25TH INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART

June 22(Sat) – June 28(Fri), 2019
Asia Culture Center

PROGRAM
<table>
<thead>
<tr>
<th>I.</th>
<th>25th International Symposium on Electronic Art</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Words of Welcome 04</td>
</tr>
<tr>
<td></td>
<td>Overview 06</td>
</tr>
<tr>
<td></td>
<td>Main Program 08</td>
</tr>
<tr>
<td></td>
<td>Themes 10</td>
</tr>
<tr>
<td></td>
<td>Organizing Committee 12</td>
</tr>
<tr>
<td></td>
<td>International Program Committee 14</td>
</tr>
<tr>
<td></td>
<td>ISEA International 17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II.</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Academic Program 18</td>
</tr>
<tr>
<td></td>
<td>Keynote Session 18</td>
</tr>
<tr>
<td></td>
<td>Special Session 22</td>
</tr>
<tr>
<td></td>
<td>Workshop/Tutorial 32</td>
</tr>
<tr>
<td></td>
<td>Paper/Panel Session 36</td>
</tr>
<tr>
<td></td>
<td>Poster/Demo Session 48</td>
</tr>
<tr>
<td></td>
<td>Institutional Presentation 50</td>
</tr>
<tr>
<td></td>
<td>Artistic Program 52</td>
</tr>
<tr>
<td></td>
<td>Exhibition 52</td>
</tr>
<tr>
<td></td>
<td>- Juried Exhibition 52</td>
</tr>
<tr>
<td></td>
<td>- Special Exhibition &lt;Lux Aeterna&gt; 52</td>
</tr>
<tr>
<td></td>
<td>Screening 53</td>
</tr>
<tr>
<td></td>
<td>Performance 54</td>
</tr>
<tr>
<td></td>
<td>- Juried Performance 54</td>
</tr>
<tr>
<td></td>
<td>- Invited Performance 54</td>
</tr>
<tr>
<td></td>
<td>Residency 55</td>
</tr>
<tr>
<td></td>
<td>Artist Talk 56</td>
</tr>
<tr>
<td></td>
<td>ACT Festival 2019 58</td>
</tr>
<tr>
<td></td>
<td>Local Engaged Program 60</td>
</tr>
<tr>
<td></td>
<td>Workshop &amp; Exhibition 60</td>
</tr>
<tr>
<td></td>
<td>Culture Tour/Korean Traditional Experience 61</td>
</tr>
<tr>
<td></td>
<td>Event 62</td>
</tr>
<tr>
<td></td>
<td>ISEA2019 Opening 62</td>
</tr>
<tr>
<td></td>
<td>ISEA2019 Closing 64</td>
</tr>
</tbody>
</table>
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 4th industrial revolution. It is very meaningful for Gwangju, Korea to hold the 25th 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 25th 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 25th 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 25th 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.
25th International Symposium on Electronic Art (ISEA2019)

**OVERVIEW**

**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**

<table>
<thead>
<tr>
<th>Jun. 22 (Sat)</th>
<th>Jun. 23 (Sun)</th>
<th>Jun. 24 (Mon)</th>
<th>Jun. 25 (Tue)</th>
<th>Jun. 26 (Wed)</th>
<th>Jun. 27 (Thu)</th>
<th>Jun. 28 (Fri)</th>
<th>Jul. 28 (Sat)</th>
<th>Aug. 4 (Sun)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshop / Tutorial</td>
<td>Keynote Session</td>
<td>Workshop / Tutorial</td>
<td>Special Session</td>
<td>Paper / Panel Session, Poster / Demo Session</td>
<td>Institutional Presentation</td>
<td>Juried Exhibition, Screening, Performance</td>
<td>Artist Talk</td>
<td>Artist Talk</td>
</tr>
<tr>
<td>ACT Festival 2019 (FoodHack)</td>
<td>Juried Exhibition, Screening, Performance</td>
<td>ACT Festival 2019 (FoodHack)</td>
<td>Juried Exhibition, Screening, Performance</td>
<td>Juried Exhibition, Screening, Performance</td>
<td>Juried Exhibition, Screening, Performance</td>
<td>Juried Exhibition, Screening, Performance</td>
<td>Juried Exhibition, Screening, Performance</td>
<td>Juried Exhibition, Screening, Performance</td>
</tr>
</tbody>
</table>

**ACC Archive & Research**

- **Venue**
  - Conference hall
  - Reception hall
  - Conference hall lobby
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Park)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
  - Special hall (Library Paper)
Ⅰ. 25th International Symposium on Electronic Art

MAIN PROGRAM

Period | Time | Venue | Program
--- | --- | --- | ---
**Academic Programs**
Jun. 24 | 13:30 - 14:20 | Conference hall | Keynote Session 1
- A Journey through the Culture-Technology Valley
  Kwangyun Woh(Chair of National Council of Science & Technology, Republic of Korea)

Jun. 25 | 10:00 - 10:50 | Conference hall | Keynote Session 2
- The dark side of light
  Michael Doser
  (Senior research physicist at CERN, Switzerland)

Jun. 25 | 13:30 - 14:20 | Conference hall | Keynote Session 3
- Nam June Paik : Transforming Cultures, Connecting the World
  Sook-Kyung Lee (Senior Curator, International Art at Tate Modern, Republic of Korea)

Jun. 26 | 14:30 - 17:00 | Conference hall | Special Session 1
- Nam June Paik and Korean Media Art :
  Beyond ‘Hacking’ into Arts as Open System
  Christa Sommerer (University of Art and Design in Linz, Austria)

Jun. 27 | 14:30 - 17:00 | Lecture room 1 | Special Session 3
- The Practice of Art for Constructing the Urbanity of Shared Values in the Age of Art and Technology Convergence
  KOSMA SPECIAL SESSION : New Media Reality and Arts

**Artistic Programs**
Jun. 22 | 10:00 - 18:00 | Space 2 | Juried Exhibition

Jun. 22 - Jul. 28 | 08:00 - 22:00 | Asia Plaza (Media Wall) | Juried Screening

Jun. 22 - 28 | 10:00 - 18:00 | Space 5 | Special Exhibition "Lux Aeterna"
  Organized by Art Center Nabi under the auspices of the Korea Foundation for the Advancement of Science & Creativity (KOFAC)

Jun. 22 - 28 | 10:00 - 19:00 | Space 1, 3, 4 | ACT Festival 2019 - FoodHack
  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 | ACT Showcase, ACT Archive, Screening

**Performances**

Period | Time | Venue | Program
--- | --- | --- | ---
Jun. 22 | 14:00-14:30 | Space 1 | Bill Vorn <Copacabana Machine Sex>
  Sponsored by Art Center Nabi

Jun. 22 | 17:00-17:30 | Space 1 | Sabina Hoyo Ahn <BREATHE>
  ISEA2019 X ACT Festival 2019
  Alexis Laugevin-Traut <Interferences (String Network)>
  ISEA2019 X ACT Festival 2019

Jun. 23 | 19:00 | Theater 1 | Nohlab & Nos Visuals with Udi Bonen <Deep Space Music>

Jun. 25 | 14:30 | Space 2 | Karen Lancel and Heremon Maat <Shared Senses : Intimacy Data Symphony>

Jun. 25 | 14:30 | Space 2 | Michela Pelusio <SpaceTime Helix>
  ISEA2019 X ACT Festival 2019

Jun. 26 | 15:00 | Space 2 | Claudia Robles-Angel <MINDSCAPE>

**Opening Performance**

Jun. 24 | 20:30 | Asia Plaza (Media Wall) | LEE Leenam, Robolink & Pablo Air, GongMyoung, Art Center Nabi <Drunken Drone> (2019)

**Closing Performance**

Jun. 27 | 20:00 | Gwangju Traditional Culture Center | Jayoung Chung <Fiat Lux> (2019)

**Local Engaged Performance**

Jun. 25 | 17:00 | Media 338, Gwangju Cultural Foundation | Marcus Neustetter <Searching Darkness>
  In collaboration with Radford University (USA), College of Visual and Performing Arts, Department of Dance.

**Local Engaged Programs**

Jun. 22 - 28 | 10:00 - 17:00 | Space 2 | AAI-Zero1 Workshop Exhibition <Smarter Home>
  Organized by Gwangju Cultural Foundation

Jun. 22 - 28 | 10:00 | Asia Plaza, ACC Cultural Exchange, ACC Theater | Chosun University Department of Art-Media Art Production
  Organized by Chosun University Linc+ (Leaders in Industry-university Cooperation), Gwangju Cultural Foundation
I. 25th 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


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


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


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 the world. 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.
1. 25th 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)

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
Yongsun Choi (Associate Professor, Dept. of Art & Technology, Soyang University)
Jiyoon 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, Dept. of Transmedia, Syracuse University)

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

Chair of Special Session 1 (Nam June Paik and Korean Media Art)
Won Koon 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 (PhD, Nabi Future Studies, Art Center Nabi)

Chair of Special Session 3 (New Media Reality and Arts)
Young Jae 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)
Heeoyo Choi (Team member, Curatorial Team, Art Center Nabi)
Soyoung Lim (Team member, Curatorial Team, Art Center Nabi)
Yeain Cho (Team member, Curatorial Team, Art Center Nabi)
Yukyung Chung (Team member, Curatorial Team, Art Center Nabi)

Chair of Curated Exhibition 2 (ACT Festival)
Hyelehyn Kim (Team Member, ACT Festival Team, Asia Culture Institute)

Chairs of Juried Performance & Technical Management
Namkyoun 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
Heeoyo Choi (Team member, Curatorial Team, Art Center Nabi)
Hahira 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)
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)
Ahn Yong-Yeol (Indiana University Bloomington)
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)
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 (Inerecreate Research Centre)
Collins Karen (University of Waterloo)
Cornell Deborah (Boston University)
Cruz Daniel (Universidad de Chile)
Czegeledy 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)
Eigingerfeld 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)
Gollifer Sue (ISEA International HQ)
Graham Beryl (CRLUM, 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)
Hong Sanghwa (Korea Advanced Institute of Science and Technology)
Ji Haru Hyunkyung (OCAD University)
Jim Alice Ming Wai (Concordia University)
Johnson Colin (University of Kent)
Kim Tae-Eun (DongYang University)
Krapp Peter (University of California, Irvine)
Laureano Tomas (City University of Hong Kong)
Lee Byungjoo (Korea Advanced Institute of Science and Technology)
Lee Wonjae (Korea Advanced Institute of Science and Technology)
Lee Ji-Hyun (GSCT, KAIST)
Lee Jongpi (Korea Advanced Institute of Science and Technology)
Lee Jun Hee (School of Arts Sungkyunkwan University)
Londoño Felipe (Universidad de Cundinamarca)
Ludovico Alessandro (University of Southampton)
Malina Roger (Institute of Creative Technologies, ISEA International)
Mejia 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)
Nitet Anne (The Patchingzone, ISEA International)
Noh Junyong (Korea Advanced Institute of Science and Technology)
O'Donoghue Diamuid (Maynooth University)
Oldenburg Aaron (University of Baltimore)
Park Siwha (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 (Whitney School University)
Prokopow Michael (OCAD University)
Procotter 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)
Sabot 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)
Tomero 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)
Zur Ionat (Symbiotic A, School of Anatomy, Physiology and Human Biology, The University of Western Australia)
I. 25th 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)
Dehinger Hans (School of Art, University of Kassel)
Dorin Alan (Monash University)
Drew Jesse (University of California, Davis)
Edelman Udi (Center for Digital Art, Holon)
Fraysides 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 HyeIn (Art Center Nabi)
Kim Hee-Eun (Art Center Nabi)
Kim Hye-Ran (The Korean Society of Media & Arts)
Kim Hyun Ju (Seoul Media Institute of Technology)
Kim Taejin (Korean Society of Media and Art)
Kivinen Kati (Museum of Contemporary Art Kiasma)
Kwon Jo (Microwave International New Media Arts Festival)
Lavers Amy (University of Illinois at Urbana-Champaign)
Lee Byung-Joo (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 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 Juyoung (Korea Advanced Institute of Science and Technology)
Park Namhee (Asia Culture Institute)
Phillips Mike (i-DAT)

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 O10, 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, Cajarc, 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)
KEYNOTE SESSION 1

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

Title | A Journey through the Culture-Technology Valley
Date/Time | June 24(Mon), 13:30 - 14:20
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 | The dark side of light
Date/Time | June 25(Tue), 10:00 - 10:50
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.researchgate.net/profile/Michael_Doser2
KEYNOTE SESSION 3

Sook-Kyung Lee
Senior Curator (Tate Modern), Republic of Korea

Title | Nam June Paik : Transforming Cultures, Connecting the World
Date/Time | June 25(Tue), 13:30 - 14:20
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 56th Venice Biennale in 2015.

KEYNOTE SESSION 4

Christa Sommerer
University of Art and Design in Linz, Austria

Title | Woman Working with Media Art Technology
Date/Time | June 26(Wed), 10:00 - 10:50
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 | June 26(Wed), 10:50 - 11:00
Venue | Conference hall, ACC Archive & Research(B2)
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 signals 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 20th 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 20th 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 visible 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.
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.”

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

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, 1996), 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?
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

---

**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

---

**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

---

**Panelist**

**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

---

**Panelist**

**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**

**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

---

**Panelist**

**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

---

**Panelist**

**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 London 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

---

**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
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 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 engaged in free discussions in a general discussion session. In this special session, we discuss the social, public, educational, and healing effects of new media arts.
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.

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 programing 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.
## WORKSHOP / TUTORIAL

### June 22(Sat)

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

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Beryl Graham and Georgia Smithson (University of Sunderland)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>10:00 - 18:00</td>
</tr>
<tr>
<td>Venue</td>
<td>Lecture room 1, ACC Archive &amp; Research (B4)</td>
</tr>
<tr>
<td>Target Audience</td>
<td>Those involved in new media, digital art: which include curators, producers, art organizers, distributors, exhibitors, students, researchers, artists, designers, and makers.</td>
</tr>
<tr>
<td>Abstract</td>
<td>Curators, producers, art organizers, 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.</td>
</tr>
</tbody>
</table>

#### #560 TITLE: GESTURELAB WORKSHOP

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Judith Doyle (Associate Professor, Faculty of Art; Co-Director, Social Media and Collaboration Lab (SMACLab) OCAD University, Toronto Canada.) Nicholas Beirne</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>10:00 - 18:00</td>
</tr>
<tr>
<td>Venue</td>
<td>Training room 1, ACC Archive &amp; Research (B4)</td>
</tr>
<tr>
<td>Target Audience</td>
<td>ISEA2019 participants, Students, Artists and Members of community-based organizations</td>
</tr>
<tr>
<td>Abstract</td>
<td>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.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Youjin Jeon (W&amp;T LAB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>14:00 - 18:00</td>
</tr>
<tr>
<td>Venue</td>
<td>Community room 1, ACC Archive &amp; Research (B4)</td>
</tr>
<tr>
<td>Target Audience</td>
<td>Beginner at physical computing and e-textile (aged 12 and over) Participants</td>
</tr>
<tr>
<td>Abstract</td>
<td>W&amp;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.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Instructor</th>
<th>David Strang (University of Plymouth, UK)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>10:00 - 18:00</td>
</tr>
<tr>
<td>Venue</td>
<td>Lecture room 2, ACC Archive &amp; Research (B4)</td>
</tr>
<tr>
<td>Target Audience</td>
<td>Media Artists interested in experimental sound and working physically with non-standard materials alongside physical computing. (Students, Artists, ISEA participants)</td>
</tr>
<tr>
<td>Abstract</td>
<td>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.</td>
</tr>
</tbody>
</table>
### WORKSHOP / TUTORIAL

#### June 23(Sun)

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

- **Instructor**: Isabelle Arvers (Curator and Game Artist, Machinima Specialist, Director of Kreron)
- **Time**: 10:00 - 18:00
- **Venue**: Community room 2, ACC Archive & Research(B4)
- **Target Audience**: Students in art, visual art, game development and digital media
- **Abstract**: This workshop aims to transform an object of mass consumption and entertainment into a mean 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**

- **Instructor**: Taekyeom Lee (Assistant professor of Graphic Design at Appalachian State University in Boone, NC)
- **Time**: 14:00 - 18:00
- **Venue**: Training room 1, ACC Archive & Research(B4)
- **Target Audience**: 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)
- **Abstract**: 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.

#### June 27(Thu)

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

- **Instructor**: Haein Kang (Art+Brain lab at the University of Washington)
- **Time**: 10:00 - 18:00
- **Venue**: Lecture room 1, ACC Archive & Research(B4)
- **Target Audience**: All audience interested in critical reviews and discourse on works of contemporary artists based on technology
- **Abstract**: 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.

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

- **Instructor**: Isabelle Arvers (Curator and Game Artist, Machinima Specialist, Director of Kreron)
- **Time**: 14:00 - 18:00
- **Venue**: Community room 2, ACC Archive & Research(B4)
- **Target Audience**: Anyone interested in brain waves and/or brain-computer interface is welcome!
- **Abstract**: 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.
## June 24 (Mon)

### Session 1-1. VR / AR - Self Reflection
Chair: Graham Wakefield (York University)

**Lecture room 1**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Papers</td>
</tr>
</tbody>
</table>
Jiayue Cecilia Wu and Donghao Ren |
| 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, Woyjean Lee, Hyungsin Kim and Jeong Han Kim |
| 11:00  | - 555. VoicingHan : between Mortal and Immortal  
Semi Ryu, Danielle Noireka, Malisa Dang, Egidio Del Fabbro |
| 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**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Papers</td>
</tr>
</tbody>
</table>
| 10:20  | - 473. Hertzian, Disruptive, Experimental Text Physicalizations  
Marinos Koutsomichalis |
| 10:40  | - 634. Political Crystals : Numinous Hashtags  
Clarissa Ribeiro |
| 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 Poczos |

### Session 1-3. Game Art and Digital Narrative #1
Chair: Young Yim Doh (KAIST)

**Community room 2**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Papers</td>
</tr>
</tbody>
</table>
| 10:15  | - 751. Video Games and Gender-based Violence : Towards a Socially Responsible Design Practice  
Agustina Isidori and Etienne Brunelle-Leclerc |
| 10:30  | - 809. Storydiving : methods for engaging 360 narratives  
Nadja Lipsy |
| 10:45  | - 980. Hong Kong’s Yellow Umbrella (2014) : A Prescient Political Game  
James Shea |
| 11:00  | - 950. The Unbearable Lightness of Meaning Game  
Lindsay Grace |

### Session 1-4.

**Training room 1**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Panel</td>
</tr>
</tbody>
</table>
| 11:00  | - 707. Machine Flaws in Generative Art  
Vladimir Todorovic, Dejan Grba, Kristy Kang, Melentie Pandilovski and Paul Boye |

---

## June 24 (Mon)

### Session 1-1. VR / AR - Auditory Media
Chair: Ross Williams (Nanyang Technological University)

**Lecture room 1**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30</td>
<td>Papers</td>
</tr>
</tbody>
</table>
Steven Devleminch, Boris Debackere and Toon van Waterschoot |

### Session 2-2. Photography / Film / Video
Chair: Sue Gollifer (ISEA International, The University of Brighton)

**Lecture room 2**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30</td>
<td>Papers</td>
</tr>
</tbody>
</table>
| 11:45  | - 973. The Idiosyncrasies of Speed  
Yanai Toister |
Maria Lantin, Alexandra Hass and Simon Overstall |
| 12:00  | - 687. Acting-Centred Definitions of Vectors, Synthespians, and Digital Doubles  
Jason Kennedy |
Anastasia Tyurina |

### Session 2-3. Light Art
Chair: Ernest Edmonds (ISEA International, De Montfort University)

**Community room 2**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:15</td>
<td>Papers</td>
</tr>
</tbody>
</table>
| 11:30  | - 339. Espherica01. Visions of Free Falling Water in Stroboscopic Media  
Reynaldo Thompson and Tirthas Mukhopadhyay |
Andrew Richardson |
| 12:00  | - 756. SPATIAL INSTALLATIONS FROM INCIDENTS OF LIGHTS AND SHADOWS APPLIED IN ARCHITECTURE TEACHING  
Paula Escandón, Andres Roldan and Fernando Luna |
| 12:15  | - 650. Volumetric Light Sculptures : Occupying the space between the apparatus and the image  
Brendan Harwood |
| 12:30  | - 106. In the Spotlight : Searchlights, Art, Surveillance and Spectacle  
Claudia Arozqueta |
### June 24 (Mon)

#### Session 3-1. Interactive Art #1
**Chair:** Sue Gollifer (ISEA International, The University of Brighton)

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Session type</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>14:30 - 14:50</td>
<td>Lecture room 1</td>
<td>Papers</td>
<td>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</td>
</tr>
<tr>
<td>14:50 - 15:10</td>
<td>Lecture room 1</td>
<td>Papers</td>
<td>420. From interaction to post-participation: the disappearing role of the active participant. Introducing research framework of post-participation. Varvara Guljajeva</td>
</tr>
<tr>
<td>15:10 - 15:30</td>
<td>Lecture room 2</td>
<td>Papers</td>
<td>678. Mediating Exhibitions via Audience Participation on Social Media: Collectivist and Individualist Curatorial Approaches in One World Exposition 2 Exhibitions Kyle Chung</td>
</tr>
</tbody>
</table>

**Venue:** Session 3-2. Installation
**Chair:** Pat Badani (ISEA International)

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Session type</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>14:30 - 14:45</td>
<td>Lecture room 2</td>
<td>Papers</td>
<td>456. Touched, a penumbra keyboard projection Paul Sermon</td>
</tr>
<tr>
<td>14:45 - 15:00</td>
<td>Lecture room 2</td>
<td>Papers</td>
<td>749. The inner landscape Helena Ferreira</td>
</tr>
<tr>
<td>15:00 - 15:15</td>
<td>Lecture room 2</td>
<td>Papers</td>
<td>476. Shakefie: Alternative Selfie System to Criticize SNS Platform as a Constructor of Fake Identity Jooyoung Oh and Byungjoo Lee</td>
</tr>
<tr>
<td>15:15 - 15:30</td>
<td>Lecture room 2</td>
<td>Papers</td>
<td>705. The Illuminated Self: Transcendent and Epiphanic States in the Encompassing Aesthetic Environment Sadia Sadia</td>
</tr>
</tbody>
</table>

### June 25 (Tue)

#### Session 4-1. Digital Heritage #1
**Chair:** Jaehong Ahn (KAIST)

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Session type</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:45 - 16:05</td>
<td>Lecture room 1</td>
<td>Papers</td>
<td>683. The Gone Garden VR Experience-An Impressionistic Representation as Virtual Heritage Reconstruction Benjamin Seide, Ross Williams and Elke Reinhuber</td>
</tr>
<tr>
<td>16:05 - 16:25</td>
<td>Lecture room 1</td>
<td>Papers</td>
<td>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</td>
</tr>
<tr>
<td>16:25 - 16:45</td>
<td>Lecture room 1</td>
<td>Papers</td>
<td>521. Reinterpreting Korean ‘True-View’ Landscape Painting Using Graphic Analysis Techniques - The Case of Jeong Seon’s Dosando Intae Hwang and Alenda Chang</td>
</tr>
</tbody>
</table>

**Venue:** Session 4-2. Digital Body and Performance
**Chair:** Mike Phillips (ISEA International, Plymouth University)

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Session type</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:45 - 16:05</td>
<td>Lecture room 2</td>
<td>Papers</td>
<td>551. Blurring Borders Between the Real and Digital Worlds. Minso Kim</td>
</tr>
<tr>
<td>16:25 - 16:45</td>
<td>Lecture room 2</td>
<td>Papers</td>
<td>970. In Search of Holistic Spirituality: A Philosophy of a Physi-Musiking Practice Irene Eunyoung Lee</td>
</tr>
<tr>
<td>16:45 - 17:05</td>
<td>Lecture room 2</td>
<td>Papers</td>
<td>965. From real to virtual embodied performance - a case study between dance and technology. João Martinho Moura, Né Barros and Paulo Ferreira-Lopes</td>
</tr>
</tbody>
</table>

**Venue:** Session 4-3. Bio Art
**Chair:** Joel Ong (York University)

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Session type</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:45 - 16:00</td>
<td>Community room 2</td>
<td>Papers</td>
<td>410. Sonic Transformation with Living Matter Sabina Hyoju Ahn</td>
</tr>
<tr>
<td>16:00 - 16:15</td>
<td>Community room 2</td>
<td>Papers</td>
<td>766. MICROBIOLOGICAL ANTHROPOPHAGY Clarissa Ribeiro</td>
</tr>
<tr>
<td>16:15 - 16:30</td>
<td>Community room 2</td>
<td>Papers</td>
<td>982. Transcendence and Microbiopolitics: Art and biology as material speculation Mariana Perez-Bobadilla</td>
</tr>
<tr>
<td>16:30 - 16:45</td>
<td>Community room 2</td>
<td>Papers</td>
<td>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</td>
</tr>
<tr>
<td>16:50 - 17:10</td>
<td>Community room 2</td>
<td>Papers</td>
<td>552. ART AND BIOTECHNOLOGY: the curatorial in the light of the exercise between, technology, philosophy and politics Tadeus Mucelli</td>
</tr>
</tbody>
</table>

**Venue:** Session 4-4.

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Session type</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:45 - 16:45</td>
<td>Training room 1</td>
<td>Panel</td>
<td>492. Penumbra in faint light: contemporary art and technology in Latin America Reynaldo Thompson, Tirtha Mukhopadhyay, Daniel Argenta, Daniel Cruz, Malu Pragoso, Nara Cristina Santos, Priscila Arantes, Jorge La Feria, Gilbertto Prado and Bernardo Piñero</td>
</tr>
</tbody>
</table>
## II. Program - Academic Program

### June 24(Mon)

#### Session 5-1. Environmental Art #1

**Chair:** Anne Nijten (ISEA International, Rotterdam University)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 17:00-17:20 | - 778. Affective Atmospheres | Ambient Feedback Ecology  
Nina Navab and Desiree Förster |
| 17:20-17:35 | - 635. Vapor as Tectonic Element to Sculpt Microclimate | 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

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 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)

#### Session 1-1. Ecological Art

**Chair:** Reynaldo Thompson (University of Guanajuato)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
Scott Rettberg |
| 11:35 | - 211. Plant Based Bio-Drone for Environmental Monitoring in The Amazon  
Zane Cerpina |
| 11:55 | - 561. Approaching Sustainability : Generative Art, Complexity, and Systems Thinking  
Aleksandra Dulic and Miles Thurogood |
| 12:15 | - 569. Heterochronicity : Historicizing Drainage and Enlightenment in Mexican Ecological Art  
Claudia Pederson |

#### Lecture room 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 11:15 | - 199. Multimodal Data Portrait for Representing Mobile Phone Use Behavior  
Sihwa Park |
| 11:35 | - 673. Memex in the Mirror Using Social Media to Visualize Collective Thought in Real-time  
Ian Wilcock |
| 11:55 | - 777. Windward | Windword : Elemental Metaphors for Data Art  
Joel Ong |

#### Session 1-2, Data Visualization and Sonification

**Chair:** Wonjae Lee (KAIST)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 11:15 | - 856. The Gaze of the Artwork : Seeing Machines and Interactive Art  
Raivo Kelomees |
| 11:30 | - 985. Memoirs of the Blind : surveillance, speed, and interaction  
Tomas Laurenzo |
| 11:45 | - 676. The body at the heart of the artwork  
Aurélie Besson |

#### Lecture room 2

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 11:15 | - 777. Windward | Windword : Elemental Metaphors for Data Art  
Joel Ong |

#### Session 1-3. Interactive Art #2

**Chair:** Pat Badan (ISEA International)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 14:30 | - 597. Twinkle : A Flying Lighting Companion for Urban Safety  
Honghao Deng, Jiabao Li and Allen Sayegh |
| 14:50 | - 317. Humanoid Robot Magic : various responses and communication  
Jeehyun Yang, Jaesik Jeong and Jacky Baltes |

#### Lecture room 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 14:15 | - 872. Mobile Art : The Art of the Social  
Larissa Hjorth |
| 14:30 | - 823. Lifemirror : On the Circulation of Light in Networks  
Oliver Case |
| 15:10 | - 873. Using the internet as a platform to destabilise gallery spaces, curation and artistic practice  
Carly Whitaker |

#### Session 2-1. Human-Robot Interaction

**Chair:** Byungjoo Lee (KAIST)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 14:30 | - 603. Practices and Poetics of Urban Media Art in the Shadows of the Illuminated City  
Stephanie DeBoer, Elliot Woods and Kristy H.A. Kang |
Honghao Deng, Jiabao Li and Allen Sayegh |

#### Lecture room 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
</table>
| 14:30 | - 603. Practices and Poetics of Urban Media Art in the Shadows of the Illuminated City  
Stephanie DeBoer, Elliot Woods and Kristy H.A. Kang |
| 14:50 | - 872. Mobile Art : The Art of the Social  
Larissa Hjorth |
| 15:10 | - 823. Lifemirror : On the Circulation of Light in Networks  
Oliver Case |
| 15:30 | - 873. Using the internet as a platform to destabilise gallery spaces, curation and artistic practice  
Carly Whitaker |
### June 25 (Tue)

<table>
<thead>
<tr>
<th>Venue</th>
<th>Session type</th>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community room 2</td>
<td>Papers</td>
<td>14:30 - 14:45</td>
<td>- 323. The dance of the wobbulator</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14:45 - 15:00</td>
<td>Sara Bonaventura</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:00 - 15:15</td>
<td>- 401. The Piano-of-Lights : a visual-music instrument for FullDome display</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:15 - 15:30</td>
<td>Yan Breuleux and Remi Lapiere</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:30 - 15:45</td>
<td>- 990. Misplaced Euphoria : Developing Kinesthetic Empathy Through Interactive Performance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:45 - 15:50</td>
<td>Kyungho Lee</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:50 - 15:55</td>
<td>- 249. AIBO : An Emotionally Intelligent Artificial intelligence Brainwave Opera Proof of Concept</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16:00 - 16:15</td>
<td>Ellen Pearlman</td>
</tr>
<tr>
<td>Lecture room 2</td>
<td>Papers</td>
<td>15:45 - 16:00</td>
<td>- 972. Colors for All : Immersive Narrative 360 Video for Color Blind Awareness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16:00 - 16:15</td>
<td>Eunsun Chu, Jacqueline Gonzalez, Jinsil Hwaryoung Seo and Caleb Kicklighter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16:20 - 16:30</td>
<td>- 346. Forgotten Landscapes : Interactive Virtual Reality in Public Art</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16:30 - 16:45</td>
<td>Ha Na Lee and James Hughes</td>
</tr>
<tr>
<td>Community room 2</td>
<td>Panel</td>
<td>15:45 - 16:45</td>
<td>- 968. Curating Games in the Asia Pacific Region</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hugh Davies, Kyle Chung and Yang Jing</td>
</tr>
<tr>
<td>Session 3-3.</td>
<td>Panel</td>
<td>15:45 - 16:45</td>
<td>- 945. Of Insects, Wisps, and Uncertainty : A Hermeneutical Comparative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Analysis of Ori and the Blind Forest and Hollow Knight</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Benjamin Horn</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:00 - 17:20</td>
<td>- 948. Hauntology, the Penumbra, and the Narratives of Play Experience</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:20 - 17:40</td>
<td>Lindsay Grace</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:40 - 17:55</td>
<td>- 257. Lightening the Hiatuses of Story : A Discussion on Intervals</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>in Storytelling of Interactive Documentary</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chunjun Mu</td>
</tr>
<tr>
<td>Lecture room 1</td>
<td>Papers</td>
<td>17:00 - 17:15</td>
<td>- 835. Without Stones there is no Arch. Subjectivity and Identity</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:15 - 17:30</td>
<td>Production in Virtual World Aesthetics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:30 - 17:45</td>
<td>Francisco Gerardo Toledo Ramirez</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:45 - 17:55</td>
<td>- 731. Biometric Visceral Interface-A Soft Robotic Immersive System</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>for Extended Perception</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mengyu Chen, Jing Yan and Yin Yu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:30 - 17:45</td>
<td>- 748. Facing Death and Afterlife in Electronic Art</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:45 - 17:55</td>
<td>Stahl Stensie</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jiabo Li, Honghao Deng and Panagiotis Michalatos</td>
</tr>
<tr>
<td>Session 4-2.</td>
<td>Virtual Self</td>
<td>17:00 - 17:15</td>
<td>- 481. Out of sight, out of mind</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:15 - 17:30</td>
<td>Charlotte Gould, Paul Sermon and Jeremiah Ambrose</td>
</tr>
<tr>
<td>Community room 2</td>
<td>Panel</td>
<td>17:00 - 17:15</td>
<td>- 481. Out of sight, out of mind</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17:15 - 17:30</td>
<td>Charlotte Gould, Paul Sermon and Jeremiah Ambrose</td>
</tr>
</tbody>
</table>

### June 26 (Wed)

<table>
<thead>
<tr>
<th>Venue</th>
<th>Session type</th>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community room 2</td>
<td>Papers</td>
<td>11:15 - 11:30</td>
<td>- 1004. Underwater Sound and Oceanic States of Mind</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11:35 - 11:55</td>
<td>Yolande Harris</td>
</tr>
<tr>
<td>Lecture room 1</td>
<td>Papers</td>
<td>11:35 - 11:55</td>
<td>- 24. Heavy Metal and the Oratorio for a Million Souls</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11:55 - 12:15</td>
<td>Nigel Helyer and Jon Drummond</td>
</tr>
<tr>
<td>Session 1-1.</td>
<td>Educational</td>
<td>11:15 - 11:30</td>
<td>- 261. Colliding systems : formal and real-life learning</td>
</tr>
<tr>
<td></td>
<td>Community</td>
<td>11:35 - 11:55</td>
<td>Anne Ngitgen and Annemarie Picaer</td>
</tr>
<tr>
<td></td>
<td>Conference</td>
<td>11:55 - 12:15</td>
<td>- 1016. FormLaboratory : Interfacing Technology with Site</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leslie Joynes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12:15 - 12:30</td>
<td>- 864. Mexican Electronic Art : Reuse and Reinterpretation of Technology</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cynthia Villagomez and Villagomez Oviedo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12:30 - 12:45</td>
<td>- 291. Patch : Can We Use DIY Techno-Craftivism to End Armchair Activism</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Janna Ahrendt</td>
</tr>
<tr>
<td>Session 1-2.</td>
<td>Educational</td>
<td>11:15 - 11:30</td>
<td>- 263. Transformation and Regeneration of the Chinese Traditional</td>
</tr>
<tr>
<td></td>
<td>Community</td>
<td>11:35 - 11:55</td>
<td>Oil-Paper Umbrella in Contemporary New Media Art</td>
</tr>
<tr>
<td></td>
<td>Conference</td>
<td>11:55 - 12:15</td>
<td>Jing Han</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12:15 - 12:30</td>
<td>- 441. MYSTERIOUS CHINESE MOVABLE TYPE PRINTING FROM TECHNOLOGY TO ART</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Haozi Zhang</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12:30 - 12:45</td>
<td>- 995. Situating Artificial Intelligence Art in Visual Cultural Heritage</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Harshit Agrawal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11:30 - 11:45</td>
<td>3D Map of Traditional Korean Constellations in the Milky Way</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11:45 - 12:00</td>
<td>Sung-A Jang and Benjamin L'Huillier</td>
</tr>
</tbody>
</table>
### June 26(Wed)

<table>
<thead>
<tr>
<th>Venue</th>
<th>Session type</th>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture room 1</td>
<td>Papers</td>
<td>14:30</td>
<td>- 851. Toward the Experiential VR Gallery using 2.5-D</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14:45</td>
<td>Sieun Park, Suk Chon, Tiffany Lee and Jusub Kim</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:10</td>
<td>- 656. Conservation of Shadows: Shared Physicality Between Worlds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:30</td>
<td>Haru Hyunkyung Ji and Graham Wakefield</td>
</tr>
<tr>
<td>Lecture room 2</td>
<td>Papers</td>
<td>14:30</td>
<td>- 1023. Privacy in the age of Mobile XR</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14:45</td>
<td>Alejandro Rodriguez and Tomas Laurenzo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14:50</td>
<td>- 564. The Myths of Our Time: Fake News</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:05</td>
<td>Vit Ruzicka, Eunsu Kang, David Gordon, Ankita Patel, Jacqui Fashimpaur and Manzi Zaher</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:05</td>
<td>- 812. More Than a Render: Digital Humans and the Politics of Representation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:20</td>
<td>Meredith Drum</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:30</td>
<td>- 491. Cooperative Experimentalism: Sharing to enhance electronic media</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:35</td>
<td>Andrew Brown, John Ferguson and Andy Bennett</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:50</td>
<td>- 986. Flower Wall Project: A Case Study in Participatory Art Utilizing Social Media</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Gyung Jin Shin</td>
</tr>
<tr>
<td>Community room 2</td>
<td>Papers</td>
<td>14:30</td>
<td>- 194. The Public Sphere Engendered by Media Technology:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14:45</td>
<td>Masaki Fujihata’s “Light on the Net” (1996)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14:45</td>
<td>Yasuko Imura and Shigeru Matsui</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:00</td>
<td>- 295. &quot;Site of Reversible Destiny Yoro AR&quot;: Platform for Utilization of Art Database and Development of AR System</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Masayuki Akamatsu, Yasuko Imura, Tomoki Kobayashi, Iku Harada and Shigeru Matsui</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:00</td>
<td>- 609. After Dan Graham: An archeological approach to virtual reality art</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15:15</td>
<td>David Han</td>
</tr>
</tbody>
</table>

### June 26(Wed)

<table>
<thead>
<tr>
<th>Venue</th>
<th>Session type</th>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture room 1</td>
<td>Papers</td>
<td>15:45</td>
<td>- 404. From here to eternity: Experimental and creative approaches to collecting and distributing new media art within regional arts organisations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16:05</td>
<td>Georgia Smithson</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16:25</td>
<td>- 830. Art museums facing the light of reality: an approach to virtual reality inside museums</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16:40</td>
<td>Pablo Bobira and Emannuelle De Oliveira Silva</td>
</tr>
<tr>
<td>Community room 2</td>
<td>Panel</td>
<td>17:00</td>
<td>- 802. Electronic Art Archives Platform, A Round Table Discussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18:00</td>
<td>Wim van der Plas and Oliver Grau</td>
</tr>
</tbody>
</table>
June 27(Thu)

Venue | Session type | Time  | Program
--- | --- | --- | ---
Lecture room 1 | Papers | 10:00 - 10:20 | - 543. Machinic Surrogates: Human-Machine Relationships in Computational Creativity
 | | 10:40 - 11:00 | - 641. Legend of Wrong Mountain: AI Generated Opera

Lecture room 2 | Panel | 10:00 - 11:00 | - 657. Media Archaeology: Linking Asia and Latin America

Community room 2 | Panel | 10:00 - 11:00 | - 999. Rationale Games for Biological Spaces

Session 1-1. Creative AI
Chair: Judith Doyle (OCAD University)

Session 2-2. Digital Fabrication
Chair: Yongsoon Choi (Sogang University)

Session 2-3.


Lecture room 1 | Papers | 11:15 - 11:35 | - 530. Interactive Technology as Toolkit—Structure of Communication, Senseware, and Research Strategy
 | | 11:35 - 11:55 | - 362. The Innovation Potential of Sensory Augmentation for Public Space
 | | 11:55 - 12:10 | - 646. Ambient Commons and the Eternal Passage of the Sun in Generative Public Art

Session 1-2.

Session 2-1. Design and Public Art
Chair: Tomas Laurenzo (City University of Hong Kong)
## POSTER / DEMO SESSION

**Date/Time** | June 24(Mon) - 27(Thu), 10:00 - 17:00  
**Venue** | Special hall 1, Library Park, ACC Archive & Research(B3)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title / Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>86.</td>
<td>Inside the Geometry-Double language</td>
</tr>
<tr>
<td></td>
<td>Chiara Passa</td>
</tr>
<tr>
<td>329.</td>
<td>Enlightening Intelligence : Behaviors from Synthetic Psychology</td>
</tr>
<tr>
<td></td>
<td>Rodolfo Cossovich</td>
</tr>
<tr>
<td>350.</td>
<td>Getting Together : Biomorphism and Emergence</td>
</tr>
<tr>
<td></td>
<td>Kathrine Hardman</td>
</tr>
<tr>
<td>528.</td>
<td>Flower-inspired by the poem ‘Flower’ by Chun-Su Kim</td>
</tr>
<tr>
<td></td>
<td>Jeong Hyun Kim and Yang Kyu Lim</td>
</tr>
<tr>
<td>579.</td>
<td>Origin of Contemporary in situ : Remediation of sound art and cognition</td>
</tr>
<tr>
<td></td>
<td>Jisoo Park, Beomsok Seo and Sangjun Park</td>
</tr>
<tr>
<td>643.</td>
<td>A Social Robot design project by Project-based learning (PBL) for STEAM education</td>
</tr>
<tr>
<td></td>
<td>Jae Hwan So, So Hyeong Lee, Yeon Hyeoung Kim and Jin Young Youn</td>
</tr>
<tr>
<td>660.</td>
<td>Hello, I am : Wearable to visualize personal digital data</td>
</tr>
<tr>
<td></td>
<td>Sindhu Giri and Khanin Sae Lim</td>
</tr>
<tr>
<td>667.</td>
<td>Gendynish : Stochastic Synthesis on the Arduino</td>
</tr>
<tr>
<td></td>
<td>Andrew R. Brown</td>
</tr>
<tr>
<td>686.</td>
<td>A study on images that can give intensive perception in photo archive exhibition</td>
</tr>
<tr>
<td></td>
<td>Dongwoo Shin and Yongsoo Shin</td>
</tr>
<tr>
<td>696.</td>
<td>VR Content ‘Four Seasons’ for Alzheimer</td>
</tr>
<tr>
<td></td>
<td>Bo-Yeon Kim, Joo-Chan Kim, Sunny Thapa Magar, Min-Hye Pak, Hae-Jung Suk</td>
</tr>
<tr>
<td>717.</td>
<td>The New ways to express music with Virtual Reality</td>
</tr>
<tr>
<td></td>
<td>Yang Ku Lee, Jung Ho Kim and Jin Wan Park</td>
</tr>
<tr>
<td>722.</td>
<td>Music Creation Tool using Hangul, Korean Alphabet</td>
</tr>
<tr>
<td></td>
<td>Yang Ku Lim, Gang Ta Choi and Jin Wan Park</td>
</tr>
<tr>
<td>786.</td>
<td>Mapping_Me : a shared virtual environment of media archives controlled by a tangible interface</td>
</tr>
<tr>
<td></td>
<td>Yani Breuleux, James Partaik, Rémi Lapierre</td>
</tr>
<tr>
<td>794.</td>
<td>TransMotion : A ML-based Interactive System for Aesthetic Experience of Movements</td>
</tr>
<tr>
<td></td>
<td>Yeorim Choi, Jihyun Park, Sey Min and Jusub Kim</td>
</tr>
<tr>
<td>838.</td>
<td>MindPlay : An EEG-based Musical Instrument for Subconscious Ensemble</td>
</tr>
<tr>
<td></td>
<td>Yunseon Son and Jusub Kim</td>
</tr>
<tr>
<td>865.</td>
<td>A.I. Ch‘angga</td>
</tr>
<tr>
<td></td>
<td>Sang Hyeob Lee and Jusub Kim</td>
</tr>
<tr>
<td>952.</td>
<td>MeloDraw : A System for Melodic Contour Search from Embedded Space Using Line Drawings</td>
</tr>
<tr>
<td></td>
<td>Jeong Choi, Chaelin Park, Haia Kim, Wonil Kim and Juhan Nam</td>
</tr>
<tr>
<td>954.</td>
<td>Visualization of Taekwondo Along the Path of Motion</td>
</tr>
<tr>
<td></td>
<td>Youngeoon Kim, Jiyong Lee, Jounghuen Kwon, Kyooowon Suh and Sanghun Nam</td>
</tr>
<tr>
<td>971.</td>
<td>Augmented Virtuality Storybook Using Real-Objects</td>
</tr>
<tr>
<td></td>
<td>Su Jin Park and Moon Ryul Jung</td>
</tr>
<tr>
<td>979.</td>
<td>Easy Jazz : Web-based Jazz Improvisation System</td>
</tr>
<tr>
<td></td>
<td>Wonil Kim and Juhan Nam</td>
</tr>
<tr>
<td>992.</td>
<td>Soniccanvas : An Audio Reactive Graphics Created Along Frequency Band</td>
</tr>
<tr>
<td></td>
<td>Taewan Kim and Juhan Nam</td>
</tr>
<tr>
<td>993.</td>
<td>Dance performance with feedback loop on 3D image</td>
</tr>
<tr>
<td></td>
<td>Jeong-Seob Lee</td>
</tr>
<tr>
<td>1002.</td>
<td>Computational Impressionism : Aesthetic Transference Between Impressionism and Emerging Media Arts</td>
</tr>
<tr>
<td></td>
<td>Kyeungho Lee</td>
</tr>
</tbody>
</table>
## II. Program - Academic Program

### June 26(Wed)

**Session 1-4.** Chair: Juyong Park (KAIST)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:15-11:25</td>
<td>- 964. Arts for Young Audiences Norway</td>
</tr>
<tr>
<td></td>
<td>Stahl Stensle</td>
</tr>
<tr>
<td>11:25-11:35</td>
<td>- 1039. Convergence &amp; Creativity Art Program for local community</td>
</tr>
<tr>
<td></td>
<td>Seongeun An</td>
</tr>
<tr>
<td>11:35-11:45</td>
<td>- 1041. ISEA International</td>
</tr>
<tr>
<td></td>
<td>Sue Gollifer</td>
</tr>
<tr>
<td>11:45-11:55</td>
<td>- 1070. Making Space, Making Place: Community-Based Media Art as a</td>
</tr>
<tr>
<td></td>
<td>Transformative Force</td>
</tr>
<tr>
<td></td>
<td>Yun-Jou Chang and Minah Lee</td>
</tr>
<tr>
<td>11:55-12:05</td>
<td>- 1076. GITCT Introduction</td>
</tr>
<tr>
<td></td>
<td>Yongseok Tark and Jungsoo Kim</td>
</tr>
</tbody>
</table>

**Session 3-4.** Chair: Juhan Nam (KAIST)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Innovations</td>
</tr>
<tr>
<td></td>
<td>Bonnie Mitchell and Wim van der Plas</td>
</tr>
<tr>
<td>15:55-16:05</td>
<td>- 1064. Data Interconnectivity: The ACM SIGGRAPH Digital Art Archive</td>
</tr>
<tr>
<td></td>
<td>Bonnie Mitchell and Jan Searleman</td>
</tr>
<tr>
<td>16:05-16:15</td>
<td>- 1091. ISEA International–‘Future Forum’</td>
</tr>
<tr>
<td></td>
<td>Sue Gollifer</td>
</tr>
</tbody>
</table>

**Session 4-4.** Chair: Juhan Nam (KAIST)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>17:00-17:10</td>
<td>- 862. MetaObjects: Facilitating digital production with artists and</td>
</tr>
<tr>
<td></td>
<td>cultural institutions</td>
</tr>
<tr>
<td></td>
<td>Ashley Wong and Andrew Crowe</td>
</tr>
<tr>
<td>17:10-17:20</td>
<td>- 962. ELEKTRA: 20 years of electronic and digital art</td>
</tr>
<tr>
<td></td>
<td>Alain Thibault</td>
</tr>
<tr>
<td>17:20-17:30</td>
<td>- 1049. Facilitating sustainable collaborations and room for experiments</td>
</tr>
<tr>
<td></td>
<td>Florian Weigl, Michel van Dartel, Boris DeBackere</td>
</tr>
</tbody>
</table>

### June 27(Thu)

**Session 1-4.** Chair: Boa Rhee (Chung-Ang University)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-10:10</td>
<td>- 1046. Massive Collaborative Animation Projects</td>
</tr>
<tr>
<td></td>
<td>Miho Aoki, William Joel, Jongnam Sohn, Anna Ursyn, Johannes DeYoung,</td>
</tr>
<tr>
<td></td>
<td>Jacob Pollak and Wei-Chung Chang</td>
</tr>
<tr>
<td>10:10-10:20</td>
<td>- 1048. Experimenta Life Forms</td>
</tr>
<tr>
<td></td>
<td>Susan Kukucka, Lubi Thomas and Nicky Pastore</td>
</tr>
<tr>
<td>10:20-10:30</td>
<td>- 1060. Transforming literature with virtual reality and 3D printing</td>
</tr>
<tr>
<td></td>
<td>Federico Pianzola, Wayne de Fremery, Luca Deru, Sanghun Kim, Jusub Kim,</td>
</tr>
<tr>
<td></td>
<td>Katalin Balint and Stefano Paris</td>
</tr>
<tr>
<td>10:30-10:40</td>
<td>- 1083. Voltaje (art and technology salon)</td>
</tr>
<tr>
<td></td>
<td>Carmen Gil Vrolijk</td>
</tr>
</tbody>
</table>

**Session 2-4.** Chair: Boa Rhee (Chung-Ang University)

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:15-11:25</td>
<td>- 1034. Opportunities in Brazil. FAD-Digital Art Festival presents 2nd</td>
</tr>
<tr>
<td></td>
<td>Edition of Digital Art Biennial 2020</td>
</tr>
<tr>
<td></td>
<td>Tadeus Mucelli</td>
</tr>
<tr>
<td>11:25-11:35</td>
<td>- 1085. Macular: collective research on art, science, technology, and</td>
</tr>
<tr>
<td></td>
<td>perception</td>
</tr>
<tr>
<td></td>
<td>Nicky Assmann and Eric Perren</td>
</tr>
<tr>
<td>11:35-11:45</td>
<td>- 1104. Molior: international exhibition producer in art and technology</td>
</tr>
<tr>
<td></td>
<td>Aurelle Besson</td>
</tr>
<tr>
<td>11:45-11:55</td>
<td>- CURATED. Introduction of Hyundai Motor Company Art Projects</td>
</tr>
<tr>
<td></td>
<td>Taiyun Kim</td>
</tr>
<tr>
<td>11:55-12:05</td>
<td>- 539. ACM SIGGRAPH Art Papers Programs 2019-2020</td>
</tr>
<tr>
<td></td>
<td>Everardo Reyes and Andrés Burbano</td>
</tr>
</tbody>
</table>
EXHIBITION

Juried Exhibition

<table>
<thead>
<tr>
<th>Title</th>
<th>Date/Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lux Aeterna</td>
<td>June 22(Sat) - June 28(Fri), 10:00 - 18:00</td>
</tr>
</tbody>
</table>

Venue: Space 2, ACC Creation(B2)


Special Exhibition

<table>
<thead>
<tr>
<th>Title</th>
<th>Date/Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lux Aeterna</td>
<td>June 22(Sat) - July 28(Fri), 10:00 - 18:00</td>
</tr>
</tbody>
</table>

Venue: Space 5, ACC Creation(B2)

Inspired by the theme of ISEA2019 (25th 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’.


SCREENING

Date/Time: June 22(Sat) - June 28(Fri), 10:00 - 22:00
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.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light seen and unseen, Moonlight and Higgs boson inverted</td>
<td>(2013-2019. Duration : 15 min)</td>
<td>Ian Clothier</td>
</tr>
<tr>
<td>Media Art which makes the city environment into music (Walking alone on a clear night)</td>
<td>(2018. Duration : 7 min)</td>
<td>Jungki Baek and Hyung-Gi Kim</td>
</tr>
<tr>
<td>块</td>
<td>Detection</td>
<td>(2018. Duration : 14 min)</td>
</tr>
<tr>
<td>Confidential Records : Dual Metropolitans</td>
<td>(2016-2018. Duration : 10 min)</td>
<td>Qianwen Qu</td>
</tr>
<tr>
<td>Poetic Ai</td>
<td></td>
<td>(2018. Duration : 15 min)</td>
</tr>
<tr>
<td>Saturn Return</td>
<td>(2018. Duration : 5 min)</td>
<td>Justin Harvey</td>
</tr>
<tr>
<td>Sun Notations</td>
<td>(2016-2018. Duration : 16 min)</td>
<td>Krista Steinke</td>
</tr>
<tr>
<td>Data Stones</td>
<td>(2019. Duration : 3 min)</td>
<td>Peter Nelson</td>
</tr>
</tbody>
</table>
II. Program - Artistic Program

PERFORMANCE

Juried Performance

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Venue</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 22</td>
<td>19:00</td>
<td>Space 4</td>
<td>Sabina Hyoju Ahn &lt;BREATHE&gt; ISEA2019 X ACT Festival 2019</td>
</tr>
<tr>
<td></td>
<td>20:00</td>
<td></td>
<td>Alexis Langelin-Télérit Interférences (String Network) ISEA2019 X ACT Festival 2019</td>
</tr>
<tr>
<td>June 23</td>
<td>19:30</td>
<td></td>
<td>Monica Vlad &lt;Lost, but not lost forever&gt; ISEA2019 X ACT Festival 2019</td>
</tr>
<tr>
<td></td>
<td>20:30</td>
<td></td>
<td>Maltitz Cortes and Ivan Abreu &lt;CODING IN ATYPICAL PLACES&gt; ISEA2019 X ACT Festival 2019</td>
</tr>
<tr>
<td>June 25</td>
<td>20:00</td>
<td></td>
<td>Michela Pelusio &lt;SpaceTime Helix&gt; ISEA2019 X ACT Festival 2019</td>
</tr>
<tr>
<td></td>
<td>20:30</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Juried Exhibition-Performance

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Venue</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 22</td>
<td>14:00-</td>
<td>Space 1</td>
<td>Bill Vorn &lt;Copacabana Machine Sex&gt; Sponsored by Art Center Nabi</td>
</tr>
<tr>
<td></td>
<td>14:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 26</td>
<td>17:00-</td>
<td>Space 2</td>
<td>Karen Lancel and Hermen Maat &lt;Shared Senses: Intimacy Data Symphony&gt;</td>
</tr>
<tr>
<td></td>
<td>17:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 25</td>
<td>14:30-</td>
<td></td>
<td>Claudia Robles-Angel &lt;MINDSCAPE&gt;</td>
</tr>
<tr>
<td></td>
<td>14:50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 26</td>
<td>15:00-</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15:10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Invited Performance

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Venue</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 23</td>
<td>19:00-</td>
<td>Theater 1</td>
<td>Nohlab &amp; Nos Images with Udi Bonen &lt;Deep Space Music&gt; Organized by Art Center Nabi</td>
</tr>
<tr>
<td></td>
<td>19:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 24</td>
<td>19:00-</td>
<td>Theater 1</td>
<td>Tacit Group &lt;Analytical&gt;, &lt;Hun-Min-Jung-Ak&gt;, &lt;Morse retch 20&gt; Organized by Art Center Nabi</td>
</tr>
<tr>
<td></td>
<td>19:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 24</td>
<td>20:30-</td>
<td>Asia Plaza</td>
<td>LEE Leenam, Robolink &amp; Pablo Air, GongMyoung, Art Center Nabi &lt;Drunken Drone&gt; (2019)</td>
</tr>
<tr>
<td></td>
<td>20:50</td>
<td>(Media Wall)</td>
<td></td>
</tr>
<tr>
<td>June 25</td>
<td>21:00-</td>
<td>Space 4</td>
<td>Purform &lt;Enigma&gt; Organized by Art Center Nabi, sponsored by Government of Quebec Seoul, Korea</td>
</tr>
<tr>
<td></td>
<td>22:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 27</td>
<td>20:00-</td>
<td>Gwangju Traditional Culture Center</td>
<td>Jayoung Chung &lt;Flat Lux&gt; (2019)</td>
</tr>
<tr>
<td></td>
<td>21:00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 & 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 & 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 Suitied 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.
### June 22(Sat)

**Venue:** Lounge of Space 5

**Time:**
- 16:00 - 17:00

**Program**

**Subject: Augmented Feelings & Artificial Environment**
Chair: Su Hyun Nam (Syracuse University)
- 1061. REFLEXION In (Out of) Sync
  Claudia Robles-Angel
- 1081. Shared Senses: Intimacy Data Symphony
  Karen Lancel, Herman Maat
- 1063. Vapor as Tectonic Element to Sculpt Microclimate in Architectural Space
  Honghao Deng, Jiabao Li, Xuesong Zhang, Panagiotis Michalatos
- 1054. Altered Landscapes
  Daniel Miller

**Venue:** Conference hall

**Time:**
- 12:00 - 13:00

**Program**

**Subject: Media Performance**
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

**Venue:** Lounge of Space 5

**Time:**
- 16:00 - 16:15

**Program**

**Subject: Data Visualization I**
Chair: Su Hyun Nam (Syracuse University)
- 1068. Seeking for Outliers
  Younghui Kim
- 728. Bloodie Writes an Anthem
  Rebecca Ruge Xu, Sean Hongsheng Zhai
- 302. Deconstructing and reconstructing a periodical archive by tracking, tagging, and extracting images of faces
  Ana Jofre, Kathleen Brennan, Vincent Berardi

**Venue:** Lounge of Space 5

**Time:**
- 16:15 - 17:00

**Program**

**Subject: Data Visualization II**
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 Gervurtz

### June 25(Tue)

**Venue:** Conference hall

**Time:**
- 16:00 - 16:15

**Program**

**Subject: TransVision**
Chair: Su Hyun Nam (Syracuse University)
- 145. TransVision: Exploring the State of the Visual Field in the Age of Extreme Augmentation
  Jiaobao Li, Honghao Deng, Panagiotis Michalatos

### June 26(Wed)

**Venue:** Lounge of Space 5 (Space 5 - 2)

**Time:**
- 15:00 - 16:00

**Program**

**Subject: Living with Machines (AI)**
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 Jaselski

**Venue:** Lounge of Space 5 (Space 5 - 2)

**Time:**
- 16:00 - 17:00

**Program**

**Subject: SONIFICATION**
Chair: Su Hyun Nam (Syracuse University)
- 1011. REFLEXION In (Out of) Sync
  Claudia Robles-Angel
- 1113. Digiti Sonus and Eyes: Biometric Data Arts using Finger print and Iris Data
  Yoon Chung Han
- 1013. Suum: Virtual Reality Art Game
  Heejoo Kim, Simon Hutchinson, Kenneth Thompson

**Venue:** Lounge of Space 5 (Space 5 - 2)

**Time:**
- 15:30 - 16:15

**Program**

**Subject: Data Visualization II**
Chair: Su Hyun Nam (Syracuse University)
- 1068. Seeking for Outliers
  Younghui Kim
- 728. Bloodie Writes an Anthem
  Rebecca Ruge Xu, Sean Hongsheng Zhai
- 302. Deconstructing and reconstructing a periodical archive by tracking, tagging, and extracting images of faces
  Ana Jofre, Kathleen Brennan, Vincent Berardi

**Venue:** Lounge of Space 5 (Space 5 - 2)

**Time:**
- 16:30 - 17:00

**Program**

**Subject: Creativity in the Future**
Chair: Su Hyun Nam (Syracuse University)
- 1067. Interactive Finger Puppet: How Design Encourages Children to be Performers
  HYE YEON NAM, BRENDAN HARMON
- 1113. Digital Sensory and Eyes: Biometric Data Arts using Finger print and Iris Data
  Yoon Chung Han
- 1103. New Creative Strategies for a Post-Anthropocentric Making
  Abel Enklaar
- 1013. Suum: Virtual Reality Art Game
  Heejoo Kim, Simon Hutchinson, Kenneth Thompson

**Venue:** Lounge of Space 5 (Space 5 - 2)

**Time:**
- 16:30 - 17:00

**Program**

**Subject: Data Visualization II**
Chair: Su Hyun Nam (Syracuse University)
- 1068. Seeking for Outliers
  Younghui Kim
- 728. Bloodie Writes an Anthem
  Rebecca Ruge Xu, Sean Hongsheng Zhai
- 302. Deconstructing and reconstructing a periodical archive by tracking, tagging, and extracting images of faces
  Ana Jofre, Kathleen Brennan, Vincent Berardi

**Venue:** Lounge of Space 5 (Space 5 - 2)

**Time:**
- 16:30 - 17:00

**Program**

**Subject: Creativity in the Future**
Chair: Su Hyun Nam (Syracuse University)
- 1067. Interactive Finger Puppet: How Design Encourages Children to be Performers
  HYE YEON NAM, BRENDAN HARMON
- 1113. Digital Sensory and Eyes: Biometric Data Arts using Finger print and Iris Data
  Yoon Chung Han
- 1103. New Creative Strategies for a Post-Anthropocentric Making
  Abel Enklaar
- 1013. Suum: Virtual Reality Art Game
  Heejoo Kim, Simon Hutchinson, Kenneth Thompson
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 & 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.

<table>
<thead>
<tr>
<th>June 22(Sat)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
</tr>
<tr>
<td>Space 1</td>
</tr>
<tr>
<td>Space 3</td>
</tr>
<tr>
<td>Space 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>June 23(Sun)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
</tr>
<tr>
<td>Space 1</td>
</tr>
<tr>
<td>Space 3</td>
</tr>
<tr>
<td>Space 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>June 24(Mon)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
</tr>
<tr>
<td>Space 1</td>
</tr>
<tr>
<td>Space 3</td>
</tr>
</tbody>
</table>

ACC Creation, ACC Archive & Research, Asia Plaza | Opening Ceremony
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™, 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 Jeen 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

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
- 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.

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

Organized by 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 - 17:00
Venue : Space 2, ACC Creation(B2)

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.
ISEA2019 OPENING

**ISEA2019 Opening Event / Reception**

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>17:00-18:30</td>
<td>Exhibition Tour</td>
<td>Space 1 - 5, ACC Creation</td>
</tr>
<tr>
<td>19:00-19:30</td>
<td>Celebrating Performance</td>
<td>Theater 1, ACC Theater</td>
</tr>
<tr>
<td>20:00-20:30</td>
<td>Opening Ceremony &amp; Reception</td>
<td>Library Park, ACC Archive &amp; Research</td>
</tr>
<tr>
<td>20:30-20:45</td>
<td>Opening Performance</td>
<td>Asia Plaza &amp; Media Wall Screen</td>
</tr>
<tr>
<td>21:00-22:30</td>
<td>Invited Performances</td>
<td>Space 4, ACC Creation</td>
</tr>
</tbody>
</table>

**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 sublimes the pain and affection felt by humans in light of the modern civilized society.
ISEA2019 CLOSING

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.