

MR WON-IL RHEE:

Hello, everybody. Thank you for inviting me and it's my great honour to be in this wonderful city. As we are running out of time I'd like to focus on my experiences and those media applications, more specific media applications. Oh, it was working before. I'd like to start with this specific photo that I took from Beijing, about a couple of months ago. It was the show about the 6th civilisation from Egypt to Mesopotamia and India and everything, and I saw an audience, just taking a photo with a mobile, and I was thinking again that we have to think about the new paradigm of new realities and we are living in different realities than before, and the way they capture the images and making sort of implosions.

When we refer the notion from Marshall McLuhan, when Marshall McLuhan says hot media and cool media, he mentioned about the explosion. Explosion is about the book and print spreading out, referring to hot media, and when you talk about cool media in 1930's that was about the computing system, like this image is that -- she or he can spread these images into the computer and share the experiences, and it was very interesting that we are facing this kind of new paradigm, and we think about shortly before Rafael gave a wonderful speech and we think about different notions of time. Actually he was speaking from the past. We are now -- it's like around 4 o'clock, but at his time it was around 2:00 a.m. so this means that we are living in a way in a digitised world already, and when we think about not only from the Gutenberg Galaxy from Marshall McLuhan but we also think about the current present stars and realities. What we are seeing are the lights from the past, like 5,000 years ago with light speeds. So, in a global sense, we can consider those already existed. A notion from the Chinese philosophy -- when the famous philosopher Zhang Zhou mentioned about dual realities from butterfly to his own character which is the real -- right. So when I made the Media City Seoul this year the concept was dual realities.

Of course the realities cannot be divided into two, but majorly

focusing on what kind of realities we are facing or we are experiencing and what kind of digital and electronic era that we are living in, so we can touch this reality. I mean physical reality. Half of the day time we are in the games or internet sharing internet conversations in the virtual world, and no-one can escape from that, no-one can live without this virtual reality in these days, so also the new physical reality also means not only the different realities but the interdisciplinary combination between the architectural elements. Shortly before Rafael was dealing with those architectural elements and how it designs movies, dramas, performances, everything. So Lev Malovich, the famous media theorist, declared this strange and unfamiliar notion as new physicality that we are facing today.

This is a picture that I just took from our hotel yesterday. As you can see, the colours are constantly shifting and moving. We are living in a time that not only this light changing, but when you see the site specific launching installations like -- okay, here is the example of the moving lighting images from JP Morgan Building from New York City. It somehow has some similarities between the shadow images of Rafael. It was totally different camera tracking systems, but this is programmed LED projection and it works through the windows. And I give you another example the Korean building, of SK Building. It was launched two years ago in a Korean building called SK Building. Outside a video LED screen is changing constantly, and not only the outside but inside as well, the ceilings and floors. I don't have the sound. Anyway, in this new environment people are seeing different elements of perceiving and different opportunities for perceiving different realities in the physical reality, so the notion of the realities is shifting and changing constantly, not only with the light, but also the moving images.

We also see the example from our Las Vegas Fraymont Street. This is the one that the Korean company LG launched in 2001 and I was one of the -- the programmer with working with the Americans. The whole length here from here to the end and the

ceiling was about 460 metres and it is full of the LED elements. This give new birth to the already existing famous hotel area called Fraymont Street. It creates very much of a fabulous idea of new heaven or new ceiling, as you can see. Just take a short look. It is a pity that the sound is not working, but anyway.

So when we think about the understanding of media launching and the media work the difficulties of people's access, this kind of example give very much positive opportunity by presenting this kind of easy Hollywood movie things from this event to very much of an aesthetical, like, you know, very much a philosophical approach, like this water drop here. It was amazing to see these water drops just falling down like the bird is flying through the 460 metres and it was purely a triumph of the high technology and this place became like a world famous site specific tourist site now. And, of course, all the producers are selling them.

To program this we did not only using the Hollywood elements, but has some graphic images like this, some of the elements like Okyo print element from Japan. It was a whole cultural hybrid of combinations. Okay, now, we think of the film, the movie is combining with the physical reality.

Like, this is the work from the Korean artist called Oi Yung So. Some of you have seen this work from the Shanghai Biennial that I curated. He took these images from this part from the movie and then he combined this movie element into the real pictures that he took or videotaped from the real life. Although this looks like one scenery, it was a combination of different times and spaces, and this title is a drama. It's an amazing piece. You can see how accurate the skill is, so that people, without the explanation, just do not recognise this is all combined elements from different times and spaces.

So this is a part of the movie and this is an actual scene, practical physical scene that the artist videotaped, so in this one scenery, of course sometimes four different seasons

are co-existing in one space. So, sometimes one figure is appearing on the other scene but as in one space, so it's very complicated, sophisticated time and space, and sometimes he is reflecting the daily life of high school students, variation, uniform, you know the life, into his drama, combined with the movie reality.

So movie reality is different reality, is programmed reality. The physical reality, the real reality that he videotaped is way beyond the realities from the movie, and sometimes they are watching each other crossing, and sometimes it is very romantic and sometimes reminds you of scenes like the Russian movie director Andre Tchaikovsky, I think.

So what I'm trying to say is this is the procedure of the editing time and spaces. When you recalled the name of the movie Matrix, the main character, Neil, is told that your life is programmed. It means that we are living in that kind of era. So this is the same person here. This person now is captured as a still image by the photography, but here the same person is moving toward and walking, so it is like a weird combination and strange combination of different times.

So we think about the skill of the paradigm of representations. From the first we represent -- I mean our ancestors don't represent as the static objects. I mean things that don't move, from like painting and sculptures, and now takes to the photography and camera and the video camera we are now moving into another stage of three dimensional, fourth dimensional or fifth or sixth, something like that. It means we are allowed to go backwards, forwards or edit the time in our own creation and our notion of small universe. So that enables us to see the same figures looking in the same space within different variations of the space and times. Here we see another example of different paradigm shift. It is very straightforward work. As you can see, this is the famous masterpiece from Monet, but in this video clip the rain starts falling then the ship is moving. So this is very much easy to understand, the shifting of the paradigms, one example.

Also this is another example of the film adaption. This is the movie, the title was Path of 9 from -- I forget the director's name -- Stanley Kubrick, yeah, and the global artist made this multi-layered depth. When you see the movies are still two dimensional, although he has a time inside, but with digitalised technology in the computer this movie is now delivering with a depth of three dimensions, and you are seeing the new approach of new physicality of how the group of artists make the already existing reality of a movie reality into the new physicality, creating a different notion of the depth and the time.

We can look back to the history that digital motion was not really a new invention, but as I mentioned with a notion from the Chinese philosophy that the old movie called Cheyenne also has deep-focused technology, but this also can be achieved as sort of digital perceptions, because it is somewhat relating to the notion from the Middle East paintings that a centre landscape is just deleted. It was focusing on, like this, the foreground and the background, there is nothing in the middle, something like digitised conceptions.

Now, we go back to those site specificities with applications. So, here's another example of a department in Korea, it's called Galleria Department. All this surface was launched by a plate-looking round thing, and the colour is shifting and changing to create certain images, like figures and flowers. As I said, this is a department store. When this was launched, I saw a lot of people access and also helped a lot for the sale of the goods, means becoming like a hot spot. You see the images are moving by the crates. Also this is the detail of the lighting systems.

And how about this interdisciplinary combination between the design and the fine art. This is a work by Julian Ogie that he delete all the elements from the body and the essence line is working with reality technology, and sometimes he creates something that co-exists with the still life images and the moving images. This is another example. As you can see the

button, the water is floating, is moving, and this computer graphic design image is a still image, so it's a very weird combination with the still life and the moving media as you saw from Oi Yong So's drama.

This is another example. I was trying to present the nude image in the Shanghai Biennial, but for some reason it was just cancelled. I'm sorry. Okay, currently I'm working as one of the programmers for the DMC project, actually Media City Seoul Biennial is launched in 2000 to promote this specific DMC Digital Media Street Project in Seoul, so I'm going to give you an idea of what it looks like. It's going to be like a -- launching something like Silicon Valley in 4.4 kilometres in the area near to Wotke Stadium in Korea. It's a pity that I didn't bring the English version, but you will see -- pretty good idea.

Okay, here's the example of Cyber Port. We are collecting many examples from all over the world. So not only the media installations but also all related environment, like design environment and architecture environment. We are creating a sort of central, unified notion using the logos, the product and goods. This is called Invisible City. You can see current technology, transport, void, magical play. It creates the people's access to creative fun. Also we are trying to get some unified colour pallets, so this is the zone. We call this an entertainment park, this is IT Park, and this is the Media Plaza and this is Exhibition Plaza. So ideally currently we are having a show in this Media City Seoul in Seoul Museum of Art, but eventually we are planning to have our own venue in this street too. This will be finished by, hopefully in 2010 because we are working very hard. With this designated area and conception people will have many different experiences from the past. For example, this kiosk allows people to touch the screen and get the information for the locations. This is like information booth. Also the terminals would be looking like this, and all the related facilities also will be designed in terms of fitting the theme. And this is a shelter design and also the street lights will

have a camera so that they will capture the images from the people and send to the other places to have the communications, so this will be the final look, even though it is a simulation. And then, this is an example -- I'm allowed to have ten more minutes? This is an example of the sculpture that we will be launching. This is a logo of the Digital 021.

Okay, now, I'd like to conclude to show you some of the Media City Seoul works. Firstly, to give you an idea how our museum will be looking like. This museum was used as a Supreme Court before and it was renovated six years ago to function as a museum. The show has been started from November 17th -- I mean October 17th -- and will last until December 10th, the logos. The product and goods. This is called Invisible City. You can see current technology, transport, void, magical play. It creates people's access to creative fun. Also we are trying to get some unified colour pallets, so this is the zone. We call this an entertainment park. And this is the media plaza and this is exhibition plaza, so ideally currently we are having a show in this Media City Seoul in Seoul Museum of Art, but eventually we are planning to have our own venue in this street too. This will be finished by, hopefully, 2010 because we are working very hard.

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Everyone can understand this is from Michelangelo's Last Judgment in the Sistine Chapel. And the title is Where Are We Going? Where Are You From? Where Will We Be Heading to? So again, for those who are really not familiar with new media artists, new media artists referring -- like computer-based artists, a little bit different from video art, so from the 90's these are like, strange and different and new. Tools became like brush strokes from the past paintings, so he took about one year to create this digitised 3D animation and those figures are themselves portraits of the artist. In a certain point you will see the great similarity of the exact spot of the Sistine Chapel by Michelangelo.

Okay, this interesting work is also like a system of communication between Eddie and Rafael. It was like the communication through the internet, through the video camera and internet system. The one camera was launched in the top of the roof of the hotel in Pusan, which is far away from Seoul, and what you are seeing is the strength of the wind and when the camera captured the sound of the wind then it just sent information to the Seoul Museum and then the physical -- I mean, the energy of the sound is transferred into the visual energy. As you can see the flag is moving. When the wind goes higher that flag's going higher, or the other way around, it goes down. And it has interactivity that the audience can blow the microphone, then the breath goes into and keeps raising the flags. It's an interactive piece.



So we are driving the notion that the physical strength can be visualised, same as here in Scott Senegal's installation when the audience is blowing this spot that this enlarged spot is moving, so it is interacting, so this is also an example of how the physical strength can be visualised.

To create the controversial, from a curator point of view, this is nothing but analogue system, not to do with digital, but the notions of creation and the perception of the wall by the artist, London artist Catherine Yarrs, is giving us a very significant thought that sometimes what we are seeing is not real and we can upside-down the reality.

This is the movie, video clip, Captured in the Yangtze River. Just a simple technology, just shooting upside down, but it gives a lot of metaphors and symbolic meanings. It's like the ship -- the boat is, like, floating in the air somewhere in Mars, or on a different planet.

Also this is another interesting piece by the Japanese artist Eriko. Everybody knows the icons in the computer, but in this interactive piece you can blow up the icons, so the whole imagination creation which is to extreme cases. This is a most accessible work by the audience now.

Okay, let me make a conclusion showing this film. Okay, you will see the natural image of the sand, the desert. What we can derive is a notion that the nature can be referred as the matrix itself, as the whole universe was invented in this kind of a structural matrix. You can see this is the physical reality of the landscape, the real, real factual realities. And he also creates lots of patterns and different sort of abstract painterly aspects. So nature creates these patterns and you see by the media artists different notions of horizontal, different notion of the landscapes. This is just like a simple compilation of how the new media artists are perceiving the world and how they transfer it into different language.

This is a work by Jennifer Steinkemfer from America. It was

shown in Guangzhou Biennial 2004. This is artificial wave, artificial landscape, as you can see. And sometimes the wave can be switched into like volcanic waves, so it gives another depth and the dimension or the level of other spaces.

And also this is the work by Miguel Chevalier here. It's called RGB Landscape. So unlike the real nature in this procession of different virtual worlds that the artist can create his own universe, so that we can consider artists some sort of new masters in different perception, new masters of new universes. I'm not trying to say we have to get into this kind of virtual reality, but this is the -- the evidence is and the examples of what kind of differentiated life that we are living in, and even the media shows we are curating can be ironically and paradoxically called as invisible show. This means through the whole show you can not really see the whole complete contents. It means you are skipping something and sometimes we don't know the other works. So in a wave it can be invisible exhibition, unlike painting and sculpture shows.

Sometimes the curator criticise by the notion of the festival of darkness and is sometimes called -- as criticised as like pilgrim of the gaol, video rooms. So we, as a curator, and artists are facing with -- like Rafael's case, he has linked to the architectural elements and different other spatial arrangements with high technology, so that how we curate a show and the works somewhere relate to the analogue systems and two dimensional elements, along with the site specific elements is getting more important. We have to, anyhow, overcome this kind of criticism of a notion but pure two dimensional screens.

So thank you very much and I hope you can think about how possibilities of changing the night views of launching media site specificities. Thank you very much.