

KIMCHI and CHIPS



Kimchi and Chips studio (founded 2009) begin their practise at the recognition that the arts, sciences and philosophy are not distant disciplines which must be bridged, but act as alternative maps onto the same territory, and that employing these maps in tandem allows the territory to be navigated more readily.

Their installation series 'Drawing in the Air' was a study of mass and space-time. It brought together the relativistic mechanics of Einstein, the duration oriented philosophy of Buddhism and the divide between reality and images which has escalated to a dilemma within contemporary western politics. This series culminated in the public artwork Halo at Somerset House which brought the sun down to earth in a heady alchemy of technology and nature. 99 robotic mirrors reflected sunlight into a cloud of water during the height of summer to create drawings out of sunlight under the chaotic control of the weather and Copernican dynamics.

Their research based approach has caused them to give the 'first word' on a number of artistic formats both conceptually and in execution - specifically within the fields of volumetric images in fog and 3D projection onto non-designed forms. Consequently, they became the first Korean artists to win the Award of Distinction at Ars Electronica signifying their importance within the field of media art. By releasing their techniques online as over 100 open source code libraries, countless other practitioners have adopted the studio's understanding and incorporated it into their own work.

김치앤칩스는 물질과 비물질을 빚어 설치 작품을 만든다.

재료, 기술, 빛, 시공간 등을 주요 소재로 혼합하고, 그 경계에서 발생하는 다양한 현상을 예술적 주제로 삼는다.

시각예술과 디자인을 전공한 손미미(대한민국)와 물리학을 전공한 엘리엇우즈(영국), 두 작가로 구성된 김치앤칩스는 자연, 철학, 수학, 과학, 음악, 예술이 한 지점에서 출발하여 서로 다른 여정을 치른 후 결국엔 다시 한 지점에서 조우한다는 것을 작업의 과정과 완성을 통해 배우며 실천하고 있다.

2009년 결성 후 'Drawing in the air' 라는 개념 하에 물성의 재료와 비물성의 빛이 만들어내는 공감각적 대형 설치물 작업을 구현하고 있으며, 높낮이 없는 예술과 문화가 형성될 수 있도록 돕는 활동 또한 멈추지 않고 있다.

Prix Ars Electronica에서 Award of Distinction을, Media Architecture Biennale 에서 Winner of Spatial Media Art를 수상한바 있으며, ZKM Museum (2019), Somerset House London(2018), 광주아시아문화전당 (2016) 등 에서 전시를 진행하였으며, 국립현대미술관(서울관)에서 2021년 6월 전시가 예정되어 있다.



Mimi Son, born in Seoul where currently she lives and works.

She co-founded Kimchi and Chips with Elliot Woods in 2009. An obsession with geometry and Buddhist philosophy inspires her to articulate space and time from various perspectives. This continuous experiment has allowed her to create installation that aims to depict an intersection of art and technology, material and immaterial, real and virtual, presence and absence. Over the past decade she has worked as a designer, professor, storyteller, curator, and artistic director in various countries and institutions. She completed her master degree on Digital Media Art and Design at Middlesex University and Interaction Design at Copenhagen Institution of Interaction Design(CIID).

Elliot Woods, a digital media artist from Manchester UK where he graduated with a Masters from the School of Physics and Astronomy. He entered the arts following the founding of studio Kimchi and Chips in 2009 where he currently tests alternative relationships between images and reality. Here he participates in conceptual and technical design of projects, and develops techniques in computer vision, machine learning and robotics. His works reveal the implicit nature of systems therein suggesting to audiences revelatory experiences about nature and reality. He has created large scale light field art installations which draw floating images of the sun out of sunlight, or moons from 600 calibrated projector beams. Elliot has contributed to the openFrameworks and VVV creative coding platforms and has released over 100 open source libraries for free on GitHub.

2019

Collective Behaviour, Performance - KPH Volume, Copenhagen DK
 Line Segments Space - Negative Space, ZKM, Karlsruhe DE

2018

483 Lines Second Edition - Guangtang Art Museum, Beijing CN
 Light Barrier Second Edition - Times Art Museum, Beijing CN
 Halo - Somerset House Edmond J. Safra Fountain Court, London UK
 Acoustic Vessel Odyssey - SxSW Sony Pavilion, Austin US

2017

Halo - Gwangju Design Biennale, Gwangju KR
 Light Barrier Second Edition - Ars Electronica, Linz AT
 Line Segments Space - QUAD Gallery, Derby UK

2016

Light Barrier Third Edition - Asia Culture Centre, Gwangju KR

2015

Lunar Surface The Incinerator - Bucheon Art Bunker B39, Bucheon KR
 Light Barrier Second Edition - STRP Biennale, Eindhoven NL
 483 Lines Second Edition - ACT Festival, Asia Culture Centre, Gwangju KR

2014

Line Segments Space and Link - Site Whanki Wave, Whanki Museum, Seoul KR
 Light Barrier - SIGNAL Festival, Praha CZ
 Line Segments Space (Molecular Cloud) - Scopitone Festival, Nantes FR
 Light Barrier - New Media Night, Nikola-Lenivets Art Park, Kaluga RU
 Lunar Surface - Artspace Geumcheon, Seoul KR
 Line Segments Space Install Workshop - Resonate, Belgrade RS
 483 Lines - Jeju museum of Art, Jeju KR

2013

Lit Tree - Open Creativity Open World, Seoul KR
 Line Segments Space - Da Vinci Idea, Artspace Geumcheon, Seoul KR
 Lit Tree - Lux Light Festival, Wellington NZ

2012

Assembly - Water Museum, Busan KR
 A Journey - Hack the City, Science Gallery, Dublin IE

2011

Lit Tree - SIGGRAPH Asia, HK
 Link - TETEM Kunstruimte, Enschede NL
 Lit Tree - The Creators Project, Seoul KR
 Link - File Festival, São Paulo BR
 Link - Athens Video Art Festival, Athens GR
 Lit Tree - Future Everything, Manchester UK

2010

Link - Design Korea, Seoul KR



Halo, Somerset House Edmond J. Safra Fountain Courtyard, London UK



Light Barrier Third Edition, Commissioned by Asian Culture Centre, Gwangju KR

TALKS

2019

The United States Institute for Theatre Technology, Louisville US
 Urban Media Art Academy Symposium, SG

2018

Korean International Art Fair, Seoul KR
 Retune Festival, Berlin DE
 IALD Annual Forum, Shanghai CN
 Emergent Vision, SG
 Den Frie Udstilling, Copenhagen DK

2017

Campus D, Seoul KR

2016

MMCA, Seoul KR
 RAT school of ART, Seoul KR
 Da Vinci Idea Market, Hyundai Card Understage, Seoul KR
 Resonate Festival, Belgrade RS

⋮

2019

The United States Institute for Theatre Technology, Louisville US

2016

Resonate Festival, Belgrade RS
 Opendot, Milan IT

2015

Seoul Art Space Geumcheon, Seoul KR
 Coded Matter(s) 2015, Amsterdam NL
 Workshop - STRP Festival, Eindhoven NL

2014

Digital Emulsion Workshop, Nikola Lenivets RU

2013

Tokyo University, Tokyo, JP
 Culture Shift Zimbabwe, ZW
 Figment Productions, Guildford UK

⋮

WORKSHOPS



EyeO Festival at Minneapolis US 2014



Resonate Festival at Belgrade 2015, 2016



Digital Emulsion Workshop at Nikola Lenivets RU 2014



2020

PRIX ARS Electronica Award Jury for Computer Animation, Linz Austria
 PRIX ARS Electronica Digital Community Board, Linz Austria

2019

UNFOLLOW Festival, Director, Paju KR

2014

Da Vinci Creative Festival, Artistic Director, Geumcheon Art Residency, Seoul KR
 Distortion Field Conference, Director, Seoul KR

2012

ScreenLab 0x02, Director, Manchester UK
 ScreenLab 0x01, Director, Manchester UK



UNFOLLOW Festival

2014, 2016

Geumcheon Art Residency, Seoul Art Foundation, Seoul KR

2013

Ishikawa-Oku Laboratory, Today University, Tokyo JP



Artistic Director (Mimi Son) of Da Vinci Creative Festival 2014



Co-Director (Elliot Woods) of Distortion Field 2014

AWARD OF DISTINCTION
 PRIX ARS ELECTRONICA 2017

PRIXARS

2017

PRIX ARS Electronica, Award of Distinction

Ars Electronica is an Austrian cultural, educational and scientific institute active in the field of media art, founded in Linz in 1979. The Prix Ars Electronica is an annual award made in several categories, "honoring creativity and innovativeness in the use of digital media." Every year, thousands of the entries from over the world and Kimchi and Chips, Light Barrier Third Edition won Award of Distinction in 2017.



Exhibition in ARS Electronica. Sep 2017



2019
 Japan Media Art Festival,
 Jury Selection
 (Collabration work with Evala, JP)



2015
 DARC Awards,
 Winner of Light Art Category



2018
 Media Architecture Biennale,
 Nominee of Spatial Media Art



2014
 Media Architecture Biennale,
 Winner of Spatial Art



2015
 PRIX ARS Electronica,
 Honorary Mention



2014
 Japan Media Art Festival,
 Jury Selection

Articles

2018. 07. 19	<i>Seoul studio Kimchi and Chips sculpt with sunlight to create HALO</i>	Designboom
2018. 06. 20	<i>HALO – Sculpting the sunlight into (im)material form</i>	Creative Applications
2017. 09. 08	<i>CyberArts-Ausstellung: aufregen und nachdenken</i>	OÖNachrichten
2017. 05. 23	<i>The Light Barrier, Third Edition – Drawing volumes in the air with light</i>	Creative Applications
2017. 05. 22	<i>Light Barrier: A Dizzying Array of Projectors and Mirrors Creates ...</i>	COLOSSAL
2016. 10. 14	<i>Ropes and Video Projections Recreate an Analog TV</i>	The Creators Project
2016. 10. 12	<i>483 Lines Second Edition – Kimchi and Chips - ACT Festival 2015</i>	Creative Applications
2016. 06. 28	<i>Korean-British artist duo creates physical expressions of light and space</i>	The Korea Herald
2015. 07. 13	<i>Kimchi and Chips project depth with 483 lines of nylon string</i>	Designboom
2015. 06. 24	<i>483 Lines by Kimchi & Chips (Korea)</i>	VjSpain
2015. 06. 17	<i>Mirrors Morph Light in a Haunting New Installation</i>	The Creators Project
2015. 06. 15	<i>Installation: Light Barrier – Second Edition</i>	Booooooom
2015. 06. 05	<i>483 Lines – Projecting analogue video picture on 483 nylon threads</i>	Creative Applications
2014. 12. 18	<i>No.1 Most Memorable Projects of 2014</i>	Creative Applications
2014. 10. 11	<i>New Installation Creates Star Nurseries With Code and Geometric Light</i>	The Creators Project
2014. 08. 05	<i>These are probably the coolest smoke rings ever made</i>	WIRED
2014. 08. 04	<i>Kimchi and Chips materializes 3-dimensional sculptures from light</i>	Designboom
2014. 07. 14	<i>Light Barrier – Millions of calibrated light beams create floating ...</i>	Creative Applications
2014. 06. 24	<i>3D 'Air Drawing' Produces Lunar Long Exposure Photographs</i>	The Creators Project
2014. 06. 19	<i>Lunar Surface – Drawing digital mass in physical space</i>	Creative Applications
2012. 07. 27	<i>Kimchi and Chips: assembly installation</i>	Designboom
2012. 07. 24	<i>Augmented Reality: Kimchi and Chips, "Assembly"</i>	WIRED
2012. 07. 24	<i>'Assembly' by Kimchi and Chips – 5,500 physical pixels and digital light</i>	Creative Applications
2011. 06. 02	<i>Tree bed, conversation with a tree - Kimchi and Chips</i>	BEWARE
2011. 05. 23	<i>Communicate With A Potted Plant Using Projected Light</i>	The Creators Project
2011. 05. 23	<i>Kimchi and Chips maps human hands onto lit tree</i>	Designboom
2011. 05. 22	<i>Augmented Reality: Kimchi and Chips, 'Lit Tree'</i>	WIRED
2011. 01. 20	<i>Kimchi and Chips creates a constantly evolving city of paper boxes for link</i>	Designboom

Publications

2018. 01. 23	<i>CyberArts 2017: International Compendium Prix Ars Electronica</i>	Hatje Cantz - Book
2017. 10. 23	<i>Shinsegae Style vol. 74 - Artist Kimchi andn Chips</i>	Shinsegae Style - Magazine
2015. 12. 25	<i>SPACE magazine vol. 578 - Turn on the Black Mirror, The Power of ...</i>	SPACE magazine - Magazine
2015. 09. 01	<i>Professional LIGHTING Design. no.99 - 483 LINES FIRST EDITION</i>	Professional LIGHTING Design - Magazine
2015. 08. 11	<i>Mondo arc. issue.86 - LIGHT BARRIER SECOND EDITION</i>	Mondo arc - Magazine
2015. 06. 01	<i>DAMN 50 : Lighting file - Artistic, Playing Brilliant : Lighting the 21st century</i>	DAMN 50 - Magazine
2015. 06. 01	<i>Eyeo Converge to Inspire 2011-2015</i>	Eyeo Festival - Book
2015. 05. 25	<i>Beyond the Display: Phenomenal Art and Design in the 21st Century</i>	BNN, Inc. - Book
2015. 02. 03	<i>The 18th Japan Media Arts Festival Award-winning Works</i>	Japan Media Arts Festival - Book
2014. 12. 09	<i>Seoul Art Space GEUMCHEON 2013 - 2014</i>	Seoul Foundation for Arts and Culture - Book
2014. 12. 01	<i>FROM MOMENT TO MOMENT</i>	Jeju Museum of Art - Book
2014. 11. 22	<i>Site Whanki Wave</i>	Whanki Foundation - Book
2014. 09. 25	<i>SPACE magazine vol. 563 - IMAGINEER - Light Barrier</i>	SPACE magazine - Magazine
2014. 09. 01	<i>BE ONE MAGAZINE vol.7 Issue.84 - Light barrier</i>	BE ONE MAGAZINE - Magazine
2013. 09. 11	<i>Seoul Art Space GEUMCHEON 2013 DaVinci Idea - The Blue Hour : ...</i>	Seoul Foundation for Arts and Culture - Book
2011. 01. 01	<i>DESIGNNET vol.160 - Link</i>	DESIGNNET - Magazine

Kimchi and Chips has been doing large scaled commission to create a new art work with leading art institute, such as Art Council Korea, Art council England, Somerset House, Asian Culture Centre and Gwangju Design Biennale.



*Commissioned by Korea Art Council, England Art Council, Gwangju Design Biennale.
Presented by Somerset House London*



Commissioned by Asia Culture Centre



Commissioned by Gwangju Design Biennale



ACC, Gwangju Asia Culture Centre



Korea Culture Centre (UK)



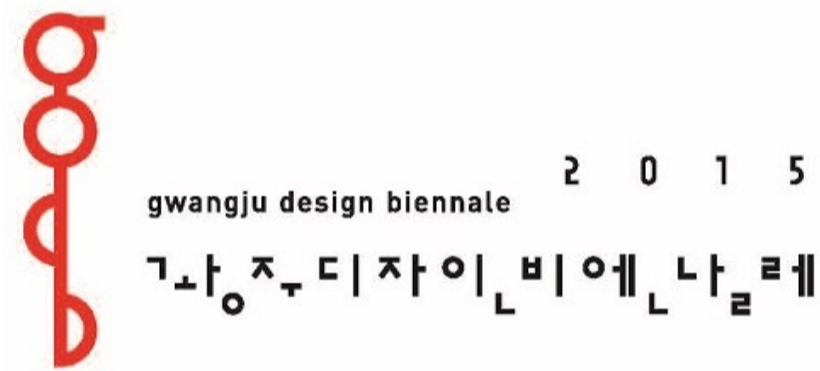
ARKO, Arts Council Korea



Art Council England



Seoul Foundation for Arts and Culture



Gwangju Design Biennale



Somerset House London



Denmark Culture and Palace

HALO

2018

Somerset House Edmond J. Safra Fountain Courtyard, London UK

99 robotic mirrors, mist, sun, wind

18,500mm x 4,800mm x 8,100mm

99 robotic mirrors continuously move throughout the day to follow the sun like sunflowers. These mirrors, arrayed across two 5 meter tall towers and one 15 meter long track, each emit a beam of sunlight into a cloud of water mist. The beams are computationally aligned so that together they draw a bright circle in the air. Dependent entirely on the presence of the sun for its completion, the work explores the possibilities and limitations of technology to capture what is out of reach, to harness nature and bring the sun down to earth. Collaborating with the natural fluctuations in the climate, Halo appears only for moments when the wind, sun, water and technology coincide, creating a form which exists between the material and immaterial.

Halo's open source navigation system uses Bayesian inference machine learning and was developed in collaboration with Improbable Worlds Limited's scientific modelling department. It is the first project where the artists worked with natural light as a material, and collaborated with the unpredictability of the weather.

Co-commissioned by Arts Council Korea and Arts Council England Joint Funding, 2017 Gwangju Design Biennale

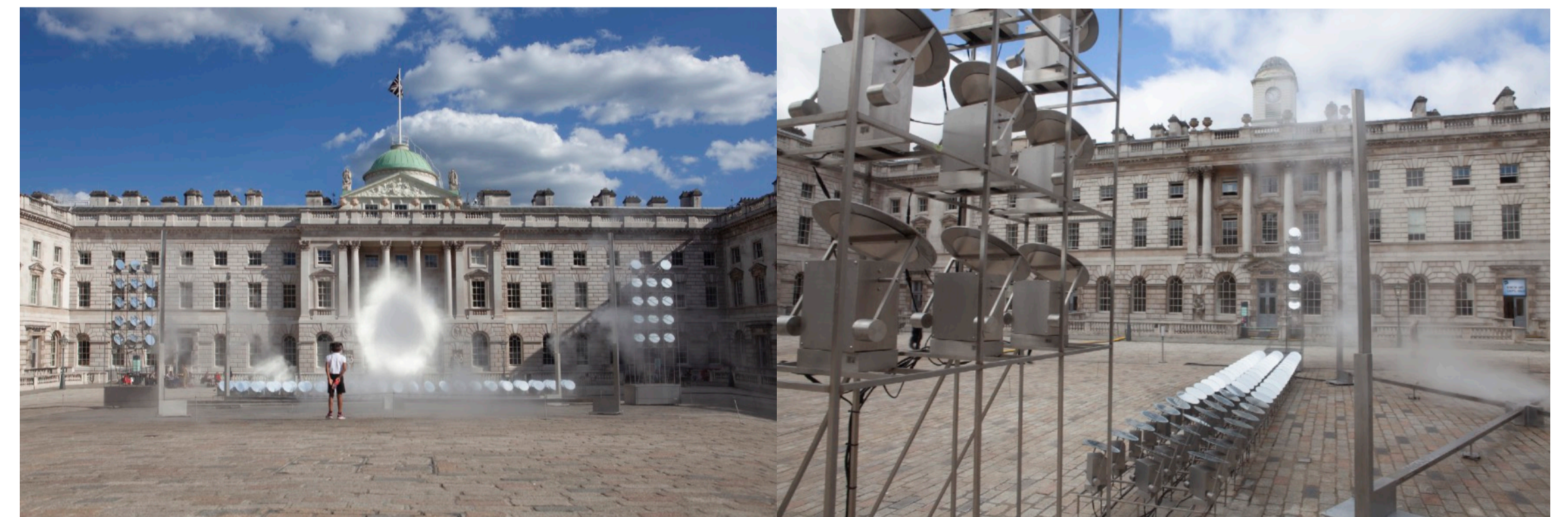
Presented by Somerset House, Korean Cultural Centre UK

Fabricated by Studio Sungshin

Mathematical modelling in collaboration with Improbable

Photography by Peter Macdiarmid, Kimchi and Chips

Videography by Somerset House, Kimchi and Chips



<https://www.kimchiandchips.com/works/halo/>
Video reference : <https://vimeo.com/274897214>

LIGHT BARRIER THIRD EDITION

2016

Asian Cultural Centre, Gwangju KR

Concave mirrors, projection, haze, scanning

14,000mm x 8,000mm x 6,000mm

The installations present a semi-material mode of existence, materialising objects from light. Light Barrier Third Edition is a new installation in this series that exploits the confusion and non-conformities at the boundary between materials and non-materials, reality and illusion, and existence and absence. The 6-minute sequence employs the motif of the circle to travel through themes of birth, death, and rebirth, helping shift the audience into the new mode of existence. The artists use the circle often in their works to evoke the fundamentals of materials and the external connection between life and death.

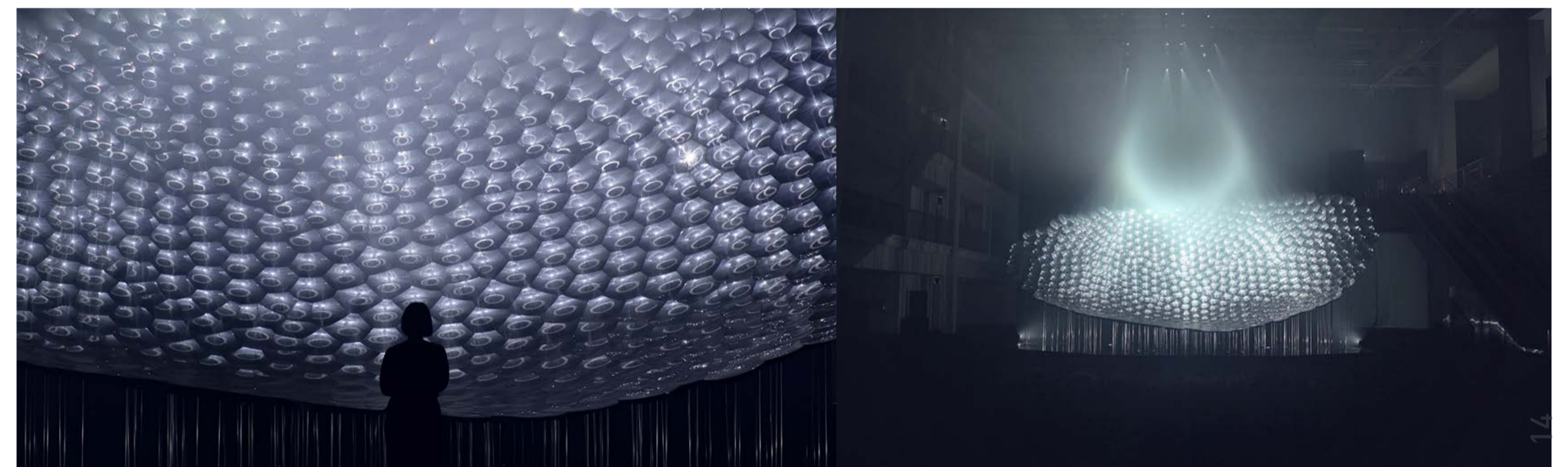
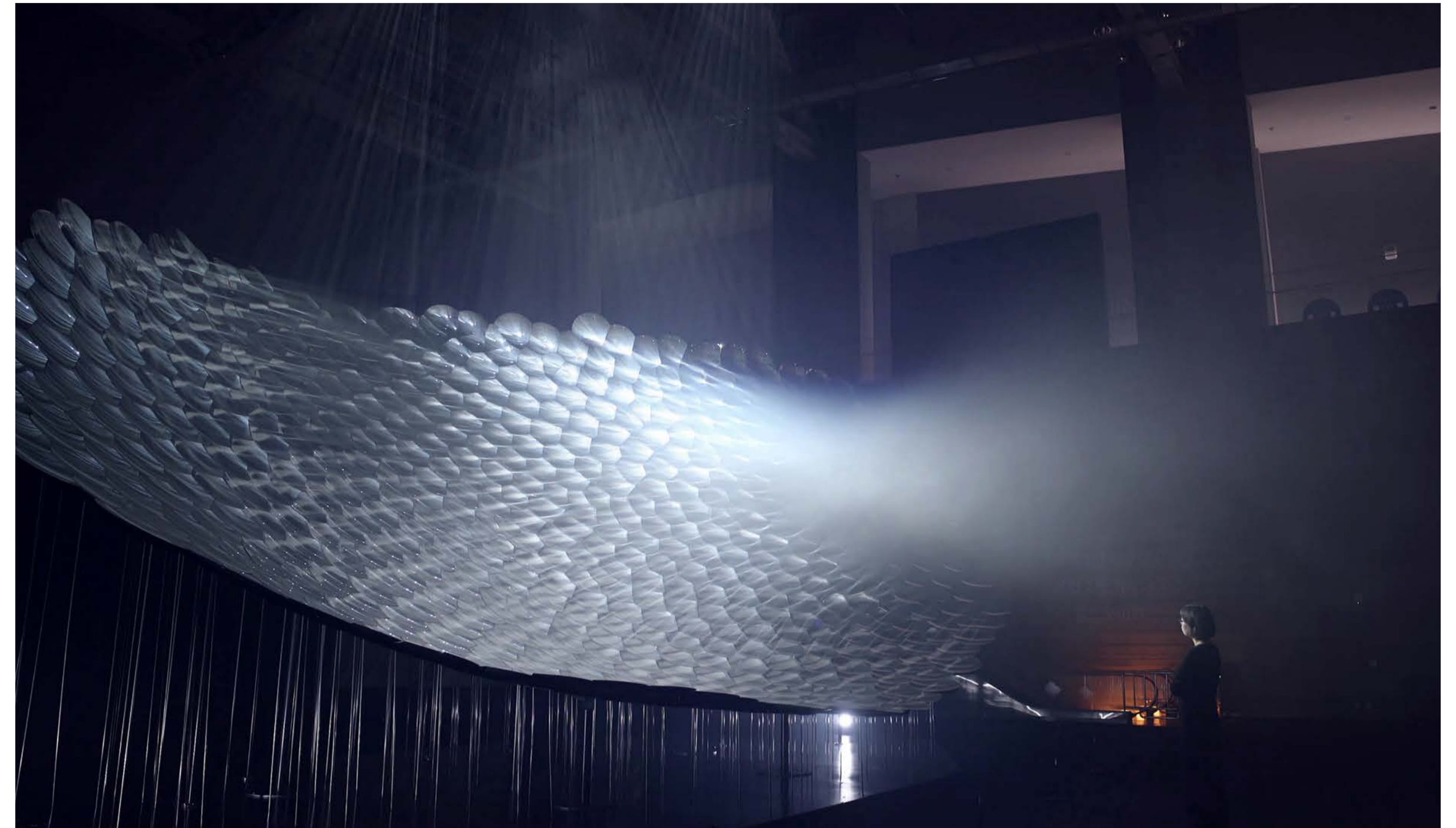
In this edition, 8 architectural video projectors are split into 630 sub-projectors using a structure of concave mirrors designed by artificial nature. Each mirror and its backing structure are computationally generated to create a group that collaborates to form the single image in the air. By accurately calibrating each of the 16,000,000 pixels individually, light beams can be merged in the haze to draw in the air. 40 channels of audio are then used to build a sound field that helps to solidify the projected phenomena in the audience's mind. The technology is enabled by Rulr, an open source graphical toolkit for calibrating spatial devices, created by Kimchi and Chips.

Co-commissioned by Asian Cultural Centre, Gwangju

Engineering by Chung Youngjae, Studio Sungshin

Sound Design by Junghoon Pi

Videography by Kimchi and Chips



<https://www.kimchiandchips.com/works/lightbarrierthirdedition/>

Video reference : <https://vimeo.com/218354021>

Production / Interview : <https://vimeo.com/177651793/2036f67e9e>

LIGHT BARRIER SECOND EDITION

2015

STRP Festival, Eindhoven NL

Concave mirrors, projection, scanning

5,000mm x 3,700mm x 3,500mm

Kimchi and Chips' new work commissioned by STRP Festival continues the work of the original 'Light Barrier, 2014' into a new story with new physical techniques.

The visual story follows the journey of a digital form. It begins by passing through the Light Barrier, so that this digital form transcends the limits of its home reality and enters into our physical one. It then explores the possibilities of its new found physicality, whilst attempting to assert its digital identity. Finally the form travels through the Light Barrier again to pass away to the next reality.

The physical installation is presented with a heightened intensity, creating colour and contrast against the ephemeral white light projections. The light travels with scale and control to create determined objects of light within the air, further opening a window onto a semi-material mode of existence.

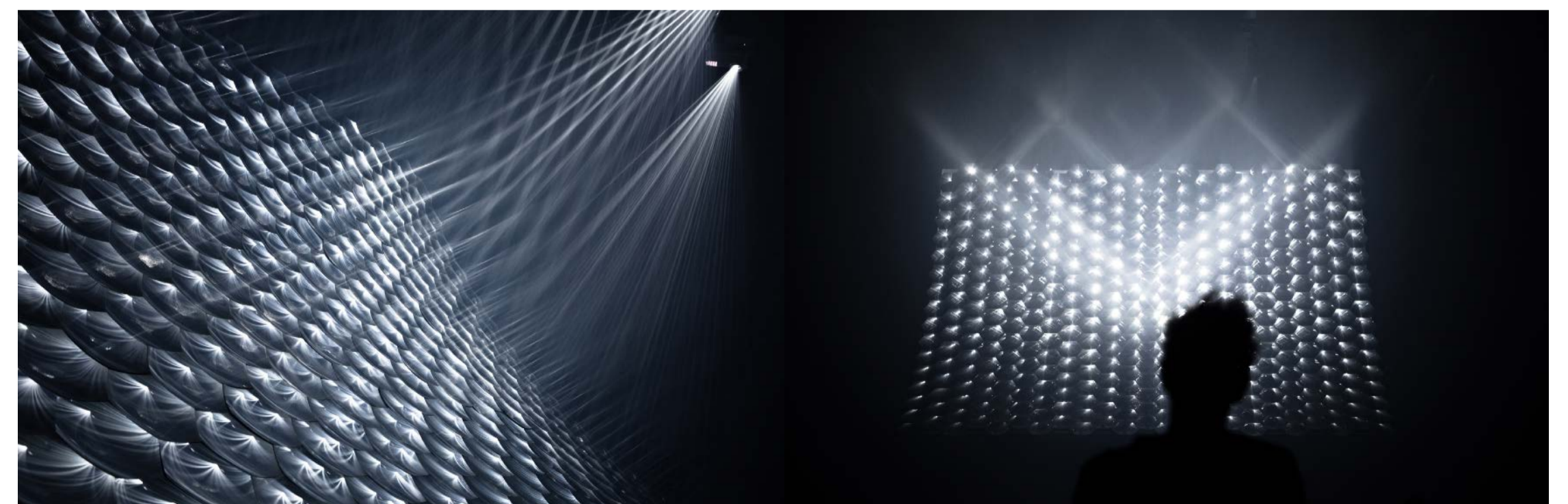
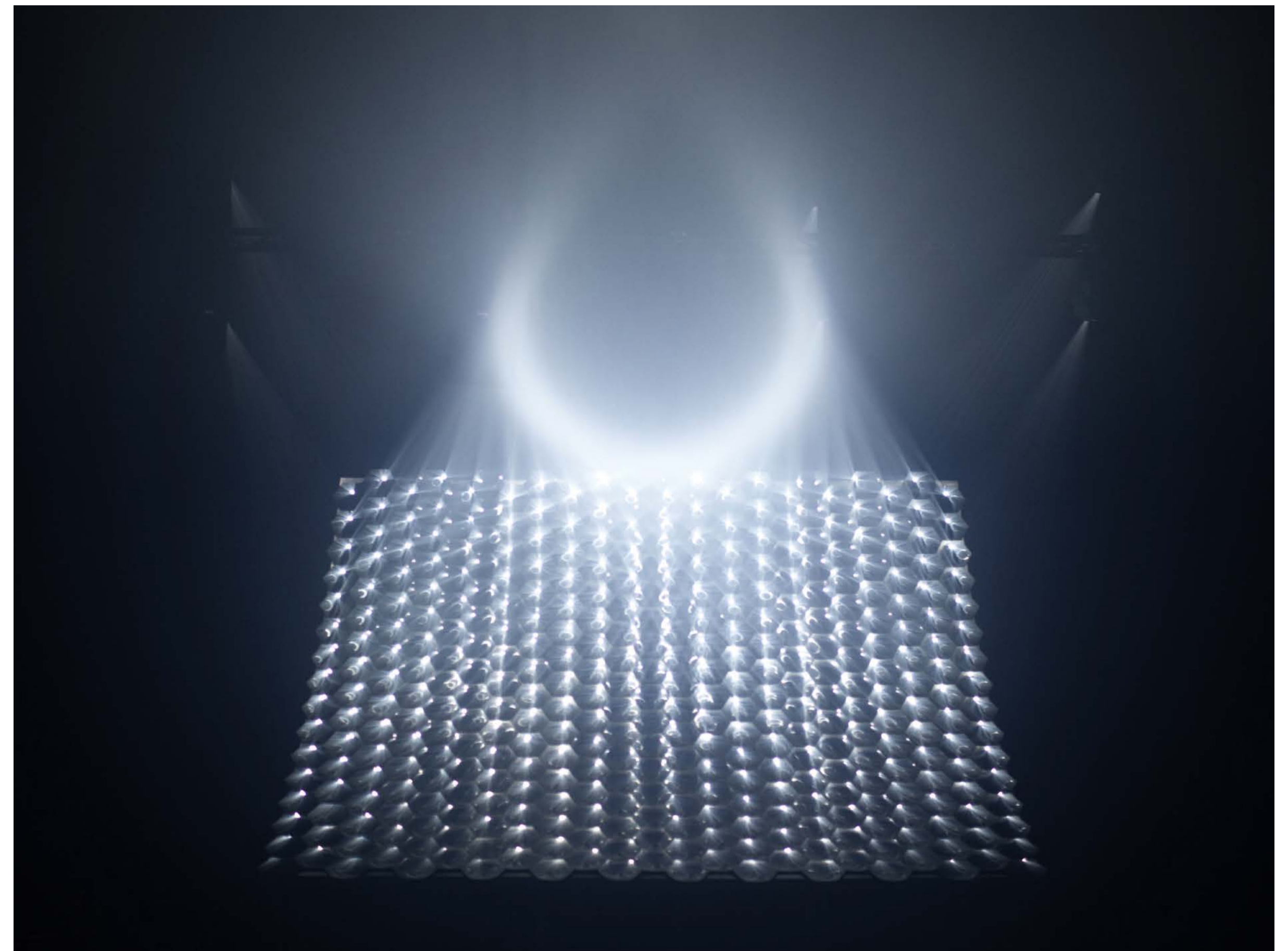
Videography by Florian Koch

Sound design by Junghoon Pi, Junyoung Park

Photography by Hanneke Wetzter, Kimchi and Chips

<https://www.kimchiandchips.com/works/lightbarriersecondedition/>

Video reference : <https://vimeo.com/129862202>



483 LINES SECOND EDITION

2015

Asian Cultural Centre, Gwangju KR

Kevlar string (1.5mm thickness, 16m length), projection
16,000mm x 2,500mm x 10,000mm [dimensions variable]

From World War II up until the recent end of analogue broadcasts, decades of living imagery had been constructed using the NTSC standard. This standard represents a moving image frame as 483 lines of modulated light stacked from the top to the bottom of a television screen, within each line there is an analogue continuum, like the groove on a record player. From Nam Jun Paik to the moon landings, pictures were being represented, archived and seen within this format, until the line made way for the pixel and the digital video revolution.

The artwork 483 lines magnifies this analogue video picture until it is 16 meters wide, and then folds this image several times so that it fits vertically into the gallery space, therein adding oscillations of depth into the image which can be activated by 'tuning' the projected video to match these waves. At this scale, each line of video can be individually inspected as its own agent beyond its contribution to the total image. This follows a common motif within the artists work, to create 2 scales of experience, this time the beating panoramic imagery contrasts the delicate physicality of the fine thread elements.

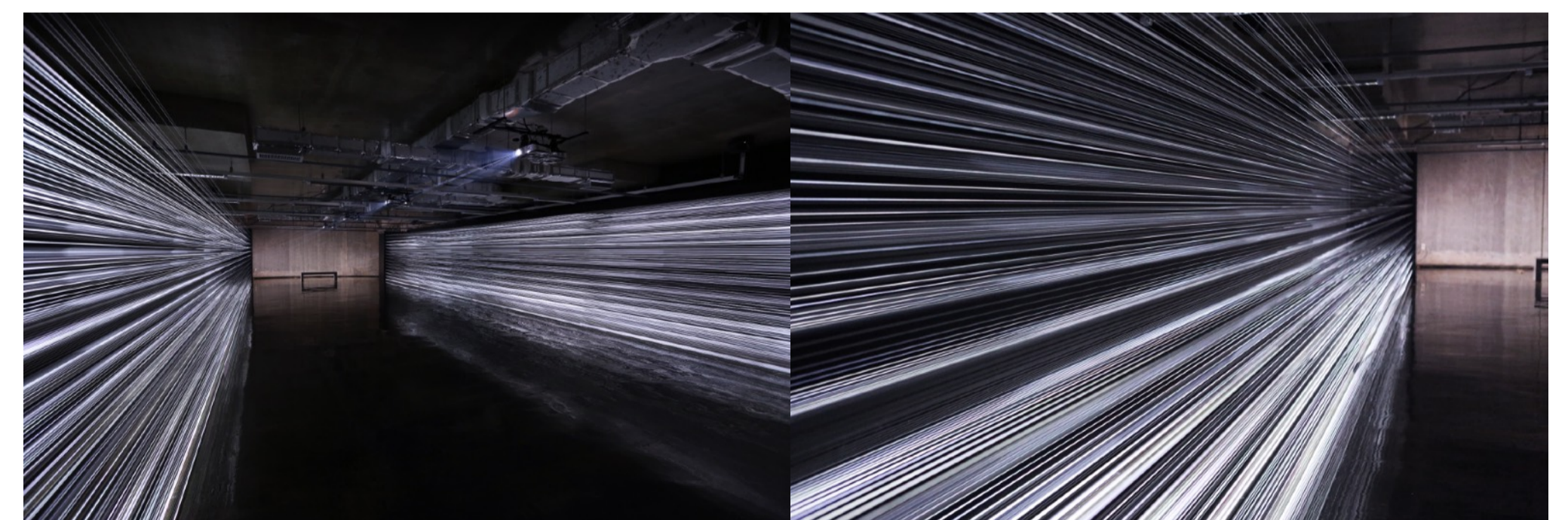
The strictly arranged lines can be illusionary, creating a confusing architecture of horizons, whilst the video played through it displays a parallel past, present and future.

Curated by HOLO

Commissioned by Asian Cultural Centre, Gwangju

Sound design by Junghoon Pi

Videography by Kimchi and Chips



<https://www.kimchiandchips.com/works/483linessecondedition/>
Video reference : <https://vimeo.com/129862927>

COLLECTIVE BEHAVIOUR

2019 Performance

KPH VOLUME, Copenhagen DK

Acrylic half mirrors, Full mirrors, Mylar sheet, Haze, Lighting

Is my behaviour caused by my will? Can a collective of people exist without shared norms? Can individuals exist without relationships with others?

Collective Behaviour is a performance illustrating the symmetry between individual identity and collective identification. Reflective materials on the stage intervene the light, causing manipulations in space, time and the dancer's individuality. The artists use projections and reflections to distort space, expanding it infinitely, duplicating it, isolating it, and with this changing of space, consequently stretch and bend time within the performance.

Dancers move independently in the space around the optical objects, whilst also the dancers become objects of the light and mirrors. They encounter undetermined images of themselves and others, creating accidental connections and determined relationships within the choreography.

Collective Behaviour is a collaboration between Korean artists Kimchi and Chips and Danish choreographer Simone Wierød premiering in KPH Volume on 18th, 19th December 2019. The project is supported by the **Arts Council Korea (ARKO), STATENS KUNSTFOND, BIKUBENFONDEN, Københavnermærket** and **Seoul Dance Center**.

Director, Scenography, Lighting : Kimchi and Chips

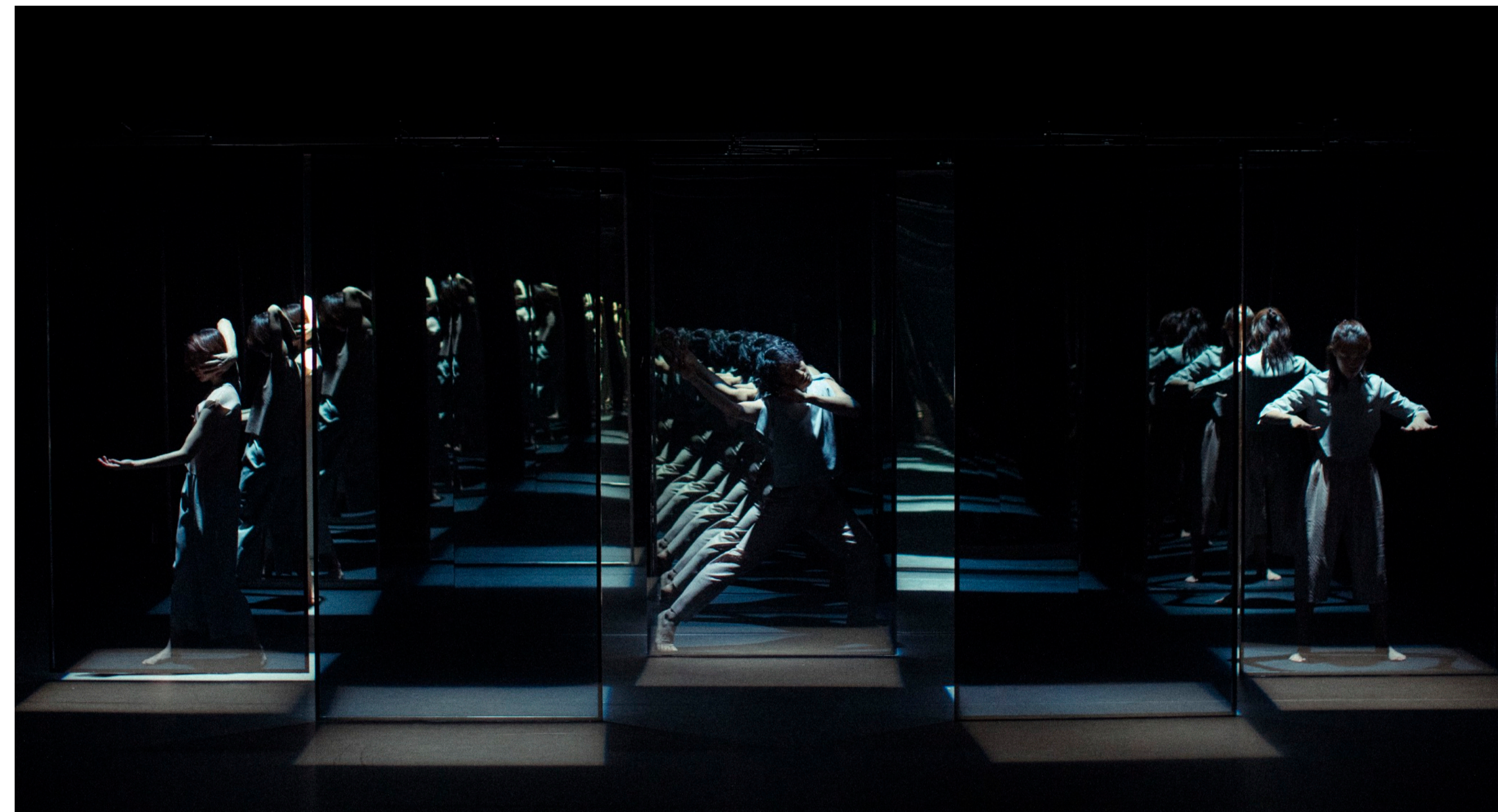
Choreography Simone Wierød

Dancers Boram Jun, Woosang Jeon, Yoonju Song

Music MÉRCEY feat. Josefine Opsahl

Costume design Marie Nørgaard Nielsen

Producer Soyoung Lee



COLLECTIVE BEHAVIOUR

2019 Performance
KPH VOLUME, Copenhagen DK
Acrylic half mirrors, Full mirrors, Mylar sheet, Haze, Lighting



DIFFERENCE AND REPETITION

2019

Uni-City, Changwon KR

Concrete, mirror, LED light

77,000mm x 30,000mm x 30,000mm

The title references Deleuze's thesis 'Difference and Repetition' - his attempt to understand reality without referring to identities.

The artists aim to 'unidentify' the audience - to criticise the bubbles of reality which technology has helped us to build around ourselves. By allowing ourselves to remove our identity occasionally, we can better understand the thoughts of those we disagree with and therefore better work together to build a combined reality.

Difference (in both senses) is generated by the motion control system which continuously changes the pose of the mirrors relative to the viewer. This movement disrupts space itself, creating a transformation similar to that of a Lorentz transformation when one travels close to the speed of light. This causes space itself to compress, twist and break, giving the viewer a tool for observing the non-absolute nature of time.

Once the viewers are standing in the area between the mirrors, they observe a sequence of motion which is designed around their perspective. They will see themselves multiply and divide, and will experience a kinaesthetic experience where they feel the shape of space and their own bodies shifting around them.



Fabricated by Studio Sungshin

Photography by Kimchi and Chips

<https://vimeo.com/346172620>

LUNAR SURFACE

2014, 2015

Bucheon Incinerator (Now B39), Bucheon KR

Digital photo print 1500 x 1000mm, live scanning installation

Dimensions variable

In collaboration with photographer Eunyoung Kim

A vertical flag of fabric is stroked by the wind, displaced by curves of air, swinging back and forth. As it sweeps, it leaves a trail of light which draws a heavy fragile moon floating in space. The flag renders this moon from another reality, the silk surface acting as an intermediating manifold between reality and virtuality.

The artists worked within the concrete chambers of Bucheon city Incinerator, a stagnant industrial processing plant decommissioned in 2010. Breathing over 50 tonnes of new air into the building, the artists create a wind which blows a 20 meter flag of silk which is activated by digital light. This process renders a virgin moon into the post-industrial cavern.

At locations within the building, the artists collaborated with photographer Eunyoung Kim to capture moments of the moon being birthed. Long exposure photography trades the dimension of time for a dimension of space, extruding the moon into existence on a set of photographic prints, capturing a painting enacted by the details of the wind.

The fabric is tracked by a 3D camera whilst a projector replays a response onto it according to its evolving shape.

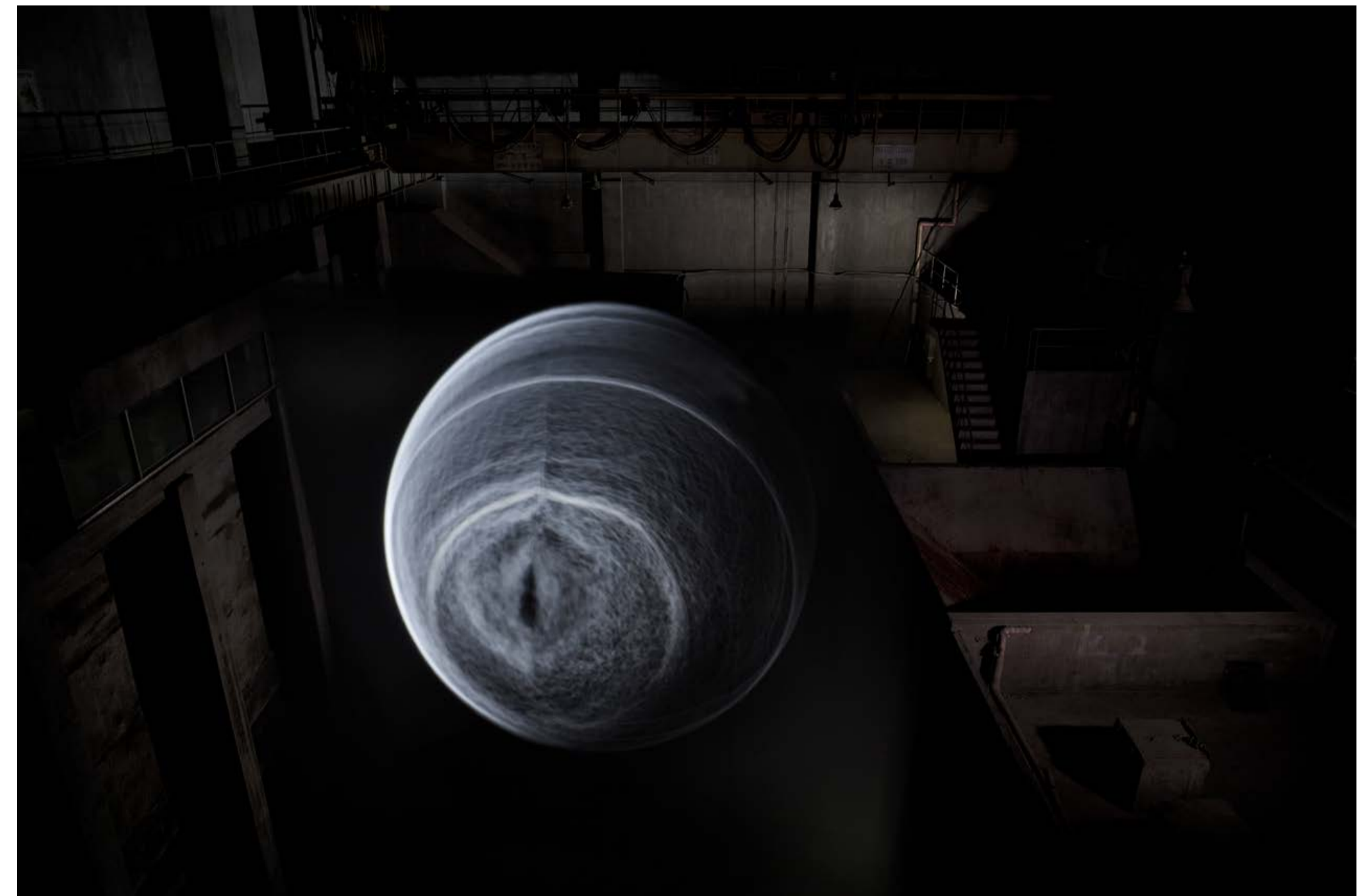


LUNAR SURFACE



Inspired by the 2 moons of Haruki Murakami's 1Q84 and the flags of space travel, the artists present a portal into another existence where another moon orbits. This other place is made material by the fabric of the flag.

Lunar Surface begins a new line of enquiry for drawing into the air for studio Kimchi and Chips, forming artistic collaborations between technology and nature.



<https://www.kimchiandchips.com/works/lunarsurface/>

LINE SEGMENTS SPACE

2013

Seoul Art Space Geumcheon, Seoul KR

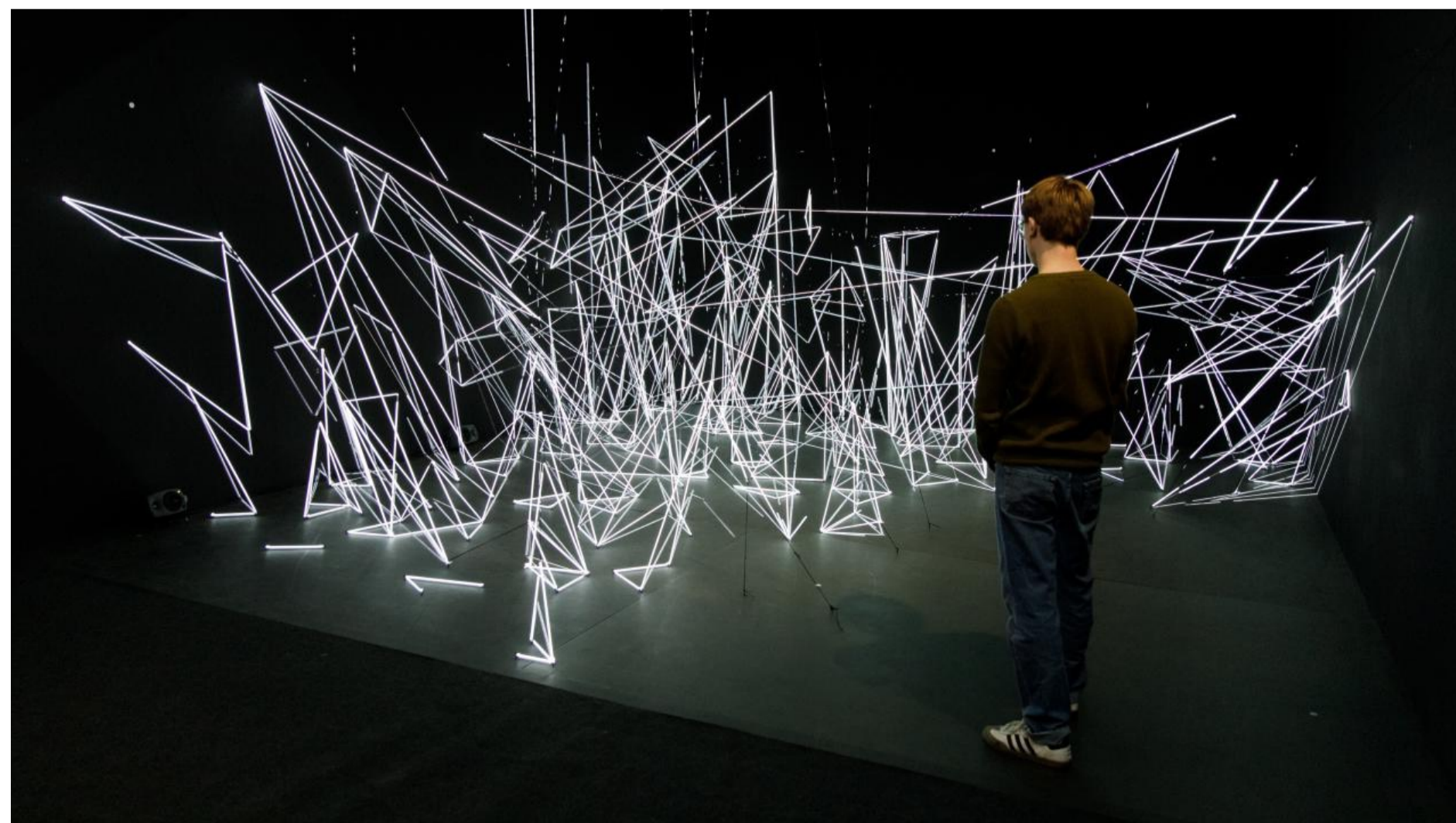
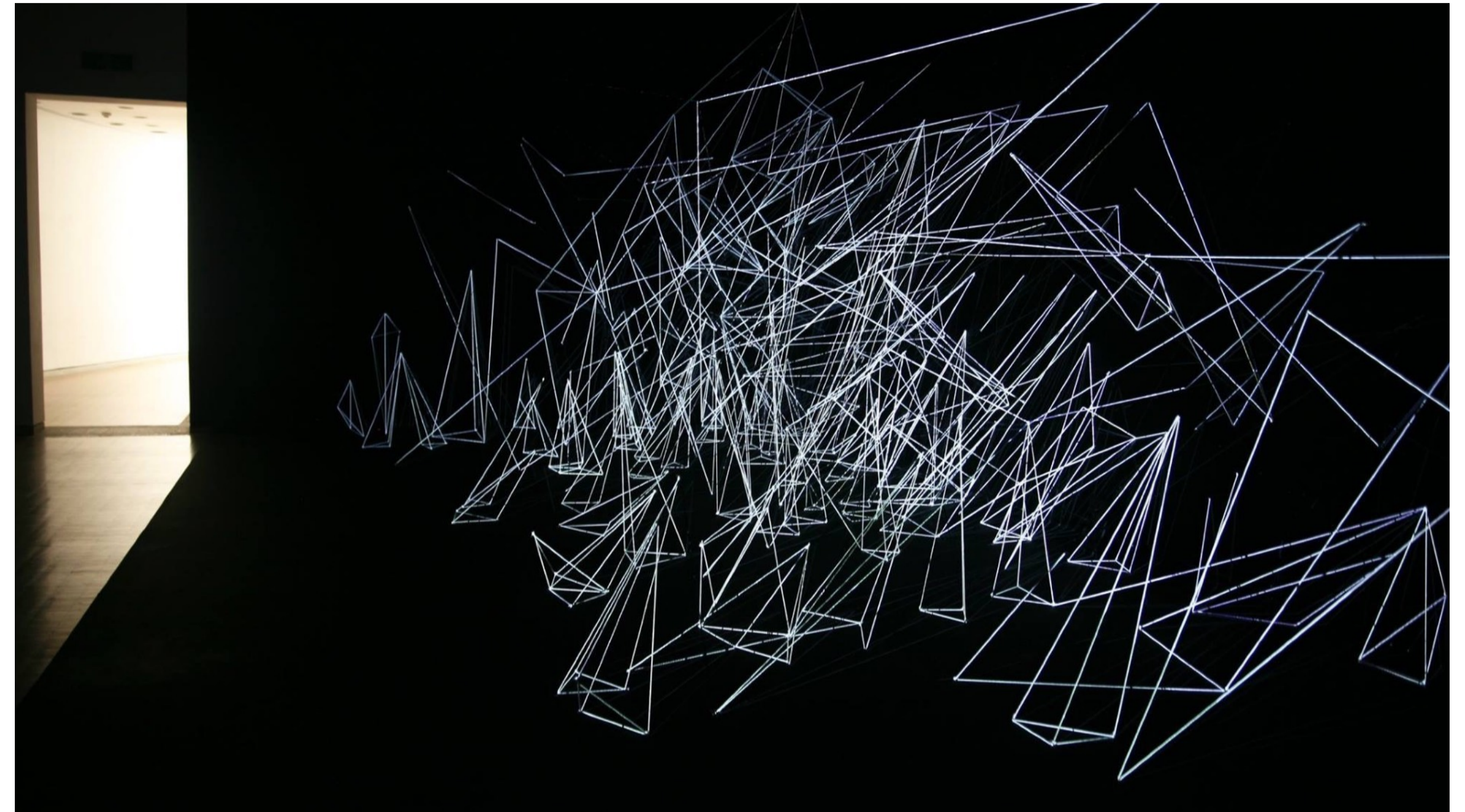
Nylon string, digital emulsion

Dimensions variable

An architectural web of threads spans a gallery space. It hangs abstract and undefined, a set of thin positive elements segmenting the dark negative space between. Dynamic imaginary forms are articulated into physical volume by the material of this thread, and the semi-material of the light. The visual gravity of the filaments occupying the space between.

A 2D canvas is reduced from a surface piece into a line segment, but then constructed into another dimension, a volume. Light creates contrast and order on the lines to articulate digital matter. Digital forms inhabit the interconnected boundaries of space, moulding visual mass.

The artists reference Picasso's light painting, and Reticuláreas of Gego who's work offers a contemplation of the material and immaterial, time and space, origin and encounter and art and technology.



Sound design by Junghoon Pi
Production assistant Chamsae

<https://www.kimchiandchips.com/works/linesegmentsspace/>

ASSEMBLY

2012 [Permanent]

Busan KR

Acrylic blocks, steel, digital emulsion

Dimensions variable

A cloud of 5,500 blocks occupy the air. Digital pixels play over them creating an emulsion of digital light within the physical arrangement. This habitat for digital forms to exist in our world offers a new canvas for visual expression.

The spectator studies a boundary line between the digital and natural worlds, experiencing figurations of imaginary digital forms rendered into the limiting error-driven physical system. The system abstracts the intentions of these forms through its own geometric vocabulary. For digital to exist in the real world, it must suffer its rules, and gain its possibilities.

Assembly takes inspiration from nature, whilst becoming an artefact of technology.

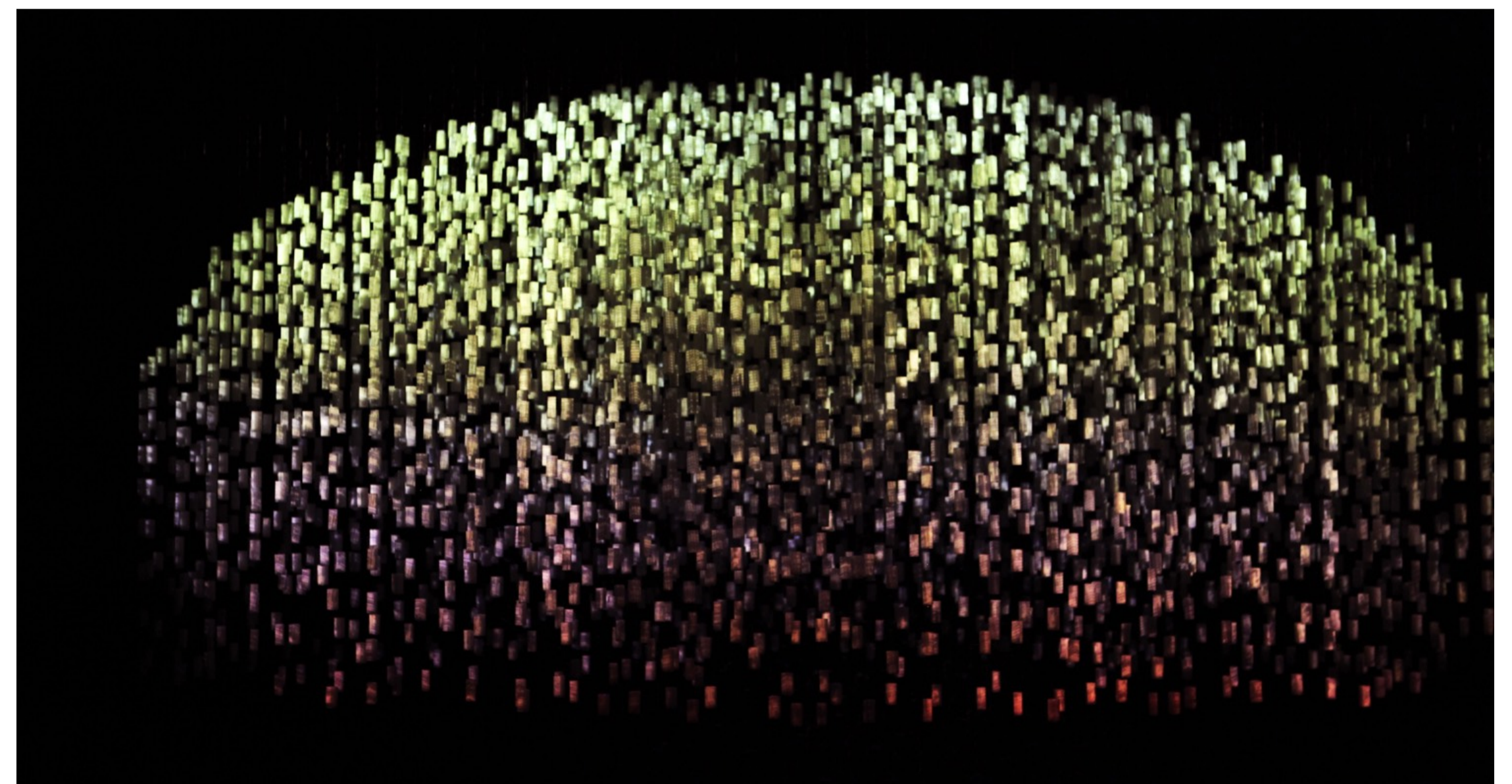
Production staff Minjae Kim, Minjae Park

Mathematicians Daniel Tang Chris Coleman-Smith

Videography by MONOCROM, Kimchi and Chips

<https://www.kimchiandchips.com/works/assembly/>

Video reference : <https://vimeo.com/42707293>



LIT TREE

2011

FutureEverything 2011, Manchester UK

Natural tree, digital emulsion

Dimensions variable

A small potted tree is augmented with video projection, creating volumetric light patterns using it's own leaves as voxels. This technique allows a tree to have a visceral conversation with human visitors, and to become a new type of aesthetic object.

The tree that can display digital media' is a provocation against a current asymptote of outdoor digital media that champions media facades, we instead suggest interventions in reaction to existing unscripted entities within the environment such as trees.

The projection triggers photosynthesis effects which affect tree growth, suggesting the possibility of 3D printing a tree, and of visitors feeding the tree through interaction with it.

Lit Tree uses structured light projection techniques developed by Kimchi and Chips which they have made available online for free.

<https://www.kimchiandchips.com/works/littree/>

Video reference : <https://vimeo.com/24049819>

