

29.06.2019–27.10.2019, ZKM Atrium 1+2

## Edge of Now

as part of the project Three Rooms

**With their *Three Rooms* project the ZKM, the Nam June Paik Art Center near Seoul, and the Chronus Art Center in Shanghai, China, support young media artists. After the shows in Seoul and Shanghai, three artists from South Korea, China, and Germany will present their works in Karlsruhe at the ZKM starting 29 June 2019.**

The exhibition *Edge of Now* foregrounds current debates about how we deal with contemporary technologies and how these are used in the works of the younger generation of media artists. *Edge of Now* encourages us to think about how a future beyond the edge of now might look.

The exhibition features works by South Korean artist Kim Heecheon, Chinese artist YANG Jian, and German artist Verena Friedrich. The three young artists were selected for the project by a screening process and recommended by an international panel of experts. Their artworks exhibit unusual perspectives on our world which technology and media are changing rapidly and in which the dividing lines between online and offline are increasingly blurred. The combination of artists from different countries is conducive to engaging with this issue in a comprehensive way and from a variety of perspectives.

The touring exhibition project featuring the three young media artists was first shown last summer at the Nam June Paik Art Center and subsequently at the Chronus Art Center from November 2018 to January 2019. At the ZKM Edge of Now will run from 29 June to 27 October 2019.

There will be no press conference. Please arrange individual press meetings with the curator Philipp Ziegler. Please direct your inquiries to [szope@zkm.de](mailto:szope@zkm.de).

June 2019

### Edge of Now

Duration of exhibition  
29.06.–27.10.2019

Location  
ZKM Atrium 1+2

Opening  
Fri, 28.06.2019, 7 pm., ZKM Foyer

### Public Relations

Dominika Szope  
Head of Department  
Tel: 0721 / 8100 – 1220

E-Mail: [presse@zkm.de](mailto:presse@zkm.de)  
[www.zkm.de/presse](http://www.zkm.de/presse)

ZKM | Center for Art and Media Karlsruhe  
Lorenzstraße 19  
76135 Karlsruhe

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## Works in the Exhibition

### Verena Friedrich, *The Long Now*, 2015/2016

Verena Friedrich creates installations which expand our perceptions and ways of looking at changing technologies and media with organic and electronic media. In her latest work the artist interprets the soap bubble as the basis of technological progress and analyzes its chemical and physical properties. Soap bubbles only remain stable for a very brief moment in time. As a classic vanitas symbol, the soap bubble traditionally stands for the fleetingness of the moment and the fragility of life. *The Long Now* seeks to prolong the life of a bubble, perhaps even to preserve it forever. Placed in a controlled environment, a bubble is kept stable as long as possible. While evaporation is kept to a minimum by low temperatures, other organisms or elements that could curtail its lifespan are eliminated as far as possible. This soap bubble, produced by an improved process and an experimental set-up, represents vanitas in a contemporary context and oscillates as long as possible between stability and fragility. The transience of the bubble and the permanence which is generated by the technologically controlled environment, are taken equally into account.

Advances in medicine and technology have significantly increased life expectancy and enriched our lives scientifically and technologically to a greater or lesser extent. With *The Long Now* Friedrich presents a contemporary view of transience: scientific advance has made it possible for the soap bubble to be kept in the glass container for up to one hour; nevertheless, its lifespan remains unpredictable and unstable due to environmental factors. Realized within the framework of EMARE Move On at OBORO's New Media Lab and a residency at Rustines|Lab, Perte de Signal, both in Montréal, Canada. Supported by the Culture Programme of the European Commission, the Goethe Institut, the Conseil des arts et des lettres du Québec, and FACT Liverpool, U.K. Courtesy of the artist.

### Yang Jian, *Forest of Sensors*, 2008–2019

With *Forest of Sensors* Yang Jian creates a landscape that is intended to remind us of conditions, boundaries, and familiar experiences in our daily lives. Using everyday objects, such as furniture, potted plants, and household implements, the artist turns the exhibition space into parcours of obstacles. All the objects are equipped with sensors that register movements and when they are touched, which sets off an alarm. Visitors are invited to play a kind of game; to walk through the "forest" without being detected by the sensors. This, however, means that the visitors have to control, regulate, and manipulate their movements: only by exercising great caution and with considerable effort – bending, stretched out, crawling, and balancing – is it possible to traverse the "forest" without setting off the alarm.

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Forest of Sensors highlights how strongly technological media – which surround us every day – determine and constrain our perceptions and actions. The work engages critically with technological innovations, with control and surveillance – both in physical and digital spaces.

### Kim Heecheon, *Lifting Barbells*, 2015

In his autobiographically tinted video essay *Lifting Barbells* the narrator and protagonist shares some of his letters in Spanish to his girlfriend in Argentina. Whereas in South America it is summer, it is winter where the letter-writer is, in Seoul, South Korea. He is searching for traces of his father who died in a tragic road accident the previous summer. Using his father's sport app and the GPS data on his smartwatch plus the reports of the emergency services who attended the scene of the accident, the narrator succeeds in reconstructing the last minutes of his father's life in detail. Compressed and preserved in the data sets, using 3D models and Google Maps views of Seoul, these last moments are repeatedly pulled up into the present and can be experienced in real time.

*Lifting Barbells* portrays the complex emotional state of the artist whose thoughts return time and again to the events of the previous summer. The city of Seoul, where Kim Heecheon lives, serves him as the backdrop of a life on the borderline between online and offline, as a dystopian symbol of a society that unremittently oscillates between physical and virtual spaces and times.

Exhibition curator: Philipp Ziegler

A smaller version of the exhibition will be on show from 6 Dezember 2019 to 16 February 2020 at the Damdam Gallery, the Korean Cultural Center of the Embassy of the Republic of Korea in Berlin.

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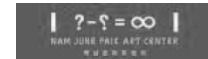
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