

Press Release

## Women Hack SFX Seoul 2018

Sound Effects Seoul International Sound Art Festival 5<sup>th</sup> Edition

**Opening Reception: 6pm Nov 9th(Fri), Alternative Space LOOP**

### *Women, Hardware, Sound*



우먼 해크 SFX 서울 2018  
2018/11/9(금)~12/9(일)  
대안공간 루프  
말라 흐라디, 배인숙, 신원정,  
에리코 스즈키, 이오아나 브레메 모저

**LOOP**  
ALT SPACE

Women Hack  
SFX Seoul 2018  
Nov 9(Fri)~Dec 9(Sun) 2018  
Alternative Space LOOP

Opening Reception  
6pm, Nov 9(Fri), 2018 ALT Space LOOP

Performance Night  
7:30pm, Nov 15(Thu), 2018, Channel 1969

Workshops, discussion and artist talk  
Nov 10(Sat)~Nov 17(Sat), 2018

Marla Hlady, Insook Bae, Wonjung Shin, Elico Suzuki, Ioana Vreme Moser

Directors: Baruch Gottlieb, Ji Yoon Yang  
Presented by Alternative Space LOOP,  
Sound Arts Korea

Organized by Sound Arts Korea  
Sponsored by Seoul Foundation of the Arts

[www.sfxseoul.org](http://www.sfxseoul.org)

Supported by



### 1. Basic information

**Title:** Women Hack SFX Seoul 2018

**Artists:** Marla Hlady, Insook Bae, Wonjung Shin, Elico Suzuki, Ioana Vreme Moser

**Opening Reception:** 6 pm Nov 9th (Fri) 2018, Alternative Space LOOP

**Exhibition:** Nov 9th (Fri)-Dec 9th, 2018(Sun), Alternative Space LOOP

**Discussion:** 2pm-5pm Nov 10th (Sat) 2018, Alternative Space LOOP

**Workshops:** 3pm Nov 11th(Sun) Elico Suzuki, Alternative Space LOOP

5pm Nov 13th(Tue), Marla Hlady, Alternative Space LOOP

**Performance Night:** 7:30pm Nov 15th (Thu) 2018, Channel 1969

**Artist Talk:** 3pm Nov 17th(Sat) Ioana Vreme Moser, Alternative Space LOOP

**Directors:** Baruch Gottlieb, Ji Yoon Yang

## 2. Women Hack SFX Seoul 2018 : the Festival

The theme of Women Hack SFX Seoul 2018 is Woman, Hardware, Sound. In this fifth installment of SFX Seoul, the festival addresses woman as a social construct and explores the link and dynamics between gender and sound culture. All participating artists of Women Hack SFX Seoul 2018 are women.

One necessary condition of artistic practice is the artist's mastery of, or familiarity with, production techniques. For installation or sculpture artists in particular, the adoption of woodworking and metalwork skills along with the ability to handle electrical and mechanical devices are crucial to their creative process. For much of the past, the presumption has been that women are less suited to such technical work and less likely to learn and master skills necessary for artistic production due to certain 'inherent' physical traits or characteristics that are supposedly hardwired into the brain. Each of the 'women' artists participating in Women Hack SFX Seoul 2018 is also a seasoned technician who has continuously demonstrated their artistic capabilities in the face of such stereotyping. These are 'hardware hackers' who create their own individual sound by dismantling or reassembling hardware.

The neighborhood of Hongdae, home to SFX 2018, has been central to the development of the Korean indie music scene, and long been regarded as the mainstay of youth and club culture. With the large influx of commercial capital in the 2000s, the area has undergone a lot of changes, seeing increasing gentrification and flocks of descending tourists, and has witnessed a rapid transformation of the cultural value of art. Women Hack SFX Seoul 2018 is an artistic response to the current domination of Korean sound culture by industry-backed commercial pop music. Korean pop music culture and the figure of the 'idol' singers that have come to represent this culture enforce heteronormative gender roles and make explicit market-oriented neoliberal values and class- or status-based hierarchies. Women Hack SFX Seoul 2018 reconsiders the aesthetic sensibilities and identities of artists involved in the making of independent sound cultures as creators rather than consumers, in a bid to foster a new auditory culture in the Hongdae area.

This year's festival includes a Make Your Own Musical Instrument DIY Workshop, in which participants can create their own sound machines by hacking hardware, and a Sound Performance Night. We hope these platforms will provide visual artists and musicians of Hongdae the space to explore together various artistic concerns, questions, and possibilities in relation to 'women's sound'.

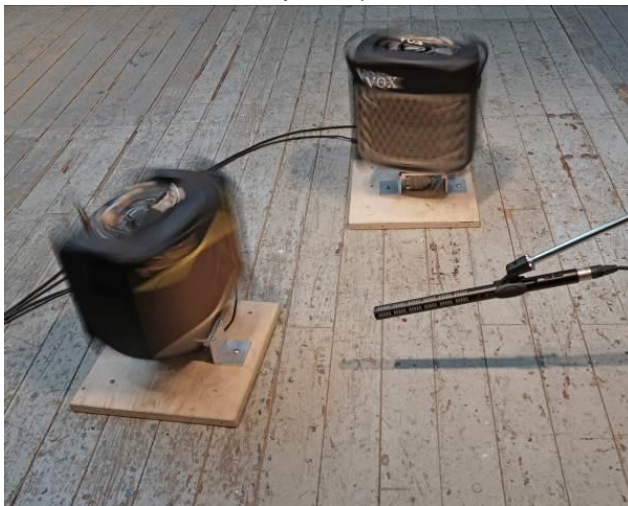
### 3. Artists & Artworks Information

#### **Marla Hlady**

Marla Hlady (b. 1965, Canada) draws, makes sculpture, works with sites and sounds and sometimes makes video. Hlady's kinetic sculptures and sound pieces often consist of common objects (such as teapots, cocktail mixers, jars) that are expanded and animated to reveal unexpected sonic and poetic properties often using a system-based approach to composition. She's shown widely in solo and group shows. She has mounted site works in such places as the fjords of Norway, a grain silo as part of the sound festival Electric Eclectic, an apartment window in Berlin, a tour bus in Ottawa. She also, at times, collaborates. She currently lectures in the Department of Arts, Culture and Media (University of Toronto at Scarborough) and the Graduate Faculty in Visual Studies (Daniels Faculty of Architecture, Landscape and Design, University of Toronto).

#### Spincycle, 2018

Two guitar amplifiers-as-machines twirl, turn, shift and displace the sounds of mechanical toys, the gallery space, and each other into a choreographed composition. The amplifiers are part of The Instrument Project, a project that asks questions such as: What would it be like to be surrounded by an instrument? What if some of these parts moved on their own? And what would happen if this instrument could be situated in different places? Portability allows an exploration of different acoustic environments. Portability also pushes sounds/instruments up against various social worlds.



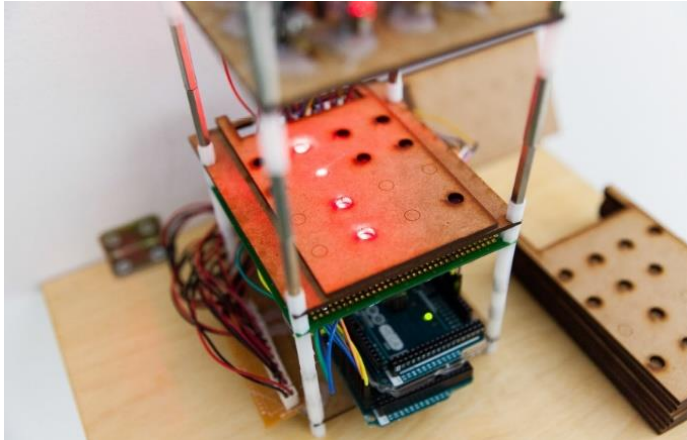
Marla's practice predominantly involves audio and kinetic based sculpture and sculptural site and installation works. The sculptural pieces take on a myriad of forms and are made of a variety of materials ranging from motors, microprocessors and audio to wood, metal and found objects. She consistently addresses the idea of utility in her works by making sculptures and installations function, literally with kinetics or through the use-ability of the object. Her work, however, alters the function we expect from the things they resemble. Whether an independent sculpture or an installation, how a visitor activates or is invited to interact with a work is a part of the functional understanding of the work. Ultimately, it's the relationships between the work, the space it occupies and the implications of the visitor (both a physical body and a social construction) that interests the work.

#### **Insook Bae**

Insook Bae (b. 1975, Korea) performances with interacting apparatuses, everyday sounds and musical noises. Since 2012 she performs as member of the experimental groups group 'Upcycle Roundup' and 'Howling'. In 2013, she was selected as 'MAP' emerging artist supported by the Seoul Foundation for Culture and participated in the exhibition *Sounding Sounder*. She also participated in *Mute off* (Gallery RAHAN, Seoul, 2014), *Respect Audio* (17717, Seoul, 2015), *Aobyonging Festival*

(*Seoul Theater Center, 2016*). She is currently artist in residence at the Incheon Art Platform Baekryung.

Reader, Sound Installation, 2018

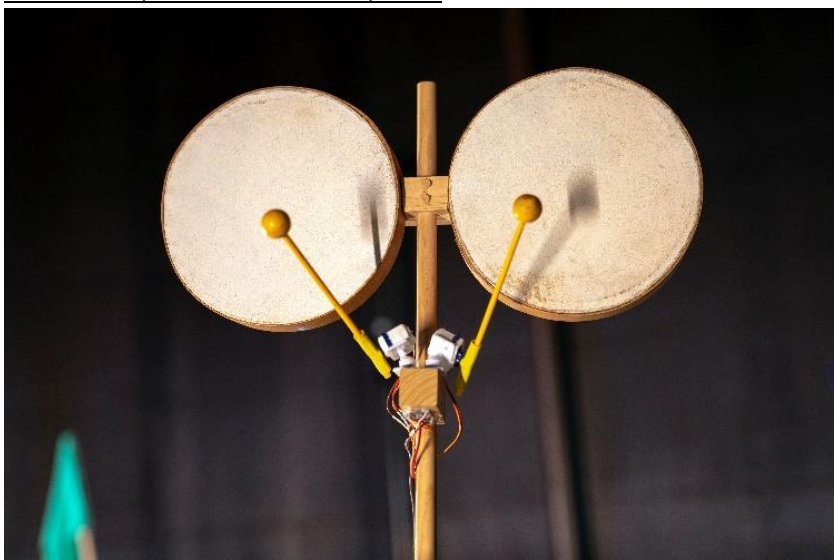


The music is created by inputting the sound and movement of a cassette player, a CD-ROM, a hard disk, and a floppy disk which are all devices reading information which can be interpreted as sound. The *Reader* is a composition-machine and player that organically connects the sounds of individual devices and processes them into musical data producing melodies and rhythms.

**Wonjung Shin**

Wonjung Shin (b, 1981, Korea) is an artist who creates objects, media, situations, and rhythms. Her compositions of various material & ephemeral objects, and events interact with space and time. She has participated in major exhibitions such as *Signal Trees (Gwangju Media Arts Festival, 2017)*, *Cybernetic Fantasy: Our Bright Future (Nam June Paik Art Center, Yongin, 2017)*, *Objectology II: (National Museum of Modern and Contemporary Art, Gwacheon, 2015)* and she has performed in a number of community sound projects including *Citizen Band (Ansan International Street Festival, 2017)*, *Megaphone of All, Wednesday Culture Festival for Colt Coltek Workers (Seoul, 2016)*. Wonjung is working towards a universal communication with the body and the senses and invites the visitors to actively engage in the work. She is a member of the duo 'Diana Band' whose practice explores experimental media art for relational aesthetics.

Commotion, Sound Installation, 2018





If there is no one to listen to the voice, go to the bamboo forest. The bamboo forest remembers the voices after the vocal bodies have gone silent. Believing that the bamboo forest will swallow the voices and spit them out at the right time, humans and bamboo forests share some kind of psychological solidarity.

*Commotion* is a work of a human who tries to communicate through the voices of objects, the environment and the medium. The visitor, in certain situations and in the web space share a common interface with other visitors, creating common sounds, convening around the sounds in the physical space or the nature of the sounds. The sound landscape where the textures and patterns of the sounds are intertwined represents the people voices and provides psychological solidarity. Eight speakers and objects with a physical sound device have an everyday appearance. Visitors are offered access to a specific web page via their smart device. The web page serves as a common interface by providing common scroll and selection buttons to visitors who are connected at the same time. When several visitors, connected at the same time, adjust a single scrollbar, the sound of the objects is emitted into the space or the nature of sound is variably adjusted.

### **Elico Suzuki**

Elico Suzuki (b. 1970, Japan) is an improvisational musician and instrument builder based in Tokyo, Japan. She graduated from Musashino Art University and the Institute of Advanced Media Art and Science. Suzuki has continued to intertwine music and new media into her practice—especially in her instrument building and sound art. Suzuki has solo exhibitions such as *The Moon of Jungfrau* (NTT InterCommunication Center, Tokyo, 2007), *Preparedt* (Gift\_lab, Tokyo, 2010), and *Recursive Piano, 20202*, Tokyo, 2013) and has participated in major group shows such as *Komimaru Show* (Suita History & Culture Regional Development Center, Osaka, 2011), *Sound Garden* (Striped House Museum, Tokyo, 1993).

#### *Three Worlds, Sound installation, 2018*

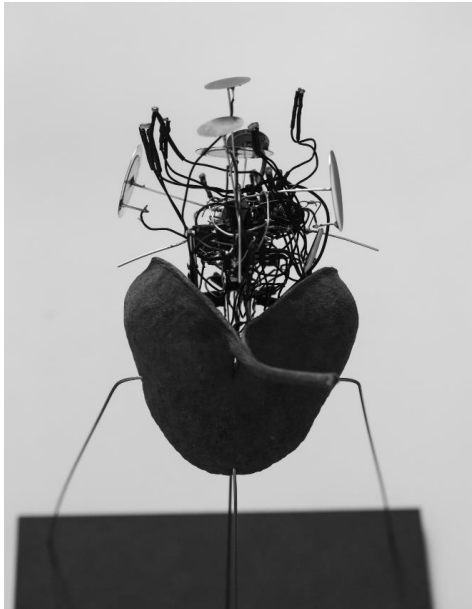


The title of this work is borrowed from a Maurits Cornelis Escher lithograph. The three worlds of this work are the actual space which mobile objects and audiences exist, shadows of mobile objects and lights, and electromagnetic waves from motors and radios. The movement of mobiles are caused by the fan of the mobile and its reaction force. Sounds of radio are changed by the interference of electromagnetic waves by the motor of the fan. The prototype of this mobile object has usually used in her sound performances. She has remade it to move a month.

**Ioana Vreme Moser**

Ioana Vreme Moser (b. 1994, Rumania) is a transmedia narrator and sound artist based in Berlin. engaged with research activities, electronic poetics, and ludic notations. She uses organic materials, lost and found mundane objects, junk, machinery and electrical components to disclose inconspicuous events that appear on a daily basis in intimate environments. Her work currently involves electro-mechanical instruments, sound sculptures, kinetic installations, audio-visual performances, graphic notations, softly spoken recordings, data compendiums and video pieces.

Zurkubuk, Nux Stridens, klangobjekt - Circuit diagrams, 2018



A nocturnal creature and a city-dweller by nature, the grasshopper inhabits the nutshell of a Pterygota Alatata. Once stimulated, the insect's pars stridens mechanism resounds. By gently rubbing body parts against each other, a kind of chirr begins. The oscillations are modulated in a cascade of aleatoric piezoelectric vibrations that emerge into rhythmic chants. They vary in expressiveness and intensity and follow the desire for communication and proximity.

#### 4. Roundtable Discussion

- Dates: 2pm-5pm, Nov 10th (Sat), 2018
- Venue: Alternative Space LOOP
- Participants: Marla Hlady, Insook Bae, Wonjung Shin, Elico Suzuki, Ioana Vreme Moser, Baruch Gottlieb, Ji Yoon Yang, Hatanaka Minoru

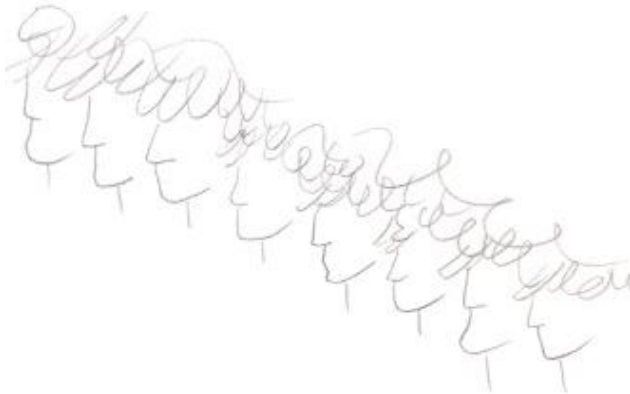
#### 5. Workshops & Artist Talk

- Venue: Alternative Space LOOP
- Elico Suzuki: 3pm Nov 11th(Sun) / Workshop
- Marla Hlady: 5pm Nov 13th(Tue) / Workshop
- Ioana Vreme Moser: 3pm Nov 17th(Sat) / Artist Talk

#### 6. Performance Night

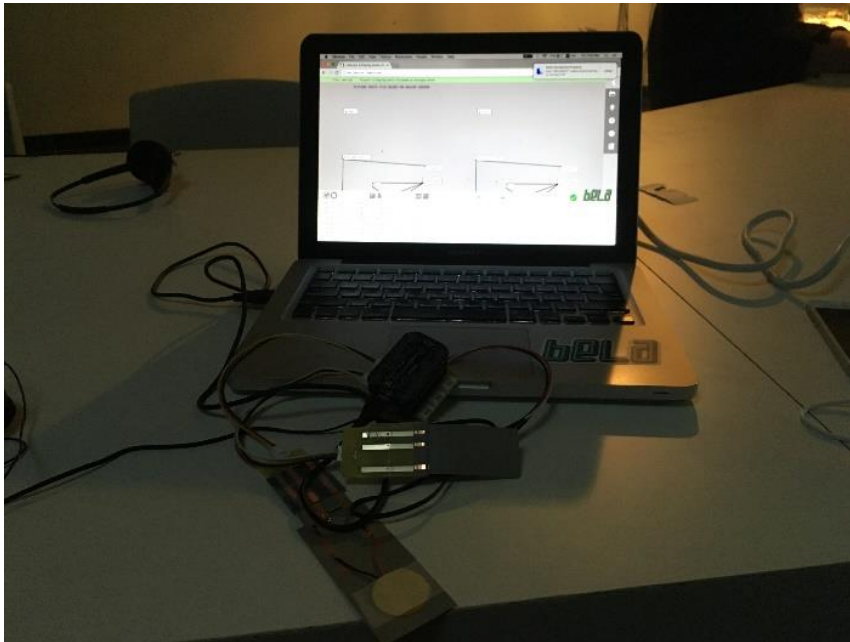
- Dates: 7:30pm Nov 15th (Thu)
- Venue: Channel 1969 (35, Yeonhui-ro, Mapo-gu, Seoul)
- Participants: Insook Bae, Wonjung Shin, Ioana Vreme Moser
- Program

Commotion, Wonjung Shin, 2018



Eight speakers are arranged in a large circle. They produce a spatial sound moving in one direction. The performer creates a pattern of sound by generating and varying the voices of the performing devices. At the end of the performance, all visitors will participate in the performance with smartphones. Visitors are invited through a web platform to simulate a simple interface, tapping on a specific beat, playing a voice file and creating a common voice.

Noise and Ukulele, Insook Bae, 2018



Play a ukulele modified with string and percussion elements with an analog synthesizer's noise oscillator and filter.

Coquette, Ioana Vreme Moser, 2018



The *Coquette* flourishes in a sardonic cosmetic beautifying ritual, amongst dandizetric' discords and modified 'pink-taxed' items. The desired flawless looks unveil their poisonous essence: lead and arsenic are all-time favourite chemical compounds used in makeup. The step-by-step body preparation occurs as a rhythmical daily toilette routine. Hair combing, moisturizing, scrubbing, eyelash curling, eye-shadowing, powder-puffing, lipstick application, and other sounding manoeuvres get chiselled by the control voltages of the tapping electronic-stilettos. The buzzes of the body appearance altering devices blend inside of the to-go wig boxes and other flirtatious velvet gizmos soldered merely from trash finds.



## **7. Sound Arts Korea**

In 2006, Baruch Gottlieb & Ji Yoon Yang established the Sound Arts Korea. Sound Effects Seoul (SFX Seoul) is the first international sound art festival in Korea begun in 2007 by Sound Arts Korea. It has featured the work of over 50 artists from over 20 countries, from radio art to kinetic art, from voice to machine noises, from performance to sound walk to installation. SFX Seoul aims to expand the listening culture in Korea and increase awareness of the soundscape, contemporary music, noise, experimental sound works to the Korean public.

## **8. Credits**

Presented by Alternative Space LOOP, Sound Arts Korea

Organized by Sound Arts Korea

Sponsored by Seoul Foundation of the Arts

Supported by Canada Council for the Arts, Japan Foundation Seoul, Goethe Institut Seoul, Channel 1969, Edelweiss Korea

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\*Download high-resolution images via Dropbox (Link below)

<https://www.dropbox.com/sh/zuxb9b36mqk03qs/AACx0SuNHW5QzPXQInxXhvhv5a?dl=0>

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