

**Press
 Release**

Title	40 th Anniversary of <i>Good Morning Mr. Orwell</i> <i>Wake up! It's 2024</i> <i>Big Brother Blockchain</i>	
Inquiry	Curator: Lee Sooyoung, t. +82-31-201-8596, sylee@njpartcenter.kr Lim Chae Eun, t. +82-31-201-8541, lce@njpartcenter.kr Kim Yoonseo, t. +82-31-201-8553, yoonsoe@njpartcenter.kr PR Manager : Lee Sangah, t. +82 -31- 201-8545, press@njpartcenter.kr	
Press Release	See attached files or Download from link in email	
Release Date	March 18, 2024	

40th anniversary of Good Morning Mr. Orwell
Wake up! It's 2024
Big Brother Blockchain



- **Two special exhibitions celebrating the 40th anniversary of *Good Morning Mr. Orwell*, the first piece of the satellite trilogy, opening simultaneously on March 21 2024.**

■ Overview

- Title: *Wake up! It's only 2024*
 - Period: March 21 2024 – February 23, 2025
 - Venue: Gallery 1, Nam June Paik Art Center
 - Curators: Kim Yoonseo (Nam June Paik Art Center)
 - Artists: Nam June Paik, Balming Tiger, Sungsil Ryu
 - Hosted and Organized by Nam June Paik Art Center, Gyeonggi Cultural Foundation
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- Title: *Big Brother Blockchain*
 - Period: March 21 – August 18 2024
 - Venue: Gallery 2, Nam June Paik Art Center
 - Curators: Lee Soo Young, Lim Chae Eun (Nam June Paik Art Center)
 - Artists: Chang Seo Young, Hong Minki, HWI, Jo Seungho, Kwon HeeSue, Lee Yanghee, SANGHEE, Hito Steyerl, Samson Young
 - Hosted and Organized by Nam June Paik Art Center, Gyeonggi Cultural Foundation

■ Opening Event

- Date: March 21, 2024, 4:00pm-7:00pm

The ceremony includes performances by artists Jo Seungho and Kwon HeeSue at the Nam June Paik Art Center's renowned *TV Garden*, and in part 2 of the ceremony, HWI and Kim Doeon will perform on the café terrace, where people can enjoy the sunny spring day.

■ Information

- Free Admission
- Opening Hours: 10am - 6pm (Last entry one hour before closing)
- Closed on Mondays (excluding holidays), Thanksgiving day, New Year's day

Nam June Paik Art Center

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■ Introduction

Nam June Paik Art Center presents two special exhibitions celebrating the 40th anniversary of *Good Morning Mr. Orwell*, a work that signify the beginning of Nam June Paik's satellite trilogy. The exhibitions open on March 21, marking the first event since Park Namhee was appointed director. *Good Morning Mr. Orwell* (1984) was realized through a collaboration between U.S. public broadcaster WNET, local city stations, and some of the leading artists and pop musicians of the time. In response to George Orwell's novel *Nineteen Eighty-Four* (1949), which predicted a bleak surveillance society, the work represented Paik's statement, "George Orwell, you were only half right." On New Year's Day 1984, Paik shared a joyous communication with 25 million viewers worldwide, demonstrating the positive uses of television broadcasting and the possibilities of technological transformation that were only accessible to a limited number of influential people at the time. Forty years later, in 2024, we consider how Orwell's perspective and Paik's response work today and what values are still relevant to us in a world that has become accustomed to surveillance and control.

The first special exhibition, *Wake up! It's 2024* draws attention to the value of world peace that *Good Morning Mr. Orwell* had pursued and encounters the present through past scenes. Beginning with *Guadalcanal Requiem* (1977/1979), which Paik filmed on one of the battlefields of World War II, the exhibition shows the New York live broadcast of *Good Morning Mr. Orwell* as well as the final satellite work, *Wrap Around the World* (1988). With the works, the exhibition highlights the value of coexistence that Paik eventually wanted to realize with technology. Alongside Paik's works, the alternative K-pop group Balming Tiger and artist Sungsil Ryu reveal their new production, *SARANGHAEYO*, which pays homage to the format and content of *Good Morning Mr. Orwell*. The work presents contemporary artists' way of interactive communication and their diagnosis of the current state of peace and art.

The second special exhibition, *Big Brother Blockchain*, features nine contemporary artists who represent the future of the artists that Paik had invited for *Good Morning Mr. Orwell*. The artists show newly commissioned work for the exhibition. The works on display speculate on alternative futures in response to the technological and information controls prevalent today and examine contemporary art that reacts to the rapidly changing digital landscape. The exhibition follows Paik's ideal with *Good Morning Mr. Orwell*, which proves the other "half" that Orwell overlooked, suggesting the possibility of repurposing technology. In doing so, the

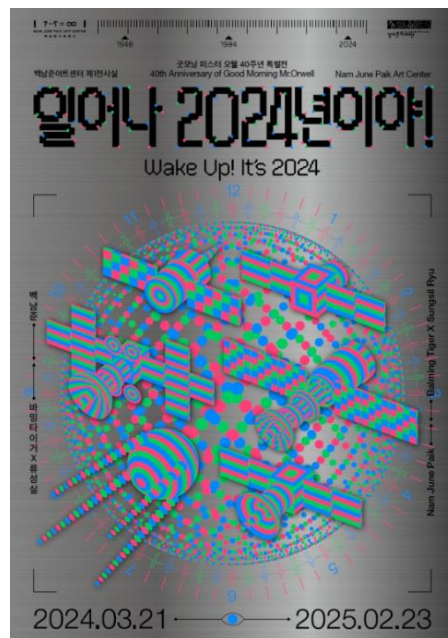
exhibition explores new technological paths with contemporary artists and imagines alternative technological futures.

The two special exhibitions have prepared various programs to step closer to the public. Audio guides aid a more accessible approach to the exhibitions. For *Wake Up! It's 2024*, actress Hwang Seok-jung, who performed in *Opera Charlotteronique* at Nam June Paik Art Center in 2022, has recorded the exhibition's audio guide, and for *Big Brother Blockchain*, actress Kim Shinrock, actively working in various fields including dramas and films, has recorded the guide. Both exhibitions provide artist's talks, bringing the participating artists closer to the audience. Also, in *Wake up! It's 2024*, an audience-participatory project, *Video Booth*, has been prepared in collaboration with the artist Shin Jaeyoung, allowing visitors to experience fun video effects during the exhibition.

**Press
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Title	40th Anniversary of <i>Good Morning Mr.Orwell</i> <i>Wake up! It's 2024</i>	
Inquiry	Curator: Kim Yoonseo, t. +82-31-201-8553, yoonseo@njpartcenter.kr PR Manager : Lee Sangah, t. +82 -31- 201-8549, press@njpartcenter.kr	
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Release Date	March 18, 2024	

**40th Anniversary of *Good Morning Mr.Orwell*
*Wake Up! It's 2024***



- The special exhibition ***Wake Up! It's 2024*** views the present as an era of satellites with technologies of connectivity at its peak, and focuses on **the value of world peace that Nam June Paik pursued forty years ago with his satellite project, *Good Morning Mr. Orwell*.**
- Highlights of the exhibition include Paik's ***Guadalcanal Requiem (1977[1979])*** filmed on one of the battlefields of World War II, the New York live broadcast of ***Good Morning Mr. Orwell (1984)***, and Paik's final satellite project, ***Wrap Around the World (1988)***. The works shed light on the value of interaction and coexistence that Paik eventually sought to realize through technology. As a video artist who witnessed wars during his lifetime, the exhibition emphasizes Paik's hope for peace and belief in the power of art.
- Expanding their groove globally, the **alternative K-pop group Balming Tiger and artist Sungsil Ryu reveal their new production, *SARANGHAEYO ART LIVE***, as an homage to the content and format of *Good Morning Mr. Orwell* to commemorate its 40th anniversary.

■ Overview

- **Title:** *Wake Up! It's 2024*
- **Period:** Mar 21, 2024 - Feb 23, 2025
- **Venue:** Gallery 1, Nam June Paik Art Center
- **Artworks:** Nam June Paik, *Guadalcanal Requiem*, 1977(1979), *Good Morning Mr. Orwell*, 1984, *Wrap Around the World*, 1988, Balming Tiger X Sungsil Ryu, *SARANGHAEYO ART LIVE*, 2024
- **Curator:** Kim Yoonseo (Nam June Paik Art Center)
- **Cooperation:** KT
- **Hosted and Organized by** Nam June Paik Art Center, Gyeonggi Cultural Foundation

■ Introduction

The Nam June Paik Art Center (Director: Namhee Park) presents *Wake Up! It's 2024*, in celebration of the 40th anniversary of *Good Morning Mr. Orwell*, from March 21, 2024, to February 23, 2025. The exhibition highlights the value of world peace that Nam June Paik advocated through *Good Morning Mr. Orwell* (1984), a satellite project inspired by George Orwell's novel *Nineteen Eighty-Four* (1949). *Good Morning Mr. Orwell* is a satellite show organized by Paik and realized in collaboration with U.S. public broadcaster WNET, local city stations, and renowned artists and pop musicians of the time. With 25 million viewers around the world, Paik transformed Orwell's prediction of the technology of control into a technology of joyful encounters and communication. The exhibition title resets the U.S. band Oingo Boingo's song title *Wake Up (It's 1984)* to 2024, released as part of Paik's satellite project *Good Morning Mr. Orwell* in 1984. The message from forty years ago that commands us to wake up and counter Big Brother in a society of technological surveillance remains relevant today. And the world is still at war.

In the year made famous by Orwell's novel *Nineteen Eighty-Four* (1949), which envisioned a future society with incessant media surveillance and war, Paik presented the satellite broadcast as his response to the late Orwell and his novel. *Good Morning Mr. Orwell*, a live satellite television broadcast that linked New York and Paris in real time, transformed the technology of control that Orwell feared into a pleasant communication technology with the participation of 25 million viewers worldwide. Planned by Paik, the entertaining mix of the dance, song, poetry, and comedy of various cultures by artists around the world conveyed hope for a bright future instead of Orwell's dystopia. Whereas technological networks like the telescreen in Orwell's novel embody totalitarian surveillance that suppresses individuals, for Paik, it was a technology that helped to engage with people from other parts of the globe and enjoy diverse cultures. A satellite in the 1980s was the product of the Cold War and the crystallization of high technology built with a substantial amount of national funds that could only be accessed by a few broadcasters and NASA. Nevertheless, Paik constructed a satellite broadcast system as a technology bridging cultures across continents and realized it by communicating with many colleagues through art.

Today, the surveillance society forewarned by Orwell and Paik's visions of global connection has all become our everyday lives. The exhibition defines today as the era of satellites and rediscovers the ultimate value of world peace that Paik's satellite art *Good Morning Mr. Orwell* sought forty years ago. Today, when various satellites orbit around the earth, looking like stars in the sky, we should ask ourselves whether we genuinely use emerging technologies as the drivers of communication and peace before praising the satellite network's utility in delivering the devastation of war in real-time.

■ Works

1) Nam June Paik, *Guadalcanal Requiem*, 1977(1979)



Guadalcanal, one of the Solomon Islands in the southwestern Pacific Ocean, is known as the battlefield between US-led Allied Forces and Japanese Forces during World War II. Paik visited Guadalcanal with Charlotte Moorman, where traces of war remain. They interviewed veterans and residents and carried out various avant-garde performances. Moorman crawls along the beach in a G.I. uniform with a cello strapped to her back and performs while concealed in a body bag. The *Guadalcanal Requiem* combines Joseph Beuys's felt cello, Moorman's interview and performance that Bill Viola filmed, and Paik's experimental synthesis techniques to encompass his argument that conflict arises from a lack of understanding of different cultures. Requiem, which means "repose" in Latin, alludes to the power of art to heal the wounds of war.

2) Nam June Paik, *TV Garden*, 1974(2002)



Televisions bloom like flowers in *TV Garden* in the lobby of Nam June Paik Art Center. The video played on screens of various sizes is *Global Groove* (1973), which had been broadcast on the U.S. public television station WNET/Channel 13. *Global Groove*, a type of electronic collage that manipulates the forms and colors of images and integrates various sources, displaying a flamboyant series of music and dances from around the world. Although its narrative lacks coherence, the video suggests that we share a "groove" in common beyond the differences in language and culture. Furthermore, Paik shows what kind of world we should build: a delightful world in which people respect each other for their differences and enjoy free communication. Created in the belief that the "World peace and survival of earth is the Public Interest Number 1, and needless to say, Public Interest Number 1 must be the Interest Number 1 of Public Television," *Global Groove* became the basis of Paik's next satellite project ten years later, *Good Morning Mr. Orwell* (1984).

3) Nam June Paik, *Good Morning Mr. Orwell*, 1984



The satellite project *Good Morning Mr. Orwell* was a live show broadcast on January 1, 1984, in the US, France, South Korea, and Germany. Planned by Paik, the satellite show involved the cooperation of broadcasting stations in each city, including the U.S. public station WNET, and artists from all around the world, presenting twenty-two sequences that blended performances of renowned artists of the time, such as John Cage, Merce Cunningham, Allen Ginsberg, Charlotte Moorman and music videos of Laurie Anderson, Peter Gabriel, Oingo Boingo. Technologies realized by video synthesis, such as telecommunication, telepresence, and teleport, trace the utopia in which various time-spaces are connected, implying that Paik's idea of technological utility is for connection and liberation. Paik utilized a satellite broadcast network as an opportunity to initiate communication across continents and various cultures, with the value of world peace as the ultimate purpose.

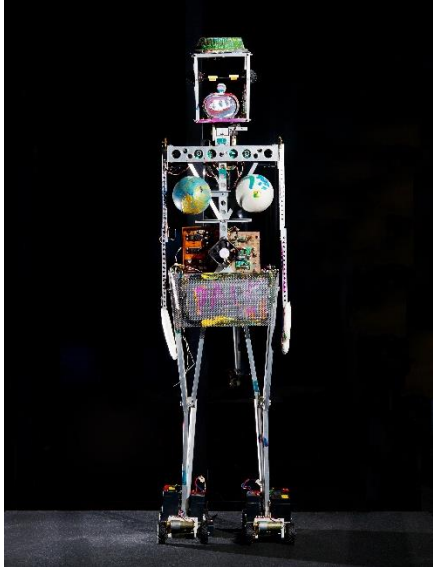
4) Nam June Paik, *TV Cello*, 2002



TV Cello is a video sculpture made of three television monitors of various sizes set up in the shape of a cello, which is reminiscent of the long-lasting cooperative relationship between Nam June Paik and Charlotte Moorman. The three monitors play Paik and Moorman's performance and video footage from *Guadalcanal Requiem*. Paik created many versions of *TV Cello* since 1971 for the performance with Moorman. The version of *TV Cello* used in the performance made crashing electronic sounds whenever a string was played, designed to produce an effect on the image on the monitor. According to Paik, the artwork of a mechanical device becoming a part of or moving with the human body represents the humanization of technology. The performance that Moorman actually played for *TV Cello* appears as one

of the sequences in *Good Morning Mr. Orwell* (1984), showing how Paik creatively humanized technology in these circumstances by combining music and performance, technology and art.

5) Nam June Paik, *Robot K-456*, 1964(1996)



Nam June Paik named his first robot piece *Robot K-456* after the Kochel Catalog number of Mozart's *Piano Concerto No. 18*. Produced in collaboration with an engineer, *Robot K-456* is a remotely controlled robot with twenty channels that walks around the street playing a speech by President John F. Kennedy through a radio speaker installed in its mouth and dropping peas as if it is excreting. *Robot K-456* took part in many of Paik's performances. It drew attention at Paik's retrospective show at the Whitney Museum of American Art in New York in 1982, with the car accident performance in which a car struck the robot while it was crossing the road. Paik called this performance "the first catastrophe of the twenty-first century," revealing the falsehood of mechanical rationality by presenting a humanized machine that experiences life and death. *Robot K-456* exemplifies Paik's relentless interest and collaboration, which can be seen in his journey from the experiments in television and computer and robot production in the 1960s and the satellite experiments in the late 1970s to *Good Morning Mr. Orwell* in 1984.

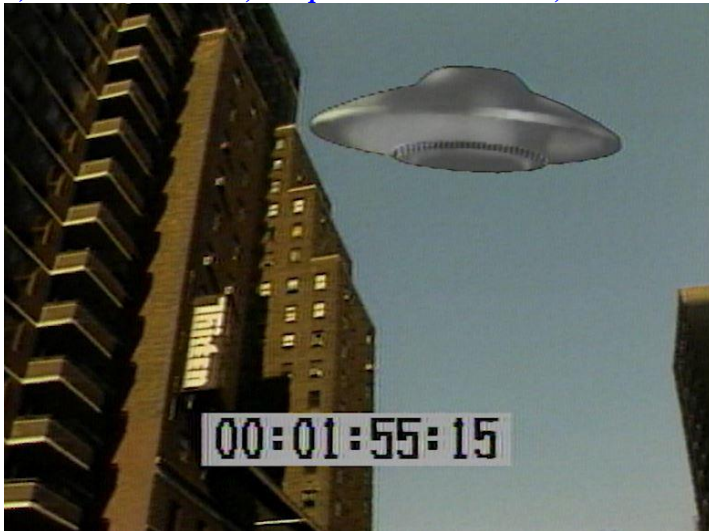
6) Nam June Paik, *TV Buddha*, 1974(2002)



TV Buddha is a video installation of a Buddha statue watching the image of himself on a TV screen recorded in real-time. The closed-circuit structure of the camera, the subject, and the monitor in a mutual cycle is frequently used in Nam June Paik's work, and the combination of the enlightened Buddha and

television creates an interesting contrast. Paik takes the television to imply a zen experience that transcends one's identity and time-space as living the virtual and physical worlds together, like the two Buddha statues on and in front of the television that exist in the same but different time-spaces. *TV Buddha* poses the following questions to the audience: How relevant is the slight delay in the transmission of the image from the camera to the monitor in the machine structure of the closed circuit? What is the difference between the Buddha statue watching the current image of himself on the screen in real-time and the statue watching himself from the past through a videotape recording? *TV Buddha* connotes Paik's idea of a live broadcast that enables interactive television operations that ask and answer each other.

7) Nam June Paik, *Wrap Around the World*, 1988



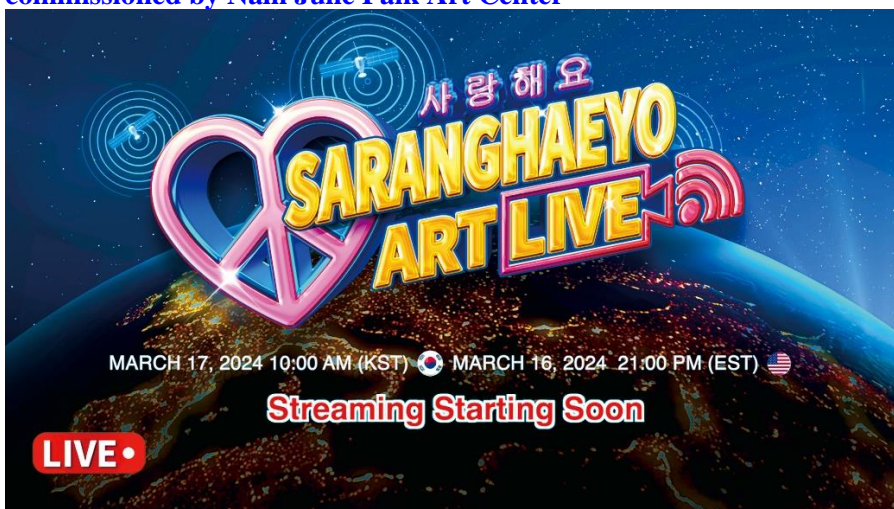
Wrap Around the World, a satellite project that completes Nam June Paik's trilogy of satellite operas with *Good Morning Mr. Orwell* (1984) and *Bye Bye Kipling* (1986), was broadcast live on September 11, 1988, a week before the Olympic Games in Seoul. Like his previous works, *Good Morning Mr. Orwell* and *Bye Bye Kipling*, the project presented collective displays of pop musicians and avant-garde artists, and broadcasters from eleven countries participated, including Russia and China, as if signifying the end of the Cold War. In *Wrap Around the World*, a presenter and a guest from outer space examine representative local cultures from countries around the world, including Korea, China, Germany, Brazil, Israel, and among others. The alien guest assessed that humans' virulent nationalism, ceaseless brutality, and wanton disregard for the Earth serve as a bad example for the youth of other planets. Therefore, he announces that he is visiting the Earth to destroy humans who threaten other civilizations of the universe, while his host urges him to delay his plan. As hilarious as the conversation may sound, it also awakens us to the reality of where we are today.

8) Nam June Paik, *Rehabilitation of Genghis Khan*, 1993



Rehabilitation of Genghis Khan, introduced at the Venice Biennale in 1993, features a robot riding a bicycle loaded with televisions. The twentieth-century Genghis Khan, materialized by Nam June Paik, is wearing a diving helmet and has a body made of a steel fuel dispenser with plastic pipe arms while riding a *Samchully* bicycle instead of a horse. Ten television cases loaded onto the back of his bicycle shine with symbols and characters appearing in the form of neon lights. While humans in the past transported supplies and gained power with forms of transportation such as wagons, horses, and cars, the artwork foretells that the twenty-first century will give rise to an information-centered society based on wide area networks and visualizes the Silk Road connecting the East and the West being replaced by the internet, which is conceptualized as the “Electronic Superhighway.” Paik’s declaration that “I will introduce my own Genghis Khan to the world by uniting our hearts and technologies to connect the world, not with the war of blade and blood, suffering and hatred, slaughter and invasion” hints at why he combined art with satellites.

9) Balming Tiger X Sungsil Ryu, *SARANGHAEYO ART LIVE*, 2024 commissioned by Nam June Paik Art Center





“David embraces the public’s antagonism against the elitism of contemporary art and, for its inducement, disguises contemporary art as a means of mystical experience. He promises the audience that, if they practice certain training, like repetitively uttering the words “contemporary art” and “peace” like a spell or picturing them in their minds, contemporary art and peace, which used to be invisible before, would pop out before their eyes. At the climax of the performance, a wheelchair haunted by Cherry Jang’s spirit wildly runs around Balming Tiger’s stage, and the audience reaches a state as if to “see something,” and “peace” is no longer a sign that embeds communal value but is renewed merely as a cult slogan for personal salvation.”

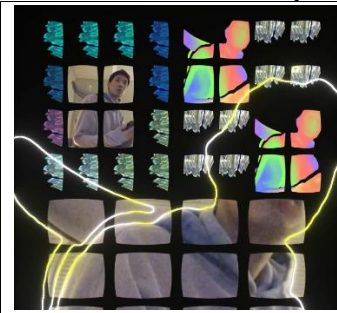
Expanding their groove globally, the alternative K-pop group Balming Tiger and artist Sungsil Ryu present their new production, *SARANGHAEYO ART LIVE*, as an homage to the content and format of *Good Morning Mr. Orwell* to commemorate its 40th anniversary. Beginning with the greeting of host David Smith, “This is a contemporary artwork,” the performance presents peace as something that only exists as a common slogan through streaming on YouTube videos of poetry readings, dance, and musical performances as a kind of mystical experience. Presented at the end of the exhibition, *SARANGHAEYO ART LIVE* manifests today’s art and peace evaluated by contemporary artists, introducing various ways of communicating with the world that have been in progress since Nam June Paik’s satellite art.

■ Exhibition Related Events

◦ Artists’ Talk: Balming Tiger x Sungsil Ryu

	<p>Balming Tiger is an alternative K-pop group and an Asian art culture & collective. They aim to represent today’s younger generation while projecting the times into their work. In 2023, <i>Rolling Stone</i> magazine named Balming Tiger one of the musicians to follow that year, and the band completed a world tour that was inaugurated with the Fuji Rock Festival. Since then, they won the Newcomer of the Year at the European Festival Awards and released a short film, <i>Moving Forward</i>, based on their first album, <i>January Never Dies</i>.</p>
<p>Balming Tiger</p>	
	<p>Sungsil Ryu is an artist based in South Korea who focuses on various events generated by collisions between the indigeneity of Korea and neoliberalism. Ryu graduated from Seoul National University in 2018 and completed coursework toward a master’s degree in sculpture at the same university. Between 2018 and 2020, Ryu appeared as the fictional streamer Cherry Jang in <i>CHERRY BOMB</i>, which parodied the way online streamers produce content and held an online solo exhibition titled <i>Bigking Travel 2020</i>. Ryu won the Hermès Foundation Missulsang in 2021 and held her solo exhibition, <i>The Burning Love Song</i>, at the Atelier Hermès in 2022.</p>
<p>Sungsil Ryu</p>	

◦ **Video Booth: Share your video!**



The video booth is a space for a fun video experience. Various videos are created in real time with synthetic effects referencing Nam June Paik's video effects and participating audience. Anyone can easily experience the process of selecting, creating, and sharing their favorite video effects and exhibit their own videos.

■ **Information**

- Free Admission
- Opening Hours: 10am - 6pm (Last entry one hour before closing)
- Closed on Mondays (excluding holidays), Thanksgiving day

Nam June Paik Art Center

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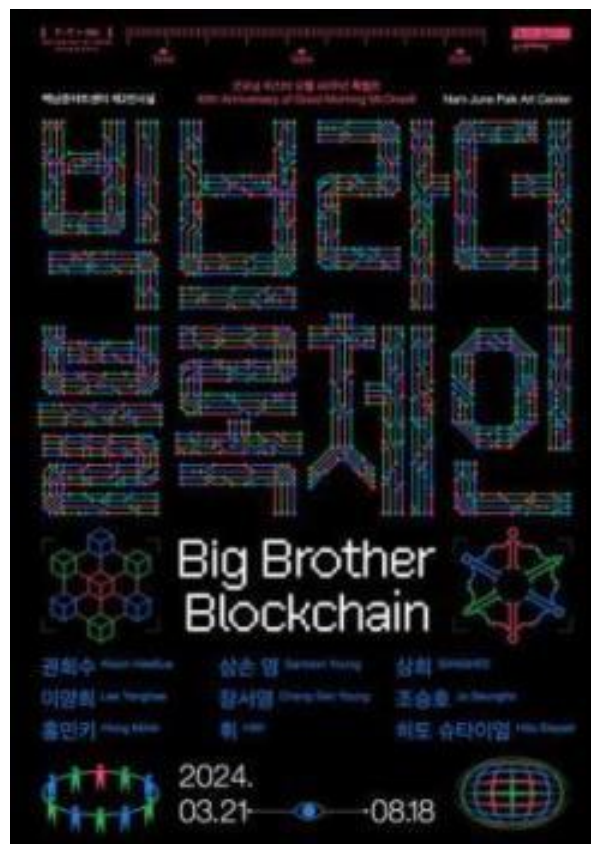
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Transmission
**40th Anniversary of
 Good Morning Mr. Orwell
 Big Brother Blockchain**



- Celebrating the 40th anniversary of Nam June Paik’s 1984 satellite project *Good Morning Mr. Orwell*, *Big Brother Blockchain* examines contemporary art’s response to the rapidly changing digital environment.
- The participating artists are the future representations of various art forms that Paik invited to participate in *Good Morning Mr. Orwell* (1984), each displaying their outlook on dance, song, media, games, and labor.
- The exhibition features six commissioned works by contemporary media artists who envision alternative futures that confront technology and information regulation.

- Introduction

Big Brother Blockchain presents nine contemporary artists that address the prospects symbolized by the new technology of blockchains. “Big Brother” in the exhibition title refers to the fictional dictator in George Orwell’s novel *Nineteen Eighty-Four*, who monopolizes information and monitors society. Blockchains, by contrast, indicate technology that distributes information storage and shares it transparently. As the title suggests with its two conflicting terms, the exhibition seeks to examine contemporary art that responds to the rapidly changing digital environment by envisioning alternative futures against centralized information technology.

The artists participating in *Big Brother Blockchain* are future embodiments of various artists whom Nam June Paik invited in *Good Morning Mr. Orwell*, such as Laurie Anderson, Peter Gabriel, John Cage, and Merce Cunningham. **Hong Minki** establishes a link between 1984 and the present by focusing on the two hosts connecting New York and Paris in *Good Morning Mr. Orwell*. Hong introduces a Youtuber named BB to expose the surveillance and exploitation that covertly takes place in the digital world. **Chang Seo Young** was inspired by Laurie Anderson’s performance of the airplane crash episode featured in *Good Morning Mr. Orwell*. Chang’s new production, *Turbulence*, compares hyper-personalized media via AI recommended algorithms and humanity’s fate to a precarious plane flight. **HWI** stands in 2024, forty years into the future from *Good Morning Mr. Orwell*, reflecting on the past and the future simultaneously with a feeling of *déjà vu*. In the latest work, *Your Past Life*, the artist depicts a fictional future in which survivors of a world depleted of fossil fuels and submerged in water rebuild their lives. **Kwon HeeSue** screens *Spiral Film*, in which decomposed light reconstructs and transforms the exhibition landscape in real-time by installing a shutter speed controller in front of the projector. The work leaps forward half a century from *Good Morning Mr. Orwell*, which edited and collaged multiple video sources, including videos taken on-site.

Hito Steyerl’s *Factory of the Sun* (2015) describes the story of employees in a motion-capture studio whose physical labor is transformed into a virtual world, i.e., today’s data-driven society, thus disrupting our physical world. Exhibited for the first time in South Korea, **Samson Young’s** *Altar music (liturgy for an indecisive believer)* (2022) questions human beliefs and attitudes toward technology by installing readable motifs throughout the exhibition space that display the act of delegating human emotions and behavior to machines. **Cho Seungho** reveals resistance toward contemporary technological environments with his new work *Refuge*, which tries to hide

from the constraints of technology yet occupies a space that draws everyone's attention. **Lee Yanghee's** new work, *Trip the Light Fantastic*, is a video that filmed and edited the process of meeting with teenagers online and absorbing themselves into dance. The video suggests the future of performing arts in today's digital media environment, where anyone can be a performer and an audience anywhere, breaking away from the traditional dichotomy between performer and audience. In *Oneroom-Babel*, **SANGHEE** brings to the surface a studio (also known as "one-room"), a distinctive housing unit for young Koreans where the private lives of its occupants are recorded while depicting the apartment as a dreamlike space stacked in the depths of the ocean, creating a complex paradox between reality and non-reality through the medium of the VR.

In 1984, Paik demonstrated the positive possibilities of media technology to the world with *Good Morning Mr. Orwell*, proving the other "half" that Orwell had overlooked. What Paik sought to present in *Good Morning Mr. Orwell* was the new internet era of compressed time and space symbolized by the satellite and, further, the hope that the purposes of technology can change. *Big Brother Blockchain* follows the ideals that Paik dreamt of, seeking a new path for technology and imagining a world different from the one we face today.

- **Artist Talk**

May 18 **SANGHEE, Hong Minki, HWI**
June 1st **Lee Yanghee, Chang Seo Young**
June 15 **Kwon HeeSue, Cho Seungho**

1) Chang Seo Young

Turbulence, 2024, three-channel video, color, sound, 12:07



Chang Seo Young was inspired by Laurie Anderson's *Language of the Future* (1984) and the airplane crash episode featured in *Good Morning Mr. Orwell*. Passengers in the plane eat the same meal in a cramped economy seat during a flight and soon are immersed in our monitors. Yet considered from a different perspective, we share the same fate amid turbulence, holding our breath together as a communal group. Though we sit beside each other, we are strangers doing nothing together. We observe separate monitors while sharing a time and space devoid of crossroads. Moreover, hyper-personalized technologies such as automated recommendation algorithms reinforce our biased tastes and trap us between narrow walls. Just as oxygen fades with the ascension of the plane, a sense of community diminishes as we go further down the road. Flying indicates humanity's present life on this planet. *Turbulence* delineates a precarious flight, full of interesting analogies to the personalization of media that fuels humanity's unfortunate fate.

2) Hong Minki

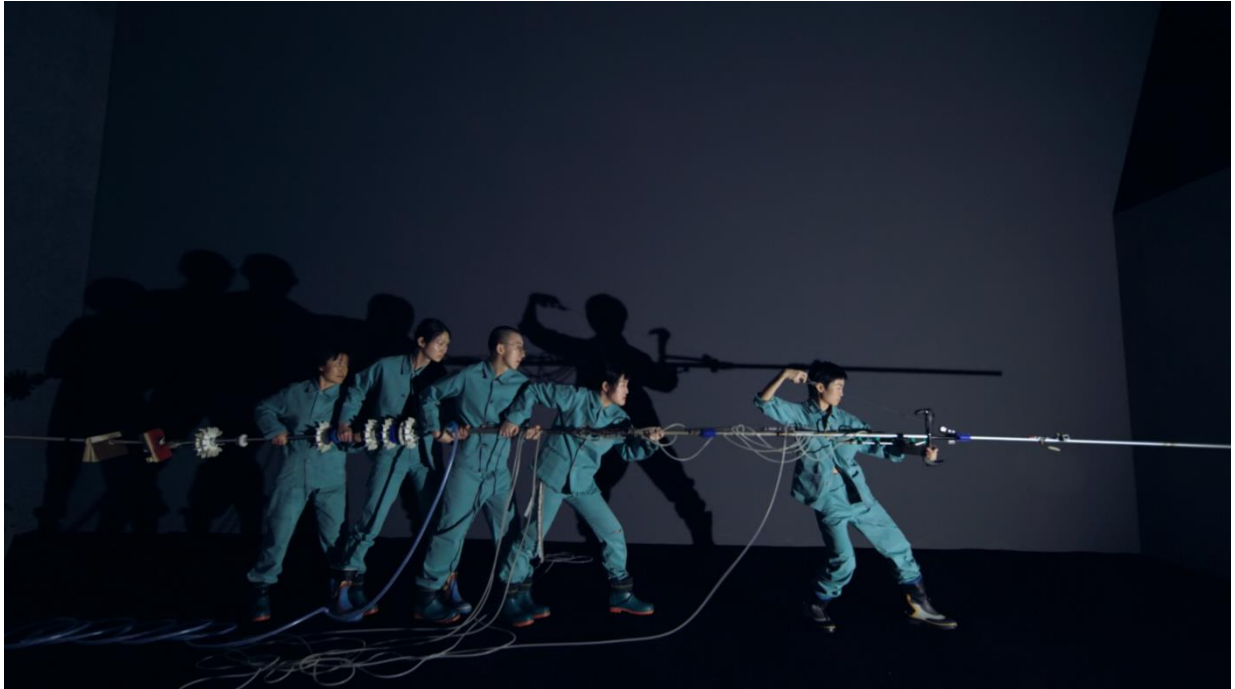
BB gets HACKED on live stream?!??, 2024, single-channel video, color, sound, 9:40



Hong Minki establishes a link between 1984 and current media situations by focusing on the two hosts who played an essential role in connecting New York and Paris in *Good Morning Mr. Orwell*. YouTuber B.B., who appears in the work, conducts a live broadcast in Virtari, online broadcast platform which means safe virtual fence. The fans monitor and criticize B.B.'s every movement during the live streams and ask to perform blatant emotional labor. Nonetheless, B.B., labeled with the symbol of Big Brother, may be the actual predator of the online world who monopolizes the general public's emotional capital. B.B. uses the public's desire to maneuver intimacy and fictitious relationships, moving people the way he wants. In a digital world that seems free of control or surveillance and guarantees freedom of expression, various political forces secretly monitor and suppress one another.

3) HWI

Your My Past Lives, 2024, single-channel video, color, sound, 6:37



HWI stands in 2024, forty years into the future from *Good Morning Mr. Orwell* (1984), when one cannot throw away the déjà vu feeling, looking at the past and the future simultaneously. HWI composed *Your My Past Life*, which chants, “Your Past Life is the result of my original sin; my rebirth is the future as your present.” “You and I” are the abusers and exploiters of nature, but at the same time, victims suffering from the climate crisis. We might be entangled in multiple layers of time, constantly repeating lives with a past and reincarnation, and may be destined to face catastrophe. The new performance video produced for *Your My Past Lives*, however, envisions an imaginary history/future that utilizes the power of water, namely an alternative technological culture, rather than carbon energy. The video shows survivors of a flooded world, where fossil fuel has been exhausted, attempting to rebuild the world by creating a hydroelectric generator from a thermal power plant unit. The eight “people of water” center around a tool that symbolizes a water turbine, performing their technical functions like an electronic circuit and struggling to keep the energy flowing.

4) Jo Seungho

Hideout, 2024, lead plate, plaster board, vinyl, aluminum, wood, cable, sound installation, dimensions variable



Jo Seungho constructs a precarious-looking pillar of plasterboard and places a leaden safe house on the top. Whereas lead is used for radiation shielding and plasterboard for a fire-resistant finish, the house looks like a run-down or ruin. A safe house is a house in disguise where authorities like Big Brother keep secrets, but the term also indicates a place of protection and hermitage. One who manages to sneak into the place may be freed from digital surveillance, at least for a while. Nevertheless, the plasterboard supporting the safe house is brittle, and the thin lead sheet is easily bendable. The fragile space that resembles us, who hopes to evade observation and hide, is displayed high up where everyone can see.

5) Kwon HeeSue

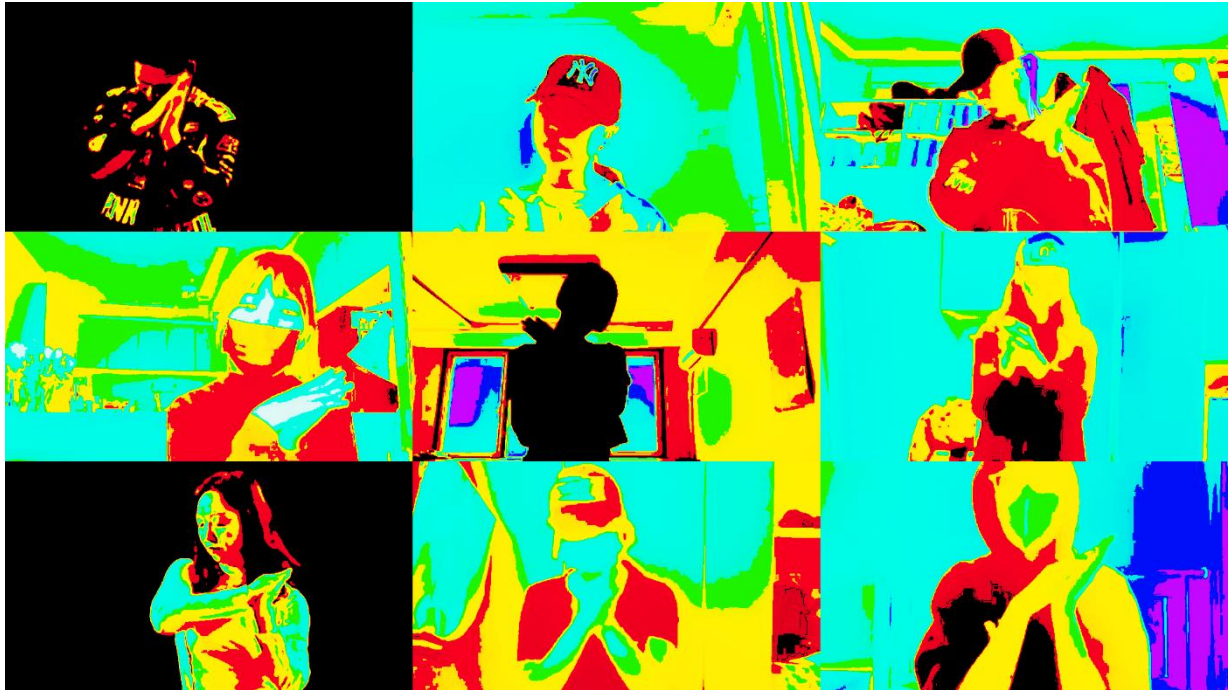
Spiral Film, 2024, 360-degree rotating device, two shutter speed controllers, two projectors, camera, screen, live screening



Spiral Film bathes the space with an illusion of light through the flow of glamorous and vibrant colors. A video camera mounted in the window of the exhibition space rotates 360 degrees to capture real-time footage of the visitors, artworks, and scenery outside the window. When the video is projected with a DLP projector, the shutter speed device that controls the amount of light in front of the projector breaks down the light into pure RGB colors. The projector with the device that controls the shutter's speed functions as a camera, and instead of recording light onto a film strip, it projects images made by broken light onto a screen. Though there is no actual film strip, the video camera spinning in spirals constantly dismantles and reconstructs the mobility of light and image. This light experiment resonates with the imagery of the *Paik-Abe Video Synthesizer* created in 1970, leaping forward half a century.

6) Lee Yanghee

Trip the Light Fantastic, 2024, single-channel video, color, sound, 4:30



“Trip the Light Fantastic” refers to lightly dancing or following dance steps to music. Lee Yanghee envisions the future of dance by focusing on the trend of young people creating and sharing casual dance challenges on platforms such as TikTok. The teens participating in the work learn a dance choreographed by the artist and immerse themselves by repeating the dance in their respective environments. The entire process takes place online, and the dance with everyone is finally completed by means of post-production. Editing movements in video is a unique way of choreographing that is impossible in the performing arts. In this way, the artist seeks the joy of dancing together online.

7) SANGEE

Oneroom-Babel, 2022-2023, interactive VR, color, sound, 15:00



Oneroom-Babel is a virtual world of studios (known as “one room” in Korea) stacked in the deep ocean. Dreamy little rooms remain like ice crystals in the spaces devoid of residents. The studio looks familiar as the virtual space(VR) was created by calibrating a real studio with a lidar scanner that uses laser pulses to measure the coordinates of a space. The audience wanders freely from the lowest floor, observing the living places of others one by one. If the audience finds a hidden jelly fish, they can climb up another floor to explore the entire “Babel.” *Oneroom-Babel* recalls the future with a new sense of space that Nam June Paik presented in computer-generated video *Act III in Good Morning Mr. Orwell*. When the physical conditions of the actual world transfer to the virtual world, and when the virtual world experience becomes real, we experience the future in the present world.

8) Hito Steyerl

Factory of the Sun, 2015, single-channel HD video, color, sound, environment,
luminescent LED grid, beach chairs, 22:57
Collection of National Museum of Modern and Contemporary Art.



Image CC 4.0 Hito Steyerl

Image courtesy of the artist, Andrew Kreps Gallery, New York and Esther Schipper, Berlin/Paris/Seoul

Factory of the Sun is the title of a game that Yulia who delivers the story in the work, creates with the motion capture technique in her studio. The people dancing to the beat wearing golden suits with sensors are workers hired by the studio. Their dance is translated into data used to create the game that are eventually converted into artificial sunlight. This shows the flow of data in which physical motion, i.e., bodily labor, is transformed into data and transmitted to the virtual world, reminding us that a networked society based on data has become our reality. The blue grid evoking the virtual world invades the space where we view the work, blurring the distinction between reality and cyberspace, the virtual and the real. We then come to face the truth: “This is not a game. It is reality.”

9) Samson Young

Samson Young, *Altar Music(liturgy for an indecisive believer)*, 2022, sound installation, four-channel video, digital print on carpet, digital print on vinyl on windows, 3d-printed PLA, repurposed printed material, repurposed silk flowers, dimensions variable



Image courtesy Galerie Gisela Capitain and the artist. Photo: Simon Vogel, Cologne.

Altar music(liturgy for an indecisive believer) displays an altar used for religious ceremonies. Created during the anti-government movement in Hong Kong, the work shows an artificial intelligence (AI) algorithm continuously generating fake news using news headlines from the Hong Kong Free Press, one of the city's media outlets, as prompts. Text generated by the AI provides a foundation for the sound of several speakers standing beside the altar in a manner reminiscent of choir hymns chanted to distribute faith. On the altar is a prayer wheel that takes the place of human prayer and a copy machine that reads scripture, also taking the place of a person. Machines replace humans increasingly in various realms, and people believe that they have made this possible. Perhaps we are gradually becoming passive, allowing machines to have feelings and beliefs on our behalf.

■ Participating Artists

Kwon HeeSue

Kwon HeeSue is a filmmaker and audiovisual performance artist based in Seoul. He works at the intersection of video and performance based on image and physicality. Kwon is especially interested in rearranging the social order through the expansion of perspectives and the subversion of physical sensation by utilizing optical devices. Kwon's major works include *Background Radiation Reflection* (Platform L, 2020), *Core* (Windmill, 2021), *Monsoon* (Seoul Art Space Mullaee, 2022), and *Developers* (Seoul Art Space Mullaee, 2023).

Samson Young

Samson Young is an artist based in Hong Kong. He works across a wide range of media, including sound, performance, video, and installation. Based on music, philosophy, and gender studies. Young's work focuses on political issues such as military conflict, identity, migration, and especially the British occupation of Hong Kong. Young was the first recipient of the BMW Art Journey Award in 2015. In 2017, he represented the Hong Kong Pavilion at the 57th Venice Biennale with *Songs for Disaster Relief*. Young is also the winner of the Prix Ars Electronica Award of Distinction in Sound Art and Digital Music.

SANGHEE

SANGHEE is a Seoul-based artist who works across a variety of genres, including VR, sound performance, games, and two-dimensional media. The artist is interested in the gaps and emotions experienced when physical inputs from the real world have an output in the virtual world or are redirected through the virtual world and back into the real world. With the interactive VR, *Oneroom-Babel*, SANGHEE won the Award of Distinction in the New Animation Art sector in Prix Ars Electronica. She was also invited to the Venice Immersive section at the Venice International Film Festival.

Yanghee Lee

Yanghee Lee is a choreographer working in New York and Seoul. As an artist dealing with the language of performing arts, Lee showcases temporary stages or exhibitions to present her work. She questions the value, possession, and enjoyment of performing arts and proposes and experiments with choreographic methods that horizontally illuminate and structure

performance's nature, attitudes, and elements. Lee has been an artist-in-residence at New York Live Arts (2011) and Movement Research (2014-2016) and is the recipient of a fellowship from the Asian Cultural Council.

Chang Seo Young

Chang Seo Young is an artist based in Seoul interested in the overturn of presence and absence, the beginning and end of existence, and flexible presence. Using video installation as her primary medium, the artist has explored the relationship between the body and time. She focuses on perceptive changes in time and space caused by illness or aging and the process of the transformed temporal and spatial feedback to the body. Chang has held solo exhibitions, including *Skid* (2022), *A Blinding Future* (2021), and *beginning to end at the beginning* (2019).

Cho Seungho

Cho Seungho works mainly in Seoul as a composer, theater and film music director, sound engineer, and musician. He gives agency to marginalized and abandoned beings by embracing the old media of analog devices. Recently, the artist has been working on detailed installations that mute sound and reveal his psychological state and attitude. In 2016, Cho performed *TV Jungle* as a member of Tape Ape at the Nam June Paik Art Center and presented the performance *Take Care, Obsolete Machine* (2022). Cho has also held his solo exhibition *Stay Mute*, in 2023.

Hong Minki

Hong Minki is a Seoul-based artist who has been making videos, exhibitions, and performances with an interest in socio-political issues. Hong especially addresses the bias in technology related to social agendas such as gentrification, same-sex marriage, and equal rights of disabled people, fostering critical thinking and publicizing contemporary social issues. Hong has produced independent films such as *Paradise* and *I Smell Wedding Bells* and has also held a solo exhibition.

HWI

HWI is an electronic musician and visual artist based in Seoul. She creates music and visual images using densely layered distorted voices as her material. As a member of the artist collective eobchae, HWI critically examines social structures and phenomena in the age of technological media and pinpoints how we communicate and relate online. HWI released her debut EP *ExtraPlex* in 2019, and the soundtrack of eobchae, *The Decider's Chamber* in 2021.

Hito Steyerl

Hito Steyerl is a visual artist and filmmaker based in Germany whose work addresses today's most critical social and cultural phenomena, such as digital technology and global capitalism. Steyerl has also been publishing works that cross the boundaries of art, philosophy, and politics that raise compelling questions on media, image, and technology, thus being recognized as one of her generation's most influential media artists. Steyerl has held solo exhibitions at leading museums, including the Art Institute of Chicago in 2012, the Museum of Contemporary Art Los Angeles in 2016, and the Centre Pompidou in Paris in 2021, and has participated in documenta in 2007, the Museum of Modern Art, New York in 2014, and the 56th Venice Biennale in 2015.

■ Information

- Free Admission
- Opening Hours: 10am - 6pm (Last entry one hour before closing)

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