

THE TALENTED BUT IN SEARCH OF

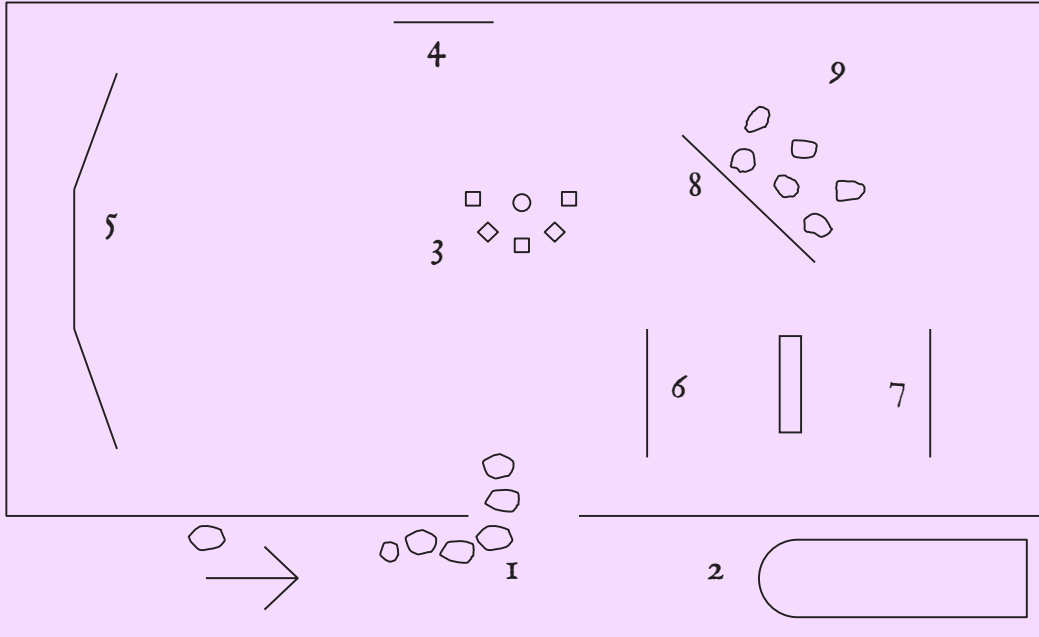


2022.8.11 - 10.23
당속 그룹 이야기

Gallery1 (1F)

The Unknown and Wildness

The Unknown and Wildness introduces the myths and spirits that have passed down through generations and the coexistence of wildness with them. This part of the exhibition highlights the coexistence of animals and spiritual beings from mythology in the open world with different times and cultures. A story that traverses magical imaginations across time and space allows the audience to face a multi-layered cosmology.

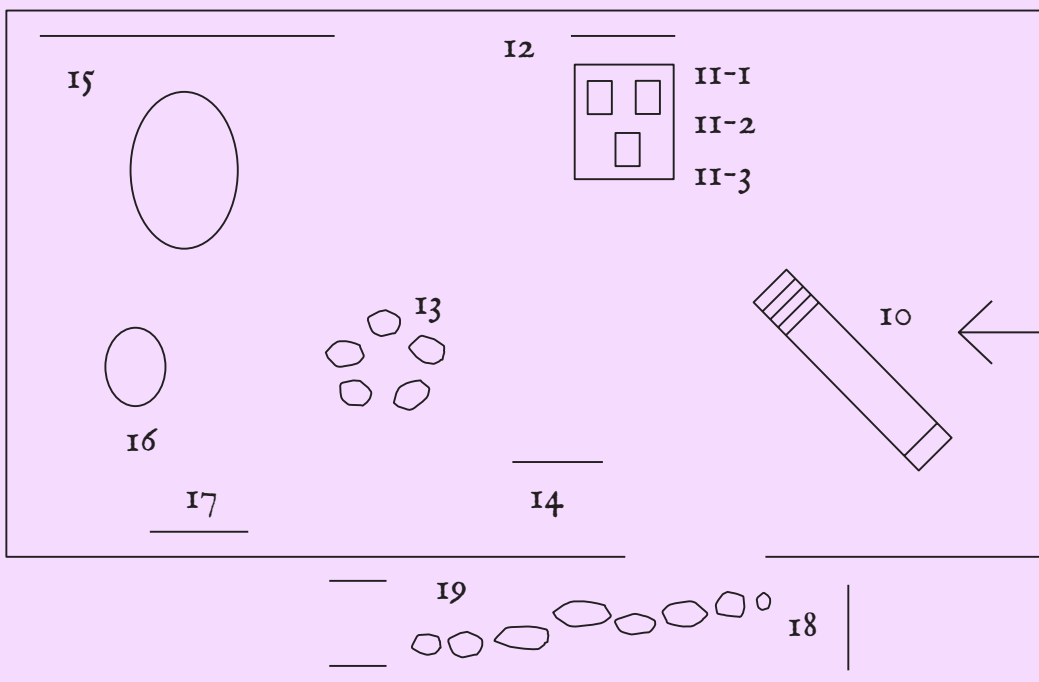


- I eobchae, *Eobchaecoin Breadcrumb*, 2022, acrylic and metal, dimensions variable.
Production: Sulki Kim
- 2 Morehshin Allahyari, *She Who Sees The Unknown: Aisha Qandisha*, 2018, 3D-printed resin sculpture, reflecting pool, single-channel HD video, 7 min 11 sec
- 3 Youngjoo Lee, *Apparition*, 2022, ceramic masks, modified virtual reality headset, metal stand, chair, VR video, dimensions variable, 3 min 50 sec
Music composition: Jacob Cooper
- 4 Youngjoo Lee, *Jaguar's Vision*, 2021, animation, 3 min 50 sec
Music Composition: Cristian Amigo
- 5 Clara Jo, *De Anima*, 2021, three-channel video, sound (stereo), 30 min 48 sec
- 6 Mooni Perry, *Research with me, Missing: when my dog can't even come back as a ghost*, single-channel 4K video, color, sound (stereo), 40 min
- 7 Mooni Perry, *Palanjungcheob*, single-channel 4K video, color, sound (stereo), 2 min 24 sec
- 8 Natasha Tontey, *The Epoch of Mapalucene*, 2021, single-channel HD video, 14 min 36 sec
- 9 Natasha Tontey, *Wa'anak Witu Watu*, 2021, single-channel HD video, 24 min 58 sec
- IO Song Min Jung, *Scene*, 2022, single-channel Full HD video installation, infinite loop, color, sound

Gallery2 (2F)

Mutant World

In *Mutant World*, we break away from the real world to discuss the speculative world and predict the reality of the near future. This part of the exhibition articulates the consciousness augmented by technology, the ego extending like a net, and the world of mutants created through synthesis and transformation. It also intersects virtual and real space, inducing the formation of third senses and experiences. *Mutant World* will allow the audience to reflect on the possibility and impossibility of worlding.



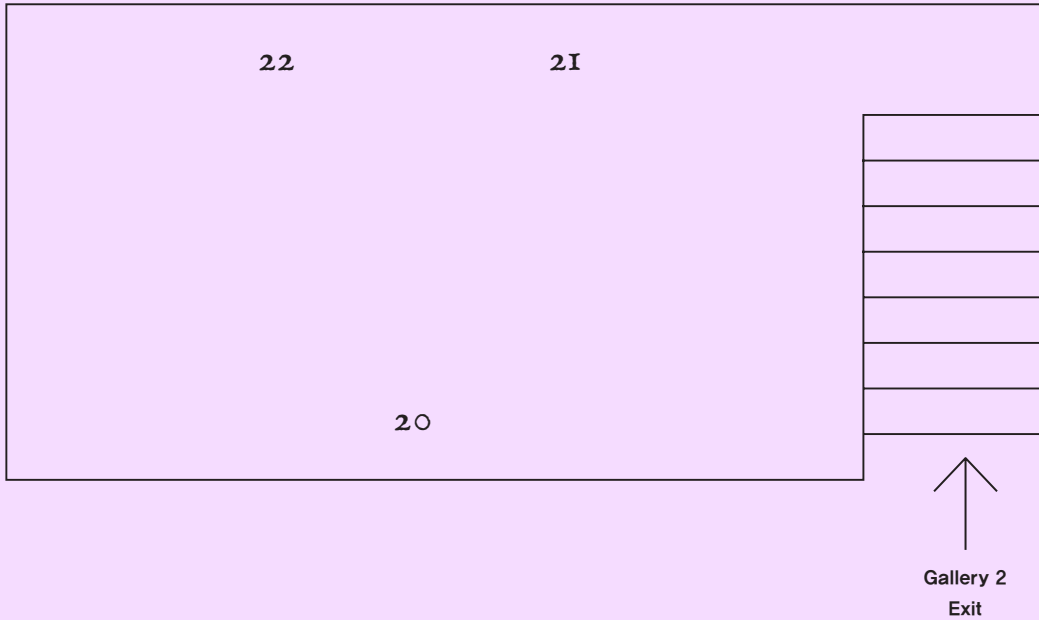
- II-I Sunpil Don, *Four Feet Walking Station_Atomic*, 2022, mixed media, 50×42×45cm
- II-2 Sunpil Don, *Four Feet Walking Station_Hikari*, 2022, mixed media, 57.5×42×45cm
- II-3 Sunpil Don, *Four Feet Walking Station_Convert*, 2022, mixed media, 58×42×45cm
- I2 Sunpil Don, *Don't Talk to Sleep Talkers*, 2022, 4K video, 7 min 18 sec
- I3 Sunjeong Hwang, *Tanhamu Species*, 2022, digital sculpting, painted 3D printing, dimensions variable
- I4 Sunjeong Hwang, *Tanhamu_the times of dancings*, 4K video, color, sound, 13 min
- I5 Keiken, *Morphogenic Angels and the Bubble Theory*, 2022, CGI film, 4K video, color, sound.
Score and Sound Design: Wavesovspace
- I6 Keiken + Clifford Sage, *Morphogenic Angels and the Bubble Theory*, 2022, VR.
Score and Sound Design: Wavesovspace
- I7 Keiken + Gabriel Massan, *Uxkme*, 2022, lightbox print, 225cm×151.8cm×10cm
- I8 eobchae, *AMAEBCH*, 2022, single-channel Full HD video installation, color, sound, 12 min 11 sec
- I9 eobchae, *Eobchaecoin Breadcrumb*, 2022, acrylic and metal, dimensions variable.
Production: Sulki Kim

Archive Lounge (2F)

Online Exhibition Viewing Room

Mycelium Garden

Mycelium Garden is an online exhibition where the audience can see the digital works of the festival participants. In the Archive Lounge, the audience can go on a walk in *Mycelium Garden* and experience digital works. Texts contributed by Bora Lee-Kil, Bosun, Hannah Seo, Mina Ha written at the pre-exhibition workshop *Worlding-with*, are also available on paper.

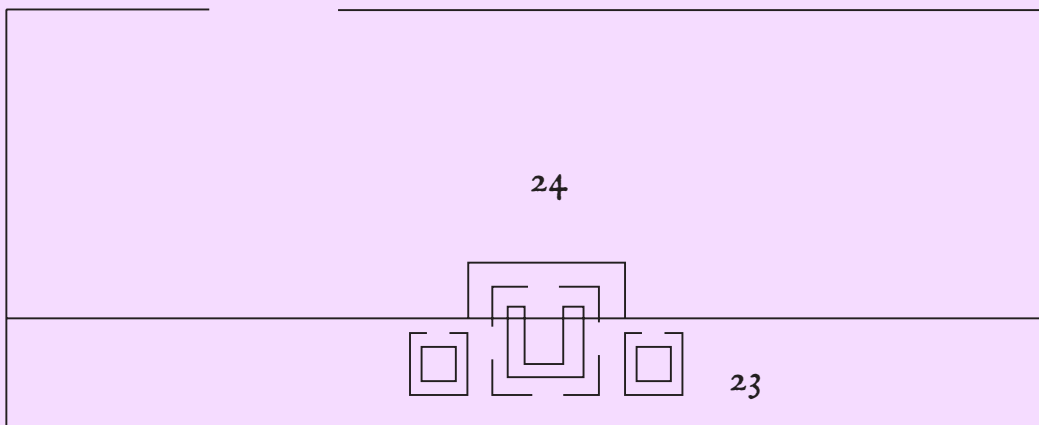


- 2O eobchae, *Welcome to luge.money*, 2022, QR code print on adhesive vinyl, dimensions variable
- 2I Texts from Workshop *Worlding-with*
- 2I-1 Bora Lee-kil, *My Heritage Sign Language Dictionary*, 2022
- 2I-2 Bosun, *A Day in the Life of Gardner Mycota*, 2022
- 2I-3 Hannah Seo, *Text Cupid Eros*, 2022
- 2I-4 Mina Ha, *Happy Ending*, 2022
- 22 Online Exhibition *Mycelium Garden*

SpaceFeelux (1F)

The Underground Garden

The Fable of Net in Earth aims to co-create relationships in which everyone is connected and symmetrical to the world of different species. In *The Underground Garden*, with presented works of HONF, various programs will be held during the exhibition such as strategies to be involved in continuous life, skills to communicate with each other in horizontal relationships and culture, and engagement of women in practices of land, technology, and science. Collectives, communities, and participants who resemble the energy of the land that would fill this space will share their own practices and knowledge in life and suggest their experiences of intimacy.



- 23 HONF (The House Of Natural Fiber), *INGSUN*, 2022, mixed media, iron structure, DIY electronic circuits, plants, video, microcontroller, textile, dimensions variable
- HONF
Gisela Maria, Irene Agrivina, Nona Yoanisara, Bio Andaru, Haryo Hutomo, Dhoni Yudhanto
- In collaboration with
Yudianto Asmoro, Yoga Permana Putra, Gian Pingga, Hogi Tetra, Galih Kurniawan, Aditya Tama, Louis Marcellino
- 24 HONF (The House Of Natural Fiber), *PUBLIC LAB & KITCHEN*, 2022



2022 ARKO Art & Tech Festival
The Fable of Net in Earth
August 11 – October 23, 2022

The Fable of Net in Earth

ARKO Art Center Gallery 1, 2,
SpaceFeelux, Archive Lounge,
Online Platform NewArtCity

2022 ARKO Art & Tech Festival *The Fable of Net in Earth* is an exhibition that examines shifts in digital networks and conditions of art production in a cumulatively accelerating hyper-connected society, exploring how this drift continues beyond speculative stories to practices in the real world. Instead of embodying the fantasy of connecting the virtual world to reality with digital-based technologies such as augmented reality and interaction, it focuses on how speculative or imaginary stories are led to knowledge and practices, creating Earth-shaking changes. *The Fable of Net in Earth* metaphorizes a decentralized network system of Web 3.0 by likening it to the system of fungal clusters, such as mushrooms and molds. It also addresses the unrevealed entanglement of humanity, nature, and mythological beings as beings of earth and concentrates on the story of 'worlding' that they portray.¹

This story starts with a suggestion to view the present and future life in a new scope, deviating from the order that the knowledge system of this era has given. Aiming towards 'disenchantment of the world,' the knowledge system of today alleviates the confusion caused by the hybridization of humans and non-human beings and separates the realms of the sacred and the profane, civilization and non-civilization, soul and living. However, this festival presents a magical world in which all beings of earth are intertwined through the 're-enchantment of the world' that creates bonds between the life and knowledge of non-human beings, such as animals, spirits, and myths, which have been disconnected by anthropocentric, scientific, and rational conceptions.

The Fables of Net in Earth supposes the exhibition space of ARKO Art Center and the online virtual exhibition space as a platform where a storytelling tool that has stepped out from normality and order is activated through digital creations to create a new story. In Gallery 1, *The Unknown and Wildness* allows the audience to experience multi-layered cosmology in different time zones with long-standing narratives on the coexistence of mythology, spirits, and

wildness (Clara Jo, Mooni Perry, Morehshin Allahyari, Natasha Tontey, Youngjoo Lee). In Gallery 2, *Mutant World* introduces a speculative world where a decentralized and distributed network of Web 3.0 is formed in the digital world (eobchae, Keiken, Song Min Jung, Sunjeong Hwang, Sunpil Don). *The Underground Garden* in SpaceFeelux is where HONF's work as well as many programs that share the knowledge and practices of collectives and communities that resemble the energy of earth can be found.

Meanwhile, the online virtual space *Mycelium Garden* invites the audience to explore digital works as if they've become microscopic spores, in the micro-fictional world organized according to the growth phases of fungus. In addition to the artworks by eleven artists in the physical exhibition space, the audience will be able to encounter commissioned and collaborative works by the artists with three guest curators (Anna Kim, Vishal Kumaraswamy × Ritika Biswas, Clara Jo × Mara-Johanna Kölmel, Li Yi-Fan × CHEN Hsiang-Wen). Moreover, the audience can find the phrases and writings written by four writers Bora Lee-Kil, Bosun, Hannah Seo, Mina Ha based on the output of the festival's pre-exhibition workshop *Worlding-with*, where they discussed real-life changing stories and potentials of practices, in electric signals in *Mycelium Garden*. Stories of the virtual space can also be found in the viewing room in the ARKO Archive Lounge on the second floor. The festival is preparing for another online exhibition and screenings in *Mycelium Garden* in collaboration with Digital Art Festival, Taipei, which will be released on September 30 during the festival.

Existences under earth that create a hybrid world with multiple perspectives are 'compost' beings² which live and die in conjunction with various creatures on Earth. The world depicted through the scope of mutants and hybrid beings is filled with the energy of recovery, reconstruction, and creation of future generations. It is the power of mutants and the vitality of earth that makes it possible to grow new seeds on the wasted land. We invite you to stay together in the mutant world with underground beings in earth.

1 *The Fables of Net in Earth* shares the wisdom of Nausicaä, a mediator from *Nausicaä of the Valley of the Wind* (1984), who connects the mutants of the fungal forest and the human community to coexist. It also refers to the ecological cycles of the imaginary world in which contaminated fungal forests prepare for regeneration and circulation in deep earth.

2 According to Donna Haraway, 'compost' is a configuration of de-anthropocentrism and a concrete shape that life and death of multispecies are intertwined in mutual interdependence. Donna Haraway, *Staying with the trouble*, North Carolina: Duke University Press, (2016), 32.

Online Exhibition

Mycelium Garden



Mycelium Garden is the online exhibition space for the on-site exhibition *The Fable of Net in Earth*. This virtual space combines mycelia, which are products of nature, with artificial gardens, symbolizing a festival that builds root-like relationships. Mycelia are the vegetative organs of fungi. They grow thread-like hyphae underground and create electric signal, similar to nervous systems that function like words in human language. Based on these facts, the online exhibition space is presented as a microscopic world that mycelia inhabit below ground, where they formulate their language. The space is divided into four Gardens that mirror a fungus's developmental stages. *Chytridiomycota Garden*, is the center of the exhibit, to which *Ascomycota Garden*; *Basidiomycota Garden*; and *Zygomycota Garden*, are all connected. The audience can travel to each space through portals. The Gardens provide the audience with curated groups of digital works by the sixteen artists participating in the physical show and written works by four writers, which are found between mycelial structures. The online exhibition provides the audience with the experience of viewing the digital artworks while walking around the Gardens.

Chytridiomycota Garden

Ascomycota Garden

Artists Anna Kim, Vishal Kumaraswamy × Ritika Biswas
× Guest Clara Jo × Mara-Johanna Kölmel
Curators Li Yi-Fan × CHEN Hsiang-Wen

Basidiomycota Garden

Artists eobchae, HONF, Keiken, Mooni Perry, Morehshin Allahyari, Natasha Tontey, Song Min Jung, Sunjeong Hwang, Sunpil Don, Youngjoo Lee

Zygomycota Garden

Partner Organization Digital Art Center, Taipei
Artists Chih-Chung CHANG, Chun-tien CHEN, Pou-Ching TSAI, Ta-Sheng KO, Yu LIU & Sih-Chin WU, Zhe-Hao HSU

Zygomycota Garden will be released on September 30 during the Digital Art Festival, Taipei.

Writer Bora Lee-Kil, Bosun, Hannah Seo, Mina Ha

Artists

Clara Jo

Clara Jo observes our weaknesses and instabilities and explores how diverse beings are connected through installation and video. She received a B.A. from Bard College New York, and her master class from the Institut für Raumexperimente/Universität der Künste Berlin. Jo's work has been exhibited at the Royal Academy of Arts; King's College; Barbican Center; Institute of Contemporary Arts, London; Arsenal – Institute for Film and Video Art; Hamburger Bahnhof; Akademie der Künste Berlin; and National Museum of Copenhagen, Denmark. She is currently the Vroman fellow at the Jan van Eyck Academie, and was a fellow at the Akademie Schloss Solitude in Stuttgart from 2020-21, as well as a fellow for Smithsonian Artist Research in 2018. She has had a solo show at Edith-Russ-Haus für Medienkunst in Odenburg, Germany, and participated in various group shows in the UK, France, and the USA.

eobchae

eobchae is an audio-visual production consisting of Nahee Kim, Chunsuk Oh, and Hwi Hwang, producing and trading goods and services with unmuted critical perspectives. Images that belong to the future and are indigenous are recalled through computing devices, linking the materialized body with the virtual soul across the generated timeline. eobchae's solo shows include *AMAEBCH* (Museumhead, 2022) and *eobchae × Ryu Sungsil: CHERRY-GO-ROUND* (Nam June Paik Art Center, 2019), and various group shows including *Arecibo* (TINC, 2022), *Reality Errors* (Nam June Paik Art Center, 2020), *Follow, Flow, Feed* (Arko Museum, 2020), and *News, Dear Mr. Ripley* (Buk-Seoul Museum of Art, 2018).

HONF (The House Of Natural Fiber)

HONF is a collective started in 1999 in Yogyakarta, Indonesia. It was born out of the social and political turmoil against the Suharto's regime, its nepotism and corruption. Through the Education Focus Program (EFP) curriculum, HONF concentrates on applying collaborative, cross-disciplinary, and technological actions to everyday life and responds to various social, cultural, and environmental challenges. In 2011, In 2020, the Indonesian Centre for Arts, Science and Technology was established to actively run their communities, programs, and activities. Their works are shown in various international exhibitions, including *Wunder der Prairie Internationales Live-Art Festivals* (Zeitraumexit, Mannheim, 2021), *Current Festival* (ENBW-Terrain, Stuttgart, 2021), *Atlas of the Dead* (HONF Citizen Laboratory, Yogyakarta, 2018), and *A Human Adventure* (ArtScience Museum, Marina Bay Sands, 2016).

Keiken

Keiken is an artist collective co-founded by Tanya Cruz, Hana Omori, and Isabel Ramos in 2015. Based in London and Berlin, they come from mixed diasporic backgrounds (Mexican, Japanese, European, and Jewish). Keiken collaboratively builds and imagines a metaverse to simulate new structures and ways of existing and to test-drive possible futures. Keiken explores how social assimilation dominates feelings, thoughts, and perceptions of humans through a variety of mediums including filmmaking, gaming, installations, extended reality (XR), blockchain, and performance. They have held solo shows in

Tetem, Enschede, Netherlands in 2022 and FACT, Liverpool, England in 2020, and were the winner of the Chanel Next Prize in 2022.

Mooni Perry

Intersecting Asian feminism, veganism, and human-animal studies, Mooni Perry weaves her stories vertically and horizontally based on research and philosophy, using video as her medium. She creates a story that crosses time and space from the perspective of East Asia, by connecting the dots in stories that seem unrelated to one another. Her solo shows include *Kumho Young Artist* (Kumho Museum of Art, 2022), *Binlang Xishi* (CR Collective, 2021), and *Mooni Perry Exhibition* (Bureaucracy Studies, Lausanne, 2020). In 2021, together with Hanwen Zhang, she launched the online platform AFSAR (Asian Feminist Studio for Art and Research), undertaking various projects in collaboration with researchers, activists, and artists.

Morehshin Allahyari

Morehshin Allahyari is an Iranian-Kurdish artist based in New York. She uses 3D simulation, video, sculpture, and digital fabrication as tools to rethink mythology and history. Through archival practices and storytelling, her work weaves together complex counter-narratives in opposition to the lasting influence of Western technological colonialism in the context of Southwest Asia and North Africa. Her works have been introduced in international exhibitions, festivals, and workshops including Venice Biennale di Architettura, New Museum, The Whitney Museum of American Art, Pompidou Center, Museum of Contemporary Art in Montreal, and Tate Modern.

Natasha Tontey

Natasha Tontey is an artist based in Yogyakarta, Indonesia, and her artistic practice predominantly explores the fictional accounts of the history and myths surrounding 'manufactured fear.' The artist observes alternative possibilities of the future projected from the perspective of the subtle and personal struggles of outcast beings, rather than the existing perspective of major institutions. Her work has been shown at *Transmediale 2021* (Silent Green Kulturquartier, Berlin, 2021), *Liveworks Festival Art 2021-Dance Life* (Performance Space, Sydney, 2021), *Singapore International Film Festival 2021* (Singapore, 2021), and *Asian Film Archive 2021* (Oldham Theater, Singapore, 2021). In 2020, she received the HASH Award from ZKM and Akademie Schloss-Solitude.

Song Min Jung

Song Min Jung creates a particular flow by physically traveling within the world where the artist herself becomes a user, or participates as an observer or a thinker. Her artistic language stems from the ambiguous emotions that arise from the entanglement of physical and psychological places. Selected solo shows include *transmor* (Kunsthal Aarhus, Aarhus, 2021) and *COLD MOOD (1000% soft point)* (Taste House, 2018). She has also taken part in group shows including *Objects in Mirror are closer than they Appear* (OCAT, Shanghai, 2021), *Signaling Perimeters* (Nam-Seoul Museum of Art, 2021), *Tactics* (Nam June Paik Art Center, 2021), *Busan Biennial: ten chapters and five poems* (Museum of Contemporary Art Busan, 2020), *Solidarity Spores* (ACC, 2020), and *Young Korean Artists* (MMCA, 2021).

Sunjeong Hwang

Sunjeong Hwang looks for an organic connection between humans, nature, and technology, focusing on the relationship between non-humans, post-humanity and technology, and nature based on multidisciplinary research. Imagining the deficiencies of the postmodern era, represented by dystopia, she attempts to experiment with sensory and non-sensory, human and non-human interfaces, and proposes humanities of this generation. Using various technical media such as AI, general coding, music, and Audiovisual, she seeks to combine with bio-media through computing work based on organic structures or research on organisms' movement. Currently, based on research about plant and mycelium networks, she is continuing sound works based on data obtained from plants and Tanhamu Project, constructing mycelium networks into a virtual world. Her works have been shown in various exhibitions including *Organotopia* (Paradise Art Lab, 2022) and *Migration to a New Earth Planet* (ACC, 2021).

Sunpil Don

Sunpil Don focuses on reproducing characters and backgrounds in subcultures, how they come into being, and the various ways of consuming them. He also presents three-dimensional structures and videos that criticize the obsessive reality in the era of over-resolution which mimics and duplicates reality. His solo shows include *SADERxSABER* (Midopa, 2021), *Cats on Mars* (Kunsthal Aarhus, Aarhus, 2021), and *Portrait Fist* (Art Sonje Center, 2021). He has participated in group shows including *Sculptural Impulse* (Buk-Seoul Museum of Art, 2022), *Selfish Art-Viewer* (Seoul Art Space Geumcheon, 2021), and *Please note: the design is subject to change* (Grassi Messe, Leipzig, 2018).

Youngjoo Lee

Youngjoo Lee's interest lies in the shift in individual identities and values according to family, country, race, culture, and language. In recent works, she explores the relationship between groups and individuals from a perspective of decolonization and deconstruction of male-centeredness, using animation, virtual reality, performances, drawings, and three-dimensional installations. Lee also critically presents the phenomena of discrimination, alienation, and assimilation according to individuals' gender identity, social role, and economic status. Her works have been shown in solo shows *Lizardians* (Post Territory Ujeongguk, 2021) and *We are never going to be the same* (Ochi Projects, LA, 2021), and in group shows *Catastrophe and Recovery* (MMCA, 2021) and *Curitiba Biennial* (MusA, São Paulo, 2013).

Artists ✧ Guest Curators

Anna Kim, Vishal Kumaraswamy ✕ Ritika Biswas

Anna Kim

Anna Kim is a Gwangju-based multimedia artist from Los Angeles, CA. Her work is based on her hybrid identity as a Korean American,

exploring whether it is achievable to produce an ecological perspective regarding the human relation to technology and nature. Her work deals with responding to traumas caused by environmental, psychological, and social violence while contemplating the possibilities of art that go against the dominant narrative and proposing to generate an alternative subject. Kim's solo exhibitions include *Beyond Human* (Media338, 2021) and *Neosurreal* (7T Gallery, 2022). In addition, she has participated in a number of group exhibitions, such as *Digital Resonance* (GMAP, 2022), *Non-/Human Assemblages* (Sea Art Festival, 2021), *Sustainable Museum: Art and Environment* (The Museum of Contemporary Art Busan, 2021), and *Negentropic Fields* (National Museum of Singapore, Singapore, 2021).

Vishal Kumaraswamy

Vishal Kumaraswamy is a Bangalore, India-based artist and curator who mainly works across text, film, sound, performance, and computational arts. His media-based works originate from various critical interests, including his own subaltern caste lineage, the caste system, race, and technology, and employs experimental technologies. Kumaraswamy has presented his work at the Venice Biennale's Pavilion, Athens Digital Arts Festival, CCS Bard College, and the Royal College of Art, among others. In addition to his solo exhibition *SITE Gallery Realness* (Site Gallery, Sheffield, 2022), he participated in numerous exhibitions, including *Speech Sounds* (Carlow Arts Festival, Carlow, 2022) and *Rerouting* (Contemporary Calgary, Calgary, 2022).

Ritika Biswas

Ritika Biswas is a UK-based curator from India. She is interested in experimental virtual art platforms, non-human ecology, and post-colonial digital strategies. Her research focuses on the practice of ecology and community-building, particularly within the Global South. She was a curator for New Art Exchange and Nottingham Arts Mela Festival, Nottingham, UK. Biswas also served as artistic director for the 2021 *Sea Art Festival: Non-/Human Assemblages* and has worked in curatorial capacities in Singapore and New York.

Clara Jo × Mara-Johanna Kölmel

Clara Jo

Clara Jo observes our weaknesses and instabilities and explores how diverse beings are connected through installation and video. She received a B.A. from Bard College New York, and her master class from the Institut für Raumexperimente/Universität der Künste Berlin. Jo's work has been exhibited at the Royal Academy of Arts; King's College; Barbican Center; Institute of Contemporary Arts, London; Arsenal – Institute for Film and Video Art; Hamburger Bahnhof; Akademie der Künste Berlin; and National Museum of Copenhagen, Denmark. She is currently the Vroman fellow at the Jan van Eyck Academie, and was a fellow at the Akademie Schloss Solitude in Stuttgart from 2020-21, as well as a fellow for Smithsonian Artist Research in 2018. She has had a solo show at Edith-Russ-Haus für Medienkunst in Odenburg, Germany, and participated in various group shows in the UK, France, and the USA.

Mara-Johanna Kölmel

Mara-Johanna Kölmel is a London-based curator and art historian interested in post-digital culture and art. Her practice dedicates to

identifying the gaps of a white Western art canon and unlocking it as space that comes with response-ability—the ability to respond to its architectures of power and to think with, to care for those it chooses to forget, erase, and leave behind. She has performed international curatorial roles for Hamburger Kunsthalle, Akademie Schloss Solitude, and the Biennale of Sydney and is also a founding member of the digital culture institution KARA AGORA, exploring the digital field. She organized online exhibitions using Hubs by Mozilla, a Metaverse platform and seeks interactive possibilities between the physical and virtual spaces through technology in the digital environment.

Li Yi-Fan × CHEN Hsiang-Wen

Li Yi-Fan

Employing the forms of sculpture, painting, and projection, Li Yi-Fan transforms his work into a fantastic narrative object lying fragmentary in the exhibition venue, a work bearing more than a passing resemblance to the detritus of bitter struggles. The viewers may have a glimpse of the psychedelic space-time through which the artist has traveled, which contains his wit and the emergence and disillusionment of desires. He held the solo exhibition *Shelter_of_chaos.zip* (Digital Art Center, Taipei, Taipei, 2019) and has participated in group exhibitions including *the 2021 Asian Art Biennial "Phantasmapolis"* (National Taiwan Museum of Fine Art, Taichung, 2021).

CHEN Hsiang-Wen

As the current art director at the Digital Art Center, Taipei, CHEN Hsiang-Wen focuses on the interrelated dynamics among displayed artworks with a keen eye for spatial ambiance. She specializes in constructing exhibition narratives that provide readable and relatable contexts. She has curated numerous exhibitions such as *Life in-between: Mongolia and Central Asia through the Perspective of Contemporary Art* (Mongolian and Tibetan Cultural Center, Taipei, 2022), *Traveling Backwards to the Stories We Left Behind* (MoCA Taipei, Taipei, 2021), *The 16th Taipei Digital Art Festival 2021: Borderless Shelter* (Digital Art Center, Taipei, Taipei, 2021), and *A Rhythm of Tree Forming the Forest* (Chiayi Art Museum, Chiayi, 2021).

Writers

Bora Lee-Kil

Bora Lee-Kil writes and makes films, believing that being born to deaf parents made her a natural storyteller. Her books *Road Is School* (2009) and *Road-Schooler* (2009) tell stories about her quitting school at 18 and solo-traveling in Southeast Asia. Her film *Glittering Hands* (2014) shows the beautiful world that her deaf parents encounter from the perspective of a daughter as a film director, and a homonymous book was published in 2015. *A War of Memories*, a film about the different memories of a massacre of civilians committed by Korean soldiers during the Vietnam War, received the jury's special mention for the Wide Angle Competition section at the Busan International Film Festival in 2018. Lee-Kil also received the 2020 Young Amsterdam Support Award, given to young artists in Amsterdam and was officially invited to the Berlinale Talents' Doc Station at the 2020 Berlin International Film Festival. In 2021, she received the Gender Champion Award for women leaders worldwide presented by the

Dutch government.

Bosun

Bosun is a freelance writer who enjoys finding and portraying a small light in the darkness of one's heart. She practices veganism, hoping there will be fewer lives that suffer. She is the author of *The Lonely Dinosaur Cartoon* (2021), *My Veganism Cartoon* (2020), and *To the Stars after Being Lost in the Ordinary* (2016).

Hannah Seo

Hannah Seo has authored *The Jargon of Love* (2021) and *The Female Pied Pipers* (2020). One of the favorite comments she received from a reader is "Her writing makes the place so magical that if she invites me for a drink, I would say, Sure, anytime." She believes romance begins when a woman loves herself.

Mina Ha

A nonfiction writer, Mina Ha studied earth environmental science and philosophy for her B.A and history of science for M.A. She was an activist in the feminist group Femi Dang-dang, which was initiated after the Gangnam Station femicide in 2016. She struggled with severe depression at that time and chose to write about it for her thesis to "escape" her master's program. Among her many jobs as a columnist, science reporter, and writing tutor, she decided to become a writer. She has contributed to many magazines such as *SisalN*, *Hankyoreh21*, and *Hankook Ilbo*. In 2020, she began writing her book *Crazy, Peculiar, Pompous, and Smart Women*, a collection of research, encounters, and concerns of her, published in 2021. Ha is interested in how humans cognize the world and the relationship between the worlds that exist differently according to an individual's cognition.

2022 ARKO Art & Tech Festival

The Fable of Net in Earth

2022.08.11-10.23

ARKO Art Center Gallery 1, 2, SpaceFeelux,
Archive Lounge, Online Platform NewArtCity

Online Exhibition *Mycelium Garden*

newart.city/world/arko-festival-2022



The Fable of Net in Earth Official Website

www.fable-net-earth.art



Artists

Clara Jo, eobchae, HONF (The House Of Natural Fiber), Keiken,
Mooni Perry, Morehshin Allahyari, Natasha Tontey, Song Min Jung,
Sunjeong Hwang, Sunpil Don, Youngjoo Lee

Artists × Guest Curators

Anna Kim, Vishal Kumaraswamy × Ritika Biswas
Clara Jo × Mara-Johanna Kölmel
Li Yi-Fan × CHEN Hsiang-Wen

Workshop *Worlding-with Writers*

Bora Lee-Kil, Bosun, Hannah Seo, Mina Ha

Online Exhibition Co-curation & Production

PACK.

Formed in 2017, PACK. has had an active online and offline presence, working in different fields, including exhibition curation, web development, art education, research, branding, design, and publication. In addition, they collaborate with various experts—artists, curators, and developers—to organize communities for creators and curate new projects, exhibitions, and platforms at the intersection of art appreciation and collection and technology. Their notable exhibitions and projects include *Hinterland* (2022, New Art City, online exhibition), *ALL, ALL, ALL NFT* (2021, Space Four One Three), *PACK 2019: Adventure! Double Cross* (2019, Post Territory Ujeongguk), *PACK 2018: Tinker Bell's Journey* (2018, Space Four One Three), *off* (2021, Space Four One Three), *Art Street* (2020, STORAGE by Hyundai Card), and *Take Me Home* (2019, Platform L).

ARKO Art Center

3, Dongsung-gil, Jongno-gu, Seoul 03087

02-760-4850

www.arko.or.kr/artcenter

Instagram @arko_art_center

Twitter, Facebook @arkoartcenter

Youtube ARKO Art Center

Opening Hours 11AM — 7PM

Closed on Monday / Korean Thanksgiving Day

Admission Free

2022 ARKO & TECH Festival is supported by
ARKO Art & Tech of Arts & Technology Department.

Host



Partner Organization

