

Hyundai Motor Art 2014-2021

MMCA

Tate

LACMA

YUZ

HYUNDAI MOTOR ART

2014–2021

Bloomberg
Brilliant Ideas
Bloomberg
ART +
TECHNOLOGY

Ars
Electronica

Venice
Biennale
Biennale of
Sydney

Hyundai
Motorstudio &
the Hyundai
Blue Prize

VH AWARD

I. Hyundai Motor Art	Preface	8
	Hyundai Motor Artlab	11
II. Hyundai Motor Art and Museum	An Overview of Hyundai Motor Art Projects	14
	Partnership with MMCA	
	MMCA Hyundai Motor Series	16
	PROJECT HASHTAG	17
	Partnership with Tate	
	Hyundai Commission	18
	Hyundai Tate Research Centre: Transnational	19
	Partnership with LACMA	
	The Hyundai Project: Art + Technology Exhibitions	20
	The Hyundai Project: Art + Technology Lab	21
	The Hyundai Project: Korean Art Scholarship	23
	Partnership with YUZ	24
2014		
	MMCA Hyundai Motor Series 2014: Lee Bul	26
2015		
	MMCA Hyundai Motor Series 2015: Ahn Kyuchul – Invisible Land of Love	34
	Hyundai Commission: Abraham Cruzvillegas: Empty Lot	35
	The Hyundai Project: Diana Thater: The Sympathetic Imagination	36
	The Hyundai Project: Random International: Rain Room	37
2016		
	MMCA Hyundai Motor Series 2016: Kimsooja – Archive of Mind	46
	Hyundai Commission: Philippe Parreno: Anywhen	47

III. Hyundai Motor Art, Technology and Beyond

2017		
	MMCA Hyundai Motor Series 2017: IM Heung-soon – Things that Do Us Part: Belief, Faith, Love, Betrayal, Hatred, Fear, Ghost	66
	Hyundai Commission: SUPERFLEX: One Two Three Swing!	67
	The Hyundai Project: Alejandro G. Iñárritu: CARNE y ARENA	68
2018		
	MMCA Hyundai Motor Series 2018: CHOIJEONGHWA – Blooming Matrix	82
	Hyundai Commission: Tania Bruguera	83
	The Hyundai Project: 3D: Double Vision	84
2019		
	MMCA Hyundai Motor Series 2019: Park Chan-kyong – Gathering	98
	Hyundai Commission: Kara Walker: Fons Americanus	100
	The Hyundai Project: Beyond Line: The Art of Korean Writing	101
2020		
	MMCA Hyundai Motor Series 2020: Haegue Yang – O ₂ & H ₂ O	114
	PROJECT HASHTAG 2020	116
2021		
	MMCA Hyundai Motor Series 2021: MOON Kyungwon & JEON Joonho – NEWS FROM NOWHERE, FREEDOM VILLAGE	130
	Hyundai Commission: Anicka Yi: In Love With The World	131
Bloomberg		
	Bloomberg Brilliant Ideas	144
	Bloomberg ART + TECHNOLOGY	145
Ars Electronica (2018, 2019)		148
Biennale		
	Venice Biennale (2015, 2017, 2019)	150
	Biennale of Sydney (2016, 2018)	151
Hyundai Motorstudio & the Hyundai Blue Prize		154
VH AWARD		158

Hyundai
Motor
Art

Art moves us.

It raises rather than resolves. Provokes rather than prescribes. Reflects rather than replaces.

Artlab at Hyundai Motor expands access to the arts for all and deepens the engagement among institutions, artists, and communities.

Our intention with all we do is to spark dialogue, empathy, and collaboration beyond boundaries.
We're here to keep challenging the ways we understand art, its value, and the connections it can create.

You're invited to join in.

To explore new ways art can impact our everyday.
To discover voices and ideas from around the world.
To reflect on our collective values systems.
To discuss new avenues for human progress.

Art connects us.

Hyundai Motor sees future mobility as a life companion that enriches customers' lives in ways that go beyond being a simple means of transportation. To prepare for a future with infinite uncertainties and possibilities, Hyundai Motor believes that we can all ask questions and reflect upon the future and human possibilities, through the arts. Since ancient times, the arts have helped people see our world from new perspectives as we confront fundamental questions about life's meaning and value. Art can move us both to reflect and to create changes. It makes us aware of what the possibilities can be when we connect with others beyond our usual boundaries.

Today, art is not something that is owned and enjoyed only by selected individuals but rather something that offers a new and unique experience for everyone to share. Experiencing art helps us understand the values of other times and cultures and gain the capacity to prepare for addressing whatever the future may hold. Through their work artists observe and question the varied phenomena of our lives from many different angles. Notably, since 2020 the Covid-19 pandemic has redefined the lives of humans across the globe, leading us all to ask ourselves about our most fundamental values. In confronting this era of crises and uncertainties, people have recognized the true contribution of the arts more than ever before, as arts have offered escape, solace, hope, and solidarity. Art can transform humanity in both small and large ways. Hyundai Motor fully appreciates the value of the arts and would like to communicate and share it with many people.

Since 2014, Hyundai Motor has committed itself to art and culture projects in long-term partnerships with the National Museum of Modern and Contemporary Art, Korea (MMCA), Tate, and the Los Angeles County Museum of Art (LACMA). Most recently, it has expanded these partnerships to include Rhizome of the New Museum in New York City and the Yuz Museum in Shanghai. Through these partnerships Hyundai Motor has reached its audiences through a variety of projects, including exhibitions, forums, educational programs, and publications. In addition to collaborating with art museums, Hyundai Motor has hosted numerous awards programs, including the Hyundai Blue Prize and VH AWARD, to support emerging curators and artists. Also, Hyundai Motor has showcased a series of art video programs through Bloomberg's online and TV platforms to provide audiences the opportunity of experiencing arts regardless of their geographical limits.

Hyundai Motor Artlab is the team dedicated to the company's global art projects. Composed of members with multicultural backgrounds and diverse areas of expertise, the team provides a sustainable environment for creating new values at the interface of art and culture. It also supports art creation and research activities in collaboration with art institutions and artists around the globe.

Artlab hopes to challenge the ways we understand art and to spark dialogue, empathy, and collaboration beyond boundaries. Artlab focuses on the entirety of the art ecosystem. Its activities range from supporting arts creation to advocating for and communicating the social values of artworks. In partnership with respected art museums and other global institutions sharing the same philosophy, Hyundai Motor's goal is to encourage new ideas, enable artists to expand their imagination, and allow audiences better access to experiencing art so as to foster mutual growth with participants in the artworld as a whole.

Hyundai Motor Art and Museum

An Overview of the Hyundai Motor Art Projects

Hyundai Motor Company has a longstanding commitment to supporting a wide range of exhibitions and creative programs in partnership with major art institutions across the globe, so that more people can have more chances to enjoy arts and cultural activities.

The company seeks inspiration from all domains to contribute to human-centered values and to improve our shared future. Hyundai Motor's commitment to supporting art has led to long-term partnerships with museums and organizations around the world. The broad aim of this endeavor is to encourage development of innovative and creative ideas while also increasing the public's opportunities to experience art. Hyundai's commitment to sustaining the arts rests on the belief that art is a lens through which we expand our understanding of the world and move forward by asking the right questions.

As its first and foremost project, Hyundai Motor has supported the "MMCA Hyundai Motor Series" since 2014, in partnership with the National Museum of Modern and Contemporary Art, Korea (MMCA). This project has helped significantly to expand the horizons of Korean art and extend its global reach. Hyundai provides contemporary Korean artists an opportunity to hold large-scale solo exhibitions every year. This includes hosting seminars and producing publications in connection with the exhibitions. In addition, the company launched "PROJECT # (PROJECT HASHTAG)" in 2019 as an open platform to foster the future of Korean art. This project supports next-generation creators as they develop and unveil experimental new works.

Another program indicating Hyundai Motor's long-term commitment to the arts is the "Hyundai Commission," a series of site-specific installations by contemporary artists in Tate Modern's iconic Turbine Hall. The partnership between Tate and Hyundai Motor is the longest initial commitment from a corporate sponsor in Tate's history; after beginning in 2014, it will continue until 2026. The newly established Hyundai Tate Research Centre: Transnational, part of the expanded partnership with Tate, encourages new ways of thinking about art and global art histories.

Since 2015, Hyundai Motor has also partnered with the Los Angeles County Museum of Art (LACMA). This partnership is the longest and largest programmatic commitment from a corporate sponsor in LACMA's history. The program's focus is on Art + Technology and includes the Korean Art Scholarship Initiative.

MMCA Hyundai
Motor Series

Hosted by the National Museum of Modern and Contemporary Art, Korea (MMCA) in partnership with Hyundai Motor, the MMCA Hyundai Motor Series is a ten-year art project that has been organizing annual exhibitions of leading Korean artists since 2014. The project aims to expand the boundaries of Korean contemporary art and provide a platform connecting Korean artists with wider audiences worldwide. Each year, MMCA selects one artist or group with a unique vision to explore his/her creative process to its full potential. This in turn allows audiences to experience the currents and dynamism of Korean contemporary art.

The MMCA Hyundai Motor Series is noteworthy as a successful example of how a strong partnership between the arts and the corporate sector can foster the advancement of Korean art. This celebrated series has featured the artist Lee Bul, selected in the inaugural year of 2014, followed by Ahn Kyuchul (2015), Kimsooja (2016), IM Heung-soon (2017), CHOIJEONGHWA (2018), Park Chan-kyong (2019), Haegue Yang (2020), and MOON Kyungwon & JEON Joonho (2021).

PROJECT HASHTAG

“PROJECT # (PROJECT HASHTAG)” is an innovative contest launched in 2019. Its goal is to discover and support teams of next-generation creators, ranging from artists, writers, filmmakers, and dancers to architects, engineers, and researchers. The hashtag (#) is a special symbol used in the language of social media, but it has a prior history with various other meanings, depending on the context, region, or generation. For example, in musical notation the symbol is interpreted as a “sharp,” while in prose it is an abbreviation for “number.” As part of the name of this project, the “#” symbol refers to connections or linkages, thus epitomizing the key goal of helping next-generation artists pursue inventive new multidisciplinary collaborations.

This five-year project selects two teams annually (ten teams in total) and provides them with a grant, a studio, and an overseas opportunity. Over 200 teams entered the inaugural contest in 2019, the winners were GANGNAMBUG and Seoul Queer Collective (SQC). Coincidentally, both teams proposed projects that focus on a specific district in Seoul: Gangnam and Jongno 3-ga, respectively. In 2020, newly selected two winners were After New Order ... and The Duck Among Us and showcased for PROJECT HASHTAG 2021 reflecting concerns of Gen Z and millennial artists regarding online experiences that are heavily influencing and rapidly reshaping humanity.

Hyundai
Commission

The “Hyundai Commission” series evolved from a partnership made between Tate and Hyundai Motor Company in 2014. Since Tate Modern opened in 2000, its Turbine Hall has hosted some of the world’s most memorable and acclaimed works of contemporary art, attracting an audience of millions each year. The annual Hyundai Commission gives artists an opportunity to create new work for this unique context. Artists including Abraham Cruzvillegas, Philippe Parreno, SUPERFLEX, Tania Bruguera, Kara Walker, and Anicka Yi have each responded in unique ways to the challenge of exhibiting their work in this five-story building’s enormous open space.

Hyundai Motor’s partnership with Tate not only gives artists an opportunity to create new work but also opens the door for more people to experience art as part of their daily lives. This encourages visitors to observe, converse, and sometimes debate, while becoming more aware of current social issues. The Hyundai Commission will continue until 2026 as a long-term partnership.

Hyundai Tate
Research Centre:
Transnational

Hyundai Tate Research Centre: Transnational is a research initiative launched by Hyundai Motor and Tate in January 2019. It goes beyond – or perhaps behind – the scenes of exhibitions to foster and promote intellectual exchange, collective research, and open dialogue about art. This project shows how connections that have been overlooked can provide new ways of framing history, and of art as a part of that history. The Centre builds on Tate’s ground-breaking work in collections and programs and expands beyond Europe and North America, transforming how the museum shares knowledge with individuals and organizations around the world.

Hyundai Tate Research Centre: Transnational continues to host symposia, seminars, and workshops each year at various institutions and organizations around the world. Additionally, this Centre provides five curatorial posts based in Tate Curatorial, led by Dr. Sook-Kyung Lee, Senior Curator, International Art, Hyundai Tate Research Centre: Transnational. The Centre reflects Hyundai Motor’s commitment to building an inclusive network and supporting cross-cultural research and development.

The first symposium was held at Tate Modern on 23-25 February 2019, with the title “Axis of Solidarity: Landmarks, Platforms, Futures.” It was co-organized with the Institute for Comparative Modernities at Cornell University, USA, and the Africa Institute, Sharjah, UAE. Further events have occurred in an online format including the second annual symposium “From Alexandria to Tokyo: Art, Colonialism, and Entangled Histories” (3-4 December 2020), which was co-organized with the Mori Art Museum and in partnership with the Institute of Comparative Culture, Sophia University.

The Hyundai Project: Art + Technology Exhibitions

Hyundai Motor and the Los Angeles County Museum of Art (LACMA) began a ten-year partnership in 2015 – the longest and largest programmatic commitment from a corporate partner in LACMA’s history. Hyundai Motor and LACMA share a commitment to the values of openness, flexibility, and creative thinking. The program encompasses acquisitions, exhibitions, and publications through 2024, with a focus on two important fields: Art + Technology and the Korean Art Scholarship Initiative.

With its roots in the Los Angeles Museum of History, Science, and Art, LACMA has been devoted to works of art of diverse cultures and histories; it has now become the largest art museum in the western US. The Hyundai Project: Art + Technology features artists whose works draw on emerging technologies to explore new fields that broaden the spectrum of what gets defined as “art.” As a first step toward this goal, Hyundai Motor supported the acquisition of Robert Irwin’s *Miracle Mile* (2013) and James Turrell’s *Light Reignfall* (2011). These two works are particularly significant since both artists were members of the museum’s original Art & Technology program in the 1960s. Following these initial acquisitions, Hyundai and LACMA’s partnership presented a series of exhibitions on the subject of Art + Technology: *Rain Room* (2015, Random International), *Diana Thater: The Sympathetic Imagination* (2015, Diana Thater), *Alejandro G. Iñárritu: CARNE y ARENA* (Virtually present, Physically invisible) (2017, Alejandro González Iñárritu), and *3D: Double Vision* (2018).

Art + Technology Lab

Besides supporting a series of Art + Technology-themed exhibitions, in 2015, Hyundai Motor has made possible a new extension of the original Art & Technology Program. This iconic program, which began in 1967 and continued until 1971, was an innovative project designed as an open space for artists to explore new frontiers. During its first phase in the late 1960s, the Art & Technology Program paired prominent artists such as Robert Irwin, James Turrell, Claes Oldenburg, and Andy Warhol with major technology and engineering corporations. Inspired by similar principles, the new Art + Technology Lab again encourages creative collaborations between artists and technology innovators in an independent lab setting. It provides grants, in-kind support, and facilities at the museum to foster innovations of the next generation of leading artists by supporting them with appropriate, flexible technologies.

The Art + Technology Lab program selects four to six artists every year as recipients of grants of up to \$50,000. Artists also benefit from consultation with expert partners from the fields of science, technology, and engineering. The recipients are invited to present new forms of contemporary artwork that explore the creative convergence of art and technology. Artists or artist collectives may utilize state-of-the-art technologies, such as drones, augmented reality, 3D printing, biomedical sensors, and wearable computers. They may also tap into various issues in current cultural-artistic and social realms, such as relations between the human senses and reason, the history of technological advancement, and the broad relationship between humans and art.

An example of resulting innovation was the project *The Roadable Synapse* (2017) by Jonathon Keats. The partnership with Hyundai Motor enabled the artist to explore the future of mobility with Hyundai Motor's electric vehicle IONIQ. Keats' ongoing curiosity about neuroscience inspired him to develop the use of sensory technologies in the vehicle. Through sensors that collected real-time data in motion, Keats provided a novel audio experience for the driver in an immersive driving experience. Hyundai Motor provided technological support and assistance over the course of this two-year project.

Another grant recipient, Tavares Strachan, announced his project *ENOCH* (2018) by launching a 3U satellite into space. *ENOCH* combined new technology with social history. Along with his focus on the development and launch of the 3-unit satellite technology, Strachan also shed light on Robert Henry Lawrence Jr., offering an homage to the forgotten astronaut's story as the first African American to join the US space program. In this complex work, Strachan brought together hidden histories, Ancient Egyptian traditions, religion, and faith, integrating all these factors into a unified story about the history of exploration.

These projects by Keats and Strachan epitomize the goals of the Art + Technology Lab at LACMA. They exemplify how next-generation technologies can converge with creative artworks into a future-oriented experience that leads the way to a future while offering audiences new insights and values.

The Hyundai Project: Korean Art Scholarship

The Hyundai Project: Korean Art Scholarship is a global exploration of key aspects of both traditional and contemporary Korean art through research, publication, and curation. Scholarship in each of these areas is pursued through exhibitions, symposia, on- and offline presentations, and publications, including exhibition catalogues.

Beyond Line: The Art of Korean Writing (2019), the first exhibition in this series, aimed to increase the understanding of Korean art. It was the culmination of over three years of in-depth research on Korean calligraphy. Notable as the first Korean calligraphy exhibition overseas, the exhibition encompassed works dating from the time prior to the Three Kingdoms period, more than two millennia ago, up to the present day. The project also led to the first English publication on the subject. It was hoped that this exhibition would serve as an incubator to foster further international research on Korean calligraphy, while disseminating its beauty and cultural-anthropological values to a wider audience.

Two more exhibitions part of the Korean Art Scholarship Initiative are scheduled to open by 2024. The second in the series will be on Korean Modern art, and the third exhibition will examine Korean contemporary art.

Partnership with YUZ

Hyundai Motor Company extended its commitment to a variety of cultural institutions by partnering with the Yuz Museum in Shanghai, China. The company has supported exhibitions and public and educational programs to provide new experiences for global audiences in China with the Yuz Museum Shanghai (YUZ). These exhibitions were in collaboration with the Los Angeles County Museum of Art.

The inaugural exhibition of this partnership, *In Production: Art and the Studio System*, opened in 2019. It emphasized the overlapping histories of visual art and film, with a focus on how the way of making artworks, both in visual arts and in cinematic production, has radically shifted in the last 20 years. The exhibition highlighted the numerous recent acquisitions related to film and video in LACMA's permanent collection.

Following *In Production: Art and the Studio System*, Hyundai Motor's support continued with two additional shows to be presented at the Yuz Museum Shanghai in 2020, including *The Abode of Illusions: The Garden of Zhang Daqian* and *Lying Sophia and Mocking Alexa – A Collaboration with Hyundai Blue Prize*, which was curated by the winner of the 2018 Hyundai Blue Prize award. The Yuz Museum and Hyundai Motor also worked together on offering public programs exploring the relationships between art and technology.

20
14

MMCA
Hyundai Motor
Series 2014:
Lee Bul

The MMCA Hyundai Motor Series is a 10-year project in partnership between Hyundai Motor Company and the National Museum of Modern and Contemporary Art, Korea. This project supports one prominent Korean artist or group every year. By supporting artists whose works represent the pinnacle of ambition and innovation, the series hopes to offer them the opportunity to explore a new trajectory in their work. Through this project, the series aims to instill the field of Korean contemporary art with fresh attitudes and new growth.

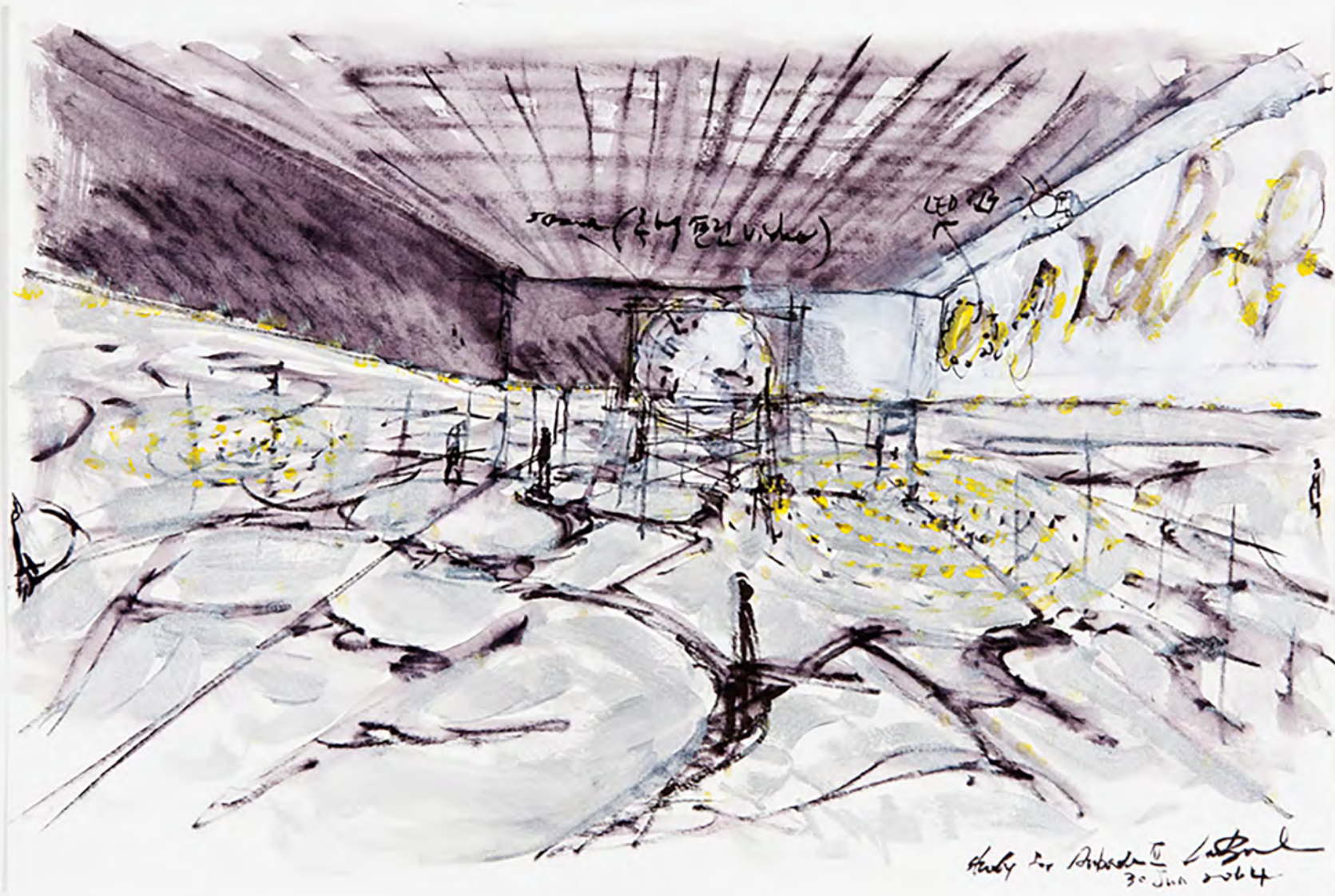
The first artist selected for the first MMCA Hyundai Motor Series in 2014 was Lee Bul (b. 1964), an artist in the international spotlight who has spent more time abroad than in her home country of Korea.

Since beginning her career in the 1980s Lee has continuously questioned and explored not only contemporary art but also its relations to society.

The 2014 exhibition focused on Lee Bul's works that had not before been seen in Korea. These included *Civitas Solis II* and *Aubade III*, two large, suspended installation works which were produced as part of "Mon Grand Récit." In these works, the artist developed her metaphorical approach and expanded her contemplation of history into new forms.

Civitas Solis II was an installation project set out in the form of a maze. It consists of mirrors on the walls and floor of a huge space (33m in width, 18m in length and 7m in height). Refractions and reflections filled the entire space, as light bulbs installed at the top of the work reflect infinitely. The exhibit expanded magically through the reflections in the mirrors, encouraging viewers to enter the inner world of their imaginations while they ponder mysteries of time and space. The installation gave new meaning to the title *Civitas Solis (City of the Sun)*.

Another work, *Aubade III* was inspired by the symbolic forms of modernism, such as *Monument des Neuen Gesetzes* (1919) by the German architect Bruno Taut and the Hindenburg airship from the early 20th century. These forms merge in Lee's work, which takes the form of a large vertical installation with a lighting tower that occupies a lofty space measuring 15m high. The stunning vertical tower displays flickering LED lights and fog which fill up the entire space but then vanish in fixed time intervals. The title of the work alludes to the artist's contemporary reinterpretation of a genre of love poems popular in Medieval Europe about lovers separating at dawn. As a whole, this multi-layered work conveys both the beauty of life and the inevitability of death.







20
15

MMCA
Hyundai Motor
Series 2015: Ahn
Kyuchul – Invisible
Land of Love

Ahn Kyuchul (b. 1955) is an artist best known for his architectural constructions and conceptual works that embody philosophical and aesthetic musings on both life and art.

In his 2015 exhibition, Ahn offered large-scale installation art using new video works to address questions about the meaning of time and art. The title of the exhibit, *Invisible Land of Love*, derives from a work by the poet Mah Chonggi (b. 1939), and alludes to the meaning of things absent in the 'here and now.' To emphasize the overlapping boundaries among literature, architecture, music, video, performance and publishing, Ahn's exhibition incorporated diverse genres. While moving through the exhibition, visitors became forces that completed each piece, and shifted from being spectators to being contributors.

For example, *64 Rooms, 1,000 Scribes* and *Wall of Memories* were participatory projects engaging the public throughout the exhibition period. In the work of *Wall of Memories*, visitors were encouraged to write a word that represents what one misses. Thousands of index cards with words were hung on the wall. Once the wall was covered with 8,600 cards, new cards were placed on top by the artist, revealing segments of a poem. This organic development of sensory and immaterial experiences, combined with the visual features of the work, revealed relationships that would otherwise have remained invisible. As a whole, the exhibition directed visitors on a journey to a 'land of love' by revealing 'invisible' thoughts hidden behind the overflowing images and sensory stimulation around us and voicing the names of things we have lost.

Hyundai
Commission:
Abraham
Cruzvillegas: Empty
Lot

Abraham Cruzvillegas (b. 1968), a conceptual artist who emerged in the 1990s and 2000s in Mexico, undertook the inaugural Hyundai Commission for the Tate Modern Turbine Hall. He is best known for his sculptural works inspired by the tradition of "self-construction" in Mexico. This term refers to how members of older generations (including his parents) built their own homes in stages in the capital city by improvising with found materials.

Cruzvillegas' *Empty Lot* featured two levels of triangular platforms which extended to the length of the Turbine Hall. Visitors could wander through the supporting scaffolding or look down from above on the Turbine Hall Bridge, to experience the rows of 240 wooden garden beds arranged on these platforms. The material for these 240 beds included compost and soil collected from parks and gardens all across London. Chance intervened as the exhibition highlighted the presence of nature within the city, as random flowers, greenery, and even mushrooms grew in the planters. Beyond prompting audiences to explore growth, change, and hope, *Empty Lot* also reflected the artist's heritage by referencing ancient Aztec 'chinampas,' floating gardens in the area around what is now Mexico City.

The Hyundai
Project: Diana
Thater: The
Sympathetic
Imagination

Los Angeles-based American artist Diana Thater (b. 1962) creates influential video and installation works whose originality challenges established norms. Her work draws from a wide variety of sources, including literature, animal behavior, mathematics, chess, and sociology. Her primary interest is to explore the relationship between humans and nature. The layered imagery of her project evokes the complex relationship between time and space.

Diana Thater: The Sympathetic Imagination provided a rare and expansive opportunity to view 25 years of work by Thater. Presenting 22 influential works of art in film, video, and physical installation, including her most widely recognized works from 1999 and 2001, the exhibition occupied approximately 20,000 square feet and was LACMA's largest exhibition dedicated to a female artist to date.

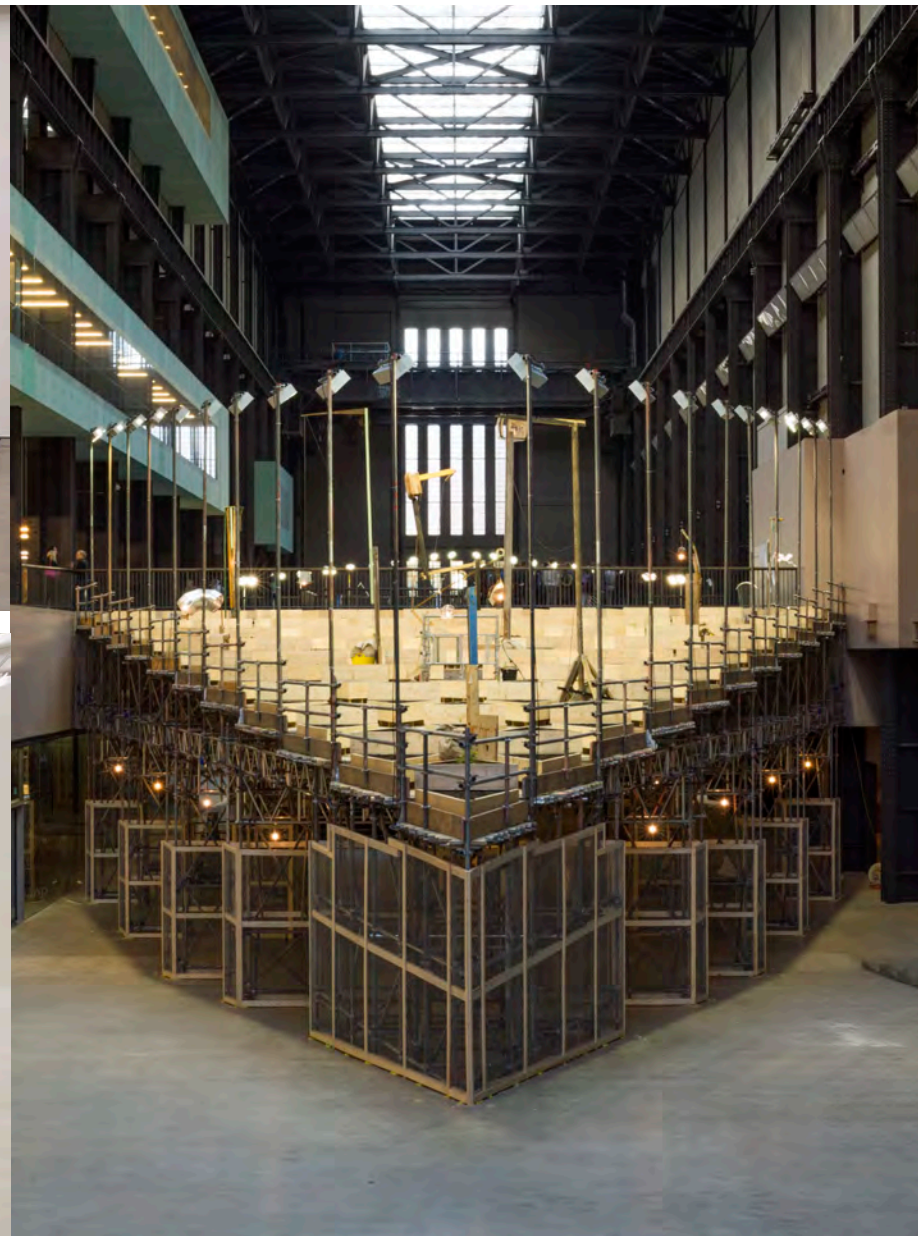
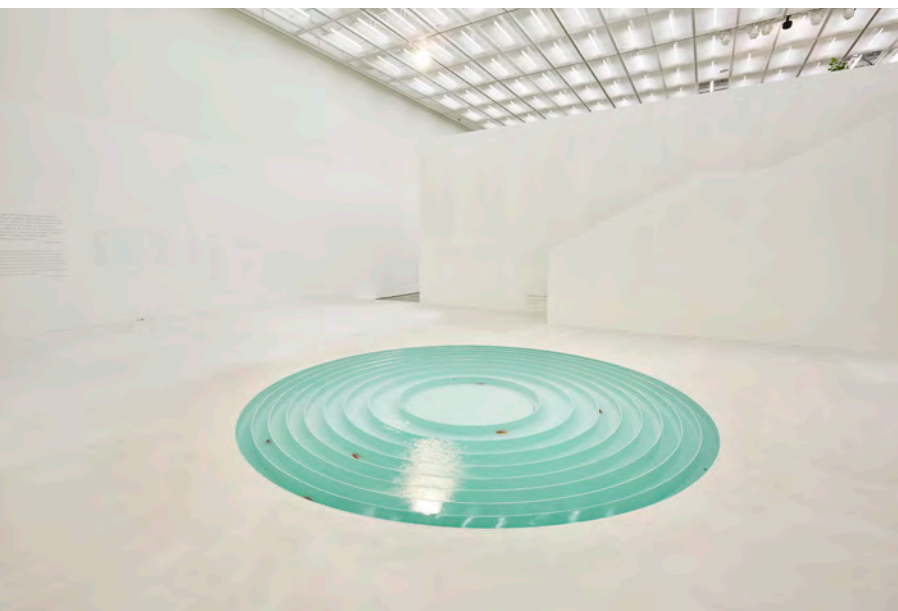
Among the striking works in the exhibition was *Life is a Time-Based Medium* (2015), a monumental installation incorporating imagery filmed at the Galtaji Temple in Jaipur, India. The exhibition recreated the spatial experience of the Galtaji Temple within the gallery setting, while also questioning distinctions between the tame and the wild by focusing on the behavior of monkeys at the temple.

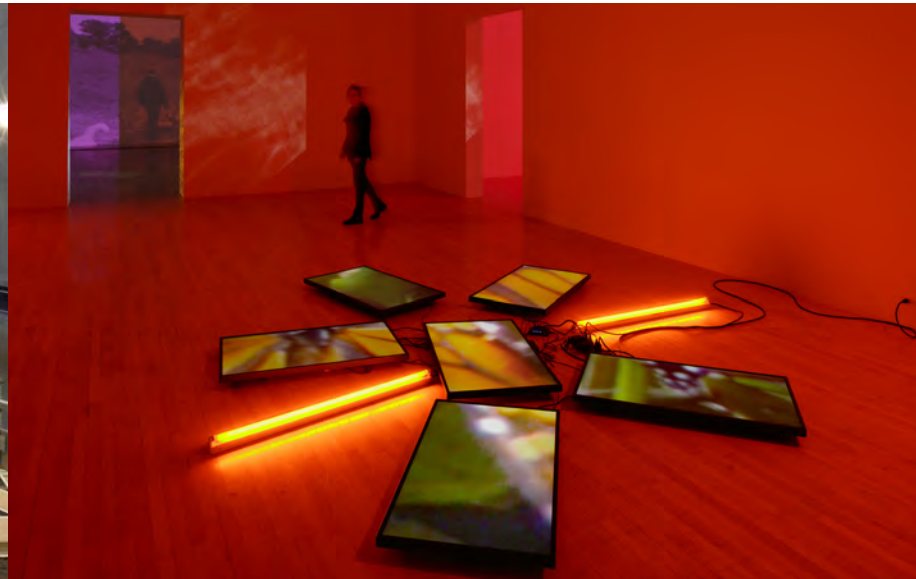
The Hyundai
Project: Random
International:
Rain Room

After being exhibited internationally, Random International's *Rain Room* appeared at LACMA in 2015. Founded in 2005 and based in London and Berlin, Random International is a collaborative studio for experimental practice. The artists are concerned with changes in the human experiences of nature in a world increasingly dominated by machines and technology. They have sought to stimulate and explore experiences of natural phenomena in a practice that combines sculpture, performance, and installation.

Rain Room is an immersive environment in a large room where water falls like rain (while being constantly recycled) from a 1,500-liter tank. Sensors were installed in the exhibition to detect moving people and to stop the flow of water, giving visitors the paradoxical feeling of walking through rain without getting wet. The visitors to this world of rain were prompted to have a new and heightened sensory experience of smells, sounds, touch, and their own movement through space.









20
16

MMCA
Hyundai Motor
Series 2016:
Kimsooja – Archive
of Mind

Kimsooja (b. 1957) attempts to resolve contemporary issues of healing and regeneration in a unique way by transcending limitations of the relationship between the self and others. She has been described as an artist engaged in crossing the boundaries between tradition and modernity, and between specialty and generality. She brings together art and life through the investigation of dualities such as materiality/immateriality and mobility/immobility, questioning standard notions of the artist as an agent.

During the exhibition the artist presented works that used mirrors and needles to create encounters with the public, stimulating visitors to explore questions concerning the conditions of humanity diverse issues we face in the contemporary era.

The works presented at MMCA time extending Kimsooja's meditation on the notions of non-doing and non-making as forms of art practice. In addition, her considerations of dualism in life and art transformed elements of performance in the new performance work *Archive of Mind*. This participatory workshop invited the audience to form a lump of clay into spheres and lay them to dry on a long wooden table. The process was complemented by a sound performance of clay being rolled into balls while the artist was gargling. This new sound performance titled *Unfolding Sphere* was an acoustic counterpart to the rhythmic sounds made by the clay spheres as they rolled into constellations on the table. The repetitive act of rolling clay introduced a relationship between the symmetrical forces of the participants' palms, transposing their state of mind into matter and matter into void.

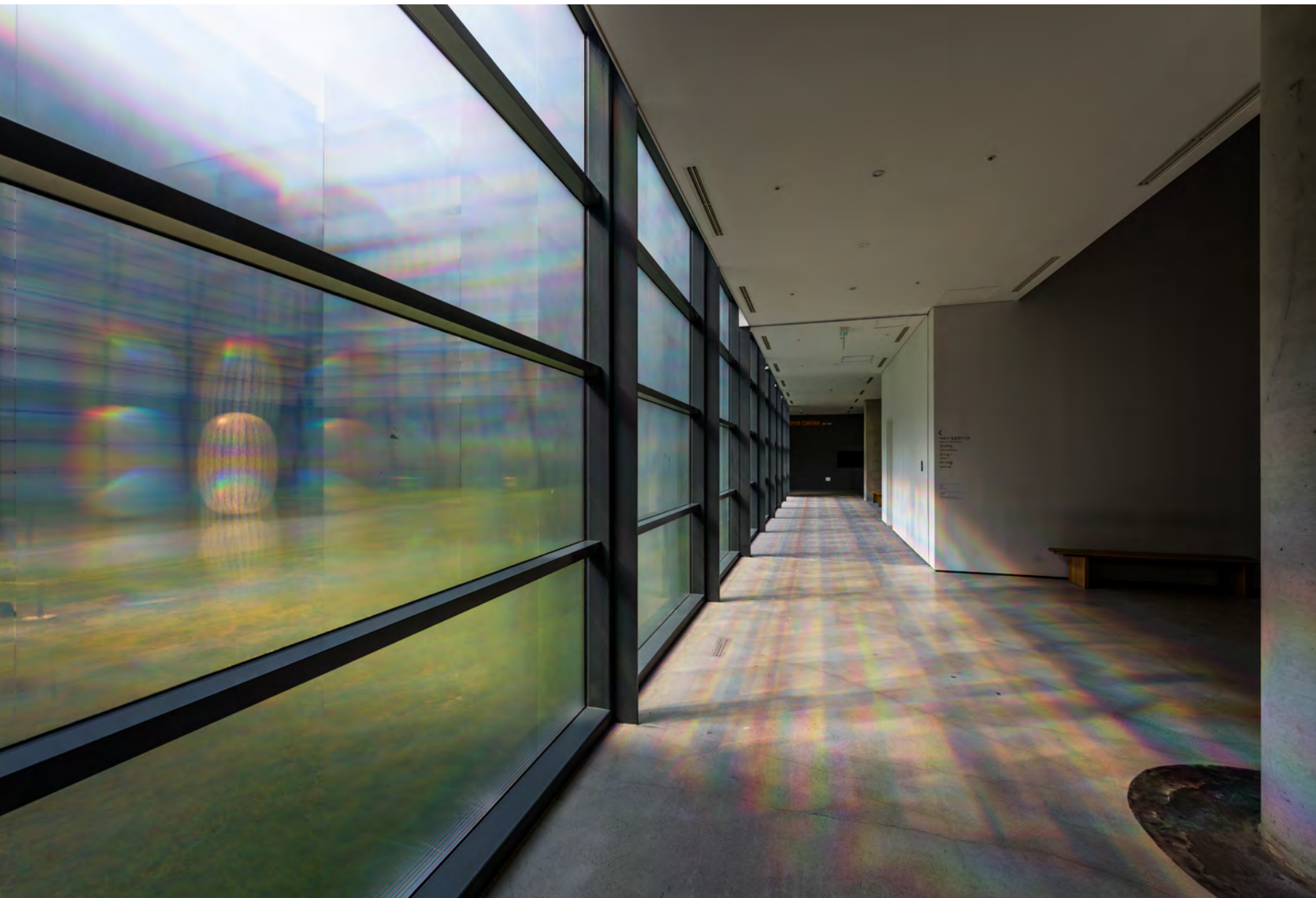
Hyundai
Commission:
Philippe Parreno:
Anywhen

The second exhibition in the Hyundai Commission series at Tate Modern was entitled *Anywhen*, by Philippe Parreno (b. 1964). Parreno is a French artist whose works encompass film, video, sound, sculpture, performance, and information technology. He is well-known for exploring the borders between reality and fiction. Parreno sees his exhibitions as choreographed spaces that follow a score, during which a series of different events unfold. By creating kaleidoscopic environments, he treats exhibitions as one coherent whole rather than as a series of objects within a space.

With his expertise and established interest in transforming visitors' activities of gallery-going, Parreno was an especially apt choice for the year of 2016, which saw the Turbine Hall become the center of the newly expanded museum. The artist took advantage of this huge hall as a free and open art space welcoming visitors to enter from many directions, and to experience new images and sounds almost as extensions of the city of London itself.

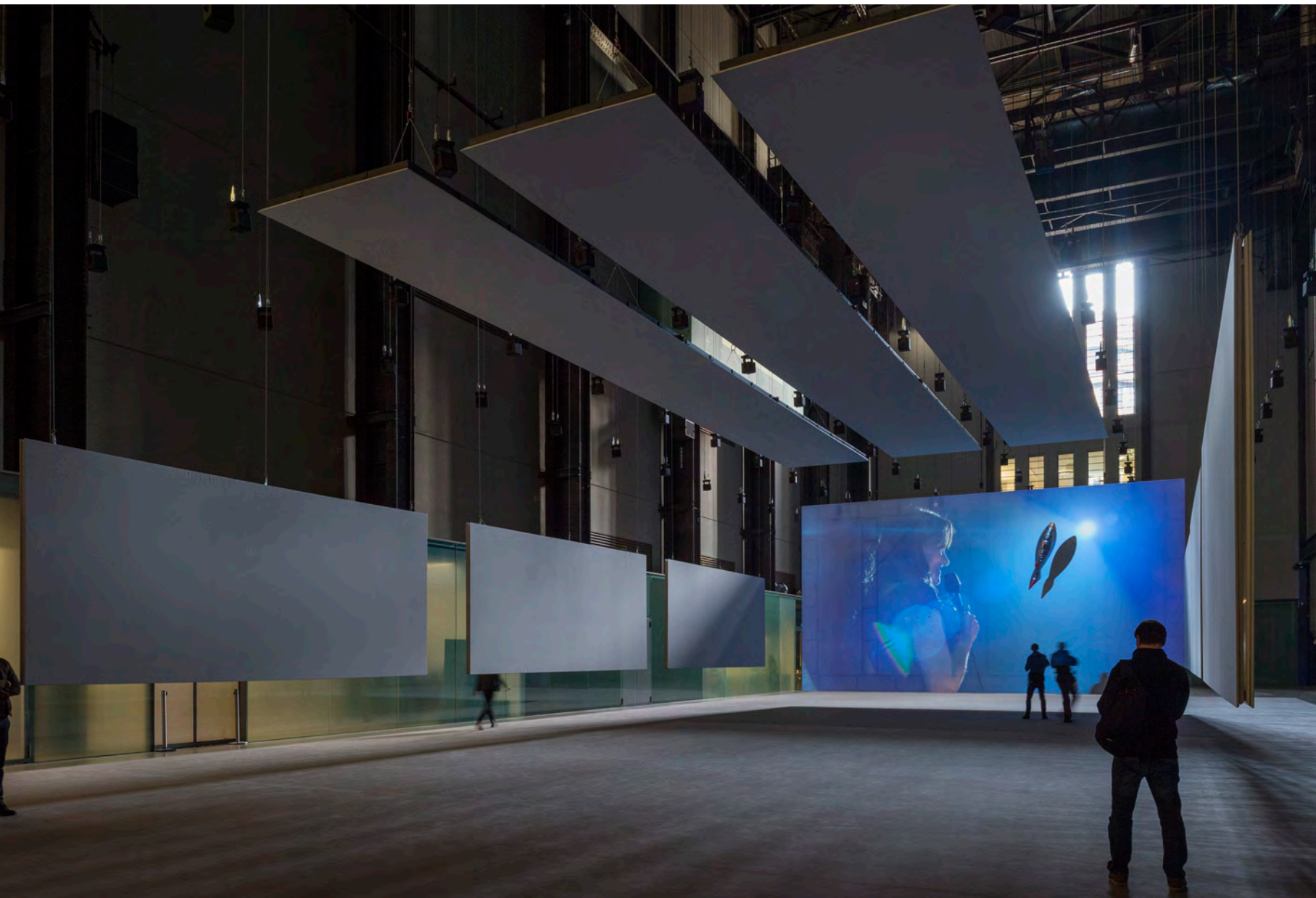
In *Anywhen*, the public was guided through a scenic journey through constantly changing features of light, sound, and moving elements. *Anywhen* incorporated a complex activation of light sequences and moving shadows. The exhibit was also acoustic, combining projectors with architecturally arranged speakers, acoustic panels, and screens. The result was a changing soundscape that blurred distinctions between inside and outside, or natural and technological. Films were added to the multimedia sensory experience of the installation by featuring diverse imagery such as a stage ventriloquist and underwater creatures.

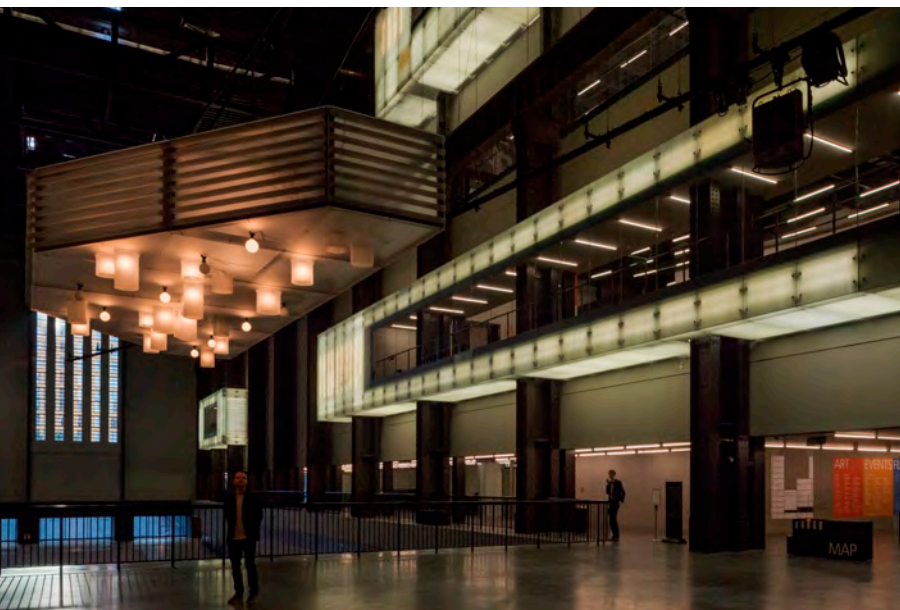


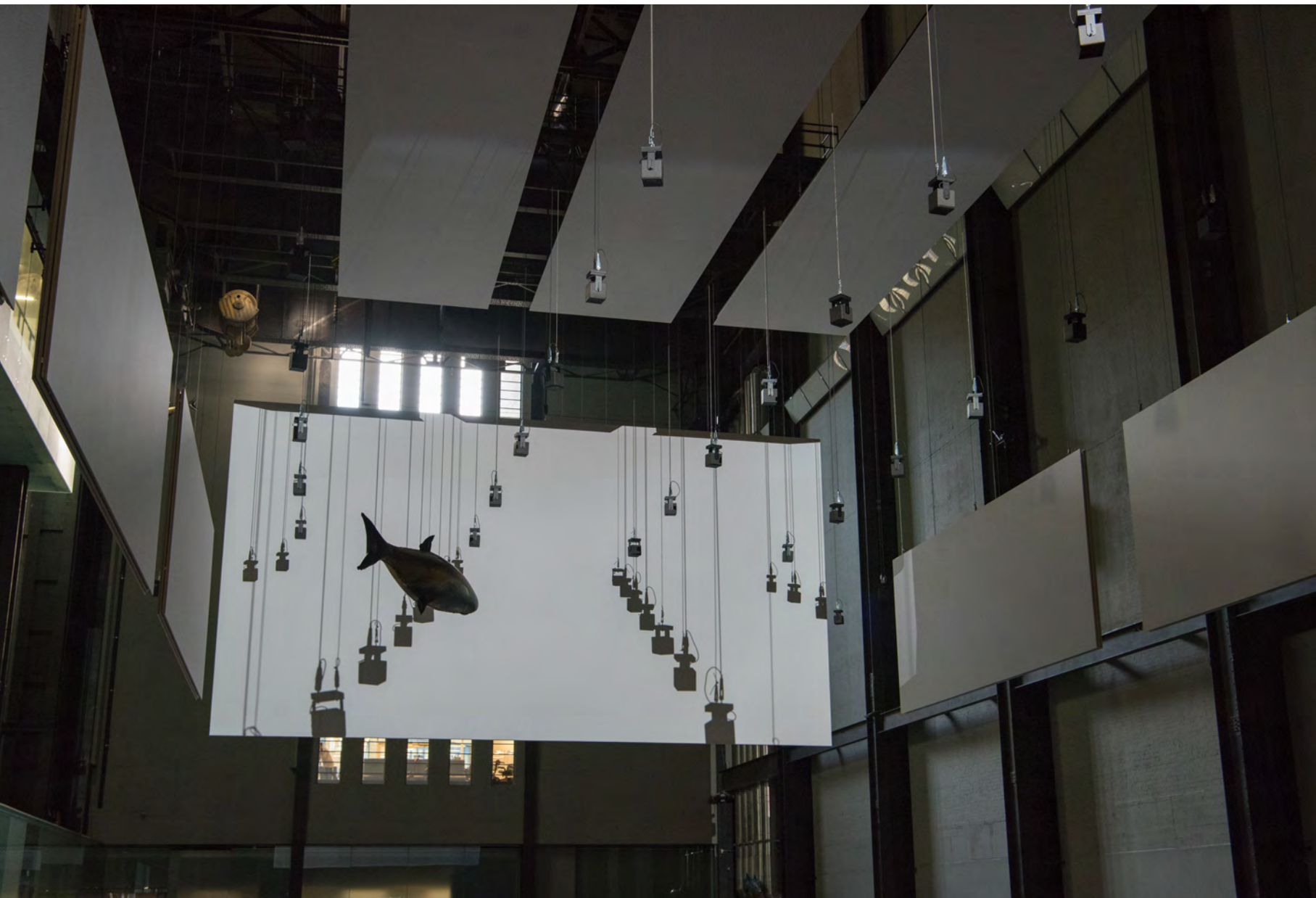


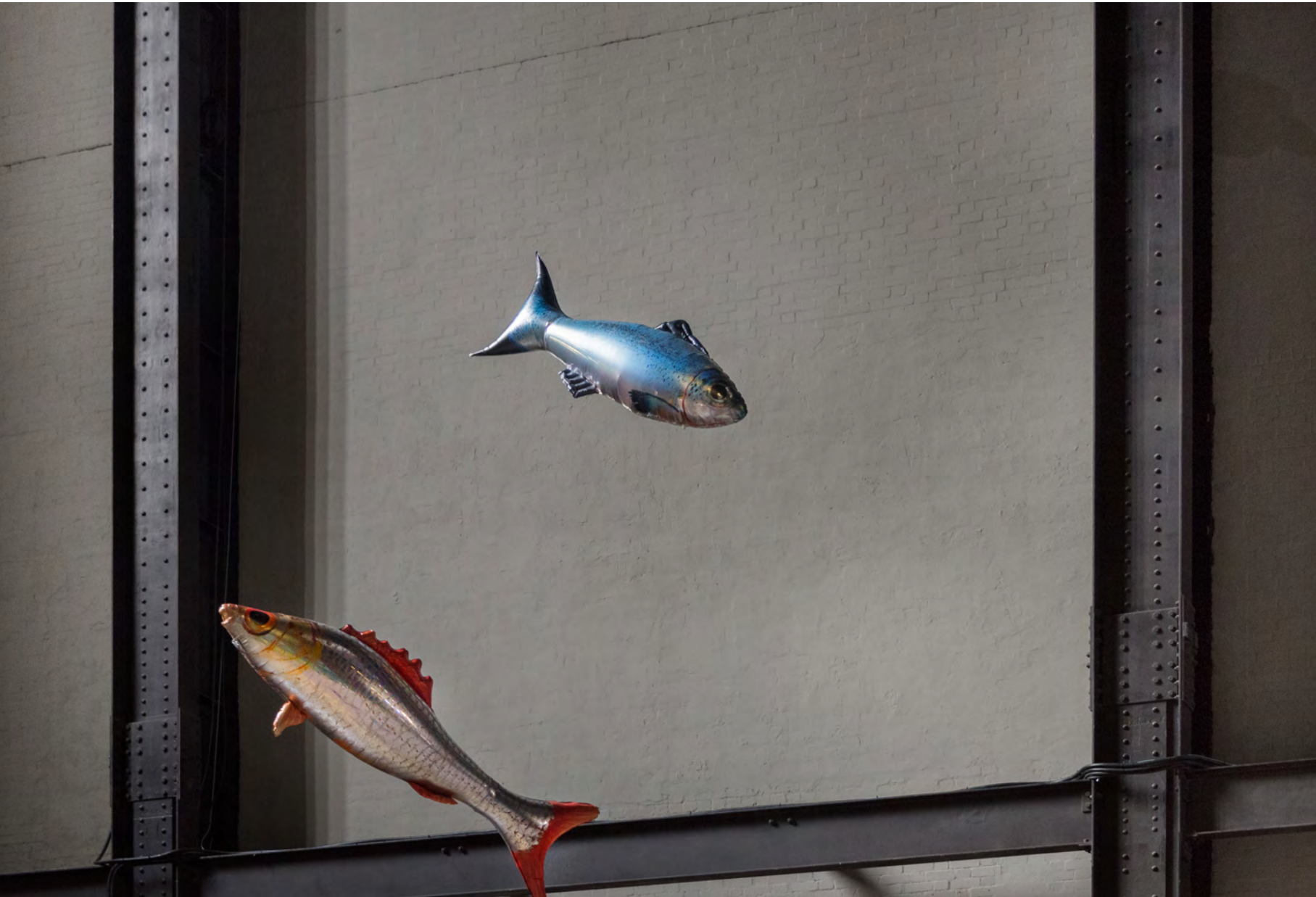














20
17

MMCA
Hyundai Motor
Series 2017:
IM Heung-soon –
Things that Do Us
Part: Belief, Faith,
Love, Betrayal,
Hatred, Fear, Ghost

Things that Do Us Part: Belief, Faith, Love, Betrayal, Hatred, Fear, Ghost (2017) was IM Heung-soon's first large-scale solo exhibition in Korea after he won the Silver Lion award at the 2015 Venice Biennale for his video work *Factory Complex* (2014). IM (b. 1969) has used various art forms and video projects to highlight the lives and sacrifices of ordinary people over the course of modern Korean history.

His exhibition examined how an ideology of division that was established during Japanese colonial rule and perpetuated during the Korean War has continued to haunt the Korean subconscious, destroying everyday lives and leaving many ghosts behind.

Heung-soon's project focused in detail on the lives of four women. The artist reconstructed these women's experiences through the use of interviews, keepsakes and belongings, and archives.

The exhibition traveled through disconnected periods of Korean society, bringing nameless "ghosts" back to life. IM has illustrated how we rewrite history through art, also offered up a healing message not just for Korea, but for other corners of the world with painful histories and ghosts.

Hyundai
Commission:
SUPERFLEX: One
Two Three Swing!

The Danish collective SUPERFLEX's exhibition *One Two Three Swing!* was the first Turbine Hall commission to extend beyond the gallery walls. The collective aimed to stimulate more active social responses to contemporary crises concerning politics, economics, and the environments, while also alluding to the Turbine Hall's industrial past.

Both symbolically and literally, the exhibition linked the museum to a public space, by installing dozens of swings along an orange line that extended from within the Turbine Hall to the landscape outside. Audience members were encouraged to act collectively by occupying and energizing the swings at the count of three, "One Two Three Swing!"

From various positions and angles, viewers could regard the installation as dormant (apathetic), under production (in an area assembling the swings), or energized into movement (action) by collective participation. A large pendulum hung from the ceiling echoed the motion of swinging as it moved over a carpet below that signified economic dimensions by employing the colors of British currency. As an entirety, the exhibit *One Two Three Swing!* encouraged active engagement with public social issues, rather than passive and apolitical aesthetic observation.

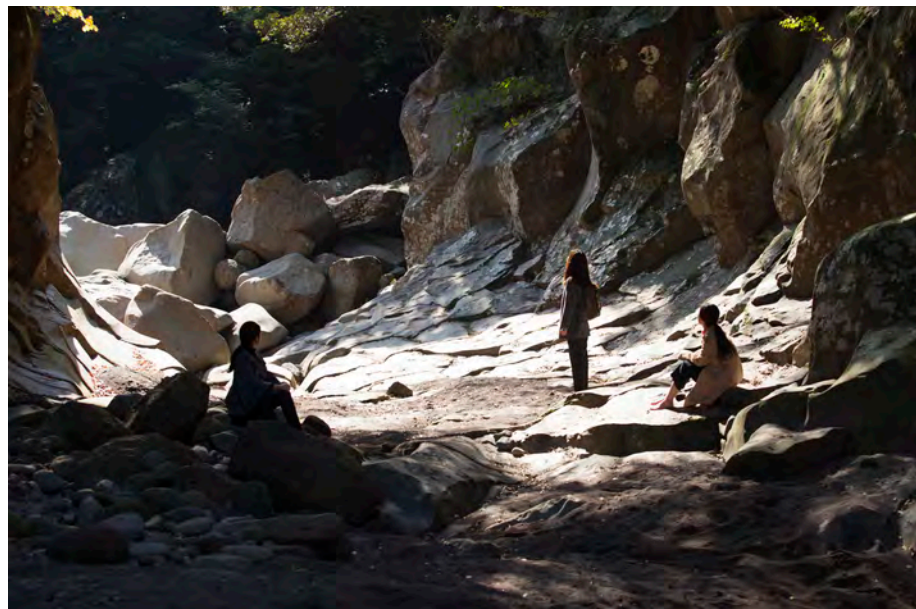
The Hyundai
Project: Alejandro
G. Iñárritu:
CARNE y ARENA

Hyundai continued its commitment to supporting Alejandro G. Iñárritu's (b. 1963, Mexico) *CARNE y ARENA* (Virtually present, Physically invisible), a virtual reality installation that explored the condition of immigrants and refugees. The installation premiered at the 70th Cannes Film Festival (May 2017) as the festival's first virtual reality Official Selection. LACMA was the first museum to debut the full installation of the work, from July 2017 to July 2018.

CARNE y ARENA provided visitors a solo virtual reality experience. As each person walked barefoot in sand wearing VR goggles, they entered a space that simulated the experience of migrants crossing the border through the vast Sonoran Desert of the Southwestern United States and Northwestern Mexico.

This journey had been drawn from actual migrants' accounts, thus affording visitors a chance to share their personal journeys.

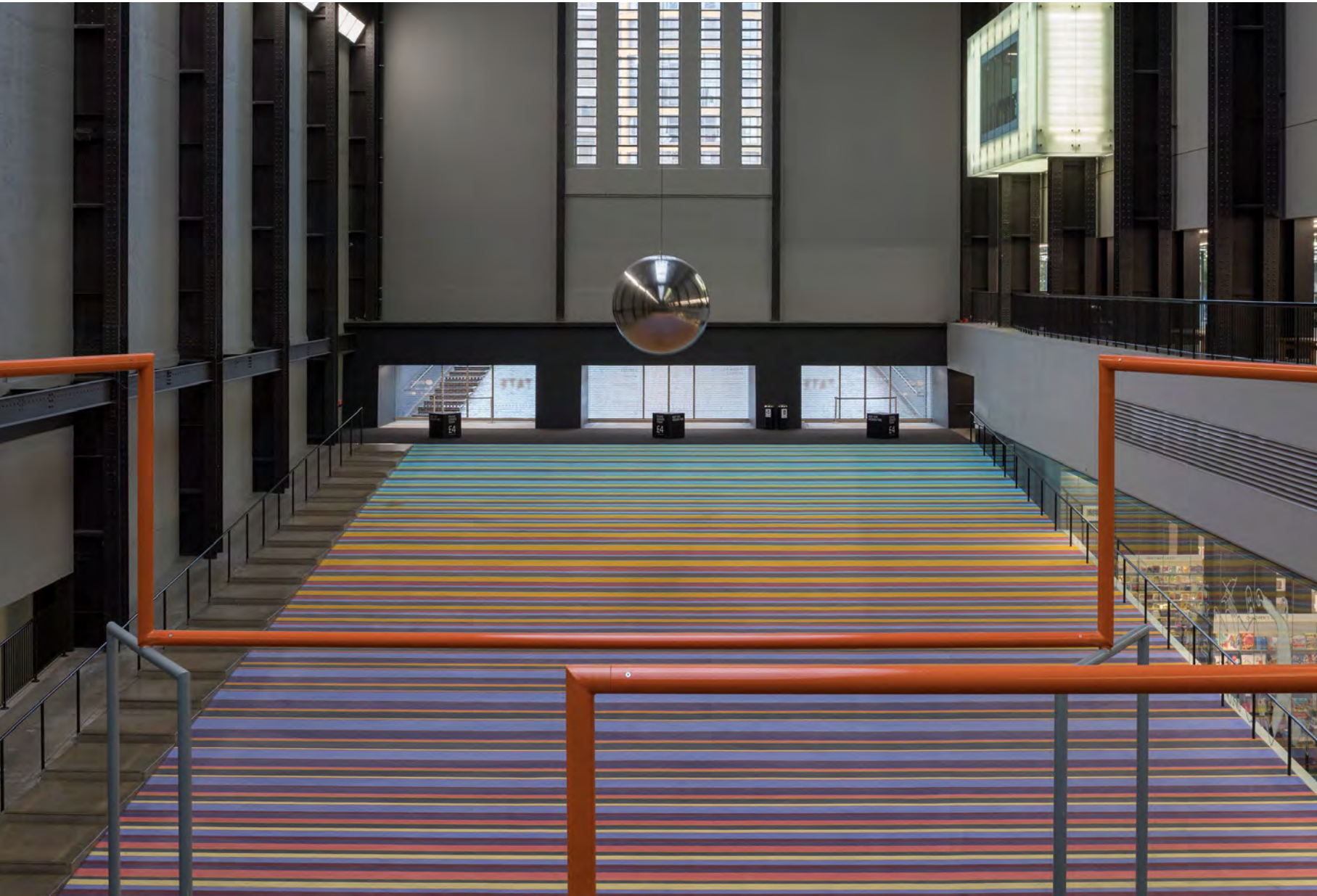
Explaining the genesis of the project, Iñárritu said: "During the past four years in which this project has been growing in my mind, I had the privilege of meeting and interviewing many Mexican and Central American refugees. Their life stories haunted me, so I invited some of them to collaborate with me in the project. My intention was to experiment with VR technology to explore the human condition in an attempt to break the dictatorship of the frame, within which things are just observed, and claim the space to allow the visitor to go through a direct experience walking in the immigrants' feet, under their skin, and into their hearts."



MMCA Hyundai Motor Series 2017: IM Heung-soon – *Things that Do Us Part: Belief, Faith, Love, Betrayal, Hatred, Fear, Ghost, Things that Do Us Part*, film still. Courtesy of IM Heung-soon. Image provided by MMCA

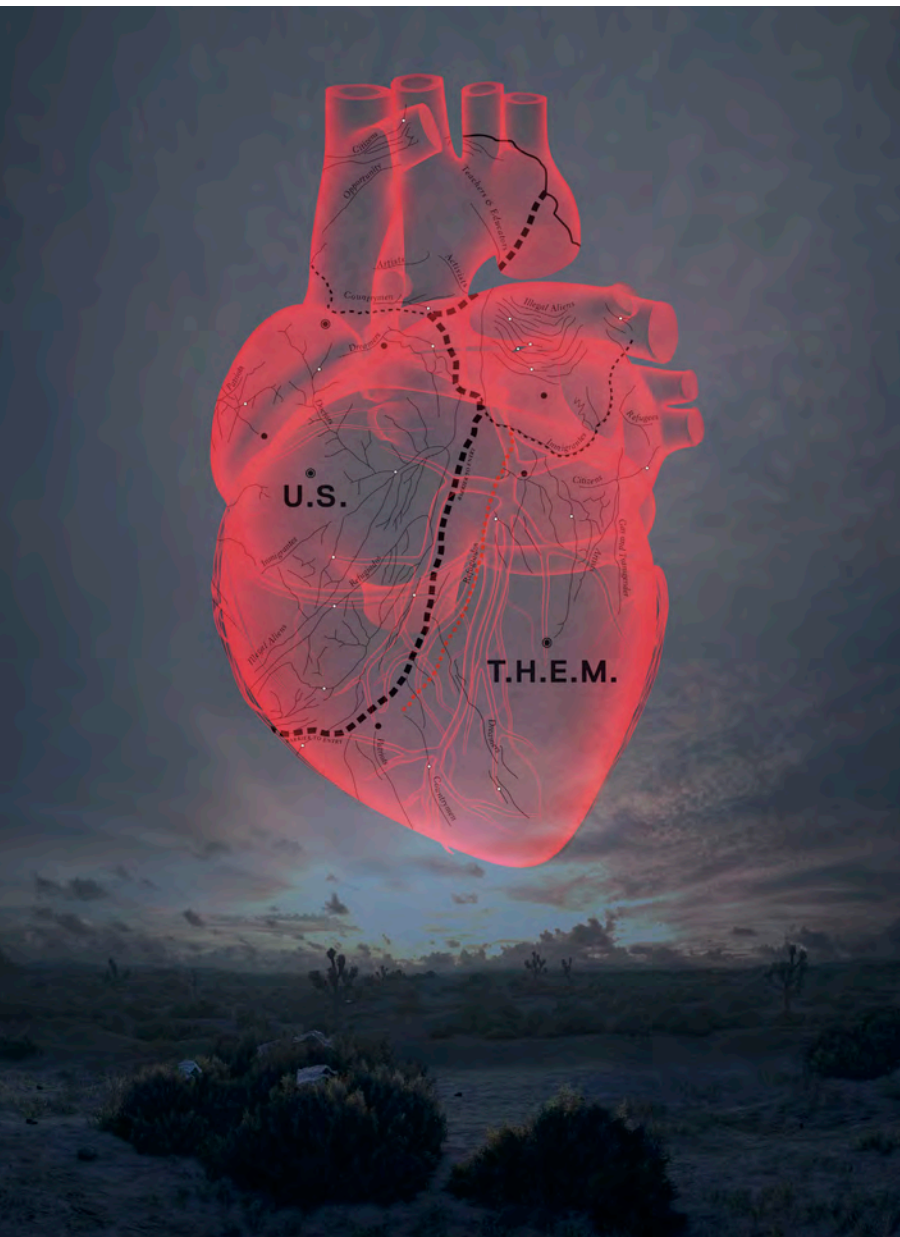












20
18

MMCA
Hyundai Motor
Series 2018:
CHOIJEONGHWA –
Blooming Matrix

Artist CHOIJEONGHWA (b. 1961) has created a wide range of installations utilizing common or discarded goods from everyday life, such as plastic baskets, piggy banks, brooms, and balloons. Breaking the boundary between high-end art and popular culture, CHOI's approach gives everyday consumable goods new life as works of art. His work is a metaphor for post-1990s Korean society, which was the product of rapid economic growth.

Along with *Blooming Matrix*, the exhibition also presented *Dandelion*, *Ice Flower*, and *Young Flower*. Each work illustrated the artist's aim of giving meaning to objects that have lost their functions by converting them into art. *Blooming Matrix* was a spatial installation in which objects collected from disparate sources co-exist harmoniously. Towers of flowers formed a forest stippled by darkness and light, evoking contrasts and blendings between time and space, the mundane and the sublime.

Young Flower displayed ornate silver and gold plastic children's crowns installed over a shiny mirrored surface. The object strained to climb seven meters and fell repeatedly. Featured was a large crown that strained to climb up seven meters but never quite reached the top, only falling back down. This failed effort was the artist's tribute and memorial to the young victims who died tragically in the sinking of the 'Sewol' ferry.

Hyundai
Commission:
Tania Bruguera

In 2018 Tate Modern featured work by the Cuban artist and activist Tania Bruguera (b. 1968) who invited visitors to take part in symbolic actions both in and outside of the Turbine Hall. With a central reference to contemporary migration crises, Bruguera highlighted the museum's position in its neighborhood and what it means to act and interact locally.

The work's title was an always-increasing figure that recorded the number of people who have migrated from one country to another in 2017, added to the number of migrant deaths recorded so far in 2018 from January 1, 2018. The figure varied from 10,142,926 over the time in which it was exhibited. This changing numeric title was stamped on visitors' hands, directly conveying the magnitude of the migrant crisis and the individual risks undertaken.

Bruguera also incorporated other features that aimed to supply provocation and not mere entertainment or pleasure to visitors. A low-frequency sound, made in collaboration with sound artist and founder of Hyperdub records Steve Goodman (known as Kode9), charged the space with an unsettling energy and a sense that change was in process. Visitors were also brought to tears by the artist's introduction of an organic compound released into a nearby space to induce tears.

Another feature of the installation involved the artist's collaboration with the long-time Waterloo-area activist Natalie Bell. The hall was covered in a plain black floor, beneath which was hidden a huge image chosen by Bell. This image depicted the face of Yousef, a young man who left Syria in 2011 and found emotional and practical support through SE1 United, a local charity that Bell helped to run. Bruguera referred to the portrait image as a 'horizontal mural.' It was so large it could only be deciphered from a distance, but to reveal it required the collective action of people up close. Only by working together to touch the heat-sensitive material on the floor could a group of visitors reveal the underlying image.

The Hyundai
Project:
3D: Double Vision

3D: Double Vision made its debut at LACMA in 2018. It was the first American exhibition to survey a full range of artworks, dating from 1838 to the present, that produce the illusion of three dimensions.

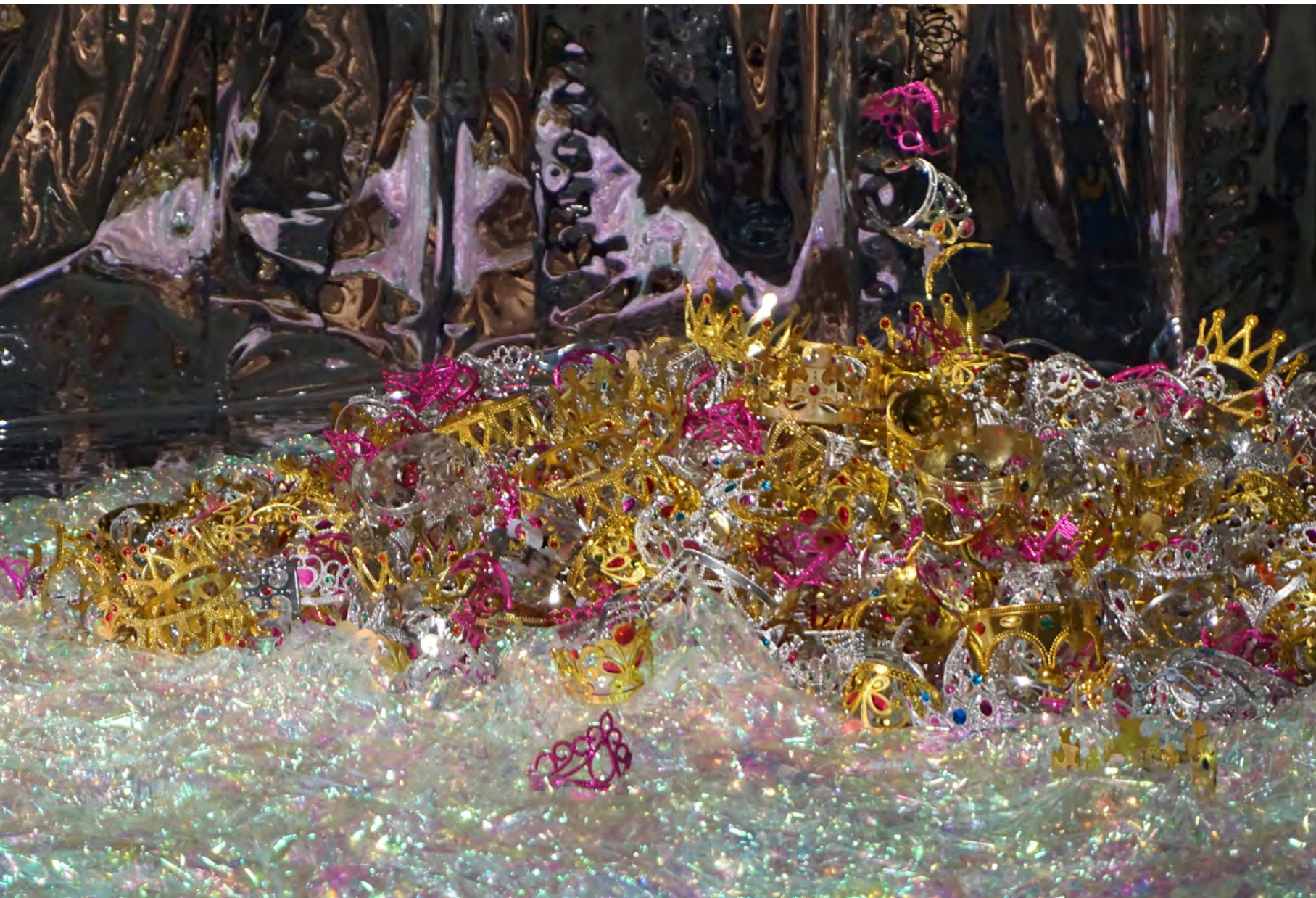
Artists have long been fascinated with techniques for representing three-dimensional space within two-dimensional media ranging from painting to photography and film. The exhibition encompassed a wide variety of technologies that were visually innovative, from photography to comics, and from holograms to digital works. Audiences were invited to participate by looking through lenses, View-Masters, stereoscopes, and more. They learned about binocular vision as they explored diverse technologies from the past to the present, in works spanning the more esoteric and rare to ones from popular and mass culture.

With a focus on five key themes, and an accompanying catalog, the exhibition exemplified LACMA's longstanding commitment to exploring the combination of technology with innovative forms of art. The exhibition featured more than 60 artworks from an array of periods and media, supplementing visitors' participation with scientific information. *3D: Double Vision* was a timely offering for the communities of Los Angeles as the film, gaming, and entertainment industries are all pursuing new routes to present robust and fully dimensional forms of virtual reality.



MMCA Hyundai Motor Series 2018: CHOIJEONGHWA –
Blooming Matrix, Alchemy, mixed media, dimensions variable.
Courtesy of CHOIJEONGHWA. Image provided by MMCA



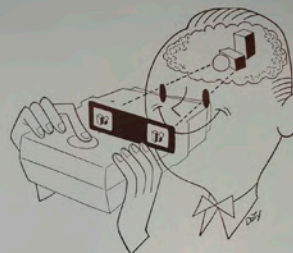






3D

DOUBLE



VISION



SEEING MACHINES

Early motion picture cameras and projectors were often housed in ornate, cabinet-like structures. These machines were used to create and display the first moving images, which were a revolutionary development in visual media.



BOOMS AND BUSTS

This section explores the evolution of 3D technology, from early stereoscopic images to modern digital 3D formats. It highlights the challenges and breakthroughs in creating immersive visual experiences.



PERSISTENCE OF VISION

The persistence of vision is the principle that the human eye can only retain an image for a short period of time. This principle is the foundation of many visual technologies, including motion pictures and virtual reality.



3D: Double Vision, Lucy Raven, *Curtains*, Anaglyph video installation, 5.1 sound, dimensions variable, 50 m looped, 2014. Courtesy of the artist © Lucy Raven

3D: Double Vision, installation view, 2018. © Museum Associates / LACMA

2019

MMCA
Hyundai Motor
Series 2019:
Park Chan-kyong –
Gathering

Park Chan-kyong (b. 1965) has attracted the attention of the domestic and international art world for his work on film, installation, and photography, addressing diverse themes about the Cold War, the division of Korea, folk religion, and modernity in East Asia.

The exhibition titled *Gathering* showcased Park's representative work *Belated Bosal* and nine other works including *Small Museum of Art*, *Fukushima*, *Autoradiography*, *Barefoot*, and *Sets*. The exhibition was presented in the structure of a mise en abyme narrative — one incorporating an endless smaller series of repetitions of itself. Near the entrance was *Small Museum of Art*, which functioned as the exhibition's self-reflective frame, by serving as in effect a show-within-a show. This opening work prompted visitors to reflect more broadly on questions about how artworks and museum exhibitions are constructed or “framed.” It raised questions about whether our familiarity with art history and museums stems from an artificially indoctrinated framework, since the structure of galleries and of installations always incorporates certain ideological perspectives. Park continued his critique and contemplation of art institutions and their framing of perception in works touching upon the Fukushima nuclear disaster, Siddhartha Gautama's nirvana, and other works grouped under the theme ‘Post-Disaster.’

Fukushima, Autoradiography alternately projected Park's photographs taken in a village struck by the Fukushima nuclear disaster with Masamichi Kagaya's autoradiographs that visualize radioactivity. Displayed in the central area of the exhibition hall, *Water Mark* featured cement panels engraved with different styles of waves, along with a wooden maru (the raised floor of a Korean traditional house). This placement of an empty space that actually serves as a place where people tend to come in and gather together reflected Park's view that “art is the conversation about art.”

At the end of the exhibition hall, visitors were again confronted by the mise en abyme when they encountered Gallery 5, a 1:25 scale model of the MMCA's Gallery 5, where they had just been viewing art. This repeated allusion to the framing of the viewing experience disrupted visitors' normal habits and expectations about experiencing art in museums. The artist was reminding viewers to explore the relationship between art and the museum as they come together for reflection and conversation in the space of an exhibition titled *Gathering*.

Hyundai
Commission:
Kara Walker:
Fons Americanus

Best known for her provocative and candid investigations of race, sexuality, and violence through the history of slavery, artist Kara Walker (b. 1969) created one of the most ambitious Hyundai Commissions to date. Her monumental 13-meter-high fountain *Fons Americanus* addressed the role of British colonial power in the African diaspora, while also raising issues about the meaning and significance of public monuments.

Fons Americanus was a soaring fountain that rose from two oval basins filled with water. Its form was inspired by the Victoria Memorial in front of Buckingham Palace, designed in 1901 and unveiled in 1911 to honor the achievements of Queen Victoria. While echoing the structure of the original statue with her own arrangement of large sculptural figures, Walker also created a potent critique of it. The various figures she included referenced martyred slaves, rebel, sea captains, and others. She even replaced the central figure of the revered and benevolent Victory with an African Venus spouting water from her mouth and breasts to nurture people dispersed across the Atlantic by the slave trade. Walker wrote the full title on the Turbine Hall wall, in which she presented the artwork as a “gift ... to the heart of an Empire that redirected the fates of the world.” She signed the work ‘Kara Walker, NTY’ (Not Titled Yet), in a play on British honours awards such as ‘OBE’ (Order of the British Empire). *Fons Americanus* questioned the meaning and nature of memorials in general, and their contribution to ongoing systems of oppression, with this powerful and satirical reinvention of a well-known British icon.

The Hyundai
Project:
Beyond Line:
The Art of Korean
Writing

Beyond Line: The Art of Korean Writing was the first major U.S. survey to examine the history of Korean calligraphy.

Through its unique history calligraphy has become one of the highest art forms in Korea. This exhibition displayed examples demonstrating the changes and growth of calligraphy from ancient times to the present, a span of almost 2000 years. It examined diverse mediums and techniques to showcase both calligraphy's importance as an art form and its changing social roles. The nearly 90 works on display were done by a wide variety of creators ranging from kings and queens to scholar-officials and diplomats, as well as painters, Buddhist monks, and even slaves. *Beyond Line* included works both in ‘*hanja*’ (Chinese ideographic characters) and ‘*hangeul*’ (the unique Korean phonetic script).

The exhibition also explored Korea's innovations in woodblock printing during the Goryeo dynasty (918-1392) and in movable metal type during the Joseon dynasty (1392-1897). A section focusing on Gim Jeonghui, one of the most celebrated masters of Korean calligraphy, was among the highlights of the exhibition as well.

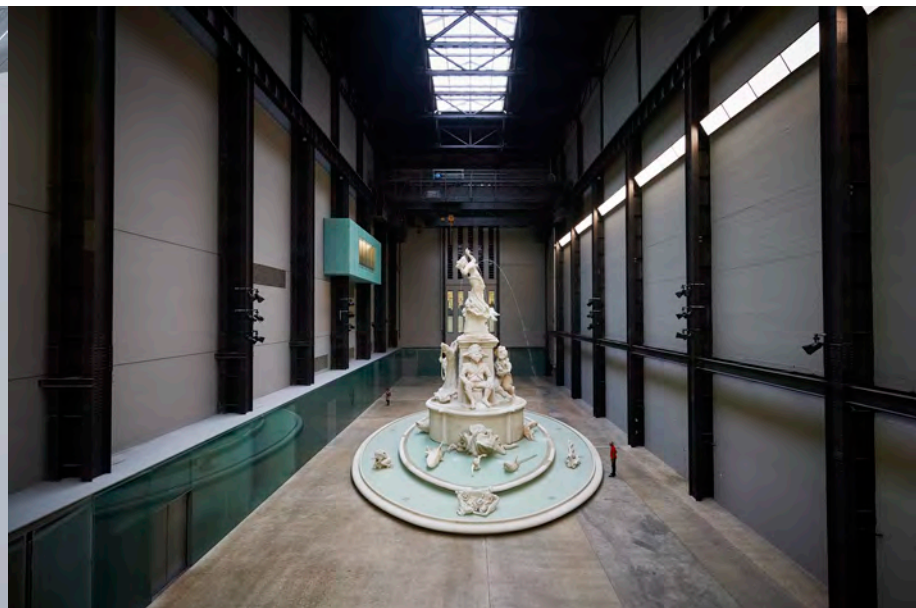
Beyond Line was the first in a series of exhibitions as part of ‘The Hyundai Project: Korean Art Scholarship Initiative,’ a key element of LACMA's ongoing 10-year partnership with Hyundai Motor Company. This initiative is a global exploration of traditional and contemporary Korean art through research, publications, and exhibitions. It is devoted to exploring aspects of Korean art that have not previously been addressed in studies or exhibits outside of Korea.







MMCA Hyundai Motor Series 2019: Park Chan-kyong – *Gathering*, exhibition view. Photo: Hong Cheolki. Courtesy of Park Chan-kyong. Image provided by MMCA



Hyundai Commission: Kara Walker: *Fons Americanus*, exhibition view. © Kara Walker Photo © Tate (Ben Fisher Photography)







2020

MMCA
Hyundai Motor
Series 2020:
Haegue Yang –
O₂ & H₂O

Artist Haegue Yang (b. 1971), critically acclaimed for her expansive oeuvre, has been active internationally since the mid-1990s. Employing multifarious materials of ordinary, industrial, and quasi-folk, her works forsake hierarchy, freely traversing subjects such as the relationship between the narrative and the abstract, domesticity, migration, and borders.

MMCA Hyundai Motor Series 2020: Haegue Yang – O₂ & H₂O was an attempt at making another artistic leap in her career. For this exhibition, air and water, the key elements essential to life, were perceived through the lens of O₂ and H₂O, chemical symbols of human invention. The title O₂ & H₂O reflects the artist's persistent interest in tracing sensorial experiences with the abstract language of art.

Yang takes familiar sociocultural conventions and catapults them into fantastic visual languages that transcend ordinary space and time. She does this through creating groups of sculptures, such as *Sonic Domesticus* and *The Intermediates*, which use bells and artificial weaving materials. These sculpture-beings inhabit a space somewhere between living organisms and machines, or inanimate objects and the human. They evoke both the grotesque and the familiarity of folklore. As an exhibition within an exhibition, *Mok Woo Workshop – 108 Wooden Spoons* presents objets d'art along with texts of the carpenter and writer Woohee Kim (an acquaintance of the artist and her family) to present a meditation on the meaning of everyday life, locality, community, and performativity in craftsmanship.

Haegue Yang awakened the audience's senses as she induced their motion through the space. Common interior components such as corridors, walls, doorknobs, and venetian blinds were arranged or stacked in particular ways to depict a constellation. The ten-meter-high venetian blind sculpture *Silo of Silence – Clicked Core*, revealed the artist's recent tendency to utilize the 'oblique' materiality of the blinds. In this exhibition, the two works of American artist Sol LeWitt (1928-2007) were scaled down three times and enlarged twenty-one times to form two large cubes made of blinds. In *Five Doing Un-Doing*, a digital collage on banners, and the wallpaper piece, *DMZ Un-Do*, the overwhelming phenomena that we encounter in reality were collapsed onto each other. *Genuine Cloning* inquired into values such as identity, authenticity, and uniqueness.

Coinciding with the opening of the exhibition was publication of the first anthology on the artist in Korean, "Air and Water: Writings on Haegue Yang 2001-2020." This volume, written by international critics, academics, curators, journalists, and artists, was co-published by MMCA and Hyunsil Publishing. It represents an important commitment of the MMCA Hyundai Motor Series to research and development to promote knowledge and study of Korean artists.

PROJECT HASHTAG 2020

Hosted by the MMCA and in partnership with Hyundai Motor, PROJECT # is an innovative and unprecedented form of contest devised to discover and support burgeoning talent by encouraging collaborations among creators in a variety of fields.

The first winners of PROJECT # 2020 exhibition were two creator groups, GANGNAMBUG and Seoul Queer Collective (SQC). Gangnam is a place in Seoul that symbolizes Korea's economic growth. By depicting Gangnam as a kind of insect or "bug" through their use of tweaked images, GANGNAMBUG revealed this area as both a product and a pest emerging from recent processes of development in South Korea. The collective thus foregrounds the Gangnam area in light of social changes that have made this region both desirable and frustrating.

Seoul Queer Collective similarly drew attention to issues that arise from social change and urban development, this time showcasing problems faced by minorities being edged out in the gentrification of Jongno 3-ga. In this region, varieties of the so-called 'urban queer' have been sidelined. Through diverse media, seminars and publications, the Seoul Queer Collective critiques evolving structures of ownership that result in new urban hierarchies.



MMCA Hyundai Motor Series 2020: Haegue Yang – O₂ & H₂O, *Silo of Silence – Clicked Core*, Aluminum Venetian blinds, powder-coated aluminum and steel hanging structure, steel wire rope, revolving stage, LED tubes, cable, 1,654 x 780 x 780 cm. Photo Hong Cheolki. Courtesy of Haegue Yang. Image provided by MMCA





MMCA Hyundai Motor Series 2020: Haegue Yang – O₂ & H₂O, *Sonic Domesticus*, Powder-coated stainless-steel frame, powder-coated mesh, powder-coated handles, casters, black brass and brass plated bells, red stainless steel and stainless steel bell, metal rings, plastic twine, 2020. Photo: Hong Cheolki. Courtesy of Haegue Yang. Image provided by MMCA







타자 종로3가/종로3가 타자
2020, 책, 188+144, 282 페이지

이 책은 서울퀴어문화축제가 어떤 프로젝트를 통해 단지는
실상, 즉 "도시의 특정 공간을 어떻게 장악하고 온전히
거북할 것인가"라는 문제에 대해 나름의 목초한 방법을
찾으려는 노력의 결과물이다. 종로3가를 걷다 보면 다양한
공간과 삶을 자연스럽게 체험하게 된다. 책은 종로3가를
세상에 알려진 시각 자료들과 이 공간에 대한 자신의 경험과
생각을 공유하는 사람들의 이야기들을 통해 이 보행의 체험
재현하고 기록하려는 시도를 보여준다.

Others, Jongno 3-ga
2020, Book, 188+144, 282 pages

Seoul Queer Collective began this project by
questioning how fairly and accurately document
a specific city space. The group's efforts to answer
this question led to the publication of this book, which
recreates a walk through Jongno 3-ga, combining
newly interpreted visual materials with the stories,
thoughts, and experiences of the neighborhood's
diverse inhabitants.



20
21

**MMCA
Hyundai Motor
Series 2021:
MOON Kyungwon &
JEON Joonho –
NEWS FROM
NOWHERE,
FREEDOM VILLAGE**

In *MMCA Hyundai Motor Series 2021: MOON Kyungwon & JEON Joonho – NEWS FROM NOWHERE, FREEDOM VILLAGE*, the two artists, who have worked together since 2009, explore the fundamental question of “What role can art play?” Their topic is the human-art relationship in a rapidly changing world where we face crises and conflicts. Through this exhibition, MOON and JEON aimed to present a new chapter of the series *NEWS FROM NOWHERE. NEWS FROM NOWHERE, FREEDOM VILLAGE* featured a gallery that interacts with a video piece and its environment. The exhibit also incorporated archives, a large-scale painting, and a two-channel video of the only village that lies on the South Korean side of the heavily fortified DMZ – Daeseong-dong, also known as “Freedom Village.” The video, played via two screens that are installed standing back to back, depicts the story of two characters who have been isolated from the rest of the world for a long period of time. The story unfolds as the tale of two people who consider ways to question and prove their existence within the two isolated worlds, as their lives connect with each other and even go beyond spatiotemporal boundaries. *NEWS FROM NOWHERE*, inspired by the eponymous utopian novel by William Morris (1834-1896) – who famously led the Arts and Crafts movement in the UK – is a project that two artists have been working on since 2012, in which MOON and JEON again examined the role of art in human society. They investigate the world as it is today and as it could be imagined in the future. Their new work incorporates Mobile Agora, a large platform that facilitates the discussion between audiences and experts on the crises that humans face and alternatives for the future.

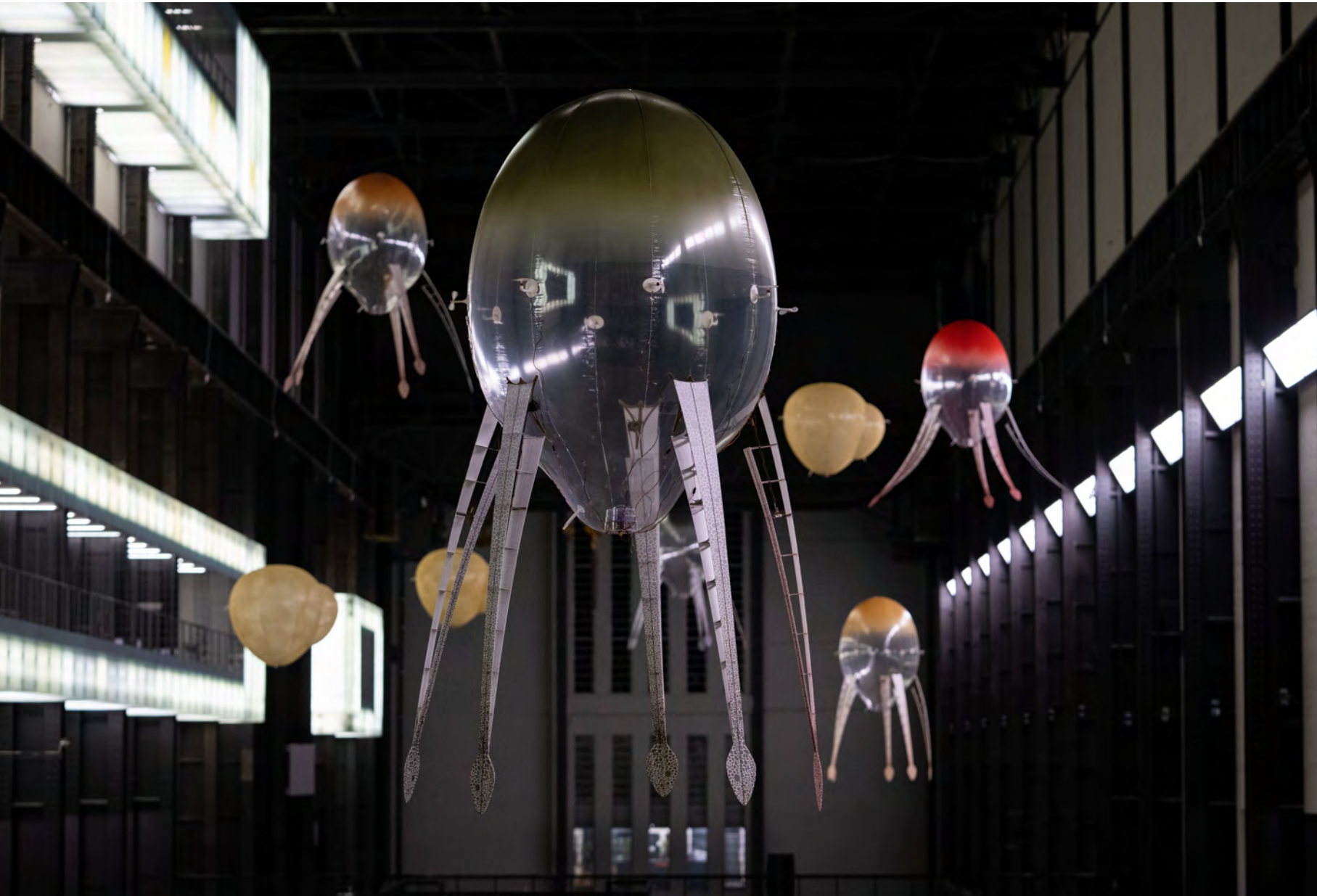
**Hyundai
Commission:
Anicka Yi: In Love
With The World**

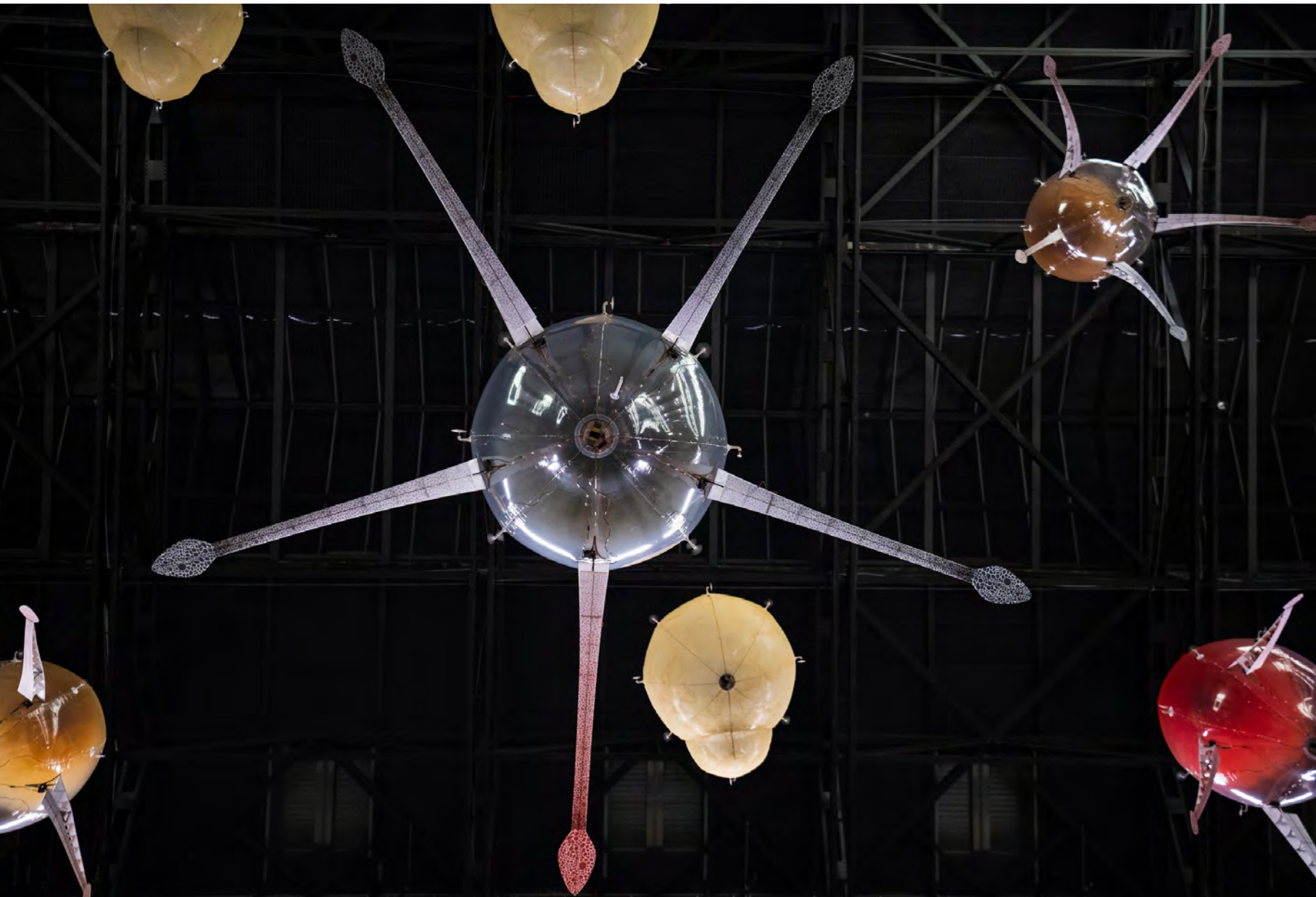
Anicka Yi (b. 1971) transformed the Turbine Hall at the heart of Tate Modern with her vision of a new ecosystem. For her Hyundai Commission, *In Love With The World*, Yi began with the question of what a ‘natural history of machines’ could look and feel like, and built on previous work speculating on the possibilities of machines evolving into independent forms of life. Referencing the Turbine Hall’s original purpose of housing turbines of the former Bankside Power Station before the site was developed into a gallery, Yi populated the space with biomorphic floating machines.

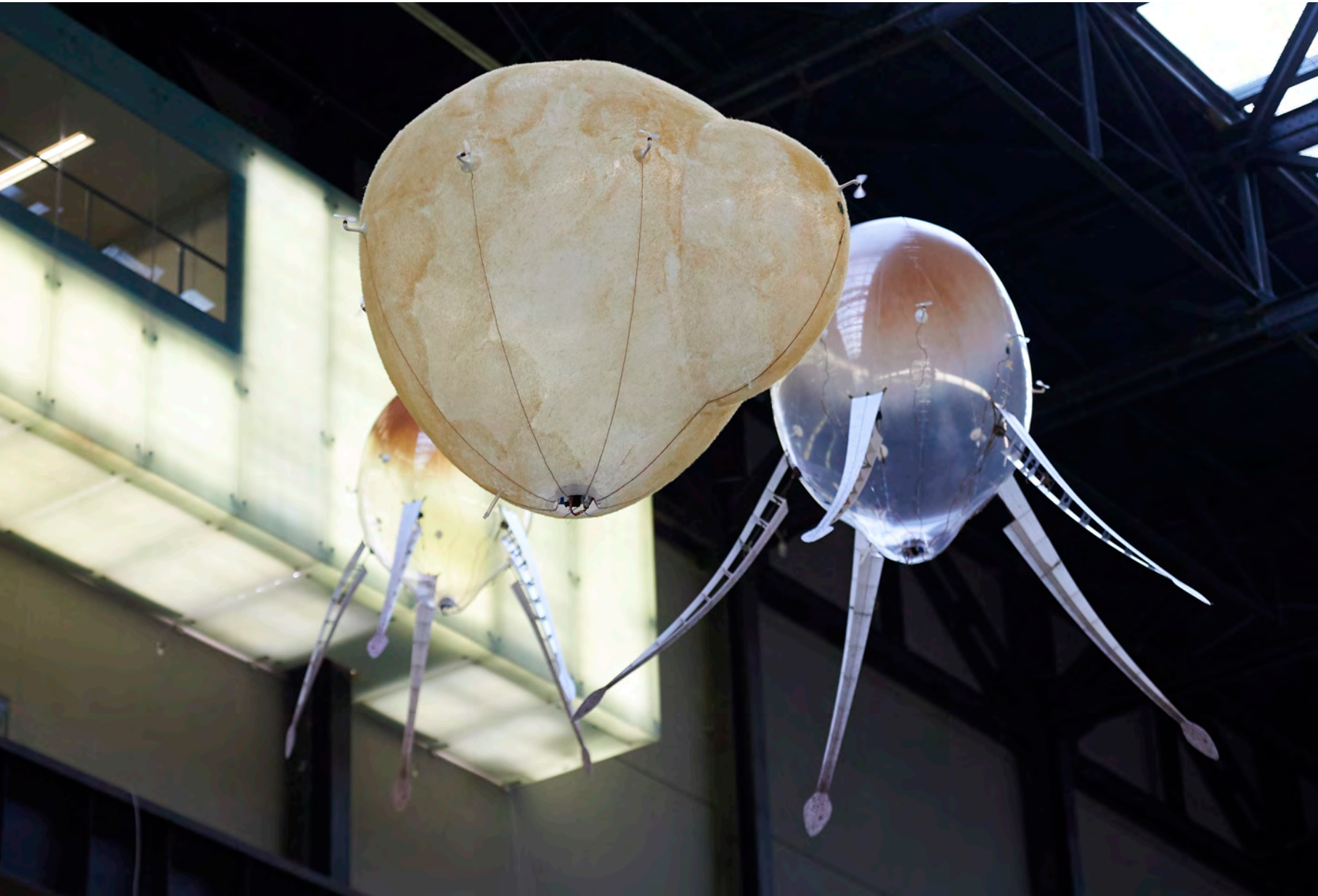
Moving through the air, her floating machines called ‘aerobes’ prompted viewers to think about new ways that machines might inhabit the world. Integral to Yi’s Hyundai Commission as well as her wider practice are scent and air. For Tate Modern, she created unique scentscapes that transition from one week to the next, evoking odours linked to a specific time in the history of Bankside. These scentscapes created an environment that connected the aerobes with the history of the site and all other organisms that shared their habitat. As the odours changed between each unique scentscape, the aerobes’ behavior and interactions developed in response.







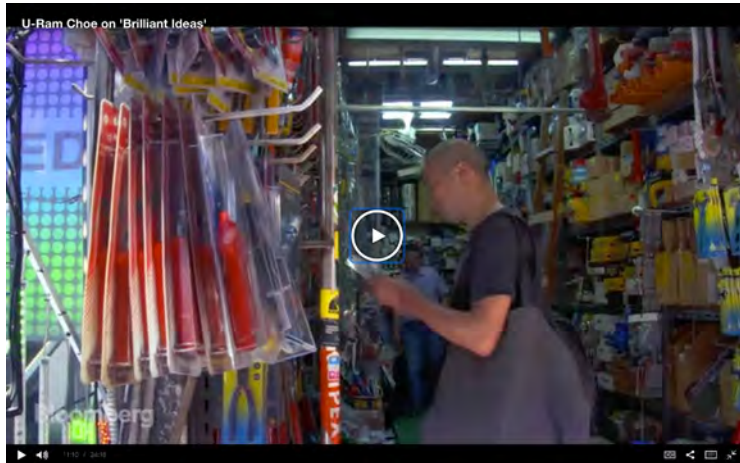




Hyundai Motor Art, Technology and Beyond

**Bloomberg
Brilliant Ideas**

Today's cutting-edge art can evoke public laughter, confusion, or even disdain. In order to foster a greater understanding of new art, Hyundai Motor Company has partnered with Bloomberg Media Group in the creation of a video series that presents and explains it. This collaboration began in 2015 when Hyundai and Bloomberg announced their first three-year partnership and created a global television series entitled "Brilliant Ideas." The series, designed to showcase the innovative ideas of 75 artists from around the globe, was streamed over a variety of platforms including Bloomberg television and other digital platforms. One contemporary artist was featured in each half hour episode. The series showcased artists such as Grayson Perry, Michael Joo, Cornelia Parker, Mariko Mori, Pipilotti Rist, and Bharti Kher. An important criterion of selecting and introducing artists was diversity, covering artists from various locations, genres, and gender.



Screenshot from Bloomberg Brilliant Ideas Episode 27: U-Ram Choe

**Bloomberg ART +
TECHNOLOGY**

Following the "Brilliant Ideas" series, Hyundai Motor Company and Bloomberg Media Group extended their collaboration with another digital video series "ART + TECHNOLOGY" to illustrate Hyundai's support of new avenues for blending art and technology.

With a particular emphasis on using new technologies to make art more accessible to members of the public, the series "ART + TECHNOLOGY" highlights and fosters new directions in art by artists who employ cutting-edge technologies. The program explores how science and technology interact with each other today, how this has affected the development of contemporary art, and how such interactions can have an impact on our everyday lives.

"ART + TECHNOLOGY" showcases the new era of contemporary art over multiple seasons, each running for approximately a year. Season 1 was artist-oriented, Season 2 focused on art institutions, and Season 3 was composed of episodes based upon important current issues.

The 36 episodes of Season 1, released from May 2018 to April 2019, illustrated the impact of some of the latest technologies upon art. The subject was divided into 12 key themes – Artificial Intelligence, Data, 3D printing, Virtual Reality, Drones, Robotics, Biochemistry, Projection Mapping, Augmented Reality, Wearables, Solar, and Space.

The 3~4-minute-long documentary-style episodes introduced artists who are pioneering new genres combining art and a specific new technology. Viewers could learn more about the eclectic nature of artistic creation, as newer artists pursue complex collaborations from diverse skills and resources to develop their work.

The episodes shared a common interest in showing ways in which artists in newer media engage with current social and political topics such as war, poverty, and

environmental issues. Their works indicate how science and technology must be complemented by art and philosophy to usher in a better future.

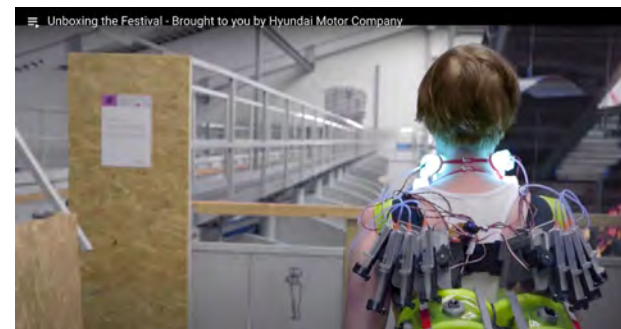
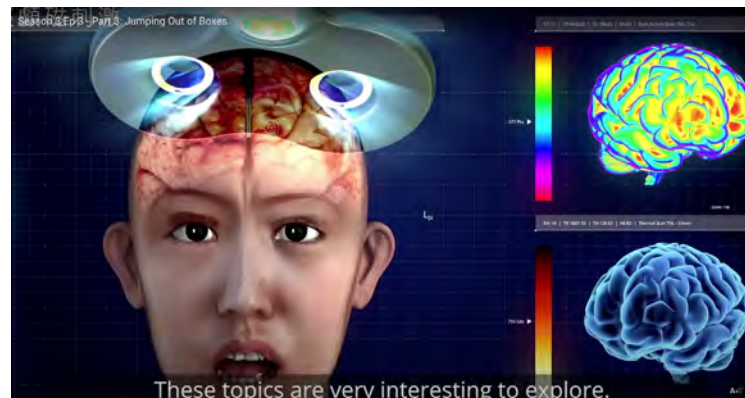
Season 2, released from April 2019 to April 2020, consisted of 12 episodes and shifted the focus from artists to global art institutions and exhibitions. The episodes featured extensive interviews that were conducted with a wide range of experts at institutions and international art festivals ranging from the Museum of Modern Art in New York and the Serpentine Galleries in London to Ars Electronica in Linz.

Season 2 “ART + TECHNOLOGY” combats our perhaps inevitable distrust of new technologies by showing how art combined with science and technology has the power to change the world in new and positive ways.

Season 3 continued the project’s overall emphasis on art’s powers to alter, interpret, modify, and utilize science and technology. Key issues addressed in the series included bio-risk, environment, identity, privacy, and others. This season addressed the big questions confronted at the intersection of Art + Technology – from moral debates to social issues, and ultimately to broad concerns how technology will shape the future. During the production and distribution of Season 3, the world underwent major changes and much suffering from the Covid-19 pandemic.

“Artists are often in this position of probing things and picking up on these weak signals and then putting things out there that become like warnings. Artists can say ‘Be careful. This kind of future is coming if we are not careful,’” said artist Heather Dewey-Hagborg.

All three seasons of “ART + TECHNOLOGY” stream globally on Bloomberg’s digital platforms and can be viewed for free.



Ars Electronica, a cultural, educational and media art research institute in Linz, Austria, has anticipated the arrival of the digital revolution era since its establishment in 1979. Today this visionary cultural institution boasts a worldwide reputation for excellence in new media art. Ars Electronica holds year-round exhibitions encompassing various fields of art and science – media art, biotechnology, genetic engineering, neuroscience, robotics, prostheses, etc.

Ars Electronica collaborates with artists, scientists, technologists, engineers, entrepreneurs, and social activists from all over the world to share innovative visions, ideas, and projects. Hyundai Motor and Ars Electronica have collaborated on unique global art exhibitions displayed at various Hyundai Motorstudios located around the world, including Seoul, Beijing, and Moscow in 2018. The theme of “Future Humanity – Our Shared Planet,” showcased work imagining interactions between humans and machines, along with how these relations have an impact on culture, tradition, and spirituality.

25 works of art by 19 artists were on put display almost simultaneously at various Hyundai Motorstudio locations. The featured artists included Amy Karle, Memo Akten, Michele Spanghero, Shinseungback & Kimyonghun, ROOMTONE, Jangwon LEE, and Yangachi. As with other Hyundai Motor’s art projects, the exhibitions aimed to explore how to preserve and develop human values in an age of advanced technology. The collaborations between Hyundai Motor and Ars Electronica have also provided a platform to introduce Korean media artists to the world by introducing VH AWARD selected artists through the Ars Electronica Festival as well as their artists-in-residence program.



Creative Robotics, *Roboterzelle*, a participatory art project by Johannes Kepler Institut Fur Robotik at Ars Electronica Center. © Ars Electronica

Rainer Kohlberger, *Shimmering Perception*, exhibition view at Ars Electronica 2018. © Magdalena Sick-Leitner

Deep Space 8K, a participatory art project for families at Ars Electronica Center. © Robert Bauernhansl, Ars Electronica

Venice Biennale (2015, 2017, 2019)

The Venice Biennale is one of the world's most influential contemporary art events, and also one of its oldest, with over 120 years of history. Hyundai Motor Company has been supporting and collaborating with the Korean Pavilion at the Venice Biennale since 2015.

The 56th Venice Biennale featured the theme of “All the World’s Futures.” The Korean Pavilion celebrated its 20th anniversary with an epic historical/ transtemporal work by the Korean duo Moon Kyungwon and Jeon Joonho. Their exhibition, titled “The Ways of Folding Space & Flying,” spotlighted the past-present-future of the Korean Pavilion within the larger frame of Venice Biennale. The artists offered visions that were inspired by scientific methods of archaeology and anthropology.

Hyundai Motor continued its partnership in 2017 for the Korean Pavilion at the 57th Venice Biennale. This exhibition presented the works of artists Cody Choi and Lee Wan, commissioned by Arts Council Korea and curated by Daehyung Lee. Cody Choi’s work examined Korea’s modernization and explored tensions between the nation’s own changing identity and the increasing influence of the west. Lee Wan investigated the hidden lives of individuals who are exploited by global power structures in countries all over Asia and beyond.

The 58th Biennale in 2019 explored questions of East Asian modernity and histories through gender-focused critique and reflection. Titled “History Has Failed Us, but No Matter,” the Korean Pavilion in 2019 was curated by Hyunjin Kim and featured three artists – Siren Eun Young Jung, Hwayeon Nam, and Jane Jin Kaisen. They focused their works around the question: “Who canonized the formation of history, and whose bodies are yet to be written about as part of that story?”

Biennale of Sydney (2016, 2018)

The Biennale of Sydney began as an event that was associated with festivities at the opening of the Sydney Opera House in 1973. Over time it has grown into a broadly Asian biennale, one with unique and distinctive characteristics that differentiate it from those in the West.

In 2016, Hyundai Motors participated as a major partner of the Biennale of Sydney, fostering new kinds of collaboration and innovation in art. The company supported a major effort at the 20th Biennale of Sydney to amplify the event by broadening it to the public. The event would include not only various exhibitions but also artist talks, performances, forums, guided tours, and family days.

Hyundai Motor continued the partnership with the Biennale of Sydney in 2018, which featured the theme of “Superposition: Equilibrium & Engagement.” In highlighting the new term ‘superposition,’ the 21st Biennale of Sydney in 2018 opened up new conceptual frameworks for considering how art is related not only to human history, but also to the climate and cosmos, and all of nature itself.



Cody Choi, *Cody's legend vs. Freud's shit box*, ed 2/3+ap, Bronze, wood, steel, 2017, the Korean Pavilion at the 57th Venice Biennale. Photo: Riccardo Toso, Courtesy of Cody Choi

Lee Wan, *Proper Time: Though the Dreams Revolve with the Moon*, 668 clocks, Dimensions variable, installation view with *For a Better Tomorrow*, 2017, the Korean Pavilion at the 57th Venice Biennale. Courtesy of Lee Wan

Cody Choi, *Venetian Rhapsody – The Power of Bluff*, Neon, LED, Steel, Canvas, PVC, 1,243 x 1,033 x 111 cm, 2016-2017, night installation view at the Korean Pavilion at the 57th Venice Biennale. Courtesy of Cody Choi



Lee Bul, *Willing to Be Vulnerable*, Heavy-duty fabric, metalized film, transparent film, polyurethane ink, fog machine, LED lighting, electronic wiring, dimensions variable, 2016, the 20th Biennale of Sydney. Courtesy of Lee Bul and Biennale of Sydney

Bo Christian Larsson, *Camperdown Cemetery*, installation view, 2016, the 20th Biennale of Sydney. Courtesy of Bo Christian Larsson and Biennale of Sydney

Chiharu Shiota, *Conscious Sleep*, Hospital beds, bed sheets, black wool, 2016, The 20th Biennale of Sydney. Courtesy of Chiharu Shiota and Biennale of Sydney

First opened in Seoul, Korea in 2014, Hyundai Motorstudios are spaces where visitors can experience Hyundai Motor Company's key values. They offer various exhibitions and programs.

The word 'motor' captures the essence of Hyundai, while the word 'studio' denotes a place for contemplating and creating new things – a place of experimentation and even fun. Six Hyundai Motorstudio spaces have opened around the world: four in Korea, one in Beijing, China, and one in Moscow, Russia.

Each of these spaces operate under a specific theme. Hyundai Motorstudio Seoul is a space that first opened up the new approach Hyundai Motor Company takes, fostering exploration of its operations and infrastructure.

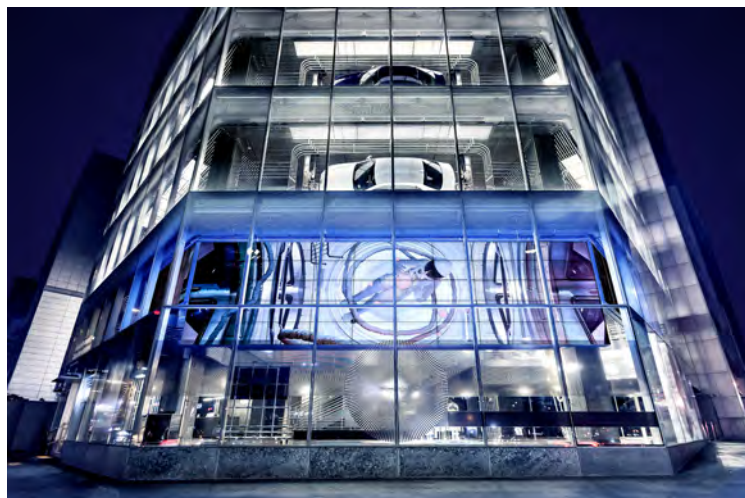
Hyundai Motorstudio Goyang is a place where visitors can rediscover the car as more than just a mode of transportation from A to B by showcasing car manufacturing processes and opening up public spaces for the local community.

Hyundai Motorstudio Hanam provides a space that visualizes the idea of hydrogen energy, the future eco-friendly energy source, and fuel cell electric vehicles, through a number of visual presentations and events.

Hyundai Motorstudio Busan highlights the company's commitment to pushing the boundaries of design. Its first design exhibition, "Reflections in Motion" provided a vision of 'Progress for Humanity.'

Each Motorstudio, with its specific theme and function, incorporates art exhibitions and other initiatives. In particular, Hyundai Motorstudio Beijing which is located in the 798 area, a neighborhood of major galleries and art institutions, showcases exhibitions under the theme of 'sustainable energy.' It is best known for its art award 'Hyundai Blue Prize,' given since its opening at 2017. This program aims to foster emerging Chinese curators by providing them the opportunity of curating exhibitions. 'The Hyundai Blue Prize' award is given to emerging curators (up to age 35) with insightful approaches to addressing the complexities of contemporary Chinese society. Themes of the Hyundai Blue Prize are announced every year. These included "Social Mobility" in 2017, "Future Humanity" in 2018, "Social Intelligence" in 2019, and "Resonant Cities" in 2020. These are all themes that reflect Hyundai Motor's key values of Creative Energy and Sustainability.

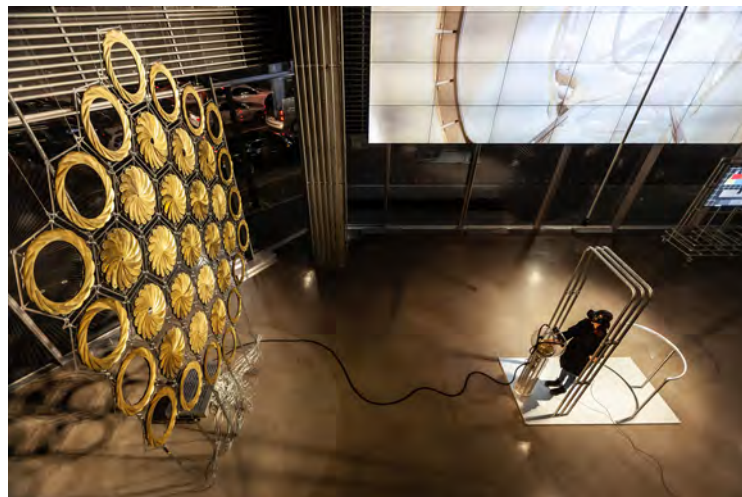
In 2021, the Hyundai Blue Prize award was extended to Korea with the launch of a new category, the 'Hyundai Blue Prize Design' award, fostering Korean design curators. The awards program was held at Hyundai Motorstudio Busan, the company's experience space which highlights the theme of 'Design to Live By.'



Future Humanity – Our Shared Planet, ROOMTONE, *Depth of Circle Video*, 10 min, dimensions variable, 2018, Hyundai Motorstudio Seoul. Courtesy of the artist and Hyundai Motorstudio Seoul

Future Humanity – Our Shared Planet, Shinseungback Kimyonghun, *Cloud Face*, 2018, Hyundai Motorstudio Beijing. © Ars Electronica / Vanessa Graf

Future Humanity – Our Shared Planet, Yangachi, *I commute to an office in 1956. There I invent 1976, 1980, and 1986 as if 1966 came later, before clocking out in 2010. I take the train to 1980 and stare out a motel window in 2012*, multi-channel video, 10 min 35 sec, 13 min 44 sec, 2015, Hyundai Motorstudio Seoul. Courtesy of the artist and Hyundai Motorstudio Seoul



Ars Electronica's Martin Honzik (middle) at the exhibition *Future Humanity – Our Shared Planet*, 2018, Hyundai Motorstudio Beijing. © Ars Electronica / Vanessa Graf

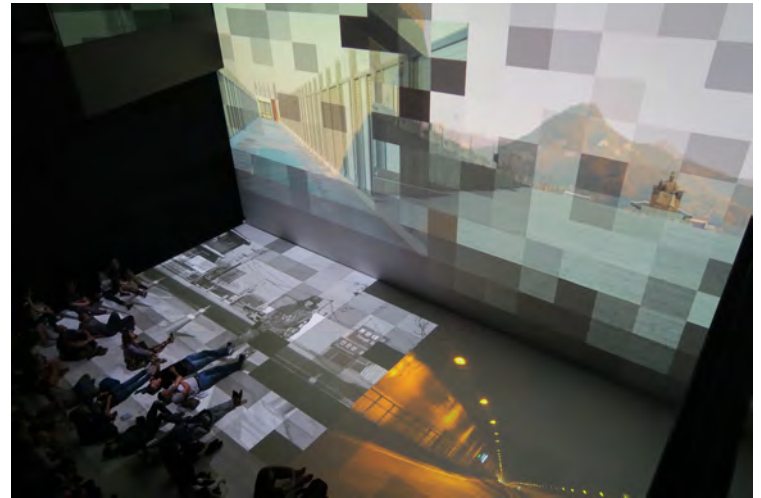
Future Humanity – Our Shared Planet, DEPART, The Lacuna Shifts, 2018, Hyundai Motorstudio Seoul. Courtesy of the artist and Hyundai Motorstudio Seoul

Future Humanity – Our Shared Planet, exhibition view, 2018, Hyundai Motorstudio Seoul. Courtesy of Hyundai Motorstudio Seoul

The VH AWARD is an award for media artists and contributes to the growth of Korean and Asian media art. In each year of the VH AWARD, one of the artworks among five finalists gets selected as Grand Prix by judges constituted of global curators and specialists.

Finalists of the VH AWARD receive grants for art production and an opportunity to participate in selected artists-in-residency programs. This award thus facilitates artists in raising their public profile at the global level. For instance, the finalists of the 1st to 3rd VH AWARDS were invited to a three-week artist-in-residency program at Ars Electronica, located in Linz, Austria, and they also exhibited their works at the Ars Electronica Festival. The five shortlisted artists in the 4th VH AWARD were invited to participate in the Eyebeam online residency program and exhibitions across various other global platforms.

The 4th VH AWARD extended for Asian artists engaged with the context of Asia and its futures, and celebrated the Grand Prix announcement on an immersive web-based stage and screening rooms.



A still from the screening of the 2nd VH AWARD grand prix artwork at Ars Electronica Festival Deep Space 8K © Hyundai Motor Group

Hear the Wind_Across the Border by HYUNGKYU KIM (the Grand Prix of the 2nd VH AWARD), screening at Vision Hall © Hyundai Motor Group

Lawrence Lek, *Black Cloud* (2021). Grand prix winner of the 4th VH AWARD. Provided by HYUNDAI MOTOR GROUP VH AWARD

Imprint

All Rights Reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic, mechanical, photographing, recording, or otherwise, without prior permission in writing from the publisher Hyundai Motor Company. Please contact artlab@hyundai.com for any inquiries.

© 2022 Hyundai Motor Company, Seoul, Korea
More about Hyundai Motor Company Artlab:
artlab.hyundai.com

Project management: ENART
Editing: Cynthia Freeland
Design: Dokho Shin
Production management: DB Communication

Printed and bound in Seoul, Korea
ISBN: 979-11-963084-5-2



ISBN 979-11-963084-5-2