



**ISEA 2019**

Gwangju, Korea

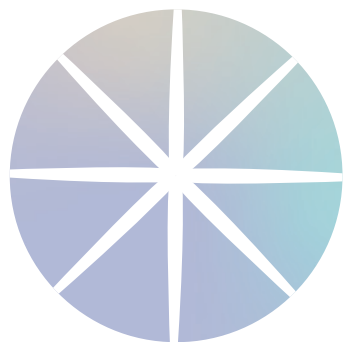
Lux Aeterna

# 25TH INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART

June 22(Sat) – June 28(Fri), 2019

Asia Culture Center

## PROGRAM



**ISEA2019**

Gwangju, Korea

Lux Aeterna

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## I . 25<sup>th</sup> International Symposium on Electronic Art

### WORDS OF WELCOME



**LEE Yongsup,**  
Mayor of Gwangju Metropolitan City

Media art and digital art are becoming more important as the new convergence era comes into light, owing to technological change led by the 4<sup>th</sup> industrial revolution. It is very meaningful for Gwangju, Korea to hold the 25<sup>th</sup> International Symposium on Electronic Art, the most prestigious international event in the field of media art.

I would like to sincerely welcome all the professors, artists and experts in the fields of visual arts, electronic music, design and engineering, who visited Gwangju from home and abroad for this event.

I would like to thank all the staff members of the Asia Culture Center, KAIST Graduate School of Culture Technology, Art Center Nabi, and the Asia Culture Institute for their hard work to make preparations for this event.

The City 'Gwangju' means the 'City of Light'. From ancient times, Gwangju has been a city of justice, arts, and great cuisine, and is a city full of light with righteousness, traditional culture and art, and delicious food. Now this light is heading for the future.

I hope that our efforts and achievements will lead to the success of the 25<sup>th</sup> International Symposium on Electronic Art. We will establish a sustainable network through deep communication and solidarity between culture, art, science and technology from all over the world. We hope to open a new path leading to fusion and convergence. We also expect that media art would enhance the quality of citizens' lives, lead industrial development, and strengthen the competitiveness of the city at the end. I hope all participants will be successful in winning lots of accomplishments through this event.

Congratulations again to the 25<sup>th</sup> International Symposium on Electronic Art. Thank you.



**Soh Yeong Roh,**  
General Director of ISEA2019

#### **Lux Aeterna : Celebrating the Light in Everyone**

Welcome to ISEA2019!

It is with much gratitude that I greet all who are contributing to the making of ISEA2019 in Gwangju. Thank you, Asia Culture Center, KAIST, and the City of Gwangju for co-organizing and supporting Lux Aeterna. And thank you, many participating artists and scholars who have so generously given their time and energy to make this beautiful celebration of creativity and community. I also thank the many partner organizations, such as Gwangju Cultural Foundation and Korea Foundation for the Advancement of Science and Creativity, whose participation and support have been invaluable.

It is meaningful that ISEA, having started as a volunteer organization of media artists some 30 years ago, is commemorating its 25<sup>th</sup> anniversary this year. Inheriting such a great tradition of expanding "the avant-garde", we have had overwhelming responses from media artists around the world. Our program showcases 120 cutting edge artworks, including performances and workshops. The symposium addresses cogent issues of our time such as living with artificial intelligence, virtual / augmented realities, biotechnology, new urbanism and social fragmentation. We expect a feast of ingenuity, inspiration, and inclusiveness in addressing today's human conditions while probing the future possibilities of mankind.

Light is a source of life. Human civilizations have been based on the interpretation and utilization of it. There are many colors and shades of light, which make the world interesting and abundant. We express the light illuminated onto our unique experiences of time and space. Some are called art. Others are called intelligence, wisdom or goodwill. In artworks, papers, performances, or in plain human interactions, it may be up to the beholder to see this "Eternal Light" that resides in each and every one of us. Let us salute this light.

## I . 25<sup>th</sup> International Symposium on Electronic Art

### OVERVIEW

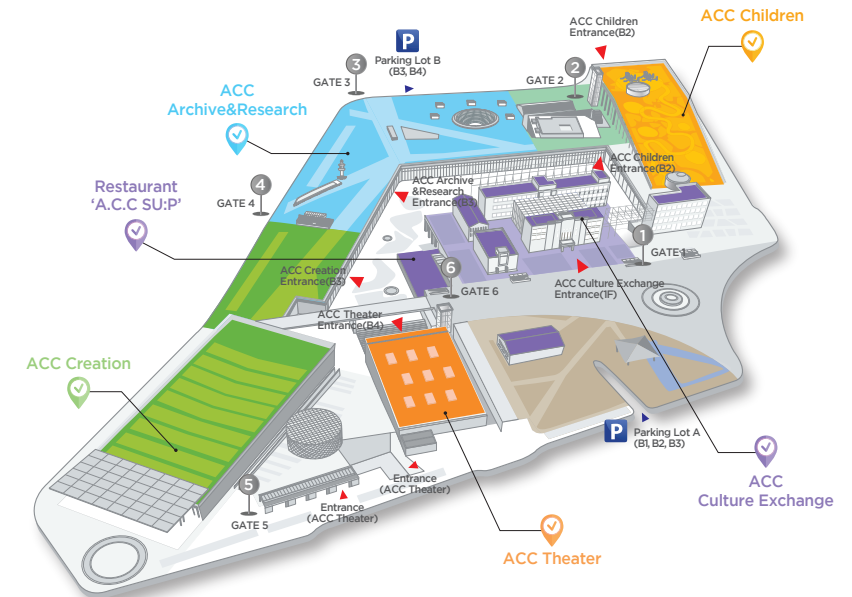
#### 25<sup>th</sup> International Symposium on Electronic Art (ISEA2019)

Period	June 22(Sat) - 28(Fri), 2019
Venue	Asia Culture Center (ACC), Gwangju Metropolitan City, Republic of Korea
Theme	Lux Aeterna (Eternal Light)
Hosts	Gwangju Metropolitan City, Asia Culture Center (ACC), KAIST Graduate School of Culture Technology
Organizers	Art Center Nabi, Asia Culture Institute (ACI)
Partners	Government Of Quebec Seoul, Korea, Australia Council For The Arts, Hyundai Motor Company, Robolink, Pablo Air, Gwangju Cultural Foundation, Gwangju Traditional Culture Center, Korea Foundation for the Advancement of Science & Creativity, Netherlands Embassy in Seoul, Gwangju Convention & Visitors Bureau, Chosun University Linc+ (Leaders in Industry-university Cooperation), Radford University Department of Dance, ZERO 1, American Arts Incubator (AAI), The Korean Society of Media & Arts, Korea Society of Basic Design & Art
Sponsors	Korea Tourism Organization, French Institute of Seoul, The Japan Foundation Seoul, Bohae Brewery Co.,LTD., Crown Goose

#### Programs at a Glance

Contents	Jun. 22 (Sat)	Jun. 23 (Sun)	Jun. 24 (Mon)	Jun. 25 (Tue)	Jun. 26 (Wed)	Jun. 27 (Thu)	Jun. 28 (Fri)	Jul. 28 (Sat)	Aug. 4 (Sun)	
Academic Program	Workshop / Tutorial		Keynote Session			Workshop / Tutorial				
				Special Session						
			Paper / Panel Session, Poster / Demo Session							
					Institutional Presentation					
Artistic Program	Juried Exhibition, Screening, Performance									
	Artist Talk				Artist Talk					
	Special Exhibition 《Lux Aeterna》									
	ACT Festival 2019 《FoodHack》									
Local Engaged Program	Workshop & Exhibition					Korean Traditional Experience / Culture Tour				
Event			Opening			AGM Meeting / Closing & Handover				

#### Venue Maps



ACC Archive & Research		
Venue	Program	
B2	Conference hall	<ul style="list-style-type: none"><li>• Keynote Session</li><li>• Special Session</li><li>• Artist Talk</li></ul>
	Reception hall	<ul style="list-style-type: none"><li>• Coffee break</li></ul>
	Conference hall lobby	<ul style="list-style-type: none"><li>• Registration desk</li></ul>
B3	Special hall 1 (Library Park)	<ul style="list-style-type: none"><li>• Poster / Demo Session</li><li>• Opening Reception</li></ul>
B4	Lecture room 1	<ul style="list-style-type: none"><li>• Special Session</li><li>• Workshop / Tutorial</li></ul>
	Lecture room 2	
	Community room 1	<ul style="list-style-type: none"><li>• Paper Session</li></ul>
	Community room 2	<ul style="list-style-type: none"><li>• Panel Session</li></ul>
	Training room 1	<ul style="list-style-type: none"><li>• Institutional Presentation</li></ul>

ACC Creation		
Venue	Program	
B2	Space 2	<ul style="list-style-type: none"><li>• Juried Exhibition</li></ul>
	Space 3	<ul style="list-style-type: none"><li>• ACT Festival 2019</li></ul>
	Space 4	<ul style="list-style-type: none"><li>• ACT Festival 2019</li><li>• Juried Performance</li><li>• Invited Performance</li></ul>
	Space 5	<ul style="list-style-type: none"><li>• Special Exhibition &lt;Lux Aeterna&gt;</li></ul>
	Lounge of Space 5 (Space 5 - 2)	<ul style="list-style-type: none"><li>• Artist Talk</li><li>• &lt;Lux Aeterna&gt; Talk Concert</li></ul>
B4	Space 1	<ul style="list-style-type: none"><li>• Juried Exhibition-Performance</li><li>• ACT Festival 2019 (WTC)</li></ul>
ACC Theater		
B4	Theater 1	<ul style="list-style-type: none"><li>• Invited Performance</li></ul>
ACC Culture Exchange		
B3	Restaurant 'A.C.C SU:P'	<ul style="list-style-type: none"><li>• Lunch (June 24 - 26)</li></ul>



# I . 25<sup>th</sup> International Symposium on Electronic Art

## MAIN PROGRAM

Period	Time	Venue	Program
<b>Academic Programs</b>			
Jun. 24	13:30 - 14:20	Conference hall	<b>Keynote Session 1</b> <b>A Journey through the Culture-Technology Valley</b> Kwangyun Wohn(Chair of National Council of Science & Technology, Republic of Korea)
Jun. 25	10:00 - 10:50	Conference hall	<b>Keynote Session 2</b> <b>The dark side of light</b> Michael Doser (Senior research physicist at CERN, Switzerland)
	13:30 - 14:20	Conference hall	<b>Keynote Session 3</b> <b>Nam June Paik : Transforming Cultures, Connecting the World</b> Sook-Kyung Lee (Senior Curator, International Art at Tate Modern, Republic of Korea)
	14:30 - 17:00	Conference hall	<b>Special Session 1</b> <b>Nam June Paik and Korean Media Art : Beyond 'Hacking' into Arts as Open System</b>
Jun. 26	10:00 - 10:50	Conference hall	<b>Keynote Session 4</b> <b>Woman Working with Media Art Technology</b> Christa Sommerer (University of Art and Design in Linz, Austria)
	14:30 - 17:00	Conference hall	<b>Special Session 2</b> <b>The Practice of Art for Constructing the Urbanity of Shared Values in the Age of Art and Technology Convergence</b>
Jun. 27	14:30 - 17:00	Lecture room 1	<b>Special Session 3</b> <b>KOSMA SPECIAL SESSION : New Media Reality and Arts</b>
<b>Artistic Programs</b>			
Jun. 22 - Jun. 28	10:00 - 18:00	Space 2	<b>Juried Exhibition</b>
Jun. 22 - Jun. 28	08:00 - 22:00	Asia Plaza (Media Wall)	<b>Juried Screening</b>
Jun. 22 - Jul. 28	10:00 - 18:00	Space 5	<b>Special Exhibition &lt;Lux Aeterna&gt;</b> Organized by Art Center Nabi under the auspices of the Korea Foundation for the Advancement of Science & Creativity (KOFAC)
Jun. 22 - Jun. 28	10:00 - 19:00	Space 1, 3, 4	<b>ACT Festival 2019 - FoodHack</b> Organized by Asia Culture Institute (ACI) under the auspices of the Ministry of Culture, Sports and Tourism of the Republic of Korea
Jun. 22 - Aug. 4	10:00 - 18:00	Space 1, 3, 4	<b>ACT Showcase, ACT Archive, Screening</b>

Period	Time	Venue	Program
<b>Performances</b>			
Jun. 22 - Jun. 26	14:00-14:30 17:00-17:30	Space 1	<b>Bill Vorn &lt;Copacabana Machine Sex&gt;</b> Sponsored by Art Center Nabi
Jun. 22	19:00 - 20:00	Space 4	<b>Sabina Hyoju Ahn &lt;BREATH&gt;</b> ISEA2019 X ACT Festival 2019 <b>Alexis Langevin-Tetrault &lt;Interferences (String Network)&gt;</b> ISEA2019 X ACT Festival 2019
Jun. 23	19:00 - 19:30	Theater 1	<b>Nohlab &amp; Nos Visuals with Udi Bonen &lt;Deep Space Music&gt;</b>
	19:30 - 20:30	Space 4	<b>Monica Vlad &lt;Lost, but not lost forever&gt;</b> ISEA2019 X ACT Festival 2019 <b>CNDSD &amp; Ivan Abreu Ochoa &lt;CODING IN ATYPICAL PLACES&gt;</b> ISEA2019 X ACT Festival 2019
Jun. 25	14:30 - 14:50	Space 2	<b>Karen Lancel and Hermen Maat &lt;Shared Senses : Intimacy Data Symphony&gt;</b>
	20:00 - 20:30	Space 4	<b>Michela Pelusio &lt;SpaceTime Helix&gt;</b> ISEA2019 X ACT Festival 2019
Jun. 26	15:00 - 15:10	Space 2	<b>Claudia Robles-Angel &lt;MINDSCAPE&gt;</b>
<b>Opening Performance</b>			
Jun. 24	20:30 - 20:50	Asia Plaza (Media Wall)	<b>LEE Leenam, Robolink &amp; Pablo Air, GongMyoung, Art Center Nabi &lt;Drunken Drone&gt; (2019)</b>
<b>Closing Performance</b>			
Jun. 27	20:00 - 21:00	Gwangju Traditional Culture Center	<b>Jayoung Chung &lt;Fiat Lux&gt; (2019)</b>
<b>Local Engaged Performance</b>			
Jun. 25	17:00 - 19:00	Media 338, Gwangju Cultural Foundation	<b>Marcus Neustetter &lt;Searching Darkness&gt;</b> In collaboration with Radford University (USA), College of Visual and Performing Arts, Department of Dance.
<b>Local Engaged Programs</b>			
Jun. 22 - Jun. 28	10:00 - 17:00	Space 2	<b>AAI-Zero1 Workshop Exhibition &lt;Smarter Home&gt;</b> Lauren McCarthy Organized by Gwangju Cultural Foundation
Jun. 22 - Jun. 28	10:00 - 18:00	Asia Plaza, ACC Cultural Exchange, ACC Theater	<b>Chosun University Department of Art-Media Art Production</b> Organized by Chosun University Linc+ (Leaders in Industry-university Cooperation), Gwangju Cultural Foundation

## I . 25<sup>th</sup> International Symposium on Electronic Art

### THEMES

#### Main Theme

##### Lux Aeterna (Eternal Light)

A topic inspired by the literal meaning of the host city Gwangju, "City of Light", includes subcategories embracing complex themes that allow open interpretations in culture, science, and history. For example, religiously, light implies divinity and immortality. Scientifically, it is an energy collection of particles and wavelength signals. It symbolizes the enlightenment and rationale in humanities. Also, the presence of light creates Umbra and Penumbra. In light of the fact that light is the most specific example of versatility in which various interpretations can occur, it will provide us with the context where cohesion of procedural logic based on the human sensibilities and technology of artistic inspirations is freely presented, which is in line with what ISEA has been pursuing.

#### Sub-themes

##### Aeternitas : Eternity of the Mortal

*Death is the golden key that opens the palace of eternity. - John Milton*

※ Related Research Fields: Bio Art, Neuroscience, Hypernatural, Technological Singularity, Human Brain, Artificial Life, Brain-Computer Interface, Digital Undertaker, 'Right to be forgotten vs. Freedom of expression, New Aesthetic, Adaptive Technology, Computational Humanities etc.

This topic includes various perspectives associated with the eternity of the human being. Humans are finite beings. In contrast to their physicality, their achievements embody transcendental personalities beyond time. Scientific research, on the other hand, denies time transcendence because it is based on the experimental modification. In the near future with the technology's singularity, humans may have to confront a moment to make a decision whether to physically gain an eternal life or to bestow transcendent personalities upon their traces. We look for works and researches in the theme of eternity and mortality that are inspired by religious, scientific, humanistic, and artistic aspects.

##### Symphonia : Harmony of Noise

*The universe is not required to be in perfect harmony with human ambition. - Carl Sagan*

※ Related Research Fields : Sound and Music Computing, Signal Processing, Computer Graphics, Computer Vision, Physical Computing, Socio-Technical System, Data Science, Complex Network, Data Visualization and Analysis, Computational Aesthetics, etc.

Since both sound and light are wave-like phenomena (by possessing the characteristics of wavelength), a research topic in both sound and light can be expanded to Vision technology and the Signal Processing in engineering. In fact, there have been emerging opinions about Vision Insight that machines could be more accurate than humans when looking into the essence. However, not only limited to the field of science but also in many other fields, an unrefined signal could open up various possibilities of perspectives in interpreting the nature of collections of data. For example, in Phaidon, Simmias mentions the attunement referring to the remaining sound even after the destruction of Lyre. This topic, involving the two different types of wavelength invites a wide range of researches on light and sound, Data Analysis, Data Visualization that would extract meaningful signals from noise, and harmonization.

##### Illuminatio : Enlightenment of A.I (Artificial Intelligence) & A.E (Artificial Emotion)

*Knowing others is wisdom, knowing yourself is Enlightenment. - Laozi*

※ Related Research Fields : Perception, Cognition, Artificial Intelligence, Artificial Emotion, Deep Learning, Machine Learning, Impact of A.I on Society and Arts, Education, Media Art Education, Creative Coding, STEAM, Social Impact, etc.

Eighteenth-century Europe embraced Enlightenment ideals in order to advance culture and civilization by the power of the human intellect and rationale. The influence of the Enlightenment movement in the society is similar to that of Artificial Intelligence(AI) which could happen in the near future-breaking down the old customs and discovering and spreading the universal truth through objective observation. AI has been a controversial topic because it is uncertain how SNN(Spiking Neural Network) that mimics the thinking process of human's social and artistic brain activity will be able to solve problems. Even if SNN gains the problem-solving ability, various kinds of questions still remain. For example, SNN's decision-making process and the purpose for solving problems is vague. This topic seeks a type of projects and researches that explores AI's ability to configure human's creativity and emotion. In addition, assuming the feasibility of Artificial Emotion (A.E), this topic invites works and research that deal with the essence of a man in the near future.

As the significance of redefining human creativity and ingenuity is emphasized with the advent of AI, 'education' in the regard of incubating the talents the contemporary society needs is also being highlighted. The role of education in the era of the machinery is not only restricted to nurturing the capability to stay abreast of the latest innovations and implement science and technology to the today's everchanging turmoil of interests. There are active discussions on the education reflecting the transitions and transformations of the contemporary society from programming, code literacy, to STEAM, aiming to further present how the essence of humanity could be innovated. We await various researches and opinions on the importance and role of media art, focusing toward the direction of education for the present and the future.

##### Penumbra : In-between

*Shadow is a color as light is, but less brilliant; light and shadow are only the relation of two tones.*

*- Paul Cezanne*

※ Related Research Fields : Robotics, Altered Reality(VR / AR / MR), Immersive Media, Interactive Art, Internet Art, Blockchain, Value Creation, Urban Media, Curatorial Practice, Digital Fabrication, Digital Preservation / Conservation, Game Art, etc.

We look for various topics for research that are not mentioned above. Light and shadow are relative concepts. A research that might be deemed a failure for some researchers could be seen as the process of the search for the truth from the perspective of another research field. The topics of the paper mentioned so far are the signposts for guidance and inspiration. However, beyond our narrow point of view, we would like to hear your very own stories. We hope to encounter works and research that are full of imagination and creativity, beyond our limited frame.

Under this theme, a special session on art, technology, and money will take place. This session will explore new ecosystem(s) among art, technology, and money. Most of us in art and technology field have had to rely on governmental funds or private charity. But with the rise of social impact investment, there may be a new horizon opening up for creating new values, where artists and technologists find new ways of communicating with the public. In this special session, we want to explore new opportunities as well as possible risks.

## I . 25<sup>th</sup> International Symposium on Electronic Art

### ORGANIZING COMMITTEE

#### Symposium Organizers

##### General Chair

Soh Yeong Roh (Director, Art Center Nabi)

##### Honorary Chair

Kwangyun Wohn (Chairperson, National Research Council of Science and Technology)

##### Academic Directors

Jin Wan Park (Professor, School of Computer Science and Engineering, Chung-Ang University)

Juhan Nam (Assistant Professor, Graduate School of Culture Technology, KAIST)

Juyong Park (Associate Professor, Graduate School of Culture Technology, KAIST)

##### Artistic Director

Namhee Park (Team Leader, ACT Festival Team, Asia Culture Institute)

#### Academic Program

##### Chair of Keynote Session

Juyong Park (Associate Professor, Graduate School of Culture Technology, KAIST)

##### Chairs of Paper / Panel Session

Jin Wan Park (Professor, School of Computer Science and Engineering, Chung-Ang University)

Juhan Nam (Assistant Professor, Graduate School of Culture Technology, KAIST)

Juyong Park (Associate Professor, Graduate School of Culture Technology, KAIST)

##### Chairs of Poster / Demos

Yongsoo Choi (Associate Professor, Dept. of Art & Technology, Sogang University)

Jiyeon Chun (Associate Professor, Dept. of New media (Convergence Media), Seoul Media Institute of Technology)

##### Chairs of Workshop / Tutorial

Hyun Ju Kim (Associate Professor, Dept. of New media (Convergence Media), Seoul Media Institute of Technology)

Byungjoo Lee (Associate Professor, Graduate School of Culture Technology, KAIST)

##### Chair of Artist Talks

Su Hyun Nam (Assistant Professor, Dep. of Transmedia, Syracuse University)

##### Chair of Institutional Presentation

Boa Rhee (Professor, Dept. Computer Art, College of Art & Technology, Chung-Ang University)

##### Chair of Special Session 1 (Nam June Paik and Korean Media Art)

Won Kon Yi (Professor, School of Fine Arts, Dankook University)

##### Chairs of Special Session 2 (The Practice of Art for Constructing the Urbanity of Shared Values in the Age of Art and Technology Convergence)

Soo Hee Lee (Professor, Organisation Studies, University of Kent)

Jina Kim (Ph.D, Nabi Future Studies, Art Center Nabi)

##### Chair of Special Session 3 (New Media Reality and Arts)

YoungJae Oh (Professor, College of Art and Design, Seoul National University of Science and Technology)

#### Art Program

##### Chair of Juried Exhibition & Curated Exhibition 1 (Lux Aeterna) & Curated Performance

Hyeln Jeon (Team Leader, Curatorial Team, Art Center Nabi)

##### Curators of Juried Exhibition

Hee-Eun Kim (Team member, Curatorial Team, Art Center Nabi)

Suhun Lee (Team member, Curatorial Team, Art Center Nabi)

Yoojin Chung (Team member, Curatorial Team, Art Center Nabi)

Heeyoon Choi (Team member, Curatorial Team, Art Center Nabi)

Soyoung Lim (Team member, Curatorial Team, Art Center Nabi)

Yeajin Cho (Team member, Curatorial Team, Art Center Nabi)

Yukyung Chung (Team member, Curatorial Team, Art Center Nabi)

Hahlra Kim (Team member, Curatorial Team, Art Center Nabi)

##### Curators of Juried Exhibition - Screening (Media Facade)

Hee-Eun Kim (Team member, Curatorial Team, Art Center Nabi)

Heeyoon Choi (Team member, Curatorial Team, Art Center Nabi)

##### Curators of Curated Exhibition 1 (Lux Aeterna)

Suhun Lee (Team member, Curatorial Team, Art Center Nabi)

Yeajin Cho (Team member, Curatorial Team, Art Center Nabi)

Soyoung Lim (Team member, Curatorial Team, Art Center Nabi)

Yukyung Chung (Team member, Curatorial Team, Art Center Nabi)

##### Curators of Curated Performance

Hee-Eun Kim (Team member, Curatorial Team, Art Center Nabi)

Heeyoon Choi (Team member, Curatorial Team, Art Center Nabi)

Yukyung Chung (Team member, Curatorial Team, Art Center Nabi)

##### Chair of Curated Exhibition 2 (ACT Festival)

Hyehyun Kim (Team Member, ACT Festival Team, Asia Culture Institute)

##### Chairs of Juried Performance & Technical Management

NamKyoong Kim (Team Member, ACT Festival Team, Asia Culture Institute)

Jeongseok Lee (Team Member, ACT Festival Team, Asia Culture Institute)

##### Chair of Media Art Camp for Kids

Sangon Wi (Team Member, ACT Festival Team, Asia Culture Institute)

##### Chair of Artist Residency Program

Mihyun Jang (Team Member, ACT Festival Team, Asia Culture Institute)

#### Special Program (Local Engaged)

##### Chair of Local Engagement 1 (Opening Performance)

Hee-Eun Kim (Team member, Curatorial Team, Art Center Nabi)

##### Chair of Local Engagement 2 (Closing Performance)

Suhun Lee (Team member, Curatorial Team, Art Center Nabi)

##### Chair of Local Engaged Workshop

Suhun Lee (Team member, Curatorial Team, Art Center Nabi)

##### Chair of Local Engaged Exhibition

Heeyoon Choi (Team member, Curatorial Team, Art Center Nabi)

Hahlra Kim (Team member, Curatorial Team, Art Center Nabi)

#### Communication

##### Chair of Local based Community Engagement

Yang Hyun Kim (Professor, Dept. of Philosophy, Chonnam National University)

##### Chair of Volunteer Management

Boa Rhee (Professor, College of Art & Technology, Chung-Ang University)

##### Chairs of Online (Website / SNS) Management & Communication

Soyoung Lim (Team member, Curatorial Team, Art Center Nabi)

Yoojin Chung (Team member, Curatorial Team, Art Center Nabi)

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### Chairs of Graphic Design

Soyoung Lim (Team member, Curatorial Team, Art Center Nabi)  
Yukyung Chung (Team member, Curatorial Team, Art Center Nabi)  
Claire Choi (Freelancer)

### Chairs of Promotional Trailer & Archive video

Homan Kwon (Team member, Nabi Lab, Art Center Nabi)  
JaeYoung Kim (Team member, Nabi Lab, Art Center Nabi)

### Media Partner

AliceOn

## INTERNATIONAL PROGRAM COMMITTEE

### IPC

Aceves Gabriela (Simon Fraser University)  
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Ahnert Sebastian (University of Cambridge)  
Ash Kingsley (Leeds Metropolitan University)  
Beiguelman Giselle (University of São Paulo)  
Bradbury Victoria (University of North Carolina Asheville)  
Brucker-Cohen Jonah (Lehman College / CUNY)  
Bunt Brogan (University of Wollongong)  
Burbano Andres (Universidad de los Andes)  
Cardoso F. Amílcar (University of Coimbra)  
Cermak-Sassenrath Daniel (Auckland University of Technology)  
Champion Erik (Curtin University)  
Choi Jung Eun (Seoul Media Institute of Technology)  
Clothier Ian (Intercreate Research Centre)  
Collins Karen (University of Waterloo)  
Cornell Deborah (Boston University)  
Cruz Daniel (Universidad de Chile)  
Czegledy Elinor Nina (KMDI University of Toronto, Concordia University, Montreal)  
Doh Young Yim (GSCT, KAIST)  
Doyle Judith (OCAD University)  
Edmonds Ernest (Institute of Creative Technologies, ISEA International)  
Eigenfeldt Arne (Simon Fraser University)  
Escandon Paula (Universidad Nacional de Colombia)  
Farias Priscila (University of São Paulo)  
Fernandez Maria (Cornell University)  
Ferraiolo Angela (Sarah Lawrence College)  
Fitzgerald Scott (NYU AD Art Gallery)  
Forbes Angus (University of California, Santa Cruz)  
Golliker Sue (ISEA International HQ)  
Graham Beryl (CRUMB, University of Sunderland)  
Grisoni Laurent (University of Lille, Science & Technologies)  
Hamilton Robert (Stanford University, Center for Computer Research in Music and Acoustics)  
Heller Lynne (OCAD University)  
Hight Jeremy (Washington State University Vancouver)

Hong Sanghwa (Korea Advanced Institute of Science and Technology)  
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Lee Wonjae (Korea Advanced Institute of Science and Technology)  
Lee Ji-Hyun (GSCT, KAIST)  
Lee Jongpil (Korea Advanced Institute of Science and Technology)  
Lee Jun Hee (School of Arts Sungkyunkwan University)  
Londoño Felipe (Universidad de Caldas)  
Ludovico Alessandro (University of Southampton)  
Malina Roger (Institute of Creative Technologies, ISEA International)  
Mejía Mauricio (Arizona State University)  
Menezes Ronaldo (University of Exeter)  
Miller A. Bill (University of Wisconsin-Whitewater)  
Moody Brad (Daytona State College)  
Moren Lisa (University of Maryland-Baltimore County (UMBC))  
Nake Frieder (University of Bremen)  
Nevin Antony (Massey University)  
Nigten Anne (The Patchingzone, ISEA International)  
Noh Junyong (Korea Advanced Institute of Science and Technology)  
O'Donoghue Diarmuid (Maynooth University)  
Oldenburg Aaron (University of Baltimore)  
Park Sihwa (Media Arts and Technology, University of California)  
Park Doheum (Korea Advanced Institute of Science and Technology)  
Parker Jennifer (University of California Santa Cruz (UCSC))  
Paul Christiane (The New School / Whitney Museum)  
Pederson Claudia (Wichita State University)  
Prokopow Michael (OCAD University)  
Prophet Jane (Stamos School of Art & Design, University of Michigan)  
Rettberg Scott (University of Bergen)  
Reyes Everardo (Université Paris 8)  
Ross Brian (Brock University)  
Rowe Robert (New York University)  
Sabet Mehdi (Zayed University)  
Salter Chris (Concordia University)  
Seo Jinsil Hwaryoung (Texas A & M University)  
Sinclair Don (York University)  
Stavropoulos Nikos (Leeds Beckett University)  
Szabo Victoria (Duke University)  
Thompson Reynaldo (Universidad de Guanajuato)  
Tornero Paz (University of Granada. Faculty of Fine Arts)  
Urbano Paulo (Universidade de Lisboa)  
Valdes Claudia X. (Independent Artist)  
Wakefield Graham (York University)  
Weintraub Annette (City College of New York)  
Wojtunik Elwira (Patchlab Digital Art Festival)  
Zurr Ionat (Symbiotic A, School of Anatomy, Physiology and Human Biology, The University of Western Australia)

## I . 25<sup>th</sup> International Symposium on Electronic Art

### Art Jury

Akamatsu Masayuki (Institute of Advanced Media Arts and Sciences (IAMAS))  
 Armstrong Keith (Queensland University of Technology)  
 Benayoun Maurice (City University of Hong Kong)  
 Cho Hyun Il (The Korean Society Of Media & Arts)  
 Choi Jung Eun (Seoul Media Institute of Technology)  
 Choi Seung Joon (Media Artist)  
 Dahan Kevin (De Montfort University)  
 Dal Farra (Ricardo Concordia University)  
 Dehlinger Hans (School of Art, University of Kassel)  
 Dorin Alan (Monash University)  
 Drew Jesse (University of California, Davis)  
 Edelman Udi (Center for Digital Art, Holon)  
 Frøysland Gisle (Piksel Festival / Piksel Produksjoner)  
 Gollifer Sue (ISEA International HQ)  
 Grant Jane (Plymouth University)  
 Grilo Carlos (Instituto Politécnico de Leiria)  
 Hill Laurence (Brighton Digital Festival)  
 Jeon Hyeln (Art Center Nabi)  
 Jung Moon-Ryul (Sogang university, Korea)  
 Kim Hee-Eun (Art Center Nabi)  
 Kim Hodong (Seoul Institute of the Arts)  
 Kim Hye Ran (The Korean Society of Media & Arts)  
 Kim Hye-Kyung (Kyung Hee University)  
 Kim Hyun Ju (Seoul Media Institute of Technology)  
 Kim Taejin (Korean Society of Media and Art)  
 Kivinen Kati (Museum of Contemporary Art Kiasma)  
 Kwong Joel (Microwave International New Media Arts Festival)  
 Lavers Amy (University of Illinois at Urbana-Champaign)  
 Lee Byungjoo (Korea Advanced Institute of Science and Technology)  
 LEE Leenam (LeeLeeNamStudio)  
 Lee Sangwon (Virginia Tech)  
 Lee Suhun (Art Center Nabi)  
 Lichty Patrick (Zayed University)  
 Lim Soyoung (Art Center Nabi)  
 Long Iris (Central Academy of Fine Arts)  
 Min Sey (Data Visualization Artist)  
 Miwa Masahiro (Institute of Advanced Media Arts and Sciences (IAMAS))  
 Nadarajan Gunalan (University of Michigan)  
 Nam Juhan (Korea Advanced Institute of Science and Technology)  
 Nam Su Hyun (Syracuse University)  
 Neustetter Marcus (The Trinity Session)  
 O'Rourke Michael (Pratt Institute)  
 Oh Young Jae (Seoul National University of Science and Technology)  
 Paik Joo-Mee (Seoul National University, Seoul National University of Science and Technology)  
 Papadimitriou Irini (FutureEverything)  
 Park Juyong (Korea Advanced Institute of Science and Technology)  
 Park Namhee (Asia Culture Institute)  
 Phillips Mike (i-DAT)

Rhee Boa (Chung-Ang University)  
 Rhee Hyeri (Sejong University / Korean Society of Media and Art)  
 Roberts Ann (TMRW (The Mixed Reality Workshop))  
 Roh Soh Yeong (Art Center Nabi)  
 Roland Dominique (Centre des arts)  
 Seo Hyojung (Samsung Art and Design Institute)  
 Thompson Jeff (Stevens Institute of Technology)  
 Thwaites Harold (Centre for Research Creation in Digital Media (CRCDM))  
 Warnke Martin (Leuphana University Lüneburg)  
 Yoo Wonjoon (AlicenOn)

## ISEA INTERNATIONAL

### Sue Gollifer, Executive Director ISEA International HQ

(Director of the ISEA International Headquarter, a Principal Lecturer, a researcher and curator at the University of Brighton, UK)

### Ernest Edmonds, Chair

(Professor of Computational Art, De Montfort University, Leicester, UK : Founding Director, Creativity and Cognition Studios, University of Technology, Sydney, Australia: General Editor, Cultural Computing Book series, Springer)

### Mike Phillips, Secretary

(Professor of Interdisciplinary Arts and Director of Research at i-DAT, Plymouth University, UK)

### Anne Nigten, Treasurer

(Professor Smart &Inclusive Society, Research Center Creating 010, Rotterdam University of Applied Sciences. Director of the Patching Zone, trans-disciplinary innovation laboratories in Rotterdam, the Netherlands)

### Pat Badani

(Lead Editor Artelogie, Vol 11, Ecole des hautes Etudes en sciences sociales (EHESS-Paris), Le Centre national de la recherche scientifique (CNRS-France); Director of "al Grano" Project)

### Ricardo Dal Farra

(Professor of music and media arts at the Music Department of Concordia University in Canada. Director of the Electronic Arts Research and Experimentation Centre (CEIArtE) at National University of Tres de Febrero in Argentina)

### Rob La Frenais

(Visiting fellow of Bournemouth University, visiting curator at the Maison Des Arts Georges Pompidou, Cjarc, France and visiting curator at FACT Liverpool)

### Roger Malina

(Distinguished Professor of Art and Technology, and Professor of Physics, at the University of Texas at Dallas)

## II. Program - Academic Program

### KEYNOTE SESSION 1



#### Kwangyun Wohn

Chair of National Council of Science & Technology,  
Republic of Korea

Title		<b>A Journey through the Culture-Technology Valley</b>
Date/Time		<b>June 24(Mon), 13:30 - 14:20</b>
Venue		Conference hall, ACC Archive & Research(B2)

#### Abstract

Born in 1952, in the middle of the Korean War, I am one of the rare species who has witnessed and experienced all of the major industrial revolutions (IRs) - the first represented by machines, the second by electricity, and the third by computing. In retrospect, it is interesting to observe that my perception on the IRs has evolved; whereas the first IR was all about the matter of survival, the second one was intertwined with political ideology. In the third IR, I was proud to be in the mainstream, as one of the actors who led the technological innovation. In the course of these developments, I noticed that many crucial social and economic indices which are supposed to be in the form of the normal (Gaussian) distribution polarized into binary form: the rich and the poor, right and left, natural and artificial, technology and culture. Of course art and science is no exception.

In this regard, I coined the term Culture Technology (CT) in 1994, to provide a stepping stone on which the techno-cultural studies and practices could be systematically approached with the goal of narrowing the gap between technology and culture, more specifically science and art. In this presentation, I will review some of my conventional and unconventional attempts in the context of Culture Technology (CT), with the hope that my storytelling will entertain (and hopefully stimulate) the audience who are interested in bridging the gap between science and art. As a bonus material, I will present some personal thoughts on the fourth IR in regards to HAI (Human-Artifact Interaction), claiming that 1) the fourth IR could be the last IR that we humans will ever experience, and that 2) the essence of the fourth IR lies in how we position humanities with respect to artificiality.

#### Biography

Kwangyun Wohn is currently the Chair of National Council of Science & Technology. In the past, he has been with several institutions; Agency for Defense Development (for 5 years), Harvard University (for 2 years), University of Pennsylvania (for 4 years), and KAIST (for 27 years). Major activities and accomplishments include: Director of VR Research Center which is a national center of research excellence, Founding President of Korean Society of Human-Computer Interaction (HCI), Founding President of Korean Society of Performing Art, Editorial Board of British Computer Society, and Founding Dean of Graduate School of Culture Technology at KAIST. While his research interests span a broad range of the intersection between art and science-from theoretical aspects to practicalities-he focuses his research efforts on the application of virtual reality technology to various cultural artifacts such as stage performances, museum exhibitions, heritage, fashion, and educational contents.

### KEYNOTE SESSION 2



#### Michael Doser

Senior research physicist at CERN, Switzerland

Title		<b>The dark side of light</b>
Date/Time		<b>June 25(Tue), 10:00 - 10:50</b>
Venue		Conference hall, ACC Archive & Research(B2)

#### Abstract

While incredible amounts of information on the Universe have been gathered in the last decades using optical means and have dramatically sharpened our understanding of the Cosmos, the outcome is that the overwhelming fraction of our world remains invisible, either through the limitations of our senses (whether natural or technologically expanded) or because those invisible domains simply do not interact with light. Photographing, imaging or otherwise apprehending these and thus overcoming the limitations linked to our reliance on light requires re-evaluating our assumptions, broadening our toolkit and reconsidering what we mean by seeing, as will be exemplified via a range of explorations of these invisible domains and the occasional conceptual consequences of such attempts.

#### Biography

Michael Doser is a senior research physicist at CERN, the European Center for Nuclear Research in Geneva, Switzerland, focusing on working with antimatter. Spokesperson of the AEGIS experiment at CERN. Editor of Physics Letters B and of the Review of Particle Properties. Lecturer to a wide spectrum of specialist and non-specialist audiences, from school children to decision makers, often also at art-related events.

[https://www.liverpool.ac.uk/ava/network-structure/steering-committee/michael\\_doser/](https://www.liverpool.ac.uk/ava/network-structure/steering-committee/michael_doser/)  
[https://www.researchgate.net/profile/Michael\\_Doser2](https://www.researchgate.net/profile/Michael_Doser2)



## II. Program - Academic Program

## KEYNOTE SESSION 3

**Sook-Kyung Lee**

Senior Curator (Tate Modern), Republic of Korea

Title		<b>Nam June Paik : Transforming Cultures, Connecting the World</b>
Date/Time		<b>June 25(Tue), 13:30 - 14:20</b>
Venue		Conference hall, ACC Archive & Research(B2)

**Abstract**

Throughout his life, Nam June Paik lived in disparate places such as Seoul, Tokyo, Dusseldorf and New York, where he found artistic camaraderie and which were the arenas for creative experiment. Paik's unique take on eastern and western philosophies and cultures in his technology-based practice was inspired by the vision of a transnationally and technologically connected world. Influenced by his interest in the history of colonialism, war, immigration and globalisation, Paik's international trajectory was exceptional at a time when travelling across borders was rare and difficult. Identifying what is Korean, Japanese, German or American about Paik's art would be a futile task, for his practice was always related to a global community of creators and viewers. Paik freely dipped into diverse cultures and new technologies in a manner he described as 'random access'. He selected various elements of civilisations past and present, eastern and western, and established a hybrid construct that defied any assumed characteristics of specific countries or cultures of origin. This lecture will address Paik's vision of a world intertwined without national borders or cultural hierarchies that resonates strongly with our increasingly networked and digitally connected reality.

**Biography**

Dr Sook-Kyung Lee is the Senior Curator of International Art (Hyundai Tate Research Centre : Transnational) at Tate Modern, UK. She is currently curating Nam June Paik, which will premiere at Tate Modern in late 2019 and tour in Europe, USA and Asia. As the leading curator of Hyundai Tate Research Centre : Transnational, Lee has particular interests in transnational interconnectedness in artistic and curatorial practices. She previously led Tate Research Centre : Asia from its inception to conclusion in 2012-2018, and has held responsibilities for the research and acquisition of art from the Asia-Pacific region for Tate Collection. Lee was previously Exhibitions & Displays Curator at Tate Liverpool and curated a number of exhibitions and displays including Doug Aitken-The Source, Thresholds (part of Liverpool Biennial 2012) and parts of Constellations. She also served as the Commissioner and Curator of the Korean Pavilion for the 56<sup>th</sup> Venice Biennale in 2015.

## KEYNOTE SESSION 4

**Christa Sommerer**

University of Art and Design in Linz, Austria

Title		<b>Woman Working with Media Art Technology</b>
Date/Time		<b>June 26(Wed), 10:00 - 10:50</b>
Venue		Conference hall, ACC Archive & Research(B2)

**Abstract**

When we investigate the question how woman work with media art technology nowadays, it is interesting to look at female pioneers of digital art since the 1960ies. Woman artists and researchers had a key impact on today's digital art and in this lecture selected female media art pioneers will be acknowledged. As the field of digital art has grown exponentially, current female media artists and young practitioners naturally face different challenges. Selected current work examples will be shown and practices will be discussed. Issue of gender inequity in art and technology networks will be addressed and good practice examples how to strengthen female networks in this domain will be presented.

**Biography**

Christa Sommerer is an internationally renowned media artist, researcher and pioneer of interactive art. After working, researching and teaching in the US and Japan for 10 years, she together with Laurent Mignonneau set up the department for Interface Cultures at the University of Art and Design in Linz, Austria. She studied with Roy Ascott at the University of Wales College of Art, Newport in the UK where she obtained a PhD. She previously worked at the IAMAS International Academy of Media Arts and Sciences in Gifu, Japan, at the ATR Media Integration and Communications Research Lab in Kyoto Japan, the MIT CAVS in Cambridge US, the Beckmann Institute in Champaign Urbana, IL, USA, the NTT-InterCommunication Center in Tokyo. She was a Visiting Professor at CAFA Central Academy of Fine Arts Beijing in 2019, a Visiting Professor at Tsukuba University Empowerment Informatics Studio in 2018 and an Obel Guest Professor at Aalborg University, Denmark from 2014-2016. Together with Laurent Mignonneau she created around 40 interactive artworks that have been exhibited in around 350 international exhibitions. She received numerous awards, f.e. the 2016 ARCO BEEP Award in Madrid Spain, the 2012 Wu Guanzhong Art and Science Innovation Prize which was bestowed by the Ministry of Culture of the People's Republic of China and the 1994 Golden Nica Prix Ars Electronica Award.

## SPECIAL VIDEO PRESENTATION

**Roger Malina**

ISEA International

Date/Time		<b>June 26(Wed), 10:50 - 11:00</b>	Venue		Conference hall, ACC Archive & Research(B2)
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## II. Program - Academic Program

### SPECIAL SESSION 1

\* Open to Public

#### NAM JUNE PAIK AND KOREAN MEDIA ART : BEYOND 'HACKING' INTO ARTS AS OPEN SYSTEM

Date/Time | June 25(Tue), 14:30 - 17:00

Venue | Conference hall, ACC Archive & Research(B2)

\* Moderator : Young-Sil Sohn (Professor, Kyungil University)

- Title : "CRT (Cathode Ray Tube) & Nam June Paik"
- Presenter : Wonkon Yi (Professor, Dankook University)

#### Abstract

This essay discusses the ways in which Nam June Paik developed his 'new art' by using a CRT(cathode ray tube). I describe the history of the development of CRT technology, the characteristics of image signal processing and display methods, focusing on the artwork 'Electronic Abstractions'(1952) by Benjamin F. Laposky which used an oscilloscope in the early '50s. I study Nam June Paik's "Exposition of Music-Electronic Television"(1963), which was the first to display television sets in an art gallery. I also discuss how Paik's television sets were manipulated. Paik diverted 13 TV sets in different ways by breaking the CRT's deflection yoke, preventing the vertical and horizontal sync signal circuits for raster scan, or interfering with external sound signals, and so on. This behavior can be described as a 'hacking of established technology' and was influenced by his teacher John Cage's 'prepared piano'. This 'hacking on CRT' was the origin of several representative works, such as 'Participating TV', 'TV magnet', 'TV clock', 'TV cello,' etc. Furthermore, Paik realized that the images received through the tuner were always floating within an indeterminate space-time continuum and wanted to introduce this quality into his work. This contrasts with Karl Otto Gotz, who developed the same kind of effect but wanted to fix the image, as if within a picture frame, or Ben Laposky, who photographed the oscilloscope image. I discuss the most well-known work in this category, Paik's 'Moon is the oldest TV' (1965).

- Title : "A study on Early Korean Media Art : Based on Experimental Art and the Influence of Nam June Paik"
- Presenter : Hijung Min (Art theory)

#### Abstract

This study explores the early currents of new media and electronic technology in Korean art, focusing on the point when Korean media art was launched by the experimentation of avant-garde and conceptual artists navigating the language of contemporary art in the late 1960s. By the early 1990s, Korean media arts were being discussed as a major art discourse. We examine how this came about, looking at the emergence of media artists and the associated exhibition discourse. The discussion concentrates on how Nam June Paik's artistic works have brought about a change of perception in avant-garde art and media art, and how Paik's work affected the work of successive Korean artists.

To start with, the emergence of the term "electronic art" following Paik's "Electronic Art" of 1965 and the content of variational works and exhibition discourse of later artists through "Global Groove" in 1973, are

analyzed. We also examine the context in which video art has been brought to the public's attention through the 1984 satellite project "Good Morning Mr. Orwell." Through this, we consider the technological and aesthetic backgrounds of works of pioneering artists in the late 20<sup>th</sup> century against circumstances such as geopolitical conditions, socio-cultural backgrounds, and rapid economic growth. The overall purpose of this study is to understand the emergence of new aesthetics of 20<sup>th</sup> century Korean artists through the perspective of new media and technology.

- Title : "Indeterminacy : Nam June Paik's Experiments with Electronic Television"
- Presenter : Hee-Young Kim (Professor, Kookmin University)

#### Abstract

This paper revisits Nam June Paik's early experiment shown at his first solo exhibition Exposition of Music-Electronic Television held in 1963 in Wuppertal, Germany as an archive, which is not fixed in history, but still viable to our understanding of the indeterminacy in contemporary experiences. It intends to evoke a future-oriented model of memory by investigating the historical, aesthetic, and socio-cultural context. His early work addresses his critical questions posed on the conventional boundaries between music, sound, electronics, space, and time. Exposition of Music-Electronic Television manifested Paik's radical experiment in art, which was an invasive effort to intervene what was centralized and established. His radical experiment made a breakthrough in both the aesthetic and the political rebels. This paper looks into the conceptual and practical paths, in which Paik developed his interests in indeterminacy against the backdrop of the cultural and historical context of postwar West Germany.

- Title : "Science-Technology-Art, Explore Attempts at convergence in Korea : Toward Post Nam June Paik"
- Presenter : Wonjoon Yoo (Professor, Yeungnam University)

#### Abstract

A reciprocal-invasive prediction that art inspires technology and technology will determine artistic ideas may be dismissed as a natural factor from the present point of view that wields a great influence in contemporary art. However, if you look beyond the party line (about the convergence of the two genres) and look at the concrete art forms of reality, it is hard to hide the humble side of the talk of the era of art and technology and even science. There are more cases of marvels at the technology itself than there is when it is presented with something that is fused with it.

Moreover, in the case of convergence with scientific fields that go beyond technology into the most fundamental areas of mankind, there are some cases where the boundaries are vague and are not understood within the categories of arts. Nevertheless, why does the topic of convergence between art and science (technology) appear to repeat itself in a different way over time?

Also, why is this distinction still recognized as a valid boundary, even at a time when the concept and category of art are changing differently from the past? Already, we understand more than a certain level of their correlation because of the convergence of keywords such as the recent Fourth-Industrial Revolution, even if we do not dwell on the origins of each word ('Scire', 'Techne' and 'Ars'). Thus, under these circumstances, it may be a more effective way to look at the (convergent) attempts to date and find something that has been missed. Especially in Korea, where the attempts themselves have not continued, such a trend has not emerged as a leading artistic move, despite the presence of pioneers in video art / media art like Nam June Paik. Therefore, we will look at Korea's convergence attempts so far and predict the flow of Korean media art based on the convergence science-technology with art since Nam June Paik



## II. Program - Academic Program

- Title : "Art for Cybernated Life, Art beyond the Boundaries"
- Presenter : Hyun Jean Lee (Associate Professor, The Graduate School of Communication and Arts, Yonsei University / Director, X-Media Art & Research Center, ICONS, Yonsei University)

### Abstract

In this paper, I trace and imagine the meaning of open circuits and open mind, which Nam June Paik left, by reconstructing his written and spoken words. At the end of Paik's article, "Cybernated Art," is this short sentence: "We are in open circuits." In the same article, he also states, "Cybernated art is very important, but art for cybernated life is more important, and the latter need not be cybernated." Thus, in order to understand his "open" concept (his concept of "openness"), we need to keep the track of the true meaning of "art for cybernated life." In the same vein, I want to trace his notion of humanization of technology and art, which he mentioned. Although we often hear about humanized technology, it is puzzling to hear of humanized art. What does it mean for art to be humanized? Can we find the meaning of humanized art in relation to "art for cybernated life"? To answer these questions, I want to explore the diverse perspectives of open systems, which are crossing and being mixed. Nam June Paik lived a life in the diaspora, used multiple languages, and accepted multiple cultures. As a Fluxus artist, he collaborated with many others and crossed the boundaries of diverse art genres. Paik was well-known as a voracious reader, and he called himself a researcher sometimes. His interests were widespread from history and philosophy to science, engineering, and electronics, and to the arts. He connected not only art and technology, but also the traditional and contemporary world. But it is more interesting to see how he sometimes incorporated errors and failures into the gap between the various connections to make metaphorical and poetic meanings. Through this exploration, this research seeks to understand humanized art and find a way to delve into his "open circuits."

## SPECIAL SESSION 2

\* Open to Public

### THE PRACTICE OF ART FOR CONSTRUCTING THE URBANITY OF SHARED VALUES IN THE AGE OF ART AND TECHNOLOGY CONVERGENCE

Date/Time | June 26(Wed), 14:30 - 17:00

Venue | Conference hall, ACC Archive & Research(B2)

The increasing convergence of art and technology in the 21st century presents both unprecedented opportunities and burgeoning challenges to the art world as well as urban communities. Opportunities include expansion of international markets and audience engagement, blurring boundaries between artistic genres and disciplines, growth of participatory and collaborative artistic practices and emergence of new cultural forms and identities. Challenges are obviously connected to the very nature of relationship between art and technology and the underlying institutional logics by which artistic and cultural practices are guided, mediated and disciplined. The rise of the "creative industries" and the "creative city" discourses driven by neoliberal governance has led to the endorsement of the significant role of art and artists in the process of urban regeneration. Artists and arts organisations are now seen to be "urban agents par excellence" whose creativity could improve social cohesion and quality of life and develop imaginative and empowered citizens (Landry, 1996). However, regeneration and gentrification are often driven by a logic of "Accumulation By Dispossession" (Harvey, 2008), exacerbating the precarious life of the urban poor, while at the same time rooting out the communal space of the artists and cultural activists. In this context of transformation, the special session will explore and debate the dynamics and consequences of the new creative milieu empowered by the convergence of art and technology. The session will focus on the following questions:

1. What is the changing role of artists and cultural programmers in the context of urban renewal, considering the intensifying effect of convergence?
2. In what ways and in what sense could artists and cultural programmers contribute to tackling social problems (social value) in the age of convergence?
3. To what extent and in what sense is it possible to create meaningful works of art (aesthetic value) with the increasing pressure of instrumentalism?
4. In what ways could the convergence of art and technology engender civic participation, emotional connectedness and solidarity among citizens?
5. In what ways could the convergence of art and technology enhance sustainability and resilience of cities?

## II. Program - Academic Program

### SPECIAL SESSION 2

\* Open to Public

#### Chairperson

**Lee, Soo Hee** Soo Hee Lee is the Professor in Organization Studies at University of Kent, UK and the Director of the Creative City Forum in Korea. His research focuses on behavioral underpinnings and organizational dynamics of digital convergence and creativity.  
s.h.lee@kent.ac.uk

**Kim, Jina** Dr. Jina Kim is a researcher of Nabi Future Studies, an affiliated organization of Art Center Nabi, studying on the coexistence of humanity with technology. Her research focuses on reproductive spatial authenticity, cultural planning, and digital placemaking.  
k17jina@nabi.or.kr

#### Panelist

**Han, Eunju** Dr. Eunju Han is a principal architect of softarchitecturelab and an adjunct professor at Hanyang University. Her work focuses on locative interaction in urban space via responsive urban design, kinetic architecture and innovation design engineering.  
softarchitecturelab@gmail.com

**Kim, InSul** Dr. InSul Kim is the Professor in Graduate School of Culture at Chonnam National University, Gwangju, Korea. She is interested in how arts can be used as an alternative form to reflect social problems, initiate civic engagement, and produce social capital.  
snow@chonnam.ac.kr

**Kim, Yunchul** Yunchul Kim is a digital artist and an electroacoustic Music Composer in Korea. His work focuses on artistic potential of fluid dynamics, metamaterials and magnetohydrodynamics.  
yunchul.k@gmail.com

**Londoño Lopez, Felipe Cesar** Dr. Felipe Cesar Londoño Lopez is a professor in Visual Design at University of Caldas, Colombia, the director of International Festival of the Image, researcher of DICOVI Research Group. His research focuses on virtual communities, digital design methodology and application and evaluation of interactive projects.  
felipecl@ucaldas.edu.co

**Naveau, Manuela** Dr. Manuela Naveau is an artist and a curator of Ars Electronica Linz, and teaches at University of Art and Design in Linz, the Paris Lodron University in Salzburg and the Danube University in Krems. Her research focuses on networks and knowledge in the context of artistic / scientific research methods and practices.  
Manuela.Naveau@ars.electronica.art

#### Panelist

**Neustetter, Marcus** Marcus Neustetter is an artist, a cultural activist, a producer, and a co-director of The Trinity Session, a contemporary art production company that focuses on art industry development and place-making strategies, public art and socially engaged practice in South Africa. His personal work explores engaged permanent and temporary site specific interventions and projects internationally.  
Info@marcusneustetter.com

**Samdanis, Marios** Dr. Marios Samdanis is lecturer in Strategy, Entrepreneurship and International Management at Brunel University London. His research focuses on remediation, artistic innovation, media convergence, sociomateriality, and digital creativity.  
marios.samdanis@brunel.ac.uk

#### Program

##### Introduction / Chairperson (5 min)

- Introducing the purpose, main theme and sub-topics of the session
- Informing the time schedule and order of the session

##### Statement of Positions / All Panelists (30 min)

- Each panelist making a short statement including a self introduction, opinions and visions on the topics
- 3-5 minutes for one panelist

##### Panel Discussion / All Panelists (60 min)

- Free discussion about the topics and opinions of the panelists

##### Floor Discussion / All Panelists and Audience (20 min)

- Opening the floor for questions

##### Closing / Chairperson (5 min)

- Summarizing the discussion and making conclusions

## II. Program - Academic Program

### SPECIAL SESSION 3

\* Open to Public

#### KOSMA SPECIAL SESSION : NEW MEDIA REALITY AND ARTS

Date/Time | June 27(Thu), 14:30 - 17:00 Venue | Lecture room 1

##### Introduction

In this special session, we discuss the social, public, educational, and healing effects of new media arts. While focusing especially on the activities of the Korean Society of Media Arts, we will examine how discourses and artistic practices have been developed over the last decade. In each topic presentation, the inquiries of the designated inquirer and the answers of the presenter are processed, and the audience will have a chance to engage in free discussion in a general discussion session.

\*Moderator : Jung Hun Kang (Seoul National University)

- Title : "New Media Reality and Arts-based on KOSMA Activities"
- Keynote Presenter : Youngjae Oh (President, KOSMA, Seoul National University of Science and Technology)

##### Abstract

The advent of new media has been a great catalyst for many artists, thus stimulating their creative drive. As part of the effort to keep pace with the evolution of media, artists have consistently attempted to present new artistic experiences by integrating existing disciplines into single artworks. It is clear that science and technology have reached an important position in relation to modern art, but without the artists' understanding of advanced science and engineering, this integration of art and technology would not have been possible. This study focuses on the activities of the Korean Society of Media and Arts (KOSMA), presenting theories and discourse on new technologies and media, and on how artistic interpretations and practices in this regard have panned out in Korea over the last decade.

KOSMA, founded in 1998, has been studying virtually all human activities that are fulfilled through a variety of media. This has allowed KOSMA actively to realize artistic creations and conduct research activities that reveal a variety of interests in media. KOSMA, having its roots in the Seoul Media Art Research Group, has endeavored to conduct multi-dimensional and integrated research projects under its motto "the multi-disciplinary expansion of academics" since 2007. This research purpose of KOSMA provides the basis for multi-disciplinary and integrated inquiries. It also reflects the research purpose to create new synergistic effects.

KOSMA has provided meaningful forums with the keywords of many creative rendezvous instances involving recent technology and visual art as the main paradigm of research exploration. Through academic symposia and media art exhibitions, KOSMA has discussed a wide range of advanced concepts in art and technology within the context of its subject matter. Topics include montages, animation, digital rhetoric, meta-data, the 'digital brush', artists' communities, avatars, technological changes, media ecologies, open media, persona, inter-connectedness, art without man, media nostalgia, makers' communities, and artistic research. The ultimate purpose of these activities is to pursue the integration of 21st century research exchanges as aggressive actions reflecting today's media reality.

- Title : "KOSMA's International Exchange"
- Presenter : Hyunil Cho (Soongeui Women's College)
- Q&A : Kyu Dong Lee (Media Art Factory)

##### Abstract

Since its foundation in 1998, the Korean Society of Media and Arts has served the art community as a platform for aggregation and collaboration by many artists. Based in the Seoul metropolitan area, the society strives to enhance multiculturalism and global interconnectedness throughout the continent, introducing new means of thinking and expression in the area of cross-cultural communication. Especially since 2014, we have focused on the Asian media art hub project 'Media Peninsula', international conferences, and exhibition exchange programs. The ideation related to the project and its process will be introduced to provide insight into its implementation. The importance of interaction with other organizations or governments will also be discussed, as will possible barriers and limitations. Furthermore, our future plans for international exchanges will be presented with more global extensions, and we will be open to new suggestions as well.

- Title : "Conversations about the Social Influences of Media Evolution"
- Presenter : Taejin Kim (Kookmin University)
- Q&A : Lee Jin Kim (Soonchunhyang University)

##### Abstract

This presentation is a briefing that looks back at the themes which KOSMA has focused on recently and scrutinizes from a broad perspective how shape was imparted to each theme through each researcher's characteristics and how an interdisciplinary network was activated by symposia. KOSMA has clarified the purpose of its establishment, i.e., to undertake comparative studies of theory and practice simultaneously. In order to deal with not only timely topics related to international and domestic scholarly trends but also to address specific changes occurring in the creative fields, it has been necessary to provide as many opportunities as possible to combine groups of theorists with groups of artists, designers, programmers and others. This is why KOSMA has held symposia with exhibitions with different groups of people thus far. It was significant to induce other members of society to gain more experience while recognizing their achievements and having conversations enthusiastically, connecting diverse bases of arguments and phenomena from reality. The contents presented at the symposia include a wide range of topics about not only national and entrepreneurial directives toward media but those related to small-group networks of grassroots activists. KOSMA has been adjusting radical assertions and maintained a balanced perspective because it can proceed with critical comparisons of diverse points of view. Its wide range of topics, such as gaps between theory and practice, problems with institutions, and the relationships between media and humans are synthesized and boiled down to matters affecting relationships in our society. KOSMA as a realm of fine social networks has reflected upon their responsibility to trigger meaningful interactions and to find better solutions to realize the intent of these interactions.

## II . Program - Academic Program

### SPECIAL SESSION 3

\* Open to Public

- Title : "Public Application of Media Art"
- Presenter : HyeKyung Kim (Kyunghee University)
- Q&A : Donghee Suh (Namseoul University)

#### Abstract

Due to the use of various forms of media and the development of IT technology, the artistic scope of media art is becoming increasingly diverse. Its integration with a wide range of IT technologies, including voice recognition, artificial intelligence, deep learning, big data, AR and VR, is sometimes described as technology-fusion art. Media art is also not limited to traditional exhibition spaces such as art museums or galleries, and there are more and more cases of the use of public places. Interactive media art and audience-participation works is increasing as well, in contrast to one-sided appreciation of the participatory style. In terms of its functions and roles, media art also plays a role in solving social problems. It links environmental issues to works of art, conveying a social message, and awakens awareness of the environment. It can be combined with public places such as large buildings in a city center and can serve as a new public-friendly element through its integration with various spaces, such as forests and parks.

- Title : "Creative Coding Education through Arts Activities"
- Presenter : Hyeran Kim (Sejong University)
- Q&A : Joo-Mee Paik (Sogang University)

#### Abstract

Creative coding is a type of computer programming intended to create something expressive rather than functional. A common programming language is to type text and output the results back to text, while creative coding languages produce visual results through text input. If we do not consider efficiency alone, creative coding offers many different ways to produce aesthetically better results than just one common outcome. The primary purpose of coding education through arts activities is related to the global spread of coding education. It can provide motivation and can stimulate the interest to learners through its prompt visual output. In addition, even without special training, learners can enjoy a sense of accomplishment and can experience the joy of creation by producing visual artifacts more rapidly than when they are drawn by hand. The meaning of aesthetic education through artistic activities has been introduced by many pedagogical theories. Aesthetic sensitivity education can facilitate the psychological adaptation of those being educated when they participate in new educational activities.

To examine the relationship between coding education and computer-based art activities, I can refer to various practices related to the works of early artists who used computers in the 1960s and look at the types and characteristics of the programming languages developed for artists and designers. In addition, I will introduce several examples of curricula applied in education. If we question why artists have been particularly interested in the mathematical and logical systems of computers and how they have attempted to create artworks, we can learn more about the significance of art-coding education and how it combines plastic art and computational thinking.

- Title : "The Possibility of Digital Therapeutics in Media Arts"
- Presenter : Hyeri Rhee (Qingdao University of Science and Technology)
- Q&A : Emily Taehee Kim (Sam Houston State University)

#### Abstract

Various technologies, including robotics, gaming, VR, AR, chat-bots and mobile apps, are expected to collaborate with medical science and add to the effects of medical treatments. The concept of digital therapeutics crystalized when the Digital Therapeutics Alliance was created in 2017, with the goal of having a more direct effect, such as that by medicine, rather than digital therapeutics treatment simply as a type of aid. Reaching equality with regard to medicine means that it can be used as an independent treatment after responsible verification tasks, such as assessments of the efficacy and risk, for instance, just as new drugs are licensed by regulators to enhance the effectiveness of treatments, rather than continuing to produce and display technology and content. Various contents are being produced under the theme of healing in areas such as VR, AR, robotics and gaming. In addition, different treatments are being devised as media art, but it is now necessary to discuss medical verifications of these treatments when used in practice and to enter into discussions centering on the forms to use. It is now time to talk about what it means to recognize media arts as a therapeutic entity.

## II . Program - Academic Program

### WORKSHOP / TUTORIAL

June 22(Sat)

#### #544 TITLE : CURATING THE NEW : COMMISSIONING, EXHIBITING, COLLECTING

<b>Instructor</b>	Beryl Graham and Georgia Smithson (University of Sunderland)
<b>Time</b>	10:00 - 18:00
<b>Venue</b>	Lecture room 1, ACC Archive & Research(B4)
<b>Target Audience</b>	Those involved in new media, digital art : which include curators, producers, art organizers, distributors, exhibitors, students, researchers, artists, designers, and makers.
<b>Abstract</b>	Curators, producers, art organisers, distributors, exhibitors and makers find themselves dealing with new kinds of culture, including new digital media, variable, live, or participatory art, design or critical making. This workshop aims to share knowledge across disciplines, to help workers rethink and update their skills for helping this work meet its audiences, into the future.

#### #301 TITLE : MOM : A BODY-SHAPED MICRO CONTROLLER BOARD FOR E-TEXTILE

<b>Instructor</b>	Youjin Jeon (W&T LAB)
<b>Time</b>	14:00 - 18:00
<b>Venue</b>	Community room 1, ACC Archive & Research(B4)
<b>Target Audience</b>	Beginner at physical computing and e-textile (aged 12 and over) Participants
<b>Abstract</b>	W&T LAB tries to figure how to lower the psychological barrier of beginners to learn / use / enjoy the technologies. MOM (board) is body-shaped board based on ATtiny85 that is a microcontroller chip. Workshop is divided into two parts : the tutorial of MOM and the application of MOM. Participants assemble MOM and learn how to use MOM. And then they design their own product with MOM and prepared materials.

#### #560 TITLE : GESTURELAB WORKSHOP

<b>Instructor</b>	Judith Doyle (Associate Professor, Faculty of Art; Co-Director, Social Media and Collaboration Lab (SMACLab) OCAD University, Toronto Canada.) Nicholas Beirne
<b>Time</b>	10:00 - 18:00
<b>Venue</b>	Training room 1, ACC Archive & Research(B4)
<b>Target Audience</b>	ISEA2019 participants, Students, Artists and Members of community-based organizations
<b>Abstract</b>	The GestureLab Workshop is a hands-on introduction to photogrammetry and volumetric video capture using a depth camera. Workshop participants will go outside on location near ISEA's base at the Asia Cultural Centre and record gesture, trees and architecture using photogrammetry and the depth camera. Also in the workshop, we will explore including depth camera and photogrammetry images in the Unreal game engine.

#### #510 TITLE : TRANSMISSION+INTERFERENCE : DUST

<b>Instructor</b>	David Strang (University of Plymouth, UK)
<b>Time</b>	10:00 - 18:00
<b>Venue</b>	Lecture room 2, ACC Archive & Research(B4)
<b>Target Audience</b>	Media Artists interested in experimental sound and working physically with non-standard materials alongside physical computing. (Students, Artists, ISEA participants)
<b>Abstract</b>	This 'transmission+interference' workshop is a full day event where participants will explore the transmission, interference and playful aspects of sound through various uses of light and objects. Participants will also get to explore previously built / hacked / appropriated devices with which to develop new sound and light instruments with the aim of a group performance involving all of the participants of the workshop.

## II. Program - Academic Program

### WORKSHOP / TUTORIAL

June 23(Sun)

#### #417 TITLE : MACHINIMA GAME ART WORKSHOP : GAMES AS COLORS AND LIGHT ON CANVAS

<b>Instructor</b>	Isabelle Arvers (Curator and Game Artist, Machinima Specialist, Director of Kreron)
<b>Time</b>	10:00 - 18:00
<b>Venue</b>	Community room 2, ACC Archive & Research(B4)
<b>Target Audience</b>	- Students in art, visual art, game development and digital media - Local and international artists and game developers and professionals
<b>Abstract</b>	This workshop aims to transform an object of mass consumption and entertainment into a means of film production and expression. The workshop intends to create hybrid works with students or professionals interested to push the boundaries between the video and computer games and the art world.

#### #455 TITLE : MACHINE TYPOGRAPHY

<b>Instructor</b>	Taekyeom Lee (Assistant professor of Graphic Design at Appalachian State University in Boone, NC)
<b>Time</b>	14:00 - 18:00
<b>Venue</b>	Training room 1, ACC Archive & Research(B4)
<b>Target Audience</b>	- Anyone interested in learning how to use a 3D printer as lettering or drawing machine - Anyone interested in gaining a better understanding of G-programming language which is commonly used for Computer Numerical Control (CNC) machines. So, they can use machines as an extension of their hands - Someone who wants to combine machining, typography, and coding If participants own 3D printer and / or have some experiences with CAD and 3D printing, that would be great (recommended, but not restricted)
<b>Abstract</b>	This workshop will provide a way to translate the digital data into the typographic form, line by line, drawn on paper. Also, the use of digital fabrication pushes the boundary of the medium in typography both regarding concept and materiality.

#### #497 TITLE : ART CRITIC WORKSHOP BASED ON ART AND TECHNOLOGY

<b>Instructor</b>	Organizer : Graphite on Pink Presenters : Yoo Eun Soon, Kwon Tae Hyun, Lee Yang Heon, Moon Sun A, Kim Joo Ok, Choe Nowk
<b>Time</b>	10:00 - 18:00
<b>Venue</b>	Lecture room 1, ACC Archive & Research(B4)
<b>Target Audience</b>	All audience interested in critical reviews and discourse on works of contemporary artists based on technology
<b>Abstract</b>	The workshop can be described as a 'Critic Performance' which is mainly led by art critics making a discourse on artists and artworks based on technology. 6 art critics will each introduce an artist and their critical view on the process of producing / making the artworks.

June 27(Thu)

#### #704 TITLE : GENTLE INTRODUCTION TO EEG

<b>Instructor</b>	Haein Kang (Art+Brain lab at the University of Washington)
<b>Time</b>	14:00 - 18:00
<b>Venue</b>	Community room 2, ACC Archive & Research(B4)
<b>Target Audience</b>	Anyone interested in brain waves and/or brain-computer interface is welcome!
<b>Abstract</b>	The workshop aims to understand the principle of brain waves and experience brain-computer interfaces. It consists of a lecture and experiments. The lecture is on three questions : What is EEG? Is the electrical signal detected in the scalp a manifestation of our consciousness? How can brain waves be used to control the computer system? Workshop participants will observe their brainwaves and will experience brain-computer interfaces using the OpenBCI system. An eight-page handout described in the illustrations is ready.

## II. Program - Academic Program

### PAPER / PANEL SESSION

June 24(Mon)

Venue	Session type	Time	Program
Session 1-1. VR / AR - Self Reflection			
Chair : Graham Wakefield(York University)			
Lecture room 1	Papers	10:00 - 10:20	- 639. "Resonance of the Heart" : a Direct Experience of Embodied Sonic Meditation Jiayue Cecilia Wu and Donghao Ren
		10:20 - 10:40	- 490. VR for Toegye's Ten Diagrams on Sage Learning : Experiential Space-Time based on the Concept of Eastern Philosophy Hyun Jean Lee, Wonjean Lee, Hyungsin Kim and Jeong Han Kim
		10:40 - 11:00	- 555. VoicingHan : between Mortal and Immortal Semi Ryu, Danielle Noreika, Malisa Dang, Egidio Del Fabbro
		11:00 - 11:20	- 486. Anonymous : VR Storytelling through alienation and reflexivity Sojung Bahng, Toby Gifford and Jon McCormack
Session 1-2. Algorithms / Generative Art (3D)			
Chair : Ernest Edmonds(ISEA International, De Montfort University)			
Lecture room 2	Papers	10:00 - 10:20	- 473. Hertzian, Disruptive, Experimental Text Physicalizations Marinos Koutsomichalis
		10:20 - 10:40	- 634. Political Crystals : Numinous Hashtags Clarissa Ribeiro
		10:40 - 11:00	- 624. Developing Creative AI to Generate Sculptural Objects Songwei Ge, Austin Dill, Eunsu Kang, Chun-Liang Li, Lingyao Zhang, Manzil Zaheer and Barnabas Poczós
Session 1-3. Game Art and Digital Narrative #1			
Chair : Young Yim Doh(KAIST)			
Community room 2	Papers	10:00 - 10:15	- 751. Video Games and Gender-based Violence : Towards a Socially Responsible Design Practice Agustina Isidori and Etienne Brunelle-Leclerc
		10:15 - 10:30	- 809. Storydiving : methods for engaging 360 narratives Nadja Lipsyc
		10:30 - 10:45	- 980. Hong Kong's Yellow Umbrella (2014) : A Prescient Political Game James Shea
		10:45 - 11:00	- 950. The Unbearable Lightness of Meaning Game Lindsay Grace
Session 1-4.			
Training room 1	Panel	10:00 - 11:00	- 707. Machine Flaws in Generative Art Vladimir Todorovic, Dejan Grba, Kristy Kang, Melentje Pandilovski and Paul Boye

June 24(Mon)

Venue	Session type	Time	Program
Session 2-1. VR / AR - Auditory Media			
Chair : Ross Williams(Nanyang Technological University)			
Lecture room 1	Papers	11:30 - 11:50	- 421. Multi-viewpoint Strategies : Ambisonic Auralization and Localization through Walking and Listening as Places of Negotiation in Conditions of Hybridity and Change Steven Devleminck, Boris Debackere and Toon van Waterschoot
		11:50 - 12:10	- 947. Telepresence : A Collective Virtual Reality Performance Experience Kiran Bhumber and Nancy Lee
Session 2-2. Photography / Film / Video			
Chair : Sue Gollifer(ISEA International, The University of Brighton)			
Lecture room 2	Papers	11:15 - 11:35	- 973. The Idiosyncrasies of Speed Yanai Toister
		11:35 - 11:55	- 594. A Method to Being : The Time Space Scanner Maria Lantin, Alexandra Hass and Simon Overstall
		11:55 - 12:15	- 687. Acting-Centred Definitions of Vectors, Synthespians, and Digital Doubles Jason Kennedy
		12:15 - 12:30	- 729. Simulating Photography : Images Made by the Scanning Electron Microscope Anastasia Tyurina
Session 2-3. Light Art			
Chair : Ernest Edmonds(ISEA International, De Montfort University)			
Community room 2	Papers	11:15 - 11:30	- 339. Espherica01. Visions of Free Falling Water in Stroboscopic Media Reynaldo Thompson and Tirthas Mukhopadhyay
		11:30 - 11:45	- 716. Mapping Light. Data Impressionism. Andrew Richardson
		11:45 - 12:00	- 753. SPATIAL INSTALLATIONS FROM INCIDENTS OF LIGHTS AND SHADOWS APPLIED IN ARCHITECTURE TEACHING Paula Escandón, Andres Roldan and Fernando Luna
		12:00 - 12:20	- 650. Volumetric Light Sculptures : Occupying the space between the apparatus and the image Brendan Harwood
		12:20 - 12:30	- 106. In the Spotlight : Searchlights, Art, Surveillance and Spectacle Claudia Arozqueta



## II. Program - Academic Program

### PAPER / PANEL SESSION

June 24(Mon)

Venue	Session type	Time	Program
Session 3-1. Interactive Art #1 Chair : Sue Gollifer(ISEA International, The University of Brighton)			
Lecture room 1	Papers	14:30 - 14:50	- 587. One Step : The Impact of Interactive Public Installations on Promoting Public Awareness of Poverty Issues Jinsil Hwaryoung Seo, Eman Al-Zubeidi, Courtney Michalsky, Stephanie Sykora and Lauren Toler
		14:50 - 15:10	- 420. From interaction to post-participation : the disappearing role of the active participant. Introducing research framework of post-participation. Varvara Guljajeva
		15:10 - 15:30	- 678. Mediating Exhibitions via Audience Participation on Social Media : Collectivist and Individualist Curatorial Approaches in One World Exposition 2 Exhibitions Kyle Chung
Session 3-2. Installation Chair : Pat Badani(ISEA International)			
Lecture room 2	Papers	14:30 - 14:45	- 456. Touched, a penumbra keyboard projection Paul Sermon
		14:45 - 15:00	- 749. The inner landscape Helena Ferreira
		15:00 - 15:15	- 476. Shakefie : Alternative Selfie System to Criticize SNS Platform as a Constructor of Fake Identity Jooyoung Oh and Byungjoo Lee
		15:15 - 15:30	- 705. The Illuminated Self : Transcendent and Epiphanic States in the Encompassing Aesthetic Environment Sadia Sadia
Session 3-3.			
Community room 2	Panel	14:30 - 15:30	- 272. Navigating the Penumbra of Virtual Reality : Perception, Cinematography, Psychology and Ethics Eugenia Kim, Sojung Bahng, Lukasz Mirocha and Carloalberto Treccani
Session 3-4.			
Training room 1	Panel	14:30 - 15:30	- 983. Technologies as agents to Penumbra Su Hyun Nam, Sanglim Han, Julieta Gil and John-Patrick Ayson

June 24(Mon)

Venue	Session type	Time	Program
Session 4-1. Digital Heritage #1			
Chair : Jaehong Ahn(KAIST)			
Lecture room 1	Papers	15:45 - 16:05	- 683. The Gone Garden VR Experience-An Impressionistic Representation as Virtual Heritage Reconstruction Benjamin Seide, Ross Williams and Elke Reinhuber
		16:05 - 16:25	- 566. The Rebirth of Shadow Arts : App Design for the Intangible Cultural Heritage of Chinese Traditional Shadow Art Yingdao Jiang, Li Yang, Yingquan Wang and Joonsung Yoon
		16:25 - 16:45	- 521. Reinterpreting Korean 'True-View' Landscape Painting Using Graphic Analysis Techniques-The Case of Jeong Seon's Dosando Intae Hwang and Alenda Chang
Session 4-2. Digital Body and Performance			
Chair : Mike Phillips(ISEA International, Plymouth University)			
Lecture room 2	Papers	15:45 - 16:05	- 551. Blurring Borders Between the Real and Digital Worlds. Minso Kim
		16:05 - 16:25	- 300. "The Transmediated Self" an interactive and visual metaphor of human cognition. Anatol Bologan, Jinsil Hwaryoung Seo, Joseph Orr and Vidya Sridhar
		16:25 - 16:45	- 970. In Search of Holistic Spirituality : A Philosophy of a Physi-Musiking Practice Irene Eunyoung Lee
		16:45 - 17:05	- 965. From real to virtual embodied performance-a case study between dance and technology. João Martinho Moura, Né Barros and Paulo Ferreira-Lopes
Session 4-3. Bio Art			
Chair : Joel Ong(York University)			
Community room 2	Papers	15:45 - 16:00	- 410. Sonic Transfromation with Living Matter Sabina Hyoju Ahn
		16:00 - 16:15	- 766. MICROBIOME ANTHROPOPHAGY Clarissa Ribeiro
		16:15 - 16:30	- 982. Transcendence and Microbiopolitics : Art and biology as material speculation Mariana Perez-Bobadilla
		16:30 - 16:50	- 255. Seeing Life : The Impalpable Entanglement of an Artist and Microbes in Bio-Art Jongcheon Shin, Siwon Lee, Suk Chon, Keyan Jiang and Joonsung Yoon
		16:50 - 17:10	- 552. ART AND BIOTECHNOLOGY : the curatorship in the light of the exercise between, technology, philosophy and politic Tadeus Mucelli
Session 4-4.			
Training room 1	Panel	15:45 - 16:45	- 492. Penumbra in faint light : contemporary art and technology in Latin America Reynaldo Thompson, Tirtha Mukhopadhyay, Daniel Argente, Daniel Cruz, Malu Fragoso, Nara Cristina Santos, Priscila Arantes, Jorge La Ferla, Gilberto Prado and Bernardo Piñero



## II. Program - Academic Program

### PAPER / PANEL SESSION

June 24(Mon)

Venue	Session type	Time	Program
Session 5-1. Environmental Art #1			
Chair : Anne Nigten(ISEA International, Rotterdam University)			
Lecture room 1	Papers	17:00 - 17:20	- 778. Affective Atmospheres   Ambient Feedback Ecology Nima Navab and Desiree Förster
		17:20 - 17:35	- 635. Vapor as Tectonic Element to Sculpt Microclimate in Architectural Space Honghao Deng, Jiabao Li, Xuesong Zhang and Panagiotis Michalatos
		17:35 - 17:50	- 394. Fugitive Color and the Choreographed Escape Scott Hessels
		17:50 - 18:05	- 744. You cannot step into the same museum twice- How Natural Light Pulsate a Space. David Behar
		Session 5-4.	
Training room 1	Panel	17:00 - 18:00	- 606. Passive / Reactive / Interactive : strategies that unify experimental art, artists and audiences Susan Kukucka, Lubi Thomas and Nicky Pastore

June 25(Tue)

Venue	Session type	Time	Program
Session 1-1. Ecological Art Chair : Reynaldo Thompson(University of Guanajuato)			
Lecture room 1	Papers	11:15 - 11:35	- 987. Cognitive Assemblages in Ecological / Digital Art Scott Rettberg
		11:35 - 11:55	- 211. Plant Based Bio-Drone for Environmental Monitoring in The Amazon Zane Cerpina
		11:55 - 12:15	- 561. Approaching Sustainability : Generative Art, Complexity, and Systems Thinking Aleksandra Dulic and Miles Thorogood
		12:15 - 12:35	- 569. Heterochronicity : Historicizing Drainage and Enlightenment in Mexican Ecological Art Claudia Pederson
Session 1-2. Data Visualization and Sonification Chair : Wonjae Lee(KAIST)			
Lecture room 2	Papers	11:15 - 11:35	- 199. Multimodal Data Portrait for Representing Mobile Phone Use Behavior Sihwa Park
		11:35 - 11:55	- 673. Memex in the Mirror Using Social Media to Visualize Collective Thought in Real-time Ian Willcock
		11:55 - 12:10	- 777. Windward   Windword : Elemental Metaphors for Data Art Joel Ong
Session 1-3. Interactive Art #2 Chair : Pat Badani(ISEA International)			
Community room 2	Papers	11:15 - 11:30	- 985. Memoirs of the Blind : surveillance, speed, and interaction Tomas Laurenzo
		11:30 - 11:45	- 856. The Gaze of the Artwork : Seeing Machines and Interactive Art Raivo Kelomees
		11:45 - 12:00	- 676. The body at the heart of the artwork Aur�lie Besson
Session 1-4.			
Training room 1	Panel	11:15 - 12:15	- 603. Practices and Poetics of Urban Media Art in the Shadows of the Illuminated City Stephanie DeBoer, Elliot Woods and Kristy H.A. Kang
Session 2-1. Human-Robot Interaction Chair : Byungjoo Lee(KAIST)			
Lecture room 1	Papers	14:30 - 14:50	- 597. Twinkle : A Flying Lighting Companion for Urban Safety Honghao Deng, Jiabao Li and Allen Sayegh
		14:50 - 15:10	- 317. Humanoid Robot Magic : various responses and communication Jeehyun Yang, Jaesik Jeong and Jacky Baltes
Session 2-2. Internet Art Chair : Sihwa Park(UCSB)			
Lecture room 2	Papers	14:30 - 14:50	- 872. Mobile Art : The Art of the Social Larissa Hjorth
		14:50 - 15:10	- 823. Lifemirror : On the Circulation of Light in Networks Oliver Case
		15:10 - 15:30	- 873. Using the Internet as a platform to destabilise gallery spaces, curation and artistic practice Carly Whitaker

## II. Program - Academic Program

### PAPER / PANEL SESSION

June 25(Tue)

Venue	Session type	Time	Program
Session 2-3. Digital Performance Chair : Mike Phillips(ISEA International, Plymouth University)			
Community room 2	Papers	14:30 - 14:45	- 323. The dance of the wobulator Sara Bonaventura
		14:45 - 15:00	- 401. The Piano-of-Lights : a visual-music instrument for FullDome display Yan Breuleux and Remi Lapierre
		15:00 - 15:15	- 990. Misplaced Euphoria : Developing Kinesthetic Empathy Through Interactive Performance Kyungho Lee
		15:15 - 15:30	- 249. AIBO : An Emotionally Intelligent Artificial Intelligence Brainwave Opera Proof of Concept Ellen Pearlman
Session 3-2. VR / AR - Social Chair : Wonjae Lee(KAIST)			
Lecture room 2	Papers	15:45 - 16:00	- 972. Colors for All : Immersive Narrative 360 Video for Color Blind Awareness Eunsun Chu, Jacqueline Gonzalez, Jinsil Hwaryoung Seo and Caleb Kicklighter
		16:00 - 16:15	- 346. Forgotten Landscapes : Interactive Virtual Reality in Public Art Ha Na Lee and James Hughes
		16:15 - 16:30	- 615. Temporal hybrids : using augmented reality to re-imagine the affordances of natural objects Anna Madeleine Raupach
Session 3-3.			
Community room 2	Panel	15:45 - 16:45	- 968. Curating Games in the Asia Pacific Region Hugh Davies, Kyle Chung and Yang Jing
Session 4-1. Game Art and Digital Narrative #2 Chair : Byungjoo Lee(KAIST)			
Lecture room 1	Papers	17:00 - 17:20	- 495. Of Insects, Wisps, and Uncertainty : A Hermeneutical Comparative Analysis of Ori and the Blind Forest and Hollow Knight Benjamin Horn
		17:20 - 17:40	- 948. Hauntology, the Penumbra, and the Narratives of Play Experience Lindsay Grace
		17:40 - 17:55	- 257. Lightening the Hiatuses of Story : A Discussion on Intervals in Storytelling of Interactive Documentary Chanjun Mu
Session 4-2. VR / AR - Virtual Self Chair : Scott Rettberg(University of Bergen)			
Lecture room 2	Papers	17:00 - 17:15	- 839. Without Stones there is no Arch. Subjectivity and Identity Production in Virtual World Aesthetics Francisco Gerardo Toledo Ramirez
		17:15 - 17:30	- 731. Biometric Visceral Interface-A Soft Robotic Immersive System for Extended Perception Mengyu Chen, Jing Yan and Yin Yu
		17:30 - 17:45	- 748. Facing Death and Afterlife in Electronic Art Stahl Stenslie
		17:45 - 18:05	- 457. TransVision : Exploring the States of the Visual Field in the Age of Extreme Augmentation Jiabao Li, Honghao Deng and Panagiotis Michalatos
Session 4-3.			
Community room 2	Panel	17:00 - 18:00	- 481. Out of sight, out of mind Charlotte Gould, Paul Sermon and Jeremiah Ambrose

June 26(Wed)

Venue	Session type	Time	Program
Session 1-1. Environmental Art #2			
Chair : Haru Ji(OCAD University)			
Lecture room 1	Papers	11:15 - 11:35	- 1004. Underwater Sound and Oceanic States of Mind Yolande Harris
		11:35 - 11:55	- 24. Heavy Metal and the Oratorio for a Million Souls Nigel Helyer and Jon Drummond
		11:55 - 12:15	- 139. Invisible Animals Donna Szoke
Session 1-2. Education and Community			
Chair : Juhan Nam(KAIST)			
Lecture room 2	Papers	11:15 - 11:35	- 261. Colliding systems : formal and real-life learning Anne Nigten and Annemarie Piscaer
		11:35 - 11:55	- 1016. FormLaboratory : Interfacing Technology with Site Leslie Joynes
		11:55 - 12:15	- 864. Mexican Electronic Art : Reuse and Reinterpretation of Technology Cynthia Villagomez and Villagomez Oviedo
		12:15 - 12:30	- 291. P@tch : Can We Use DIY Techno-Craftivism to End Armchair Activism Janna Ahrndt
Session 1-3. Digital Heritage #2			
Chair : Jeongmi Lee(KAIST)			
Community room 2	Papers	11:15 - 11:30	- 263. Transformation and Regeneration of the Chinese Traditional Oil-Paper Umbrella in Contemporary New Media Art Jing Han
		11:30 - 11:45	- 441. MYSTERIOUS CHINESE MOVABLE TYPE PRINTING FROM TECHNOLOGY TO ART Haoyi Zhang
		11:45 - 12:00	- 995. Situating Artificial Intelligence Art in Visual Cultural Heritage Harshit Agrawal
		12:00 - 12:15	- 996. Rediscovering Korea's Ancient Skies : An Immersive, Interactive 3D Map of Traditional Korean Constellations in the Milky Way Sung-A Jang and Benjamin L'Huillier

## II. Program - Academic Program

### PAPER / PANEL SESSION

June 26(Wed)

Venue	Session type	Time	Program
Session 2-1. VR / AR - Immersive Experience			
Chair : Benjamin Seide(Nanyang Technological University)			
Lecture room 1	Papers	14:30 - 14:50	- 851. Toward the Experiential VR Gallery using 2.5-D Sieun Park, Suk Chon, Tiffany Lee and Jusub Kim
		14:50 - 15:10	- 868. Mixed Reality Art Experiments-Immersive Access to Collective Memories Jens Herder, Shinpei Takeda, Kai Vermeegen, Till Davin, Dominique Berners, Bektur Ryskeldiev, Christian Zimmer, Ivana Druzetic and Christian Geiger
		15:10 - 15:30	- 656. Conservation of Shadows : Shared Physicality Between Worlds Haru Hyunkyung Ji and Graham Wakefield
Session 2-2. Social Impact and Socio-Technical Systems			
Chair : Anne Nigten(IEA International, Rotterdam University)			
Lecture room 2	Papers	14:30 - 14:50	- 1023. Privacy in the age of Mobile XR Alejandro Rodriguez and Tomas Laurenzo
		14:50 - 15:05	- 564. The Myths of Our Time : Fake News Vit Ruzicka, Eunsu Kang, David Gordon, Ankita Patel, Jacqui Fashimpaur and Manzil Zaheer
		15:05 - 15:20	- 812. More Than a Render : Digital Humans and the Politics of Representation Meredith Drum
		15:20 - 15:35	- 491. Cooperative Experimentalism : Sharing to enhance electronic media Andrew Brown, John Ferguson and Andy Bennett
		15:35 - 15:50	- 986. Flower Wall Project : A Case Study in Participatory Art Utilizing Social Media Gyung Jin Shin
Session 2-3. Curatorial Practice #1			
Chair : Georgia Smithson and Beryl Graham(The University of Sunderland)			
Community room 2	Papers	14:30 - 14:45	- 194. The Public Sphere Engendered by Media Technology : Masaki Fujihata's "Light on the Net" (1996) Yasuko Imura and Shigeru Matsui
		14:45 - 15:00	- 295. "Site of Reversible Destiny Yoro AR" : Platform for Utilization of Art Database and Development of AR System Masayuki Akamatsu, Yasuko Imura, Tomoki Kobayashi, Iku Harada and Shigeru Matsui
		15:00 - 15:15	- 609. After Dan Graham : An archeological approach to virtual reality art David Han
Session 2-4.			
Training room 1	Panel	14:30 - 15:30	- 963. Interactive Arts for Digital Natives Stahl Stenslie, Peter Lee (Nolgong), Charlotte Blanche Myrvold, Cecilie Lundsholt

June 26(Wed)

Venue	Session type	Time	Program
Session 3-1. Curatorial Practice #2 Chair : Beryl Graham(The University of Sunderland)			
Lecture room 1	Papers	15:45 - 16:05	- 404. From here to eternity : Experimental and creative approaches to collecting and distributing new media art within regional arts organisations Georgia Smithson
		16:05 - 16:25	- 830. Art museums facing the light of reality : an approach to virtual reality inside museums Pablo Gobira and Emanuelle De Oliveira Silva
		16:25 - 16:40	- 640. Digital Museum and User Experience : The Case of Google Art & Culture Jinwoo Lee, Yikyung Kim and Soo hee Lee
Session 4-3.			
Community room 2	Panel	17:00 - 18:00	- 802. Electronic Art Archives Platform, A Round Table Discussion Wim van der Plas and Oliver Grau

## II. Program - Academic Program

### PAPER / PANEL SESSION

June 27(Thu)

Venue	Session type	Time	Program
Session 1-1. Creative AI Chair : Judith Doyle(OCAD University)			
Lecture room 1	Papers	10:00 - 10:20	- 543. <b>Machinic Surrogates : Human-Machine Relationships in Computational Creativity</b> Ardavan Bidgoli, Eunsu Kang and Daniel Cardoso Llach
		10:20 - 10:40	- 627. <b>Reasonable Weirdness : Integrating Machine Perspective in Visual Creativity</b> Sey Min and Jihye Lee
		10:40 - 11:00	- 641. <b>Legend of Wrong Mountain : AI Generated Opera</b> Lingdong Huang, Zheng Jiang, Syuan-Cheng Sun, Tong Bai, Eunsu Kang and Barnabas Poczós
Session 1-2.			
Lecture room 2	Panel	10:00 - 11:00	- 657. <b>Media Archaeology : Linking Asia and Latin America</b> Erkki Huhtamo, Machiko Kusahara, Andrés Burbano
Session 1-3.			
Community room 2	Panel	10:00 - 11:00	- 999. <b>Rationale Games for Biological Spaces</b> Erik Zepka, John Bardakos and Michelle Lewis-King
Session 2-1. Design and Public Art Chair : Tomas Laurenzo(City University of Hong Kong)			
Lecture room 1	Papers	11:15 - 11:35	- 530. <b>Interactive Technology as Toolkit—Structure of Communication Senseware, and Research Strategy</b> Bert Vandenberghe, Kathrin Gerling, Luc Geurts, Vero Vanden Abeele and Steven Devleminck
		11:35 - 11:55	- 362. <b>The Innovation Potential of Sensory Augmentation for Public Space</b> Michel van Dartel and Alwin de Rooij
		11:55 - 12:10	- 646. <b>Ambient Commons and the Eternal Passage of the Sun in Generative Public Art</b> John Power
		12:10 - 12:25	- 380. <b>Reflective Remediation as Critical Design Strategy : Lessons from László Moholy-Nagy and Olafur Eliasson</b> Marios Samdanis, Chrystalla Kapetaniou, Yi Kyung Kim and Soo Hee Lee

June 27(Thu)

Venue	Session type	Time	Program
Session 2-2. Digital Fabrication Chair : Yongsoon Choi(Sogang University)			
Lecture room 2	Papers	11:15 - 11:30	- 498. The Re-Inventing the Wheel Project : An archaeological approach for making things alternatively Kazuhiro Jo, Ryota Kuwakubo, Akira Segawa, Takuro Oshima, Yushuke Gushiken, Asami Takami and Johnsmith
		11:30 - 11:45	- 562. Post-digital Typography Education with Digital Fabrication Taekyeom Lee
		11:45 - 12:00	- 269. Imitation-Classification-Construction Vessels of Vanitas and the Changing Meaning of Ornament Tobias Klein and Harald Kraemer
		12:00 - 12:15	- 677. A Study NPR Rendering with Spiral Drawing Style : Focused on the SSD(Single line Spiral Drawing) Young Ho Kim, Yang Kyu Lim and Jin Wan Park
Session 2-3.			
Community room 2	Panel	11:15 - 12:15	- 611. The Rise of Minority and Creativity in AI : What, Why, and How Eunsu Kang, Haru Hyunkyoung Ji, Sey Min and Jean Oh

## II . Program - Academic Program

### POSTER / DEMO SESSION

Date/Time | **June 24(Mon) - 27(Thu), 10:00 - 17:00**

Venue | Special hall 1, Library Park, ACC Archive & Research(B3)

No.	Title / Authors
86.	<b>Inside the Geometry-Double language</b> Chiara Passa
329.	<b>Enlightening Intelligence : Behaviors from Synthetic Psychology</b> Rodolfo Cossovich
350.	<b>Getting Together : Biomorphism and Emergence</b> Kathrine Hardman
528.	<b>Flower-inspired by the poem 'Flower' by Chun-Su Kim</b> Jeong Hyun Kim and Yang Kyu Lim
579.	<b>Origin of Contemporary in situ : Remediation of sound art and cognition</b> Jisoo Park, Beomseok Seo and Sangjun Park
643.	<b>A Social Robot design project by Project-based learning (PBL) for STEAM education</b> Jae Hwan So, So Hyeong Lee, Yeon Hyeoung Kim and Jin Young Youn
660.	<b>Hello, I am : Wearable to visualize personal digital data</b> Sindhu Giri and Khanin Sae Lim
667.	<b>Gendynish : Stochastic Synthesis on the Arduino</b> Andrew R. Brown
686.	<b>A study on images that can give intensive perception in photo archive exhibition</b> Dongwoo Shin and Yongsoon Choi
696.	<b>VR Content 'Four Seasons' for Alzheimer</b> Bo-Yeon Kim, Joo-Chan Kim, Sunny Thapa Magar, Min-Hye Pak, Hae-Jung Suk
717.	<b>The New ways to express music with Virtual Reality</b> Yang Kyu Lim, Jung Ho Kim and Jin Wan Park
722.	<b>Music Creation Tool using Hangul, Korean Alphabet</b> Yang Kyu Lim, Gang Ta Choi and Jin Wan Park
786.	<b>Mapping_Me : a shared virtual environment of media archives controlled by a tangible interface</b> Yan Breuleux, James Partaik, Rémi Lapierre

No.	Title / Authors
794.	<b>TransMotion : A ML-based Interactive System for Aesthetic Experience of Movements</b> Yeorim Choi, Jihyun Park, Sey Min and Jusub Kim
838.	<b>MindPlay : An EEG-based Musical Instrument for Subconscious Ensemble</b> Yunseon Son and Jusub Kim
865.	<b>A.I. Ch'angga</b> Sang Hyeob Lee and Jusub Kim
952.	<b>MeloDraw : A System for Melodic Contour Search from Embedded Space Using Line Drawings</b> Jeong Choi, Chaelin Park, Halla Kim, Wonil Kim and Juhan Nam
954.	<b>Visualization of Taekwondo Along the Path of Motion</b> Youngeun Kim, Jiyong Lee, Jounghuem Kwon, Kyoowon Suh and Sanghun Nam
971.	<b>Augmented Virtuality Storybook Using Real-Objects</b> Su Jin Park and Moon Ryul Jung
979.	<b>Easy Jazz : Web-based Jazz Improvisation System</b> Wonil Kim and Juhan Nam
992.	<b>Sonicanvas : An Audio Reactive Graphics Created Along Frequency Band</b> Taewan Kim and Juhan Nam
993.	<b>Dance performance with feedback loop on 3D image</b> Jeong-Seob Lee
1002.	<b>Computational Impressionism : Aesthetic Transference Between Impressionism and Emerging Media Arts</b> Kyungho Lee

## II. Program - Academic Program

### INSTITUTIONAL PRESENTATION

#### June 26(Wed)

Venue	Time	Program
Session 1-4. Chair : Juyong Park(KAIST)		
Training room 1	11:15-11:25	- 964. Arts for Young Audiences Norway Stahl Stenslie
	11:25-11:35	- 1039. Convergence & Creativity Art Program for local community Seongeun An
	11:35-11:45	- 1041. ISEA International Sue Gollifer
	11:45-11:55	- 1070. Making Space, Making Place : Community-Based Media Art as a Transformative Force Yun-Jou Chang and Minah Lee
	11:55-12:05	- 1076. GITCT Introduction Yongseok Tark and Jungsoo Kim
Session 3-4. Chair : Juhan Nam(KAIST)		
Training room 1	15:45-15:55	- 1045. The Convergence of Past, Present and Future : ISEA Archive Innovations Bonnie Mitchell and Wim van der Plas
	15:55-16:05	- 1064. Data Interconnectivity : The ACM SIGGRAPH Digital Art Archive Bonnie Mitchell and Jan Searleman
	16:05-16:15	- 1091. ISEA International-'Future Forum' Sue Gollifer
Session 4-4. Chair : Juhan Nam(KAIST)		
Training room 1	17:00-17:10	- 862. MetaObjects : Facilitating digital production with artists and cultural institutions Ashley Wong and Andrew Crowe
	17:10-17:20	- 962. ELEKTRA : 20 years of electronic and digital art Alain Thibault
	17:20-17:30	- 1049. Facilitating sustainable collaborations and room for experiments Florian Weigl, Michel van Dartel, Boris DeBackere

#### June 27(Thu)

Venue	Time	Program
Session 1-4. Chair : Boa Rhee(Chung-Ang University)		
Training room 1	10:00-10:10	- 1046. Massive Collaborative Animation Projects Miho Aoki, William Joel, Jongnam Sohn, Anna Ursyn, Johannes DeYoung, Jacob Pollak and Wei-Chung Chang
	10:10-10:20	- 1048. Experimenta Life Forms Susan Kukucka, Lubi Thomas and Nicky Pastore
	10:20-10:30	- 1060. Transforming literature with virtual reality and 3D printing Federico Piazola, Wayne de Fremery, Luca Deriu, Sanghun Kim, Jusub Kim, Katalin Balint and Stefano Parise
	10:30-10:40	- 1083. Voltaje (art and technology salon) Carmen Gil Vrolijk
Session 2-4. Chair : Boa Rhee(Chung-Ang University)		
Training room 1	11:15-11:25	- 1034. Opportunities in Brazil. FAD-Digital Art Festival presents 2nd Edition of Digital Art Biennial 2020 Tadeus Mucelli
	11:25-11:35	- 1085. Macular : collective research on art, science, technology, and perception Nicky Assmann and Eric Parren
	11:35-11:45	- 1104. Molior : international exhibition producer in art and technology Aurelie Besson
	11:45-11:55	- CURATED. Introduction of Hyundai Motor Company Art Projects Taiyun Kim
	11:55-12:05	- 539. ACM SIGGRAPH Art Papers Programs 2019-2020 Everardo Reyes and Andrés Burbano

## II. Program - Artistic Program

### EXHIBITION

#### Juried Exhibition

Title	<b>Lux Aeterna</b>	Date/Time	<b>June 22(Sat) - June 28(Fri), 10:00 - 18:00</b>
Venue	Space 2, ACC Creation(B2)		

Artists : Inmi Lee, Kyle McDonald/ Yuk-Yiu Ip/ Jinsil Hwaryoung Seo, Michael Bruner/ Jiabao Li, Honghao Deng, Panagiotis Michalatos/ Matthias Dörfelt/ Vladlena Gromova, Artem Paramonov/ Solimán López/ Tobias Klein/ Tomas Laurenzo/ Jiabao Li, Honghao Deng, Allen Sayegh/ Oury Jeremy, Briot Antoine/ Marc Lee/ Matthew Mosher/ Timo Toots/ Sophia Brueckner/ Yoon Chung Han/ Patrick Monte, Brian Questa/ Josh Gumiel, Dave Ryan/ Jens Schindel, Timo Dufner/ Jon Flint, Vytautas Jankauskas/ Tamara Shogaolu, Lauren Dubowski/ Louis-Philippe Rondeau/ Hye Yeon Nam/ Yiannis Kranidiotis/ Eunsu Kang, Donald Craig, Barnabas Poczos, ChunLiang Li, Songwei Ge, Austin Dill/ Elena Knox, Katsumi Watanabe/ Dino Fung/ John Wong/ Jooyoung Oh, Byungjoo Lee/ Jane Grant, Jay Auburn, Coral Manton/ Tatsuo Unemi, Daniel Bisig/ Nancy Lee, Kiran Bhumber/ François Quévillon/ Oliver Griem/ Wonbaek Shin, Hyuns Hong/ Kimberly Lyle/ Jungki Baek, Hyung-Gi Kim/ Winnie Yoe, Chenshan Gao/ Nohlab Studio/ Hyun Ju Ex-Media Kim/ Brigitta Zics / Karen Lancel, Hermen Maat/ Hye Rim Lee/ Claudia Robles-Angel/ Amala Groom/ Brad Darkson/ Raymond Zada/ Lauren McCarthy

#### Special Exhibition

Title	<b>Lux Aeterna</b>	Date/Time	<b>June 22(Sat) - July 28(Fri), 10:00 - 18:00</b>
Venue	Space 5, ACC Creation(B2)		

Inspired by the theme of ISEA2019 (25<sup>th</sup> International Symposium on Electronic Art) that would be held in Gwangju, the City of Light, "Lux Aeterna : Eternal Light" aims to rethink the values that constitute the life and role of a human in contemporary society, mirroring the various meanings the light holds. Light unveils the unseen, sheds visibility upon what has not existed before and induces exploration of concepts invisible and ungraspable. At "Lux Aeterna : Eternal Light", light is studied as the medium of connection to a new paradigm and the motivation and we look forward to exploring the role of humanity in the evermore accelerating technology-based society and the 'values' that ought to be sought within.

In the time where the wave of fourth industrial revolution, distinction between real and virtual and the geological barriers are approached in complex methods with the advancement of science and technology, it is intended to reconceive what we desire and pursue in the contemporary society, reflecting upon the 'values' that are bespoken through the enhancements made. Aligned with ISEA2019, a different spectrum of light projected by the artworks from "Lux Aeterna : Eternal Light" is expected to aid in paving the way for a start of a new paradigm to seek 'values' in the age of technology, granting an invaluable experience to a 'Brave New World'.

Artists : Nelo Akamatsu/ Maurice Benayoun, Tobias Klein, Nicolas Mendoza/ Cached Collective (Vytautas Jankauskas, Jon Flint, Felipe de Souza, Aline Martinez, Joana Mateus, Clément Bouttier and Ryan Dzelzkalns)/ Jean-Philippe Côté/ Rebecca Cummins & Paul Demarinis/ Arno Deustchbauer & Herwig Scherabon/ Przemyslaw Jasielski/ JoAnn Kuchera-Morin/Ryoichi Kurokawa/ Han Lee/ María Molina Peiró/ João Martinho Moura/ Timo Niemeyer/ Tiare Ribeaux & Jody Still Water/ Roomtone/ Goh Uozumi/ David Young

### SCREENING

Date/Time	<b>June 22(Sat) - June 28(Fri), 10:00 - 22:00</b>
Venue	Media wall, Asia Plaza

Under the detailed topics of ISEA2019 : Aeternitas, Symphonia, Illuminatio, and Penumbra, 9 selected works are presented on ACC Media wall three times a day during the whole ISEA2019 Exhibition period.

Theme	Title	Artist
Symphonia : Harmony of Noise	<b>Light seen and unseen, Moonlight and Higgs boson inverted</b> (2013-2019. Duration : 15 min)	Ian Clothier
	<b>Media Art which makes the city environment into music (Walking alone on a clear night)</b> (2018. Duration : 7 min)	Jungki Baek and Hyung-Gi Kim
	<b>Blocked : Sound Sensitivity</b> (2018. Duration : 14 min)	Luca M. Damiani
Penumbra : In-between	<b>U\$AAR</b> (2018. Duration : 4 min)	Sandra Araújo
Illuminatio : Enlightment of A.I & A.E	<b>Confidential Records : Dual Metropolitans</b> (2016-2018. Duration : 10 min)	Qianwen Qu
	<b>Poetic Ai</b> (2018. Duration : 15 min)	Eylul Duranagac and Ferdi Alici
Aeternitas : Eternity of the Mortal	<b>Saturn Return</b> (2018. Duration : 5 min)	Justin Harvey
	<b>Sun Notations</b> (2016-2018. Duration : 16 min)	Krista Steinke
	<b>Data Stones</b> (2019. Duration : 3 min)	Peter Nelson



## II. Program - Artistic Program

## PERFORMANCE

## Juried Performance

Date	Time	Venue	Program
June 22 (Sat)	19:00 - 20:00	Space 4	Sabina Hyoju Ahn <BREATH> ISEA2019 X ACT Festival 2019 Alexis Langevin-Tétrault Interférences (String Network) ISEA2019 X ACT Festival 2019
June 23 (Sun)	19:30 - 20:30		Monica Vlad <Lost, but not lost forever> ISEA2019 X ACT Festival 2019 Malitzin Cortes and Ivan Abreu <CODING IN ATYPICAL PLACES> ISEA2019 X ACT Festival 2019
June 25 (Tue)	20:00 - 20:30		Michela Pelusio <SpaceTime Helix> ISEA2019 X ACT Festival 2019

## Juried Exhibition-Performance

June 22 (Sat)	14:00 - 14:30	Space 1	Bill Vorn <Copacabana Machine Sex> Sponsored by Art Center Nabi
June 26 (Wed)	-14:30, 17:00 - 17:30		
June 25 (Tue)	14:30 - 14:50	Space 2	Karen Lancel and Hermen Maat <Shared Senses : Intimacy Data Symphony>
June 26 (Wed)	15:00 - 15:10	Space 2	Claudia Robles-Angel <MINDSCAPE>

## Invited Performance

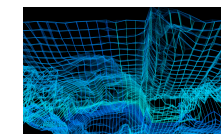
Date	Time	Venue	Program
June 23 (Sun)	19:00 - 19:30	Theater 1	Nohlab & Nos Visuals with Udi Bonen <Deep Space Music> Organized by Art Center Nabi
June 24 (Mon)	19:00 - 19:30	Theater 1	Tacit Group <Analytical>, <Hun-Min-Jung-Ak>, <Morse ㄹung ㄹung> Organized by Art Center Nabi
	20:30 - 20:50	Asia Plaza (Media Wall)	[Opening Performance] LEE Leenam, Robolink & Pablo Air, GongMyoung, Art Center Nabi <Drunken Drone> (2019)
	21:00 - 22:30	Space 4	Purform <Enigma> Organized by Art Center Nabi, sponsored by Government of Quebec Seoul, Korea Myriam Bleau <Eternity Be Kind> Organized by Art Center Nabi, sponsored by Government of Quebec Seoul, Korea
June 27 (Thu)	20:00 - 21:00	Gwangju Traditional Culture Center	[Closing Performance] Jayoung Chung <Fiat Lux> (2019)

## RESIDENCY

ISEA2019 Residency Program (with ACI)  
ACT Showcase - ISEA2019 X Creators in Lab

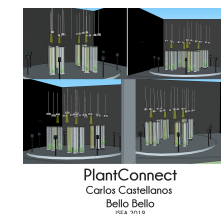
## Johnny DiBlasi (United States)

Johnny DiBlasi's creative practice sits at the intersection of art and technology and explores various computational processes and forms. He works with data and code to create large-scale, interactive installations that fuse site-specific data structures into a physical architecture. Through this work, DiBlasi is interested in the complex relationships between our landscape and its networked technologies.



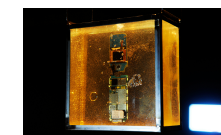
## Carlos Castellanos &amp; Bello Bello (United States)

Carlos Castellanos is an interdisciplinary artist and researcher with a wide array of interests such as cybernetics, ecology, embodiment, phenomenology, artificial intelligence and transdisciplinary collaboration. His work bridges science, technology, education and the arts, developing a network of creative interaction with living systems, the natural environment and emerging technologies. His artworks have been exhibited at local, national and international events such as the International Symposium of Electronic Art (ISEA), SIGGRAPH & ZERO1 San Jose. Castellanos is Assistant Professor and director of the Digital / Experimental Media Lab in the Department of Art, Kansas State University.



## FRAUD (Audrey Samson &amp; Francisco Gallardo) (Canada / Spain)

FRAUD is a métis duo of artist-researchers that develop art-led enquiries which explore forms of necropolitics that are embedded in the entanglement of ecology and technical objects, and erasure as a disruptive technology in knowledge production. Audrey leads the Digital Arts Computing BSc and is a lecturer in Critical Studies in the Art Department at Goldsmiths. FRAUD has presented work internationally.



## Ralph Borland (South Africa)

Ralph Borland is an artist, designer, curator and interdisciplinary knowledge worker based in Cape Town, South Africa. His project African Robots is a collaboration with street wire artists in Southern Africa to introduce electronics and mechanics to their practice. His art-design piece Suited for Subversion (2002), a protective and performance suit for street protest, is in the permanent collection of the New York Museum of Modern Art. Across his work, Ralph pursues an interdisciplinary approach to teasing out issues of power, activism, social engagement via designed objects, the aesthetics of make-do and ad hoc design, and the pleasures of pop culture, sound and music, multimedia and sculpture, and collaborative artistic practice.



## II. Program - Artistic Program

### ARTIST TALK

#### June 22(Sat)

Venue	Time	Program
Lounge of Space 5	16:00 - 17:00	<b>Subject. Augmented Feelings &amp; Artificial Environment</b> Chair : So Hyeong Lee(Art Center Nabi) - 1061. REFLEXION In (Out of) Sync Claudia Robles-Angel - 818. Shared Senses : Intimacy Data Symphony Karen Lancel, Hermen Maat - 636. Vapor as Tectonic Element to Sculpt Microclimate in Architectural Space Honghao deng, Jiabao Li, Xuesong Zhang, Panagiotis Michalatos - 1054. Altered Landscapes Daniel Miller
	17:00 - 18:00	<b>Subject. Virtual Reality</b> Chair : So Hyeong Lee(Art Center Nabi) - 1052. The Lemur's forest Doros Polydorou - 648. Living-sculptures : An Augmented Virtuality Environment (AVE) where users are transformed into movings sculptures. Yan Breuleux, Remi Lapierre, Sam Chenennou

#### June 25(Tue)

Venue	Time	Program
Conference hall	12:00 - 13:00	<b>Subject. Media Performance</b> Chair : Su Hyun Nam(Syracuse University) Curated   Sensitive System Tacit Group - 1096. Spatiotemporal reconstruction of dance movement Jeong-Seob Lee - 821. CODING IN ATYPICAL PLACES Malitzin Cortes, Ivan Abreu
Lounge of Space 5	16:00 - 16:15	<b>Subject. TransVision</b> Chair : Su Hyun Nam(Syracuse University) - 145. TransVision : Exploring the State of the Visual Field in the Age of Extreme Augmentation Jiabao Li, Honghao Deng, Panagiotis Michalatos
	16:15 - 17:00	<b>Subject. Data Visualization I</b> Chair : Su Hyun Nam(Syracuse University) - 1068. Seeking for Outliers Younghui Kim - 728. Bloodie Writes an Anthem Rebecca Ruige Xu, Sean Hongsheng Zhai - 302. Deconstructing and reconstructing a periodical archive by tracking, tagging, and extracting images of faces Ana Joffre, Kathleen Brennan, Vincent Berardi
	17:00 - 17:40	<b>Subject. Data Visualization II</b> Chair : Su Hyun Nam(Syracuse University) - 612. Involuntary Journeys-Interactive Storytelling on a Mapping Platform Mechthild Schmidt Feist - 1103. Turbidity Paintings : Four Years In Thomas Asmuth, Sara Gevurtz

#### June 26(Wed)

Date	Time	Program
Lounge of Space 5 (Space 5 - 2)	15:00 - 16:00	<b>Subject. Living with Machines (AI)</b> Chair : Su Hyun Nam(Syracuse University) - 1097. Underneath the skin another skin Patricia Reis - 1075. The Critical AI Manifesto Boris Debackere, Jerry Galle, Steven Devleminck - 1051. Artificial Unintelligence Przemyslaw Jasielski
	16:00 - 17:00	<b>Subject. Robotic Art</b> Chair : Su Hyun Nam(Syracuse University) - 1028. Embodying Robot Performance Bill Vorn - 1077. I Like Robots, Robots Like Me : the sixth mass extinction meets the fourth industrial revolution. Louis-Philippe Demers - 459. Omikuj Elena Knox, Katsumi Watanabe
	17:00 - 18:00	<b>Subject. Sonification</b> Chair : Su Hyun Nam(Syracuse University) - 1011. Synthetic Machines : Turning to the Spectra Eva Sjuve - 1113. Digi Sonus and Eyes : Biometric Data Arts using Finger print and Iris Data Yoon Chung Han - 1101. New Creative Strategies for a Post-Anthropocentric Making Abel Enklaar - 1013. Suum : Virtual Reality Art Game Heejoo Kim, Simon Hutchinson, Kenneth Thompson

#### June 27(Thu)

Venue	Time	Program
Lounge of Space 5 (Space 5 - 2)	15:30 - 16:30	<b>Subject. Creativity in the Future</b> Chair : So Hyeong Lee(Art Center Nabi) - 1067. Interactive Finger Puppet : How Design Encourages Children to be Performers Hye Yeon Nam, Brendan Harmon - 1112. Artificial Intelligence and Art : The Evolution of the Cyborg Artist Harshit Agrawal - 1012. THE FUTURE OF DEMONSTRATION Gerald Nestler, Sylvia Eckermann
	16:30 - 17:00	<b>Subject. Rethinking the Future</b> Chair : So Hyeong Lee(Art Center Nabi) - 247. Cyanovisions : The Transmutation of Light Harvesting Bodies. Tiare Ribeaux, Jody Stillwater - 1105. Taking the Long View : Expanding the Spatial Envelope from Picture Plane to Panorama in Contested Space Annette Weintraub

## II. Program - Artistic Program

## ACT Festival 2019

## FoodHack

Space 1-3-4, ACC Creation(B2) | June 22 - June 28, 2019

ACT Showcase, ACT Archive, A/V Performance, Talk &amp; Lecture, Workshop, Screening

\*June 22 - August 4, 2019

ACT Showcase, ACT Archive, Screening

Creatively fusing technology and art, Asian Culture Center ACT Festival has been a platform that introduces future oriented projects and contents and encourages professionals in and out of the country to exchange ingenious and innovative ideas. The 2019 ACT Festival leads you to a journey of hacking food for the present and the future, which also become the title of this edition. Originally, 'hack' or 'hacking' meant 'the pure pleasure from the process of working'. Through extensive programs including ACT Showcase, A/V Performance, Talk & Lecture, Workshop and Screening, it seeks pleasure in food itself while also interrogating the aftermath and speculating possible options. Participants armed with different ideas provoke a rethink of food and suggest alternative recipes for the future. Together with artists, designers, engineers and cultural creators from all over the world, ACT Festival 2019 FoodHack will present the most contemporary and futuristic technology.

June 22(Sat)										
	10:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
Space 1	ACT Showcase WTC									
Space3	ACT Showcase Creators in Lab, Creators in Lab X ISEA2019									
Space4		Talk Creators in Lab, Creators in Lab X ISEA2019							A/V Performance	
June 23(Sun)										
	10:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
Space 1	ACT Showcase WTC									
Space3	ACT Showcase Creators in Lab, Creators in Lab X ISEA2019									
Space4		Talk Creators in Lab							A/V Performance	
June 24(Mon)										
	10:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
Space 1	ACT Showcase WTC									
Space3	ACT Showcase Creators in Lab, Creators in Lab X ISEA2019									
ACC Creation, ACC Archive & Research, Asia Plaza						Opening Ceremony				

June 25(Tue)										
	10:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
Space 1	ACT Showcase WTC									
Space 3	ACT Showcase Creators in Lab, Creators in Lab X ISEA2019									
Space 4				Lecture FoodHack				Network Party *RSVP	A/V Performance	
June 26(Wed)										
	10:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
Space 1	ACT Showcase WTC									
Space 3	ACT Showcase Creators in Lab, Creators in Lab X ISEA2019									
Space 4				Workshop FoodHack Workshop, Art&Tech Workshop					A/V Performance	
June 27(Thu)										
	10:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
Space 1	ACT Showcase WTC									
Space 3	ACT Showcase Creators in Lab, Creators in Lab X ISEA2019									
Space 4				Workshop FoodHack Workshop, Art&Tech Workshop					A/V Performance	
June 28(Fri)										
	10:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
Space 1	ACT Showcase WTC									
Space 3	ACT Showcase Creators in Lab, Creators in Lab X ISEA2019									
Space 4	Screening Nour									

## II. Program - Local Engaged Program

### WORKSHOP & EXHIBITION

#### Curated Workshop / Showcase (Performance)

Marcus Neustetter <Searching Darkness>

In collaboration with Radford University (USA), College of Visual and Performing Arts, Department of Dance.

##### Program Schedule

- Workshop : June 22, 17:00 - 21:30 / June 23, 13:00 - 17:00

- Performance : June 25, 17:00 - 19:00

- Installation Exhibition : June 25 - 26, 10:00 - 17:00 / June 27, 10:00 - 14:00

Venue : Media 338, Gwangju Cultural Foundation

#### AAI-Zero1 Workshop Exhibition - Smarter Home

Lauren McCarthy

Organized by Gwangju Cultural Foundation

※ "Smarter Home", created by [Lauren McCarthy (lead), Bang Gae Yang, Choi JeongNang, Do Minju, Jung Ho Jong, Kim Do Won, Kim HyeWon, Lim Taeguen, Lim Yonghyun, Kim Yun Jung, Moon Chang-hwan, Noh JungSuk, Paek Na Won, Park Ki-Tae, Yeom Inhwa, Yun So Jeong], is a project of American Arts Incubator<sup>sm</sup>, an initiative of the U.S. Department of State's Bureau of Educational and Cultural Affairs developed in partnership with ZERO1. American Arts Incubator—South Korea 2019 was led by Lauren McCarthy and produced in collaboration with U.S. Embassy Seoul and Gwangju Cultural Foundation.

Date/Time : June 22 - 28, 10:00 - 17:00

Venue : Space 2, ACC Creation(B2)

#### Chosun University Department of Art - Media Art Production

· Han Jung Hee, Seong Yeon Ho, Mun Mi Jung, Choi Jeon Soo, Cho Ha Eun, Lee Ha Na, Park Sea Hee, Choi Yoon Jung  
<The course of journey>

· Jung Deok Yong, Seo Yea In, Lee Dan Bi, Hong Ji Hye, Yang Yea Lim, Kim Tae Yang <crowd>

· Yoon Sang Ha, Bae U Ri, Kim Ji Eun, Choi So Young, Kim Won Wi, Go Jung Hun <two light and artificial cloud>

Organized by Chosun University LINC+(Leaders in Industry-university Cooperation), Gwangju Cultural Foundation

※ As the ISEA2019 Local Engaged Workshop, the students who are majoring in Contemporary Formative Media at Chosun University created media art pieces on the theme "Lux Aeterna" of ISEA2019. They thought about the eternity of light and tried to express it as life, crowd, and nature. Those works will be displayed around various venues in Asian Culture Center.

Date/Time : June 22 - 28, 10:00 - 22:00

Venue : Asia Plaza, ACC Cultural Exchange, ACC Theater



<The course of journey>



<crowd>



<two light and artificial cloud>

### CULTURE TOUR / KOREAN TRADITIONAL EXPERIENCE

#### Culture tour 1. 5.18 ARCHIVES, SOSWAEWON GARDEN AND JUKNOKWON (BAMBOO FOREST)

- Date/Time : June 27(Thu), 14:00 - 19:30

- Price : Free (Incl. Bus, Guide)

- Max. Number of People : 20

※ If the tour applicants are fewer than 5 people, tour program may be cancelled.

- Course : ACC (14:00) → 5.18 Archives (14:15 - 15:30) → Soswaewon (16:15 - 17:15) →

Juknokwon & LEE Leenam Art Center (17:45 - 19:00) → Gwangju Traditional Cultural Center (19:30)

- Operator : Gwangju Convention & Visitors Bureau

#### Culture tour 2. SUNCHEON CITY TOUR

- Date/Time : June 28(Fri), 08:30 - 19:00

- Price : Free (Incl. Bus, Guide, Lunch)

- Max. Number of People : 20

※ If the tour applicants are fewer than 15 people, tour program may be cancelled.

- Course : ACC (08:30) → Seonamsa Temple (10:00 - 11:30) → Lunch (12:00 - 13:30) → Naganeupseong Folk

Village (13:30 - 15:00) → Suncheonman Bay National Garden (15:30 - 17:00) → Asia Culture Center (19:00)

- Operator : Gwangju Convention & Visitors Bureau

#### Culture tour 3. GWANGJU FOLLY

- Date/Time : June 28(Fri), 09:00 - 13:00

- Price : Free (Incl. Bus, Guide)

- Max. Number of People : 20

※ If the tour applicants are fewer than 15 people, tour program may be cancelled.

- Course : ACC (09:00) → Gwangju Folly (09:00 - 13:00) - Operator : Gwangju Convention & Visitors Bureau

#### Korean traditional experience 1. HANDCRAFT PROGRAM (TRADITIONAL FAN)

- Date/Time : June 27(Thu), 16:00 - 17:00

- Venue : Gwangju Traditional Culture Center, Gayageum Beyongchang Room

- Instructor : Myoung-gyun Kim, Sujung Seol

- Program Information

This will offer an opportunity to craft a traditional fan widely used by scholars in the past. A fan was an essential part of scholars' attire and the participants will be able to handcraft and decorate one themselves.

#### Korean traditional experience 2. COOKING PROGRAM (WATERMELON DESSERT)

- Date/Time : June 27(Thu), 16:00 - 17:00

- Venue : Gwangju Traditional Culture Center, Food Experience Hall

- Instructor : Gyungsook Min, Hyesook Choo

- Program Information

Participants will be able to learn how to make 'Watermelon Hwachae', a popular summer dessert in Korea.

## II. Program - Event

### ISEA2019 OPENING

#### ISEA2019 Opening Event / Reception

Date/Time | **June 24(Mon), 17:00 - 22:30**  
Venue | Library Park, ACC Archive & Research(B3)

Time	Program	Venue
17:00 - 18:30	<b>Exhibition Tour</b>  ISEA2019 X ACT Festival 2019 <FoodHack>	Space 1 - 5, ACC Creation
19:00 - 19:30	<b>Celebrating Performance</b>  Tacit Group  <Analytical>, <Hun-Min-Jung-Ak>, <Morse ðung ðung>	Theater 1, ACC Theater
20:00 - 20:30	<b>Opening Ceremony &amp; Reception</b>  *Sponsored by Government of Quebec, Seoul, Korea, Bohae Brewery co.,ltd.	Library Park, ACC Archive & Research
20:30 - 20:45	<b>Opening Performance</b>  LEE Leenam, Robolink & Pablo Air, GongMyoung, Art Center Nabi  <Drunken Drone> (2019)	Asia Plaza & Media Wall Screen
21:00 - 22:30	<b>Invited Performances</b>  Purform <Enigma>  Myriam Bleau <Eternity Be Kind>	Space 4 ACC Creation

#### Opening Performance

*Drunken Drone* (2019)  
Media Performance (LED, Drone), 13min

##### Credit

Artist LEE Leenam | Drone Design & Technology Robolink & Pablo Air | Music GongMyoung (Sun Il Kang, Seung Won Park, Kyong Keun Song, Young Ju Lim) | Gayageum Ji Hyun Lee | Performer Su Ji Jang | Modular Ji Hye Woo | Violin Soo Hyun Jang | Pansori Eun Hye Jung | Stage Management Jae Man Song | Stage Lighting Jun Kwon Kim | Photography Tae Seung Oh \*Artwork Commissioned by Art Center Nabi



The opening performance *Drunken Drone* (2019) is a drama based upon a Korean folk story wherein a woman waiting for her husband to come from the workplace, sets aside some food in a bamboo forest and the demons turned it into a drink. It highlights the intimate relationship between humans and machines by giving personality to a drone as a personal medium that enjoys nature and understands other's feelings.

Highly advanced modern technology reflects the human will and provokes revolution which influences human consciousness and brings about a paradigm shift in our lives. The demons in the form of a drunken drone sympathize with the woman who is experiencing difficult times in life and comfort her by turning the hidden rice into alcohol. The hidden 'rice' symbolizes the sorrow and joy we

as human beings experience in a lifelong journey and at the same time the internal conflicts and various social traumas. 'Rice' is set as the first cause of all conflicts, and as a means for survival. The digital demon as a drunken drone emerges from the outside and comes as a light which comforts human beings as they confront the limitations which they can never overcome by themselves because they are beyond their limits.

Beyond the characteristics of the existing media, drones exist as a personal medium that understands human beings more than the human themselves and creates a connection between humans and machines that can only be achieved through the drink, which is interpreted as a light, which sublimates the pain and affection felt by humans in light of the modern civilized society.

## II . Program - Event

### ISEA2019 CLOSING

#### ISEA2019 Closing Event

Date/Time | **June 27(Thu), 20:00 - 21:00**  
Venue | Gwangju Traditional Culture Center  
Program | Farewall Reception, Closing Performance, Handover Event

#### Closing Performance

Jayoung Chung *Fiat Lux* (2019)

Live Performance with Projection Mapping, 15min



*Fiat Lux* (2019) is an interdisciplinary performance creating a narrative of another start of a light at the closing ceremony of ISEA2019 which sheds light upon the theme Lux Aeterna (Eternal Light). The paradoxical relation between light and darkness is shown through the corollary generation of shadow from the creation of light. After the solar eclipse when the light is temporarily concealed, the resurrection of light begins.

ISEA2019  
Gwangju, Korea  
Lux Aeterna



**ISΞA2019**

Gwangju, Korea

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