

PRESS RELEASE

For Immediate Release

Open Media Art Festival in Seoul / Black Swan: Unpredictable Future

12 – 15 November 2020

Oil Tank Cultural Park, Seoul

The Open Media Art Festival Organization is proud to present the 4th edition of Open Media Art Festival, **Black Swan: Unpredictable Future** at the Oil Tank Cultural Park in Seoul, Korea.

The festival title, **Black Swan: Unpredictable Future**, has focused on the extreme impact of a rare and unpredictable event and the human tendency to find explanations for these events. It also stresses the possibility of overturning all the values we protect and believe today because of the emergence of situations that we believed were impossible or nonexistent. Through the artists' works of our time, the Open Media Art Festival in Seoul began with a few questions that imagine the "unpredictable future" and ask what it means or how it will affect our lives. From these questions, we ask how artists explore and examine the future, such as Black Swan in our time, and Black Swan will be introduced and presented in the near future, which will deliver various perceptions and attitudes of the artists toward the future.

During the four-day-long festival period, the festival presents thirty-four international artists' works from nine countries. The works are selected by the director and the curators from Korea, Singapore, and Jordan. The festival will present on-site programs; VR, AI, Robot, interactive art, sound installation, audio/visual performance, animation and so on. The Open Media Art Festival in Seoul collaborates with the Comma Space in Singapore and the Jordan National Gallery of Fine Arts.

Simultaneously with the festival, international curators and artists who were unable to visit Korea due to the COVID 19 will present their works through an online platform. The artists' interviews will be uploaded sequentially on the Open Media Art Festival's online platform (www.omaf.kr), from which the international audience can experience the festival.

The co-director/curators, Seungah Lee and Janice Kim state that the festival will be "an opportunity to experience our reality and the future of art through online, offline, and online channels of international partner organizations. We look forward to sharing with the audience our concerns and messages about the future through the festival."

For more details

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Festival Overview

- Title: Black Swan: Unpredictable Future, The 4th Open Media Art Festival
- Dates: 12–15 November 2020
- Venue: The Oil Tank Cultural Park, Seoul, Korea
- Organization: Open Media Art Festival Organization
- Partners: Jordan National Gallery of the Arts
The Embassy of the Republic of Korea in Jordan
Comma Space, Singapore
- Sponsors: The Ministry of Culture, Sports and Tourism
Seoul Foundation for Arts and Culture, Arts Council Korea
The Québec Government Office in Seoul,
National Arts Council Singapore
- Directors/Curators: Seungah Lee & Janice Kim (Korea)
- Guest Curators: Wang Ruobing (Singapore), Dana Kaoukji (Jordan)
Jay Kim (Korea), Daechan Heo (Korea)
- Participating Artists:
Byunjoon Kwon, Kira Kim, Shinil Kim, Jinah Roh, Hojun Song, Youngjun Choi,
Jinhyun Park, Team Triad, Joon Moon, Hyunjoon Kim (ex-media), Anna Kim,
Youngrim Lee, Units United (Korea)
Rafael Lozano-Hemmer, Daniel Irequi (Quebec, Canada), Kray Chen, Chen Sai Hua
Kuan, Yang Jie, Urich Lau (Singapore), Ahmad Salameh, Studio 8, Asia Alsheshani,
Tawfiq Dawi, Walid al Wawi (Jordan), Lin Tzu Huan (Taiwan), Marc Lee
(Switzerland), Yuge Zhou (China), Akihiko Taniguchi (Japan)

Black Swan: Unpredictable Future (The Full Text)

"Black Swan," the theme of the Open Media Art Festival in Seoul, refers to a black swan. However, the Black Swan theory is often used to refer to unexpected or overturning human ideas. Its origin dates back to the 18th century when the unchanging belief that all swans are white in Western culture has lost their credibility with the discovery of black swans in Australia. Since then, the **Black Swan theory has focused on the extreme impact of rare and unpredictable events and the human tendency to explain these events. It also stresses the possibility of overturning all the values we protect and believe today because of the emergence of situations that we believed were impossible or nonexistent.**

Nassim Nicholas Taleb, the author of the book *The Black Swan: The Impact of the Highly Improbable*, explains the situation of the phenomenon of the unforeseen and unthinkable events of our life with the Black Swan theory after he has gone through a financial crisis. As vast information continuously increases and the speed of life accelerates, unpredictable events, rapidly changing moments, absurd circumstances out of common sense, or unforeseen happenings are taking place around in the upcoming future. And there is no guarantee or confidence that there will be no further events in the future.

The OMAF in Seoul comprises four sections. They are **the environment, technology, the human condition, and the human perception of the future. The different ways of examining the future, such as Black Swan in our time and the future, will be introduced and presented, which will deliver various perceptions and attitudes of the artists toward the future.** The future predicted through artworks and artistic practices may be overturned by the emergence of another Black Swan. Nevertheless, OMAF in Seoul would like to investigate the future through the works of artists who explore the "unexpected future" and "unforeseen future."

Program Schedule

November 12 (Thu.) 12:00-21:00

T1: VR, Sound Installation, Media Installation

- Opening Performance < ***In the Dark Square _ For a New Solidarity*** > 18:30-19:00

*Artist: Kira Kim (Artist) X Haeweon Yi (Performance Director), Flash Mop

- Opening Performance < ***Now, Here, It Exists*** >, 19:00-19:15

*Artist: Units United, Media Performance (15' 00")

T2: Interactive Media Installation

T2: Outdoor Theater: International Animation Screening

T4: Interactive Art, Media Installation, Sound Installation, AI, Robot

November 13 (Fri.) 12:00-18:00

T1: VR, Sound Installation, Media Installation

T2: Interactive Media Installation

T4: Interactive Art, Media Installation, Sound Installation, AI, Robot

November 14 (Sat.) 12:00-21:00

T1: VR, Sound Installation, Media Installation

T2: Interactive Media Installation

T2: Outdoor Theater: International Animation Screening

T4: Interactive Art, Media Installation, Sound Installation, AI, Robot

- Interactive Art Experience Zone < ***Don't Compress Me*** > 14:00-17:00

*Artist: Hojun Song

T5: Audio/Visual Performance

- Opening Performance < ***Data Pulse: Fine dust*** >, 20:00-20:40

*Artist: Team TRIAD


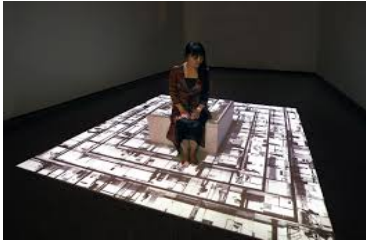


November 15 (Sun.) 12:00-18:00

T1: VR, Sound Installation, Media Installation

T2: Interactive Media Installation


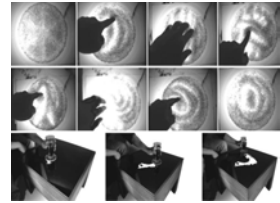


T4: Interactive Art, Media Installation, Sound Installation, AI, Robot

Exhibition Overview


	1. Information of the Future: Hojun Song, Team TRIAD, Yang Jie, Daniel Iregui, Rafael Lozano-Hemmer, Ulrich Lau
Daniel Iregui /Antibodies	<p>How will today's information society change? How will information be collected, used, and exchanged? How will the future information society change human life? Is this change imaginable with our imagination? It introduces works based on the method of possession and exchange of information in the age of science and technology.</p>
	2. City of the Future: Kira Kim, Yuge Zhou, Kray Chen, AKihiko Tanikuchi, Jinhyun Park, Youngjun Choi
Yuge Zhou /Underground Circuit	<p>How will changing future societies and urban environments relate to humans? And in what direction will change the human life and recognition system? It imagines the future environment that will change with human life through art using technology media.</p>
	3. Space of the Future: Shinil Kim, Anna Kim, Marc Lee, Lin Tzu Huan, Joon Yong Moon, Youngrim Lee
Shinil Kim/Mind	<p>Advances in technology and media have changed the space in which humans live. Human beings move beyond the traditional way of living and create and live on a different level of activity. Think about how today's space is changing, and whether humans can give up traditional space.</p>
	4. Perception of the Future: Byungjun Kwon, Hyunju Kim(ex-media), Jinah Roh, Units United, Chen Sai Huan Kuan
Jinah Roh/ An Evolving GAIA	<p>With the advent of artificial intelligence, concepts, and definitions of human intelligence are changing. It will change the type of human behavior and knowledge and education systems and even the social class system. Will a new type of behavior based on new intelligence bring about the emergence of new human beings?</p>

Special Program

PART A: Performance

Opening Performance < <i>In the Dark Square _ For a New Solidarity</i> > / Artist: Kira Kim (Artist) X Haeweon Yi (Performance Director)	
	Nov 12 (Thu), T1 (Flash Mop) (Twice. 18:30-19:00) The project aims to humanity, solidarity, and empathy with the help of disaster notes in the COVID era, such as music, sound source, performance, and drawing. The performance is a collaboration of Kira Kim (Artist) with Yi Haeweon Yi (Director of the Performance).
Opening Performance < <i>Now, Here, It Exists</i> > / Artist: Units United	
	Nov 12 (Thu), T1 (19:00-19:15) It is a process of reflection on human's 'Communication' and the 'The Essence of Me' in this pandemic era, and dramatically represents interactions in various relationships. The audience is confronted with nature and fundamentals questions as they explore between abundance and poverty, Chaos and Cosmos, meaning and meaninglessness.
Interactive Art Experience Zone < <i>Don't Compress Me</i> > / Artist: Hojun Song	
	Nov 14 (Sat), T4 (14:00-17:00) Participants in the work compete to move fast and random for their large file sizes in 10 seconds. Inefficient compression, a big file size of the participant means the highly intelligent technology cannot easily summarize him/her.
Audio/Visual Performance < <i>Data Pulse: Fine Dust</i> > / Artist: Team TRIAD	
	Nov 14 (Thu), T5 (20:00-20:40) <i>Data Pulse: Fine Dust</i> is a performance that expands the characteristics of the port city of Incheon into audiovisual media. In the work, data on fine dust from Incheon were used. It aims to provide a moment in which a large amount of data created by the city through performance can be evoked in various senses.

PART B : Media Art from Jordan

Studio 8, <i>The Unwritten New Normal</i> (2020)		
		The performance explores the theme <i>Paper</i> , a universal object used in politics, art and culture, education, healthcare, economy, and border control, transformed to a daring body that leaves its own format and becomes a blank projection screen open for a beautiful future and the poetry of the unwritten.
Ahmad d Salameh, <i>At Laughter's Peak</i> (2018)		
		The film acts as a multi-layered map depicting the act of laughter, beginning with why we laugh and ending with how the laughing verb has developed in Arabic. Through this film, the artist tried to laugh at himself by expressing scientific and imaginary boundaries through personal narratives.
Asia Alsheshani, <i>A Ballad of Light and Shadow</i> (2020)		
		the motion video will depict various interactions and states of books, when they are handled by the unknown subject, in which unbeknown secrets are subtly told and noticed by the observer.
Walid Al Wawi, <i>Hiding 1</i> (2017)		
		<i>Hiding</i> is an ongoing series of mostly video works beginning in 2013 curated either as supportive material to other works or as stand-alone pieces. The series documents the artist attempt to utilize the medium of cowardly disappearance through deceptive presence and hiding, as a tool to remedy the political pressures over his conflicted identity and burdensome body.
Tawfiq Dawi, <i>Only those who are forgotten die</i> (2020)		
		<i>Only those who are forgotten die</i> is an experimental video art project reflecting humanity coming failures and mistakes and how they'll affect our forgiving and forgetting and our future

Part C: International Animation Screening

TBA

About the Venue

The Oil Tank Culture Park is a park and cultural complex located in Seoul, originally an oil depot. It was transformed into the park and public spaces to preserve this historically significant site while raising awareness of sustainability and urban regeneration. Six oil reservoir tanks remain on-site, and they have been transformed into performance venues, exhibition spaces, and educational places. Generally, over 2,000 citizens can enjoy cultural events, community activities, and much more at the Oil Tank Culture Park.

The Oil Tank Culture Park is a unique venue close to the city and accessible by public transportation. This cultural center comprises five abandoned oil tanks that have now been converted into a performance hall, an exhibition hall, an information exchange center, a café, and an amphitheater. These industrial cylindrical spaces make for a unique scenography which presents contemporary technological artworks and performances.



Open Media Art Organization Committee

The Open Media Art Organization Committee was organized in 2015 with the "Singapore Open Media Art Festival" held by Singapore to celebrate the 40th anniversary of Korea-Singapore diplomatic relations. Since then, the committee has organized three editions of the Singapore Open Media Art Festivals from 2015 to 2017. To broaden the horizon of Media Art Festival, the committee renamed it the Open Media Art Festival. In 2020 the committee organized the Open Media Art Festival in Jordan and at Oil Tank Cultural Park in Seoul. However, due to the COVID 19 situation, the Jordan one will be held only online.

Seungah Lee, Director and Curator



Born 1975 in Seoul, Korea. She is a curator, educator and researcher. She received BA degree in Fine Art at Ewha Womans University and MA degree in Cultural Studies (Interactive Media: Theory and Critical Practice) at Goldsmiths College, University of London, UK. She has also finished her Ph.D course work in Media Design from Ewha Womans University, Korea. She has curated experimental projects and international exhibitions as a guest curator of Space 15th and Total Museum of Contemporary Art and they include Yeosu International Art Festival (Korea), Singapore Open Media Art Festival at Gillman Barracks (Singapore), Meeting Point (Korean Cultural Center, Washington D.C., USA), Media Anatomy, AI632, The Third Print at Total Museum (Korea), DIT Projects at Seogyo Art Center, Threadhold Phenomena at Gallery Sangsangmadang and Shift Signals at Hanbit Media Gallery (Korea). She is currently working as a director of Urban Art Lab in Seoul and space TYPE.

Janice Kim, Director and Curator



Janice Jyeong Yeon Kim is an independent curator based in Seoul. She received a BA in history and an MA in contemporary art history from Ewha Womans University in Seoul, South Korea. Kim also studied Curatorial Studies at the Center for Curatorial Studies (CCS) in Bard College in NY and finished her Ph.D. course work in Visual Culture Studies from Korea University. Kim co-curated Busan Sea Art Festival, Busan International

Art Biennale (2006), and curated special exhibitions for the 28th Ljubljana Graphic Arts Biennale in Slovenia, 3rd Moscow International Art Biennale in Russia (2009), and many more. In 2012, Kim opened a cutting-edge gallery space Space Cottonseed in Gillman Barracks, Singapore, and introduced Korean contemporary art to the Southeast Asian art scene and Southeast Asian artists to the Korean art scene and beyond. She is currently working as the chief facilitator of the Korea-Singapore Joint Funding Exchange Program organized by the arts councils in both countries.

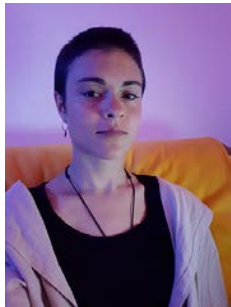
Guest Curators

Wang Ruobing, Guest Curator (Singapore)



Wang Ruobing is an artist, curator and researcher based in Singapore. She is also co-founder of Comma Space 逗号空间: an artist-run experimental art space that creates thinking spaces between commas. Currently, Ruobing is a Lecturer in McNally School of Fine Art at Lasalle College of the Arts. She received her Doctor of Philosophy from the University of Oxford, United Kingdom. She was previously a Curator at National Gallery Singapore. Her recent curated exhibitions include “12 SOLO” (2020, ongoing), “Arts in Your Neighborhood” (Public Art Trust 2018 and 2019), “Happens When Nothing Happens” (The Esplanade, 2019), “Of Other Places” (The Substation, 2019), and “Beneath Tide, Running Forest” (The Botanical Gardens, Singapore, 2018) etc. Her research concentrates on environment, identity, hybridity, and transcultural discourses with a special focus on the contemporary art in China and Southeast Asia. Her writings have appeared in publications such as Journal of Contemporary Chinese Art (JCCA), Yishu: Journal of Contemporary Chinese Art, Nanyang Art, and a range of exhibition catalogues. In her art practices, Ruobing often uses everyday objects, challenging ways of seeing and commenting on the process of knowledge acquisition.

Dana Kaoukji, Guest Curator (Jordan)



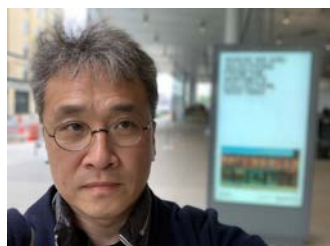
Dana Kaoukji is a multidisciplinary artist and curator. She received a BA degree in Visual Arts from The University of Jordan. She is presently the artistic director at the Jordan National Gallery of Fine Arts. Her artistic practice is centered on searching in and questioning the dominant norms by re-appropriating their own hierarchical assumptions using painting, performance, and installations. As a curator, she aims at deconstructing the traditional approach to building exhibitions and tries to open up a platform for the underground and outsider art scenes and finding links between them, the museum's collection, and the community. She co-curated several exhibitions and festivals in Jordan and Spain. Her current curatorial research is focused on Modern and Contemporary Arab artists through an external and internal analysis; external in society, politics, events, norms, etc, as for the internal in a psychoanalytical approach, also connecting the dots between them and contemporary Arab artists.

Daechan Huh, Guest Curator for Online Platform (Korea)



Daechan Heo is interested in today's techno-sphere and human activities within it. He is working as editor-in-chief of media culture and art channel 'Aliceon', senior researcher at Game Research Collective 'The Play', and Science Lab Director of 'Jeju Creative Arts Education Lab'. He is planning and proceeding with exhibitions and events related to media art, design, and technology culture, education, and related projects.

Jay Kim, Guest Curator for the International Animation Screening (Korea)



Film director Jay Kim has been working in film/images since 2000 and making XR contents as a new computing space UX from 2015 onwards. Currently, he is in charge of the *Beyond Reality* section of the Bucheon International Fantastic Film Festival. He works as a producer of the immersive Storytelling Studio "Gii Ö ii" while

focusing on distributing XR content and building creative infrastructure. Many of his works have been invited to the XR content-leading international film festivals such as Sundance, Tribeca, and Cannes. His latest film, *Carving with Memories: IHYANGJEON* (2020), has been invited to the IDFA Doclab Forum section.

Partners



The Embassy of the Republic of Korea in Jordan

The Republic of Korea and Jordan established diplomatic relations in July 1962, and the Embassy of the Republic of Korea in Jordan was opened in March 1975 in Amman, the capital of Jordan. The embassy has steadily developed Korea-Jordan friendly and cooperative relations in various fields such as high-ranking officials exchange, politics, economy, trade, development cooperation, protection of overseas citizens, and cultural exchange.

Particularly, the embassy carries out various public diplomatic activities to introduce Korean culture through education, performances, and exhibitions. The embassy works to spread Korean culture to Jordanian society through performances such as hanbok fashion show, taekwondo and B-boy, hosting K-Pop festival Jordan regional preliminaries, airing famous Korean dramas.



Jordan National Gallery of the Arts

The Jordan National Gallery of Fine Arts located in Amman, Jordan, was founded in 1980 by the Royal Society of Fine Arts. It is considered as one of the region's leading museums with its unique permanent collection from around the developing world. It comprises over 2700 works including drawings, paintings, sculptors, ceramics, video art, installations, graphic art, and photography by artists mainly from Asia, Africa, Europe, Latin America, and Australia.

Through its diverse programs, it serves both emerging and established artists from the region and beyond and offers them a platform to engage with the public. The Jordan National Gallery of Fine Arts is considered as an ambassador to art in Jordan by strengthening ties in the artistic and cultural fields through its continuous artistic journey.



The Québec Government Office, Seoul, Korea

The Québec Government Office in Seoul was opened in 1991. The mandate of the Québec Office in Seoul is to defend and promote Québec's interests throughout the country and to foster economic, political, artistic, academic and institutional exchanges with South Korea.



Comma Space, Singapore

Comma Space is an artist-run experimental space that seeks to create thinking spaces between commas. Referring to the comma's functionality of separating, setting off phrases, and expressing contrast, Comma Space envisions itself as a hub where creativity and critique can collide, and where bonds can be forged. It also hopes to reach out to the local communities to demonstrate the vital ways in which art engage, speak to, and reflect upon society. Comma Space produces art, curates exhibitions, commissions projects, generates research materials, and supports contemporary artists locally, regionally, and internationally.

오픈 미디어 아트 페스티벌 2020

Black Swan

Unpredictable Future

2020.
11.12-11.15

Oil Tank
Culture Park
문화비축기지

Organizer 주최·주관



Sponsor 후원



Cooperation 협력

