

## Artist's Note

"I am a Chronotopos Architect, a Quantum Memory Gardener, and a Digital Shaman of Transitional Realities.

In my work, time collapses, memory mutates, and unseen spirits surface from coded rhythms.

What you encounter is not a timeline but a time-being."

### 0. Prelude: The War That Never Ends

I was born in 1967, fourteen years after the Korean War. I grew up hearing real artillery stories while watching an economy that seemed to re-brand itself every decade. The concrete skeletons of the past and the steel skeletons of skyscrapers coexist in my earliest memories. Those overlapping frames taught me that war is not an event; it is a condition that migrates—from trenches to identities, from rubble to data. My practice therefore treats every artwork as a rehearsal for survival, an arena where audiences can sense how history keeps rewriting the present.

### 1. Chronotopos Architect — Building Elastic Time-Spaces

As a Chronotopos Architect, I do not regard time as a neutral stage. I engineer chronotopes—elastic architectures in which multiple temporal layers negotiate with one another. In the installation *Fragile Flow*, footage of Korean shamans, 8-mm family films, and real-time CCTV streams fold into a single projection surface. Depth cameras track viewers' positions, bending the archival layers around their silhouettes. By walking, each participant literally re-edits history, proving that the past is always editable and that futurity is a matter of spatial design.

Methodologically, the work fuses traditional pigments, Raspberry Pi clusters, and weather APIs. A sudden change in barometric pressure alters the hue of Ilwol-Obongdo mountains; an unexpected visitor triggers a 0.3-second temporal glitch in the Moon Jar animation. These engineered contingencies let the room breathe like a living organism, insisting that chronology is a material and a collaborator.

### 2. Quantum Memory Gardener — Cultivating Mutable Remembrance

If time is architecture, memory is horticulture. As a Quantum Memory Gardener, I prune, graft, and splice recollections. The *Simulacra of Memories* series imports 3 000 scanned negatives from my parents' photo albums, converts them into latent vectors, and allows a generative adversarial network to bloom impossible hybrids: my mother as a modern airline pilot; my father balanced on a drone; myself as a child holding a LEGO Joseon Palace. These glitching blossoms question whether authenticity is possible when technology has turned every image into potential compost.

Visitors can pick "memory seeds" by touching a capacitive bonsai; the selected seed triggers a new GAN interpolation projected onto mist. Because the projection dissipates in seconds, the act of remembering is simultaneously an act of letting go. Resilience, the piece suggests, is the ability to accept erasure while celebrating recombinant life.

### **3. Digital Shaman — Scripting Hybrid Rituals**

Korean shamanic rituals (gut) historically mediated between the visible and the invisible. As a Digital Shaman, I translate that mediating function into networked culture. In *Digital Shamans: Reimagining Ancient Spirits through AI*, biosignal armbands capture viewers' heart-rate variability. The data feed an LSTM network trained on thousands of pansori rhythms; each emotional curve composes a new chant, rendered through LED talismans and spatial audio. The ritual becomes co-authored: the machine sings back, the space glows, and data-spirits acquire temporary form.

The ethical question is central: Can a silicon oracle offer the same catharsis as a human mudang? My position is pragmatic mysticism. Technology is neither opposite nor heir to tradition; it is a prosthetic that extends our appetite for meaning. By choreographing hybrid rites, I invite communities to test digital tools as instruments of comfort, warning, and collective imagination.

### **4. The Art of Time and Memory**

Across all three roles, the medium is time. Typical pieces run three to five minutes before looping, but no two loops are alike. A viewer who stays sees the work age, recover, and deviate. Photographs freeze, reverse, slow to a crawl, then burst like fireworks. Oral lore sampled from Jeju can intersect with AI-generated Latin to produce a tongue that has never existed yet feels uncannily ancestral. The encounter is not a static record but a negotiation in which the audience must decide whether to trust the mutation or mourn the original.

### **5. Space–Time Immersion**

Space and time are inseparable in my installations. I often design rooms where floor projections respond to the weight distribution of bodies, and ceiling mirrors fragment viewpoints into cubist multiplicity. The result is a volumetric palimpsest where being present is the only way to decode the narrative. Like music and dance, the spatial syntax never fully resolves. There is always another rhythm—another door—another layer of historical static to cut through.

### **6. Beyond Borders: Local Roots, Global Branches**

My vocabulary begins in Korean soil—Moon Jars, Buncheong blues, tiger amulets—but grows outward, finding cousins in Andean quipus and Yoruba divination trays. When I exhibited in Lisbon, I paired Ilwol-Obongdo peaks with Azorean seismic data to argue that resilience is tectonic. In Zagreb, I remixed Haegeum wails with Balkan gusle, proving that lament is a shared protocol. The more specific I go, the more universal the pattern becomes: survival encoded in ritual, memory encoded in rhythm.

### **7. Invitation**

To inhabit my work is to step into battle while gardening, to architect while mourning, to channel data-spirits while debugging code. I offer no fixed moral, only a passage: confront the silent wars that sculpt you, tend the quantum garden of your memories, and negotiate new chronotopes where ancestral imagination meets algorithmic possibility.

War's echoes never disappear; they mutate. So, too, does art—and so do we.