

**A Fundamental Look at Humanity in COVID-19 Pandemic Era Through Interdisciplinary Art:  
Art Program [Apperceptional Glimpse: Traumatized Conventions] at Paradise City**

- Present commissioned artworks inspired by the ongoing global pandemic with a constellation of globally recognised media artists
- Artwork 'LifeFORM' by Herman Kolgen is officially invited and presented as a main piece of ELEKTRA Montreal 2020, a leading media art festival in North America
- Live media art performance 'TANGIBLE, INTANGIBLE' will be on view at the largest club in Northeast Asia, CHROMA



The art-tainment resort **Paradise City** is pleased to host the media art program <Apperceptional Glimpse: Traumatized Conventions> at the standalone mega-scale club CHORMA on 30<sup>th</sup> October. Alongside with the attendance of RSVP based guests, the programme will go live online on a YouTube(<https://youtu.be/FAqMCzkhmtw>) so that general audience could appreciate it as well.

This event marked its inception with Paradise Art Space's curatorial plan and pivoted into a commission project dedicated to offer a comprehensive insight into humanity undergoing COVID-19 crisis through the lens of media art. Headlined by artist Herman Kolgen who is a linchpin of audiocinematic art, trailblazing Japanese media artist Shohei Fujimoto and pioneering sound artist Kyoka also showcase their novel works.

In particular, Kolgen's newly created work <LifeFORM> is selected as one of the primary works of ELEKTRA Montreal 2020 in recognition of its aesthetic value and social message as well. Following the world's first premier of <LifeFORM>, collaborative live performance <TANGIBLE, INTANGIBLE> by Shohei and Kyoka that highlights the global solidarity formed by the pandemic will take its stage.

Herman Kolgen, a prominent multidisciplinary artist with more than three decades of experience in media arts, has been working on the crosscutting of different media, technical language and a singular aesthetic. His artistic interest lies in the dynamic interrelation between human life and the surrounding nature, which are deeply acknowledged and appreciated in a number of world class art platforms including Ars Electronica and Qwartz.

Shohei Fujimoto has explored the delicacy of life and visualise its mimesis through media art. In the upcoming performance, he is going to present an unfamiliar sense of space by creating virtual structure made of numerous red laser beams while Kyoka will participate remotely and play a sound that provokes and resonates with people's memories, emotions and consciousness.

Kolgen's <LifeFORM> evokes the topological position of human beings as an 'in-between' substance and realistically illustrate the inevitability of metamorphic evolution of ourselves. <TANGIBLE, INTANGIBLE> by Shohei and Kyoka is a physical manifestation of human society's collective adaption to the pandemic that materialised with neural-like laser beam composition.

The curatorial foundation of this programme fall into the advocacy of eclectic approach towards the reality we are experiencing: putting the issue into the prism of art and technology thereby providing fundamental perspective to our society that destined to take forward.

Paradise Art Space, with its inaugural show <Overstated & Understated> in September 2018, has been steadily introducing noteworthy media artists to Korean art scene. Exhibitions and featured artists are as follows: <Random International: Physical Algorithm>(Solo show by Random International), <Prism Fantasy>(Group show including Daniel Rozin, Ivan Navarro, Olafur Eliasson) and <OH, MY CITY>(Group show including Pablo Valbuena, Elmgreen&Dragset and Chiharu Shiota).

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