

WORLD ON A WIRE

HYUNDAI × Rhizome of the New Museum:

“HYUNDAI × 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.

In a technological sense, simulation can be thought of as the modeling of dynamic processes. Often, simulations are used 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” blend rigor and correctness with imagination and experimentation to offer alternative models of the natural world.

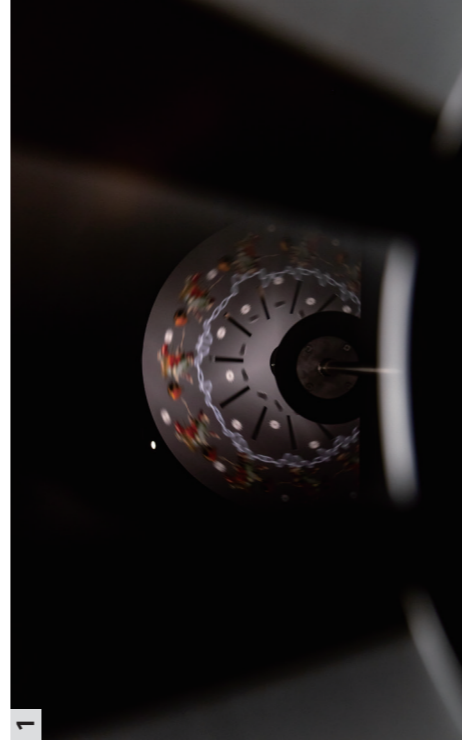
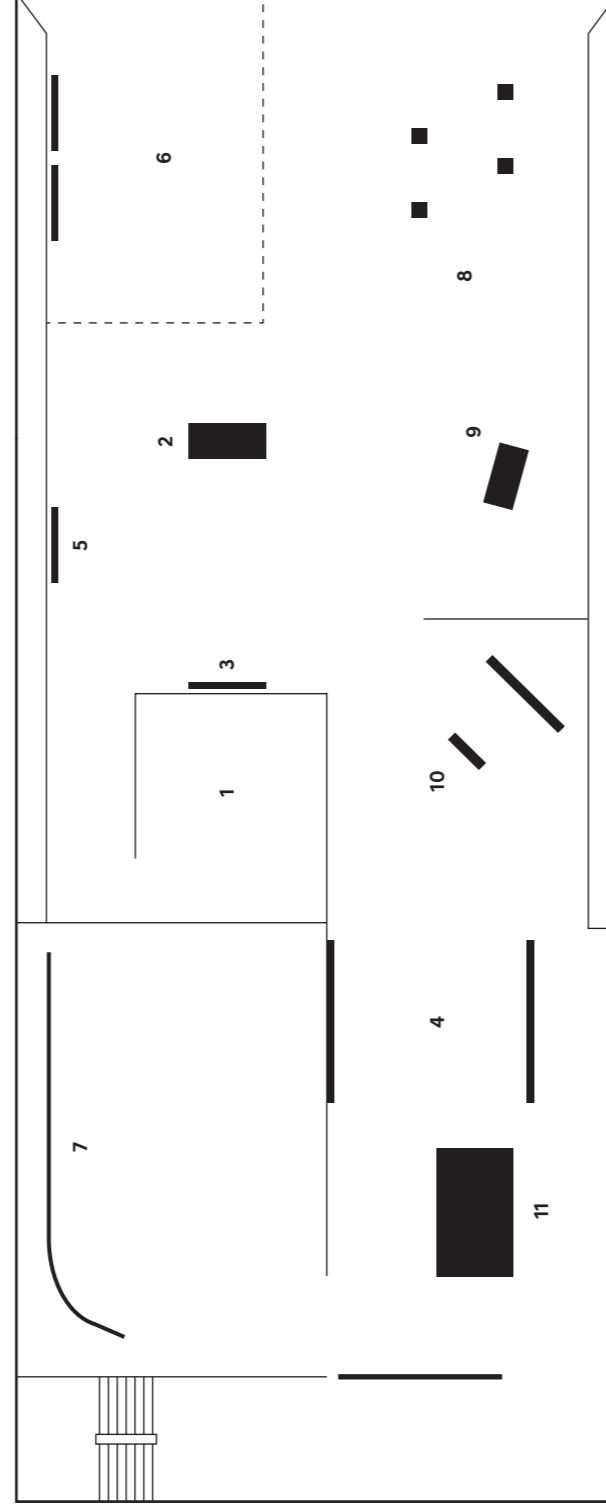
The exhibition draws its title from a 1973 TV movie by German director Rainer Werner Fassbinder in which a massive computer simulation causes the protagonist to question whether his own reality is also a virtual construction. This exhibition embraces this blurring of lines between the virtual and the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

In Beijing, Seoul 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. “HYUNDAI × Rhizome of the New Museum: World on a Wire” can be seen in Beijing from 28 Jan, in Moscow from April and in Seoul from May.

Curator: Michael Connor (Rhizome of the New Museum) in collaboration with Baoyang Chen (Central Academy of Fine Arts) and Taiyun Kim (Hyundai Motor Company)



RHIZOME
NEW MUSEUM



Pandemic Chronotope

Marilia Fedorova
Russia

Interactive mechanical installation, text, mirror, sound

2021

Technical support
Andrey Fedorov, Ivan Puzryev
Music
Andrey Sviridov

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 Marilia 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.

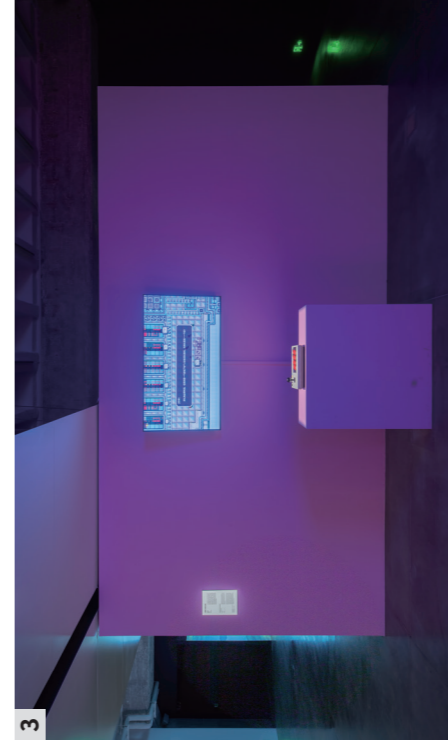


LU Fei & LEI Jianhao
China

AI-controlled environment, plants, water, screen

2021

In this installation, an AI system that has been trained on the electrical signals given off by three potted plants raises them and lowers them over a watery surface in the gallery space. Below this layer of water, a screen displays a real-time animation generated by the AI system and a waveform diagram of the plants' electrical signals. As the plants move vertically in the space, their height changes cause the temperature and humidity to change, which in turn affects the electrical signals of the plants.



Unexpected Scenery

Jooyoung Oh
Korea

Videogame with sound

2020

Commissioned by
Seoul Foundation for Arts
and Culture IFTUnfold-X
Sound
BPKR.NET

Unexpected Scenery is a retro-style platform videogame with a seemingly straightforward sci-fi scenario: it is the year 2048, and a new in-home AI tool, Timo, has just hit the market. The user must help the cute, anthropomorphized device consume more data in order to become a better, more well-trained AI.

This mission recedes into the background as Timo begins to question its own existence and origins. Timo progresses through several levels, confronting the labor and infrastructure that supports the large-scale collection of data needed for AI. A wise rat advises it to go to the sea, where Timo encounters squids, whose own highly evolved, biological neural networks have inspired important concepts in machine learning. *Unexpected Scenery* thus points out that simulated life forms might share fundamental affinities with biological ones, even as it highlights the human and environmental cost of these technological efforts.



Those Who

Sascha Pohflepp, Alessia Nigretti, and Matthew Lutz
Germany, Italy, USA

Generative computer software with sound, Infinite duration

2019

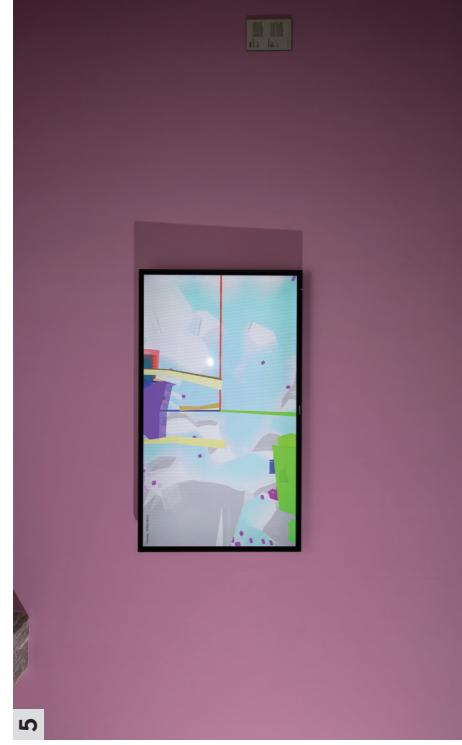
Those Who is based on the diverse organisms represented in the collection of the State Darwin Museum in Moscow, which combines taxidermied specimens with paintings to show how a given organism interacted with its overall environment. Working with computational biologist / ecologist Matthew Lutz and game AI engineer Alessia Nigretti, Pohflepp trained a neural network on materials from the museum to create a self-generating 3D world that considers how evolution might take place in an increasingly technological future ecosystem. The environment of *Those Who* is aware of its own inhabitants, and can take part in a dynamic process of managing their development, pointing towards a possible future in which the boundaries between computer simulation and the natural world continue to blur.

<https://garage.digital/those-who/>



HYUNDAI
MOTORSTUDIO
ART PROJECT





Thing Thing Thing

ZZYW / Zhenzhen Qi & Yang Wang
China

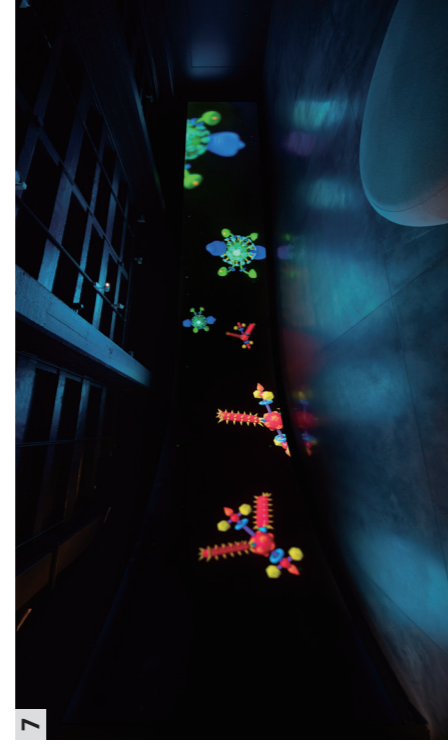
Generative computer software with sound
Infinite duration

2019

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.wahongshu.com/>



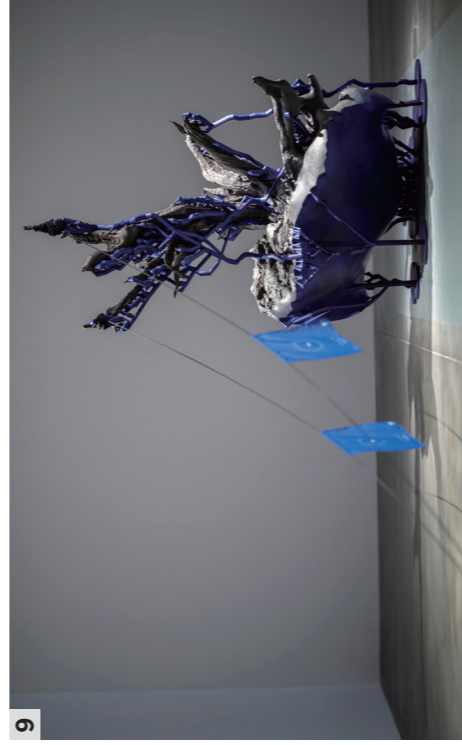
Butterfly Room: Special Edition

Tabor Robak
USA

Digital video
45 min

2014/2021

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.



Juniper

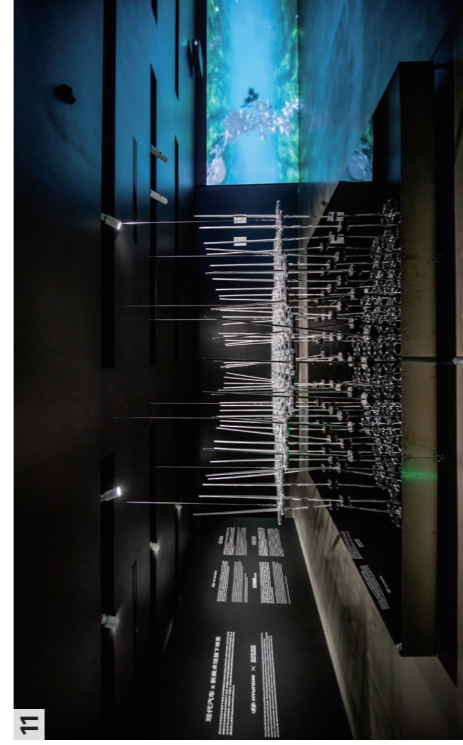
Timur Si-Qin
Germany

3D-printed material, acrylic
150 x 86 x 122.5cm

2019

Courtesy the artist and
Magician Space

Si-qin describes this elaborate, 3D-printed and hand-painted replica of a juniper tree from painter Georgia O'Keeffe's New Mexico Ranch as "an altar to a possible new spirituality of the Anthropocene." With its combination of natural and technological forms and techniques, the work collapses long-standing dualisms: nature vs culture, organic vs synthetic, spirit vs matter. Si-Qin sees this as a bridge to a global indigenous understanding of people belonging to the land. The work also makes reference to a long tradition of simulating the natural world through art in order to give form to a spiritual relationship with a complex world.



Breeze life

YE Nan
China

Aluminum, Stainless Steel,
Magnet, Motor, Wire Rope
430 x 240 x 600cm

2020

According to the artist, "in 2020, every individual's action is limited and disciplined by a great force. Skynet's monitoring and tracking of us was previously opposed by some people in the name of freedom. Today, the demand for public safety is above everything else. Comprehensive monitoring of individual action data has become a ghost that you and I must coexist with, in the city, in the wilderness, in the air, and in the vanished 2020.

"The hanging metal poles are driven by the force in dark box, and the unknown machinery in the dark box is connected with my real-time action data through GPS positioning, electronic gyroscope and server.

"The weird mechanical dance you are watching is a synchronous simulation of my movement speed and trajectory. It dances when I run, it stops when I'm still. Look! He (it) moved, yes, you watch its dance is to watch my destiny, and the middleman driving it is working all year round in the dark box."



Dungeon: Maximalism HyperBody

Pete Jiadong Qiang
China

Mixed media installation:
3D-printed materials, plastic sheets, carpet, spray foam, paint, VR device, computer
Dimensions variable

2021

Courtesy the artist and transmediale, Vilém Flusser Archiv, Tang Fei, Yueer Zhong, Emma Tianyu Xiao, Linn, Jiaqi Chen, Aristo Yong, Jingzhi Wu, Chesetaik and grinnysmilkproductsplant

Dungeon: Maximalism HyperBody is a mixed-reality architecture, comprising a physical space called a "portal" and virtual environments experienced through a virtual reality headset. Qiang's work explores what the artist calls "HyperBody," a transformative, fluid, group-determined identity composed of community material from gaming, comics, anime, and other fandoms. The HyperBody is a practice of modding (making user-determined enhancements), crossover (bridging characters from various fictional worlds), and shipping (desiring romantic connection between fictional characters).

In this work, the "portal" rests on translucent sheets and includes bulbous sculptures of colored spray foam, artist-sourced printed fabrics and carpeting, and walls made of paint and sandstone. A painted banner hangs from the ceiling. The "Portal" was constructed on-site by the artist over two weeks.

Dungeon: Maximalism HyperBody's virtual space is a series of VR experiences viewable to the public as staffing permits during the exhibition's run.

Both interactive games and 360° video, these VR works place their participant into fluid digital spaces of what the artist terms "intra-actions in cosmotechnics of multi-fandoms."

<http://dungeon.hyperbody.space/>



I'm my loving memory

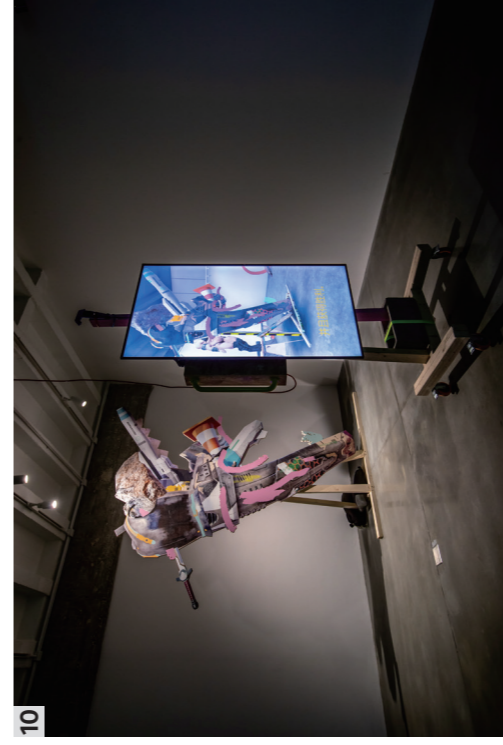
Rachel Rossin
USA

UV-printed plexiglass,
AR application

Dimensions variable

2020-2021

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 bodies populate these worlds, which are created by Rossin as ways of thinking through embodiment in relation to the digital realm. Taking cues from plein-air painting and videogame culture, Rossin captures views of these fragmented landscapes and UV prints them on clear acrylic sheets, which she then melts and molds to bodily shapes, and illuminates brightly to create distorted colored shadows. The resulting forms evoke the material process of texturing 3D frames 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.



Nike

Theo Triantafyllidis
Greece

Augmented reality sculpture, print on plywood, HDTV on wooden stand, room scale tracking, gaming PC, performance documentation, sound
Duration: 6 min, 11 sec

2018

Courtesy the artist and
Meredith Rosen Gallery

In this body of work, the *Ork Series*, Triantafyllidis re-imagines the exhibition 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 on a mobile screen in the exhibition space. By moving the screen structure throughout the space, the audience is able to view the sculpture while simultaneously experiencing the artist's digital performance of creating it.

Nike can be seen as a re-interpretation of the Hellenistic marble sculpture *Winged Victory of Samothrace* (c. 200–190 B.C.E.), prominently displayed at the Louvre in Paris. Using scrap material available at the studio, the muscular Ork tries to recreate the sculpture from memory. The sense of awe, struggle, destiny and divine grace of the Hellenistic sculpture are playfully misunderstood and intertwined with the synonymous sports company's ad campaigns. The work evokes a long history of artists working to recreate life through art, from marble sculpture to 3D modeling, illuminating both continuity and rupture.

WORLD

ON A MIRE

2024.1.28--4.5.

HYUNDAI MOTORSTUDIO BEIJING

Venue
Hyundai Motorstudio
E-1, Art District 798,
Beijing, China

HYUNDAI

RHIZOME NEW MUSEUM