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The exhibition entitled as *Infinite challenge* is considered as the second exhibition of the MMCA Asian Art Project highlighting the art world of the female new media artists from Asia. The exhibition introduces the artworks of those artists who have never stopped challenging towards new arts with an indomitable willingness under the poor circumstances - a lack of understanding or social support for the new media arts.

Artists such as Kim Soun-gui who started video arts since 1970s and Nalini Malani as well as the pioneer of the web arts, Shu Lea Cheng are the pioneers who expanded the area of arts with a fervent experimental and challenging mentality even though they were in the age where people lacked understanding towards new media arts. Shahzia Sikander, Tintin Wulia each started their art career in modern painting and videos; however, they naturally challenged in the new media experiment, which led them to artistic achievement. Shilpa Gupta, Cao Fei are the representative artists who have skills to freely work on photographs, videos, performance, installations and other various medias and are researching the meaning of life and arts in the society, which has been transformed and affected by the digital technologies and globalization.

The artists from this exhibition looked beyond the bias view of women or Asians and they pursued freedom as an individual artist and did not stop experimenting. Audiences could discover through these artist’s challenges that creating new arts is beyond just making new materials, but in the end, it is to create new ways and meanings of life. We hope you could enjoy this exhibition. We would like to express our gratitude to all the artists and staffs who have put their full efforts into this exhibition.

Nam Soon, Yoon
Acting Director, National Museum of Modern and Contemporary Art, Korea
Infinite Challenge is an exhibition introducing works of seven female artists with indomitable will to challenge themselves in pioneering new media art even when understanding or supports on the new form of art were almost nonexistent. It is the second exhibition under Asia Art Project: AAP, a project National Museum of Modern and Contemporary Art commenced on April 2014, following our vision of becoming a mecca of Asian contemporary art.

It is certainly a familiar concept in all times and places that lives of artists are tainted with lack of understanding from public viewers or with financial difficulties. Female artists in Asia have been considered minorities as Asians to Western artists, and as females to male artists. The new field of new media art is also a minor field compared to traditional field of art such as paintings or sculptures. Therefore, with the field of new media art being alien to general viewers, female new media artists in Asia had to go through layers and layers of difficulties.

Meanwhile, the female new media artists in Asia has been presented parts of exhibitions under the subject of ‘feminism’ focusing on works of video art, those which are relatively easier to take approaches in compared to works of more advanced high-technology art. Infinite Challenge was inspired by works of Fujiko Nakaya, a member of the innovative group E.A.T pursuing to combine art and technology. Unlike other female Japanese media artists of her contemporary, those who focused on performances and video arts, Fujiko Nakaya has been involved in large scaled media installation projects from early years and is actively continuing her works in the field of new media art.

Thus, we conceived a plan to organize an exhibition to introduce female artists from across Asia, those who have been challenging themselves in difficult situations, and as a result of observing their activities, the title for the exhibition has become Infinite Challenge because, their processes are a continuum of ‘infinite challenges.’ During our research on the artists, we have discovered that they all share a common quality among them that they have been experimenting on various new media...


"아무것도 없는 것을 가지고, 순간을 따라서 일상과 만나는 작업, 사람들과 함께 하는 일. 그리고 어떤 때는 〈조형상황〉을 여기저기에서 말했는데 이는 공식적이고 문화적으로 들에 박힌 화려리아달가 박물관 등 문화

through their curiosity and challenging spirit. They also shared a common ground that they have been actively involved in many 'collaborations' with experts in other fields through their researches on new materials.

Soun-Gui Kim (1946, Korea/France) has been working with video art since 1973. She is a pioneering new media artists, who had presented conceptual performance and video art works through her solo exhibition at the American Cultural Center in 1975 and the Space 1975 Festival. She had produced films on large scale performances such as to fly balloons in nature for her Plastic Situation series in the early 1970s, and collaborated with artists such as John Cage and Nam June Paik. Recently, she has been working on a project to exchange ideas on modern society, capitals and art with philosophers like Jean-Luc Nancy through conversations. Her interest in contingency and singularity occurring from combining time and space had naturally led her to be interested in sound, and she had produced Silence of the Well (2010) and Listen to the Silence (2014). She has been utilizing various medias such as her use of pinhole camera in Stuttering Photo series.

Soun-Gui Kim was first introduced to video art in France in early 1970s. As a child, she had a dream of traveling to the moon through a children's cartoon Tal-Tal-yi in which, characters flew around the space. She started working with new media in France filled with freedom after the revolution in 1968. She returned to Korea in 1970s to present a work combining performance and video. Her work had created a stir but, the conservative atmosphere in the art world of Korea at the time was not very favorable to her. Afterwards, she had worked with John Cage and Nam June Paik, and most recently, she created a work to search for a new alternative through conversations with worldly renowned philosophers under subjects of the meaning and role of art in globalized neoliberal world. Three of her works are presented in Infinite Challenge. First, Plastic Situation, which she created in France during early 1970s, is located in the corridor in front of Gallery 3 in MMCA Seoul.

"Work that meets with everyday life followed by the moments, with nothing, work that you do together with people and one time,
예술공간에 대한 ‘저항’이었다.... 기록은 하도 지난 모습을 되살려 보여주는 의미로서의 제현기록이 아닌 살아 있고 리얼 타임을 표현하는 새로운 언어가 필요했다....
그 때 바로 빛과 시간으로 그려볼 수 있는 비디오가 나에게 왔던 것이다. 그러나 나한테는 비디오는 자연스러운 것이라고 싶었던 내 작업공간으로 온 것이다. 비디오는 새로운 현대언어였고 아방가르드한 도구였고, 또한 대중언어로서 지금까지 고리타분한 미학-미술언어에 앞서 새로운 이미지 시공간으로 도전할 수 있었다."

— 김순기 「주식+꽃말」(2008)

김순기는 캔버스를 질러서 바랄바괄에 넣어했던 대학원 졸업작품인 〈소리〉(1970)에서부터 작가는 회화의 틀을 해체하고 발나와 빛, 소리, 시간의 중요함에 관심을 두었다. 1970년대 초반 남 프랑스의 여러 지역에서 시도한 〈조형성황〉은 니스와 모나코 동 해변에서 작가가 만든 색색의 천 등을 나눠주고 참가자들이 연을 만들어 넣어게 하여 흐는, 바다, 바람, 햇빛, 소리 등이 어울려 만들어내는 조형성황을 체험할 수 있도록 한 작품이다. 이 영상은 혼들리기도 하고, 때로 초점이 맞지 않은 상태인데, 이는 당시로서는 상당히 고요하던 방송국에서 사용하던 영상용 카메라를 택한 후, 작가 자신뿐만 아니라 현지에 참여한 다른 작가들이 자유롭게 들고 활용하도록 참여를 열어주었기 때문이다.

서울관 지하 1층 전시마당에는 장소 특성적 사운드 설치 작품인 〈침묵의 소리를 들어라〉(2014)가 설치되었다. 소리는 김순기가 오래전부터 관심을 두고 다룬 요소이다. 〈침묵의 소리〉(2014)는 서울관 전시마당의 여러 장소에 마이크를 설치하고, 바람 소리, 주위의 자동차 소리, 관람객들의 발자국과 대화 소리 등 다양한 소리가 서로 섞여 만들어내는 우연성을 체험하게 하는 사운드 설치 작품이다.

김순기는 접목을 ‘살의 소리와 입음을 들을 수 있는 열림이자 음악’이라고 생각한 준 케이지처럼, 시각적으로 텅 비어 있는 듯한 이 공간을 통해서 많은 삶의 소리를 체험할 수 있도록 우리의 감각을 열어준다.

Plastic Situation was presented here and there but this was ‘resistance’ against the cultural art spaces such as publicly and culturally stereotyped galleries or museums.... We need to record it not with the means to record the reappearance of the past but we needed a new language to express the living, real time.... Just then, the video came to me, which enabled me to paint with light and time. Therefore, videos naturally and obviously came into my working space. Video was a new modern language and avant-garde like equipment, also as a public language, I was able to challenge into the new image time space ahead of the old fashioned aesthetic art language."

— Kim Soun-gui, 2008. stock+flower

From the graduation piece Sori (Sound) (1970) which was made by a fragmented canvas flowing in the air, the artist Kim Soun-gui deconstructed the stereotypes of paintings, but he put interest in the importance of the moments, light, sound and time. Plastic Situation had many attempts in various areas of East France in the early 1970s. This artwork allows one to experience the moment of the mixed objects which are made by the harmony of the sky, the sea, the wind, the sunlight, the sounds, through making kites with the pieces of different colored clothes created by the artist and flying them on beaches such as Nice and Monaco. This video is sometimes shaky, and not well focused; because the cameras were quiet expensive at that times, so the artist gave an opportunity for the sake of other artists' use after borrowing a video camera from a broadcasting station.

Listen to the Silence (2014), a location-specific sound installation, is installed in Gallery Madang located in the first basement floor of MMCA Seoul. Sound is an element Soun-Gui Kim has long been working with.

Sound of the Emptiness (2014) allows you to experience the contingency of the mixtures of various sounds such as sound of the winds, sound of the cars, sound of the audiences’ footsteps and conversations. This sound art installation gives you experience the contingency of the mixtures of various sounds such as sound of the winds, sound of the cars around you,

날리나 말라니(1946, 인도)는 희극에서 출발하여, 영상 및 설치로 점차 확장해온 인도의 선구적 여성 뉴미디어 아티스트이다. 인도와 유럽의 전통 사이에서 여성의 역할에 관심을 두고 있으며, 특히 인도와 접경 지역에서 발생한 인종 및 종교 분쟁으로 인한 트라우마에 주목해왔다. 대표작으로 후쿠오카 아시아미술관에서의 썬지꾼시를 통해 제작한 〈탈출 마녀〉(1999), 베니스 비엔날레 출품작인 〈모국-인도: 고통의 구축에 관한 보고서〉(2005), 2013년 카셀 도큐멘타 발표작인 〈사라진 협동을 찾아서〉(2013) 등이 있다.

“브린다 나바르가 말했듯이, 여성이라는 것은 그 자체로 일종의 카스트(인도의 계급제도)이다. 1980년대에 〈Place for People〉(인도의 전시가 열렸을 때, 나는 그 전시의 유일한 여성예술가였다. 이 불편한 상황에 대해서 편지를 해야했다고 생각해서 여성 예술가들의 전시를 만들기로 했다. 그러나 아무도, 여성에 대해 후원하려고 하지 않았다.”

— 날리나 말라니

이번에 전시된 5개의 벽에서 영상되는 〈모국-인도: 고통의 구축에 관한 보고서〉(2005)는 인도와 파키스탄 분리 분쟁의 하생자로 점차 감각을 당한 여성들의 이야기를 소재로 한 작품으로 성적, 신체적 폭력에 시달린 여성들의 참혹한 경험에 sound of the audiences’ footsteps and conversations coming from the mikes which are set up on many spots of the Seoul museum showground.

Gut-Chum was taken place on the showground where Soun-gui KIM’s artwork Sound of the Emptiness (2014) was set up. Gut-Chum is the edited clips of the dancer, Lee Aejoo’s performance Gut-Chum (Exorcism dance), which was held on 2014 April 29th between 4pm to 5pm. Lee was friends with Kim, sharing each other’s feelings as well as being fellow artists for a long time since high school days. The performance was completed through the two artist’s collaboration with the showground as their performing stage, where the sound art installation Sound of the Emptiness is located. Although they have been taking different paths; one on the traditional dance, and the other on the contemporary arts, the two artists have been monitoring and advising on their art world for a long period. Their ‘collaboration’ based on the respect and understanding of each other’s art is therefore has a profound significance.

Nalini Malani (1946, India) is a pioneering female new media artist from India. She began her career as a painter, and gradually expended her mediums into video and installations. She is greatly interested in the gender role of women in traditions of India and Europe, and has been focusing on traumas derived from racial and religious conflicts in borders between India and neighboring countries. Most significant among her works are Hamlet Machine (1999), which she created during a residency in Fukuoka Asian Art Museum, Mother India: Transactions in the Construction of Pain (2005), which was submitted to Venice Biennial, and In Search of Vanished Blood (2013), which was presented in 2013 Kassel Documenta.

“Just like Brinda Navarre has said, being a woman itself is a type of caste. When Place for People exhibition opened in 1980, I was the only female artist in the exhibition. I thought I should do something about this uncomfortable situation so I decided to open an exhibition for female artists. But, no one wanted to sponsor for women.”

— Nalini Malani
대한 트라우마를 다룬 대작으로, 2005년 베니스 비엔날레에서 처음 전시되었다. 네리야 말라니는 〈인도현대미술전〉(2003), 〈2004 서울미디어시티비엔날레-호모 루멘스〉, 〈광주비엔날레〉 등을 통해 그동안 한국에서도 여러 차례 소개된 바 있다.


샤호지아 시카타(1969, 파키스탄)는 세대화 전통과 애니메이션, 음악을 결합시킨 영상으로 영역을 확장해왔다. 힌두 무슬림 전통의 도상을 이용해, 오랫동안 대립해온 인도와 파키스탄의 역사를 들어낸다. 파슈미 그린 드로잉을 디지털 애니메이션으로 재작하며 대표작으로는 2013년 이스탄불 비엔날레에 소개된 〈PIVOT〉를 비롯하여, 〈The Last Post〉(2010) 등이 있다. 파키스탄을 대표하는 여성 예술가로서 활발한 활동을 펼쳐

Now she is a worldly acclaimed artist having exhibitions in international museums but, she had to go through many difficulties when she first started her career. Nalini Malani started as a painter and expanded her works into video and installation art. In recent days, she is continuously working on her projects going back and forth videos, paintings, large scaled installations and etc. She has been focusing on gender role of women within the traditions of India and Europe, and psychological trauma caused by racial and religious conflicts in borders between India and neighboring countries. Mother India: Transactions in the Construction of Pain (2005) presented in the exhibition is an work projected on five walls, and is about female victims involved in group rapes during the separation dispute between Indian and Pakistan. It is a masterpiece to address traumas caused from horrendous experiences of sexually and physically abused women. The work was first exhibited in Venice Biennial in 2005. Nalini Malani has been introduced many times in Korea through Indian Contemporary Art Exhibition (2003), 2004 Seoul Media City Biennial-Homo Ludens, Gwangju Biennial and etc.

Shu Lea Cheang (1954, Taiwan) had worked on radical video art and installation works, and since 1995, she has been presenting net art works to reveal truth hidden by authorities through internet. Those Fluttering Objects of Desire is a work about concepts on race and sex under collaborations with female artists from various racial backgrounds. Messages conveying issues such as womanhood, races and immigrants, those which are also very closely related to the artist herself, are delivered to viewers through voices of female artists. Most significant among her works are net art works such as Bowling Alley (1995), which was created with a support from Walker Art Center, and Brandon (1998-1999) from Guggenheim Museum, and a trilogy on the issue of human cloning Baby Play (2012), Baby Love (2005) and Baby Work (2001). In this exhibition 4 of her works were presented in the Theatre and Gallery 3. In the Theatre are Color Schemes (1989) and Those Fluttering Objects of Desire (1992). Two of her web art works Baby Play and Composing the Net are exhibited in Gallery 3.

Baby Work (2012) is the 3rd part of Locker Baby Project of Cheang. In Baby Work, picking up keys, the public arrange randomly the keys on the
2006년 스위스 다보스 세계 경제 포럼에서 영 글로벌 리더로 선정되기도 했다.

〈사라(2013)〉는 사자 비비널레 출품작으로 호르무즈(Hormuz) 헤험을 둘러싼 폐권의 변화를 소재로 서로 다른 집단 간의 마찰과 충돌을 표현했다. 작가가 과슈로 직접 그린 회화를 디지털 애니메이션으로 변환하였으며, 추상적이면서도 구체적인 이미지들이 생성, 변화, 확산을 반복하는 서사적인 작품이다.

틴틴울리아(1971, 인도네시아/호주)는 음악, 건축, 비디오 등을 공부한 후 단편영화 감독으로 활동하다가, 뉴미디어 아트로 영역을 확장한 인도네시아의 대표적 뉴미디어아티스트이다. 통치체제와 대이주의 시대에 국적과 정치성의 문제를 영상, 인터넷 기반 설치, 피포먼스 등 다양한 매체를 통해 다루고 있다. 대표작으로는 독일 ZKM에서의 레지던시에서 제작한 〈나비 발생기(2013)〉와 국가간의 경계와 정치성의 문제를 다룬 〈우리는 꽃에 주목하지 않는다(2010)〉 등이 있다. 〈인피니트 웰터스〉전에서는 2점의 설치 작품을 발표했다. 먼저 생태주범의 소설 〈어린 왕자(1943)〉에서 어린 왕자와 자리도와의 대화 속에 등장하는 문장에서 제목을 따온 〈우리는 꽃에 주목하지 않는다〉가 제 3전시에서 설치되었다. 〈어린 왕자(1943)〉에서 자리도와는 자기와 달리, 꽃들은 훨씬 더 사람이기 때문에 자리도와들은 꽃은 기득하지 않는다고 말한다. 과정 중심의 설치 및 피포먼스 작품인 〈우리는 꽃에 주목하지 않는다〉는 정치적 경계를 공고히 하려는 경향에 반발하여 경계를 무너뜨리고, 국가 간 이주를 더 자유롭게 하려는 생각에서 출발한 작품이다. 8개의 영상으로 제작한 〈우리는 꽃에 주목하지 않는다-자카르타(2013)〉에서 작가는 한 레스토랑에서 저녁 식사 중인 참여자들에게 어떤 국가들을 여행해왔는지, 또 만약 선택할 수 있다면 어디서 살고 싶은지 표시하도록 했다. 꽃, 헐리 소스, 꽃 등을 이용해서 90명의 참여자들은 자신들이 지금까지 이동한 경로와 이동하고 싶은 경로를 표시했고, 그 결과 새로운 세계 인구 분포도가 만들어졌다. 〈우리는 꽃에 주목하지 않는다〉는 작가의 지속적인 프로젝트로 인도, 네덜란드, 싱가포르 등에서 실행되었다.

서울관과 과천관을 연결한 〈나비 발생기(2012)〉는 독일 칼스부에 위치한 세계적 미디어아트센터인 ZKM의 intelligent wall made up by the rewired matrix and metal plates of the used keyboards. Each key placing triggers a sound note. With many BABIES at work, keys with sound notes are patched, (a)synchronized into a sonic expression of lost memory and emotions.

Shahzia Sikander(1969, Pakistan) has expanded her mediums into a combination of miniature traditions, animation and music. She unravels the long history of disputes between India and Pakistan by using traditional icons of Hinduism and Muslim. She produces digital animations based on gouache drawing, and most significant among her works are Pivot, which was featured in Istanbul Biennial in 2013, and The Last Post (2010). In 2006, she was selected as a young global leader at The World Economic Forum in Davos, Swiss for her active presence as a female artist representing Pakistan. Parallax (2013), which was submitted to Sharja Biennial, is a work expressing conflicts and frictions between groups through the changes of supremacy in the straits of Hormuz. For this work, gouache paintings by the artist were converted into a digital animation. It is a narrative work with abstract yet specific images constantly occurring, changing and expanding on the screen.

Tintin Wulia(1971, Indonesia/Australia) is a new media artist who studied in music, architecture, video. Through interactive and participatory methodology she engages people in sociopolitical relationship models to foster critical dialogues. Her works are thus often process-based. There are two works of her in Infinite Challenge. Tintin Wulia’s Nous ne notons pas les flours. (We do not give attention to the flowers) is the title derived from a sentence which appears in the conversation between the little prince and the geographer in the Saint-Exupéry’s novel Little Prince (1943). In the novel, the geographer says that he does not record flowers because flowers unlike the earth, fleetingly fades. Due to a rise of the coup between 1965 and 1966, in Indonesia, everything related to China was banned such as Chinese culture, language and religion. Even names had to be changed into Indonesian style, and there were procedures to be taken in order to receive Indonesian identification and passport. Tintin Wulia is a Chinese Indonesian, who has been constantly presenting her artwork based on the themes of the borders between
レイジ드먼시에 참여하는 동안 제작한 작품이다. 오랜 시간 동안 가족과 떨어져 해외에서 생활해온 작가는 ‘세계화' 시대에 "동시대성(Contemporary)이 갖는 양면적 의미를 실시간 인터넷으로 연결된 설치 작품으로 표현했다. 자연적으로 떨어진 두 장소에 동일한 형식의 작품이 설치되며, A에서 관람객이 버튼을 누르면 A, B 두 장소에서 모두 작품이 시작되지만, 실제로 A 장소에서 관람객이 있는 B장소에서 결과물로 나타난다. 서로 연결된 듯 하지만 실제로는 거리감을 갖는 ‘동시대성’의 허상과 함께 지구 반대편에서 일어나는 일의 영향이 내게 다가오는 ‘나비효과’를 표현한 작품이다. 〈나비 발생기〉는 이케아(IEEE)와 같은 대량생산제품으로 구성된 작품으로, 지구상 어느 장소에서도 제작될 수 있다. 이 작품은 국립현대미술관과 파견관과 서울관에 붙들어처럼 제작된 두 개의 작품이 설치되어, 두 장소를 연결하였다.


차오 페이(1978, 중국) 사진, 영상, 퍼포먼스, 설치, 관객참여형 설치 등 다양한 매체를 자유자재로 구사하는 대표적 예술가로, 디지털 테크놀로지와 세계화로 변해가는 사회 속에서 삶과 예술의 의미를 탐구한다. 대표작으로 헌팅이 서로 다른 문화권의 사람들에게서 각기 어렇게 다른 형태로 변형되는지를 보여주는 〈형합〉 연작과 가상시계인 세컨드라이프(Second Life, SL)를 countries and the passport issues. The process-based installation and performative artwork Nous ne notons pas les fleurs was first set out from the motives that oppose the tendencies in solidifying the political boundaries between the two countries and break the boundaries and to give more freedom in moving between the two nations. Nous ne notons pas les fleurs.(We do not give attention to the flowers-Jakarta which is produced of 8 channels, the artist asked participants who were dining at a restaurant to indicate which countries they travelled, and if they could choose, where they wanted to live. The 90 participants indicated the courses they have been moving around and also the courses where they wanted to move in using peanut, chili sauce, flowers and etc and as a result, a new world population distribution chart was created. The artwork Nous ne notons pas les fleurs is an ongoing project which has carried out in India, Netherland, and Singapore so far.

The Butterfly Generator (2012), which is presented in the exhibition while connecting our MMCA Seoul and MMCA Gwacheon, is a work created during her residency in ZKM, an international media art center located in Karlsruhe, Germany. The artist, who has lived apart from her family for a long time, has expressed the double meaning of 'contemporariness' in 'globalized' world through installations connected by real-time internet. Two pieces in the same format are installed in two different locations, and when a viewer presses the button from location A, the both installations in the locations A and B will commence its movement. However, the participation of a viewer in the location A will appear as a result in the location B. The work represents the 'butterfly effect,' which is to be affected by events in the opposite side of the earth, together with the delusion of 'contemporariness' that is to feel connected while being far away. The Butterfly Generator was made with mass produced products from IKEA and such, and can be made in any locations in the world. Currently, two pieces made as a twin are installed in MMCA Seoul and MMCA Gwacheon to connect the two locations. Viewers can observe changes occurring in the other locations simultaneously through the screens. Buttons in many colors are designed to provoke certain reactions in the both locations.

Shilpa Gupta (1976, India) is an artist focusing on

Cao Fei (1978, China) is one of most well-known artists combining various media such as photograph, video, performance, installation, and interactive installation. She searches for the meaning of art and life in the ever-changing world of digital technology and globalization. Most significant among her works are *Hip Hop* series showing how people from different cultures are changing to different beings and *RMB City*, a machinima- animations or short films made using computer game technologies or software-set in the virtual presence of Second Life. *RMB City* (2007) is a machinima set in ‘Second Life,’ a virtual presence on internet developed by Linden Lab in 2003. On Second Life, Cao Fei has created her avatar “China Tracey” and created a virtual city symbolizing modern day China. She named the city ‘RMB City’ after the currency being used in China. Many icons of modern day China such as Tiananmen (Gate of Heavenly Peace), panda bears and tower cranes to build high-rise buildings appear in RMB City together with historic figures such as Mao Zedong and Karl Marx. Videos and updates can be viewed from the official website (http://rmbcity.com/). *Shadow Life* and *Haze and Fog*, the first feature film, are also introduced in the exhibition. Cao Fei had already achieved international fame in her 20s, and has been constantly challenging herself to expand into new subjects, areas, and techniques.

Because the time frame of developments in contemporary art and new media is different in each country, the seven artists in the exhibition stand in different generational backgrounds and places. However, they all share a common ground that they do not settle for what they were given, constantly challenge themselves to try new artistic expressions, and interested in expanding the range of cognitions and expressions. Thus, their challenges are a continuum even at this very moment.
Pakistani-born and internationally recognized, Shahzia Sikander's pioneering practice takes Indo-Persian miniature painting as a point of departure. She challenges the strict formal tropes of miniature painting as well as its medium-based restrictions by experimenting with scale and media. Such media include animation, video, mural, and collaboration with other artists.
The Gopi Flux in *Parallax*
— Claire Brandon (Ph.D. Candidate, The Institute of Fine Arts at New York University)

Throughout *Parallax* (2013), your signature image of the Gopi hair motif appears several times. In the beginning of the animation, the Gopi hair appears as analog noise only to fall down like a curtain to reveal an expanse of blue, while simultaneously appearing as an aerial view of a mass of water. Next, they appear in a swarm, like birds or bats flocking across the screen. (FIG. 1) They also seem to morph into liquid oozing out of various orifices. The video ends with the dispersal of the Gopi forms, as their spherical compositions fade away leaving the screen an expanse of magnified blue gouache. The format of the video allows the spectator to see the silhouette in multiple contexts in a single viewing experience. What an exciting shape! What is the Gopi silhouette?

The hair silhouette comes from the female worshippers known as the Gopi, who are represented in Indian miniature paintings as part of the consort of the blue god Krishna, the Hindu deity. By isolating the hair from its associated female figure, I emphasize its ability to cultivate new associations. I often examine historical miniature paintings to locate forms that may contain potential to exist in new ways. Early on in my practice I began developing a personal vocabulary, an alphabet of sorts, in which forms could serve as stock figures and no longer had to hold onto their original meaning. The Gopis represent a feminine space, a multiplicity of female presence in a single frame. Yet in *Parallax*, there is no direct reference to the female figure of the Gopi other than its hair silhouette. By multiplying the Gopi hair silhouette into millions and setting each hair form onto its own movement path, I not only suspend the associated narrative but am also able to activate multiple meanings simultaneously.

The animation is made from hundreds of tiny drawings that were digitally scanned. Can you talk about this process?

*Parallax* was made for the 2013 Sharjah Biennial. I was interested in Sharjah’s location on the Strait of Hormuz and its larger context in the history of trade with Asia. To access the site, I drove around...
〈시차는 2013년도 사르자 비연날레를 위해 제작되었는데, 
당시 나는 호르무즈 해협에 자리잡은 사르자의 지리적 위치와 
대 아시아 교역사에서 사르자의 의미와 같은 보다 큰 맥락에 
관심이 있었다. 사르자에 가기 위해 차를 타고 반도를 이리저리 
돌아다니며 이 작품에 사용할 잉크 및 과수 드로잉들을 제작했다. 
운전은 사르자를 탐색하기 위한 도구라기 보다는 어동 범위를 
측정하기 위한 장치였고, 드로잉의 지평을 탐험하는 과정과 
같았다. 모든 드로잉을 쿠는데 후, 무한한 디지털 공간 안을 
여행한다고 상상했다. 자연의 공간과 디지털 공간을 동시에 
여행하며 〈방향 감각 상실〉과 〈불협화음〉이라는 개념들을 
떠올리게 되었고, 이를 〈시차〉에서 심도 깊게 다루었다.

따라서 고피 모티브의 형태는 사르자 역사의 지리적, 경제적 
측면을 검토하기 위한 도구 역할을 하는 것인가?

나는 사물과 형태의 위치 변화, 그리고 의미가 끊임없이 변화하는 
방식에 관심이 있다. 역사적으로 사물은 교역과 식민 지배 등을 
통해 다른 맥락으로 이동하며 다른 의미를 지니게 되었다. 
고피의 미리카락 형태는 보다 큰 입자 체계를 구성하는 하나의 
단위로, 각기 다른 방식으로 움직이고, 고체나 액체처럼 보이도록 
변형된다. 〈시차〉에서 나는 이 형태를 통해 영역을 강조하고자 
했다. 따라서 본래 매우 구체적이고 단단한 형태를 유동적이고 
형체 없는 무리로 변형했다. 예를 들어 한 장면에서 고피의 
미리카락 동치는 마치 기계에서 빠져 나오는 원유와 같이 
보인다(도판 2).

드로잉이 당신 작품의 핵심 요소임을 자주 이야기했다. 
라호르 국립미술학교에 재학 중이던 1980년대 후반부터 
무하마드 지아-울-하크 (Muhammad Zia-ul-Haq) 정권 
말기까지 한두교 도상을 작품에 사용했는데, 당시 이는 매우 
불경한 행위로 여겨졌다. 최화와 드로잉은 당신이 고피 
이미지를 창조하는 주된 매체였다.

고피는 1980년대 후반에 인도-페르시아 세밀화의 한두교 
도상들 가운데에서 추려낸 많은 형태들 중 하나이다. 당시 젊은 
작가로서의 정체성을 탐색하는 과정에서 1947년 파키스탄 
분리독립 이전의 인도 역사에 관심을 갖게 되었는데, 이슬람적 
the peninsula and created all the ink and gouache 
drawings for the animation during this trip. 
Driving became less a means to explore the site 
and more a device to measure the displacement of 
scale. Driving for me was like navigating the terrain 
of a drawing. I scanned all the drawings and then 
imagined traveling inside the infinite digital space. 
Simultaneously navigating these organic and digital 
spaces allowed me to engage with the notion of 
disorientation and dissonance, both topics I explore 
at length in Parallax.

So the form of the Gopi motif serves as a building 
block for examining these geographical and 
economic aspects of Sharjah's history.

I am interested in the dislocation of objects and 
forms and how meaning is constantly in flux. 
Historically, the movement of objects such as 
in trade and colonial occupation allows their 
meaning to shift as they enter different contexts. 
The Gopi hair form functions as a unit in 
a larger particle system and is modified to behave 
differently and to simulate both solid and liquid 
states. I chose to engage with this form in 
Parallax in order to highlight a paradox: it is a 
very specific and rigid form, yet I transformed 
it into a larger fluid and shapeless mass. 
For example, in one scene, the Gopi hair mass 
appears as crude oil coming out of machinery. 
(FIG. 2)

You have often said that drawing is fundamental 
to your practice. You began engaging with 
Hindu iconography while a student at the NCA 
in Lahore in the late 1980's, towards the end of 
Zia's Islamicist regime, during which time it was 
blasphemous to do so. Painting and drawing 
were the primary media through which you were 
creating images of the Gopi.

The Gopi is one of the many forms I culled from 
the Hindu cannon within the Indo-Persian miniature 
painting genre in the late Eighties. My interest 
in the collective Indian history of Pakistan 
pre-partition (1947) was an integral part of 
exploring my own identity as a young artist. 
I was interested in not only the Muslim context, but also the larger secular space of a multi-layered and pluralistic history of the sub-
continent. Engaging with the Hindu iconography was also a blasphemous act during the culturally and intellectually suppressed period of Zia-ul-Haq’s military regime in Pakistan. My interest in subverting the visual and symbolic languages, whether political or cultural, thus came into effect as I strived to develop a personal vocabulary in my practice during the late 1980’s and early 1990’s.

The first appearance of the Gopi motif in your animation work is in SpiNN (2003). (FIG.3) How did engaging with the medium of animation allow you to explore the potential of the form? How is the form different digitally versus on paper?

When I first isolated the hair silhouette from the Gopi figure, it was as an idea on paper. The silhouette was a static motif. When it was set in motion, it started to create various disruptions with its own history. Through movement, it morphed into insects, birds, beetles, bats, helmets and many other myriad abstractions. In SpiNN, the split of the hair from its feminine and bodily origin was cast against a backdrop of a patriarchal space as represented paradigmatically in the Mughal court painting aesthetic.

The function of the Gopi hair symbol in SpiNN was to explore and expand the space of sexuality and eroticism within a certain overt and controlled system of representation. In Parallax, the Gopi hair silhouettes translated into a particle system, offering a symbolic representation of sand, water, and oil in its mass state.

In Parallax, the Gopi hair forms enter and exit the terrain of the video in the context of the color blue. Blue serves as a way to begin and end both the physical and the temporal frame of the video. During the last few minutes of the video, the Singing Spheres pulsate with the rhythm of singing voices. (FIG.4)

I used blue to evoke Krishna’s blue color rather than his form. In Indian miniature paintings, the Gopis often appear as worshippers or lovers of Krishna. I wanted to abstract this relationship in an attempt to question the representation of gendered space. In the beginning, the Gopi hair particle curtain descending can also be viewed as an aerial shot of the ocean, where the interface
실었다. 도입부에 드러워지는 고피의 머리카락 입자들로 이루어진 커튼은 공중에서 내려다본 바다로도 볼 수 있는데, 이 때 고피의 머리카락 입자들이 푸른 하늘과 접하는 공간은 수평선이다. 작품의 맨미에서 광활한 푸른색을 배경으로 등장하는 여섯 개의 노래하는 구체들은 모두 고피의 머리카락 입자들이 다양하게 조합된 형태로, 여섯 편의 시 낭송에 맞추어 요동치다 클라이맥스에 이른다. 노래하는 구체들은 경계를 넘어 이동하고 움직이는 사물과 신체들을 시사한다. 나는 광, 물, 인간, 상품, 그리고 석유, 아편, 차와 같은 자연 및 인공 자원을 분리하는 경계들에 존재하는 수많은 구멍들에 관심이 있다.

between the Gopi hair particles and the blue sky is the horizon line. At the end of the film, on the blue expanse of the background, the six Singing Spheres each made with various combinations of the Gopi hair particles pulsate and climax in harmony with the recitation of the six poems. The Singing Spheres are meant to suggest migrations and the movement of objects and bodies across borders. I am interested in the porosity of boundaries that separate bodies of land, water, human bodies, commodities, and natural and man-made resources such as oil, opium, and tea.
끝없는 도전: 인피니트 챌린지

2014.4.29 ~ 2014.7.13
국립현대미술관 서울관
제 3, 4전시실, 전시마당, 교육동 옥상 등

발행인 — 윤남순
전시기획 및 진행 — 이수정, 강순강
전시운영 — 박양규, 정재임, 홍진성, 이경미
전시디자인 — 최유진
상품디자인 — 김현숙, 김유나(인턴)
공간조성 — 함명희
영화상영 — 유원규
홍보 — 임지형, 최선혜, 이재경, 김지람, 이경민, 박지현, 강경훈
보존수복 — 명대건, 박소현
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전시해설 — 정혜승, 이민영, 최아영

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