

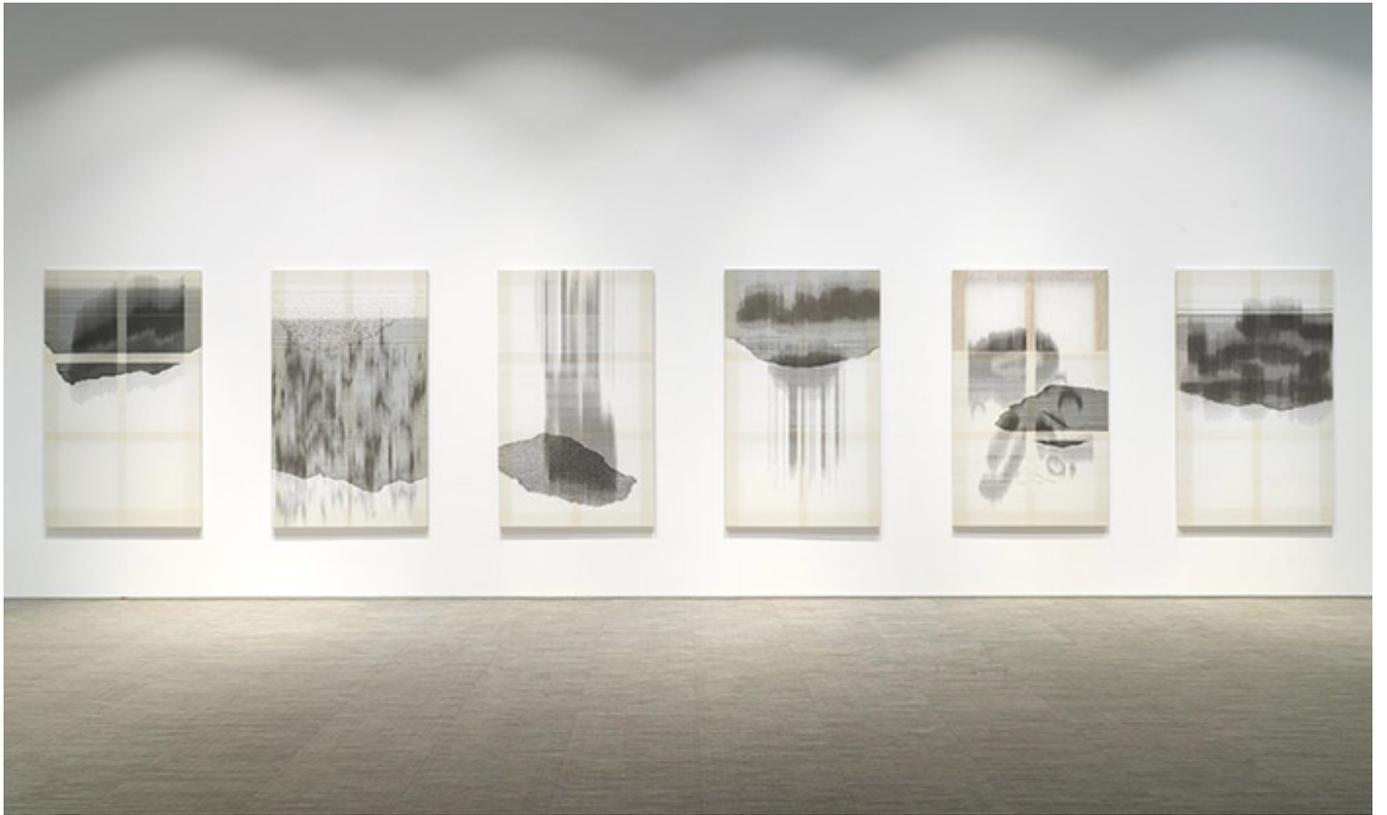
CHA Seungean

CHA Seungean Interview

CHA Seungean is a young entrepreneur who founded her brand in 2019. She is currently 10 years old. She started her brand because she wanted to create something that she could be proud of. She has a vision of becoming a successful entrepreneur and she is working hard to achieve it. She has a passion for fashion and she wants to share her designs with the world. She has a goal of becoming a millionaire and she is determined to make it happen. She has a lot of dreams and she is working hard to make them come true. She is a very hardworking and ambitious person. She is a role model for many young people. She is a true inspiration for everyone. She is a young woman who is making a difference in the world. She is a young woman who is changing the world. She is a young woman who is the future.

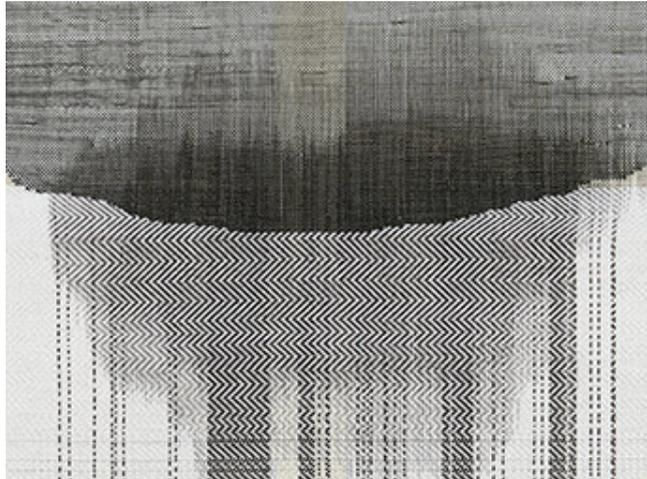


CHA Seungean is a young entrepreneur who founded her brand in 2019. She is currently 10 years old. She started her brand because she wanted to create something that she could be proud of. She has a vision of becoming a successful entrepreneur and she is working hard to achieve it. She has a passion for fashion and she wants to share her designs with the world. She has a goal of becoming a millionaire and she is determined to make it happen. She has a lot of dreams and she is working hard to make them come true. She is a very hardworking and ambitious person. She is a role model for many young people. She is a true inspiration for everyone. She is a young woman who is making a difference in the world. She is a young woman who is changing the world. She is a young woman who is the future.



TwillStain)-5,9,7,10,6,8_ Hairy Fairy Stain 2017

이 작품은 'TwillStain' 시리즈의 일부로, 다양한 패턴과 질감을 가진 직물 조각을 보여줍니다. 작품은 'Hairy Fairy Stain'이라는 제목을 가지고 있으며, 2017년에 제작되었습니다. 이 작품은 직물의 질감과 패턴을 강조하며, 다양한 색상과 질감을 사용하여 시각적으로 흥미로운 효과를 창출합니다. 작품은 직물의 질감과 패턴을 강조하며, 다양한 색상과 질감을 사용하여 시각적으로 흥미로운 효과를 창출합니다.



TwillStain)-10_Detail



TwillStain)-9_Detail

Q. 이 작품은 직물의 질감과 패턴을 강조하며, 다양한 색상과 질감을 사용하여 시각적으로 흥미로운 효과를 창출합니다.

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Ground_280x260x35cm_Monofilament, Acrylic Paint, Silk_2012(□□)

Q. □□□ □□□□□ □□ □□□ □□□ □□□

A. □□, □□ □□ □□ □□/□□/□□/□□□□ □□□□ □□□ □□□ □□□ □□□□ □□. □□□ □□ □□□□ □□□□□ □□□□ □□□ □□□ □□□□ □□□□ □□□□ □□□□ □□□ □□□ □□□□ □□□□ □□□ □□□ □□□□□ □□□ □□□ □□□ □□□□□ □□□ □□ □□□ □□□□□□ □□□ □□.



BAHC Heeza (with weft, with warp) by Heeja Bano, 2018

Q. What is the difference between weft and warp?

A.



BAHC Heeza : (BAHC Heeza ▶)

BAHC Heeza

BAHC Heeza is a

series of artworks created by Heeja Bano in 2019. The series consists of 10 pieces, each exploring the relationship between the weft and warp threads in a handloom. The artworks are made using natural materials and traditional weaving techniques. The series is currently on display at the BAHC Heeza gallery, 1000

2014년 10월 10일부터 11월 10일까지, 총 3.0개월 동안 10월 10일부터 11월 10일까지.



2014년 10월 10일부터 11월 10일까지, 총 3.0개월 동안 10월 10일부터 11월 10일까지. 2018년 10월 10일부터 11월 10일까지. 2019년 10월 10일부터 11월 10일까지. 2014년 10월 10일부터 11월 10일까지. 2016년 10월 10일부터 11월 10일까지. 2017년 10월 10일부터 11월 10일까지. 2018년 10월 10일부터 11월 10일까지. 2019년 10월 10일부터 11월 10일까지. 2014년 10월 10일부터 11월 10일까지. 2016년 10월 10일부터 11월 10일까지. 2017년 10월 10일부터 11월 10일까지. 2018년 10월 10일부터 11월 10일까지. 2019년 10월 10일부터 11월 10일까지.



«Leaving Independent» 2018

Q&A

Q. 2018년 10월 10일부터 11월 10일까지, 총 3.0개월 동안 10월 10일부터 11월 10일까지.

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art Things_Iron brushes_Archival pigment Inkjet
Print_50x70cm_2018



art Things_electric outlet_Archival pigment
Inkjet Print_50x70cm_2018

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«Leaving Independent» 2018

Q. 2018年「Leaving Independent」展覧会の感想を述べてください。



4 2018

A. 這件作品探討了空間與時間的關係。它通過在一個空曠的房間中懸掛衣物，創造出一種靜謐而富有詩意的氛圍。這件作品不僅是對日常生活的記錄，更是一種對空間與時間的深刻思考。它通過‘懸掛’這一動作，將時間凝固在空間之中，讓觀者在靜觀中感受到時間的流逝與空間的變化。

Q. 這件作品，如何，表達了什麼

A. 這件作品通過對日常生活的記錄，表達了對空間與時間的深刻思考。它通過‘懸掛’這一動作，將時間凝固在空間之中，讓觀者在靜觀中感受到時間的流逝與空間的變化。這件作品不僅是對日常生活的記錄，更是一種對空間與時間的深刻思考。它通過‘懸掛’這一動作，將時間凝固在空間之中，讓觀者在靜觀中感受到時間的流逝與空間的變化。這件作品不僅是對日常生活的記錄，更是一種對空間與時間的深刻思考。它通過‘懸掛’這一動作，將時間凝固在空間之中，讓觀者在靜觀中感受到時間的流逝與空間的變化。



Nr12cz_Archinal Inkjet Print_43x34cm_2015



Nr12cz_Archinal Inkjet Print_50x70cm_2016



Nr12cz_Archinal Inkjet Print_80x57cm_2016

Q. 這件，作品 表達了 什麼 內容



000 000 #54_Printed on wallpaper_3cm 000 0
 0_99x138.6cm_2018



000 000 #55_Printed on wallpaper_000 000 00 0
 0_88x123cm_2018

Q. 00 000 00 00, 000?

A.



0000 : (000_00_0000▶)



A Meeting Place_Oil on canvas, oil on paper, wrapped painting, glazed ceramic, wood, sponge, plaster, paper tape, orange, acrylic tube, clay, toy, wooden frame, Dimensions variable_Songeun Art Space_2017-2018

Q&A

Q. 이 작품은 어떤 재료로 만들어졌는지 궁금합니다.

A. 이 작품은 캔버스, 종이, 포장된 페인팅, 유색 도자기, 나무, 스펀지, 석고, 종이 테이프, 오렌지, 아크릴 튜브, 점토, 장난감, 나무 프레임 등 다양한 재료로 제작되었습니다. 이 작품은 '만남의 장소'라는 제목을 가진 것으로, 이는 '만남의 장소'라는 공간적 의미를 지니고 있습니다. 이 작품은 '만남의 장소'라는 제목을 가진 것으로, 이는 '만남의 장소'라는 공간적 의미를 지니고 있습니다. 이 작품은 '만남의 장소'라는 제목을 가진 것으로, 이는 '만남의 장소'라는 공간적 의미를 지니고 있습니다.



For You Who Do Not Listen to Me_oil on canvas_140x150cm_2017

Q. 請就這幅畫作《你不聽我說話》(For You Who Do Not Listen to Me) 進行分析與評論?

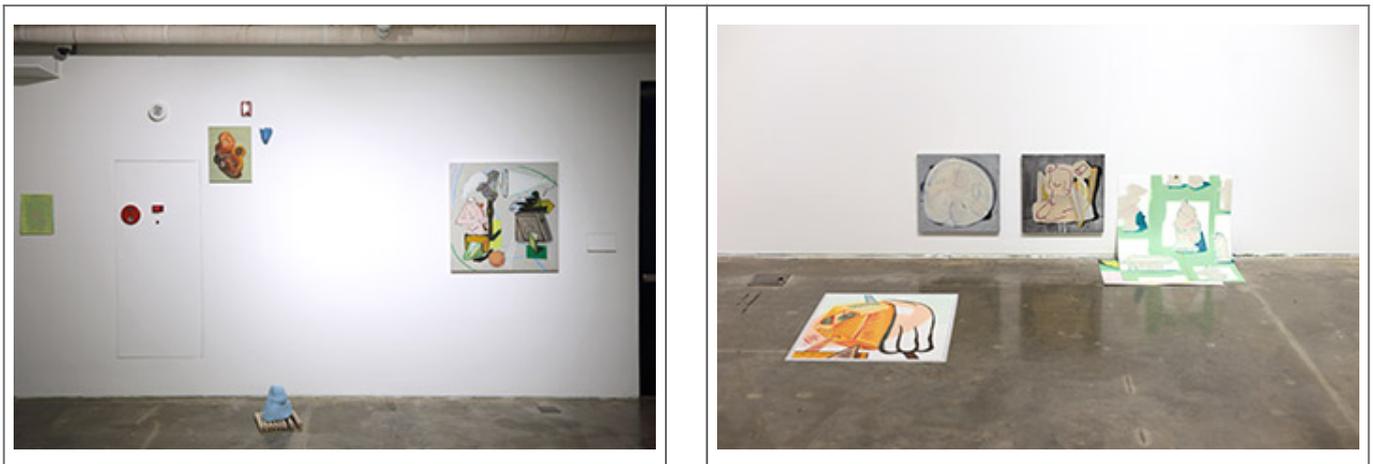
A. 這幅畫作《你不聽我說話》(For You Who Do Not Listen to Me) 是藝術家在 2017 年於「側室」(SIDE ROOM) 畫廊展出的「New paintings」系列中的一件。這幅畫作以豐富的色彩和複雜的構圖，展現了藝術家對現實世界的觀察與思考。畫面中充滿了各種符號和意象，如藍色的人臉、紅色的身體、以及各種幾何形狀，這些元素共同構建了一個充滿張力和矛盾的視覺空間。畫作的風格具有強烈的表現主義色彩，通過對細節的精確描繪和對色彩的敏銳感知，傳達了藝術家對社會現象的深刻批判和對個人情感的強烈訴求。這幅畫作不僅是藝術家個人創作的展現，也是當代藝術多元發展的一個縮影。



Finding a Triangle Through a Square_Oil on canvas, plaster, light, wooden plinth, Dimensions variable_2018

Q. 00, 000 0000 000 000

A. 0000 000 000 0000 0000. 0 00 000000000(000000000, 2018)00 00 00 000000 00(A pretty face)0(2018)0 00000(Not titled yet)0(2018)00 000 0 00. 000 000 000000 00 000000, '00(Untitled)' 00 '00 0(In progress)'0 00 000 000000 0000 000 000. 00 000 000 '00 00'0000 000 00000 0000 00 00000 00000 000 0000. 00 00000000 000 00 0 0000 00 00 000 0000 0000 0000 00000, 00 00 00000 00000000 000 0 00000 00 0000 0 0 000.



Not Titled Yet_Oil on canvas, oil on paper, glazed ceramic, Dimensions variable_Songeun Art

Space_2018



A Pretty Face_Oil on canvas, oil on paper, wrapped painting, glazed ceramic, plaster, paper tape, orange, spray on thread, clay, wooden stick, Dimensions variable_Songun Art Space_2018

Q. 이 작품의 주요 재료와 기법을 설명하십시오.

A.



답변 (답변_내용_작성_▶)



<○○○○(Life in the Park)>, 12○○ ○○ ○○, ○○○○ ○○○, 2016

Q&A

Q. ○○○ ○○○○ ○○, ○○ ○○○ ○○○

A. ○○○○ ○○○ ○○○ ○○○○ ○○○○ ○○○ ○○○○ ○○○○ ○○○. ○○ 2007○○○ 2013○○
○ ○○○ ○○○ ○○○ ○○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○
○○○○○. ○○ ○○○○ ○○ <○○ ○○(Poisoning of Light)>(2007)○ ○○. ○○○
○○○○○ ○○○ ○○ ○○ ○○○ ○○○○, ○○○○ ○○○ ○○○○ ○○○○ ○○○ ○○○ ○○ ○
○○○ ○○○ ○○○○ ○○○ ○○○○. ○○ ○○○ ○○○ ○○○ ○○ ○○ ○○○○ ○○○ ○○ ○○○○,
○○○ ○○○○ ○○○○ <○○○...○○○○(Make it Vanish... Vanishes)>(2009)○ ○○
○ ○○○ ○○○ ○○○○ ○○ ○○○ ○○○ ○○○○ ○○ ○○ ○○○ ○○○ ○○○○ <You can't
leave me>(2009) ○ ○○○ ○○○○. ○○ 2012○○ ○○○ <○(The Black Flesh
in the Mouth)>○ ○○ ○○○ ○○○ ○○○○, ○○ ○○○ ○○○ ○○ ○ ○○ ○○○○ ○○
○○ ○○○ ○ ○○○ ○○○○ ○○○ ○○○○ ○○○ ○○○ ○○. ○○○○ 2013○○ ○○○ <○ ○○○
○○>○○○ ○○○○ ○○ ○○ ○○○ ○○ ○○ ○○○○ ○○○○ ○○○○ ○○○ ○○○ ○○○
○ ○○ ○○○ ○○ ○○○○.



.....(Make it Vanish... Vanishes), 6 31_2009

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Q. () ?

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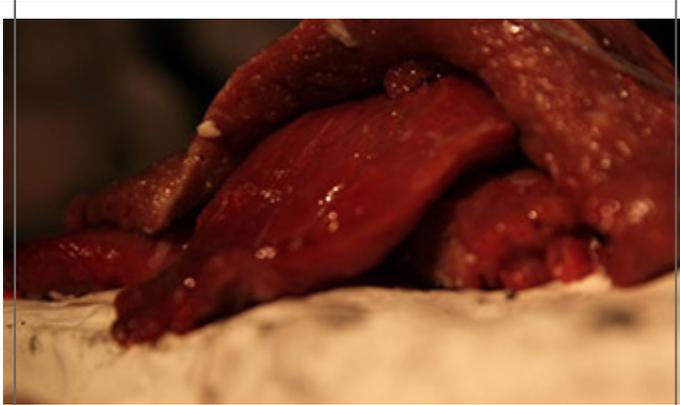
#10_00 00 0(05:20)

0000(Life in the Park), 1200 00 00, 2015-2016

0000 (000_00_0000 ▶)

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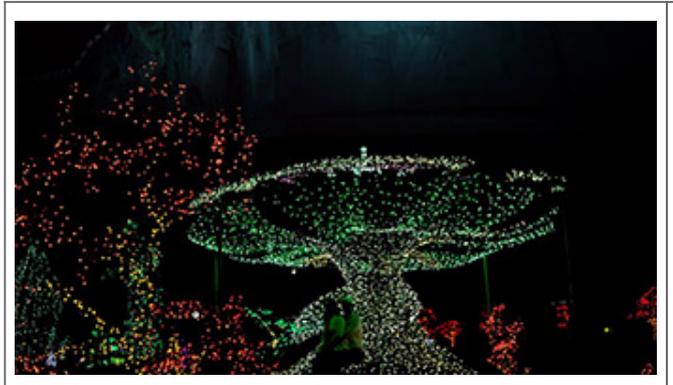


(The Black Flesh in the Mouth), 2012, 110 47, 2012

0000 (000_00_0000▶)

Q. 000000000 000 000 000 00 000 00.

A. 000000000 000 000 000 000 000, 000 000 00 000 0000 0000 00 0 00 000 00 0000 0000. 000000000000 00 000 <00 00> 000000 0000 0 0 000 000 0000. 00 00 00 <00 00> 0000 00 00 00 00 000 000. 00 0 0 000 0 00 00 <0> 00 00 0000 000 0000 000000, <000000>0000 00 00 0000 000 00 000000. 00, <00 00> 000000 0000 0 0 00 00 0000 00000 000000. 0000 00000 0000 00000 000000 0 00 00 0000 0000 000000 00.

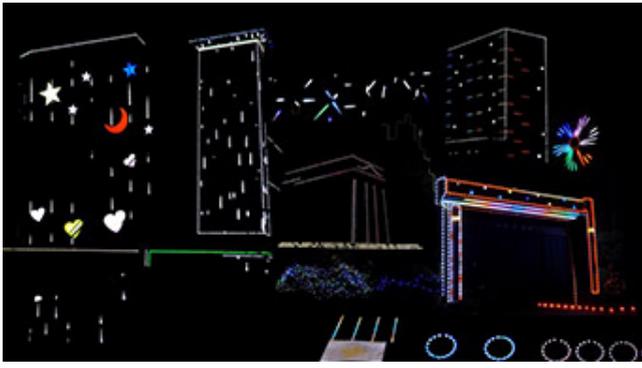


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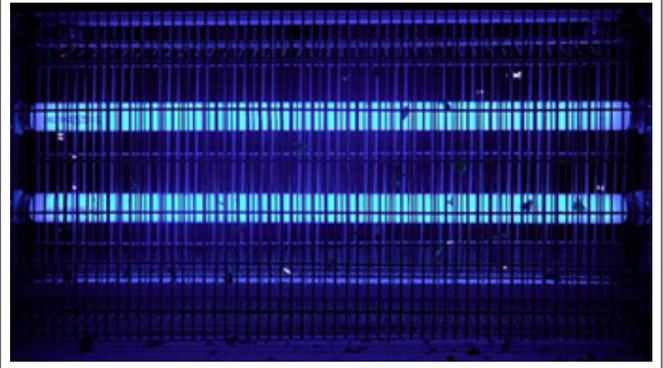
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Q. 00, 000 0000 000 000

A. 00 0000 0000 00 0000 00 0000 0000 0000 0000 0000 0000. 000 0
00 000 00 000 000. 00 00000 000 000 000.



00 00 000 000. 0000 00 00 000 000 0000. 000, 0000, 00 00, 0000, 2017

Q. 2009 年 10 月 1 日 10 月 1 日

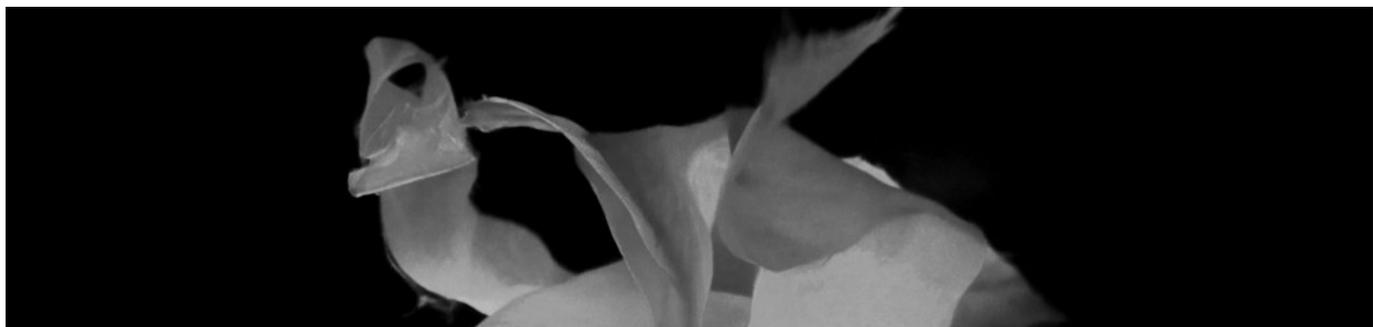
A. 2009 年 10 月 1 日 10 月 1 日 10 月 1 日。 2009 年 10 月 1 日 10 月 1 日 10 月 1 日， 2009 年 10 月 1 日 10 月 1 日 10 月 1 日 10 月 1 日 10 月 1 日。 2009 年 10 月 1 日 10 月 1 日 10 月 1 日 10 月 1 日 10 月 1 日。 2009 年 10 月 1 日 10 月 1 日 10 月 1 日 10 月 1 日 10 月 1 日。



You Can't Leave Me, 2009 年 10 月 1 日, 4:35, 2009

Q. 2009 年 10 月 1 日, 2009?

A.



□□ Mitsu SALMON & Milad MOZARI

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□□ □ □ □□□□□□□□ □□□□ □□□□ 2019□□ 10□ □□ □□□□ □□□□□. □□□□□□□□ □□□□□ □□□ □□□ □□□ □□ □□□□□ □□ □□ □□□ □□ □□ □□ □□□□, □·□□ □□□□ □□□□ □□ □□□□□. □ □□ □ □□, □□□□□□□ 3.0□ □□ □□□ □□□□□□ □□□□ □□□□ □□□□ □□□□□ □□□□□□□□. □□ □□ □□□□□□□□.



MiMi (Milad MOZARI & Mitsu SALMON) is a collaborative duo creating work in performance, sound, video, and installation which draw from archive, place and personal/ unaccounted

history. The duo met while pursuing their Masters of Fine Arts at the School for the Art Institute of Chicago. Since 2017, they've created work together drawing from Milad's interest in sound and architecture and Mitsu's practice in performance and drawing. They have created site-responsive work at Tsung Yeh Artist Village and Taipei Artist Village in Taiwan, Lincoln Park Conservatory in Chicago and Sugar Space in Indianapolis.

陳(陳怡 陳 & 陳 怡)的 作品, 是 一 種 跨 界 的 藝術 實踐, 結合 了 繪 畫, 音 樂 和 建築 設計 的 元素。 他們 的 作品 往往 是 對 於 環境 的 回應, 並 在 2017 年 獲 得 了 多 項 獎 項。 他們 的 作品 在 多 個 地 方 展 出, 包 括 台 灣 的 松 山 藝 術 村 和 台 北 藝 術 村, 以 及 美 國 的 林 coln 公 園 保 護 區 和 印 安 那 波 利 斯 的 糖 糖 空 間。



Resonant Traces, Multimedia installation, Taipei Artist Village, 2018

Q&A

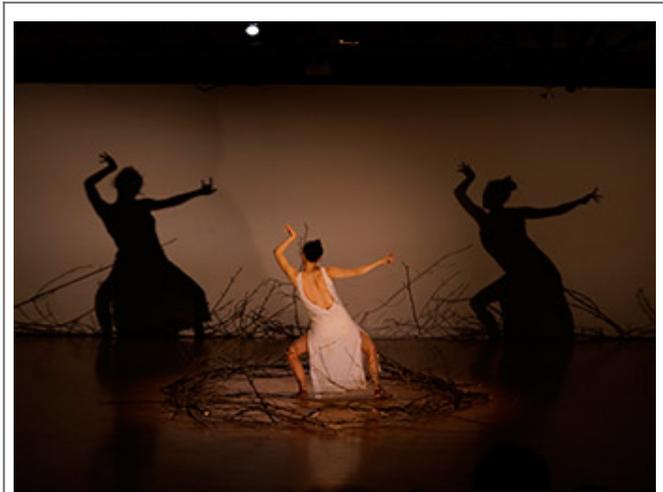
Q. Please tell us about your works, including your creation process.

A. As a collaboration, we have been creating work connected to science and architecture the last few years. In particular, we have been looking at botany and its relationship to national histories, built structures, and migration. We both have an interdisciplinary approach and practice that ranges from performance, experimental music and installation. With each

iteration of the collaboration, we try to use these mediums to translate the research in a site-specific manner. We have a great approach to tacking research from a personal perspective (Mitsu), and approach from a more structural and analytical vantage point (Milad). Our collaboration is really about the convergence of these methods and the artifacts that stem from it.

Q. 如何 透過 這些 媒介, 來 呈現 作品

A. 我們 在 這 個 作品 中 嘗試 將 這些 研究 以 一種 具 體 的 方式 呈現 出來。 首先, 我們 會 透過 舞蹈, 來 呈現 這些 研究 的 內容。 其次, 我們 會 透過 影像, 來 呈現 這些 研究 的 內容。 最後, 我們 會 透過 裝置 藝術, 來 呈現 這些 研究 的 內容。 這些 研究 的 內容 是 關於 日本 的 傳統 文化 和 現代 社會 的 變遷。 我們 希望 透過 這些 作品, 來 探討 這些 問題 的 深 層 意義。 我們 也 希望 這些 作品 能 夠 引起 觀眾 的 思考 和 討論。





Mt. Shamao, Lincoln Park Conservatory and Taipei Botanical Garden (Mt. Shamao, Taiwan)'s collection, Lincoln Park Conservatory, Chicago, USA, 2018

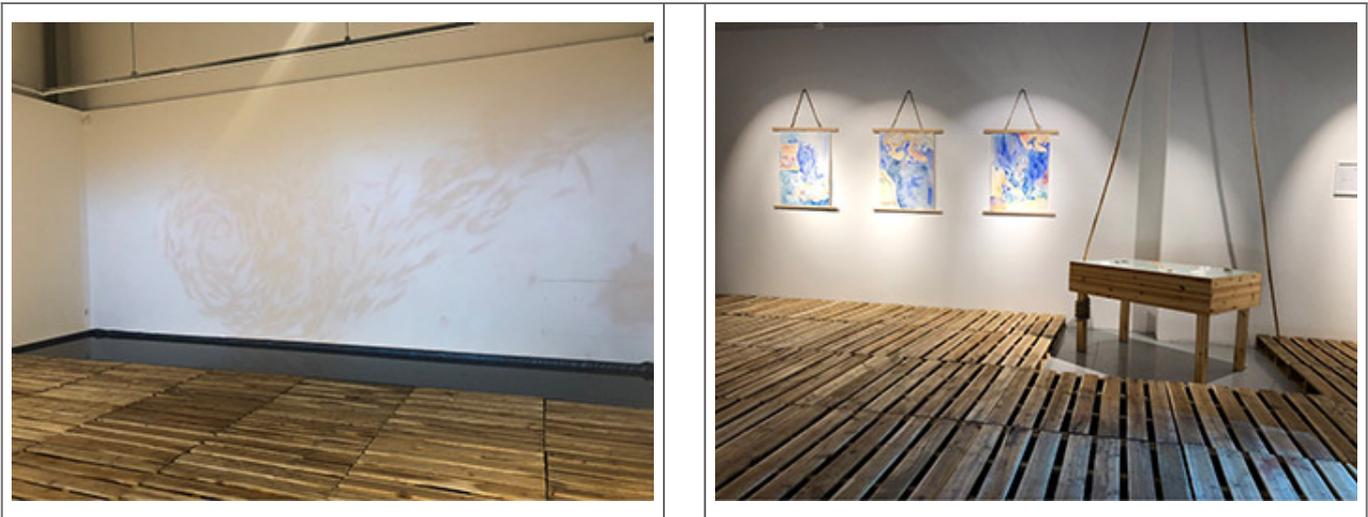
Q. What kind of works/projects are you going to do at IAP?

A. Jemulpo Port is a beautiful area that really shows its history in its architecture, people and landscape. It's a place of transit, commerce, and speculation given the built structures. This is all new to us, and we hope in our research and prototyping, speculate more on a civilization that lived underwater. What were the tools for underwater breathing, commerce and communication? What artifacts did they "leave" behind? What parallels can be drawn to the modern climate of the industrial port town? These are some of the questions we are asking ourselves while getting lost in the hills of the neighborhood.

Q. 〇〇〇〇〇〇〇〇 〇〇〇 〇〇〇 〇〇〇 〇〇 〇〇〇 〇〇.

A. 〇〇〇〇(*〇〇〇〇 〇 〇〇)〇 〇〇, 〇〇, 〇〇 〇〇〇 〇 〇〇〇 〇〇〇 〇〇〇〇 〇〇〇〇 〇〇〇. 〇 〇〇 〇〇〇 〇〇〇 〇 〇〇〇 〇〇, 〇〇 〇〇〇 〇〇〇 〇〇〇〇. 〇〇〇 〇〇〇〇 〇〇〇 〇〇〇 〇〇〇, 〇〇 〇 〇〇〇 〇〇〇〇〇 〇〇〇 〇〇〇 〇〇〇 〇〇〇〇 〇〇〇 〇〇 〇〇〇〇〇 〇〇. 〇〇〇〇 〇〇〇〇, 〇〇〇〇,

How do you think about the concept of 'breathing under water'? Do you think it is a good idea to create an installation that is so abstract and conceptual? Do you think it is a good idea to use such materials as hydrocal plaster and rope?



Illusive Waves: Breathing under Water_Multimedia installation(wooden pallets, hydrocal plaster, and rope), Watercolor on paper, Video projection with reflective pool_2019

Q. About inspirations, motivations and episodes.
A. We began thinking about this work while going to the Natural History Museum in Utah and thinking about the beauty of artifacts and fossils. This last year we have been working with botanists and through that experience have been inspired to continue working with elements from science. This has made us think about/ be inspired by how things are preserved organically or by humans. For example who is allowed to tell history? Whose stories are left out? What are the boundaries of conservation? What is lost? At IAP, we plan to make a fictional town drawing from both real and imagined archives and fossils to speak to these inquiries.

Q. How do you think about the concept of 'breathing under water'? Do you think it is a good idea to create an installation that is so abstract and conceptual? Do you think it is a good idea to use such materials as hydrocal plaster and rope?
A. We began thinking about this work while going to the Natural History Museum in Utah and thinking about the beauty of artifacts and fossils. This last year we have been working with botanists and through that experience have been inspired to continue working with elements from science. This has made us think about/ be inspired by how things are preserved organically or by humans. For example who is allowed to tell history? Whose stories are left out? What are the boundaries of conservation? What is lost? At IAP, we plan to make a fictional town drawing from both real and imagined archives and fossils to speak to these inquiries.



Madou Sugar Arts Triennale, Performance amongst old and new friends, Madou, Taiwan, 2019

Q. About art and communicating with audiences

A. This is something we are redefining for ourselves with each exhibition, performance, and collaboration (collaboration between us and potential spectators). Most recently, we worked with indigenous tribes in Taiwan to develop the music of our performance, and also developed some tools that record environmental data that can be translated for music. Working with these groups really helped us see the function of our output outside the exhibition arena. The thing we strive for is to tell a story in a place with our work, and its process, connect with others who can potentially take away the story and tools from the project and connect to others.

Q. 關於，藝術 如何 與 觀眾 溝通

A. 我們 正在 重新 定義 我們 自己 的 藝術 展 覽、 表演、 和 合作 (合作 在 我們 和 潛在 的 觀眾 之間)。 最近， 我們 在 台灣 與 原 住 民 部 族 合作 來 發 展 我 們 的 表演 的 音 樂， 也 發 展 了 一 些 工 具 來 記 錄 環 境 數 據 以 便 轉 換 成 音 樂。 與 這 些 部 族 合作 真 的 幫 助 我 們 看 到 我 們 的 產 出 在 展 覽 場 所 外 的 功 能。 我 們 所 追 求 的 是 在 一 個 地 方 用 我 們 的 工 作 來 講 故 事， 並 且 其 過 程， 與 其 他 人 建 立 連 繫， 讓 他 們 可 以 帶 走 故 事 和 工 具 從 項 目 中 並 且 與 其 他 人 建 立 連 繫。



Sirayan Sensor, Cellular electronics and solar pane, 2019

Q. Please tell us about your future plans and working directions.

A. We have been traveling and making work consistently for the last three years participating in residencies and festivals. This has been exciting in terms of research and being in conversation with artists, spaces and communities globally. We want to continue this but at the same time have a garden and a puppy.

Q. 000 00000 00 000 000 000

A. 00 30 00 00 000 000000 000000 00000 000 000000. 000 00 00 0000 00000 00 00000, 0 000 00 000, 00, 00 000 000 0 000 000 00 000 00 0. 000 000 000 00000 00 000 000 000 000 00000 000 000 00.

Q. 00 000 00 00, 000?

A.





Future Hands Up-00 00 0_40 00 0000_000000_2015

(0000: 0000)

Q. 000 0000 00 00(00 00)0 0000 0 000 0000?

A. 20170 00 000 '0000 00 000(Diorama Vivant Theatre)'0 0000. 0 0000 00000000 000 000 '00000000', '00LAB'0 00000, 00000000 000000 00 0000 00 000 000 00 <00000 000>0 00 000000 000 000, 00000000 00 00 000 000. 0000 0000 000 00 00 0 00000, 000 00 000000 0000 000 00 '0000 00 000'0 000 000. '0000 00 000'0 0000(Diorama)0 000 00 (Tableu Vivant)0 000 000. 0000 000 000 '0000 00 000'0 000 00 0 00 00000 0000, 000 000000 000 00 000 00000 00 0000 00 0000000.



포비든플랜(Forbidden Plan)_박서준 박서준_80_포비든플랜_2018

(장르: 미디어)

박서준은 1940-50년대 SF 문화를 연구하고 이를 현대적으로 재해석하는 <포비든 플랜> <포비든 플랜>은 박서준의 연구와 예술적 상상력이 결합된 결과물이다. 이 작품은 관객이 직접 참여하여 미래의 가능성을 탐험하는 경험을 제공한다. 관객은 다양한 시나리오를 선택할 수 있으며, 이는 그들의 선택에 따라 달라지는 결과를 초래한다. 이 작품은 관객에게 미래에 대한 생각과 고민을 유도하며, '트러블/사상 실험(Trouble/Thought Experiment)'의 개념을 소개한다.



0000 0000 (Before It Turns Whiteout)_0000 00 0000_00_650_0000000_2018

(0000: 0000)

Q. 000000000 000 000 000 00 000 00.

A. 000 000 00000 0000 000 0000 00 00000 0 00/000 0000 00. 00 00 000 00000(Mojiko Art Platform)0 00-000 00000 0000. ‘0000 00’00 000 0000 00 000 0000, 00 00000 “0000”0 “0000”00 000 0000. 000 00 000 00000 0000 000 0000 000. 00, 00 000 00 000000000 00000 0 0000 00000 0000 0000 00. 000 00, 0 000 0000 0000 0000 0000 00 0 0 000 000 ‘00(Furgatory)’000 0000 000 0000 00. 00 0 00 000 00 000 0000 0000 0 0000 0000 00 000 0000 00 000 0000 00 000 00000 00.



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(0000: 0000)

Q. 000 00, 00, 0000 0

A. 000 000 0000 00 000, 000 000 000 0000 00 0000 00 0000 000 0 00 000 000 000. 0000 000 0000 00 00 ‘000 00000 00’000 0000. 00 000 00, 00 000 0000 0000 000 0000 00 000 0000 0, 0 0 00 00 0 0 00 000 0000 0 0000. 000 0 00 00 000 000 00 00 00 0000000.



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(0000: 0000)

Q. 00, 000 0000 000 000

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(0000: 0000)

Q. 000 00000 00 000 000 000

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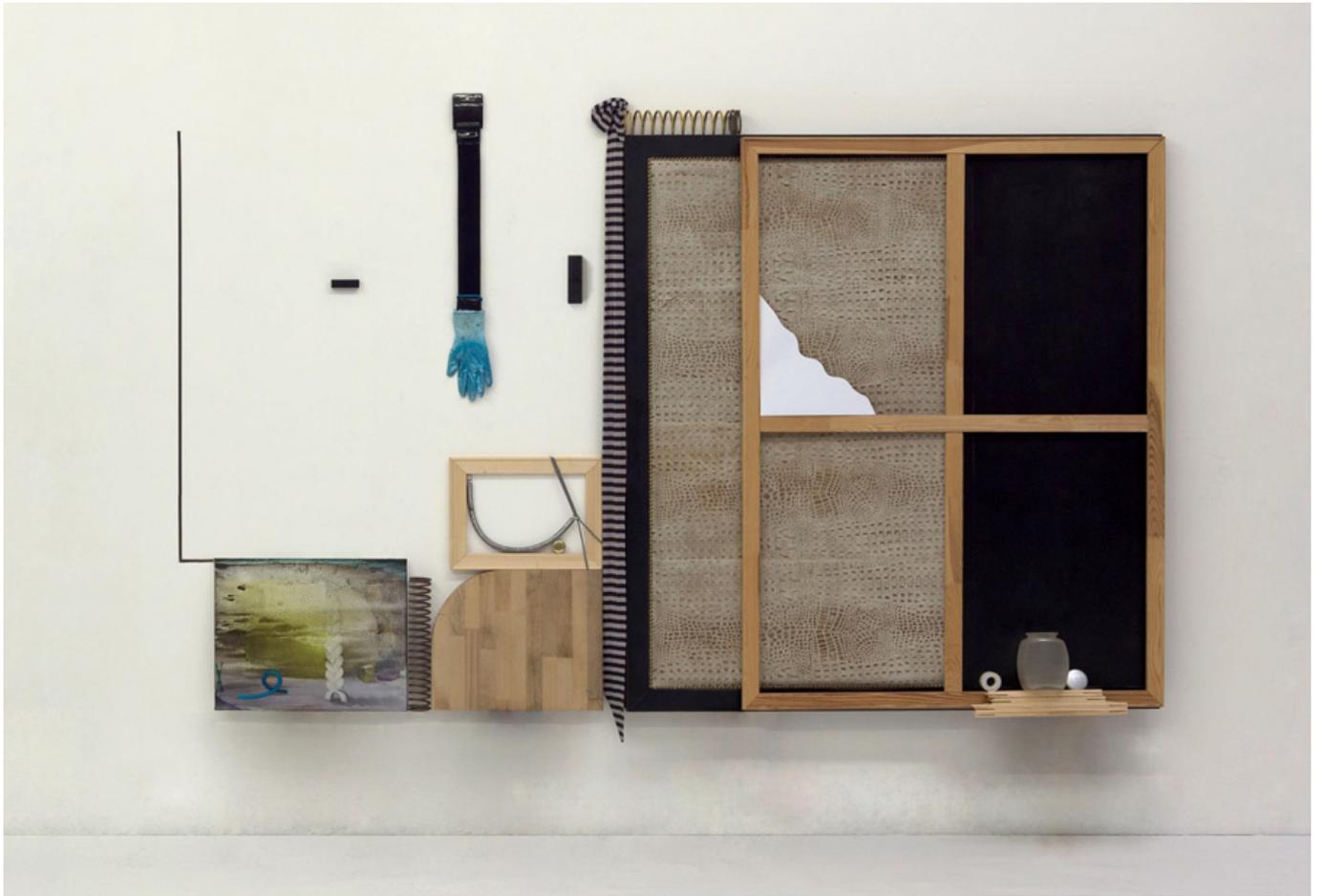
0000_00_200_00000000 0000_2016

(0000: 0000)

Q. 00 000 00 00, 0000?

A.





2009년 00_00, 00, 00 000, 00, 0000, 000000, 000, 000 000_172x263x16cm, 2017

Q&A

Q. 000 0000 00, 00 000 000

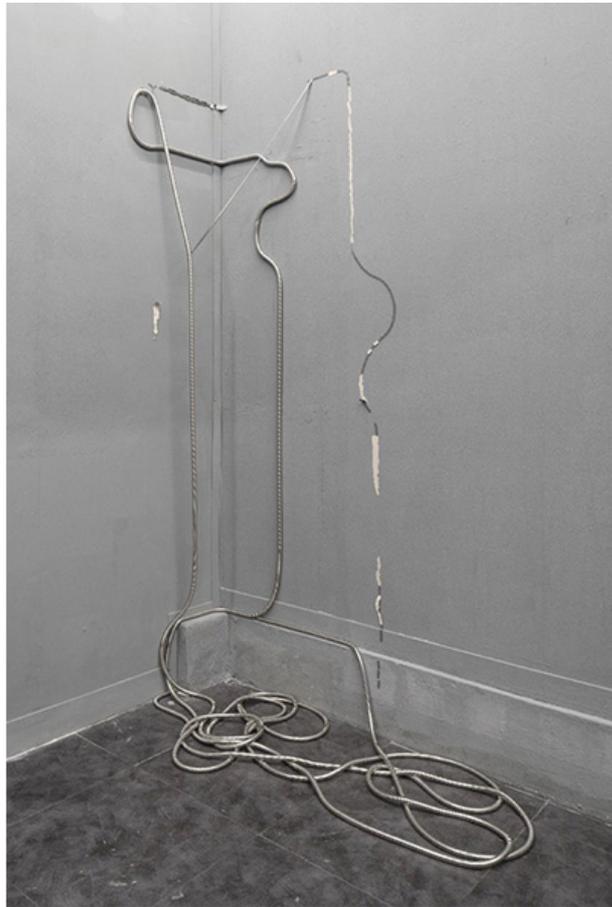
A. 000 0000 000 000 000 00 00 000000, 3000 000 0 00 0000 00 000 0. 0, 000 00000 0000 0000 00 0000 00000(ready-made) 0000 0 00 0000 0000 0000. 00 000 000 (000) 0000 000, 00000 00 '000 0'0 0 0000. 00 000 000000 0000 000 000 0000 000 00 00 0 00000, 0 0 000 000 000 000 00 00 000 000000 0000 000000 000 000 00.



0000 00_00 0000, 00 000, 190 0 000_176x95x33cm_2016

Q. 000 0000 00 00(00 00)0 0000, 0 000 0000?

A. 00 00 0 <0000 00>0 0000 00 0, 000 00 000000 00 000 000 00 0 000 000 0000. 000 000000 000 00 000000 0000 00 000 000 0000. 000 00000 000 00000 00000 0 00 00000 0000000 00 000 0 00 00000 00000 00000 0. 00 000 00000000 00000 00 0000000. 000 00 000 000 000, 00, 0000 0 00 000 000 0 00000 00(mass)0 0, 000 000 000 000 0000.



00_00 00, 000, 00 00000_0000_2018

Q. 00000000 000 000 000 00 000 00.

A. 00 000 000 00 00 00, 000 000 00 000 0000 000 000 000 0000.
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00 000 000 0000 0000 000 0000 000 000 00 00.



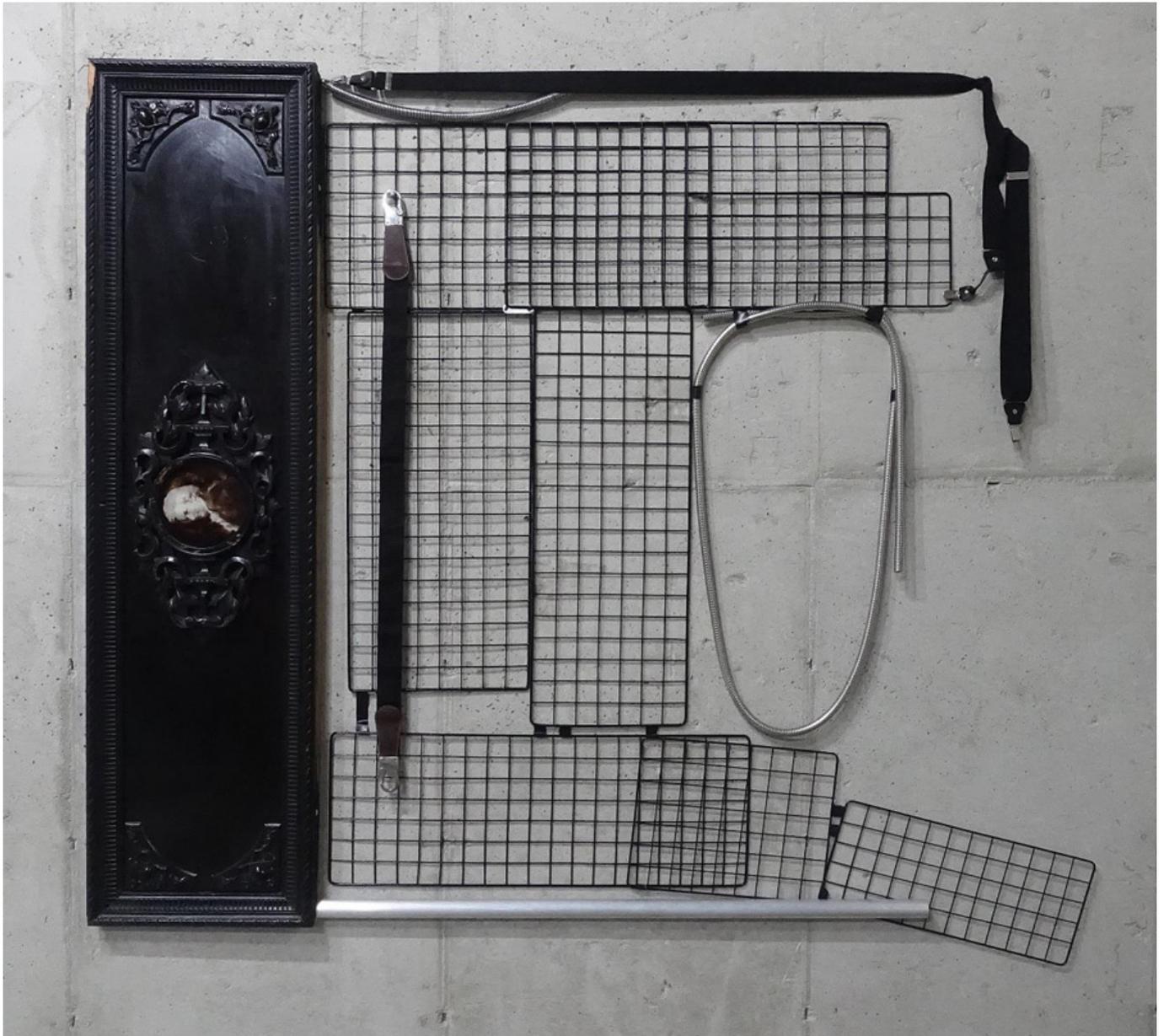
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00 0_0000 0000_163x131cm_2018

Q. 000 00, 00, 0000 0

A. 00 0000 00 000 00 000 00000. 0000 0000 000 00 0000 0 0000 0 000 000 000 000 000 0000. 0000 000 0000 0000 000 000 00, 0000 00 000 0000 000. 0000 000 0 000 000 00 00 000. 00 VR(0000)00 3D 0000 00 000 000 0 000 000 000 00000 00 000 000. 00 1200 3D000 000 000 0000 0000000, 000 00 0000 00 000 0 00 000 0000 0 0 000 0. 0 00000 0 0000000, 000 000000 000 00000 100% 000000(Hand-made)0 000000 000 00.



000 00_000 000, 00, 0000, 000, 00_145x168x4.5cm_2018

Q. 00, 000 0000 000 000

A. 00 0 000 `000 00`0 00 000000 0000. 00 00 0000 000 000 0000 0000 000 0 000 0000 000 00 00. 000, 000 0 0000 000 00 00 000 0 00 000 00000 0000.



Profile_00 00, 00, 0000, 000, 000000, 00_203x114x9cm_2018

Q. 000 00000 00 000 000 000

A. 2~3 000 00 000 0000000, 00 00 000 00. 0 000 000 00 0 000 00 000, 0 00 00 00 000 00 00 0000. 000 00 0000 0000 00 000 0000 0 0 00 0 00 000 000 000 00. 0000 00 0 00 0000 000 000000 000. 000 0 0000 0000 000 0000 000 000 000 000 000 000.

Q. 00 000 00 00, 000?

A.





000 00 - 110_Pigment print_105x105cm_2014



000 00 - 00_Pigment print_105x105cm_2014

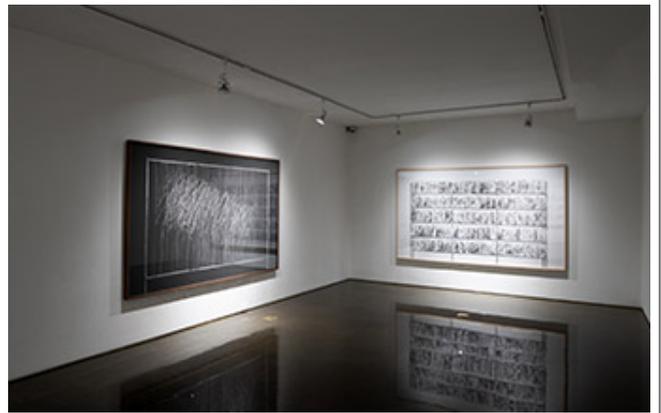
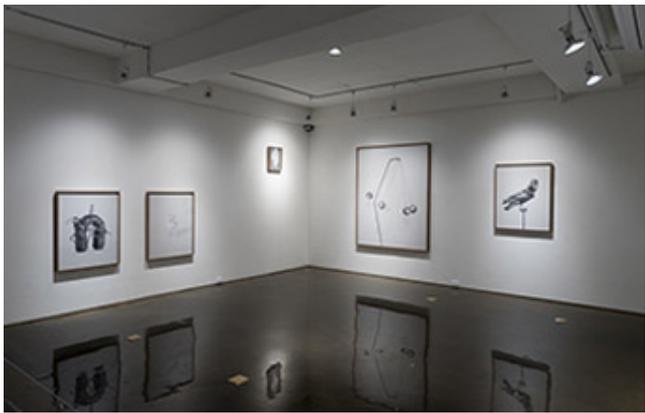
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000 #000 00_50 50_000 000000_2015 (00 : <https://vimeo.com/187106904>)

Q. 2018년 11월 10일부터 11월 25일까지 서울에서 열린 'Claude Levi Strauss' 전시의 주요 작품 중 하나를 소개해주세요.

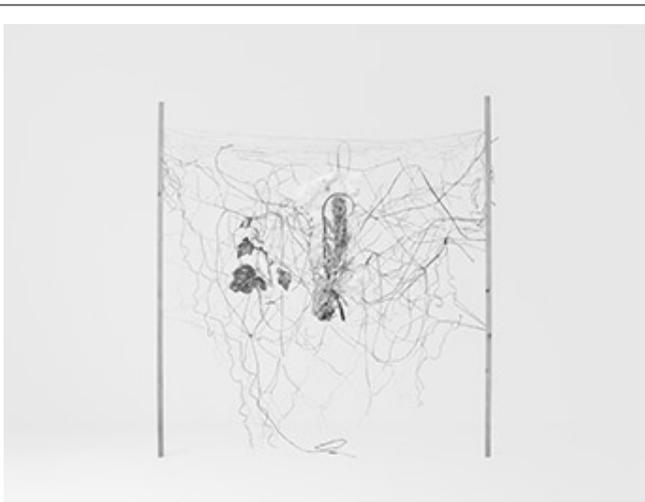
A. 2018년 11월 10일부터 11월 25일까지 서울에서 열린 'Claude Levi Strauss' 전시의 주요 작품 중 하나는 'The Bird'입니다. 이 작품은 Claude Levi Strauss가 1950년대 후반에 제작한 것으로, 30년 동안 그가 수집한 다양한 새의 뼈를 정교하게 배열하여 새의 형태를 재현한 것입니다. 이 작품은 Levi Strauss가 인류학과 문화 연구에 대한 그의 접근 방식을 보여주는 중요한 예입니다. 4~5년 동안 그는 이 작품을 완성했으며, 이는 그의 연구와 예술적 열정을 보여주는 중요한 증거입니다.



클로드 레비스트로스트 2018

Q. Walker Evans의 'The Bird' 작품에 대해 설명해주세요.

A. Walker Evans의 'The Bird'는 1950년대 후반에 제작된 작품으로, 30년 동안 그가 수집한 다양한 새의 뼈를 정교하게 배열하여 새의 형태를 재현한 것입니다. 이 작품은 Evans가 그의 연구와 예술적 열정을 보여주는 중요한 증거입니다. 이 작품은 그의 연구와 예술적 열정을 보여주는 중요한 증거입니다. 이 작품은 그의 연구와 예술적 열정을 보여주는 중요한 증거입니다.



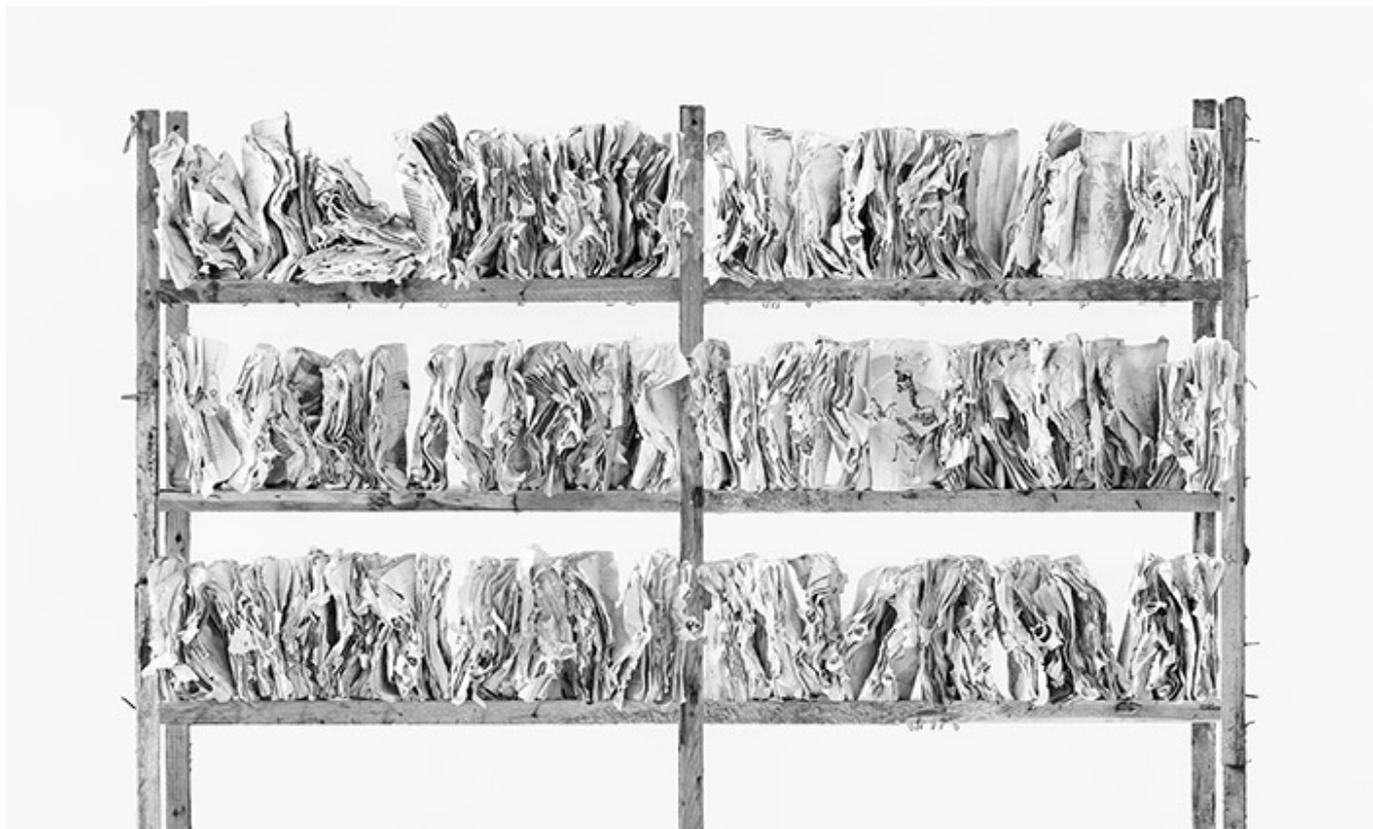
5_Pigment Print_105x140cm_2018



#3_Pigment Print_120x190cm_2018

Q. Walker Evans의 'The Bird' 작품에 대해 설명해주세요.

A. 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂. 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂. 𐄂𐄂𐄂 𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂. 𐄂𐄂 𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂. 𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂. 𐄂𐄂 𐄂𐄂 𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂. 𐄂𐄂 𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂? 𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂, 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂, 𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂 𐄂 𐄂𐄂 𐄂𐄂𐄂.



𐄂𐄂𐄂 #1_Pigment Print_120x190cm_2017

Q. 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂

A. 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂 𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂. 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂 𐄂𐄂, 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂 𐄂𐄂. 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂 𐄂𐄂𐄂 𐄂 𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂, 𐄂 𐄂𐄂𐄂 𐄂𐄂𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂.

Q. 𐄂𐄂 𐄂𐄂𐄂 𐄂𐄂 𐄂𐄂, 𐄂𐄂𐄂?

A.



Madeleine Flynn and Tim Humphrey are Australian artists who create unexpected situations for listening.

They stayed at residency from September to November 2018, as part of the exchange program between IAP and Asialink in Australia. Their work is driven by a curiosity and questioning about listening in human culture and seeks to evolve and engage with new processes and audiences, through public and participative interventions. In 2017 their practice was awarded the prestigious Australia Council Award for Emerging and Experimental Artforms. Their current areas of interest are existential risk, artificial intelligence in public space, and long form socially engaged public art interventions.

他们于2018年9月至11月期间在澳大利亚的Asialink项目下进行了驻地创作。他们的作品源于对人类文化中倾听的好奇心和质疑，旨在通过公共和参与式干预，探索新的流程和受众。2017年，他们的实践获得了澳大利亚理事会颁发的新兴和实验艺术形式奖。他们当前的兴趣领域包括存在性风险、公共空间中的人工智能以及长期的社会参与式公共艺术干预。



Q&A

Q. Please tell us about your works, including your creation process.

A. Both of us have musical training and practice, both as performers and as composers. We are well-versed in common practice as much as twentieth and twenty-first century traditions and practices. We have over the past twenty years developed our practice beyond conventional musical or sonic performance spaces, and integrated our sonic/musical genesis with more multi-modal and cross-disciplinary works, including many of our own works, but also often in collaboration with others. We consider that our work remains driven by our sensibilities around sound and listening.

We like to characterise our works as “creating new situations for listening”. We aim to work on broadly-accessible, broadly-themed works that engage a public in physical relationship to the form. We often employ a widely-understood physical symbol, for example, a seesaw, or a megaphone, since people across ages and cultures are quite likely to have an idea about how to physically engage.

Our more recent focus, as seen in three works from the past twelve months, *Pivot* and *We Contain Multitudes*, and *We have everything we need for IAP*, are sonically-centred works that engage with the human relationship with computer-mediated speech and

conversation. This has involved the creation of a conversational agent with varying customised characterisations and themes that the audience is inclined to speak with. The application of machine conversation has varied from semi-intelligent seesaws in Pivot through to considerations of mortality, disease and absurdity in We Contain Multitudes.



The Megaphone Project_creating a wireless and embodied network of sound games_2007~present

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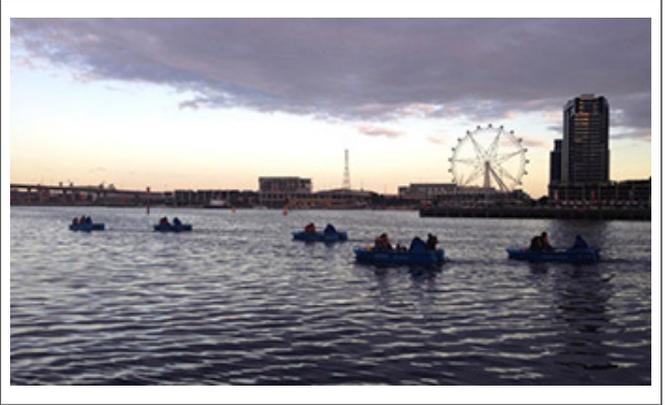
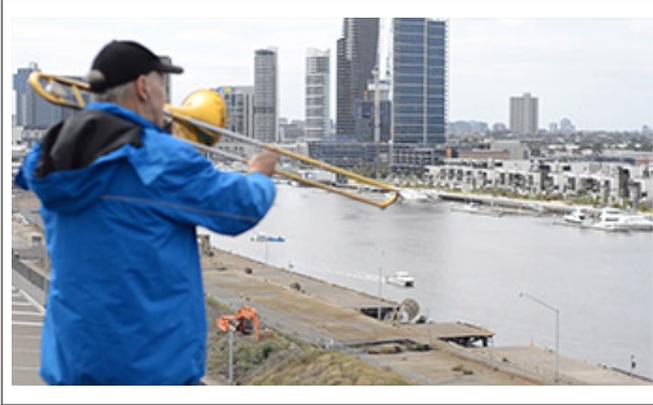
We Contain Multitudes_ArtsHouse Melbourne, Australia_2018

Q. What do you think your representative work or exhibition is? Why do you think so?

A. We don't think about any of our works as being more or less representative of what we do. A most enduring work, *the megaphone project*, is still being commissioned as an event-related installation work after more than a decade. Hundreds of thousands of people have experienced it. *Five Short Blasts*, a listening experience on a flotilla of boats, has featured in many international contexts, and is generally classified within a theatrical/performance context. *Pivot*, our most recent international touring work, continues our interest in temporary physical installation. Perhaps that is currently a representative theme, as is our interest in the areas of conversational agents and existential risk. An enduring motif across all these three works is the physical agency of the human within the unfolding of the artistic form, as is the centrality of listening.

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Five Short Blasts_Presented in Melbourne, Australia (2013). Prague (2015), UK (2017), Germany (2017)

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Q. About inspirations, motivations and episodes.

A. We are both inspired by the free spirit of engagement that we have continually experienced with general publics in every country that we have visited. People of all ages have shown a natural propensity for enthusiasm about the possible experiences with any work that we create.

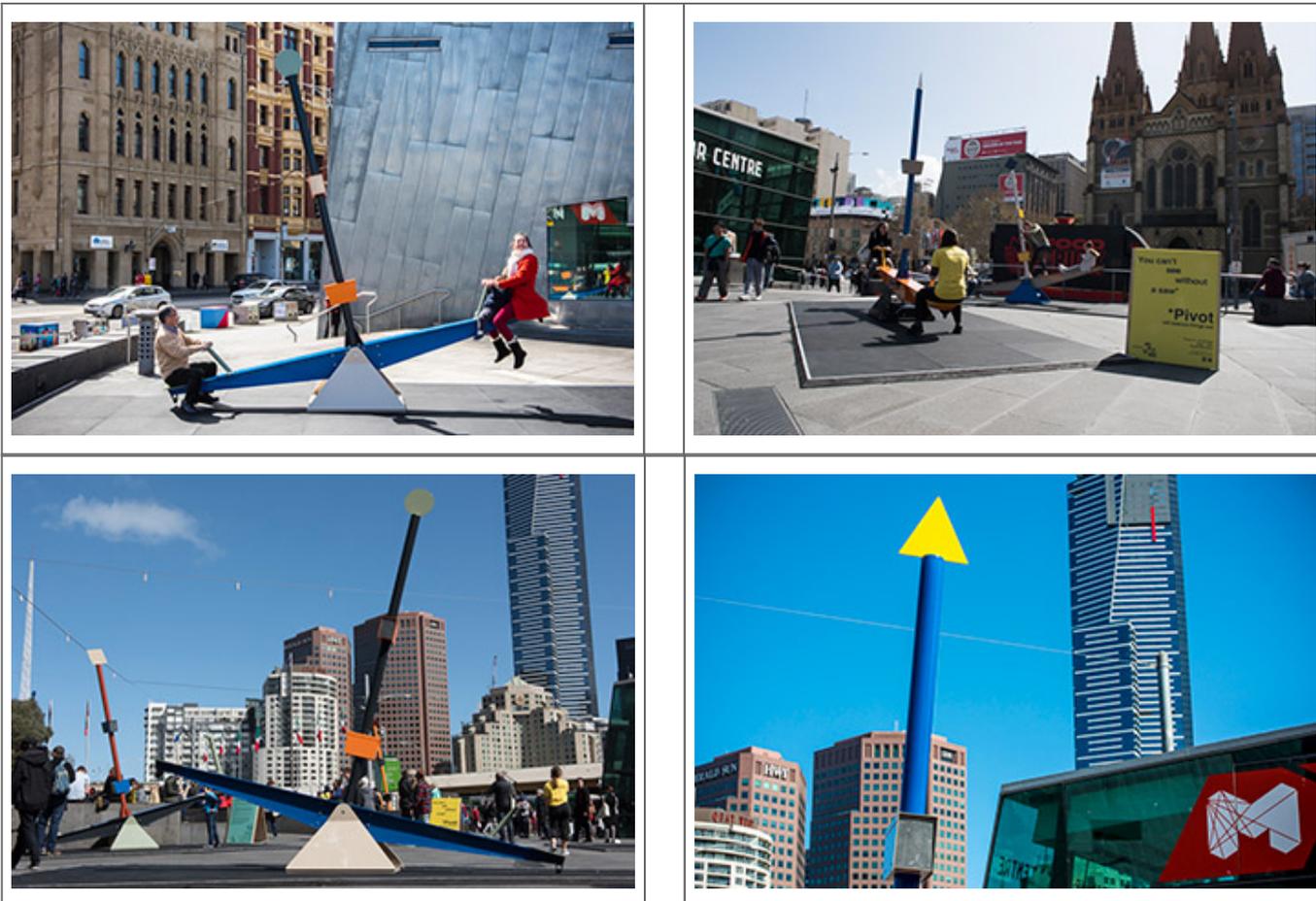
Our influences are many and varied, from childhood and student mentors and influencers, through to public figures (not always artists) who have acknowledged a kind of centrality to creative expression within cultures. Particularly in Korea our ongoing relationship with Nettle Theater has been a strong influence.

Tim remains inspired by a lecturer from his undergraduate music degree days, Coralie Rockwell, who in the late 1980s gave a series of lectures on Korean traditional music, following her own research in the area. Also We are inspired especially by creators from areas different to our own, especially literature. We have often been moved to tears by paintings. We are inspired by open thinkers in many areas.

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Pivot (A field of semi-intelligent seesaws)_Public Installation_Federation Square, Melbourne, Australia_2017

Q. About art and communicating with audiences

A. Defining the ultimate meaning for art is not something we can or would even want to attempt. In common with many, we aim to create a means through which an audience can discover meaning, even if it is not articulated. The meaning can perhaps only be found in a bodily attitude. Or someone else writes something that has grasped a complexity and depth that reflects our own process of conceptual development. Art is a life practice for us. We make artworks because the process allows us a meaningful way to be in the world. What this meaning is, as stated above, is probably most clearly expressed when we can observe someone experiencing the unfolding of a piece – enjoying it, or grasping our intention with a depth of effort and physical and mental understanding. Children are expert at this.

Art enables a reflection and an expression of a different kind on many of the critical issues facing humanity today. We feel that it is never a solution, only a kind of prism through which possibility emerges. It can function as talisman, index, and tool for the definition or deconstruction of complex phenomena.



We Have Everything We Need_Aluminium ladder, microphones, tablet PC, speakers_50×80×180cm_2018

Q. Please tell us about your future plans and working directions.

A. Our current directions are involved with thinking about the implications of artificial intelligence, and the emergence of new modes of creative expression that arise from this. This line of thinking will probably occupy us for a few more years. Another long term theme is existential risk, and certain philosophical categories that are sonic metaphors. We are also keen on how cultures develop sophisticated and democratic means for creative expression.

To be remembered as an artist is an achievement in itself, no matter by whom. And to open the space for more voices and perspectives to be heard.

이 프로젝트는 다양한 사회적 이슈를 다룬다. 이 프로젝트는 3.0이 2018년
부터 시작되어 현재까지 계속되고 있다.



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부터 시작되어 현재까지 계속되고 있다.



<2018 사회적 이슈> 사회적 이슈, 30, 2018

Q&A

Q. 사회적 이슈

2014. 이 작품은 관객이 참여하는 인터랙티브 작품으로, 관객이 작품을 통해 자신의 생각과 감정을 표현할 수 있는 기회를 제공한다. 작품은 관객의 참여를 유도하는 다양한 요소로 구성되어 있으며, 관객의 참여를 통해 작품의 의미가 달라진다. 작품은 관객의 참여를 유도하는 다양한 요소로 구성되어 있으며, 관객의 참여를 통해 작품의 의미가 달라진다.



<비밀의 방(Strange Reversible Reaction)> 박지현_B104, 2014

Q. 이 작품은 무엇이며, 어떤 의미를 지니고 있는 것인가요?

A. 이 작품은 관객의 참여를 유도하는 인터랙티브 작품으로, 관객이 작품을 통해 자신의 생각과 감정을 표현할 수 있는 기회를 제공한다. 작품은 관객의 참여를 유도하는 다양한 요소로 구성되어 있으며, 관객의 참여를 통해 작품의 의미가 달라진다. 작품은 관객의 참여를 유도하는 다양한 요소로 구성되어 있으며, 관객의 참여를 통해 작품의 의미가 달라진다.

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