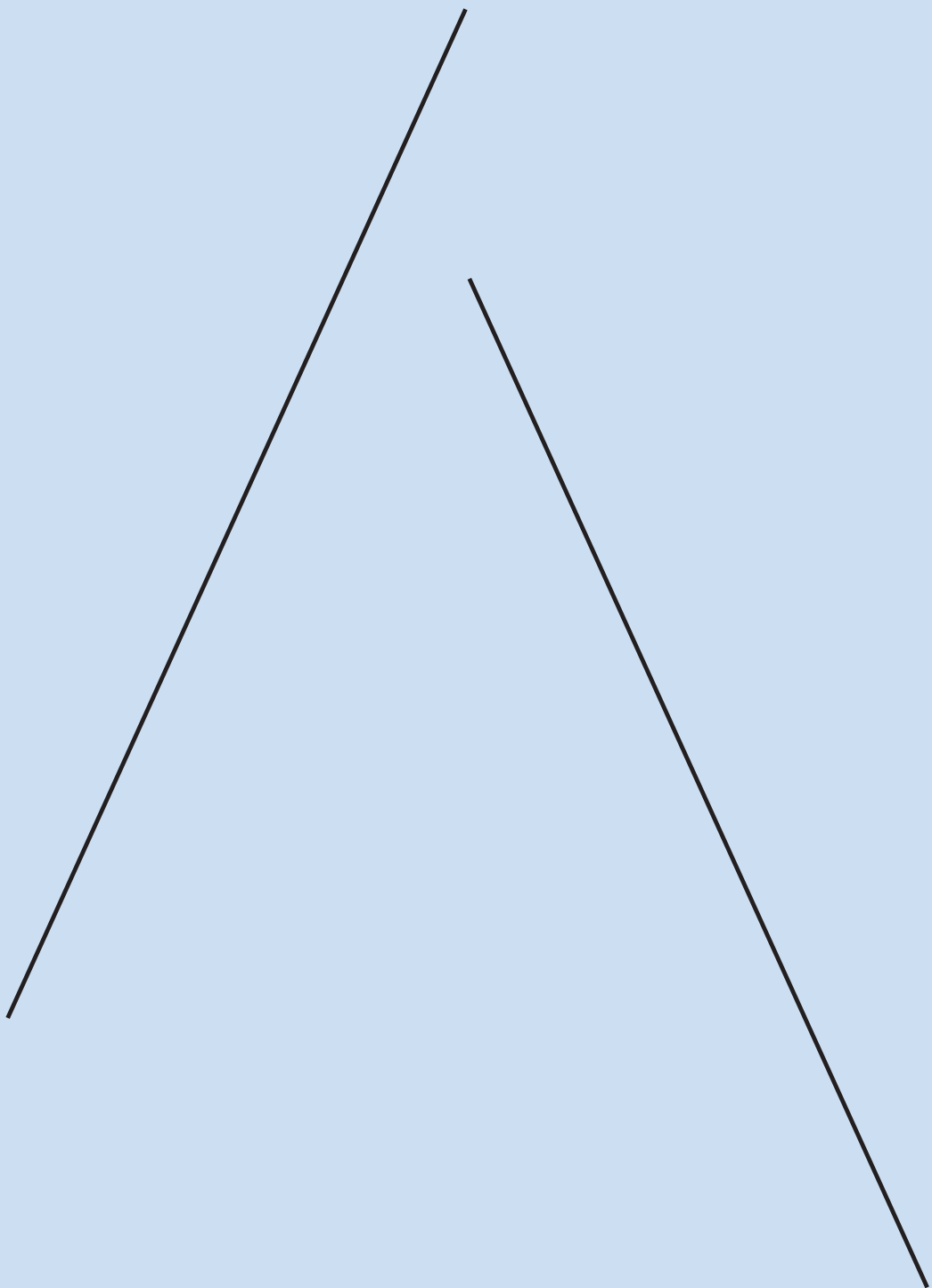
YEAR	SEOUL MEDIACITY BIENNALE	SEOUL MUSEUM OF ART	KOREA'S EVERYDAY MEDIA AND SOCIETY/CULTURE/ECONOMY	OTHER BIENNALES AND ARTS & CULTURE INSTITUTIONS
2001	Lee Myung-bak The 32nd Mayor of Seoul		<ul style="list-style-type: none"> · Release of Windows XP · Release of iPod by Apple · Launch of "minihompy" services by Cyworld 	
2002		<ul style="list-style-type: none"> · Donation of 200 Artworks of Gana Minjung Art Collection 	<ul style="list-style-type: none"> · Reorganization of Seoul Museum of Art as a Level 3 Independent Office · Reopen of Seoul Museum of Art in Seosomun Building 	<ul style="list-style-type: none"> · 2002 FIFA World Cup · Launch of NESPOT services (KT wireless high-speed Internet) · Launch of comics services by Yahoo! Korea · Popularization of DVD
2003		<ul style="list-style-type: none"> · Reorganization of Seoul Museum of Art as a Level 3 Independent Office · Reopen of Seoul Museum of Art in Seosomun Building 		<ul style="list-style-type: none"> · The 4th Gwangju Biennale <i>Pause</i> Artistic Director: Sung Wan Kyung Thematic exhibition: 326 artists/collectives 556,623 visitors · Busan Biennale 2002 <i>Culture Meets Culture</i> Artistic Director: Kim Ai Lyoung 227 artists/collectives 1,701,935 visitors · documenta 11 Artistic Director: Okwui Enwezor 117 artists/collectives 650,924 visitors · First opening of Korean International Art Fair (KIAF)
2004		<ul style="list-style-type: none"> · Appointment of Ha Chong-Hyun as the 2nd General Director (2003.1.1) · Opening of SeMA Gyeongju (renovation of Seoul 600-Year Memorial Hall) · Seoul Museum of Art starts open call for collection acquisition 	<ul style="list-style-type: none"> · Broadcast of <i>Winter Sonata</i> on NHK, Japan · Launch of iTunes Music Store service by Apple · Launch of blog services on web portals · Beginning of serialization on Daum <i>World in Comics</i> 	
2005		<ul style="list-style-type: none"> · Opening of Nam-Seoul Museum of Art (renovation of former Embassy of Belgium) 	<ul style="list-style-type: none"> · <i>Silmido</i>, 10 million viewers · Launch of Facebook services · Launch of Melon services · Release of SONY PSP 	<ul style="list-style-type: none"> · The 5th Gwangju Biennale <i>History Repeats Itself - A Grain of Dust A Drop of Water</i> Artistic Director: Lee Yongwoo Thematic exhibition: 104 artists/collectives 518,508 visitors · Busan Biennale 2004 <i>Chasm</i> Artistic Director: Choi Tae-man 203 artists/collectives 1,324,085 visitors
2006		<ul style="list-style-type: none"> · Donation of 52 artworks by Namjeong Park No Soo 	<ul style="list-style-type: none"> · Enactment of the Special Act on the Promotion of Urban Renewal · 5.34 million PC users in Korea · Launch of YouTube services · Opening of G-STAR by Korean Association of Game Industry 	<ul style="list-style-type: none"> · Inauguration of the Gwangju Design Biennale

YEAR	SEOUL MEDIACITY BIENNALE	SEOUL MUSEUM OF ART	KOREA'S EVERYDAY MEDIA AND SOCIETY/CULTURE/ECONOMY	OTHER BIENNALES AND ARTS & CULTURE INSTITUTIONS	
2006	Oh Se-hoon The 33 rd Mayor of Seoul	media_city seoul 2006 Dual Realities 2006.10.18–12.10 Exhibition Director: Rhee Wonil Venue: Seoul Museum of Art 58 artists/collectives from 19 countries (44 domestic, 14 foreign) 86 artworks 141,978 visitors	<ul style="list-style-type: none">· Opening of SeMA Nanji Residency· Donation of 70 artworks by Kwon Young-Woo· Registration of SeMA's arched entrance as "Registered Cultural Heritage"	<ul style="list-style-type: none">· Launch of services by Afreeca TV (one-person media platform)· Launch of services by Twitter· Release of Nintendo Wii, sensory game console	<ul style="list-style-type: none">· The 6th Gwangju Biennale <i>Fever Variations</i> Artistic Director: Kim Hong-hee 127 artists/collectives 700,111 visitors· Busan Biennale 2006 <i>Everywhere</i> Artistic Director: Park Man U 314 artists/collectives 1,249,789 visitors
2007		<ul style="list-style-type: none">· Appointment of Yoo Hee-young as the 3rd General Director (2007. 1.12)	<ul style="list-style-type: none">· Release of iPhone by Apple· Beginning of the 3G age (mobile viewing)	<ul style="list-style-type: none">· documenta 12 Artistic Director: Roger M. Buergel 119 artists/collectives 750,584 visitors	
2008		media_city seoul 2008 Turn and Widen 2008.09.12–11.05 Artistic Director: Park Il-ho Venue: Seoul Museum of Art 70 artists/collectives from 26 countries (12 domestic, 58 foreign) 78 artworks 147,160 visitors	<ul style="list-style-type: none">· Launch of SeMA Emerging Artsits and Curators Program· Designation of executive agency	<ul style="list-style-type: none">· The 2007–2008 Global Financial Crisis· Release of mobile operating system Android· Launch of services in Korean by YouTube· Launch of automatic international roaming service· Release of Marvel Cinematic Universe (MCU) series	<ul style="list-style-type: none">· Establishment of the Ministry of Culture, Sports and Tourism by integration of the Ministry of Culture and Tourism, the Government Information Agency, and the Ministry of Information and Communication· The 7th Gwangju Biennale <i>Annual Report: A Year in Exhibitions</i> Artistic Director: Okwui Enwezor 127 artists/collectives 356,325 visitors· Busan Biennale 2008 <i>EXPENDITURE</i> Artistic Director: Kim Won Bang 189 artists/collectives 896,815 visitors
2009			<ul style="list-style-type: none">· Disputes over Internet copyrights· Opening of the 1st Unlimited Edition	<ul style="list-style-type: none">· Opening of Pohang Museum Of Steel Art	
2010		Mediacity Seoul 2010 Trust 2010.09.07–11.12 Artistic Director: Kim Sunjung Venues: Seoul Museum of Art, SeMA Gyeonghuigung (former Seoul 600-Year Memorial Hall), Seoul Museum of History courtyard, Ewha Girls' High School Simpson Memorial Hall 42 artists/collectives from 17 countries (10 domestic, 32 foreign) 69 artworks 152,706 visitors	<ul style="list-style-type: none">· Launch of services by Instagram· Launch of services by KakaoTalk· APP development craze	<ul style="list-style-type: none">· The 8th Gwangju Biennale <i>10000 Lives</i> Artistic Director: Massimiliano Gioni 134 artists/collectives 356,325 visitors· Busan Biennale 2010 <i>Living in Evolution</i> Artistic Director: Azumaya Takashi 252 artists/collectives 551,238 visitors	

YEAR	SEOUL MEDIACITY BIENNALE	SEOUL MUSEUM OF ART	KOREA'S EVERYDAY MEDIA AND SOCIETY/CULTURE/ECONOMY	OTHER BIENNALES AND ARTS & CULTURE INSTITUTIONS
2011	Park Won-soon The 35th Mayor of Seoul Mediacity Seoul 2012 <i>Spell on You</i> 2012.09.11–11.04 Exhibition Director: Yoo Jinsang Venues: Seoul Museum of Art, Sangam DMC Promotion Center 49 artists/collectives from 21 countries (14 domestic, 35 foreign) 57 artworks 102,404 visitors	<ul style="list-style-type: none"> · Change of the museum and branch names 	<ul style="list-style-type: none"> · Decease of director Choy Ko-eun from economic hardship · Beginning of the age of 4G (LTE services) · Launch of Google Art Project service (current Google Arts & Culture) 	<ul style="list-style-type: none"> · Implementation of the PERSONAL Information Protection Act · Enactment of the Artist Welfare Act
2012		<ul style="list-style-type: none"> · Appointment of Kim Hong-hee as the 4th General Director (2012.1.12) 	<ul style="list-style-type: none"> · Expo 2012 Yeosu Korea · <i>Gangnam Style</i> by PSY, most recommended on YouTube 	<ul style="list-style-type: none"> · The 9th Gwangju Biennale <i>Round Table</i> Artistic Directors: Kim Sunjung and 5 others 118 artists/collectives 645,061 visitors · Busan Biennale 2012 <i>Garden of Learning</i> Artistic Director: Roger M. Buergel 114 artists/collectives 332,883 visitors · Establishment of Korea Artist Prize by the National Museum of Modern and Contemporary Art · documenta 13 Artistic Director: Carolyn Christov-Bakargiev 194 artists/collectives 904,992 visitors · Establishment of the Korean Artists Welfare Foundation
2013		<ul style="list-style-type: none"> · Opening of Buk-Seoul Museum of Art 	<ul style="list-style-type: none"> · End of production of SONY's portable cassette tape players · Popularization of wearable devices 	<ul style="list-style-type: none"> · Opening of National Museum of Modern and Contemporary Art Seoul
2014	Park Won-soon The 36th Mayor of Seoul SeMA Biennale Mediacity Seoul 2014 <i>Ghosts, Spies, and Grandmothers</i> 2014.09.02–11.23 Artistic Director: Park Chan-Kyong Venues: Seoul Museum of Art, Korean Federation of Film Archives 40 artists/collectives from 17 countries (16 domestic, 24 foreign) 114 artworks 130,994 visitors	<ul style="list-style-type: none"> · Establishment of SeMA-Hana Art Awards 	<ul style="list-style-type: none"> · Release of VR devices by Samsung Electronics · Release of Apple Watch 	<ul style="list-style-type: none"> · The 10th Gwangju Biennale <i>Burning Down the House</i> Artistic Director: Jessica Morgan 105 artists/collectives 346,449 visitors · Busan Biennale 2014 <i>Inhabiting the World</i> Artistic Director: Olivier Kaepelin 121 artists/collectives 240,356 visitors
2015				<ul style="list-style-type: none"> · Im Heung-soon, <i>Factory Complex</i> awarded the Silver Lion at the 56th Venice Biennale · Emergence of a new generation of spaces in the art world · Appointment of Bartomeu Mari i Ribas as the first foreign director of the National Museum of Modern and Contemporary Art · Opening of the Asia Culture Center

YEAR	SEOUL MEDIACITY BIENNALE	SEOUL MUSEUM OF ART	KOREA'S EVERYDAY MEDIA AND SOCIETY/CULTURE/ECONOMY	OTHER BIENNALES AND ARTS & CULTURE INSTITUTIONS
2016	SeMA Biennale Mediacity Seoul 2016 NERIRI KIRURU HARARA 2016.09.01–11.20 Artistic Director/Curator: Beck Jee-sook Venues: Seoul Museum of Art, Buk-Seoul Museum of Art, Nam-Seoul Museum of Art 61 artists/collectives from 24 countries (23 domestic, 38 foreign) 135 artworks 175,884 visitors	<ul style="list-style-type: none"> · Opening of SeMA Storage (Building 5, Seoul Innovation Park) · Demolition of SeMA Gyeonghuigung Branch (Seoul 600-Year Memorial Hall) 	<ul style="list-style-type: none"> · Launch of services in Korea by Netflix · Release of Pokémon GO (mobile AR game) · AI's win against human in a game of Go 	<ul style="list-style-type: none"> · The 11th Gwangju Biennale <i>THE EIGHTH CLIMATE (WHAT DOES ART DO?)</i> Artistic Director: Maria Lind 101 artists/collectives 262,500 visitors · Busan Biennale 2016 <i>Hybridizing Earth, Discussing Multitude</i> Artistic Director: Yoon Jae-Gap 121 artists/collectives 327,968 visitors
2017		<ul style="list-style-type: none"> · Appointment of Choi Hyo Joon as the 5th General Director (2017.2.9) · Opening of Nam June Paik Memorial House · Opening of SeMA Bunker 	<ul style="list-style-type: none"> · Beginning of Mobile Simple Payment System · Launch of services in Korea by TikTok 	<ul style="list-style-type: none"> · documenta 14 Artistic Director: Adam Szymczyk 163 artists/collectives 339,000 visitors (Athens), 891,500 visitors (Kassel) · The 1st Seoul Biennale of Architecture and Urbanism General Directors: Bae Hyeonmin, Alejandro Zaera-Polo 98 artworks 450,000 visitors
2018		The 10th Seoul Mediacity Biennale Eu Zên 2018.09.06–11.18 Artistic Director Collective: Kim Nam Soo, Kim Jang Un, Lim Kyung yong, Hong Gibin Venues: Seoul Museum of Art, Seoulo Media Canvas 66 artists/collectives from 16 countries (38 domestic, 28 foreign) 95 artworks 66,165 visitors	<ul style="list-style-type: none"> · PyeongChang 2018 Olympic Winter Games · Virtual currency craze · Release of metaverse platform Zepeto 	<ul style="list-style-type: none"> · The 12th Gwangju Biennale <i>Imagined Borders</i> Curators: Clara Kim, Chung Yeon Shim, and 11 others 165 artists/collectives 320,057 visitors · Busan Biennale 2018 <i>Divided We Stand</i> Artistic Directors: Cristina Ricupero, Jörg Heiser 66 artists/collectives 307,662 visitors · 15 domestic biennials and 49 art fairs in total · Opening of National Museum of Modern and Contemporary Art Cheongju
2019	Park Won-soon The 37th Mayor of Seoul		<ul style="list-style-type: none"> · Appointment of Beck Jee-sook Beck as the 6th General Director (2019.3.20) · First COVID-19 case · YouTube one-person media craze 	<ul style="list-style-type: none"> · The 2nd Seoul Biennale of Architecture and Urbanism General Directors: Lim Jaeyong, Francisco Sanin 168 artworks 680,000 visitors

YEAR	SEOUL MEDIACITY BIENNALE	SEOUL MUSEUM OF ART	KOREA'S EVERYDAY MEDIA AND SOCIETY/CULTURE/ECONOMY	OTHER BIENNALES AND ARTS & CULTURE INSTITUTIONS
2020		<ul style="list-style-type: none"> · Change of the museum and branch names 	<ul style="list-style-type: none"> · Declaration of COVID-19 pandemic by the World Health Organization · Acceleration of development of autonomous vehicles · <i>Parasite</i>, winner of four awards at the 92nd Academy Awards · Emergence of virtual influencers · <i>Dynamite</i> by BTS No.1 on the Billboard · Emergence of untact contents · The Nth Room case (digital sex crime) 	<ul style="list-style-type: none"> · Busan Biennale 2020 <i>Words at an Exhibition - an exhibition in ten chapters and five poems</i> Artistic Director: Jacob Fabricius 89 artists/collectives 304,555 visitors · Implementation of the Employment Insurance Act for Artists
2021	<p>Oh Se-hoon The 39th Mayor of Seoul</p> <p>The 11th Seoul Mediacity Biennale <i>One Escape at a Time</i> 2021.09.08–2021.11.21 Artistic Director: Yung Ma Venues: Seoul Museum of Art, 97 distribution network bases, online 41 artists/collectives from 22 countries (11 domestic, 31 foreign) 58 artworks 852,742 visitors</p>	<ul style="list-style-type: none"> · Donation of Kwon Jin Kyu Collection (141 artworks) 	<ul style="list-style-type: none"> · Launch of space rocket Nuri · Rapid rise of OTT platforms 	<ul style="list-style-type: none"> · The 13th Gwangju Biennale <i>Minds Rising, Spirits Tuning</i> Artistic Directors: Defne Ayas, Natasha Ginwala 69 artists/collectives 85,000 visitors · The 3rd Seoul Biennale of Architecture and Urbanism General Director: Dominique Perrault 190 artists/collectives 186 artworks 720,000 visitors · National donation of Lee Kun-hee Collection (23,000 artworks) · Implementation of Art NFT (Non-Fungible Token) ERC721 Standard
2022	<p>The 12th Seoul Mediacity pre-Biennale Station 2022.07.21–2023.1.29 Venues: Nam-Seoul Museum of Art, 8 Cultural Spaces in Seoul</p>	<ul style="list-style-type: none"> · Introduction of a new integrated MI · Opening of SeMA Art Archives · Seoul Museum of Photography (to open) 		<ul style="list-style-type: none"> · Busan Biennale 2022 <i>We, on the Rising Wave</i> Artistic Director: Kim Haeju · documenta 15 Artistic Director: Ruangrupa · Concurrent hosting of Korea International Art Fair (KIAF) and Frieze Art Fair · Opening of Ulsan Art Museum
2023	<p>The 12th Seoul Mediacity Biennale (to be held) Artistic Director: Rachael Rakes</p>			<ul style="list-style-type: none"> · The 14th Gwangju Biennale <i>Soft and weak like water</i> Artistic Director: Lee Sook-Kyung



서울시립미술관
SEOUL MUSEUM OF ART

61 DEOKSUGUNG-GIL, JUNG-GU, SEOUL, KOREA 04515
TEL. 02.2124.8800 WEB SEMA.SEOUL.GO.KR

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