

WORLD

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2021. 5. 7 -

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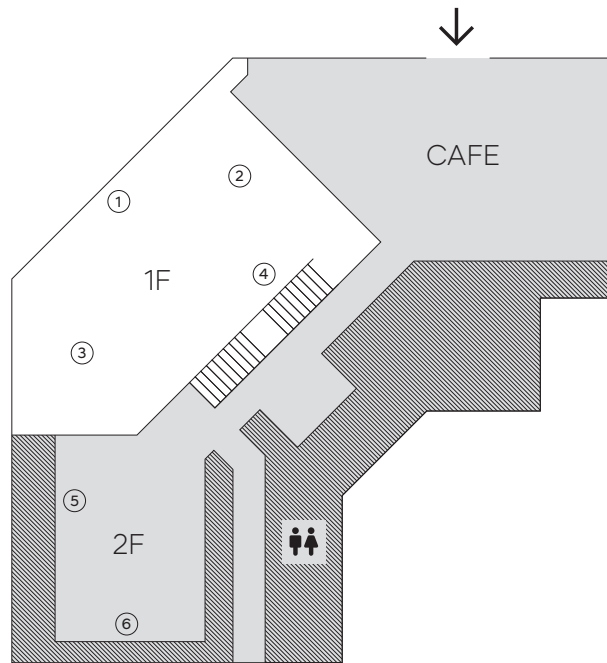
WORLD ON A WIRE

2021. 5. 7 -

현대자동차는 다양한 문화예술 분야와의 협업을 통해 사회적 가치를 실현하고자 합니다. 이번에는 세계적인 미디어 아트 전시를 소개하는 'WORLD ON A WIRE' 전시를 개최합니다. 이번 전시를 통해 현대자동차는 다양한 문화예술 분야와의 협업을 통해 사회적 가치를 실현하고자 합니다.

HYUNDAI is a pioneer of the new mobility. We are committed to social responsibility and are actively engaged in various social activities. This time, we are introducing the world-class media art exhibition 'WORLD ON A WIRE'. Through this exhibition, Hyundai is committed to realizing social value through cooperation with various cultural and artistic fields.

Hyundai Motor Company and Hyundai Motor America are proud to present 'WORLD ON A WIRE' at the Hyundai Motor Studio Art Project. The exhibition features a series of digital art installations by international artists, including a large-scale digital sculpture of a woman's body, a digital painting of a landscape, and a digital sculpture of a bird. The exhibition is a collaboration between Hyundai Motor Company and Hyundai Motor America, and it is a testament to our commitment to social responsibility and our dedication to the arts.



1F

1. **Butterfly Room: Special Edition**, 2014/2021
Tabor Robak
2. **I'm my loving memory**, 2020-2021
Rachel Rossin
3. **Studio Visit**, 2018
Theo Triantafyllidis
4. **ThingThingThing**, 2019-2021
ZZYW/ Zhenzhen Qi & Yang Wang

2F

5. **Pandemic Chronotope**, 2021
Mariia Fedorova
6. **BirthMark: An artificial viewer for appreciation of digital surrogates of art**, 2021
JooYoung Oh

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HYUNDAI x Rhizome of the New Museum: World on a Wire transforms the gallery space into a hybrid-reality terrarium of vivid, artist-made synthetic life forms, exploring the possibilities and poetics of simulation as artistic practice.

Simulation is the modeling of dynamic processes, often in order to present models of possible situations or outcomes that, in the words of designer Francis Tseng, are defined by "perceived rigor, correctness and mathematical infallibility." In contrast, the works in *World on a Wire* expand this definition by blending rigor and correctness with imagination and experimentation to offer alternative models of the natural world, and in doing so to reflect on creative and subjective aspects of simulation.

The exhibition draws its title from a 1973 TV movie by German director Rainer Werner Fassbinder in which a massive computer simulation causes the protagonist to question whether his own reality is also a virtual construction. *World on a Wire* embraces the blurring of lines between the virtual and the real, and the attendant possibility that through simulation we might reimagine our world, together.

Hyundai Motor Company and Rhizome of the New Museum's partnership will foster collaboration between the fields of art and technology. Through this collaboration, Hyundai Motor and Rhizome support artists working with new, experimental forms and find innovative ways of bringing art to people on a global scale during these challenging times. In Seoul, Beijing and Moscow, three exhibitions will be presented, bringing together artistic positions from China, Korea, Russia and the West and reflecting different cultural interpretations of the theme.



Online exhibition
www.worldonawire.net

IN PARTNERSHIP WITH
RHIZOME
NEW MUSEUM

Rhizome champions born-digital art and culture through artist-centered programs that commission, present and preserve art made with and through digital networks and tools. Online since 1996, the organization is an affiliate of the iconic New Museum in New York City. For more information, visit rhizome.org.

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum is a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of experimentation and a hub of new art and new ideas.

Butterfly Room: Special Edition

Tabor Robak

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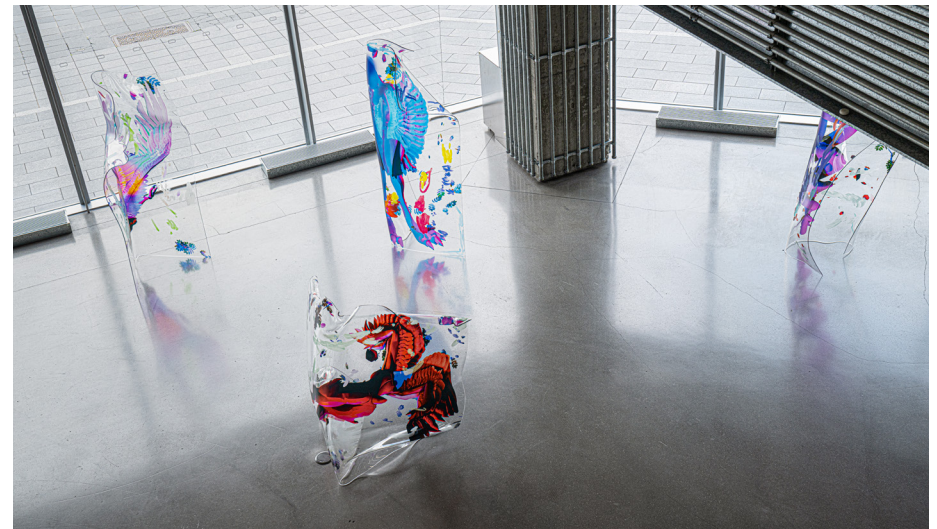
Tabor Robak's video work *Butterfly Room: Special Edition* is shown on Motorstudio's two permanent large-scale video displays. Robak's work uses CGI in sculptural fashion, moulding pristine, super-saturated digital images in three dimensions. In this work, newly adapted for large-scale presentation, 100 fictitious creatures interact, infusing one another with movement and color to create a dynamic onscreen ecosystem, a kind of digital aquarium. The sense of emergent biology is undercut by the heightened artificiality of Robak's creatures, which reminds viewers that these life forms originated in the artist's mind and evolved through his digital tools.

I'm my loving memory

Rachel Rossin

②

Rachel Rossin's *I'm my loving memory* consists of melted, printed plexiglass sculptures bearing imagery derived from virtual worlds of the artist's making. Slices of verdant landscapes and fragmented creatures populate these worlds, combining digital painting with found and modified 3D models. Taking cues from plein-air painting and videogame culture, Rossin captures views of these fragmented landscapes and prints them on clear acrylic sheets. She then melts them with a blowtorch and shapes them around herself while holding various poses. The process evokes the way in which 3D frames are textured with digital skins, and the interplay between bodily experience and virtual worlds. The virtual worlds used as source material for these sculptures are integrated into the installation via an AR app.



Studio Visit

Theo Triantafyllidis

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In *Studio Visit*, Theo Triantafyllidis re-imagines the gallery space as his own virtual studio. He embodies an Ork avatar, who uses digital tools to create 3D forms, which are then manifested physically as large-scale wood sculptures. This process is recorded through DIY motion capture and displayed through two mobile screens in the gallery space. By moving these screen structures, the audience is able to view the sculptures while simultaneously experiencing the artist's captured performance of creating them.

In creating the Ork character, Triantafyllidis pairs prevalent video game tropes with the performative persona of The Artist. The character of the Ork is inspired by medieval contraptions, engineering tools, brutalism and gaming culture. The artist's performance considers the concept of virtual labor and production in today's hybrid-reality work environments, as the Ork experiences the frustrations and complications of artistic labor in his virtual studio. After digital creation, his works are rendered physically flat in a purposeful misuse of 3D modeling, coming to occupy an alternative mass and materiality in this augmented and mixed world. Viewers are invited to enter the process and performance that created these odd objects.

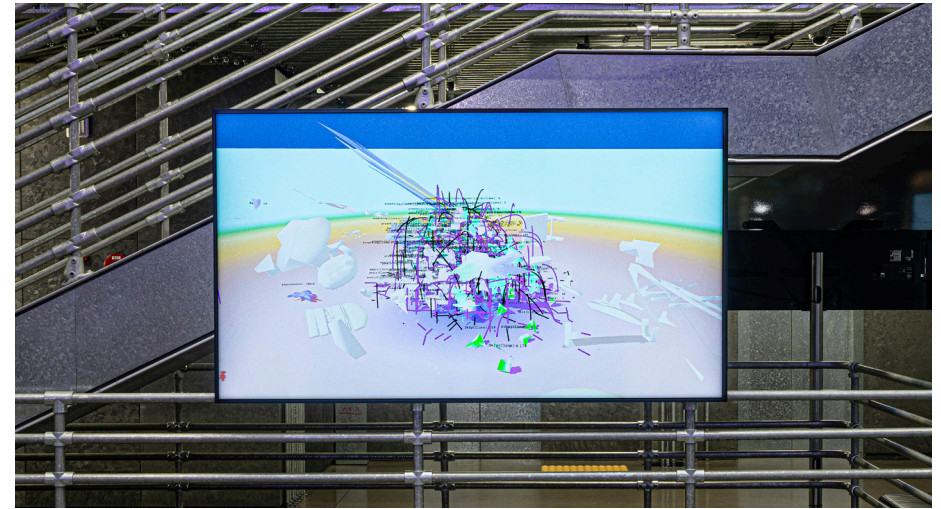


Theo Triantafyllidis(Greece), *Studio Visit*, 2018, Augmented reality sculpture, print on plywood, HDTV on wooden stand, room scale tracking, gaming PC, performance documentation, sound. Duration: 10 min, 10 sec

ThingThingThing

ZZYW/ Zhenzhen Qi & Yang Wang

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ThingThingThing is a computational system in which entities generated by user submissions interact in an ever-evolving three-dimensional world. Each entity was initially defined by a user according to a given set of parameters, but once let loose in the system, it can no longer be altered. *ThingThingThing* evokes longer traditions of artificial life in art and computation, in which relatively simple rules give rise to surprisingly complex emergent behavior. Yet in *ThingThingThing*, there is an almost exaggerated lack of realism, with abstract geometric creatures inhabiting a glitchy, multicolored landscape. In this way, *ThingThingThing* keeps the viewer immersed in its technological medium rather than in a virtual world.

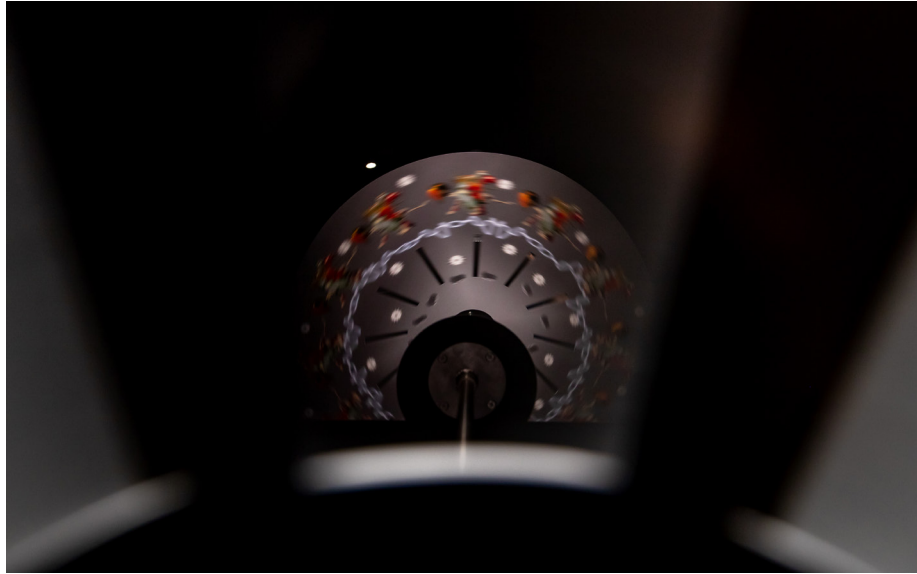
<https://thingthingthing.live>

ZZYW(China/USA), *ThingThingThing*, 2019-2021, Generative computer software with sound, Infinite duration

Pandemic Chronotope

Mariia Fedorova

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Pandemic Chronotope is a web project and installation combining digital animation with traditional Russian illustration to create a story made from personal anecdotes about the impact of Covid-19 on daily life. During a period of national lockdown in 2020, Russian artist and UX designer Mariia Fedorova solicited submissions from the general public about their experiences, spinning them into a series of fairytales with metaphorical overtones, like the story of a Firebird that offers the kind of salvation associated with a vaccine. This installation brings rendered fragments of that story to life using a phenakistoscope, a pre-cinema animation device, further reinforcing the interplay of historical and contemporary forms of storytelling and simulation within the work.

Mariia Fedorova(Russia), *Pandemic Chronotope*, 2021, Interactive mechanical installation, text, mirror, sound,
Technical support: Andrey Fedorov, Ivan Puzyrev, Music: Andrey Sviridov

BirthMark: An artificial viewer for appreciation of digital surrogates of art

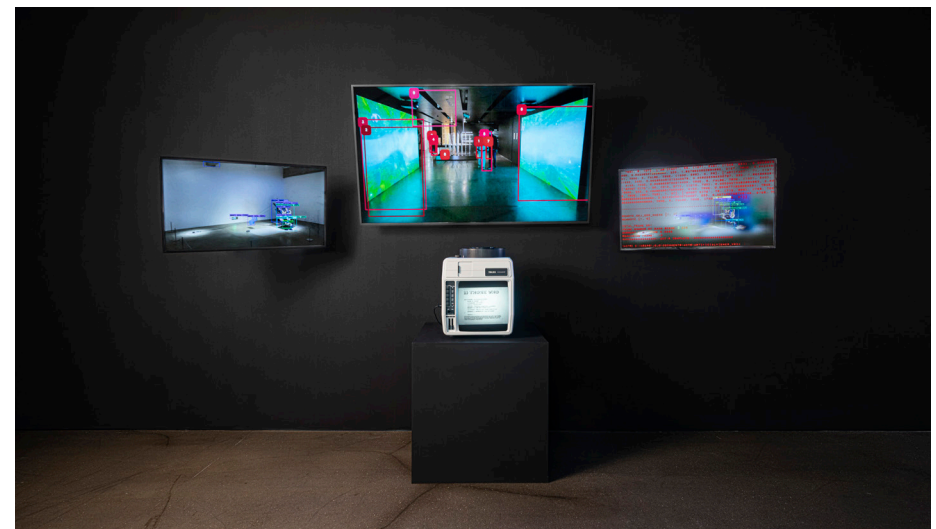
JooYoung Oh

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How might an AI system view media art? *BirthMark* involves an artificially intelligent viewing system that is responding in real-time to documentation from the Beijing exhibition of *World on a Wire*. The three-screen installation makes this process visible as the AI attempts to detect objects within each image, and then applies an interpretation to them. Alongside this, a viewer shows a semantic deconstruction of the artists' statements about their work.

While this cognitive process may resemble human perception in some ways, the AI system rarely analyzes the images in ways a human viewer would consider to be correct. The more abstract the source material is, the more illegible the AI's interpretations become.

The work draws its title from an 1843 Nathaniel Hawthorne story about a brilliant scientist who is obsessed with perfection, and is driven to desperation by a birthmark on his lover's cheek. His resolve to use his scientific knowledge to fix this blemish at all costs ultimately leads to tragedy, suggesting that eliminating imperfection is impossible without also renouncing our humanity. The title functions ambivalently in the work, leaving open the question as to whether the computational system is fundamentally at odds with human culture, or simply as imperfect as any other human creation.



JooYoung Oh(Korea), *BirthMark: An artificial viewer for appreciation of digital surrogates of art*, 2021, stereopticon, Arduino, 3 channel video

HYUNDAI MOTORSTUDIO SEOUL

Address : 738, Eonju-ro, Gangnam-gu, Seoul, 06054, Republic of Korea

Opening Hours : 09:00~21:00

CS Center : +82 (Korea)1899-6611 (09:00~18:00)

Official Website : <http://motorstudio.hyundai.com/seoul>

Parking : Free two-hours valet parking

(₩1,000 for every 10 minutes after 2hours)

Direction

By Car:

- Go straight toward Sinsa subway station from the intersection of southern Yeoungdong-daero.
- Hyundai Motorstudio is located across from the left before Dosan Park intersection.

By Public Transportation:

- Take local bus 145,440,4212(exit 1) from Sinsa subway station of line number 3, and get off at Cheil Bank, Horim Art Center staion.
- Go straight toward Seoul Customs intersection from Hakdong subway station of line number 7, and turn left at the intersection and go straight about 500M.