

Tahn

Tahn's work Portfolio



'Creating Today's Classics'

K-Media Art 1996~

No-Reset Chronotopos An Irreversible Cosmology of Perception

I am a Korean media artist working with time, memory, perception, and invisible signals in the age of AI. Born fourteen years after the Korean War, I inherited a landscape shaped by reconstruction, speed, and survival. Because of my red-green color deficiency, I do not read the world primarily through color, but through structure, fracture, density, texture, rhythm, and pressure.

My work constructs what I call a No-Reset Chronotopos: a time-space where traces do not disappear. Audience EEG, breath, attention, dwell time, hesitation, and bodily rhythm are not simple interactive inputs; they become forces that alter the work and accumulate as irreversible residues.

My AI-based works are built from a closed dataset of 101 original works I created myself. I do not use AI to generate worlds faster. I use it to reveal what cannot be reset: failed images, unselected fragments, unstable signals, and bodily traces that become living time-beings between human attention, machine intelligence, and cultural memory.



Take my work from world to public

Incorporating contemporary narratives
into our traditional culture and folktales

Lisbon 2020, International New Media Art Festival
News Release

라폼르현대미술관 티안 작가, 세계 50명 아티스트 선정

A. 라폼르 미술관 / 라폼르 현대미술관 / 라폼르 현대미술관 / 라폼르 현대미술관

국제뉴미디어아트페스티벌 디지털시대 뉴아트 전인 유망 작가



티안 작가, 한국 유일 뉴미디어 유망작가 선정

A. 라폼르 미술관 / 라폼르 현대미술관 / 라폼르 현대미술관 / 라폼르 현대미술관

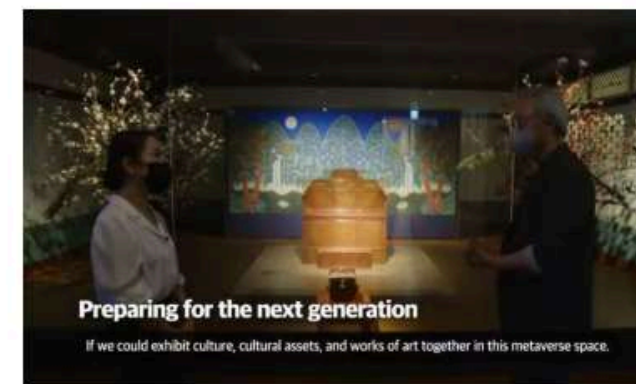
국제뉴미디어아트페스티벌 올해의 작가 50명 발표



2021 KBS Culture Sketch



2022 Ministry of Foreign Affairs
official channels



From public media façades to neuro-interactive installations, my work moves between
ancestral symbols and live systems of memory, data, and collective presence.

Artist Note: The Art of Time, Space, and Interaction

The War Within: My Artistic Worldview

War is not merely a historical event, confined to battles over territory and ideology. War is existence itself—a perpetual struggle embedded in human life.

I was born into a country that had just emerged from the devastation of war. **Fourteen years after the Korean War ended**, I witnessed my parents' generation sacrifice their lives to rebuild a nation that was among the poorest in the world. Throughout the 1970s and 1980s, I saw firsthand how relentless labor and endurance transformed Korea into a rapidly developing country. Their war was for survival and reconstruction, while my generation fought a different war—one of identity, adaptation, and navigating the shifting tides of a nation in transition.

In middle school I was diagnosed with red-green color deficiency and discovered I perceived the world in grayscale. That absence of hue became a catalyst for my practice: I translate color into texture, sound, scent, and spatial rhythm, turning limitation into creative force .

But war never truly ends. If past wars were fought on battlefields, today's wars manifest as internal conflicts, struggles against imposed realities, and the tension between tradition and transformation. My work reflects these battles—the fractures of time, the distortions of space, and the traces of survival.

I incorporate diverse traditional Korean objects, exploring how they serve as bridges between past and present. These objects are not mere relics; they are living witnesses of time, continuously reshaping their meanings through survival and transformation. Embedded within them are not only historical memories but also the silent wars we wage every day—against societal expectations, against time itself, and ultimately, against the impermanence of existence.

My work does not merely depict war; it embodies war. By dismantling the boundaries between past and present, the external and internal, reality and abstraction, my art reveals how both objects and people bear the marks of struggle, adaptation, and resilience.

Even when the echoes of war fade, they persist in new forms. And so, too, do we



Artist Note: The Art of Time, Space, and Interaction

The Art of Time and Memory

I work with time the way an archaeologist works with earth. Except I excavate data, memory, and invisible signals embedded in people, landscapes, and cities. My installations often grow from long-range records of ecological damage, war memory, labor history, or shifting social conditions, and they are frequently altered by real-time inputs such as EEG, breath, movement, or live news. I am interested in the moment when history stops being background and begins to act inside the present. In that moment, data is no longer abstract. It becomes a fossil of human experience.

The Experience of Space and Time

In my work, space is never empty and time never moves in only one direction. Past images, present signals, imagined futures, and viewer response often exist together in the same field. I build environments where memory is not shown from a distance but felt as pressure, rhythm, interruption, and return. What matters to me is not immersion for its own sake, but the moment when a viewer realizes that time is already acting inside the space around them.

Exploring the Meaning of Life Through Reflection

I do not approach time as a theme alone. I approach it as a way of asking what remains, what changes, and what continues to act on us after an event is over. In my work, fragility, repetition, survival, and renewal are not abstract ideas. They come from lived history, from the body, and from the way memory keeps returning through image, signal, and form. I want the work to leave viewers not with a message, but with a sharpened awareness of how life is always being rewritten.



Artist Note: The Art of Time, Space, and Interaction

Expanding Stories Across Borders

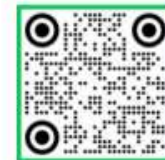
I come from Korea, but the questions I carry do not remain there. I grew up inside the afterimage of war, reconstruction, speed, and endurance, and I learned early that history does not disappear just because it becomes ordinary. When I work with labor, memory, environmental damage, or the invisible systems of a city, I am starting from my own ground, but I am also speaking to pressures that exist elsewhere. This is why data matters to me. Archives, environmental records, biosignals, and live inputs let a local history stay concrete while also opening into something shared.

Creating Universal Connections Through Art

I do not think connection comes from making everything the same. It comes from recognizing how different lives can still carry similar weight. In my work, the personal meets the collective through moving image, generative systems, interaction, and real-time signals. I want viewers to feel that history is not behind us, that memory is not fixed, and that even invisible data can hold human breath, conflict, and survival. What I seek is not a universal image, but a structure of resonance.

Site-responsive no-reset temporal installation / field research in Saudi Arabia

Site-responsive no-reset temporal installation / field research in Saudi Arabia



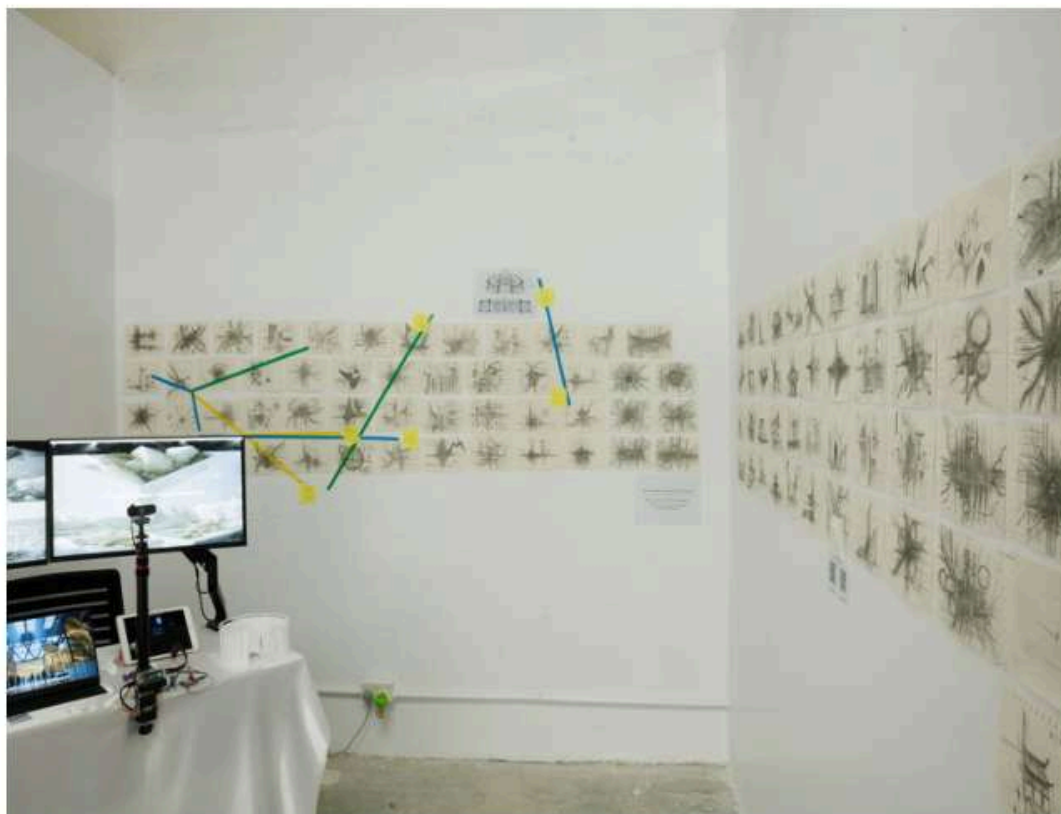
A concept Simulation

Intermix Residency, Visual Arts Commission, Ministry of Culture, JAX District, Riyadh, Saudi Arabia

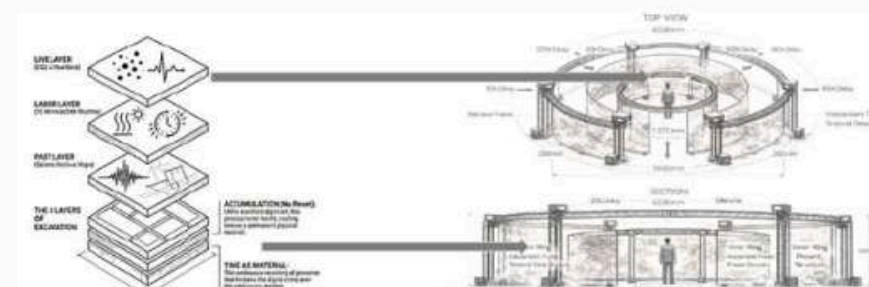
Strata of Breath began with the question of first arrival through labor, heat, distance, and uncertainty. The work connects Korean workers who arrived in the region in the 1970s with migrant workers arriving now, not by comparing them, but by tracing a recurring structure of survival.

Core structure

Four layers - geological time, labor time, visitor biosignals, and site drawings - are reorganized through a double-ring system. The inner ring holds the present. The outer ring holds accumulated time. The system does not reset; each visitor leaves a trace for the next.



101 drawings, made on site, become the source field of the installation.



double-ring temporality

no-reset accumulation

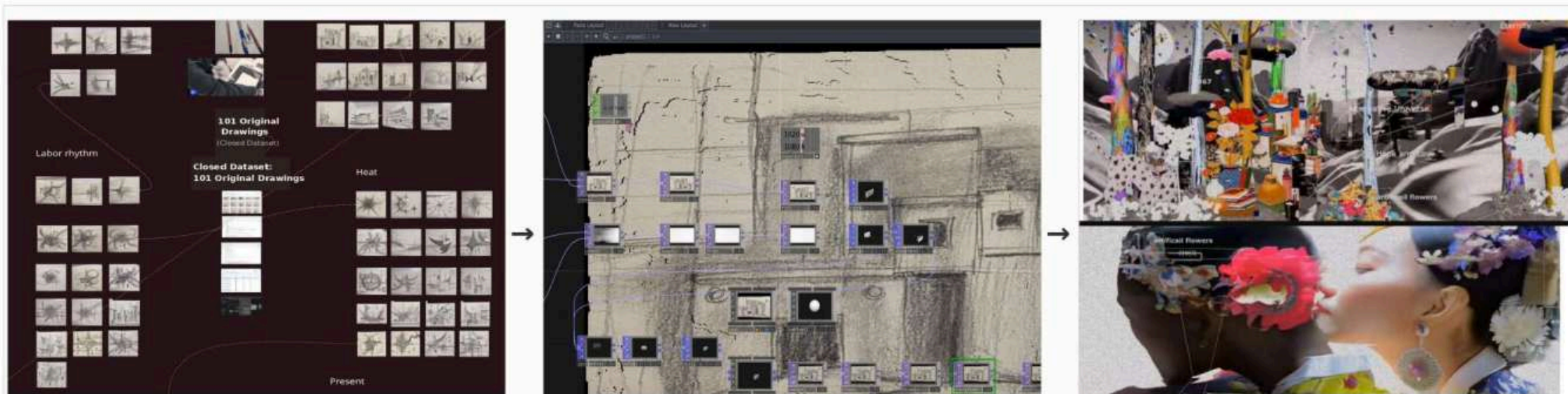
biosignal-responsive

site drawings

spatial delay

Closed Dataset as Visual DNA, 2026, Custom LoRA methodology, 101 original drawings

Before the algorithm, the hand: 101 original drawings -> closed dataset -> custom LoRA -> generative memory field



01 ORIGINAL DRAWINGS

101 hand-drawn works by Tahn form the artist-owned source material.

02 CUSTOM LORA SYSTEM

The drawings are trained into a custom LoRA and composed in TouchDesigner.

03 GENERATIVE MEMORY FIELD

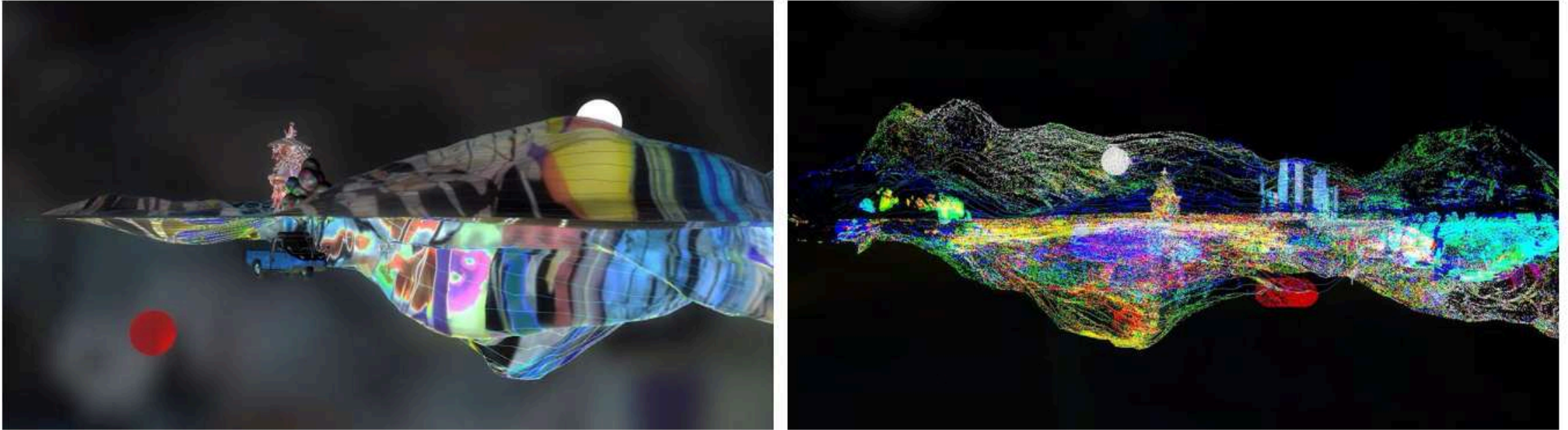
Live news, sound and EEG-based attention modulation disturb the trained field.

The work shows its source material before allowing AI, live data and attention signals to rewrite it.

Tahn's AI-based works do not begin from an anonymous image pool. They begin with 101 original hand-drawn works, used as the artist's closed LoRA training dataset. The system carries a structural way of seeing - density, interval, fracture, surface pressure and spatial rhythm - into a generative process. No external images are added to the artist's LoRA training dataset. In *Memory Rewritten (Our Times)*, this trained visual field is then disturbed by live news, sound and EEG-based attention modulation, so memory appears not as fixed evidence but as a living field rewritten by the present.

Breathing Land: Archaeology of 3026, 2025, media art, variable size

https://youtu.be/InTloeuo_aA



I set this work in the year 3026. Not because I wanted to imagine a distant future, but because I needed enough distance to look back at the present as a buried layer. In this work, the land is not scenery. It is an archive that keeps breathing under the pressure of time, disaster, memory, and human desire.

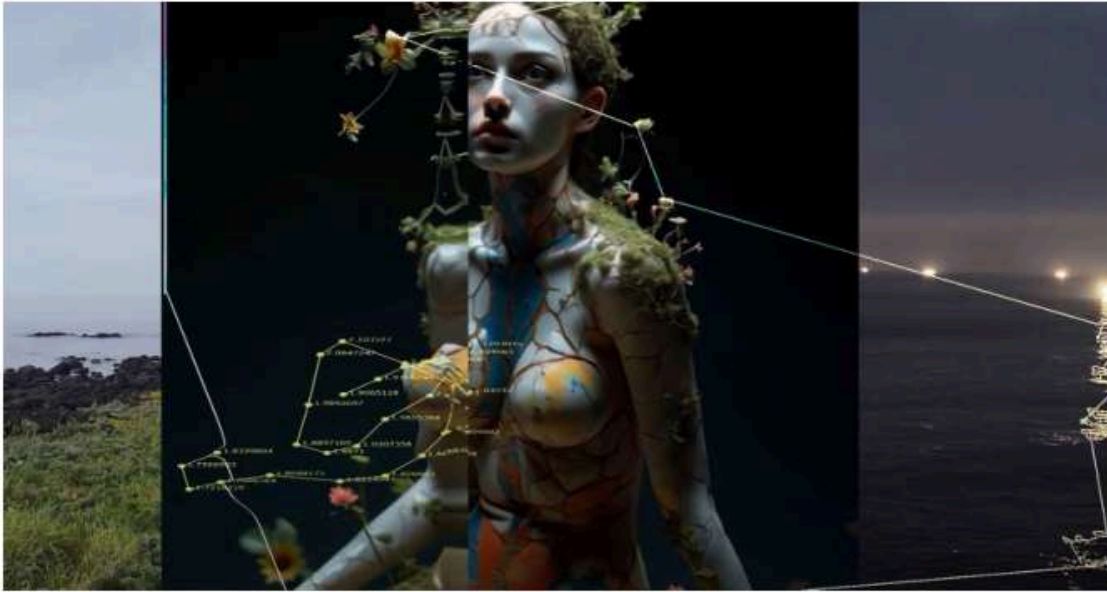
The image begins from the structure of Ilwolobongdo, but it no longer remains a stable painting. Mountains, particles, and seismic traces move as if the symbolic landscape has passed through geological pressure and returned as data. I wanted to ask what remains of a cultural form when its image disappears, and only its vibration, record, and breath survive.

1. City, Digital Environment Dialogue

I do not look at the city as scenery. I feel it first as pressure—glass, traffic, windows, signals, bodies, and infrastructure moving without rest. This work begins at the moment when those surfaces blur into one another and the city feels less like a place than a nervous system. Presented as a moving-image environment, it layers urban fragments, temporal shifts, and algorithmic traces into one field of perception. The viewer encounters the city not as a backdrop, but as an excavation site where labor, signal, and layered time remain active beneath the surface.

Fragile Flow, 2024, media art, variable size (3840 x 1920 px, 4K)

<https://youtu.be/5ZFOW9uBHU4?si=XKPGmqD9srYR51OA>



In *Fragile Flow*, I treat fragility not as weakness but as a condition of survival. The cracked porcelain body carries what I keep returning to: the wound we leave on nature, and the wound that comes back to us. Environmental data, moving lines, and numbers pass across the figure as emotional residue, but they are drawn from long-term records of carbon emissions, biodiversity loss, and ecological decline, so the image carries accumulated planetary time rather than abstract information. The work leads viewers from rupture toward renewal, asking whether damage can also become the place where life begins again.

Shattered Reflections, 2024, media art, variable size (3840 x 1920 px, 4K)

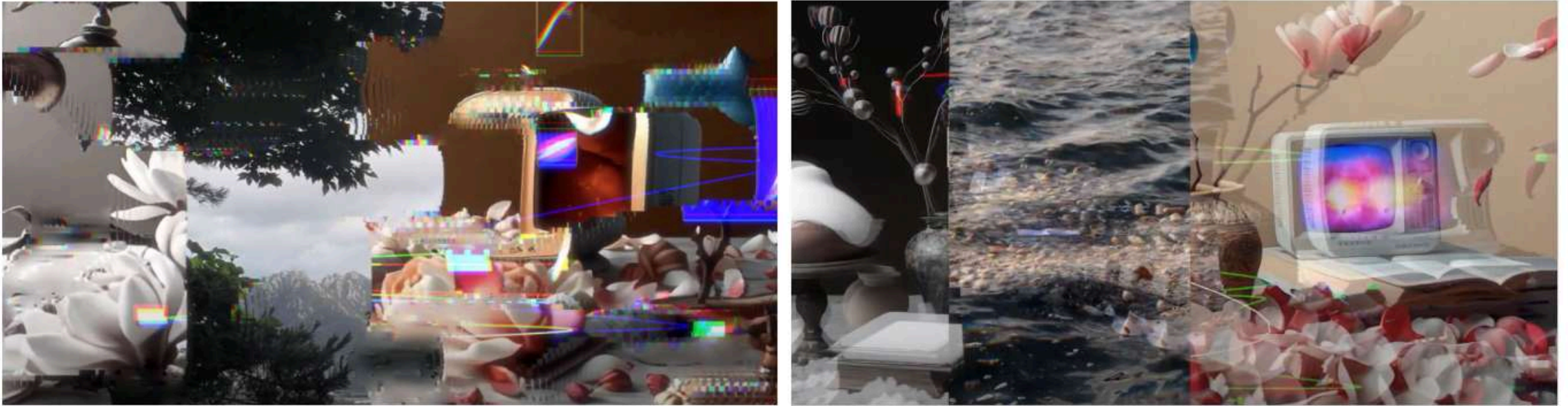
<https://youtu.be/tK2mkrocloE?si=DHvZHo1qLqQEuWIM>



Shattered Reflections began with my question of what protection really means, and when it begins to fail. The fragile glass around the woman's body stands for the structures, relationships, and beliefs we depend on even when they can no longer hold. The lines surrounding her are drawn from five decades of environmental pollution and ecological destruction, so the fracture around one body never stays only personal. What appears beautiful at first gradually reveals itself as unstable, leaving the viewer inside a quiet but irreversible fracture.

Fragile Pixels and the Magnolia, 2024, media art, variable size (3840 x 1920 px, 4K)

<https://youtu.be/S1KiDf1mE0c?si=9Gpl5AkieUAmx5O3>



Because color has never been stable for me, I have always trusted texture, density, and structure first. That is why the pixel never felt purely technical in my work. In this piece, books, flowers, and ordinary objects disassemble into digital fragments and slowly return, as if existence itself were hesitating between disappearance and rebirth. The moving image combines pixel erosion, environmental data traces, and symbolic objects such as the magnolia and books, allowing beauty and warning to arrive together rather than separately.

Visual Methodology: Structure Before Color

Time-Fossil: The Boundary That Remembers, 2026, single-channel digital moving image, digital diffusion algorithm, 1920 × 1080 px, silent

<https://youtu.be/JfAVW0RMco0>



Memory appears before it becomes landscape.

Time-Fossil began from my attempt to translate ink diffusion into a digital temporal structure. Using a digital diffusion algorithm, ink-like particles gather, erode, and disperse across a pale field. The image recalls the grammar of East Asian landscape painting, yet it refuses to become a stable landscape. It remains at the unstable threshold between stain, mountain, data, and memory.

Because color has never been a stable language for me, I have learned to trust structure, contrast, density, and texture first. In this work, digital diffusion does not function as a visual effect. It becomes a method for observing how memory forms, collapses, and returns as a fossil of time. Here, landscape is not a place; it is a state of memory.

Contemporary Urban Landscape 2410_#1, 2024, media art, variable size (3840 x 1920 px, 4K)

<https://youtu.be/BYuPRx8FqAA>



I grew up watching Korea change faster than memory could keep up. In this work, I wanted to paint the city the way older painters once painted mountains—not as scenery, but as something lived through. Buildings, screens, and temporal fragments enter the structure of landscape painting, carrying the weight of development, acceleration, and remembered pressure. Presented as a single-channel moving image, the work reassembles urban motifs into a city that feels both familiar and unstable, suspended between recollection and reconstruction.

Contemporary Urban Landscape 243_#2, 2024, media art, variable size (3840 x 1920 px, 4K)

<https://youtu.be/tSYqR4fAK9s>



Some cities do not disappear. They pile up. This work began from that feeling—that one street can hold several times at once. Traditional landscape logic meets towers, roads, floating structures, and digital residues, suggesting a world in which memory is constantly edited by speed and systems of control. The viewer encounters the city not as a stable document of place, but as an afterimage shaped by infrastructure, desire, and unfinished time.

Contemporary Urban Landscape 243_#10, 2024, media art, variable size (3840 x 1920 px, 4K)

<https://youtu.be/HLZhzU4avfU>



Here the city no longer stands still for me. It starts to loosen, drift, and rebuild itself inside unstable memory. Through moving-image composition, layered structures, and temporal distortion, the work turns the urban environment into a psychological landscape in which history and contemporary pressure cannot be cleanly separated. The viewer is asked to stand inside that interval where what has disappeared and what has not yet arrived continue to overlap.

Reimagining Connection #2 , 2023 , Media Art, Variable Size (3840 x 2160 px)

<https://youtu.be/P6WzeUPX250>



I made this work while thinking about how connection has changed its texture in an age of permanent networks. What appears to link us can also absorb attention, emotion, and agency through systems we do not fully control. Layered visual connections and digital patterning stage an encounter between intimacy and abstraction, between desire for connection and algorithmic capture. The work asks whether hyper-connection deepens human presence or quietly replaces it.

Reimagining Connection #1 , 2023 , Media Art, Variable Size (3840 x 2160 px)

<https://youtu.be/NKDm3V6h38s>



This work stands at the threshold where human thought first begins to entangle with machine intelligence. I was less interested in technological spectacle than in the fragile ethical space opened by this new proximity. Through linked structures, spatial layering, and rhythmic digital movement, the piece stages connection as both promise and risk. The viewer is asked not whether humans and AI can connect, but what kind of relationship is being built through that connection.

2. Time and Memory Narrative

Time has never felt linear to me. It arrives in ruptures, echoes, unfinished scenes, and returns that refuse to stay in the past. In these works, memory is not an archive but a living structure reshaped by absence, survival, desire, and increasingly by data systems that rewrite what is visible. Some pieces begin with family images or historical traces; others are altered by real-time EEG, biosignals, or live information streams. What interests me is the unstable threshold where remembrance becomes reconstruction, and where the present begins to interfere with what we think the past was.

Memory Rewritten (Our Times), 2025, Media art video installation, 3840 × 1920 px

<https://youtu.be/jWINF36ZQFc>



Memory appears only as an unstable perceptual field.

This work explores the unstable border between fact and fabrication in post-war memory. Family scenes, reconstruction, rural life, and democratic struggle appear as if recalled from shared experience, yet the image keeps shifting under the pressure of AI, historical material, and collective emotion. Real-time EEG and live news data modulate the work, so memory is never presented as fixed evidence but as something rewritten by attention, anxiety, and the present tense. I use AI here not as a neutral archivist, but as an unstable storyteller inside a history that was never secure to begin with.

Memory Series, 2026, media art, variable size

<https://youtu.be/fONPjXjqIR0>



This face is built from a closed dataset of 101 original works created by Tahn, and from a custom LoRA model trained on the artist's own visual DNA. But I do not think of it as a synthetic portrait. I think of it as a surface where real memory arrives late, presses against the image, and leaves a trace.

The fragments come from my long-term studies of memory over the past three years. Some belong to actual events. Some belong to images I could not let go of. The tear is not a sentimental effect. It is the moment when a generated face receives something that was not generated: the weight of lived memory.

Simulacra of Memories, 2024, media art, variable size (3840 x 1920 px, 4K)

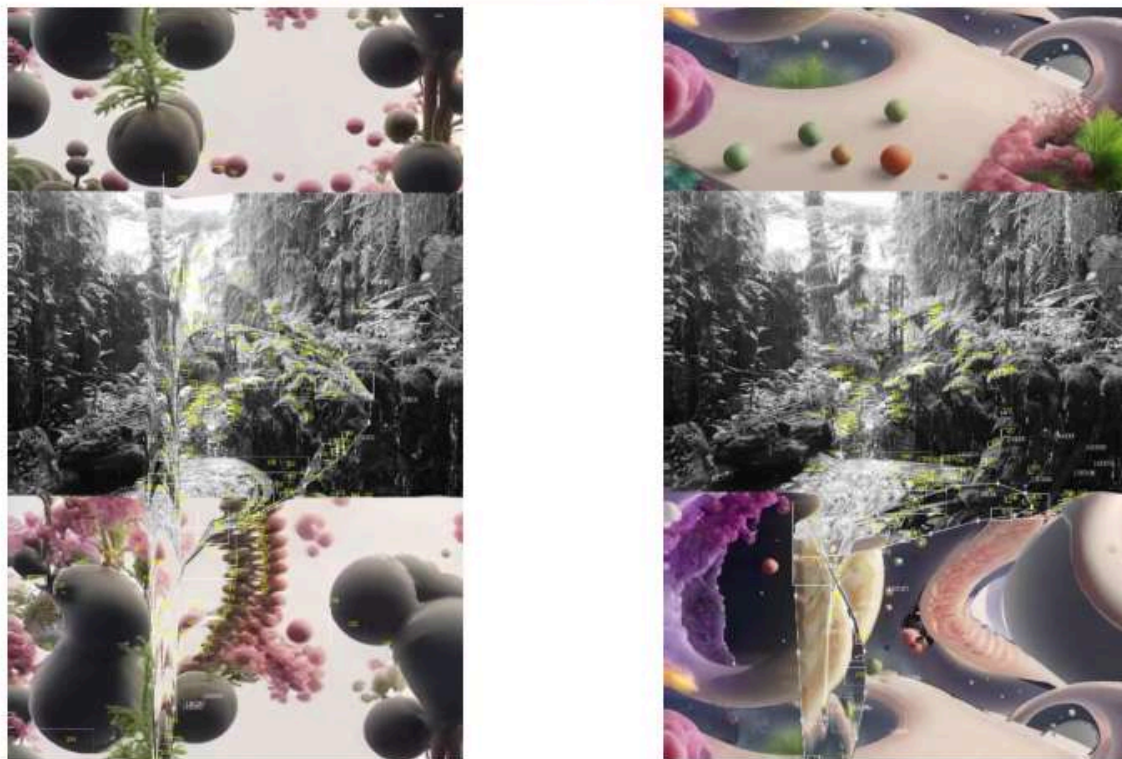
https://youtu.be/UY7FSK5SK6k?si=v5ZEIVfK_4EhSY11



I do not trust memory because I need it so much. In this work, it appears beautiful at first, then slowly reveals how unstable it has always been. A tranquil landscape gradually becomes a space where the original and the replica, nature and reconstruction, begin to collapse into one another. When the image moves into generative form, it does so through a closed dataset built from 101 of my own works, so it returns to my visual memory rather than borrowing someone else's.

Alternative nature, Jeju Story, 2024, Media art, (3840 x 2160px, 4K)

<https://youtu.be/EaykKnFkHKO>



Jeju is beautiful, but I cannot look at it innocently. In this work, I approach it as a place already touched by tourism, measurement, projection, and environmental change. The landscape is reinterpreted through generative transformation, data traces, and the unstable border between direct experience and mediated perception. The generative passages come through a custom LoRA trained on 101 of my own works, allowing Jeju to pass through my visual memory rather than through a generic AI surface.

A Thousand Years Later_Series, 2022, media art, variable size(3840 x 1080 px, 4K)

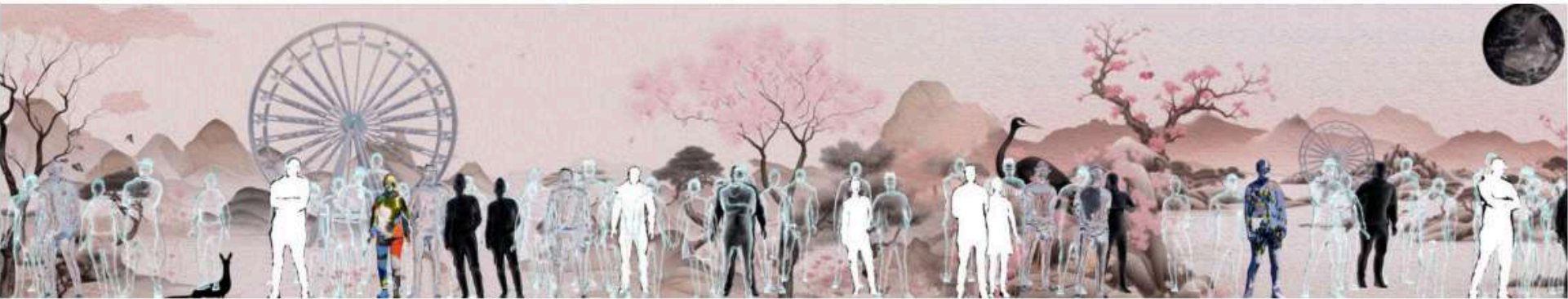
https://youtu.be/emSwZc_dK6E



This series imagines what might remain of Korean symbolic memory after centuries have passed. Mountains, water, celestial bodies, and ritual traces drift beyond historical time into a future consciousness where tradition survives by transformation rather than preservation alone. Presented as panoramic moving image, the work expands Korean cosmological symbols into a contemplative temporal field shaped by distance, erosion, and continuity. What survives here is not nostalgia, but a slow structure of remembrance.

Passing by_Series of landscape paintings, 2023, media art, variable size 30m x 2.6m (7680 x 1080 px, 4K)

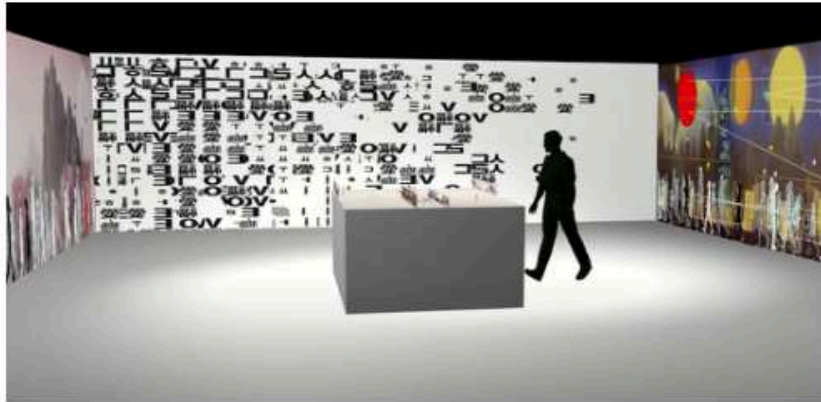
Link to youtube <https://youtu.be/F6Ruxx41rr4>



This work grew from my thoughts on the countless lives that pass through one place and disappear without record. The figures remain ordinary and vulnerable, carrying fatigue, dignity, and unfinished hope rather than heroic narratives. Through panoramic moving image and recurring motifs such as the Ferris wheel, the piece turns passing life into a temporal landscape where repetition itself becomes emotional evidence. The viewer is asked to feel the quiet gravity of lives that seem brief, repetitive, and yet irreducibly meaningful.

The Tapestry of Time, the Weft of Today_Media art installation, Variable Size

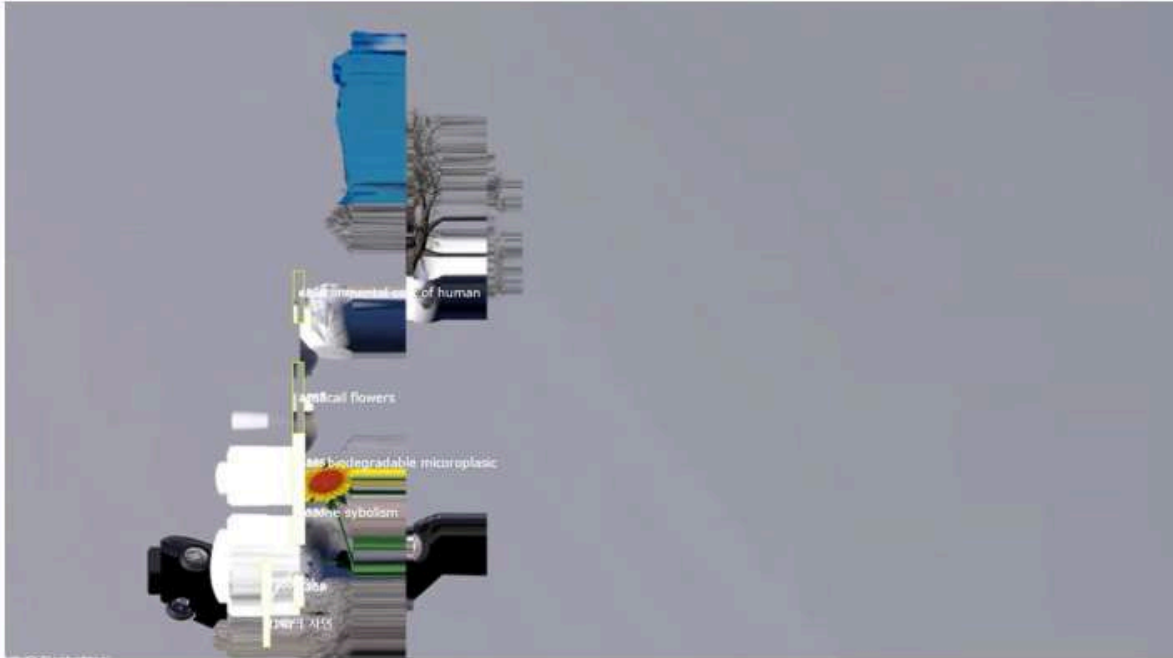
Youtube <https://youtu.be/GXCRdngV8zg>



In this installation, I think of time as something woven rather than measured. The present is not isolated from the past; it is only the visible surface of a fabric stitched from inherited memory, social change, and private emotion. Through layered image, spatial arrangement, and temporal overlap, multiple durations exist at once, not as illustration but as pressure. The viewer enters a field where history is felt through the body before it is understood as narrative.

Fragments of Time: War, Memory, and the Moon Jar, 2025, media art, variable size

<https://youtu.be/DZjX9obFoZY>



The Korean moon jar was made from two imperfect halves joined at the center. That seam is the part I keep looking at. It is not only a trace of making. It is a structure of pressure, heat, repair, and acceptance. In this work, I read the moon jar through war, reconstruction, silence, and survival. I was born into a country still carrying the afterimage of the Korean War, and the jar became a way for me to think about a culture that did not remain whole, but did not disappear. Its beauty is not perfection. Its beauty is the fact that it holds.

3.

Reinterpretation of Tradition

– Fusion of Past and Future

Tradition, for me, is not a safe place behind us but a living pressure that continues to ask something of the present. I do not bring Korean motifs into digital media to modernize them superficially; I bring them into collision with current systems of perception, data, and instability so they can reveal new tensions. When old symbols meet generative code, closed datasets, biosignals, or algorithmic structures, neither remains untouched. In these works, tradition is not preserved as heritage alone but reactivated as a living language.

Digital Shamans: Reimagining Ancient Spirits through AI, 2024, media art, variable size (3840 x 1920 px, 4K)

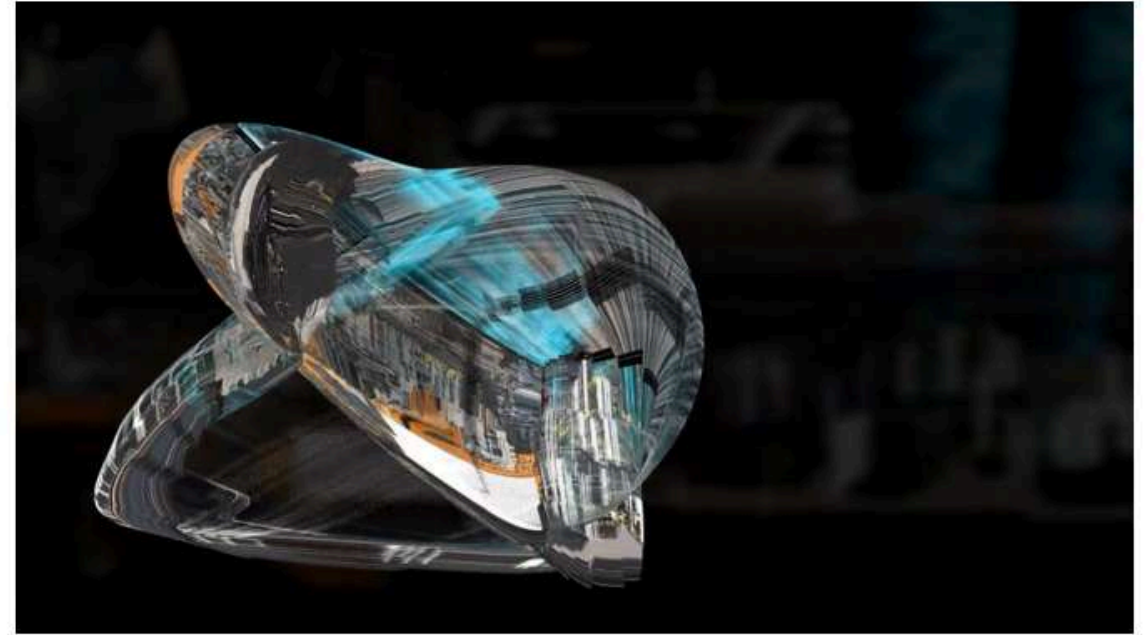
<https://youtu.be/M0E--PGbUds>



I have long been interested in the shaman as a figure who stands between visible and invisible worlds. I did not make these figures to decorate technology with mysticism. I made them because the need for guidance, fear, consolation, and ritual has never left us. These digital spirits were shaped through a closed dataset of 101 original works and a custom LoRA, but I use that system less as a machine of novelty than as a ritual tool.

Time Fold: The Live Obongdo, 2025, data-driven media art, variable size

https://youtu.be/bQO_gcJpCnA

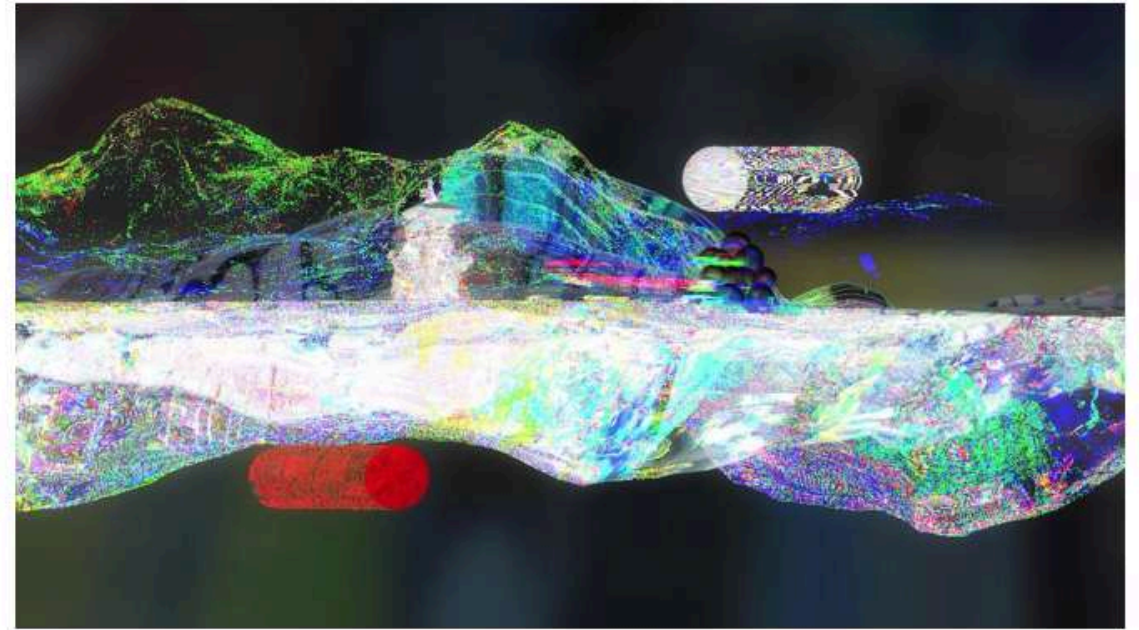
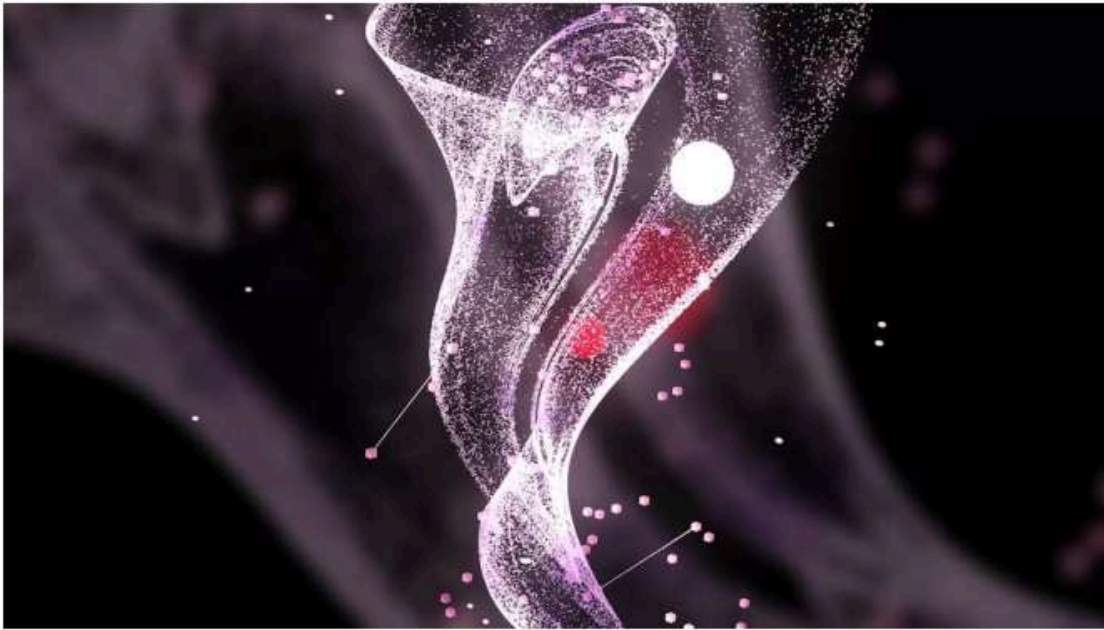


Ilwolobongdo was once placed behind the throne, holding the sun, moon, five peaks, and royal order in one still image. I return to that structure not to restore it, but to let it receive signals that could never have belonged to the Joseon court: live space data, solar disturbance, invisible pressure, and the unstable rhythm of the present.

In this work, the old cosmology does not disappear. It begins to move. The mountains no longer stand as fixed symbols. They fold, tremble, and respond to forces arriving from beyond the human scale. I wanted to see whether a traditional image built for permanence could still hold a world defined by instability.

Archive of the Observed Universe, 2025, Media art installation, 3840 × 2160 px

<https://youtu.be/o218fSEWdl0>



Observation is not the recording of a world, but the condition of its appearance.

This work begins from the symbolic structure of Ilwolobongdo, but I break it apart and let it drift into particles, vibration, and unstable perceptual layers. I do not think observation is passive. I think it helps make the world appear. Real-time EEG from the viewer alters the image as it unfolds, so the work becomes a living archive shaped by attention, instability, and response.

Aurora Codex: Mapping the Inner Skies, 2024, Interactive media artwork

<https://youtu.be/nf1y3ZfRpHo>

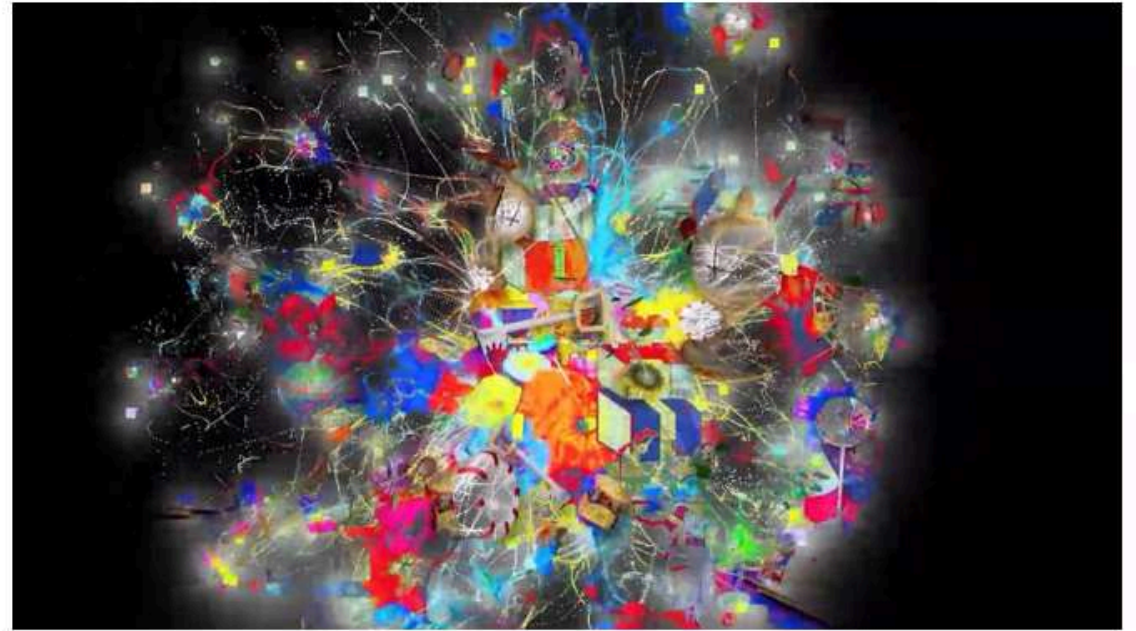
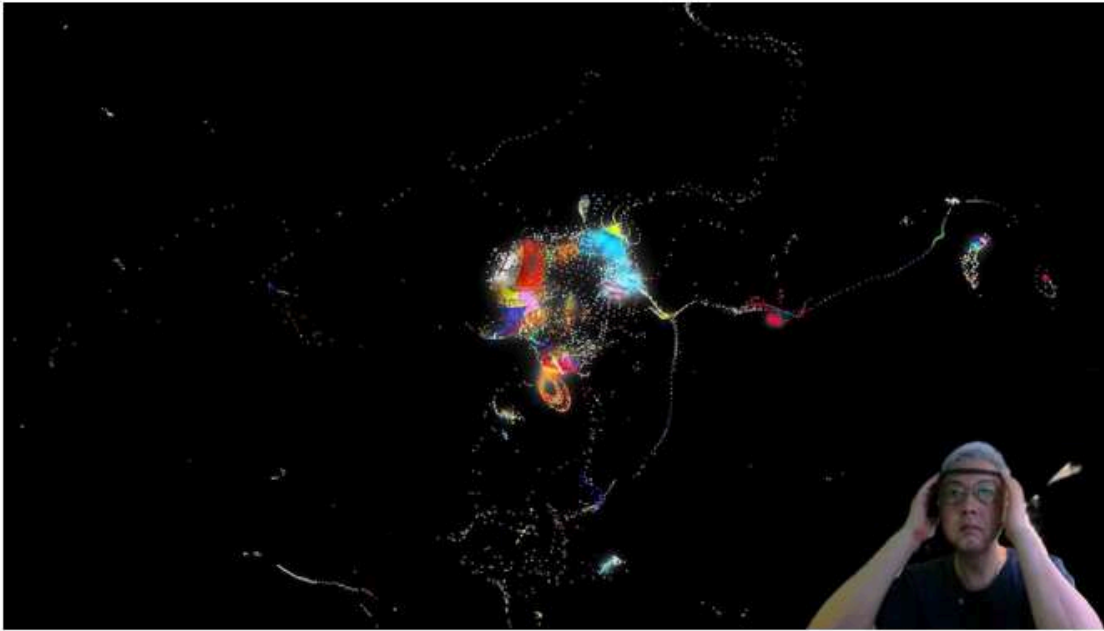


Every aurora is different, but the work ultimately forms a collective sky.

Aurora Codex is an interactive media artwork that visualizes a personalized digital aurora generated from the viewer's real-time EEG brainwave data. Throughout the exhibition, each participant's data is archived and accumulated, and in the final phase, they are merged into a single, collective aurora.

The Garden of Memory: The Pulse of Synapses, 2025, EEG data visualization / media art, variable size

<https://youtu.be/u4BzajrMJJM>



I think of memory as a garden, but not a peaceful one. A garden is always full of struggle: what grows, what is cut back, what spreads without permission, and what disappears under the surface. In this work, EEG brainwave data becomes that ground.

The signals are translated into pulses, intervals, and shifting visual structures. I am interested in the moment before thought becomes language, when attention, hesitation, fatigue, and memory still exist as invisible movement inside the nervous system. The work continues my research into attention-based interaction, but I do not want the viewer to simply control the image. I want the image to reveal how unstable thought already is.

Alternative Universe Ilwolobongdo, 2024, Media art, (3840 x 2160px, 4K)

<https://youtu.be/RZBcHgKzr-Q>



Ilwolobongdo has always felt to me less like a decorative screen than a structure of thought. In this work, I reopen that cosmological order inside an alternate universe, where continuity, transformation, and acceleration occupy different parts of the composition. When this world shifts into generative form, it does so through a closed dataset of 101 of my own works, so the image expands from my archive instead of escaping it. The work asks whether a traditional cosmology can still hold contemporary instability without losing its gravity.

Multiverse Landscape, 2025, live news-data media art, variable size

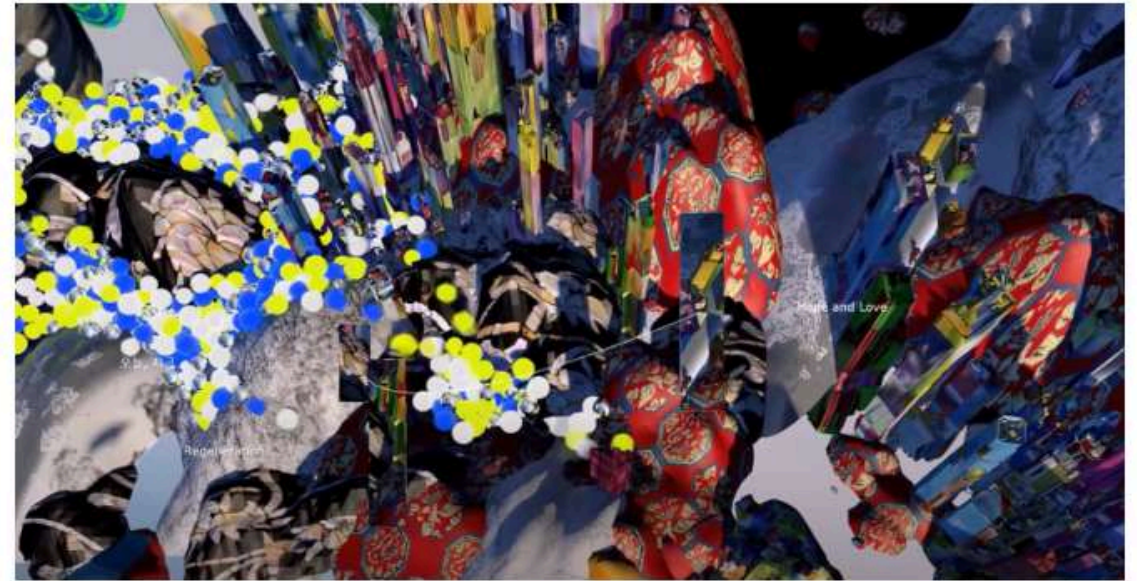
<https://youtu.be/RZBcHgKzr-Q>



I returned again to the structure of Korean landscape painting because it still had more pressure inside it. In this work, the landscape is not a place of escape. It is a field that receives the present as it happens. Live news data enters the image and disturbs the mountains, figures, fragments, and spatial rhythm. I wanted to test how much contemporary noise a traditional structure can carry before it breaks. The landscape does not explain the news. It absorbs it. What remains is not a stable view of nature, but a multiverse of signals, anxiety, memory, and unfinished public time.

The Sun, Moon, and Five Peaks Reborn in Digital Era, 2025, media art, variable size (3840 x 1920 px, 4K)

https://youtu.be/1wLsoYeZLu8?si=aAlnEp_t0tjp0G3q



In this work, I return to one of the most enduring structures in Korean visual culture and ask what it can still say now. Mountains, sun, and moon remain, but they stand inside an era shaped by ecological anxiety, fractured attention, and expanding digital mediation. Its generative transformations come from a closed dataset of 101 of my own works, allowing this old cosmology to change without losing its lineage. I wanted the piece to hold tradition and instability in the same image without forcing them into harmony.

Today's Sun, Moon and Obong Story, 2022, Meida art, (3840 x 1080 px, 4K)



This work explores the difference between direct seeing and mediated seeing. By bringing Joseon objects into dialogue with arches, frames, and threshold structures, I wanted to create not a simple East-West fusion but a condition in which perception itself becomes unstable. Presented as moving image, the work alternates between frontal vision and framed vision, between encounter and distance. The viewer experiences the image not only as representation, but as a test of how looking is always already constructed.

JinKyung KangSan Utopia, 2021, media art, variable size 19m x 2.6m (5760 x 1080 px, 4K)

<https://youtu.be/jCu0LYtzUVs>



This work extends the sensibility of classical Korean landscape into contemporary media space. Traditional colors, patterns, and cultural memory enter the work not as nostalgic motifs, but as structures that continue to carry collective life. Through large-scale panoramic moving image, the piece turns landscape into a shared temporal imagination rather than an untouched paradise. It offers viewers a quiet sense that what we inherit from the past is not only beauty, but a way of surviving together.

Korean Bookmark of the Day, 2023, Media Art, Variable Size (3840 x 1080 px, 4K)

<https://youtu.be/scbJUQ7fvfQ>



Books, flowers, fruit, and mirrors gather knowledge, desire, beauty, and mortality into one intimate arrangement. By reworking the structure of the Korean bookcase through contemporary media language, I wanted this piece to remain still yet psychologically dense. Presented as moving image, the composition activates symbolic objects without losing their quiet interiority. The work asks how memory, value, and self-image continue to shift as tradition passes through contemporary systems of attention and consumption.

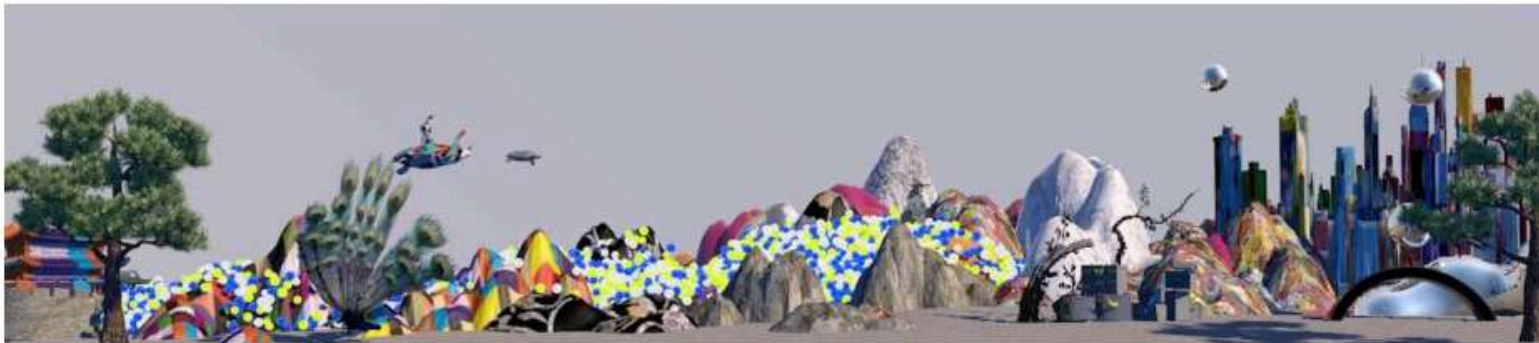
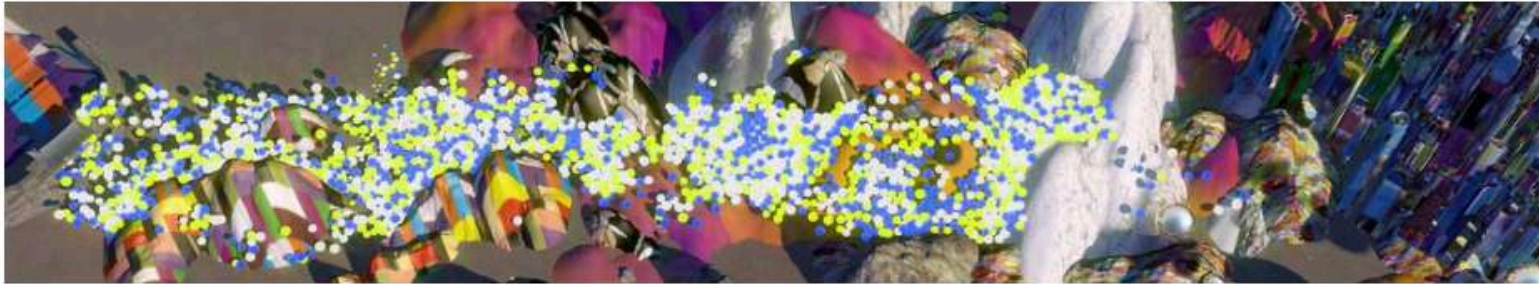
Galactic Ten longevity, 2023, Media Art, Variable size 17m x 2.6m (3840 x 1080 px, 4K)

<https://youtu.be/H4nJI7wO4Fs>



In this work, I relocate traditional symbols of longevity into a cosmic field. The sun, moon, animals, rocks, and celestial beings form a speculative ecosystem in which Korean symbolic memory expands beyond the earth without losing its ethical core. Presented as panoramic moving image, the work transforms longevity imagery into a contemporary cosmology of coexistence, fragility, and care. I wanted it to feel less like fantasy than like a widened scale for thinking about survival.

Gwanghwamun, Wave of Love, 2021, Media Art, variable size 53m x 2m (7680 x 1080 px, 4K)



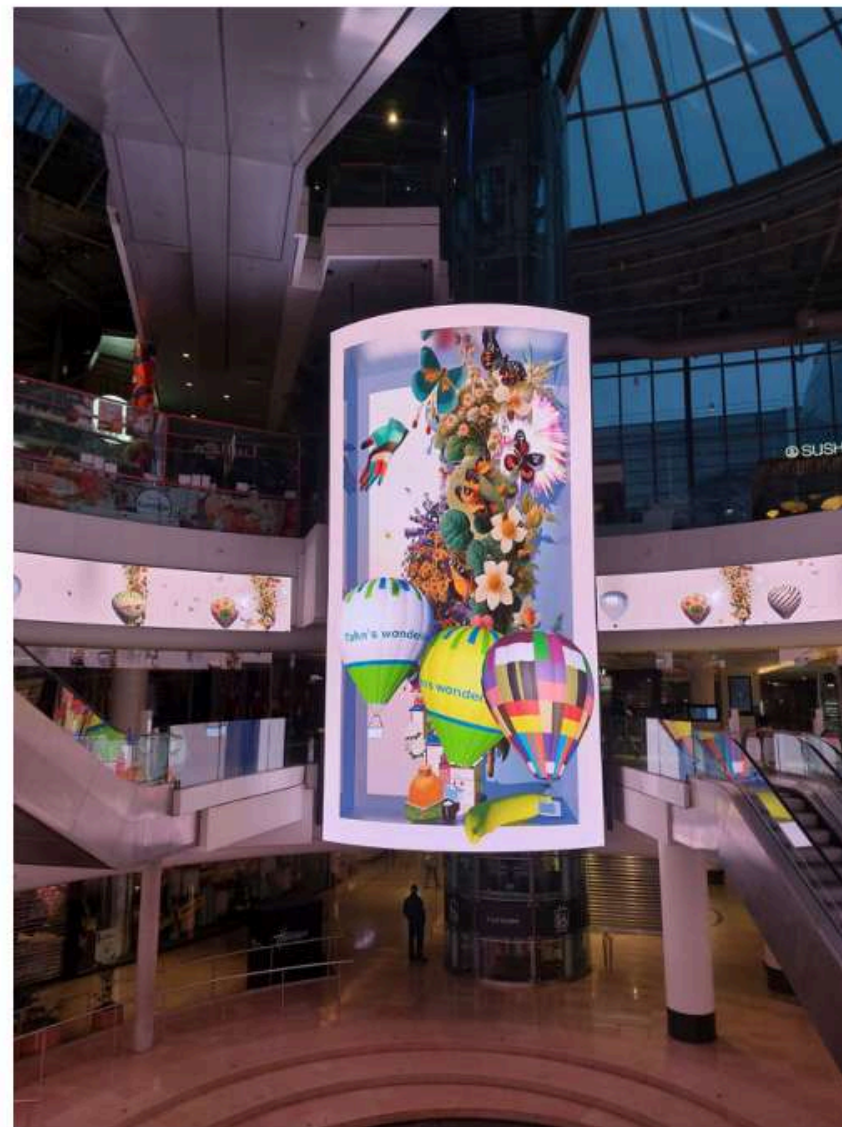
Gwanghwamun is not simply a place to me, but an accumulation of public memory: authority, gathering, protest, grief, and encounter. In this work, waves of color and pattern condense those layered voices into a continuous visual current. Designed for large-scale public display, the piece translates civic resonance into moving rhythmic form that can be encountered in the middle of everyday life. The work asks whether public space can still carry emotional memory without reducing it to spectacle.

4. **Public Art Exhibition**

Working in public space changes the ethical condition of art. Inside a gallery, viewers choose to enter, but in public space art meets people in the middle of movement, fatigue, routine, work, waiting, and distraction. I approach each site by listening first to its tempo, memory, circulation, and social atmosphere, sometimes through the site's own rhythms of light, crowd flow, or environmental change, and then shaping the work as a response rather than an imposition. When this happens, the artwork no longer belongs only to me; it begins to belong to the shared life of the site itself.

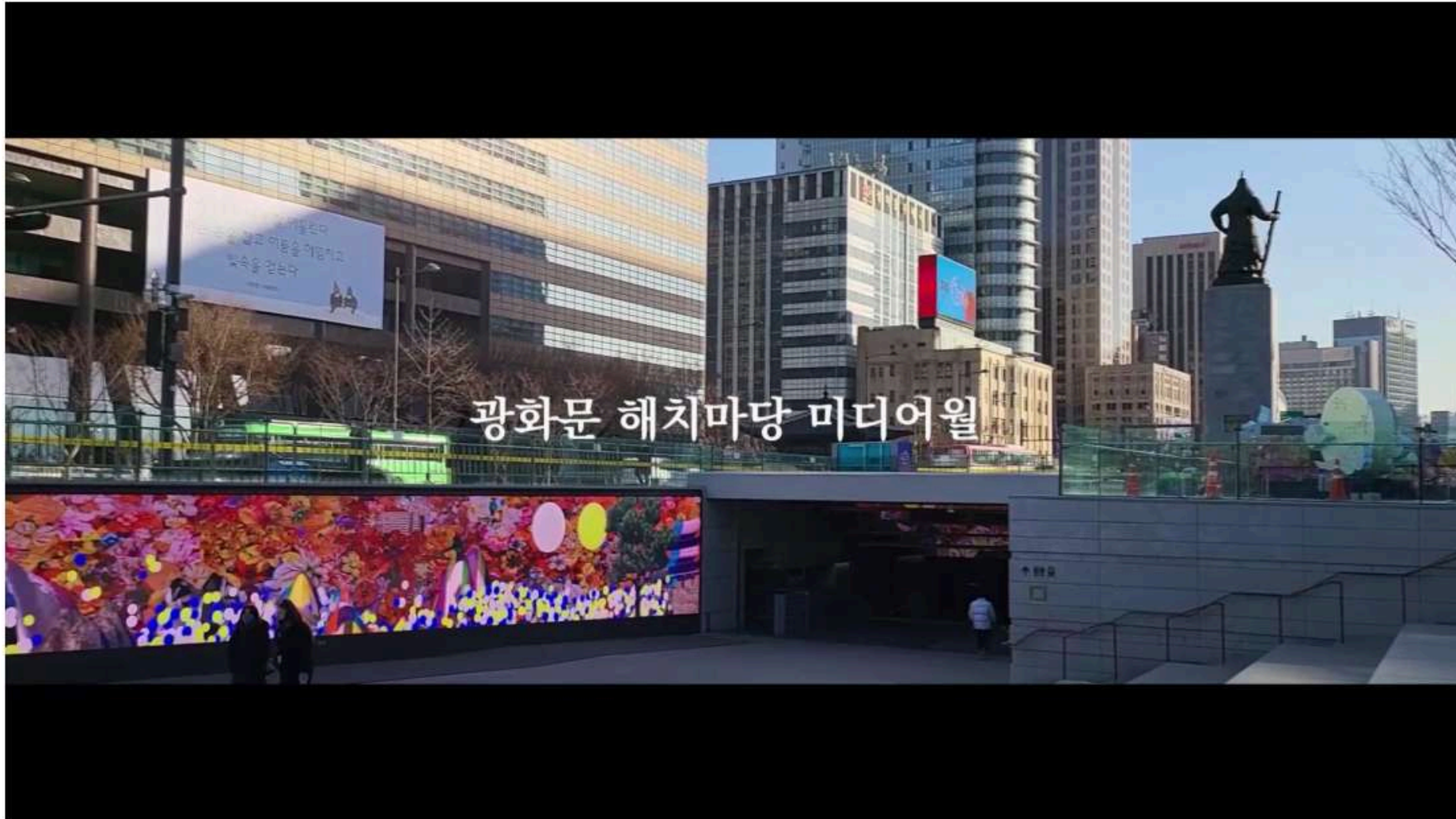
Public Art Exhibition

Westfield, Paris



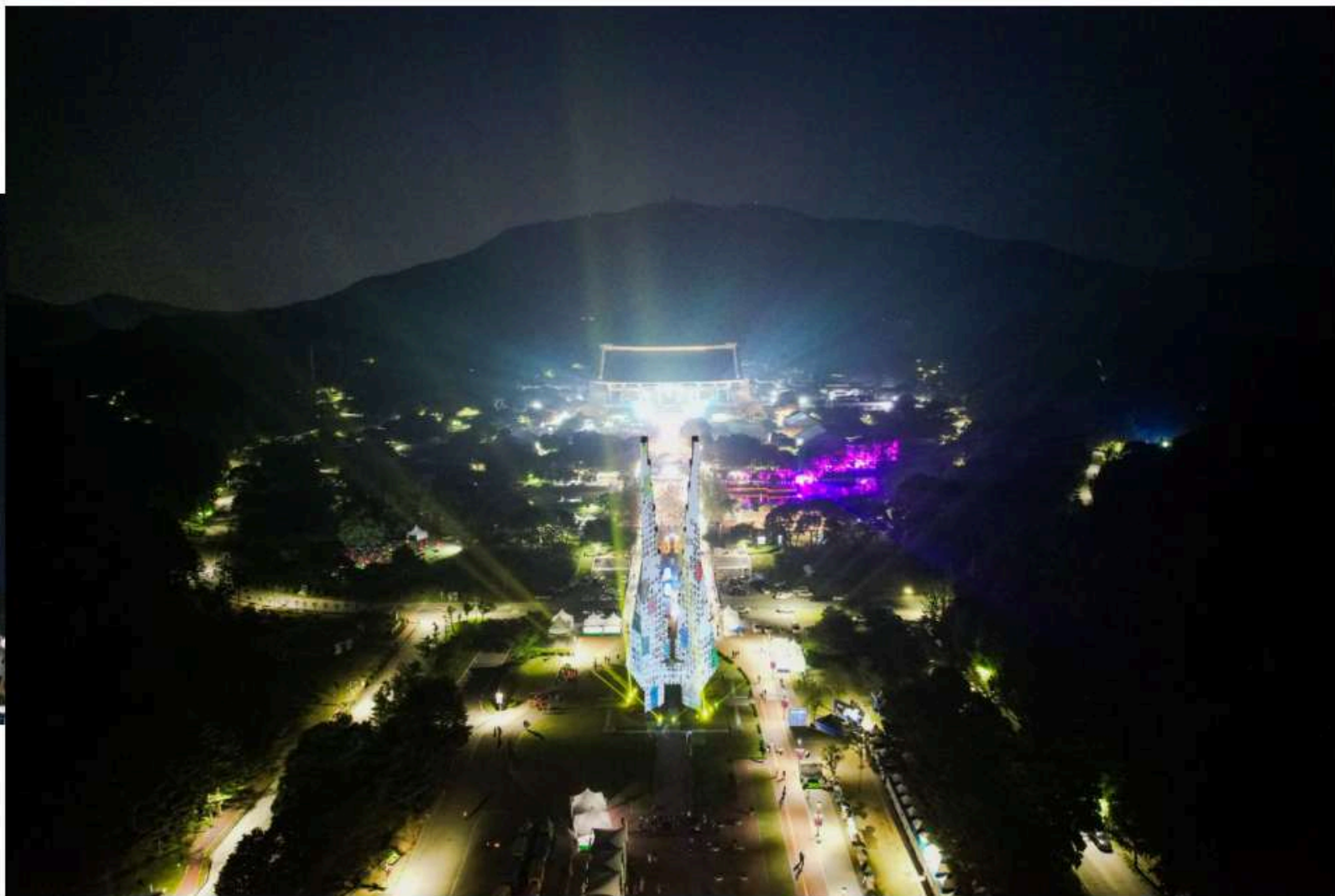
Public Art Exhibition

Gwanghwamun Haechi Madang: Waves of Love



Public Art Exhibition

Independence Hall, Gyeongju Tower



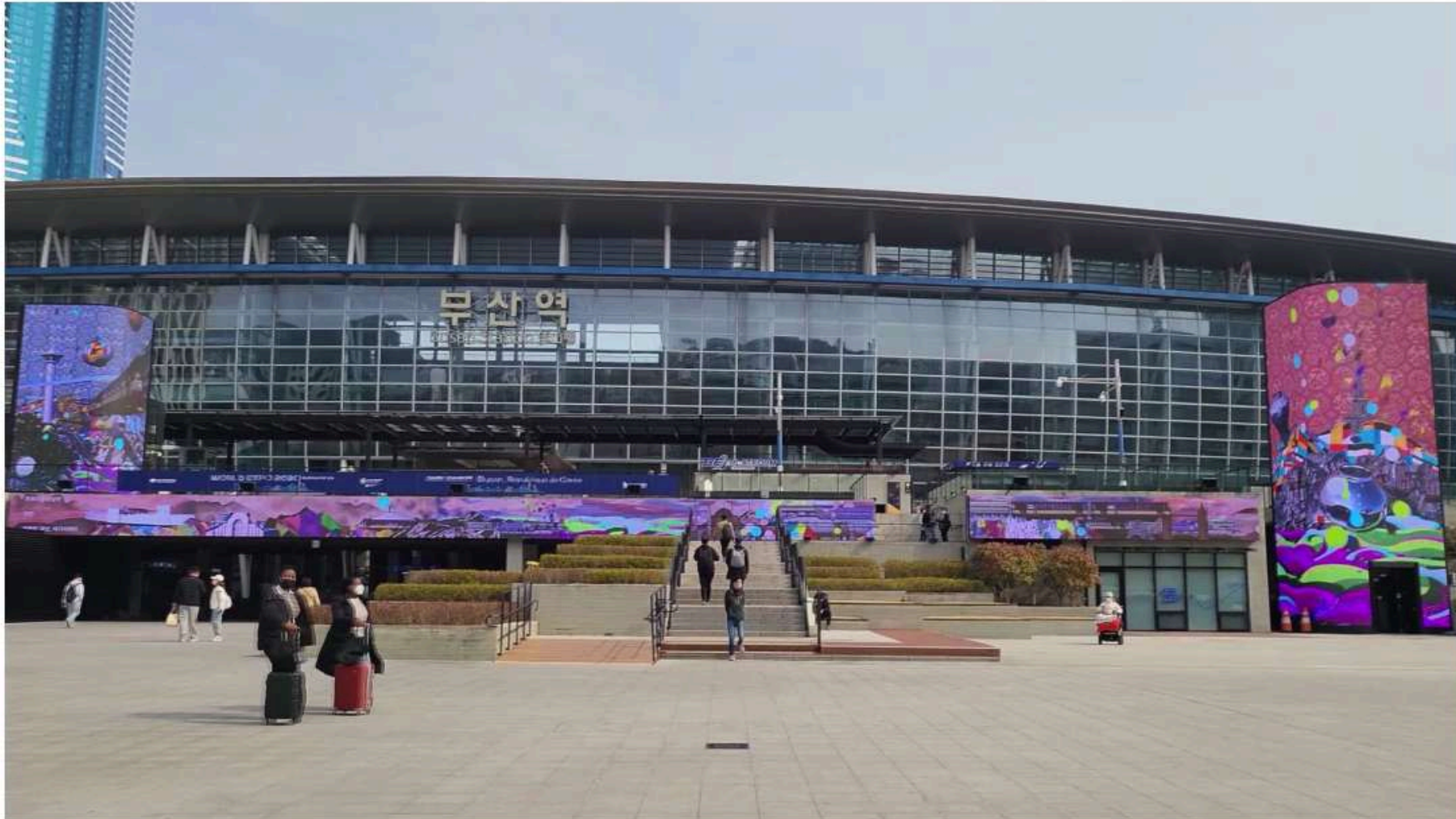
Public Art Exhibition

Incheon International Airport Terminal 1



Public Art Exhibition

Busan Station



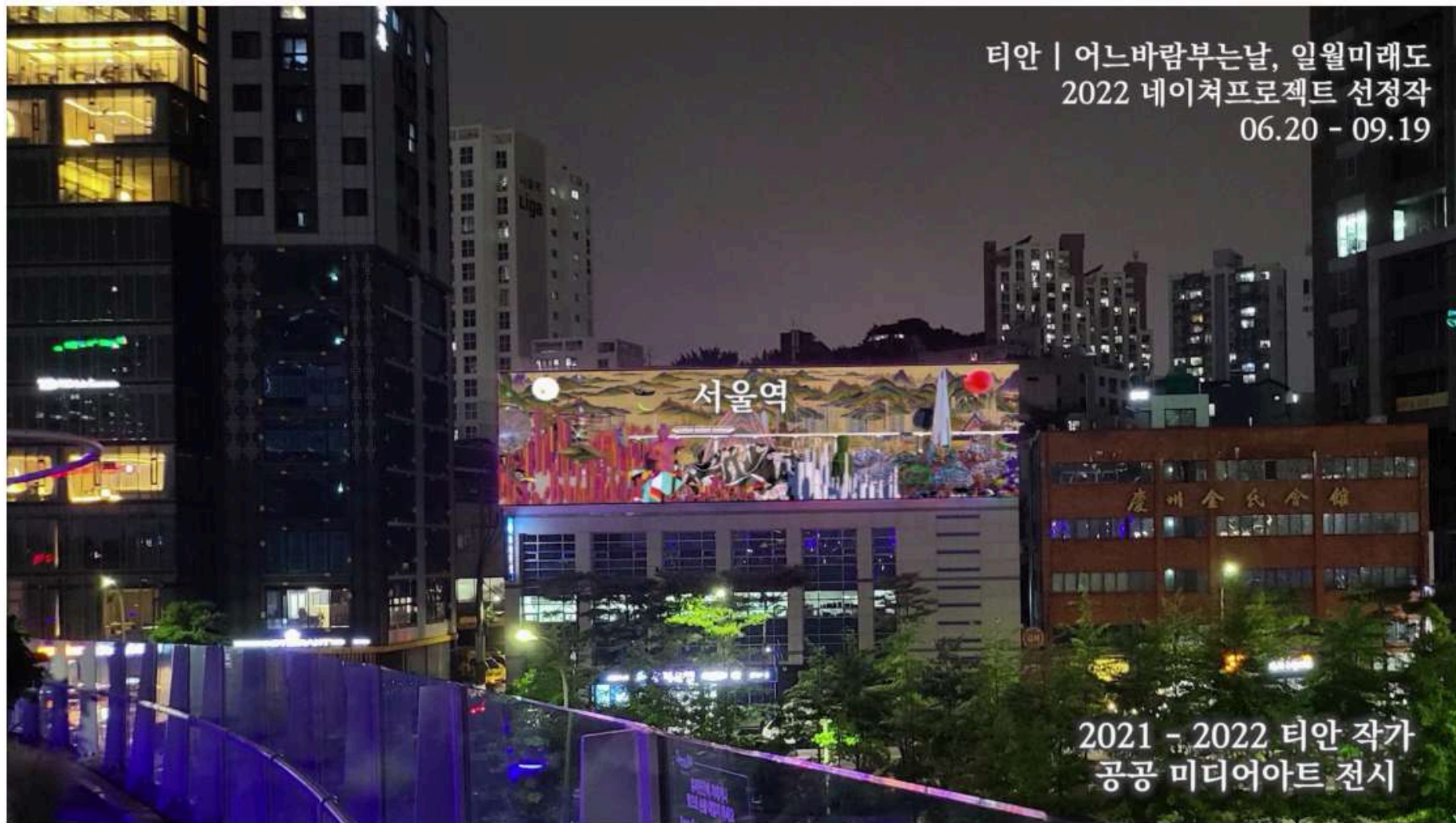
Public Art Exhibition

National Theater



Public Art Exhibition

Seoul Station



Public Art Exhibition

Sejong Center for the Performing Arts



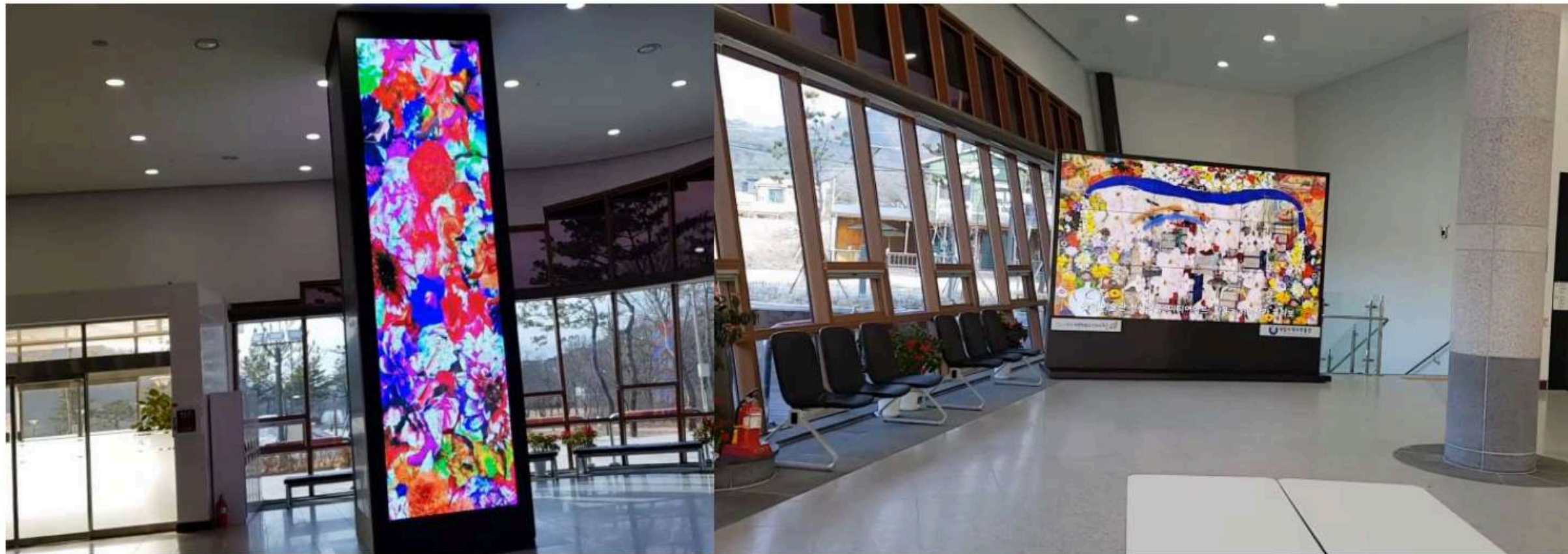
Public Art Exhibition

5 media walls in Gangnam area



Public Art Exhibition

Uirim Local History Museum



Public Art Exhibition

Samseong Station and COEX



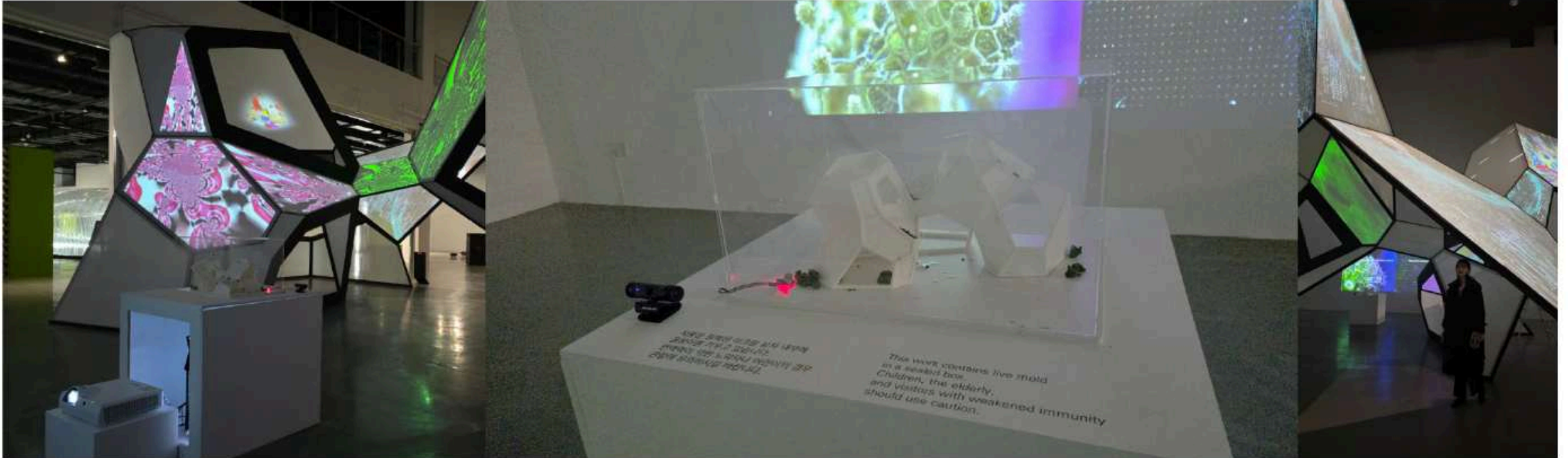
Public Art Installation Exhibition

2024 Seoul Public art Selected work (in Noeul park) x June



Selected Collaborative Institutional Exhibition

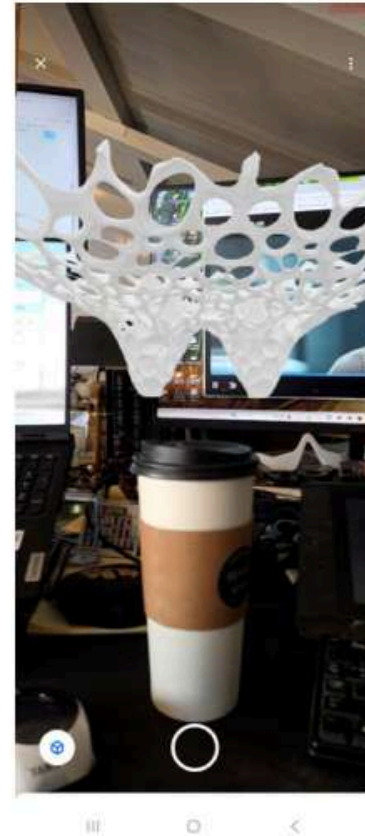
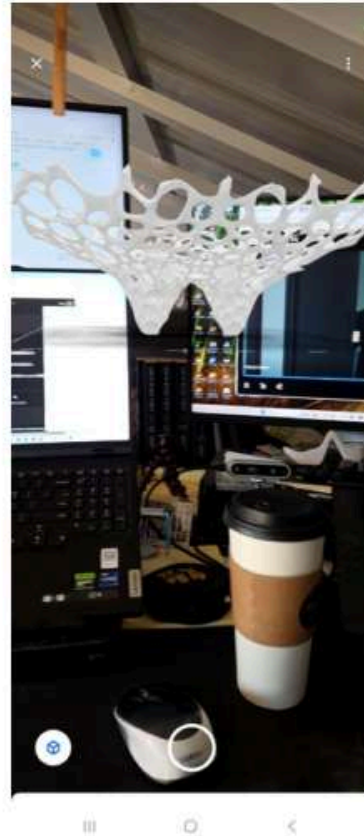
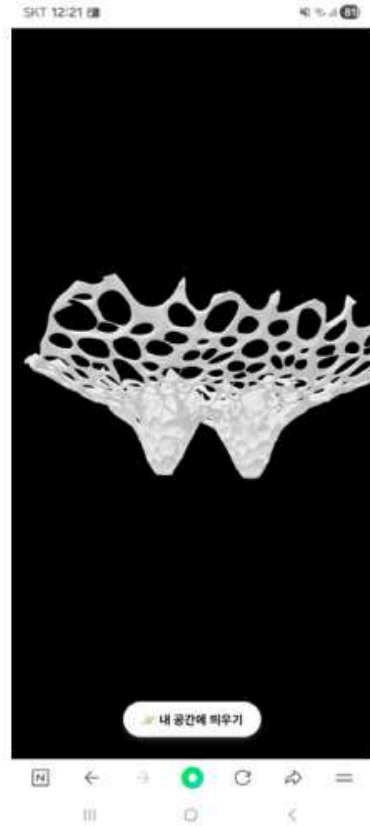
Busan Museum of Contemporary Art



2025 Busan MoCA Platform: Call Me By My Home
Busan Museum of Contemporary Art, Busan, South Korea
Collaborative bio-spatial installation
Tahn's role: Media artist

Presented as part of 2025 Busan MoCA Platform: Call Me By My Home, this collaborative installation by Pozamong explores the relationship between home, vacant urban space, fungi, and non-human life. The official exhibition guide identifies Pozamong as an interdisciplinary team composed of architecture, structural research, biochemistry, and media/AI practice, with Tahn participating as the media/AI artist. The project combines living mycelium, sensors, and AI systems to imagine a form of "living architecture" beyond human-centered dwelling.

Ongoing Research for 2027: Phygital Interface Prototype



Pocket Breath, WebAR Prototype, Dec 2025

This prototype began with a simple question: can a digital structure enter everyday space lightly, without requiring the scale of a full installation? Developed for Pocket Breath, it places a generative form into physical surroundings through browser-based AR, allowing breath, memory, and spatial perception to briefly overlap. I am not interested in AR as spectacle. I am interested in whether a small phygital threshold can make digital space feel present inside the body and the room around it. This test marks an early step in my ongoing research into lightweight interfaces between moving image, perception, and lived space.