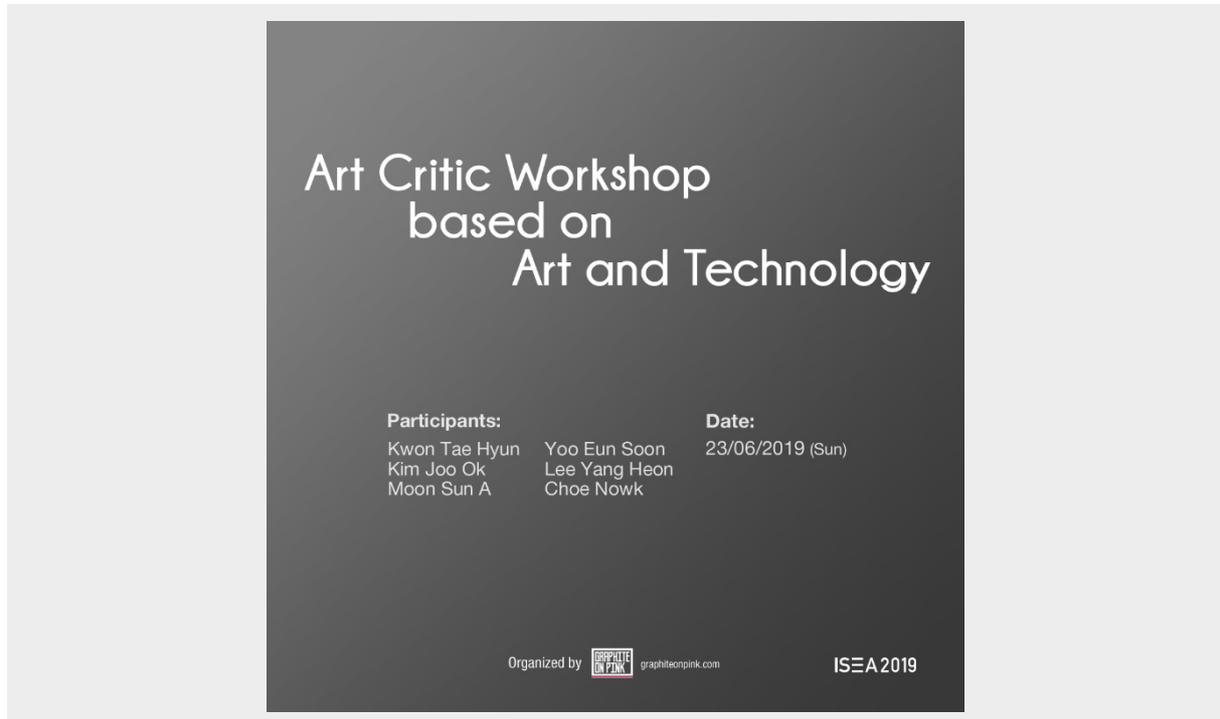




# Workshops

## Workshop/Tutorial

**Title** Art Critic Workshop based on Art and Technology



### Instructor

Organizer: Graphite on Pink

Presenters: Kwon Teahyun, Kim Joo-ok, Nam Woong, Moon Sun A, Yoo Eunsoon, Choe Nowk

### Program Schedule

Date/Time: June 23(Sun.)/10:00-18:00

Venue: Lecture Room 1, ACC Archive&Research(B4)

- 10:00 - 10:40 Yoo Eun Soon
- 10:50 - 11:30 Kwon Tae Hyun
- 11:40 - 12:20 Lee Yang Heon
- 14:00 - 14:40 Moon Sun A
- 14:50 - 15:30 Kim Joo Ok
- 15:40 - 16:20 Choe Nowk

### Target Audience

All audience interested in critical reviews and discourse on works of contemporary artists based on technology

**Number of participants (min./max)** 30-40 People

## **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.

Yoo Eunsoon has MA Aesthetics in Hongik University – "Nietzsche's physiology of art and art criticism". She has worked in Seoul Museum of Art since 2013. She was nominated 1st at the 'Graphite on Pink Art Critic Award' in the 2nd Art Critic Festival 2016. She participated in the Doosan Curator Workshop in 2018. In the critic workshop, she will discuss artist Kim Heecheon under the theme of 'digital sensibility'.

Kwon Taehyun studied and wrote about cultural studies, curating exhibitions. He received 1st prize in 'Gravity Effect Art Critic Awards' (2017). In electronic arts, he is interested in the artist Guido Segni. Through his work, he will rethink the status of new technology and media environment of media in connection to the concept of labor.

Choe Nowk studied architecture in Korea University of Arts, focusing on critical writing and curating on contemporary art and architecture. He received a critic prize in 'Open Architecture' and 'Gravity Effect Art Critic Awards'. In the workshop, his critic focuses on synesthesia by the mixing of various senses through artist Daniel Schine Lee using varied media like sound, video, text, notifying specific sensibilities outstanding through these media.

Moon Sun A majored in philosophy and art theory and started her career as an editor and journalist for the Public Art magazine (2013-2015). She joined as an assistant curator in Plastic Myths, the inaugural exhibition at Asia Culture Center in Gwangju. She worked as a producer of twin documentary theater Utopia and I'm Monica from Pyongyang (2017, Art Sonje Center & ACC) and co-curated Brace for Impact (2018, De Appel). She participated in ARKO Creative Academy (2016-2017), TATE Intensive Program (2017), and De Appel Curatorial Programme (2017-2018). In this workshop, with artist Roh Jae Oon, she will pioneer how the media changes the environment.

Kim Joo-ok has acquired BA and MA DIPLOME NATIONAL SUPERIEUR D'EXPRESSION PLASTIQUE ENSPAC in Paris-Cergy, France and MA, PhD, in Hongik University for media theory. She, currently, works as a curator at Insa Art Space in the Visual Arts Departments, ARKO. During the workshop, through the artworks of Seungsoon Park, she will discuss how to escape from the structure of human/non-human that is separated from the humanistic perspective through <Neuroscape> made of A.I Soundscape.

Nam Woong studied Art studies and Aesthetics. He received a critic prize in '4th platform cultural critic award' and 'SeMA-Hana critic award'. He co-published <Infectious disease and Humanities> (2014), <Metauniverse-generation, region, space, medium of Korea Art in 2 centuries> (2015), <2017 issues of Korea> (2016). Now, he works in Solidarity for LGBT Human Rights of Korea. Through the workshop, he focuses on Affection and body-image of Media environment as the public opinion for critic.

### **Short Biography of the Organizers**

'Graphite on Pink' was established in 2015, a project team of organizing/planning exhibitions and publishing art books based on contemporary art. The team members focus on sharing Korean contemporary art in the global art scene and work closely with curators and art critics.

- Sponsored 'Graphite on Pink Critic Award' and published a documenting book of the 2nd 'Critic Festival' in 2016 (Organized by Kang Sumi (Art Critic)).
- Organizes the annual 'GRAVITY EFFECT Art Critic Award' from 2016. 6 art critics nominated in 2016 and 2017. The 3rd Art Critic Award will be held in 2019.
- Published <Post Production> written by Nicolas Bourriaud, translated by Chung Yeon Shim (PhD, Associate Professor in Hongik University) and Son Boo Kyung.
- Published <Gravity Effect> Issue 1-4, Contemporary art concept book. Main theme of issue 5 is about technology and will be published in October 2019.

## Workshop/Tutorial

**Title** Curating the New: Commissioning, Exhibiting, Collecting



*<Caption: Curator's Professional Development Course in London at the Victoria and Albert Museum, Print Room.>*

**Instructor** Beryl Graham, Professor of New Media Art at the University of Sunderland  
Georgia Smithson, AHRC-funded PhD researcher at the University of Sunderland

### Program Schedule

Date/Time: June 22(Sat.)/10:00-18:00

Venue: Lecture Room 1, ACC Archive&Research(B4)

### Target Audience

Those involved in new media, digital art: which might include curators, producers, art organisers, distributors, exhibitors, students, researchers, artists, designers and makers.

**Number of participants (min./max)** 4-20 people

### Prerequisite for participants

No prerequisite knowledge is strictly necessary, but an interest in new media art is desirable. Please bring notetaking materials, and if you have an electronic device that connects to the internet, then this will help you with the activities.

### Abstract

Curators, producers, art organisers, 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.

This workshop follows on from previous workshops, and professional updating courses, including:

Professional development short course at the University of Sunderland:

<https://curatingprofessionalcourse.wordpress.com/>

Curating Art After New Media HK (ISEA 2016)

<https://videotage.wixsite.com/curatingart>

In keeping with the ISEA theme Penumbra: In-between this workshop aims to build upon knowledge from different types of art which might help curators, whether that might be live art, performance, process-based art or conceptual art.

### **Further information:**

Workshop organisers will kick off conversations around their specialist subject areas:

- Beryl Graham on participatory production or commissioning models in contemporary art curating, including critical making and open source methods. Beryl Graham is Professor of New Media Art at the University of Sunderland, and is co-founder of CRUMB resource for curators of new media art. She curated the international exhibition *Serious Games* for the Laing and Barbican art galleries in 1996. Her books include *Digital Media Art* (Heinemann 2003), *Rethinking Curating: Art After New Media* (MIT Press 2010 with Sarah Cook), and *New Collecting: Exhibiting and Audiences* (Ashgate 2014 ed.). She has written for periodicals including *Art Monthly*, *Leonardo*, and the *Journal of Curatorial Studies*. She has been an invited speaker at conferences including *Navigating Intelligence* (Banff Centre for the Arts), *Decoding the Digital* (Victoria and Albert Museum), and *Cultural Value and the Digital* (Tate Modern).
- Georgia Smithson on models for collecting and distributing, including low-budget and 'collection-ish' models. Georgia Smithson was recently employed to steer the application for Arts Council England Accreditation for National Glass Centre and subsequently the Northern Gallery for Contemporary Art. She is an AHRC-funded PhD researcher at the University of Sunderland, in partnership with Northern Gallery for Contemporary Art (NGCA). Her aim is to develop and enhance online awareness of the NGCA's profile in relation to new media art and collecting and hence improve global distribution opportunities.

Other international arts workers contributing to this workshop day:

- Bona Park is an exhibition coordinator of the 13<sup>th</sup> Gwangju Biennale. Her interest and research traverse twentieth century Korean art, with particular attention paid to intersection of art and new media in the rapid economic development period in postwar South Korea. Bona Park holds a Master's degree in Art Management from Seoul National University. She is also a former intern at Samsung Museum of Art\_Hoam (2018), and Korea Foundation intern at Victoria and Albert Museum (2017).  
<https://www.gwangjubiennale.org/>
- Olga Mink is the director of Baltan Laboratories, which initiates innovative research and development at the intersection of art, design, science and technology in The Netherlands. She is also research leader of the research track Design for Transformative Practices as part of Creative Economy at Fontys University of Applied Sciences. She co-edited 'Methods for Reclaiming Economy' together with Wiepko Oosterhuis published by Baltan Laboratories. She would discuss curating production in a lab setting, and how to document artistic interventions and design led practices in relation to society.  
<http://baltanlaboratories.org>.
- Nora O Murchú is a curator and designer, and a lecturer in Interaction Design at the University of Limerick in Ireland. She has held positions as a research associate for the Interaction Research Studio at Goldsmiths, and CRUMB at the University of Sunderland. She has curated exhibitions and events for institutions including Rua Red, Resonate Festival, Transfer Gallery and White Box Gallery. <http://www.noraomurchu.com/> Dr. O Murchú will discuss commissioning and exhibiting.

Exercises undertaken in small groups in the afternoon will focus discussion. These will include exercises on new formats for commissioning across and in between sectors or disciplines, new formats for production and audience reception.

### **Short Biography of the Organizers**

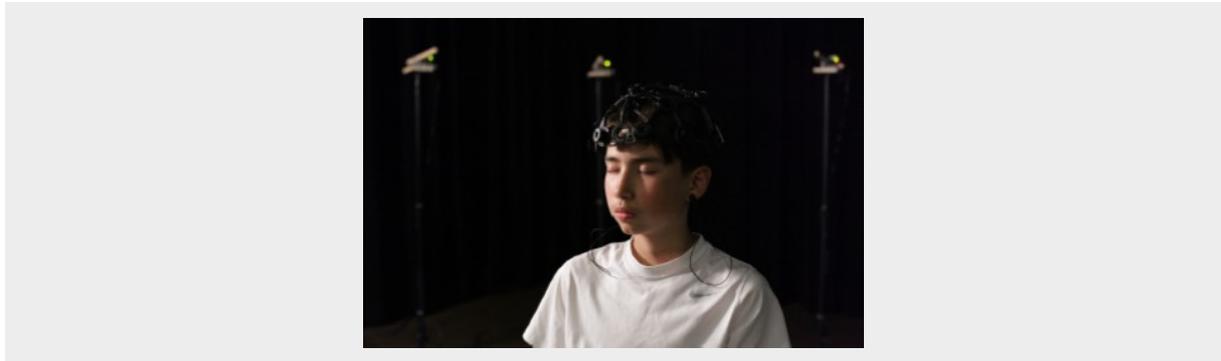
*Beryl Graham* is Professor of New Media Art at the University of Sunderland, and is co-founder of CRUMB resource for curators of new media art. She curated the international exhibition *Serious Games* for the Laing and Barbican art galleries in 1996. Her books include *Digital Media Art* (Heinemann 2003), *Rethinking Curating: Art After New Media* (MIT Press 2010 with Sarah Cook), and *New Collecting: Exhibiting and Audiences* (Ashgate 2014 ed.). She has written for periodicals including *Art Monthly*, *Leonardo*, and the *Journal of Curatorial Studies*. She has been an invited speaker at conferences including *Navigating Intelligence* (Banff Centre for the Arts), *Decoding the*

*Digital* (Victoria and Albert Museum), and *Cultural Value and the Digital* (Tate Modern).

Georgia Smithson's MA in Museum and Gallery focused on meeting standards of collections management (compliance with SPECTRUM 4) and providing wider access to collections using traditional methods as well as new media. She gained a thorough understanding that all organisations are diverse in their approach to collecting and management and there is no 'one size fits all' approach to how an organisation operates, but the purpose of the collection exists for the benefit of the public. She was recently employed to steer the application for Arts Council England Accreditation for National Glass Centre and subsequently the Northern Gallery for Contemporary Art where I enjoyed partnership working and collaboration, and working with dual organisations with different collections and parallel but distinct histories. She is an AHRC-funded PhD researcher at the University of Sunderland, in partnership with Northern Gallery for Contemporary Art (NGCA). Her aim is to develop and enhance online awareness of the NGCA's profile in relation to new media art and collecting and hence improve global distribution opportunities.

## Workshop/Tutorial

**Title** Gentle Introduction to EEG



**Instructor** Haein Kang

### Program Schedule

Date/Time: June 27(Thur.)/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!

**Number of participants (max)** 15 People

### Prerequisite for participants

There are no preparations or prerequisites.

### 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.

### Short Biography of the Organizer

Haein Kang is a multi-disciplinary artist. She intends to surprise you with novelty and beauty of her artwork. She employs advanced contemporary technology to explore the infinite possibilities of artistic expression. Recently, she works at the Art+Brain lab at the University of Washington and develops artworks researching neuroscience and brain-computer interface.

Kang began in earnest her career as an artist by winning the grand prize at an installation art competition organized by the San Francisco Arts Commission in 2002. Various places in Korea and the U.S. held her exhibitions including SOMA Museum, Seoul Museum of Art, Southern Exposure Gallery, San Francisco Art Commission Gallery, Richard Levy Gallery, and Gallery 4Culture.

## Workshop/Tutorial

**Title** GestureLab Workshop



### Instructor

Judith Doyle, Associate Professor, Faculty of Art; Co-Director, Social Media and Collaboration Lab (SMACLab) OCAD University, Toronto Canada.

Nicholas Beirne

### Program Schedule

Date/Time: June 22(Sat)/10:00-18:00

Venue: Training room 1, ACC Archive&Research(B4)

- 10 AM - 11:30 AM : Intro to the process of using volumetric video (moving image point clouds) and photogrammetry as source material for Unreal. Intro to the collaborative artwork in the form of a quilt, to be staged in the Unreal VR engine.
- 11:30 AM - 1:30 PM : Field capture in the area near the Asia Cultural Centre using digital cameras and smart phone cameras for photogrammetry, and a depth camera for volumetric video capture.
- 1:30 PM - 2:30 PM : Lunch break.

*NOTE: A brown-bag or order-in lunch is recommended*

- 2:30 PM - 6 PM : Processing photogrammetry files using Agisoft software. Preparing depth files for uploading to Unreal. Uploading all point clouds. Staging point cloud files in Unreal. Planning for a presentation or demo at ISEA2019 and future collaborative potentials.

### Target Audience

ISEA2019 participants, Students, Artists and Members of community-based organizations

**Number of participants (min./max)** 4-15 people

### **Prerequisite for participants**

Anyone who is interested in a hands-on intro to depth capture is welcome, no special technical experience required.

To prepare, scout the location around the ACC ahead of the workshop, to observe elements that would be interesting to document.

For gesture capture, urban wildlife (pigeons, animals), embodied labour (cooking, construction, dance, exercise) and people in motion (busy paths, intersections, play areas, cafes) can be sources of gesture to record. Participants may perform their own gestures (movement, sound) for depth capture. Plan gestures ahead, and limit the duration to 30 seconds or less.

For photogrammetry (still point clouds) the best subjects are solid and textured, without harsh shadows. For example, tree trunks, staircases, graffiti walls, benches and architectural features no taller than about 7 feet make good subjects, not in direct sunlight.

### **Abstract**

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. Sounds and depth images will be uploaded into the Unreal VR engine. The Workshop participants will contribute to a collaborative artwork, based on the form of a quilt, where different pieces are fabricated in art workshops around the world and compiled in Unreal. Also in the workshop, we will explore including depth camera and photogrammetry images in the Unreal game engine.)

### **Short Biography of the Organizers**

Judith Doyle is an post-disciplinary artist and researcher whose work includes media production, publication and pedagogy. Based in Toronto at OCAD University, Judith is an Associate Professor in Integrated Media. Raul Altosaar is an emerging artist and researcher, working with Principal Investigator Judith Doyle at the Social Media and Collaboration Lab, OCADU. Raul oversees projects in the Unreal engine in VR/AR.

Judith Doyle's early work included artists' teleculture in pre-Internet forms, facsimile transmission and slow-scan video, as part of the international artist collective Worldpool. Her films screen internationally; her research creation includes both art and scientific communities. As Artist in Residence at the Memory Link program at Baycrest Health Sciences Centre (2010-2012), she collaborated with neuroscientists and clients with brain injury and associated memory loss. GestureCloud - the collaborative artist team founded by Doyle in 2010 with Beijing-based artist

Fei Jun – considers the political and economic dimensions of labour in contemporary forms spanning embodied and virtual environments.

As Co-Director of the Social Media and Collaboration Lab (SMAClab) at OCAD University, Judith Doyle's team includes research collaborators, International interns and graduate students with expertise including art fabrication, contemporary art theory and writing, programming, sound design, virtual architecture, and media production. Under Doyle's supervision and direction, the SMAClab team develops art and art creation tools (software modifications, computer files, mechanics/physical systems) using a range of media, including depth cameras adapted for motion capture using skeletal tracking and point cloud systems, and VR builds in the Unreal engine.

## Workshop/Tutorial

**Title** Machine Typography



**Instructor** Taekyeom Lee

### Program Schedule

Date/Time: June 23(Sun.)/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).

**Number of participants (min./max)** 8-15 people

### Prerequisite for participants

The supplies that participants need will be their laptops, papers (any size. white or any colors), and various writing instruments (for example, color gel pen, sharpie, color pencil, etc). Bringing experimental materials are always encouraged.

If participants can bring their own designs they want to write with the machine, that would be great.

If participants are familiar with CAD software, they can use any software. But if participants have not used any CAD software, it is recommended to visit <https://www.tinkercad.com> to finish the introductory tutorials and get familiar with the interface (recommended, but not restricted).

I will bring other necessary supplies: machine, Mac laptop, 3D printed pen mounts, different pens, papers, masking tape, zip ties, rubber band, etc. Video demo and handout would be provided for the participants.

### **Abstract**

We have had a long history of handwriting from prehistory up to this day although the importance of handwriting has diminished with the development of digital technology. During the digital age, many analog activities are simulated on screen, handwriting included. My research explores unconventional methods of creating the type with techniques unique to type design by customizing an open source 3D printer as a lettering machine. This project was accidentally found while building and playing with the DIY ceramic 3D printer as a new tool for typographic practice in the post-digital age. This workshop will provide instructions and hands-on experience on how to turn 3D printers into writing machines. Designers have used premade tools as it is not easy to create their own. Designer as a toolmaker, I have built my tools including custom 3D printers to print three-dimensional ceramic type. While I was building my printers, I used a pen to calibrate the printer and realized that the 3D printer could be turned into a lettering machine.

The letterforms are drawn by using the G-programming language called G-code that is widely used for computer-aided manufacturing. The G-code could be generated from STereoLithography file or Bézier curve; the code could be manually written or edited as well. For example, to draw a simple 40mm X 40mm square, you can use Rectangle Tool and draw the box in Adobe Illustrator. We cannot see the complex algorithm behind the screen as Illustrator translates the computer language and only show the simplified version. On the other hand, G-code shows the raw data in a different programming language to draw the box.

The G-code could be generated and manually written/edited as well. For example, to draw a simple 40mm X 40mm square, one can use Rectangle Tool and draw the box in Adobe Illustrator. We cannot see the complex algorithm behind the screen as Illustrator translates the computer language and only show the simplified version. On the other hand, G-code shows the raw data to draw the box. G-code looks like this:

```
G28
```

```
G1 X20 Y20
```

```
G1 Z0.100
```

```
G1 X-20 Y20 Z0
```

G1 X-20 Y-20 Z0

G1 X20 Y-20 Z0

G1 X20 Y20 Z0

If the square needs infill patterns, the code would be more complicated and more extended. To generate the G-code, several different pattern options could be used: Rectilinear, Line, Concentric, Honeycomb, 3D Honeycomb, Hilbert Curve, Archimedean Chords, and Octagram Spiral. I found a way to generate custom g-code from Bezier curve using a plugin for Rhino called Grasshopper. There are more advanced options for various letterforms and writing instruments, even brush pens which need upstrokes and downstrokes.

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.

### **Short Biography of the Organizers**

Taekyeom is an interdisciplinary artist although he prefers to introduce himself a designer using artist's material and artistic sensibility. He is currently an Assistant professor of Graphic Design at Appalachian State University in Boone, NC. He received an MFA degree in Graphic Design from the University of Illinois at Urbana-Champaign. He has made three-dimensional type as a series of typographic explorations to strive challenge and seek a new way to create tangible type in three-dimensional space.

As a part of the research, he built a self-build 3D printer and designed his own paste extruders to produce intricate 3D ceramic type and objects. Currently, he is using custom-built machines not only to print but to write various letterforms. His research has drawn interest nationally and internationally. His interests in graphic design are not solely focused on unconventional typography but also explore a diverse area of interests and experience.

## Workshop/Tutorial

**Title** Machinima Game Art Workshop: Games as colors and light on canvas



### Instructor

Isabelle Arvers (Curator and Game Artist, Machinima Specialist, Director of Kreron)

### Program Schedule

Date/Time: June 23(Sun.)/10:00-18:00

Venue: Community room 2, ACC Archive&Research(B4)

- 10am – 10'30am Screening of some machinima films
- 10'30am - 12'30am Light and darkness games discovery and play by the participants
- 12'30 1pm Script or scenario writing
- 1'30pm – 3'30 pm Games recording
- 3'30 pm – 4pm Voice recording
- 4pm – 6pm Video Editing

### Target Audience

This workshop aims to create an encounter between international and local artists, visual professionals and indie game developers. It aims to transform video and computer games into an artistic medium to create videoart works and video installations using games focusing on light and darkness to conceive video artworks that can be exhibited in one of the exhibition space of ISEA.

- Students in art, visual art, game development and digital media.
- Local and international artists and game developers and professionals

**Number of participants (min./max)** 10-20 people

## **Prerequisite for participants**

Bring your laptop to the workshop

## **Abstract**

Machinima/game art workshop

Games as colors and light on canvas

In the footsteps of machinima making – the use of video and computer games to direct movies with a game engine or in a 3D environment - games can be perceived as a medium and as a raw material for artists to create hybrids artworks from stop motion, video art, experimental cinema, installations; and can be transformed into colors in order to produce a Mash Up, and a totally new original artwork.

This workshop aims to transform an object of mass consumption and entertainment into a means 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.

The Machinima Game art workshop aims to address critically video games and art, as installation, performance, digital painting in motion, gaming, interactivity or video. ISEA's themes of light and darkness will drive us to discover and focus on games related to these themes and will allow attendees to play with games of lights and darkness wandering in dark spaces looking for some light created by the moon or the sun or just reflected by a mirror. They will record these gameplay and then create video artworks or installations escaping darkness to find enlightened spaces.

Each step of the workshop can enable everyone to fit into a creative process: games wandering and recording, transforming games spaces into set design, video editing, sound mixing. The exhibition of each artwork will constantly be reminded to participants as a core aspect of their creation.

The workshop begins with a screening of machinima and game artworks. This screening shows the variety of games used to design films or videos, as well as the variety of approaches, from the fan fiction to the most experimental artworks.

Following this presentation of machinima and game art screening, the audience discovers different production techniques of machinima, with dedicated softwares like Moviestorm or Iclone and with video games, like GTA for its video editor or any PC games using FRAPS to capture gameplay in real time.

The use of independent and experimental games is also highly recommended in order to benefit

from the wide diversity of indie game productions. In order to facilitate the discovery of indie and experimental games, Isabelle Arvers will present a selection of games focusing on light and darkness like the games : Reflections, Matter, Beyond perception, Lumini, Mirror moon, One and light, Hyper light drifters, Mountain, Penumbra, One hand clapping. Local indie and experimental games will be added to this selection by Isabelle Arvers thanks to her meetings with the local indie game scene.

The hybrid artworks created by the participants to the workshop will be exhibited in ISEA 2019 exhibition. They will be presented as video screenings and video installations. The game art/machinima exhibition will be coordinated and curated by Isabelle Arvers with the help of the ISEA team.

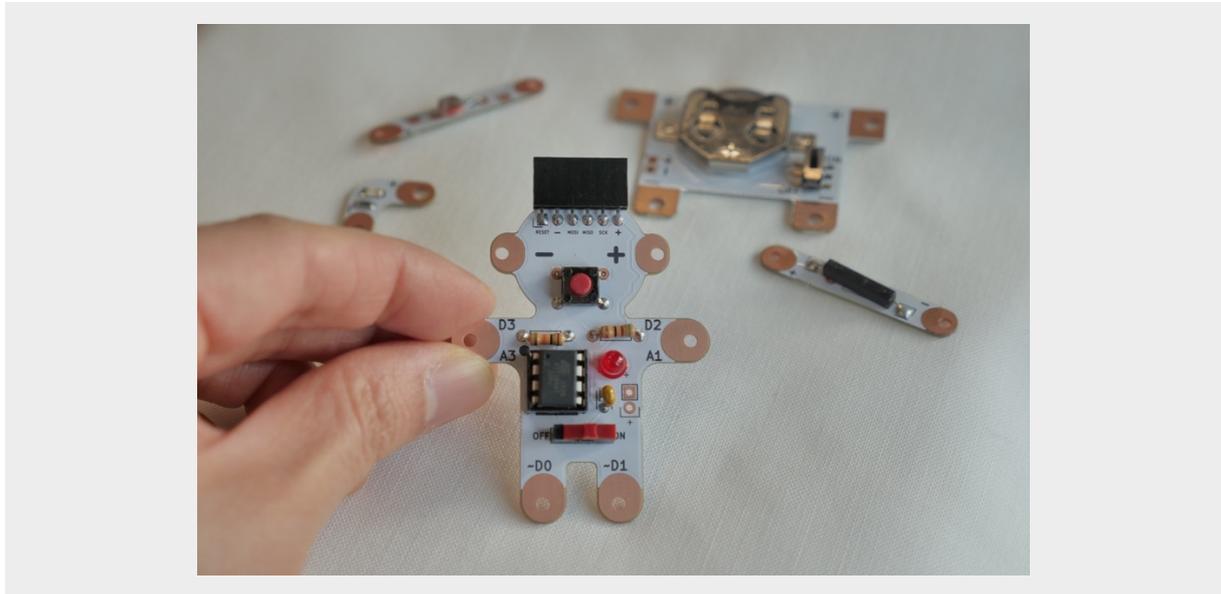
### **Short Biography of the Organizers**

Isabelle Arvers is an author, an art curator and a game artist. Her field of investigation is the immaterial, through the relationship between Art, Video Games, Internet and new forms of images. Coordinator of ISEA 2000 in Paris for Art 3000, she is a pioneer in the field of game art in France with the exhibition Playtime – the gaming room of Villette Numérique she curated in 2002. Her following exhibitions and projects then presented the video game as a new language and as a medium for artists. In partnership with the Gamerz Festival in Aix-en-Provence, she designed the first machinima exhibitions in art gallery and continued to work with curatorial exhibitions of independent games, game art and retro gaming in France with Dream Games, Political Games, Games Reflexions and abroad with Evolution of Gaming, in Vancouver in 2014 and UCLA Gamelab Festival in 2015. She also proposes machinima workshops and trainings around these new means of creation, notably with the NGO Kareron that she created and direct since 2014.

From 2014 to 2016, Kareron co-produced the anti-Atlas of borders exhibitions and distributed Migreurop's exhibition Moving Beyond Borders. In 2015, Kareron produced the exhibition The end of the map with the Sorbonne. In 2018 Kareron produced Transborder // Nathalie Magnan's Teachings at MUCEM. Kareron has produced the interactive installation Uki Enter the Bionet by artist Shulea Cheang and is currently producing the interactive film UKI Cinema Interrupted by artist Shulea Cheang. Since 2017, Isabelle Arvers curates Art Games Demos, a series of events aimed at promoting video art, animation, machinimas and experimental, independent and artistic video games in a music party. Isabelle curated the 6th edition of Art Games Demos in Medellin in 2018.

## Workshop/Tutorial

**Title** MOM: a body-shaped micro controller board for e-textile



**Instructor** Youjin Jeon(W&T LAB)

### Program Schedule

Date/Time: June 22(Sat.)/14:00-18:00

Venue: Community room 1, ACC Archive&Research(B4)

- MOM Tutorial (2 hours / 14:00 - 16:00)

The story about MOM will be shared: what it is, how and why it is created by W&T LAB.  
Participants assemble MOM and learn how to use it.

- Uses of MOM (2 hours / 16:00 - 18:00)

Participants apply MOM and families (BUL, BAB, TOOL) to fabrics, which can be something that participants bring or prepared materials.

### Target Audience

Beginner at physical computing and e-textile (aged 12 and over) Participants

**Number of participants(max)** 10 people

### Prerequisite for participants

Bring some fabrics that you want to apply MOM and e-textile stuff to, such as T-shirts, cloth bags and pieces of cloth.

\*FYI : Soldering is necessary in MOM Tutorial, but someone who have never soldered before will be welcomed.

## **Abstract**

W&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 micro-controller chip. Recently many people learn a micro-controller specially Arduino, but still is not easy to understand for person who is not familiar with technologies. MOM is designed as a body, so it is easy to understand the concept of pins and each pin's functions. We don't normally use all pins of micro-controller and sometimes feel confused what to do with those pins. As a simplified version of micro-controller board, MOM can give basic information on micro-controller. Through assembling it, you can understand how to build a micro-controller circuit. Kids love its unique design that can stimulate them to learn physical computing. MOM has sew-able pads that can be used for e-textiles. E-textile is a good way to appeal women and kid who are interested in making and learning technologies. MOM is a micro- controller board working with 3v and it can connect to diverse inputs and outputs like sensors, speaker and switch that also working with 3v. MOM is programmable and Arduino compatible so you can program and upload it to MOM with Arduino IDE. You can make interesting outputs with MOM such as wearable accessories, tools, toys, musical instruments and craftworks. 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.

## **Short Biography of the Organizers**

W&T LAB has been launched since 2016 by Youjin Jeon who is a Seoul-based sound artist. She majored in computer engineering and computer music. Accumulated her experiences in media art scene and art & technology education, she realized the cultures created by using technologies such as maker culture and media art are all male-centered. And the imbalance in using technologies is between not only gender but also other aspects like age, education and geographic location. To narrow this gap, she thinks that the community for people who isolated in technologies is necessary. W&T LAB developed workshop kits and workshop programs for kids and women and had several talks that suggest new perspectives on technologies in art. W&T LAB is located in Sewoon Maker's Cube now.

**Curated Program**

**Local Engagement Artistic Workshop**

**Title** Searching Darkness







**Artist** Marcus Neustetter

**In collaboration with**

Radford University (USA), College of Visual and Performing Arts, Department of Dance

Choreographers: Ji-Eun Lee, Sebrena Williamson

Performers: Caroline Beard, Zoe Coulombis, Monica Tirado, Sebrena Williamson

### **Program Schedule**

<Workshop in Public Spaces>

- Date/Time: June 22(Sat.)/17:00-21:30
- Venue: Media 338, Gwangju Cultural Foundation(7 Cheonbyeonjwaro 338Beongil Namgu Gwangju) & Public spaces

Introductory session and exploration of the public spaces in different context, including alleys near Media 338. (Spaces planned to be visited will be all in walking distance)

The workshop looks to invite a small group of participants (approx. 6-8, maximum 20 participants) versed in using social media and to consider dark spaces in the city to explore. This group will then select the final spaces with the artist and spend an evening exploring, mapping and publishing them.

\*Local costs incurred during the workshop (dinner, transportation, etc.) would be at participant's expense.

<Workshop at Media 338>

- Date/Time: June 23(Sun.)/13:00-17:00
- Venue: Media 338, Gwangju Cultural Foundation(7 Cheonbyeonjwaro 338Beongil Namgu Gwangju)

Several sessions would be arranged during the above time period and the workshop participants could freely join in at their convenience. While immersed in the spaces outside the reach of light, participants are invited to join the artists in creating speculative drawings and shadow projections in the dark - moments of imagined alternative landscapes and contexts.

### **Installation Exhibition**

10:00 – 17:00 / June 24 – 26 / Media 338

10:00 – 14:00 / June 27 / Media 338

### **Performance**

**(17:00 – 19:00 / June 25 / Media 338)**

\*Durational performance, the audience are free to come in and out.

### **Number of participants (min./max)**

A small group of participants (approx. 6-8) including local inhabitants (max. 20 participants)

## **Abstract**

In a search for the dark corners of lit cities we find ourselves searching the spaces between the rigidity of the organized systems and the city grids. We look for the respite from the connected, surveilled and illuminated spaces in an attempt to find and celebrate darkness and silence. Part of this search is to experience these found spaces, attempt to capture them in image and sound, acknowledge their juxtaposition to their surrounding activity, map them onto the city grid and publish these findings.

This performative workshop and performance installation is in line with a trajectory of the artist's 10 years of light interventions and community engagement projects questioning the meaning of darkness and silence in the context of South Africa, across Africa and Europe. The play of darkness and light is one that is not only easily accessible to participants and audiences, but can be read as highly critical of social conditions and behaviour, the power of politics and propaganda, and evidence of control and surveillance.

## **Short Biography of the Collaborators**

**Marcus Neustetter** - Born 1976 in Johannesburg he earned his Masters Degree in Fine Arts in 2001 from the University of the Witwatersrand. As an artist and cultural activist, Neustetter's consistent focus in his art practice has been on the intersections of art, science and technology. His projects range from multimedia to site-specific, public and socially engaged interventions and installation in Africa, Europe and South and North America. He is the co-director of The Trinity Session innovating in public art, socially engaged practice, and art-business development strategies and projects since 2000. Marcus Neustetter was the artistic director of ISEA2018 Durban, South Africa.

**Ji-Eun Lee** is a dance professor at Radford University (USA). She has received multiple awards with choreography such as third prize from Euro-Scene solo tanz competition in Germany, Authorial award from International choreography competition in the Czech Republic and Art Expo in Italy et al. Lee has presented and performed more than 23 countries, and her recent choreographic commissions include Prague Chamber Ballet, Ecuador National Dance Company and Japan International Ballet Company.

**Caroline Beard** is originally from Virginia, USA and received a BFA in Dance from Radford University Magna Cum Laude. Her choreography has been presented in Virginia and North Carolina and she has recently accepted the position as an apprentice for the Virginia National Ballet.

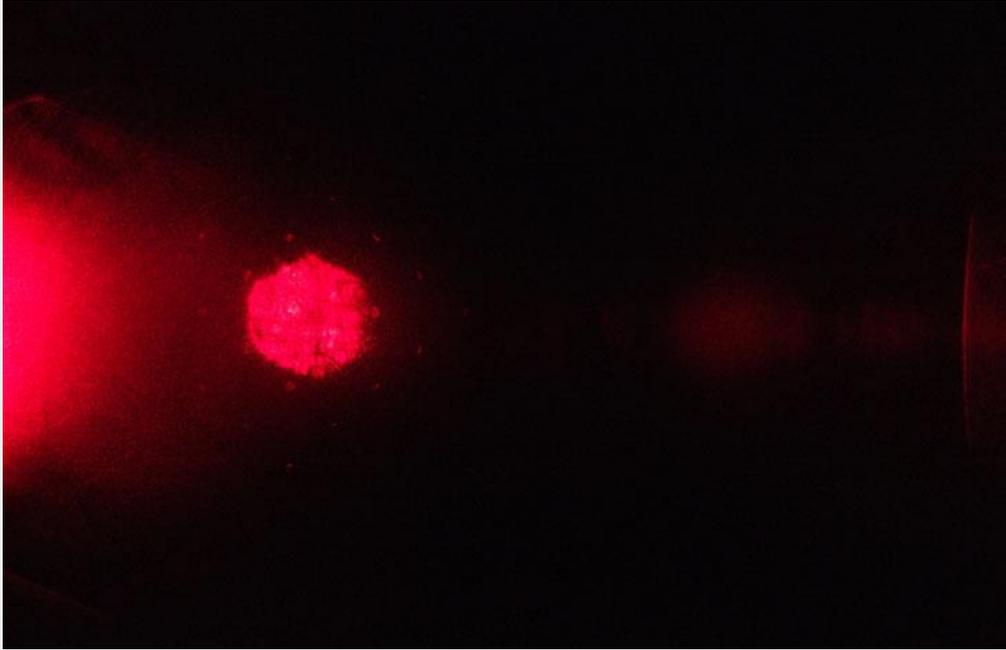
**Zoe Couloumbis** graduated from Radford University with a Bachelor of Science in Dance. Couloumbis has performed at the American College Dance Association Conference and at the NASA Langley 100th Centennial; she has presented her choreography at the Incheon Contemporary Dance Festival in South Korea.

**Monica Tirado** was born in San Juan, Puerto Rico and now resides in Radford, Virginia where she is pursuing a BFA in Dance. Monica is a ballet instructor and apprentice with Roanoke Ballet Theatre.

**Sebrena Williamson** is a Virginia based choreographer and dancer. From 2018 to 2019, Williamson presented her choreography at the American College Dance Association Conference, at the Incheon International Contemporary Dance Festival, and at the Gangnam Gallery in Seoul. Williamson's choreographic focuses include dance theatre and research based choreography.

## Workshop/Tutorial

**Title** Transmission+Interference: DUST



**Instructor** David Strang(University of Plymouth, UK)

### Program Schedule

Date/Time: June 22(Sat.)/10:00-18:00

Venue: Lecture room 2, ACC Archive&Research(B4)

- Introduction to project | building, playing, hacking | Final Review / mini-Performance

### Target Audience

Media Artists interested in experimental sound and working physically with non-standard materials alongside physical computing. (Students, Artists, ISEA participants)

**Number of participants(max)** 12 people

### Prerequisite for participants

Knowledge of Arduino, experience of working with sound is useful but open to beginners.

If possible, bring laptop with arduino installed - also Pd or Max/MSP. Any objects / materials that might interfere well with light.

## **Abstract**

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 investigate devices that transmit sound within light and explore the various ways to interfere with signals that generate new sound. It is this point of 'in-between' that is essential to understand in order to develop new sounds and the focus of this workshop will be based on the fine material of dust - the dirt and noise of everyday spaces.

Through methods of diffraction (light) and transduction (sound) the materiality of air, dust and object are investigated through resonance and vibration to reveal the creative potential held within. As currents of air shift and circulate, assemblages of dust are formed across territories and surfaces that shape both sound and light resulting in a performative output. The aim is to move away from areas of dust as annoyance and instead actively engage with it as sonic material. The work draws upon current theory around vital / vibrant materialism (Bennett, Barad, Coole) and object-oriented ontology (Harman, Morton, Bryant).

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. This can / may include the use of motors, mirrors, laser pointers, elastic bands etc...

The workshop will include soldering and the use of various bits of electronics (integrated circuits and Arduino) and is open to beginners and skilled users. In addition to these skills we will encourage discourse around the ideas of live performance, improvisation and experimental music.

## **Short Biography of the Organizers**

David Strang is an artist and researcher working with sound, noise and interactive elements. His work explores the creative potential within the movement of noise in and around systems of sound and light by making / hacking bespoke devices and tools for performance, workshop, installation and intervention. Through processes of interaction and making, his practice investigates the links between objects, material consciousness and the body. David runs various experimental workshops exploring sonic arts, hacking, sensors, making and objects / materials in an open collaborative framework. These workshops are aimed at the sharing of knowledge (Doing It With Others) throughout the group to create an artwork/performance. Recent work includes site-specific installation, performance, field-recording, re-appropriating media objects, hacking and noise.

He has collaborated and exhibited with artists and scientists as well as exhibiting solo work in the UK, Europe, Iceland, Russia, Canada, Hong Kong, USA and China.

David currently lives and works in the UK and is a Lecturer in Digital Art & Technology at University of Plymouth.

<http://www.david.strang.co.uk>