# HYUNDAI × ELEKTRA:
METAMORPHOSIS

What kind of individual or societal transformations will follow the global pandemic? *METAMORPHOSIS* refers to the classic *Book of Changes (I Ching)* and proposes that today, one of the fundamental effects of constant change is to broaden our understanding of the relationship between humanity, nature, and technology. According to the *Book of Changes*, human society is in constant transformation, and everything is subject to change; yet at the same time there is a core that never changes. By understanding this core profoundly, it is therefore possible to foresee the future. *HYUNDAI × ELEKTRA: METAMORPHOSIS* searches for meaningful core patterns by revisiting this triangular relationship to encourage diverse discussions about humanity in an age of uncertainty. It explores the symbiosis between the material and the immaterial, and the physical and the virtual, with selected artworks that incorporate generative imagery, artificial intelligence, metamaterials, and speculative biomorphic creatures.

HYUNDAI × ELEKTRA: METAMORPHOSIS, a collaboration between Hyundai Motor Company and ELEKTRA in Montreal, is meant to offer unique cultural experiences to our respective communities. The current context of social distancing and travel restrictions compels us to experiment with new strategies that allow us to continue exhibiting artworks by remotely bringing together local and international artists. The invited artists, chosen from the previous and upcoming ELEKTRA International Digital Art Biennales, are based in three different continents and connected through digital technology. *METAMORPHOSIS* will also be shared through various online platforms to create a virtual experience and foster exchange between communities across the globe.
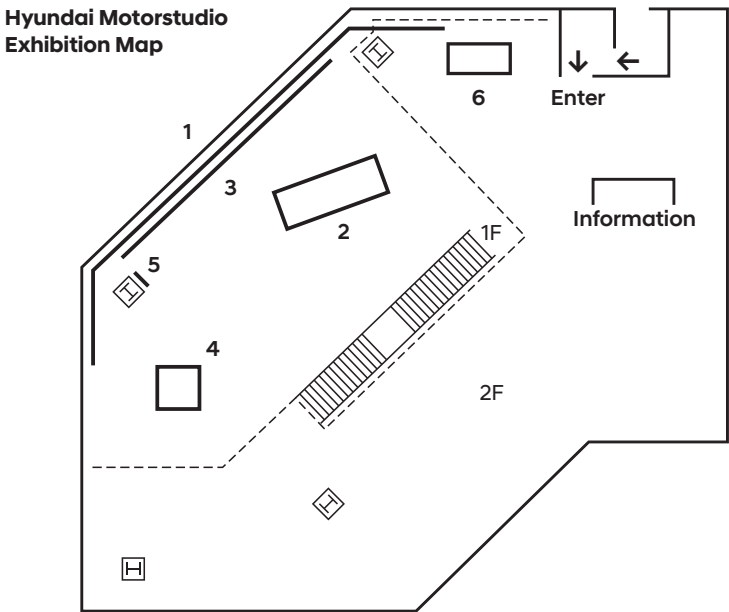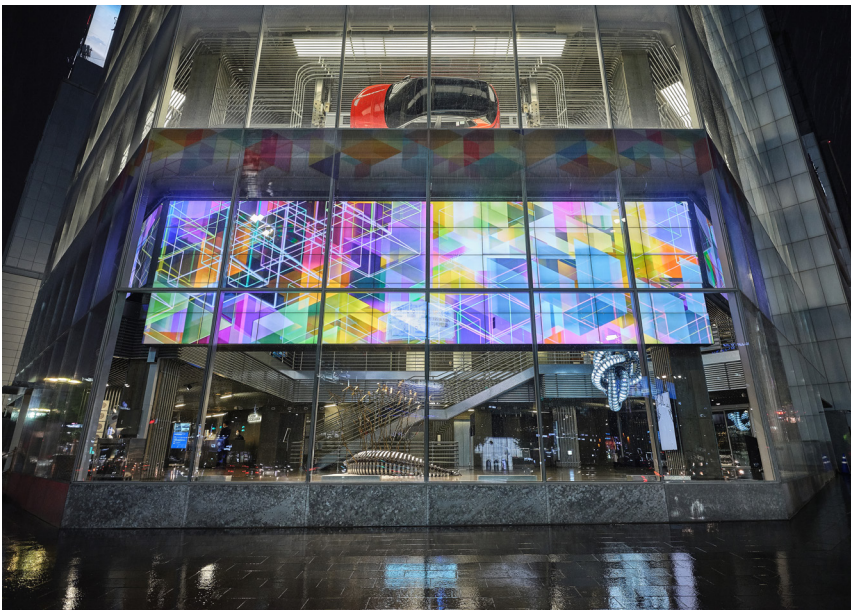
**Hyundai Motorstudio
Exhibition Map**

1. Matthew Biederman,
   Serial Mutations (z-axis) v04, 2020
   Generative Video
2. Choe U-Ram, *Custos Cavum*, 2011
   Kinetic Sculpture
3. Justine Emard, *Soul Shift*, 2018
   Video
4. Yunchul Kim, *Chroma (cy452)*, 2019
   Installation
5. Christa Sommerer and Laurent Mignonneau,
   Portrait on the Fly, 2015
   Interactive Installation
6. teamVOID and Youngkak Cho, *Over the Air*, 2018
   Robotic Performance

Matthew Biederman, *Serial Mutations (z-axis) v04*, 2020

Many of us arguably live in a world of screens, from our telephone to the ATM, and billboard advertising. When computer graphics are powerful enough that nearly anything can be visually simulated on a screen, where does media art find its critical foothold? For *Serial Mutations*, it is within the indeterminacy and the material of the screen itself. Rather than creating a realistic vision within the frame of the screen and screen space, *Serial Mutations* calls attention to the flatness of the screen itself.
Using the Necker cube, *Serial Mutations* continually shifts between flat and spatial, but never fully resolving itself to one or the other. By manipulating color and transparency, even the flat images appear to have depth, and the images of the cube are in fact flat. The anamorphic trompe l'oeil techniques popular today is turned on its head bringing the viewer to confront their own understanding of the screen and its space.

1   Matthew Biederman, *Serial Mutations (z-axis) v04*, 2020. Generative Video.

2   Choe U-Ram, *Custos Cavum*, 2011. Metallic material, resin, motor, gear, custom CPU board, LED; 220(H) × 360(W) × 260(D) cm.

Choe U-Ram, *Custos Cavum,* 2011

Once upon a time, there were two worlds. They were connected to each other through a number of small holes, as if the worlds were breathing through these holes. However, the holes had a tendency to close up, so there were guardians next to each one to keep them open. The guardians were called *Custos Cavum*. They took the form of seals and had large front teeth, which they used to gnaw the holes to prevent them from closing up.
Whenever the *Custos Cavum* felt the generation of a new hole somewhere, it fell into a deep sleep. From the body of the quietly sleeping *Custos Cavum* grew winged spores called *Unicus*. These spores took flight and each flew to a new hole, where it gave rise to a new *Custos Cavum*.
As time went on, the people of each world gradually forgot about the other. The guardians lost their power and died, one after another. When the last *Custos Cavum* died, the last hole closed, separating the two worlds completely. The existence of the other world was entirely erased from people's memories.
Last night, I saw *Unicuses* start to grow from the last bone of a *Custos Cavum* in my small garden. According to an old story, *Unicuses* will grow whenever the holes to the other world are open again.

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Justine Emard, *Soul Shift,* 2018

Justine Emard's film *Soul Shift* is the promise of a possible meeting with an earlier version of oneself. 'Alter' is a humanoid robot that awakens to the world when someone activates it. Its singularity lies in its movements, which no human has ever experienced before since they are created with extreme precision by an artificial intelligence. Sensors provide information to its neural network based on which it invents gestures within the constraints of its limbs. When Alter discovers its lookalike yet inactive robot, the memory or "spirit" of Alter 1 is transferred to Alter 2, reminding a form of reincarnation, but without flesh. Face to face, the active Alter appears intrigued by the inertia of this other from which he came, to the point of approaching it in a movement of recognition and affection.

3   Justine Emard, *Soul Shift,* 2018. Video: 6', With Alter and Alter 2 programmed by Ishiguro's Lab, Osaka University and Takashi Ikegami, University of Tokyo.

Yunchul Kim, *Chroma (cy452),* 2019
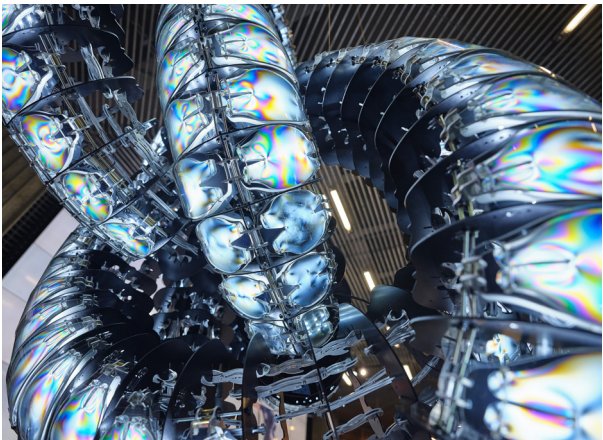
4   Yunchul Kim, *Chroma (cy452),* 2019. Acrylic, aluminum, polymer, LED: 225(H) × 140(W) × 170(D) cm.

Light, material and space are intra-acting in a torus knot of *Chroma*. *Chroma* is a 15-meter-long parametric structure consisting of 320 cells that the curved surfaces of a chromatic knot are mathematically generated and formed by a gravity algorithm. Each cell, having a different shape, is made by a highly transparent laminated polymer, and applied fine deformation and surface friction of polymer layers to enable chromatic variation and changes through photo elasticity of the material. The depth of the material is revealed through this iridescent light. *Chroma* creates its own "mattereality" in time-space as the subject of unfolding imperceptible events.

Christa Sommerer and Laurent Mignonneau, *Portrait on the Fly,* 2015

The interactive installation consists of a monitor that shows a swarm of a few thousand flies. When a person positions themselves in front of the monitor, the insects build up the contour of the person. They begin to arrange and rearrange themselves continuously, thereby creating a recognizable likeness of the individual. Posing in front of the monitor attracts the flies. Within seconds they invade the face, but even the slightest movement of the head or of parts of the face drives them off. The portraits are thus in constant flux, they construct and deconstruct. *Portrait on the Fly* is a commentary on our love for making pictures of ourselves (Selfie-Culture), it has to do with change, transience and impermanence.

5   Christa Sommerer and Laurent Mignonneau, *Portrait on the Fly,* 2015. Interactive Installation.

teamVOID and Youngkak Cho, *Over the Air,* 2018

6   teamVOID and Youngkak Cho, *Over the Air,* 2018. 2 Robot Arms (KUKA iiwa), 2 robot pedestals, wooden box, papers, pen, pc, speakers: 170(H) × 200(W) × 100(D) cm.

Over the Air is a robotic performance that involves signals generated from data based on the world's air quality index and an industrial robot arm that reconstructs this data to generate a drawing and sound. This artwork reflects the correlation between future industries and environmental pollution, and at the same time reveals various aspects of data interpretation. Through this, the viewer can experience the result of the assumption of the map drawn by the data contour of each city in audio-visual form.

METAMORPHOSIS
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