Conference

Digital meets Creativity

Thursday, 12 September 2016
16:00 - 18:00

UNESCO HOUSE - Room II

#supportcreativity
INTRODUCTION

This panel discussion is organized by the Permanent Delegation of the Republic of Korea to UNESCO to accompany the contemporary media arts exhibit “Technology in Contemporary Art”, featuring artists Han Ho and Byeong Sam Jeon and presented at UNESCO from 12th to 23rd September 2016 on the occasion of the “KOREA-UNESCO week”.

Organized in advance of the 10th Ordinary session of the Intergovernmental Committee for the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (12-15 December 2016), which will discuss new operational guidelines on digital issues, this conference seeks to discuss how digital technologies have profoundly transformed the cultural and creative industry landscape over the last decade, both in the Global North and South.

The digital environment, introducing new forms of creation, production, distribution, access and participation, has brought both opportunities and challenges to the creative chain. What has been the impact of the digital revolution on cultural policies? Who are the new players? And how are artists using digital technology in their work?

KEY QUESTIONS FOR DEBATE

- How to encourage and support new forms of digital creativity?
- What are the ways to ensure access to digital technologies and increased participation in cultural life?
- How to promote artistic freedom and the social and economic rights of artists working in the digital environment?
PROGRAM

16:00-16:15_ OPENING
Byong Hyun LEE_ Ambassador, Permanent Delegate of the Republic of Korea to UNESCO
Mechtild RÖSSLER_ Director, Division for Heritage and the UNESCO World Heritage Center

16:15-17:00_ SESSION I
“Re-shaping cultural policies in the digital age”
Anthony KRAUSE_ Head of the Policy & Research Unit, Diversity of Cultural Expressions Section, UNESCO
Jeung-Ah RYOO_ Director of the Culture and Arts Research Division, Korea Culture & Tourism Institute

17:00-17:50_ SESSION II
“The new media arts scene”
Conversation with the artists :
Vincent RIOUX_ Head of digital media department, École Nationale des Beaux-Arts de Paris
HAN HO, Byeong Sam JEON
CONTRIBUTOR BIOGRAPHIES
& ABSTRACTS
Anthony KRAUSE

Chief of the Policy and Research Unit in the Section for the Diversity of Cultural Expressions (UNESCO), joined UNESCO in 2003 as Executive Officer in the Office of the Director-General (2003-2009), then became Chief of the Culture Unit in the Regional Bureau for Science and Culture in Europe (Venice, Italy), responsible for culture programmes and activities in South-East Europe (2009-2013). He is currently Chief of the Policy and Research Unit in the Section for the Diversity of Cultural Expressions (Culture Sector). A specialist of Central European history, he was previously Assistant Professor at the National Institute for Oriental Languages and Civilizations (INALCO, Paris). A graduate from the École Normale Supérieure and holder of an Agrégation in History, he earned a PhD in contemporary history from INALCO, Paris, in 2000.

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted in 2005 and now ratified by 144 countries, sets the framework for countries to put in place policies, measure, and activities to protect and promote creativity and innovation. Over the last 10 years, the digital revolution has significantly altered the way in which cultural goods and services are created, produced, distributed and accessed. Yet, the 2005 Convention applies to all cultural expressions regardless of the means or technology used. In this context, how can Governments, artists and cultural professionals use the Convention to enhance the diversity of cultural expressions at all levels of the creative chain in the digital environment? What are the new ways to support digital creativity and innovation? How to sensitize the new global digital platforms and actors to key issues such as those of fair remuneration of artists, equal access and distribution? Investigating how cultural polices in the digital age may be re-shaped as a result of efforts to implement the main goals of the Convention – support sustainable systems of governance for culture, achieve a balanced flow of cultural goods and services and increase the mobility of artists, integrate culture in sustainable development frameworks, promote human rights and fundamental freedoms - forms therefore today a new ambition for international cooperation and development in the digital environment.
Over the past 50 years, the economic situation of the republic of Korea has been changed significantly. It is now recognized that imagination and creativity are important factors for economic growth. In 2012, the incumbent government of Park Geun-Hye adopted «cultural enrichment» as a pillar of its governing vision and the Korean government has set up several cultural policies accordingly. How to use the creativity as a stimulant for the sustainable growth? There are three objectives: to increase cultural participation, to promote culture and arts activities, and to facilitate convergence of culture and industry. To be specific, in 2016, the ROK government has set up cultural strategies as follows: promoting convergence in creative industries, empowering human resources for creativity, achieving happiness and social integration through culture, and strengthening cultural competitiveness. In order to develop convergence of creative industries, Korea has built two types of systems and one of them is the «Creative Economy and Innovation Center.» The center organizes the partnership between the local governments and the relevant big corporations, which plays an important role in the development of the characteristics of the local industries. The other is «The Culture Creation and Convergence Belt» which establishes an autogenous creative ecosystem based on a virtuous circle. Another major project is to enhance competitiveness of the cultural sector. Through this, Korea aims to create so called «K-Premium», which makes the cultural value of Korea rediscovered in and out. Unique and authentic programs based on the traditional culture have been developed. Korea also is trying to promote “the Korean Wave” not only in the pop culture but also in the “arts”. The government supports various Korean performing arts and other visual arts to penetrate foreign markets. For the new creative and cultural economies to flourish, it is essential to combine the imagination and creativity of people in science and technology with those of artist and cultural experts. Media art has become one of the good example of the convergence.
Vincent RIOUX

Sound artist, Head of digital media department École Nationale des Beaux-Arts de Paris
PhD in musical acoustics obtained from Chalmers University of Technology, Göteborg, Sweden.
Interdisciplinary work combining acoustics, computer science, signal processing, psychology and linguistics.
Worked at Ircam from 2001 to 2003 on sound synthesis and verbal description of musical sounds.
He worked also at Confluences (urban art center in Paris 20eme) where he developed web multimedia objects combining photography and sound.
Has participated in numerous projects using sound, animated images and computer languages.
Now head of the digital media section of the school of fine arts of Paris, where he is developing a pedagogy geared toward the creative use of new audio-visual technics.
http://vincentrioux.net

Presentation of the digital media section of school of fine arts of Paris
Few examples of realisations (webradio, 3D animation, zoomable drawing, spatial audio)

Issues for teaching new technologies in an historical school of art:
- Thoughts on art - science and technic
- On the relevance of libre software for artists
- Computer code : an invisible matter
- Computer code : a new matter to sculpt or perform
Byeong Sam Jeon is a contemporary artist known for his giant kinetic installation artworks with everyday objects. While he modifies, repeats, and rearranges a large quantity of each object as the methodology of creating works, he revisits social conventions hidden in the ordinary objects. The objects he uses are ordinary and anyone can acquire. But what makes his work unique is the magical moment the ordinary materials are turned into meaningful and special ones when they are repurposed through an artist’s point of view.

Jeon studied sculpture at Hongik University, Korea. He holds a master’s degree in fine arts from the School of the Art Institute of Chicago, and also holds the master’s degree in information and computer science from the University of California, Irvine. For the past fifteen years, he has been invited to present his artworks worldwide mainly including: SIGGRAPH (USA), ISIMD (Turkey), AsiaGraph (China), ArtBots (Ireland), Salon (Cuba), LIFE (Russia), Netfilmmakers (Denmark), SIAF (Japan), TMCA (Korea), Siggraph ASIA (Singapore), and many more. http://bsjeon.com

In the presentation, I address the vision of my artistic practices using everyday objects people can easily found. After the Korean War (1950–1953), my home country of Korea was divided into North and South. Almost everything on the ground was destroyed, and the survivors suffered from extreme poverty. To rebuild their lives, men in South Korea worked in construction, and women worked in the textile industry, making clothes and shoes. The young man and woman who would later become my parents were no exception.

Born into a working class family, I was fascinated by playing with the materials that were left around the house, including rough bricks, structural wooden frames, and leftover cement sacks in the garage, in addition to the fashion magazines, rolls of silky fabric, and boxes of vividly colored buttons in my mother’s clothing studio. One day, as a child, I made a miniature building out of scraps of cloth and wooden sticks by stacking books and magazines. I also made a long dragon’s tail by repeatedly joining wooden blocks and nails with thread. When these abandoned materials were combined into one piece, they became my first series of small sculptures. Since I have known as a contemporary artist, I have presented numerous artworks with everyday objects worldwide for the past two decades. While exploring some of the representative artworks, I address my creative inspiration, process of making, the future possibility of the artistic practices.
Hanho is a South Korean contemporary artist and performer. Hanho completed his master’s degree and doctor’s course in Department of Fine Art of Paris 8 Vincennes University in France and he travelled around Paris, New York and Beijing for 13 years to work.

In 2015, Hanho has invited to the 56th Venice Biennale’s special exhibition «Personal Structures» at Pallazzo Bembo as a Korean leading artist and demonstrated his artistic competence. He also participated in the exhibition of Palais de Tokyo in Paris, International Paper Art Biennale in Sofia National Museum in Bulgaria, International Art Photo Festival Pingyao in China, Empty area of Alien Aquazoo-Loebbecke Museum Ballhaus, Duesseldorf in Germany and has invited at national exhibitions such as Geumgang Nature Art Biennale and Hangaram museum of Seoul Arts Center as an overseas artist. [http://hanhoart.com](http://hanhoart.com)

ETERNAL LIGHT. Light is a material for my artwork, which is the most important thing in my life. Light is a tool to heal the wound and pain of humans, and I want to convey the message of communication and catharsis to the audience and myself using light.

Also, light is humans’ universal subject and mysterious material that holds dream and hope of human beings. I try to connect the East and the West, and past, present, and future using light. Light makes this possible.

I draw on ordinary canvas and then punch holes on the canvas using an auger. That’s my special method I think. Punching holes is performance by itself, and the canvas with holes become a sort of a frame that light passes through. Light that passes through traditional Korean paper on the canvas decorates the painting as one of paint. Through this process, I tried to capture simultaneous impression of objet, which traditional painters had longed for so long. LED light is combined with traditional painting and converged into a form of new media painting that provokes change of object, background, and even the emotion of audience.

I hope people can experience the impression of my work given by the change of light. This is not one-time experience. It is continuously changing emotion. You can experience discomfort, fear, and chaos that many people feel while facing many problems in contemporary society, and also can feel dream, hope, wish, and healing from these works. I would like to convey them to audience sequentially through light.
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