station MOVES

station *MOVES*

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Introduction: Temporal Realism

Yongdo Jeong

The theme of *station MOVES* is the border-free imagination, seeing the world through theories of relativity. In a "relative" view of the world, absolute standards such as length, time, temporal order, simultaneity, and other measurable physical characteristics are no longer stable, because these values are changing, in the macro world of the cosmos and the micro world of particles. This means that conventional views relying on physical rules are no more than reference points for human events happening in the 21st century, tiny on a cosmological scale.

"Stations", which have existed on Earth and have been given many names by authorities, have gradually lost the absolute powers they had, powers to determine geological boundaries and ideological borders. Systems of static structures sometimes blocked or manipulated people's spiritual freedom, the freedom to travel within their own imagination. However, in this age of digital culture, people have founded new cyberculture realms in which they can limitlessly expand their imaginations and freely deconstruct and reassemble thoughts within the light of expanded senses. This is not just a newness brought on via technology, but has become a general enlightenment, as we experience access to unlimited information and data. New superstructural changes stimulate people to move toward new territories in cyberspace and virtual reality within their own "proper time".

The ontology of this new era has not been brought on by traditional concepts of separated spaces and times, but by new space-time experiences. Within our systems of sensory data, individual experiences and activities build emotions and imaginations we can share through cyber activities, forging new types of consensus. In the world of data, empirical imagination becomes more important than intellect.

Empirical time became critical in the sensory-data cyber world because activity and participation in that world occurs simultaneously. In this world, all existing things have their "proper time", and space and time are intermingled into space-time. Living things, especially human beings, become mediators bridging the split between the organic and relative worlds. Conceptual time frames divided by analytical spatial temporalities in the systems of stations change into subjective proper times because relative temporality reflects the reality of movement better than conventional forms of presence, with separated space and time frames.

Within movement, stations, i.e., conventional authorities, gradually lose their power. The general concept of time traditionally consists of the past, the present, and the future. This model is not useful when we describe the 'networked being' in cyberspace. As Bergson said, we live in the past with the future. The present always moves and time directly flows through it from the past to the future. Therefore, time consists of memories and events. Through the occult imagination, art transforms memories and events into culture, as a new prototype. This prototype expands into the collective cultural paradigm from an individual's own private time. This is the 21st century's new definition and reference for art, via networking.

People in cyberspace and the world of information have immense capacity to enjoy freedom, where borders interweave and lose power. Internet and new media technologies open up new possibilities and create a new "dialectic of unification". These technologies steadily dissolve borders, previously experienced as rigid national and international boundaries. The supposedly simple truths of this ordered system manipulate people to compel obedience. These systems of 'correctness' demand we become good citizens in a competitive world of rank and capital. But in this new era of change, grand 'stations' of order disperse and differentiate via new media messages, with a theme of freedom: everybody has the right to negotiate their own space. Fixed forms of contemporary 'culture' disappear and movement, from each forum where people meet and communicate, is the first principle of global citizenship. As Aristotle put it long before the digital age, when something moves with its own propulsive force, even when it's invisible, it still has the power to change the world. People, with an unbound ability to roam, are exercising this freedom and transcending the boundaries that once cut them off from each other. This is leading us into a new reality of 'Unification'.

PAUSE: SPACE

Martin Hartung

It is a matter of time, effectively, in which we can ask:
Which would be more terrifying, the quantity of destruction
and mortality inflicted, or the extreme rapidity of events
that will overtake us with the devastating power of its swiftness?

Paul Virilio, *Lost Dimension/Critical Space* (1984)

The shock of German philosopher Günther Anders' lifetime was the dropping of the atomic bomb *Little Boy* on Hiroshima. By August 6, 1945 it was possible, in a single "work step," to extinguish hundreds of thousands of human lives at the touch of a button.[1] On this "Day Zero of a new era" humankind was ultimately confronted with a grief unbearably difficult to mourn, because, in contrast to individually experienced suffering, it surpassed the limit of human imagination. Until 1936, Anders was married to Hannah Arendt, whose "*banality of evil*", formulated during the trial of Adolf Eichmann in Jerusalem, is also echoed in his thoughts. He understood the world as a vast machine, in which people have to function efficiently. For him, more than sixty years ago, today's robots were "equipment made from living people."[2] These thoughts mirror Anders' fundamental conviction, set out in his main philosophical work *Die Antiquiertheit des Menschen* [The Antiquity of Man], of what he called the "Promethean gap." It describes the discrepancy between production and imagination, proposing that human beings are antiquated, not only because we can render ourselves superfluous by the things we produce, but also because we're unable to imagine the full effects of these things. Anders relates this to the production of the nuclear bomb. In view of the possibility of total planetary destruction, he calls for enhancing our 'ideational capacities' so we can learn how to grasp the consequences of our activities and uproot the limitations of human imagination.

One of Anders' main topics was the nature of the television image. He had thought about television since the 1940s, and attributed an "ontological ambiguity" to the phenomenon, as it couldn't be assigned to a single familiar sphere; it was neither illusion nor reality, fiction or fact.[3]

Television, according to Anders, broadcasts phantoms and presents images of an absent reality. These images become templates for people to match themselves with and they become part of a phantom world, so that these phantoms in fact create the world that they depict: "The lie has lied itself true," says Anders, an idea comparable with Theodor W. Adorno's analysis of the culture industry.[4] Even in the early years of television, not everyone shared Marshall McLuhan's basically positive attitude toward the "timid giant," to which he ascribed an avant-garde potency in 1964: "TV is the Bauhaus program of design and living, or the Montessori educational strategy, given total technological extension and commercial sponsorship. The aggressive lunge of artistic strategy for the remaking of Western man has, via TV, become a vulgar sprawl and an overwhelming splurge in American life."[5] But McLuhan was only too aware of his time and noted in his influential essay collection *Understanding Media*: "If the cold war in 1964 is being fought by information technology, that is because all wars have been fought by the latest technology available in any culture."[6] For the French philosopher Paul Virilio, television in the twenty-first century is a "museum of accidents."[7] In contrast to cinema, it is the "site where all accidents happen," because through television the world is supplied with catastrophes and thus relentlessly exposed to them.[8] Virilio primarily emphasizes the close connection between the media and military technology, whose means of transport serve human locomotion like prostheses, so that despite rapid progress, all acceleration technologies contain the potential for the destruction of their passengers through their innate violence. In his observations on technology as a double-edged sword, Virilio pointed out that in the early twentieth century, the inventor of television, Russian-American engineer Vladimir Kasich Zworykin, wanted to attach cameras to rockets in order to observe the sky. At the start of this development stands the origin of the film camera from a weapon, by Étienne-Jules Marey, who was still president of the French Aeronautics Association at the time he invented the *chronophotographic rifle* in 1884.

Violence also marks the beginning of video art. Its pioneers weren't yet able to produce their artwork without broadcasters and were dependent on "television as a fact."[9] Independent video only became possible in the mid-1960s, when Sony came out with the Portapak unit, enabling image and sound to be recorded simultaneously and played

1
Mathias Greffrath, "'Wenn ich verzweifelt bin, was geht's mich an?' Gespräch mit Günther Anders," in: Greffrath (ed.), *Die Zerstörung einer Zukunft. Gespräche mit emigrierten Sozialwissenschaftlern.* Rowohlt, Reinbek bei Hamburg, 1979, pp. 19–57, p. 44.

2
See: Günther Anders, *Die Antiquiertheit des Menschen*, vol. 1, 5th. ed., C.H. Beck, Munich, 1980 (1956), p. 328.

3
See Günther Anders, "The World as Phantom and as Matrix," in: *Dissent*, vol. 3, winter 1956, pp. 14–24.

4
See Günther Anders, *Die Antiquiertheit des Menschen* (1956), vol. 1, 5th ed., C.H. Beck, Munich, 1980, p. 195.

5
Marshall McLuhan, *Understanding Media. The Extensions of Man*, McGraw-Hill, New York, 1964, p. 322.

6
Ibid., p. 339.

7
Louise K. Wilson, "Cyberwar, God and Televison. Interview with Paul Virilio," in: *Electronic Culture. Technology and Visual Representation*, pp. 321¬–329, here p. 322. See Paul Virilio, *Unknown Quantity*, exhib. cat., Fondation Cartier pour l'art contemporain, Paris, 2002, Thames & Hudson, London/New York, 2002, and Paul Virilio, *Krieg und Fernsehen* (1991), Fischer, Frankfurt, 1997. See also: Paul Virilio, *The Information Bomb*, Verso, London/New York, 2006.

8
Ibid., p. 321.

9
Dieter Daniels, "Kunst und Fernsehen – Gegner oder Partner?," in: Rudolf Frieling, Dieter Daniels (eds.), *Medien Kunst Aktion. Die 60er und 70er Jahre in Deutschland*, Goethe Institut/ZKM Karlsruhe, Springer, Vienna/New York, 1997, pp. 60–67, here p. 61.

immediately. Around 1960, Düsseldorf painter Karl Otto Götz brought his war experience as a radio operator into painting, which he had also tried to realize using technical means on a radar screen. This prompted Nam June Paik's interest in the television image. Götz saw the interference of the television image as a chance to "bring forth and control kinetic formal and structural elements".[10]

10
Karl Otto Götz, "Gemaltes Bild – Kinetisches Bild," in: *blätter + bilder, ZEITSCHRIFT FÜR DICHTUNG. MUSIK UND MALEREI*, vol. 5, November–December, 1959, pp. 45–47, here p. 47.

Shortly after the dawn of video art, in the early 1970s, fundamental economic changes in Western countries introduced a new stage of globalization, peaking during the collapse of socialism in Eastern Europe in 1989. Closely linked to these developments is the emergence of the term spatial turn in the same year, formulated by geographer Edward W. Soja in his book *Postmodern Geographies*. Also in 1989, his colleague David Harvey famously introduced the concept of 'space-time compression,' the tempo-spatial condensation of the various rapid developments linked to telecommunication technologies in direct association with capitalist economics. Scholars have long questioned the coordinates of McLuhan's 'global village'.

In contrast to the 'disappearance of space,' which Paul Virilio postulated in regards to both kinetic acceleration and high-speed data transfers in cyberspace, we are still very far from refraining from talking about space(s). This has been further complicated by energetic debates over networking. This effect is heightened during times of intense political turmoil, such as the one posed by the current European refugee crisis. On a global scale, it has long been obvious that Francis Fukuyama's "end of history" has not occurred, given, for example, the political instabilities throughout Asia.[11]

11
Francis Fukuyama, *The End of History and the Last Man*, Penguin Books, London, 1992.

In her two-channel video work *The River I Must Cross II* (2016) Seoul-based artist Noa Im reflects on the traumas that hit with the imposition of political and geographic borders. She focuses on the Yalu River between China and North Korea, which marks both a natural and ideological border. North Korean citizens are not allowed to leave the country without state permission and take heavy risks, if they attempt to escape the country. Portrayals of conditions like these point to the fact that no matter what we imagine, space is still a very real thing in our time. Facing the reality of constant global threats to life and illustrating the futility of violence, in her work *I Have A Dream* (2016) Korean-born, New York-based artist Sook Jin Jo places a pile

of numerous war-related photographs, an Army uniform, and expenditure diagrams found on the internet in front of a video projection replaying parts of a 2005 speech given by American pastor Arthur Caliandro at a gathering of US Navy servicemen during Fleet Week in New York. Caliandro, who passed away in 2013 at the age of 79, envisioned a world in which military uniforms could only be found in museums. The artist invites the beholder to join this dream of respectful coexistence across national boundaries.

Recently, literary scholar Peter Bürger has made reference to our "broken relationship with the future," questioning the seemingly close attachment to the here-and-now in what is perceived as the expanded time of the present day.[12] As if visualizing this assessment, Berlin-based artist Konrad Mühe transcends the mere physicality of the abyss in his vieo-sculpture *Avalanche* (2013). The video of a firmly aligned, half-naked male body drifting in flowing water is projected onto a stack of glass panes, which cause the projector's light rays to fan out into the immediate surroundings. In the video, the depicted body is not evading any physical obstacles, such as stones in a riverbed. Its vulnerability is thus at the core of the work, depicting both an undefined space and a potentially endless journey.

12
Peter Bürger, *Nach der Avantgarde*, Velbrück Wissenschaft, Weilerswist, 2014, p. 11.

Not long ago, critic Jan Verwoert wrote a polemic saying that history was in crisis, because it could no longer be interpreted as a collective experience given the collapse of collectives in an individualized postmodern consumer society. This 'crisis of history' is accordingly a 'crisis of its narratability,' when only a single question is asked worldwide: "Are you with (the) US or against (the) US?" Against the background of September 11, Verwoert emphasizes that the epic media history of the war on terror, the one history that was the center of all media narratives of the time, contains a return to the idea of the great narrative of modernism. He asks: "If today the powers of the historical imagination are wielded by the military (and media) industrial complex, then how could they be put to a different use? What would it mean to formulate an alternative to standards of historical truth-telling set by the mainstream media?"[13] Even if this question did not mark the starting point for each of their various investigations, the artists in *station MOVES* offer thought-provoking suggestions.

13
Jan Verwoert, "The Crisis of Time in Times of Crisis. On the Contemporary Conditions of the Emergence of History," in: *RE:akt! Reconstruction, Re-enactment, Re-reporting*, Aksioma,Institute for Contemporary Arts, Ljubljana, 2009, pp. 35–39, here p. 38.

Approaching the Mediation of *Proper Time*

Rabea Rugenstein

Ever since the emergence of digital media, we have found ourselves constantly facing news and images of political scenes and disturbances from all over the world. The actual time and later perception of global events thus sometimes seem overshadowed by the constant flow of real-time images submitted to various media channels. Even if our understanding of *proper time* is constant, the way in which we experience and communicate time and conflict often remains fragmentary.

Digital media has widened our understanding of the world's dimensions, borders and limits, still our interpretation of conflict is bound to our particular knowledge systems, cultural backgrounds and personal experiences. Even once they have undergone these limitations, the ways we communicate conflict is yet again restricted by our means of mediation.

The exhibition *station MOVES* curated by Yongdo Jeong focuses on these shifting patterns of mediation, and presents two German and five Korean artistic positions on a most pressing issue: borders - physical and figurative - concerning military endeavours, economic surveillance systems, subjective feelings of isolation, and desires for contemplation and connectedness.

The Yalu River divides China and North Korea. On the Chinese side, the river is a tourist destination; for North Koreans, most perceptions of this river are rooted in terrifying memories of fleeing the country. In her 2-channel video installation *The River I Must Cross II* (2016), Noa Im shares these distinct and disparate approaches to the Yalu River, separated by a political border. It is a collage of historical documentary pictures, found footage, performative inter-sets and contemporary video shots, crossing both geographical and temporal borders. Although the installation allows us to see the situation from several perspectives, the artist constantly draws our attention to the fact that images prevail as mediated thoughts and feelings, and can only be fully understood from first-hand experience.

The installation *I Have A Dream* (2016) by Sook Jin Jo displays a multitude of war images taken from all over the world. They are spread out on the floor - in one corner, the iconographic picture of a girl in front of a tank during the Korean War is highlighted within a tiny suitcase. Above the installation, a sound and text collage of Arthur Caliandro's speech on his wish for a world without wars, and where military uniforms can only be found in museums, is displayed. One such uniform is positioned on top of the photographs together with charts showing the amount of money that is spent on war. The installation contrasts the apparently never-ending story of war with the wish for a peaceful and respectful future way of life.

Military conflicts physically affect the people involved in them - how can these feelings be captured in art? Eunok Hwang transfers her own emotions about the critical situation between North and South Korea into an installation of two gauze-bandage-wrapped chairs. Both chairs are broken and look as if they were about to fall apart. There is a gap between them, yet they are bound together by a light cable that flickers white light, which is interrupted by red and green inter-sets. The 68-year-old conflict is postulated here as a conflict between siblings, symbolised by the chairs, who are torn apart and wounded but not (yet) dead. The situation is observed by the many small white figurines that are scattered on and around the chairs. *Sixty-Eight Years* (2016) creates a clinical scene where the white light represents a still-active bloodline, which is every now and then interrupted by red-lit heart attacks that are healed by green-lit inter-sets so that the bodies do not die. It is a timeless in-between in a state of constant observation.

Borders and the organisation of nation states not only comply with the ideological delineation of borders but also with the development of national security systems. Fabian Bechtle employs this concept in his work *Secret.Service* (2015), which uses documentary footage from the company Reißwolf that offers office waste solutions. In this work, obsolete machines shred folders and hard drives. Here, the viewer can witness a paradoxical process of economised and mechanical dematerialisation that produces waste of a highly aesthetic value. When original data are destroyed they are transferred into a new material condition. The remaining dust is inserted into drill-core bullets and blocks made of shredded paper that appear as sculptures. The artist presents an

interplay of transience and conservation, all locked behind the secretive walls of the company; invisible to the public as data surveillance and its economies often are.

While surveillance systems and manmade borders are human constructs, Jaewook Lee contemplates nature at a time before humans. *The Geology of Morals* (2016) is a collage of hybrid pictures - high definition shots of glacial landscapes combined with geometric forms. These are accompanied by the sounds of wind and a computerised voice reading the eponymous article by Gilles Deleuze and Felix Guttari. In this installation, Lee animates Deleuze and Guttari's idea of the world as a living organism, as witnessed in the rhythmic heartbeat of the images and the visualisation of cell-like floats and movements of the landscape. It is this rhythm, pulsating between macro- and micro-shots, that calls up a feeling of timelessness. It represents a meditative condition that is at the same time contrasted with a colour-changing flow of geometric forms and a computerised voice.

In *Avalanche* (2013), Konrad Mühe projects five variations of a body moving through a riverbed onto a block of glass. The block itself comprises multiple layers that fracture the image into a blurred reflection on the opposite wall. The glass both materialises and alters the projection. The dream-like internal picture becomes fractured, limited and transformed by the physical conditions of the block. In this experiment to show the *self* drifting from the constraints of time, the isolated body appears to float - motionless and yet *moved* by the river. The feeling of isolation is transmitted, perceptible in one moment only to be distorted when it comes into contact with physicality.

Is it possible to sense how others feel? The documentary *Qualia Landscapes in Berlin* (2016) is Jeong Han Kim's attempt to work on the highly complex relation between the neurons and feelings that underlie the qualia phenomenon. Can one truly feel another person's subjective experience? The interactive installation *Qualia Landscapes* represents a high-tech approach to merging algorithmically combined mind-sets in order to bring together and visualise collective feelings. The installation's documentation is displayed and combined with footage from the artist's own research into the topic.

In sum, the lingering question that pervades this exhibition is: by what means can we communicate our individual perspectives in order to unite our feelings, thoughts and conceptions of the world with those of others? While systems of mass media encumber us with information and images, artistic installations are capable of forming significant counterpoints that stop the everyday stream of information so that we might rethink, reorganise and resituate our perspectives of the world. At its best they form their own *proper time* within the exhibition space.

EUNOK HWANG

'Sixty-Eight Years', Mixed media [100x70x90cm], 2016 © Eunok Hwang

'Sixty-Eight Years', Mixed media [100x70x90cm], 2016 © Eunok Hwang

Eunok Hwang has been doing improvised performances on the streets, parks and urban spaces of both Paris and Seoul for 14 years. This was to pursue an art that could be communicated on the streets. <#10 My Village Joksil>, <#8 Body Wrapping Project>, <#7 Furniture of Paris and Seoul> and <#4 Abandoned Suitcase> analyses cultural characteristics of society and the mass psychology with a focus on narrowing the distance between art and the viewer.

In her work, the artist approaches people through the various actions of, covering, concealing and hiding her body. These actions give the impression that she is not only shutting herself away from society but also creating a private space within a public space. 'Inside a furniture' and 'Inside a BOJAGGI' is a place that the artist created for hiding an inner space that only she can sense. The artist's performance is ultimately the game of searching and creating an inner space within a public place and a game of communication between artist and viewer, or the performer and the viewer.

These two damaged and fragile chairs have represented the current situation between North Korea and South Korea for 68 years.

Although the same blood runs in their veins, a war broke out, tearing the body of two brothers. I created the disconcerting feeling of two bodies whose blood circulation slows down, pauses, then crashes. The confrontation stops abruptly whereas a luminous heart attack occurs.

'Sixty-Eight Years', Mixed media [100x70x90cm], 2016 © Eunok Hwang

Eunok Hwang *is an artist who lives and works in Paris. She obtained her PhD in Plastic Arts at Paris Sorbonne 1 University (2012), title-«Performance: Finding somewhere private in a public space». Eunok Hwang received the first prize in the 3rd competition of young creators of the 15th city hall of Paris (2006) and second prize in the 4rd Photograph Biennale of the 15th city hall of Paris (2009).*

Solo Exhibitions: Camera, My Artistic Body, Cheonan LIGAK Museum of ART, Korea (2014). Le Dressing, Video art IN Free 'P'Star, Paris (2011). «Body locked out» at the CROUS gallery of Paris (2010). Group Exhibitions: Zahamuseum, Your memories picture history, Seoul (2015). Sonamou « Cross direction », Cité Internationale des Arts, Paris (2015). « Sonamou, son.âme.où? » Cité Internationale des Arts, Paris (2014). Incheon Juan Media Art and Culture Festival, Incheon, Korea (2013). Sonamou, Art-Monie, gallery La Fabrique, Paris (2013). «The Flag Station», Media Art, KunstDoc Gallary, Seoul (2013). Festival Nantes, Korean history, Espace Cosmopolis, France (2013).

FABIAN BECHTLE

video still from 'Secret.Service' [08:20min], 2015 © Fabian Bechtle

I'm part of a generation that witnessed the fall of the Berlin Wall as a schoolchild and was confronted with rapid digital development as teenager. In my videos, installations and objects, I explore the representations of history, power and technological progress.

My works are shown in various spacial settings and interrelations. They are constantly expanded, are re-combined and re-edited. This ongoing update is a crucial feature of my activity.

The main parts of the video *Secret.Service* (2015) are recorded at one of the leading European companies for data and document destruction - *Reisswolf*. The destruction itself is just one part of their service. In order to deal in a trustworthy way with clients' data, the company created a high-security environment around the circle of collecting, transmitting and destroying data and documents. This closed and fully surveilled system expresses the main core of their service: trust.

Taking into consideration that the company - from a market oriented point of view - is reversing the classical production chain, one could assume that *Reisswolf* is producing "nothing." (Of course, even by this reversed process, Reisswolf is still following guidelines of economy and thus keeps itself running.) In this case, "nothing" is the waste of the waste - a zero point and the end of transmitting information. The video's approach, among others, is to counter this very fact. However, if you look at cubes of shredded paper and dust pallets, you can comprehend them as sculptural works displaying encoded sensitive information.

This makes me interested in showing the potential of this specific waste by trying to re-read the shredded paper with a book scanner or remove small "letters" - let's say "pixels" - from the huge paper blocks. At some points, the video works like an archaeological window, in which "data-image-metaphors" appear. I also find the shape and the consistency of the compressed "dust-cylinders" very interesting. They remind me of a drill core. I like the idea that a geologist could actually draw conclusions from this "data-drill-core" about the origin, surroundings, history and thereby the content of the material.

At the end of my video there is a sudden zoom into a big block of shredded documents. It gives the impression of a microscopic view, which is investigative and is at the same time a decay of rationality; what we see seems to be surreal and dreamlike. Here we have both mystification and demystification. At that point, we also realize that everything that happens at Reisswolf has something anachronistic. In the end, it is just a mechanical scrapping facility.
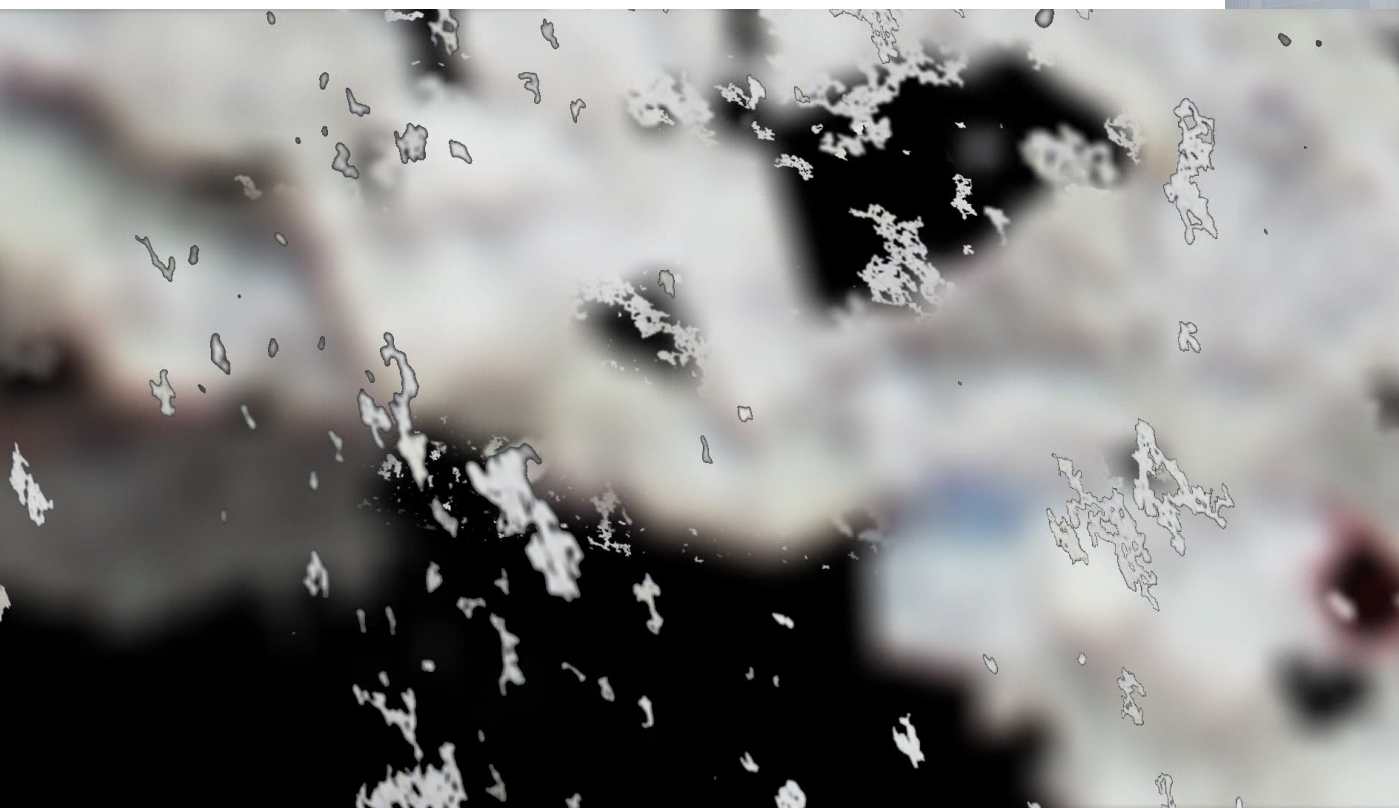
video still from 'Secret.Service' [08:20min], 2015 © Fabian Bechtle

video still from 'Secret.Service' [08:20min], 2015 © Fabian Bechtle

Fabian Bechtle (1980, DE) studied in Leipzig and Lyon. Based in Berlin, he worked with Armin Linke from 2009 to 2011. After that, with a DAAD grant for postgraduate artists, he moved to Belgrade for a research project where he also investigated the archives of Josip Broz Tito. Since 2015 he has been a lecturer at the Academy of Fine Arts in Leipzig, Germany.

His work has been shown at PACT Zollverein, Essen; Goethe-Institute, Rome; Fabricca del Vapore, Milano; Bonner Kunstverein; nGbK Berlin; Museum for Contemporary Art and Museum for Yugoslav History, Belgrade; and Trehgornaya Manufactura, Moscow.

JAEWOOK LEE

THE GEOLOGY OF MORALS

video still from 'The Geology of Morals' (02:40min), 2016 © Jaewook Lee

video still from 'The Geology of Morals' (02:40min), 2016 © Jaewook Lee

My works speculate on the difference between the human mind and non-human consciousness, as I consider my position among all things on the Earth. I explore the relationship between things in and of themselves and the way that our mind projects meanings onto them. I place our notions of objects into question, revealing their irreducible qualities beyond our comprehension.

My premise is to think about the Earth as a living organism and to see the world from the Earth's perspective. I aspire to an unrealizable dream of becoming a bit like the Earth, stepping away from human thinking. In this state, what seemingly makes sense to humans would not necessarily make sense to non-humans. Strangeness here plays a crucial role. I try to construct a way of de-familiarizing our sense of our surroundings.

The Geology of Morals (2016) is a single-channel video which sees the Earth as a living organism that is constantly mutating and changing. The title borrows from the 3rd chapter of *A Thousand Plateaus* by Deleuze and Guattari.

The video presents nature before the imprinting of human marks and construction of language and after. In the video, a computer-generated voice reads an excerpt from the 3rd chapter over the video footage of ice on both macroscopic and microscopic levels with a series of changing geometric shapes.

video still from 'The Geology of Morals' (02:40min], 2016 © Jaewook Lee

Jaewook Lee is an artist, writer, and sometime curator. Lee is the recipient of the 4th SINAP (Sindoh Artist Support Program) and 2016 SeMA Emerging Artists and Curators Supporting Program by the Seoul Museum of Art.

Lee's work has been exhibited internationally, including Asia Culture Center in Gwangju (2016), Museo Juan Manuel Blanes, Montevideo (2014), MANIFESTA 9 parallel event, Hassalt (2012), Chelsea Art Museum, New York(2011), Coreana Museum, Seoul(2006), etc. Lee is currently a faculty member at the School of Visual Arts in New York City.

JEONG HAN KIM

QUALIA_LANDSCAPE: BERLIN AND SEOUL
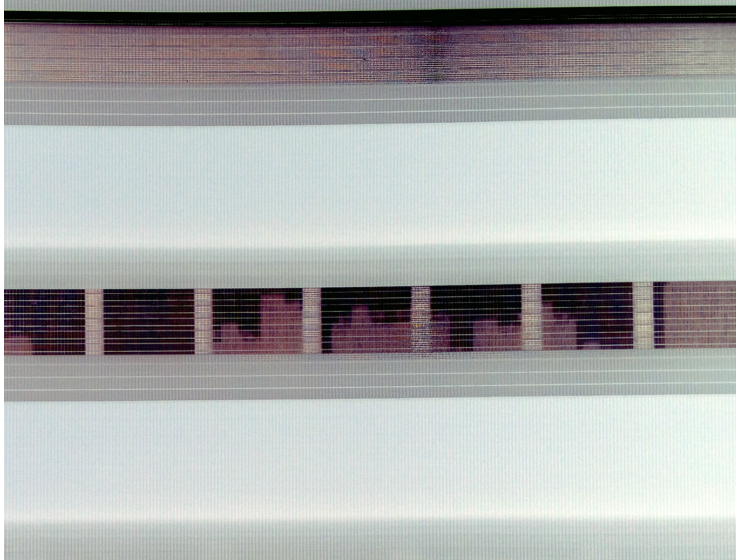
video still from 'The One-Dimensional Qualia Landscape: Berlin & Seoul',
single channel video, 2016 © Jeong Han Kim
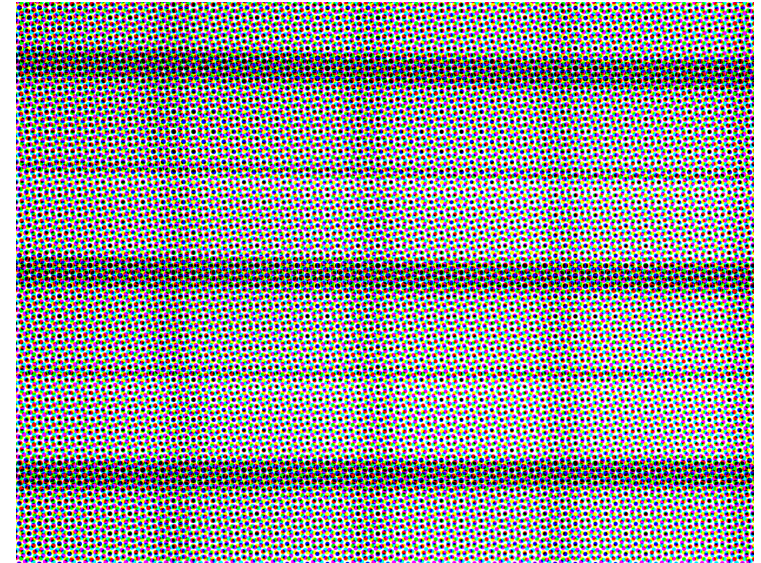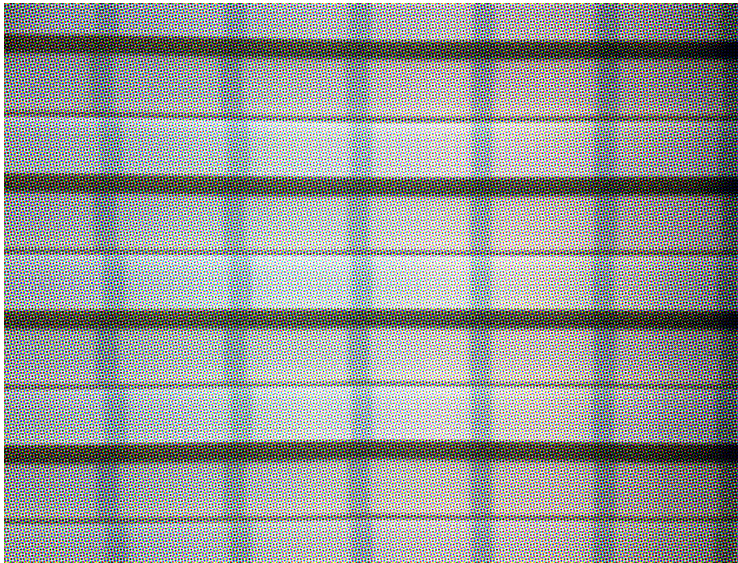

video still from 'The Two-Dimensional Qualia Landscape: Berlin & Seoul',
single channel video, 2016 © Jeong Han Kim

Why should we commune with the environment surrounding us? It's because communing is the most ecological strategy for human beings, who coexist with other humans and even other creatures, whereas there is no way of knowing the experience of other creatures. 'Qualia' are none other than relational properties in a complex system of human beings in nature. This article explores how to perceive others' perception through a BirdMan experiment.

The BirdMan, a half-man and half-beast creature, born in the subconscious, attempts to share its mind with others. As a venue for new experiences transforming and recreating human perceptive experiences, the work becomes a meta-methodology for exploring the meaning of other beings' experience.

While encountering in between different perceptions with hybrid perspectives, ecological narratives and empathy can be realised. It suggests to us that the way we perceive and understand this world is not the only way.
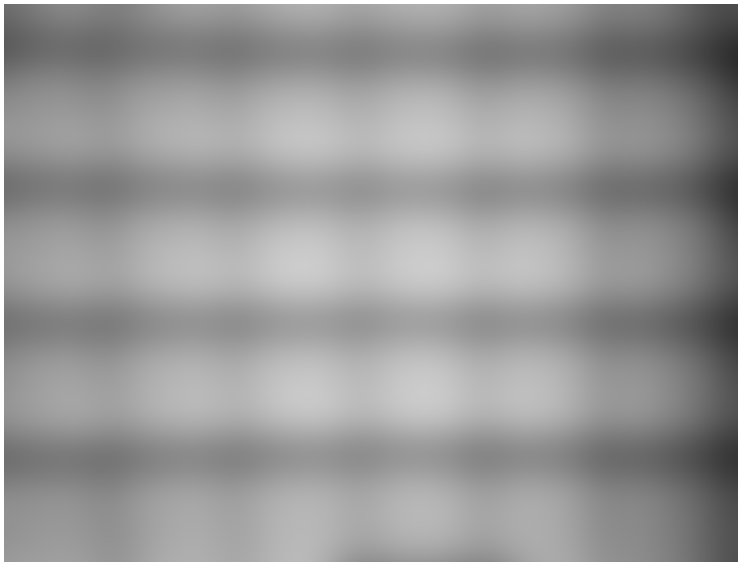
This project was inspired by Leonardo da Vinci's *City of Water, Design of City as an organism*. A city is an evolving creature with a very complex system that comprises men and systems, like organizations.

In the project, I look at the contemporary city in a data-flow, instead of water-flow, perspective. In the human body, afferent and efferent neural transmissions among nerves enable various organs to work as one interconnected organism. If the city is viewed as a human body, the neural transmissions can be likened to the data flow of our time. This experiment visualizes the qualia landscape of two cities' collective emotional networks.
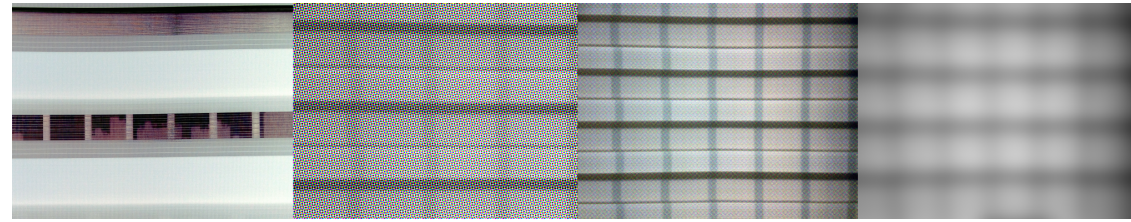
'Four Qualia Landscape Dispay: Berlin & Seoul', single channel video, 2016 © Jeong Han Kim

video still from 'The Three-Dimensional Qualia Landscape: Berlin & Seoul', single channel video, 2016 © Jeong Han Kim

Jeong Han Kim is a media artist whose works address 'Emergent Mind of City' based on convergence between Cognitive Science, Biomedical Informatics and Media Art. He explores the Big-data mining and visualization for 'Collective Emotion' of cities. Kim earned his Ph.D. in Cognitive Science at Seoul National University and MFA at the School of the Art Institute of Chicago.

He is an associate professor of Contemporary Art at Seoul Women's University and a director of Seoul Women's University Museum and B-MADE (Bio-Medical Arts & Design Education) center. He was also a Fulbright visiting scholar (2014-15) in DXARTS at University of Washington, Seattle, US.

With support of the Rockefeller Foundation, and the Starr fellowship from Asian Cultural Council in New York City, he participated in the artist residence program of the Lower Manhattan Cultural Council in NYC. His works have been featured at the "Infosphere" at ZKM (2015-16), the 7th International Media Art Biennale Media City Seoul 2012, Whitebox at NYC and other selected group exhibitions in New York, Chicago, Madison, Toronto, Beijing, Tokyo, Mumbai, Bangkok, Seoul and so on.

video still from 'The Four-Dimensional Qualia Landscape: Berlin & Seoul', single channel video, 2016 © Jeong Han Kim

KONRAD MÜHE

AVALANCHE

Art has an existential dimension for me, and my artistic works are repeated attempts to gain clarity about myself and the world that surrounds me. The main theme is the isolation and seclusion of the individual and possibilities to overcome them.

My method is to determine motifs and negotiate them through several questions and research. The questions reference different perspectives of an issue to create hints and form links.

The following questions are addressed: Can I understand and recognize myself? Does it creates Imagination Reality? To what extent do fictional representations and narrations are necessary for one's own life? To what extent does a formulation distance myself to the content? Do we determine the objects or do they define us?

These questions are considered within video works and video-sculptures which differ in the following ways:

In video works I use found footage material or my own video recordings and use technical devices such as monitors or projectors to present them. In contrast, I integrate within video-sculptures the architectural space to create hybrid works where the sculptural setting is as important as the projected video. In this case the video projection represents individual imagination that recalls moments of inner reverie. It is like a soliloquy, a fantasy and imaginary world. The projected video is confronted with physical objects, composed on the one hand from the projector equipment itself, and secondly from self-made objects. The character of the technical equipment, such as power cables or the frontal perspective of the beam projection, is being highlighted in order to integrate it as a statement. The self-made objects are relevant because of their characteristics, like the surface and the connotations of the materials. Glass, for example, is transparent so we can see through it but we are not able to pass through it. Thus, the material glass separates something we see but are not allowed to touch. The projector and the self-made objects, with volume and weight, form a contrast to the projection in its setting. Within the video-sculptures a dialogue, but also a conflict between the projection (representing the imaginary world) and the real objects (representing the physical world) is made perceptible.

In recent works I extend these motifs and issues to prints and photography.
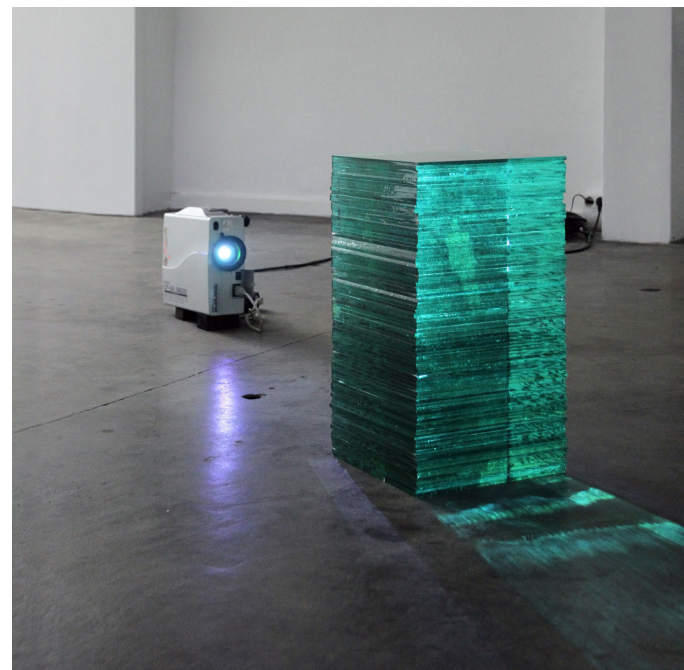
'Avalanche', Video [03min, loop], glass, projector, 2013 © Konrad Mühe

In *Avalanche*, a body is carried by a stream of water like a piece of driftwood. Even when encountering obstacles in the riverbed, such as rocks, it stoically remains in position: arms at its torso and legs shut. Four variations of similar situations in which the figure appears and vanishes from the vertically-cropped frame are projected onto a cube of stacked glass sheets. Like a series of physical tests, we observe a body under the influence of exterior conditions.

'Avalanche', Video [03min, loop], glass, projector, 2013 © Konrad Mühe

'Avalanche', Video [03min, loop], glass, projector, 2013 © Konrad Mühe

Konrad Mühe (1982, former GDR) studied in Halle (Saale) and Berlin is an artist living in Berlin. He won several grants and prizes for his work, including that the Karl-Schmidt Rottluff grant in 2014 and a research grant from the Berlin Senate in 2016.

His work has been shown at Bundekunsthalle Bonn, Kunsthalle Düsseldorf, Museum of Modern Art Moscow, Berlinische Galerie, among others. His films have been included in several international film festivals, such as the CPH:DOX, Berlinale, Oberhausen and BIEFF Romania.

station *MOVES*

NOA IM

THE RIVER I MUST CROSS II

video still from 'The River I Must Cross II', 2-Channel Video, HD [06:39min], 2016 © Noa Im

video still from 'The River I Must Cross II', 2-Channel Video, HD [06:39min], 2016 © Noa Im

My interest is in how memory, media, and perception blend with reality. Media is a hugely influential tool for creating images of reality. But can we really trust it? Sometimes it only generates fantasies. Even when memory is bent and twisted, it often harbours truths. Perceptions are always changing with the overlapping of conflicting emotion, and even society changes, evolving through the passage of time.

My interdisciplinary practice explores the liminal region between time, place, and language.

Borders are imaginary boundaries made real. They're the places where the geographical boundaries between the manufactured concepts of culture, race, politics, and nations converge. In the past, these borders were far more fluid and flexible. Many were intangible, and in practice they still shift. But some of these moving lines have become fixed, nowhere moreso than in militarized control zones.

The Yalu river was a natural border between China and Korea for centuries, but was once crossed freely. It's now a place of nightmare for North Koreans leaving the country. This work plays on the modern reality of this borderland, a control zone forbidden to Koreans but a popular tourist attraction for others. Koreans can only experience this nether realm through media, acting as eyes for Koreans, always unsure if they can trust what they see. They are forced to construct their own truths and find other ways of crossing of this ancient but now forbidden border.

Because we can't cross, we have to explore concepts via media and art to find truths we can build ourselves.

video still from 'The River I Must Cross II', 2-Channel Video, HD [06:39min], 2016 © Noa Im

Noa Im was born and works in Seoul. She studied photography at the Parsons School of Design and holds an MA from London's Chelsea College of Art and Design. She has participated a number of Seoul International Photo festivals, and is currently in the Seoul Photo Festival at the Buk Seoul Museum of Art.

Her work has been shown at the Seoul Museum of Art (2012), Zaha Museum (2016), and Seoul Olympic Museum (2005). She has traveled to a number of residencies, including the Cite International des Art Paris via an award from the Samsung Foundation of Culture.

SOOK JIN JO

I HAVE A DREAM

'I Have A Dream', video, voice, copies of photos, military uniform, suitcase, 2016 © Sook Jin Jo

Over the past 30 years, Korean-born, New York-based artist Sook Jin Jo has produced drawings, collages, photographs, sculptural assemblages, performances, installations and public works that reveal abiding interconnected thematic concerns—space and form, destruction and rebirth, material and spiritual, life and death. Jo mainly works with old abandoned disappearing wooden materials that people no longer value; working often with spaces that have been marginalized, finding in them a certain esthetic, architectural, and transcendent quality.

Fundamentally environmental and deeply personal, Jo has tried to cast awareness on the subtle shift in materials we value by questioning the virtue of evolving industrial mediums and the conventional contemporary esthetics that influence our perception of the world around us.

"I have a dream. It is an ideal; some might say it is a fantasy, but I don't think so. It is a dream and a prayer that I know will not come about in my lifetime, or my children's–perhaps in the lives of my grandchildren's children. I would like to think they will experience it. It is my dream that the time will come that when there is conflict, war will not be an option. We would still celebrate Memorial Day, but the uniforms that are being worn today would be in museums, and people would have grown up to understand that freedom and justice are for every person, and every person would protect that interest. We will get there when we discover that every human being is like every other human being: a special creation, a child of God."

May, 2005
By Arthur Caliandro (1933- 2013)

I Have A Dream (2016) is a new video and installation. The work was inspired by Dr. Arthur Caliandro's words to a gathering of US Navy servicemen during Fleet Week New York 2005. I was moved by his courage and his prayer for an ideal world where military uniforms would only be found in museums. In the video, his voice and words invite us to imagine and dream the world he dreamt.

In contrast to the video on the wall the floor installation includes war photos and diagrams of military expenditures. The photos show the complex human history of war: its violence, cruelty, pain and despair. A military uniform lies amidst the photos.

Through this work I want to invite people to dream and create a world where no more wars and military expenditures exist, and all people and things live peacefully and well.
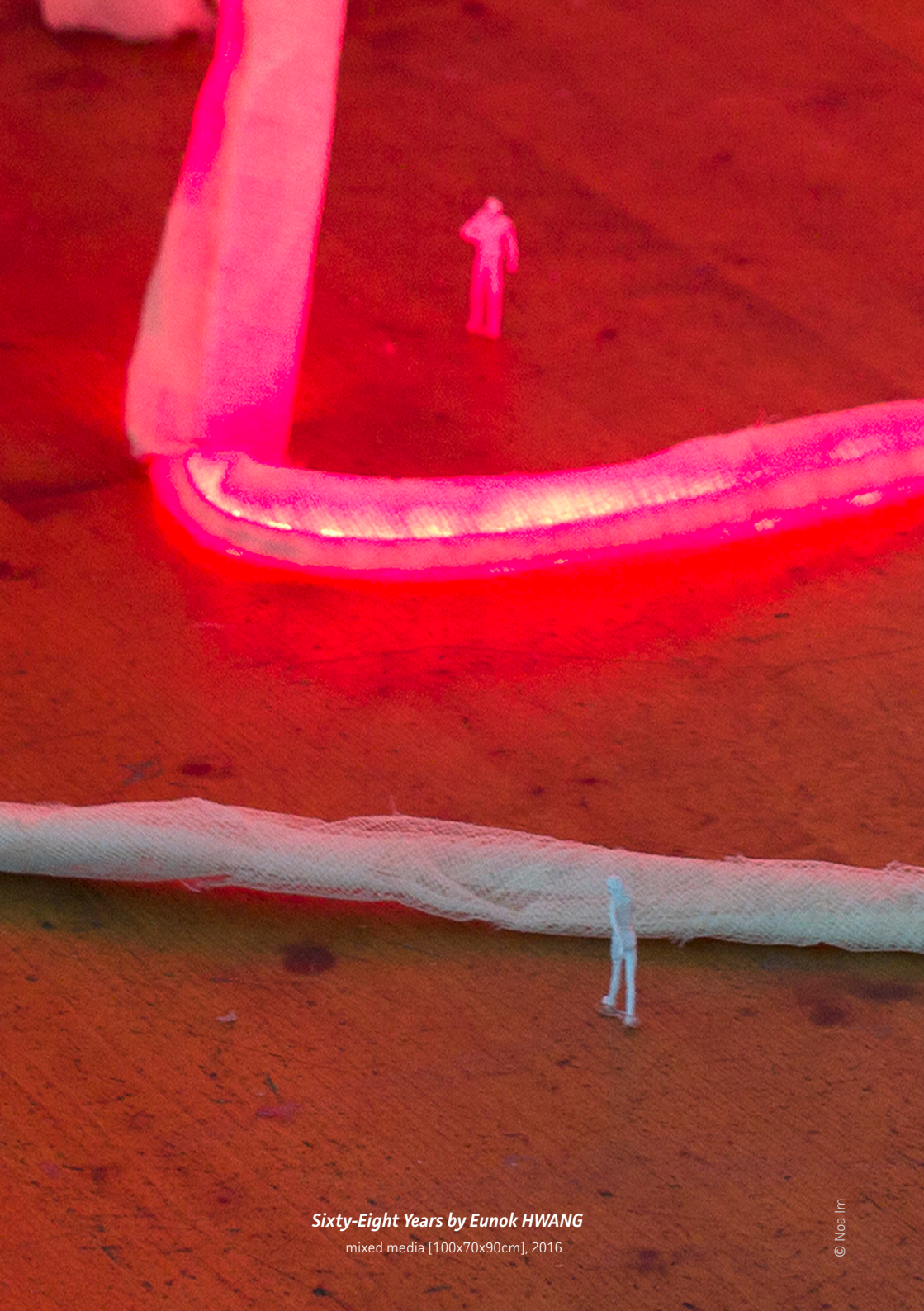
'I Have A Dream', video, voice, copies of photos, military uniform, suitcase, 2016 © Sook Jin Jo

I have a dream.

It is an ideal;

some might say it is a fantasy,

'I Have A Dream', video, copies of photos, military uniform, suitcase, 2016 © Sook Jin Jo

Sook Jin Jo *has exhibited internationally since 1984, and has been the subject of 30 solo exhibitions, including the Walter Gropius Master Artist Series, Huntington Museum of Art, Huntington, West Virginia (2011); A Mid-Career Survey of the Work of Sook Jin Jo at the Arko Art Center, Seoul, Korea (2007) and over 100 group exhibitions, including the "Lodz Biennale", Poland; the "Gwangju Biennale", Korea; the National Museum of Contemporary Art, Gwacheon, Korea; Seoul Museum of Art, Seoul, Korea; Maier Museum of Art, Virginia; the Smithsonian Institute, Washington D.C.; Gyeonggi Museum of Modern Art, Korea; and Daegu Art Museum, Korea. Her work is included in private and museum collections including the Seoul Museum of Art, Korea; the Erie Museum of Art, Pennsylvania; the Housatonic Museum of Art, Connecticut; the National Museum of Contemporary Art, Korea; and The Margulies Collection at the Warehouse in Miami, Florida. Jo lives and works in New York City.*

Sixty-Eight Years by Eunok HWANG
mixed media [100x70x90cm], 2016

© Noa Im

Secret.Service by Fabian Bechtle
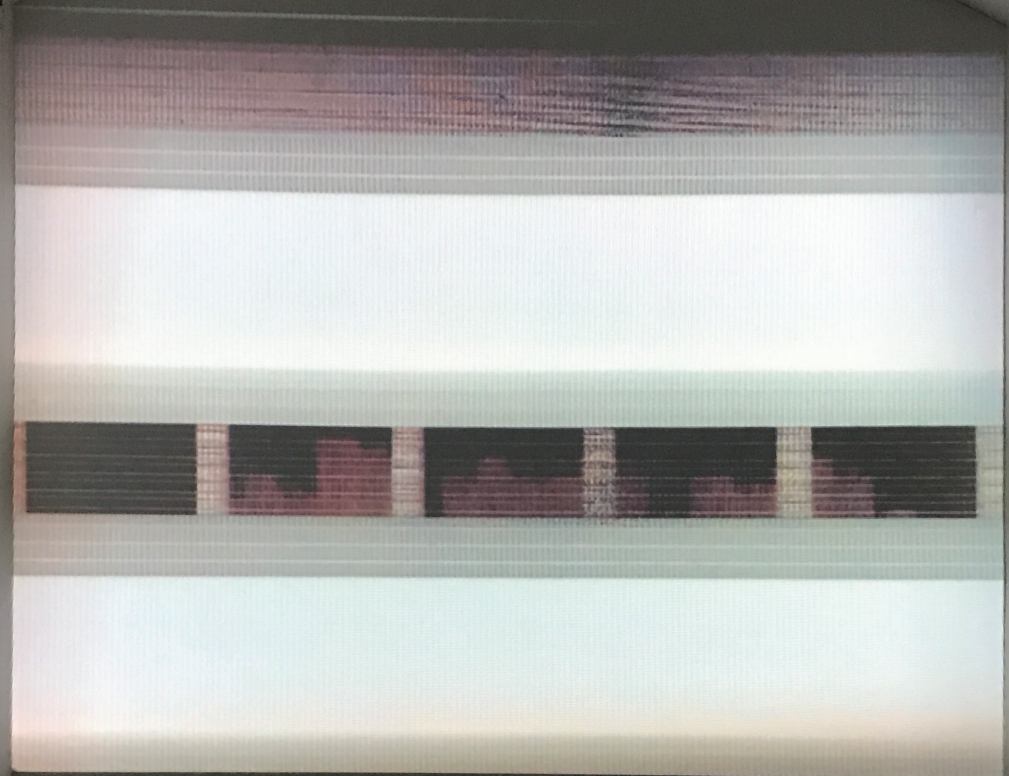video (08:20min), 8 laser prints (14 x 21cm), 2015

© Noa Im

The Geology of Morals by Jaewook Lee
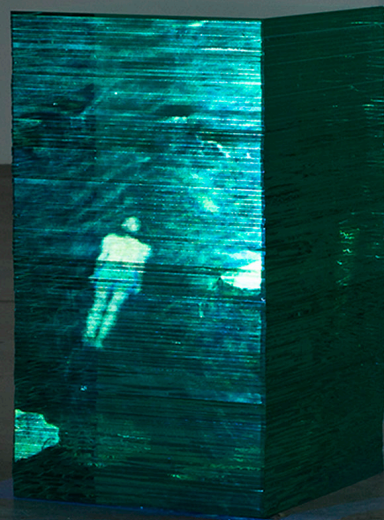
video [02:40min], 2016

© Eunok Hwang

© Jeong Han Kim

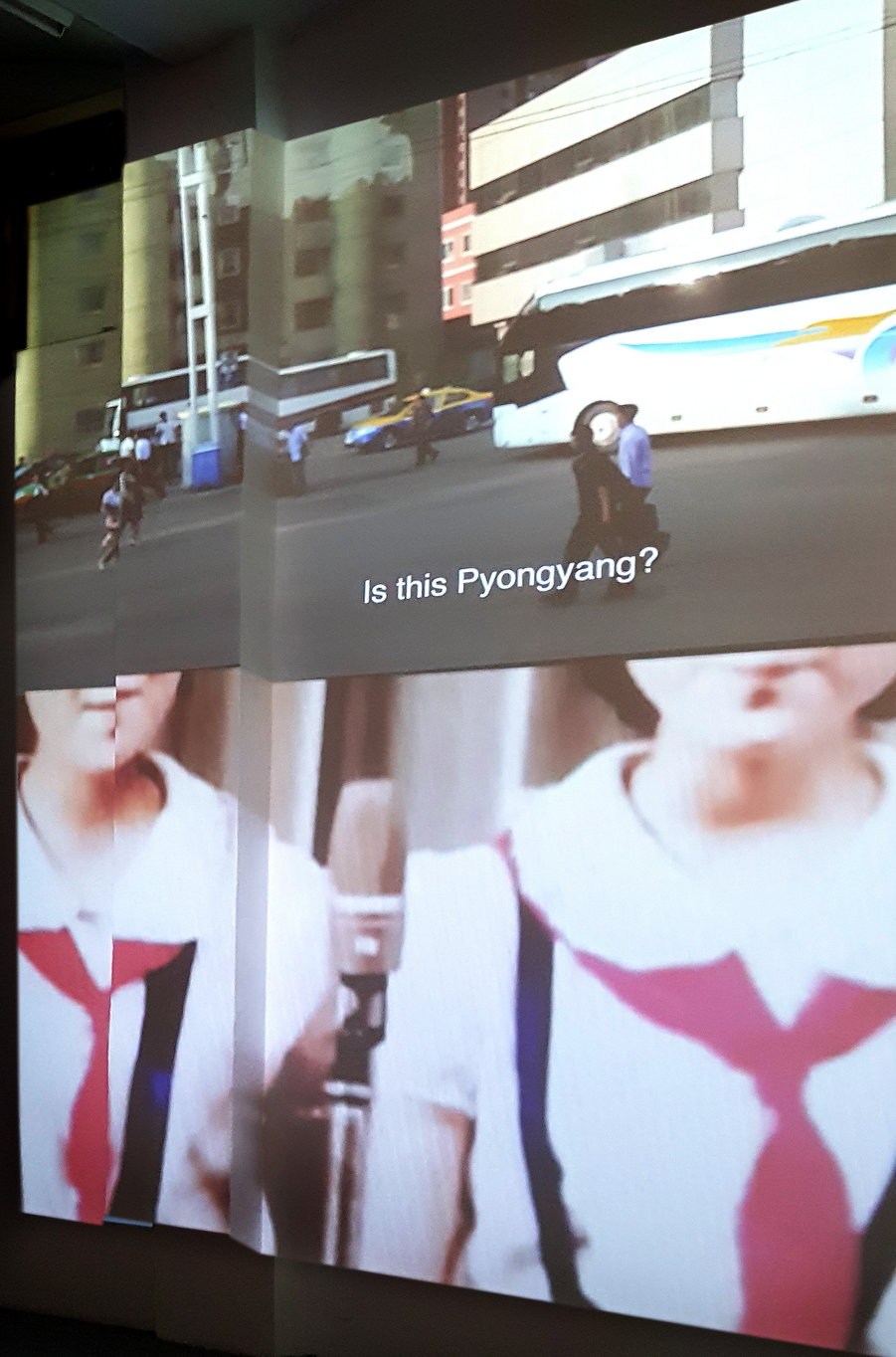*Qualia Landscapes in Berlin by Jeong Han Kim*

single-channel looping video, 2016

Avalanche by Konrad Mühe
video [03 min, loop], glas, projector, 2013

© Noa Im

Is this Pyongyang?

© Noa Im

The River I Must Cross II by Noa Im
2-channel video, HD [06:39min], 2016

I have a dream.

It is an ideal;

some might say it is a fantasy,

I Have A Dream by Sook Jin Jo
video, copies of photos, military uniform, suitcase, 2016

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every human being is like

© Eunok Hwang

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station *MOVES* banner with the view of MEINBLAU e.V.

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