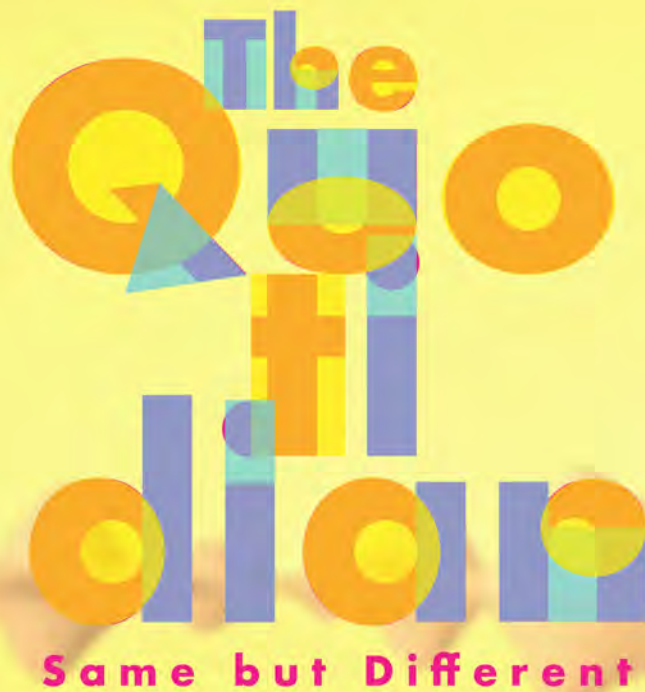




program

COMO & HAPPY SCREEN NOVEMBER-DECEMBER 2019



2019.11.7. ~ 2020.1.2.

COMO SKT - Tower 1F / Daejeon SKT Dunsan
HAPPY SCREEN - SK Bldg 4F

COMO&HAPPY SCREEN_NOVEMBER-DECEMBER 2019 《The Quotidian: Same but Different》

COMO&HAPPY SCREEN_NOVEMBER-DECEMBER 2019 《The Quotidian: *Same but Different*》

2019. 11. 7. – 2020. 1. 2.

*The exhibition period has been extended until 2 January, 2020.

Exhibition Venue & Open Hours

[COMO SCREEN]

SKT-Tower, Euljiro 1-ga Exit no.4 / Daejeon SKT Dunsan Bldg

08:30 ~ 21:00

[HAPPY SCREEN]

4F, SK building, 26, Jong-ro, Jongno-gu, Seoul

10:00 ~ 18:00

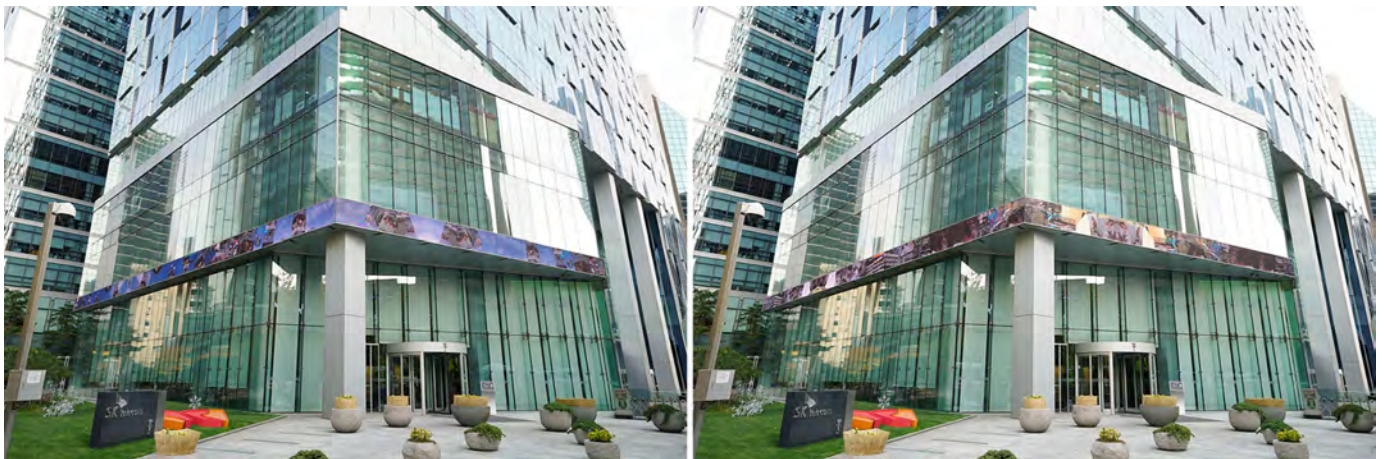
*Closed on weekends and public holidays

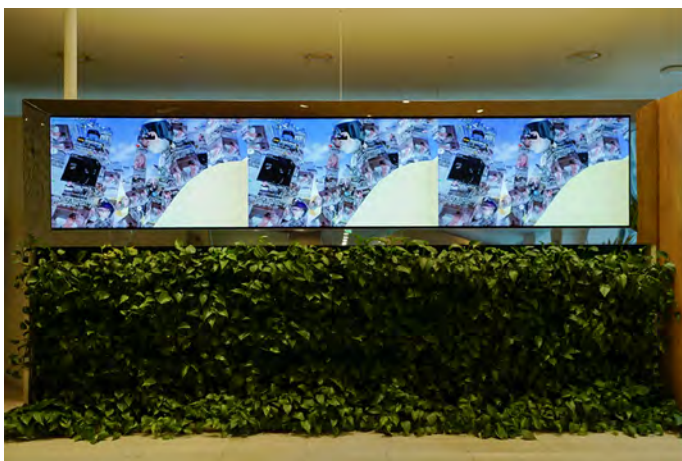
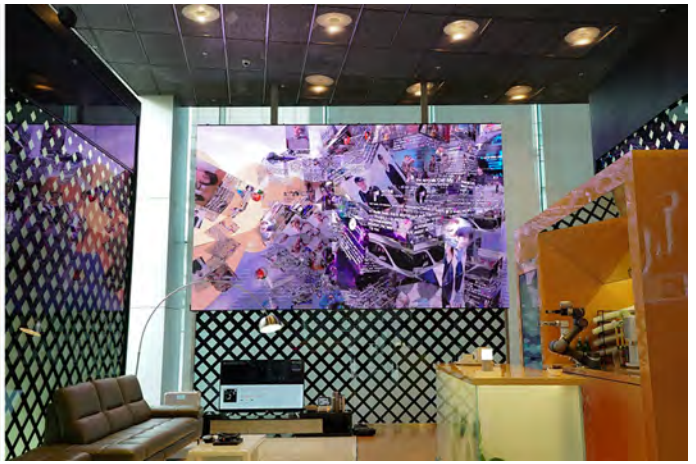
Entry Fee Free

Organizer Art Center Nabi, SK Telecom, SK Innovation

Artist Marc Lee

Exhibition Inquiry 02 2121 0952





<Exhibition Statement>

With the development of social networks in the digital age, the world seems to be constantly connected in a huge network, resembling each other. People living in their contemporaries feel closer to the political, economic, cultural and social issues globally and feel more connected than ever before. Networking activities on the internet work as a communication channel that transcends the physical constraints, reflecting voices of various individuals based on real-time community build-up and the commentary culture, and sharing their daily lives and thoughts every day.

The COMO&HAPPY SCREEN exhibition *The Quotidian: Same but Different* introduces two artworks by Swiss artist, Marc Lee, who focuses on computer programming-based multimedia installations. *10.000 Moving Cities-Same but Different*(2018~), which allows you to physically experience a virtual city utilizing multimedia technology, connects cities that are far away from each other mapping people's thoughts uploaded on their SNS. The virtual urban skyline is reconstructed in real-time by posts on social networks. Location-based Twitter posts allow visitors to empathize in a virtual world where they participate in social movements of our time and continuously experience local, cultural and linguistic similarities and differences.

Me, Myself & I(2018~) is an interactive installation where the selfies of the viewers captured through the smartphone are embodied as a virtual "Selfie City". Visitors explore the city surrounded by "me" and watch the self-portraits of "I" spread out in the virtual city, recognizing the true identity of "myself" in the social network that is permeated in our everyday lives. The artwork reflects the 'Selfie Culture' that reveals one's narcissism and egocentrism. At the same time, the imaginary city filled with the existence of 'I's provides an opportunity to think about the existence and the influence of an individual as a social being.

The Quotidian: Same but Different exhibition was designed to rediscover a city that is constantly changing and resembling, exploring the cultural landscapes we live, the possibilities of individuals, and their influences. In the digital age, the world may be getting closer and closer to each other as individuals and cities are becoming more and more similar. Just as photos, texts, and videos of users posted online color the landscapes of cultures, this exhibition will provide an opportunity to explore the virtual trip where the urban city environment will change along with 'my' everyday lives and thoughts and help us to rediscover the true meanings of 'my' existence.

<Artwork Description>



<10.000 Moving Cities – Same but Different>(2018~), Mobile app, mobile app for Android phones.

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10.000 Moving Cities - Same but Different, Mobile App deals with urbanization and globalization in the digital age. The user navigates through an urban environment of his choice. The landscape is constantly reshaped and redefined by posts on the social networks. Here these personal impressions are streamed in real time like windows to our changing world. The viewer participates in the social movements of our time and makes a virtual journey into constantly new image and sound collages in which one experiences

local, cultural and linguistic differences and similarities. In virtual space, this information is visualized on cubes that rise at different heights to become a kind of skyline. The work deals with how our cities are continuously changing and increasingly resemble one. This results in more and more non-places/places of lost places in the sense of Marc Augé's book and essay *Non-Places*, which could exist all over the world without any true local identity (such as motorways, hotel rooms, airports or supermarkets).



<Me, Myself & I>(2018~), Mobile app for Android phones.

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Me, Myself & I questions egocentrism and narcissism as widespread contemporary phenomena and their most popular, in-famous declination: the selfie culture. The digital era emphasizes the individual, who are seen more and more at the center of society, rather than being part of it.

Selfishness and narcissism are widespread, as selfie culture shows: We send mini-me's into the increasingly important virtual space of our society to make others aware of who we are and, most importantly, who we wish to be. Fiction, fantasies, exhibitionism, confessions, self-indulgent activities, solipsism motifs are the drivers behind our virtual life, with corporations and media shaping our (perceived) reality and exploiting recklessly our desires and fantasies, leading us further away from reality. The permanent representation of the lives of others also creates pressure to depict one's own life, which becomes a design object, and strengthens the spiral of staging through selfies and body cult.

This is where *Me, Myself & I* steps in and offers us an opportunity to develop new states of perception. In the virtual environment, images and reality are perceived unmistakably and unambiguously as being mutually incompatible. This helps the participant to decouple externally constructed realities from their natural environment.

<About the Artist>

Marc Lee's works, which focus on real-time processed, computer programmed audio-visual installations, have been shown in major Museums and new media art exhibitions including ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz, Seoul International Media Art Biennale, Inaugural Exhibition National Museum of Modern and Contemporary Art (MMCA) Seoul.

<http://marclee.io/en/about/>

Exhibition Manager Hyeln Jeon

Exhibition Curator Hee-Eun Kim

Exhibition Coordinators Yoojin Chung

Promotion Yeajin Cho, Yukyung Chung

Design Yukyung Chung

Video Editing HoMan Kwon

Video Transmission Junho Choi

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Email address	SUBSCRIBE →
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art center nabi 4F, SKbuilding, 26, Jong-ro, Jongno-gu, Seoul
Business Registration Number 207-82-07390
Director Soh Yeong Roh
Contact +82 2 2121 1031
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