

Making Lemonade

TOWARDS A DIGITAL FUTURE
FOR THE ARTS



문화
프랑스
대사관
문화과



art center nabi



DAY 1

Wednesday, April 14th

18:00 – 18:15 KST

Opening Remarks

11:00 – 11:15 CET

18:15 – 19:15 KST

Opening Panel

11:15 – 12:15 CET

Cultural Policies and International Exchanges in Pandemic Times

19:15 – 19:30 KST

Digital Exhibition

12:15 – 12:30 CET

Manuel Rossner

– Surprisingly This Rather Works

19:30 – 20:15 KST

Discussion

12:30 – 13:15 CET

New Creative Opportunities for Artists in Performing Arts

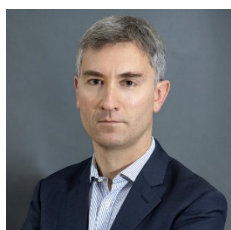


Cultural Policies and International Exchanges in Pandemic Times

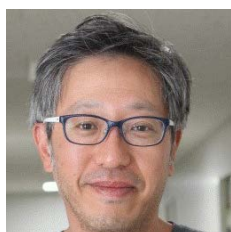


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Johannes Ebert is Secretary General of the Goethe-Institut. He was director of the Goethe-Institut Kiev from 1997 to 2002, and director of the Goethe-Institut in Cairo from 2002 to 2007. Subsequently he served as director of the Goethe-Institut in Moscow, and regional director for Eastern Europe and Central Asia from 2007 to 2012. Johannes Ebert has been campaigning for years for the expansion of digital offers in foreign cultural and educational policy, the introduction of global debates in Germany, and the continual expansion of the worldwide network of the Goethe-Institut.



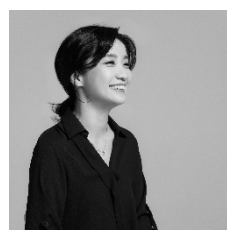
Erol Ok is the General Manager and Acting President of Institut français. He started his career at the French Ministry of Finance, before moving to Rome to work at the French Embassy to Italy. He was Deputy Chief of Staff to the Minister of Digital Economy Fleur Pellerin in 2012-2013. After working as Deputy Director of the Musée National Picasso in Paris for almost six years, Erol Ok joined the Institut français in 2020.



Kyu Won Kim is the Executive Director of the Culture and Arts Research Division, Korea Culture and Tourism Institute. The Korea Culture and Tourism Institute is an affiliate of the Ministry of Culture, Sports and Tourism of the Republic of Korea. Kyu Won Kim has been working for the KCTI since 2001. He studied Environmental Studies at Seoul National University and graduated in Geography from La Sorbonne (PhD) in 1999. His fields of expertise include among others regional cultural planning and research in the field of cultural industry.

Moderator

Anne Seonglim Noh is a visiting Professor of Sookmyung Women's University in Seoul at the Department of Cultural Administration, Graduate School of Public Policy. She holds a PhD in Cultural Policy Studies from the University of Warwick (UK). She studied German Studies (BA) at Ewha Women's University, Seoul, and "Program in Performing Arts Studies" (MA) at Seoul National University. She previously was a columnist at a music magazine ("Auditorium"), PR director at Seoungnam Cultural Foundation & Seongnam Arts Center, and Secretary General at the Daewon Cultural Foundation.





Suprisingly This Rather Works - Online Exhibition



Manuel Rossner lives and works in Berlin. He studied art at the University of Art and Design Offenbach, the École des Arts-Décoratifs Paris, and the Tongji College for Design and Innovation Shanghai. Since 2012 Rossner has been designing digital spaces and virtual worlds in which he investigates the effects of technological developments on society and art. He builds interactive architectures with digital materials that are spatial intervention and virtual extension.

New Creative Opportunities for Artists in Performing Arts



©Dorothea Tuch

Annemie Vanackere is the Artistic and Managing Director of HAU Hebbel am Ufer in Berlin, which she relaunched with her team in 2012. From 1995 to 2011, Annemie Vanackere worked at the Rotterdamse Schouwburg, since 2001 as Artistic Co-director of the Rotterdamse Schouwburg as well as Director of the affiliated Productiehuis Rotterdam. Until 2011, she was also the Artistic Director of "De Internationale Keuze van de Rotterdamse Schouwburg" in Rotterdam.



Jinyeob Cha is a contemporary dancer and choreographer who received the Presidential Prize for Achievement after choreographing the opening and closing ceremonies of the 2018 Pyeongchang Winter Olympic Games. She founded the creative art group "Collective A" in 2012 in Seoul, which focuses on going beyond existing performance forms, breaking barriers of limited space, genre and format by expanding its exploration of various artistic disciplines. After completing her PG diploma and MA at London Contemporary Dance School, she has worked with numerous companies and choreographers internationally.



Gilles Alvarez is the Artistic Director of NémO, Île-de-France's Biennale of digital arts produced by CENTQUATRE-PARIS. He is specialized in digital aesthetics. As part of NémO, which he created and has been directing since 1997, he has been overseeing the programming of many exhibitions and shows in France and abroad. After the 2019-2020 edition of the Biennale around the theme "Farewell Humankind?" he is preparing "Beyond Reality? Revealing the Invisible Through Digital Arts, Sciences and Technologies" for 2021-2022.

Christian Rakow is a theatre critic and editor of nachtkritik.de. He studied German Linguistics, Literary Studies and Philosophy in Rostock, Sheffield and Berlin and earned his doctorate in Literary Studies in Münster. As a theatre critic, he writes for *Theater Heute* and the *Berliner Zeitung*, among others. He was a member of the jury of the Berliner Theatertreffen from 2017 to 2019.

Moderator



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DAY 2

Thursday, April 15th

17:40 – 18:40 KST

10:40 – 11:40 CET

Recto VRso

Hybrid Museums

– A New Reality in a Pandemic World
Recto VRso International Digital Art Festival

18:00 – 18:15 KST

11:00 – 11:15 CET

Opening Remarks

18:15 – 19:00 KST

11:15 – 12:00 CET

Discussion

Future Potential of Virtual Reality

19:00 – 19:15 KST

12:00 – 12:15 CET

Virtual Reality Showcase

Hayoun Kwon – *The Bird Lady*

19:15 – 20:30 KST

12:15 – 13:30 CET

Showcases

Digital Opportunities for Visual Arts



Future Potential of Virtual Reality



©J. Pegman

Tina Sauerländer is an Art Historian and independent curator and speaker. She focuses on the influence of the Internet and the digital on both society and our personal environments, as well as Virtual Reality in visual arts. She has curated VR exhibitions in New York, Toronto and Basel. She is the artistic director of the VR KUNSTPREIS and the Co-founder and Director of the internationally active exhibition platform peer to space. She is a PhD candidate at the Kunstuniversität Linz where she is researching the topic of artistic self-presentation in the digital age.



Jay Kim is a Producer, CoFounder of GiiÖii and the XR Curator of BIFAN (Bucheon International Fantastic Film Festival). He is currently planning and producing films and immersive content. Additionally, as the head curator for BIFAN's XR program, Beyond Reality, Jay Kim leads the festival's New Media program.



Olivier Fontenay is the Head of Digital Creation at the CNC (French National Centre for Cinema). With more than 25 years of experience in digital creation, Olivier Fontenay took part in many projects as an editor, producer, and video games developer, and collaborated with partners in France, Canada and the United States. He joined the CNC in 2020 as Head of Digital Creation, a department which gathers the funding for video games, digital experiences (VR, AR, etc.), and the Dicréam (fund for contemporary digital art).

Moderator

Dominique Moulon is an independent curator, art critic and professor. Holder of a PhD in Arts and Sciences of the Art, he is a member of the International Association of Curators of Contemporary Art (IKT), the International Association of Art Critics (AICA) and the Observatory of Digital Worlds in Humanities (OMNSH).



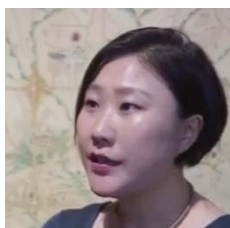
The Lady Bird - Virtual Reality Showcase



Hayoun Kwon was born in South Koera in 1981 and moved to France in 2011 to pursue her studies at the Nantes School of Art and Le Fresnoy, where she presented the video *Lack of evidence* for her final diploma. The complex relationship with her home country plays a leading role in her work, and issues of immigration, political relations, and national and extraterritorial laws are part of her consistent interest. To address these political questions, Kwon became very skilled in using animation, keeping a balance between a real and fictional register. She refers to her videos as documentary animation.



Digital Opportunities for Visual Arts - Showcases



Seungmi Baik is a curator of the Digital Museum Division of the National Museum of Korea. She has curated several special exhibitions featuring other museum's collections and around the theme of Korean history, notably *10 000 Years of Finnish Design* (2019) and *500 Years of the Joseon Dynasty Maps* (2018). Recently, she has been involved in various international projects, including works with the ICOM, Blue Shield International, and UNESCO. Last year, she organized the first World Museum Forum on the topic of *Museums and Artificial Intelligence (AI)*.

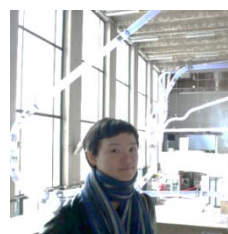


The National Museum of Korea (NMK) is the largest museum in Korea, attracting 3.5 million visitors a year. The collections of the NMK gather at least 410,000 objects, including about a quarter of the National Treasure of Korea. Most of them are Korean artefacts. The NMK has consistently pursued innovation to fulfil its mission as an endless fountain of culture and a window to the future.

The NMK has responded to the changing needs of its visitors by revitalizing the Children's Museum, operating diverse educational programs, and introducing the cutting-edge *Immersive Digital Gallery (SILGAM)* and the robotic museum docent *QI*, amongst other digital projects

Hong Leeji is a curator based in Seoul. She has notably curated *Museum of Everyone* (Animal Crossing online project, 2020) *Monstrous Moonshine* (Gwangju Biennale Collateral Exhibition, 2018), *Shame on you* (Doosan gallery New York, 2017), *The Subtle Triangle* (2015) and *FANTasia: East Asia Feminism* (2015). She is currently a Curatorial Director for the curatorial research platform meetingroom and a Curator at the National Museum of Modern and Contemporary Art (MMCA) in Seoul.

The project **Museum of Everyone (MoE)** is an online exhibition held in a videogame, curated by Leeji Hong in 2020. The MoE project, commissioned by the Gyeonggi Children's Museum, is an exhibition hall and platform through which the entire island of Gyeonggi-do can be experienced in Nintendo's game Animal Crossing. Players can enjoy outdoor sculptures (Kim, Jung-tae), land art (Sun, Woo-hoon) and design works by designer Bong Wan-sun. The museum was designed to question the functions of an art museum, and features academic rooms, nursing rooms, conservation restoration rooms, archives and education rooms.



TOWARDS A DIGITAL FUTURE FOR THE ARTS

Making Lemonade

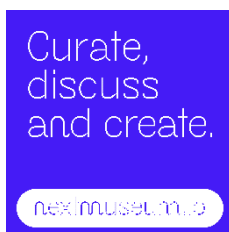
Digital Opportunities for Visual Arts - Showcases



Alina Fuchte is the Project Manager for nextmuseum.io at NRW-Forum Düsseldorf. She studied Art History and Cultural and Social Anthropology in Münster and Amsterdam (B.A.), and Cultural Analysis and Cultural Education in Dortmund (M.A.). During her studies she worked as a freelance mediator at various institutions. She completed a traineeship in the Department of Cultural Education at the Kunstpalast in Düsseldorf before joining NRW-Forum in 2020.



Marina Bauernfeind is a Project Manager for nextmuseum.io at Museum Ulm. She is an expert on creative marketing and media. Marina Bauernfeind studied economics (B.A., MBA) in the South of Germany and Mumbai, India. After seven years at the German media group Hubert Burda Media, she started to work as a marketing freelancer in 2009, before finally founding her own creative agency in 2014. With her latest switch to nextmuseum.io, she keeps pursuing her ideas for a digital future.



nextmuseum.io is a digital, participatory platform for co-curation and co-creation. Institutions and independent curators can launch open calls and develop collaborative exhibitions. Artists can submit works, and everyone can participate in the discussion. nextmuseum.io wished to develop new formats and digital prototypes for education, outreach and communication. nextmuseum.io is a joint project of the NRW-Forum, Kunstpalast Düsseldorf and the Museum Ulm, funded by the Digital Culture Programme of the German Federal Cultural Foundation

Maïté Labat is Head of Digital and Audiovisual at the Louvre Museum in Paris. She holds a Master degree in History. She worked as an online journalist and then at the Palace of Versailles before joining the Louvre Museum in 2017. She is with her team in charge of websites, mobile tools, film production and digital innovation at the Louvre.



Victoire Thévenin is the Co-founder of Fabbula Diffusion, Managing Director of VR Arles Festival, and Artistic Director at Les Ailleurs Festival. She joined Fabbula in 2020 bringing with her years of experience in international sales of arthouse cinema at mk2, and VR productions at mk2 VR. Lately she has been the Director of the VR Arles Festival and residency, a role she continues to hold at Fabbula.

DiMoDA, the Digital Museum of Digital Art, is a pioneering virtual institution, dedicated to commissioning, preserving and exhibiting cutting edge VR artworks. Conceived in 2013 by Alfredo Salazar-Caro and William Robertson, DiMoDA has released three exhibitions, featuring 15 unique, artist-designed, VR experiences. Thousands of virtual exhibitions have been downloaded worldwide, and IRL Exhibitions have taken place in cities like New York, Berlin, Dubai, and Bangkok.

DAY 3

Friday, April 16th

18:00 – 18:45 KST

Discussion

11:00 – 11:45 CET

Online Culture and Economic Models

18:25 – 18:40 KST

Presentation of Making Lemonade

11:25 – 11:40 CET

Recto VRso International Digital Art Festival

Recto VRso

18:45 – 19:00 KST

Interactive Telematic Performance

11:45 – 12:00 CET

Hojun Song – *Don't Compress Me*

19:00 – 20:00 KST

Closing Panel

12:00 – 13:00 CET

**Where do we head from here?
The future of digital in the arts**



Online Culture and Economic Models



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Lutz Leichsenring is a consultant and keynote speaker. Since 2009, he has been the spokesman and an executive board member for the Berlin Clubcommission, and has fought tirelessly for the rights of Berlin's underground club scene. In 2017, alongside Mirik Milan, he launched the Creative Footprint, a project to measure, compare, and advocate for creative spaces in urban areas worldwide. During the Covid-19 crisis, he initiated "United We Stream", a global music streaming platform to create awareness about club culture affected by the epidemic. Lutz Leichsenring is also part of the collaborative research project "Global Nighttime Recovery Plan", involving institutions and scholars of University of Pennsylvania, Harvard University and Fraunhofer Institut.



Chloé Jarry is the Co-founder of the immersive and interactive productions company, Lucid Realities, and a member of PKN. She is responsible for the "Collège XR" at PKN, an association of independent French new multimedia producers working on the digital transformation of cultural and creative industries. Chloé Jarry is the Executive Producer of *The Enemy*, a Virtual and Augmented Reality project directed by Karim Ben Khelifa and *Claude Monet – The Waterlily obsession* showcased at the Musée de l'Orangerie in Paris.

Seongmin Ham joined Naver Corporation in 2008 and is currently in charge of art and cultural contents. She has more than twenty years of experience in various IT industries such as Samsung SDS, Microsoft Korea, SK Communications and Naver. Seongmin Ham has been working on livestreaming services for performing arts since 2015 and started working on online paid livestreaming services with Korean music industry companies during the pandemic.

Moderator

Hyung-Deok Shin is a Professor at the Department of Arts and Cultural Management at Hongik University, Seoul. He holds a PhD degree in Management from the Ohio State University, and master's and bachelor's degrees in Management from Seoul National University. He published about 80 academic papers in international and Korean journals. His research interests include arts and cultural management, strategic management, and international business.



Don't Compress Me – Interactive Performance



Hojun Song's work is about making narratives and raising questions by making absurd objects, such as radiation jewelry or the strongest weapon in the world. In 2013, he launched his own small satellite in Kazakhstan, Baikonur. His recent work deals with the ironical relationship between romanticism and deconstructionism, and especially how society builds heroes, by referring to new trends of science and technology. Hojun Song shares his work and its process by employing livestreaming, sound performance, mass production, and hard-core engineering. He tries to seek humorous ways to question conventional thoughts on art, design, and technology while linking those to our daily issues.



The Future of Digital in the Arts



Soh Yeong Roh is the Director of Art Center Nabi in Seoul. She pioneered the new media art scene in Korea by founding Art Center Nabi in 2000. Her experience in the field goes back to 1991, when she served as head of Art and Technology Exhibition at Daejeon International Expo. She has been working on numerous exhibitions, productions, educational and academic programs, and some business incubations. She also serves as a board member of top universities, and lectures both in Korea and abroad. Soh Yeong Roh received a BA in Economics at the College of William & Mary and a MA in Education at Stanford University.



Daehyung Lee delves into the future habitat of contemporary art in the 21st century. He values the social role of art and expands his curatorial practice to the issues of environment, community, technology, and future humanity. He recently curated CONNECT, BTS, a global public art project developed in collaboration with 22 contemporary artists and curators. He has also served as artistic director of the Korea Research Fellow. He currently serves on the board of directors of Nam June Paik Cultural Foundation. He worked as the founding Art Director of Hyundai Motor Company for six years. Daehyung Lee curated "Counterbalance: The Stone and the Mountain" at the Korean Pavilion, La Biennale di Venezia 2017.



Marcus Lobbes has been Artistic Director of the newly founded Academy for Theater and Digitality, the sixth division at Theater Dortmund, since 2019. He has been working as a director and set designer in music and spoken theater since 1995, testing novel collective work forms with the ensembles. His main focus is on uncompromising realizations of classics and, thanks to his close contacts with contemporary authors, numerous premieres and first performances.

© Susanne Diesner



Judith Guez is an artist-researcher, curator and a developer in VR/MR. She is the Founder and Director of Pôle Art & VR at Festival Recto VRso (Laval Virtual). Her research focuses on understanding and creating illusions between the real and the virtual in order to explore new artistic forms, mobilizing the concept of presence and wonder. She has exhibited artworks at Ars Electronica in Austria, Gaîté Lyrique and Centre Pompidou in Paris, GoogleLab, MOCA Taipei in Taiwan, and VR World Forum in Switzerland. She is one of the co-founders of the VRAC (VR Art Collective).

Jinsuk Suh is the director of the Ulsan Art Museum. He previously worked as Director of the Nam June Paik Art Center and is the founder of Alternative Space Loop in Seoul. Suh Jinsuk has been generating new discourses on Asian arts by organizing "Asian Arts Space Network" from 2012. Furthermore, he has been directing the video art festival "Move on Asia" since 2004. As a curator, he has worked on "2001 Tirana Biennale" and "Liverpool Biennial 2010". He graduated from The Art Institute of Chicago and Kyungwon University.

Moderator

