

ISEA 2025

Special Invitational Group Exhibition

# CREATIVE GRAPHICS

SEOUL CALLIGRAPHY MUSEUM OF SEOUL ART CENTER

MAY 23-29, 2025

GUEST CURATOR: YEOHYUN AHN



## Creative Graphics at the ISEA2025.

Graphic design has a history that spans over 15,000 years. It started with cave paintings and progressed through the Gutenberg printing press and the Industrial Revolution. The 20th century brought digital art and new media. Graphic design is crucial in improving visual communication on various platforms. The theme, "동동 (憧憧, Dong-Dong)," highlights the importance of human emotions in building strong community connections. The exhibition showcases innovative and experiential graphic works that reflect the theme using creative coding, artificial intelligence, digital fabrication, and extended realities. It aims to foster a trustworthy global unity enriched by creative graphic design for digital art.

Directed by the Conference General Chair: Soh Yeong Noh

Guest Curator: Yeohyun Ahn

### Participating Artists

Yeohyun Ahn

Peter Cho

Bob Faust

Renata Janiszewska

Taekyeom Lee

Zach Lieberman

Omid Nematlabi

## Creative Graphics at the ISEA2025.

The history of graphic design spans over 15,000 years, beginning with cave paintings and the symbols used by ancient civilizations for communication. These visual forms enabled individuals to express emotions, convey thoughts, and tell stories. A significant advancement occurred in the 15th century with the invention of the Gutenberg printing press, which revolutionized book production and imagery, laying the groundwork for modern Western graphic design. As the late 19th century approached, early modern graphic design in the West began to take shape, setting the stage for significant advancements in the 20th century. The 1960s saw the rise of digital art, while the 1980s introduced new media and electronic art, allowing creators to explore innovative techniques beyond traditional methods. Today, graphic design is crucial in digital and print media, enhancing visuals to create impactful experiences. It encompasses illustrations, photographs, commercial designs, and animations, effectively communicating messages and connecting with audiences.

The conference titled "동동 (憧憧, Dong-Dong): Creators' Universe" draws inspiration from the "Classic of Changes," an ancient Chinese text on divination and wisdom. This theme intricately weaves together concepts of conflict and division while promoting unity. It highlights the importance of human emotional experiences and connections in fostering strong communal and global bonds. The accompanying exhibition explores the intersection of graphic design and digital art, focusing on the conference theme "동동 (憧憧)." It showcases innovative works and ideas that embody this theme, emphasizing the dynamic nature of graphic design and its evolving role in the digital age. The exhibition features distinguished graphic artists and designers who are at the forefront of developing experiential and exploratory graphic narratives that integrate creative coding, artificial intelligence, digital fabrication, and extended realities. The show aims to illustrate an exciting future, fostering a trustworthy global community enriched by creative graphic design in electronic art.

Guest Curator: Yeohyun Ahn

## GUEST CURATOR

### Yeohyun Ahn

#### Introduction

Yeohyun Ahn is a graphic artist, designer, educator, and researcher with a disability, committed to integrating creative coding, diversity, accessibility, belonging, and healing into her professional practice. Originally from South Korea, she moved to the United States in 2005 to pursue graduate studies at the Maryland Institute College of Art (MICA).

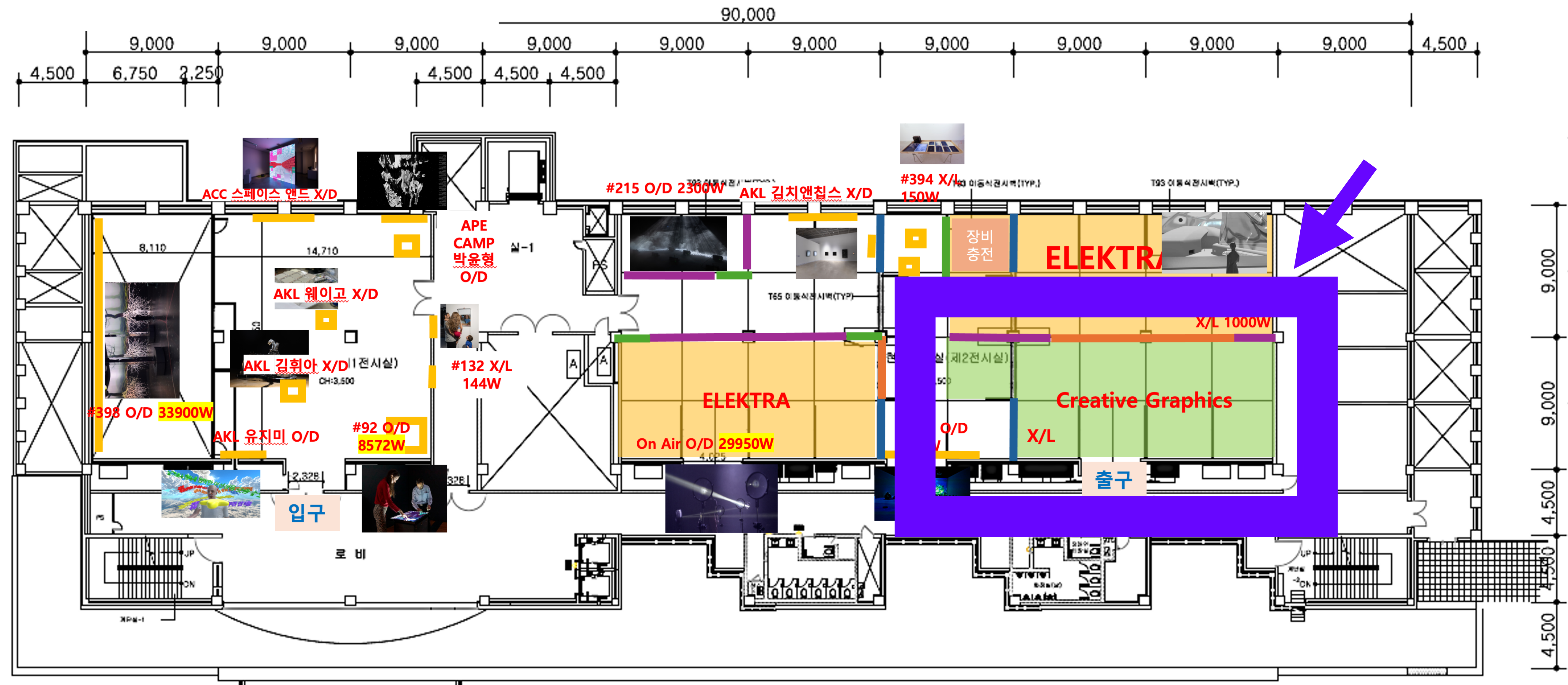
In 2022, she was honored with the Society of Experiential Graphic Design Educator Award for founding and organizing the visionary art and design conference and curated exhibition titled "Evolving Graphic Design." She also secured significant funding, totaling \$71,680 from the Wisconsin Alumni Research Foundation and \$10,000 from the Brittingham Wisconsin Trust. Her work has been recognized in prestigious publications, including The Washington Post, PRINT, The New York Times Magazine, Letter Arts Review, Creator's Project, and Designboom.com.

She has contributed to notable academic textbooks such as "Graphic Design: The New Basics" and "Type on Screen," published by Princeton Architectural Press, as well as "Data-Driven Graphic Design" by Fairchild Books in England. Her research and artistic contributions have been featured in papers from organizations such as Leonardo (MIT Press), the Inter-Society for the Electronic Arts (ISEA), the American Institute of Graphic Arts (AIGA), and the Society for Experiential Graphic Design (SEGD).

Yeohyun has been invited to present and exhibit at various international conferences, including the Association for Computing Machinery's Special Interest Group on Computer Graphics and Interactive Techniques (SIGGRAPH). She holds a Master of Fine Arts (MFA) in Graphic Design, focusing on Interactive Media from MICA, an MFA in Information Design with a concentration in Graphic Art from Ewha Womans University in Seoul, South Korea, and a Bachelor of Science (BS) in Computer Science from Chungbuk National University in Cheongju, South Korea.

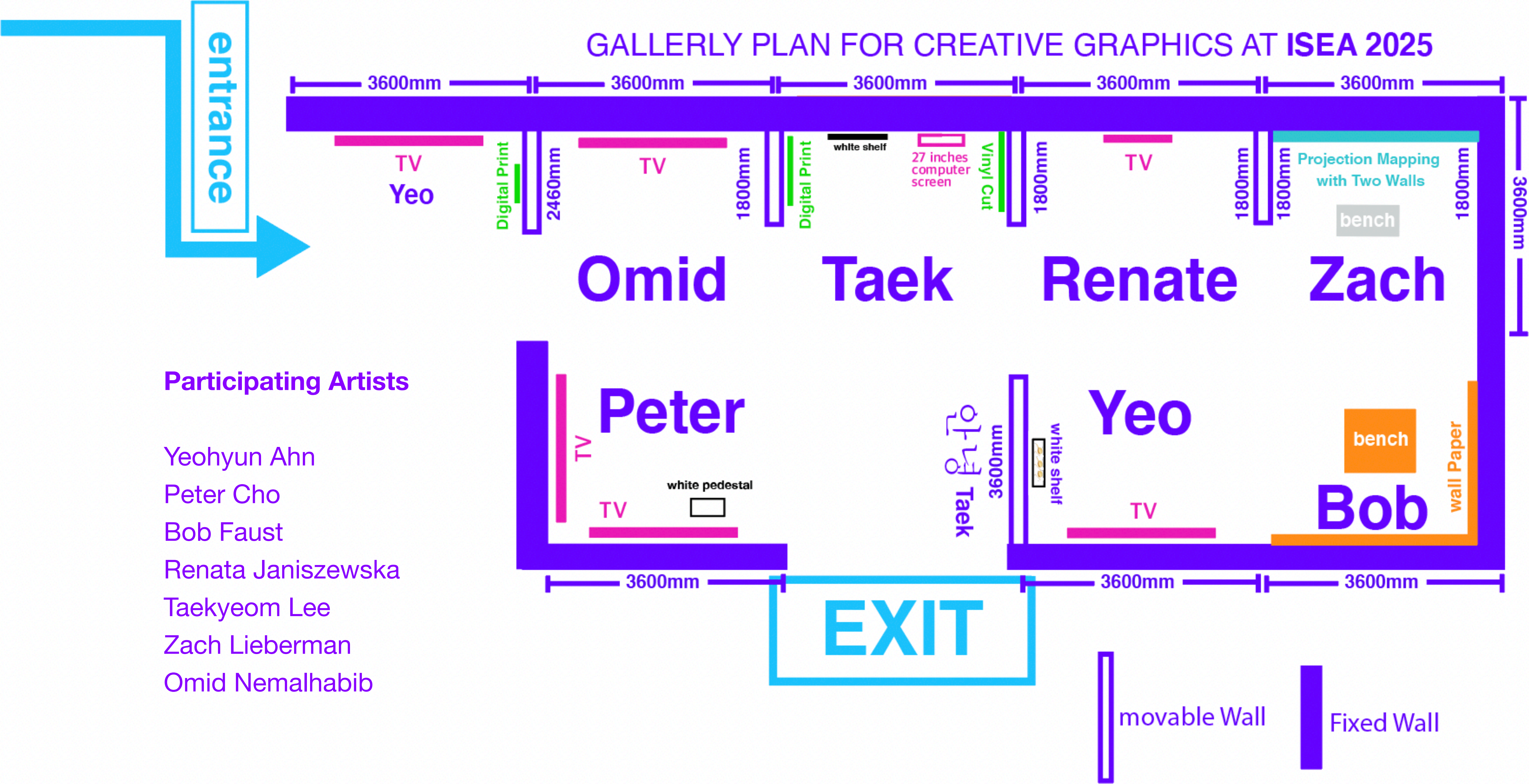
Additionally, she is actively involved in committees for the College Art Association's Annual Conference and serves as a reviewer for panel proposals submitted to Leonardo, as well as for grants from the National Endowment for the Arts. Her freelance work includes collaborations with The New York Times Magazine. She has held teaching positions at the School of the Art Institute of Chicago, Chicago State University, and Valparaiso University. She is an Assistant Professor of Graphic Design and Interaction Design at the University of Wisconsin-Madison.





SEOUL NATIONAL MUSEUM OF SEOUL ART CENTER AT ISEA 2025





Participating Artists

- Yeohyun Ahn
- Peter Cho
- Bob Faust
- Renata Janiszewska
- Taekyeom Lee
- Zach Lieberman
- Omid Nemaalhabib

## Participating Artists

Yeohyun Ahn

Peter Cho

Bob Faust

Renata Janiszewska

Taekyeom Lee

Zach Lieberman

Omid NemaIhabib

### Biography

Yeohyun Ahn is an award-winning digital artist, curator, designer, educator, and researcher known for integrating creative coding, diversity, belonging, and disability into experiential graphic design and digital art. She leads various research projects, including the TYPE+CODE Series, Social Homelessness on US campuses, Evolving Graphic Design, and the Hangul Project. Ahn has received several awards, including the SEGD Design Educator Award in 2022 and the Juror's Choice Award at IDEAS in 2015. Her projects have been featured in the Washington Post, PRINT, New York Times Magazine, Letter Arts Review, Creator's Project, Designboom.com, etc, and published in Graphic Design: The New Basics, Type on Screen, Data-Driven Graphic Design, Giving Type Meaning and Slanted 4.0: Experimental TYPE. She serves on the CAA Annual Conference Committee. She was a freelance graphic artist for New York Times Magazine. She has taught at the School of the Art Institute of Chicago and the University of Wisconsin-Madison.

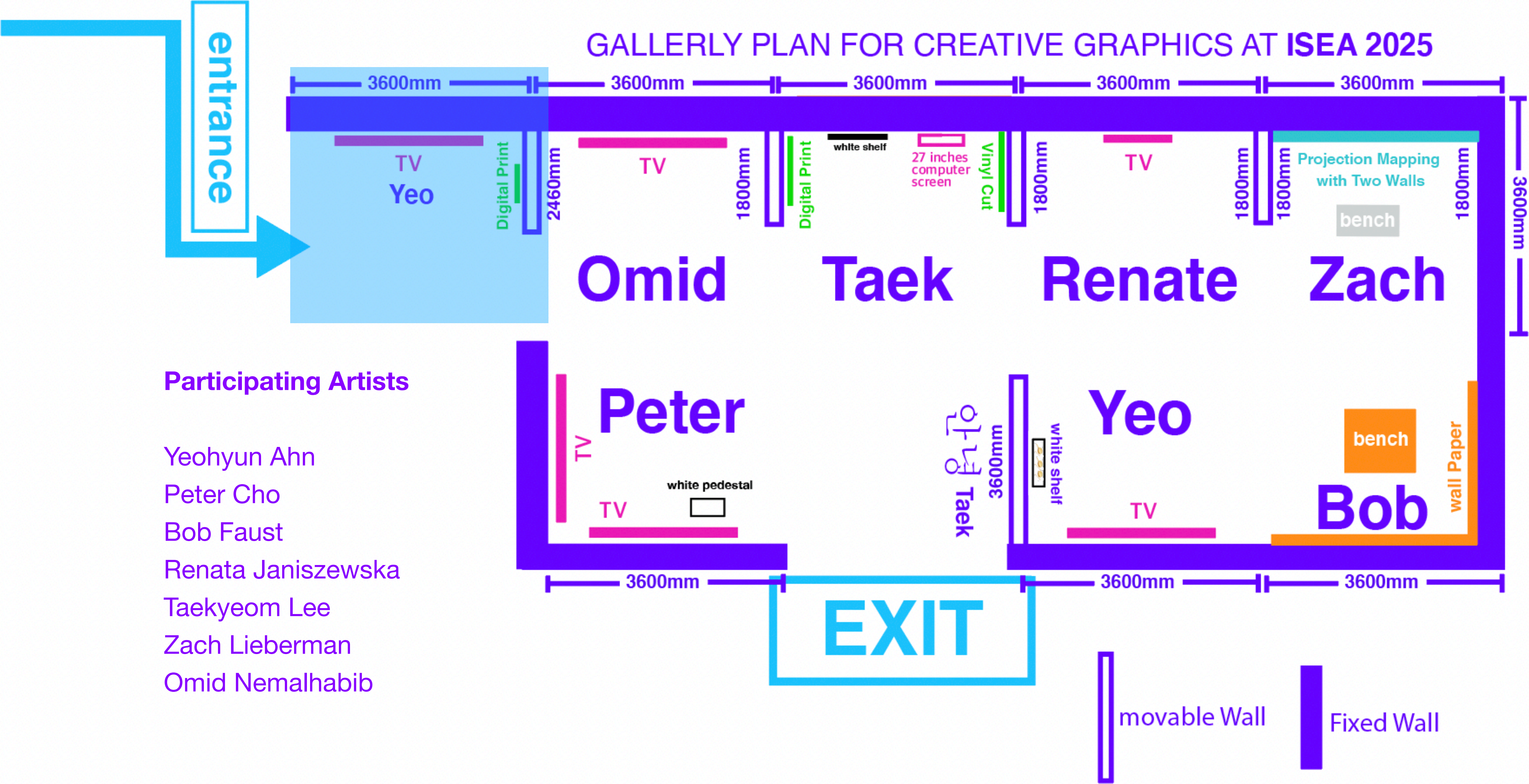
### Work Description

동동(憧憧) captures the vibrant essence of anticipation, evoking a tangible sense of excitement as one awaits the arrival of something joyful and enriching. This expressive term serves as an onomatopoeic representation of human emotional interaction, laying the foundation for a transformative project centered on the profound themes of "Belonging" and "Trust." These elements address one of our most fundamental human needs: the innate desire to forge connections, feel accepted by a community, and find our unique place within shared spaces. This deep-seated need is intricately linked to trust, which is the cornerstone for cultivating meaningful relationships and emotional bonds.

Historically, the symbolism of flowers has transcended time and culture, representing a wide array of human emotions—such as love, joy, and empathy—thereby enhancing interpersonal connections and expressing sentiments that unite us. The project, 동동(憧憧), aims to foster a sense of globally engaged citizenship by promoting togetherness and collective engagement. This requires openness, resilience, harmonious coexistence, planetary awareness, and trust. Harnessing the capabilities of artificial intelligence, the project introduces generative flowers that dynamically respond to the audience's real-time movements as they engage with the letterforms of "두둥두둥." This onomatopoeia can represent the sound of 동동(憧憧). This interplay not only visualizes communication but also enriches participants' emotional experiences.

The endeavor creates a multi-sensory graphic experience that seamlessly blends sound, virtual floral aesthetics, and human interaction, resulting in an immersive mixed-reality experience centered around 동동(憧憧). The generative floral designs draw inspiration from the evocative Korean contemporary Christian music piece, "Flowers" (꽃들도), composed by MEBIG. They are specifically tailored for a children's workshop in Japan, ensuring accessibility and engagement for young audiences. This innovative project introduces a new experiential graphic art form that harmonizes soundscapes with human interaction, integrates virtual floral elements with cutting-edge computer vision technology, and cultivates a rich mixed-reality environment focused on the concept of 동동(憧憧).





Participating Artists

- Yeohyun Ahn
- Peter Cho
- Bob Faust
- Renata Janiszewska
- Taekyeom Lee
- Zach Lieberman
- Omid NemaIhabib



Mac mini Mounted  
Behind

73 Inch TV



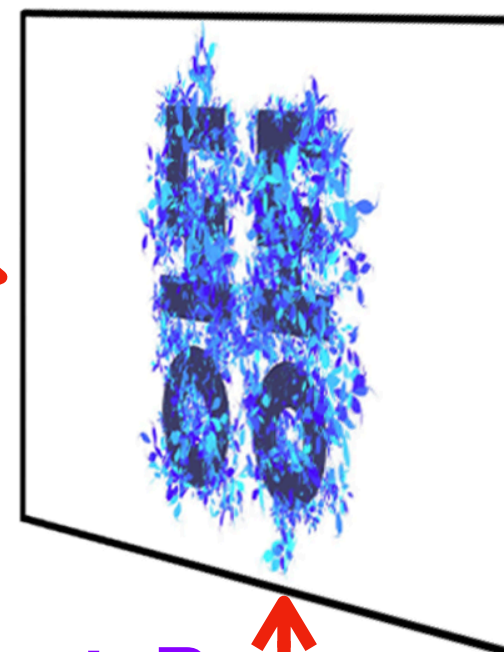
Title: 憧憧

Project A

Distance (1200mm)

One Plastic cable channeling

Distance (800mm)



Project B

Title: 동동

8000 mm x 8000 mm  
(Digital Print)

Distance (1200mm)

## Required Tech Equipments

### Project A: 憧憧

One 73 inch television  
One VESA mount for television \_  
One VESA mount adapter to attach

**Note:** 아티스트 개인용 Macbook Pro 사용예정

### Project B: 동동

800 mm x 800 mm  
Digital Print on Canvas (와꾸)  
비용: 7만원미만예상

#### Extras

One Power cable for TV  
Two Power Outlets (220V)  
Cable ties  
Gaffer's tape  
Plastic cable channeling

**Lighting Option: 50% Brightness**  
**Spotlight to Project B (digital print)**

#### Extra Purchase Request:

<https://www.redprinting.co.kr>

비용: 7만원미만예상

사이즈: 800 mm x 800 mm

형식: Digital Print on Canvas (와꾸)

entrance

Yeohyun Ahn























Mac mini Mounted  
Behind

73 Inch TV



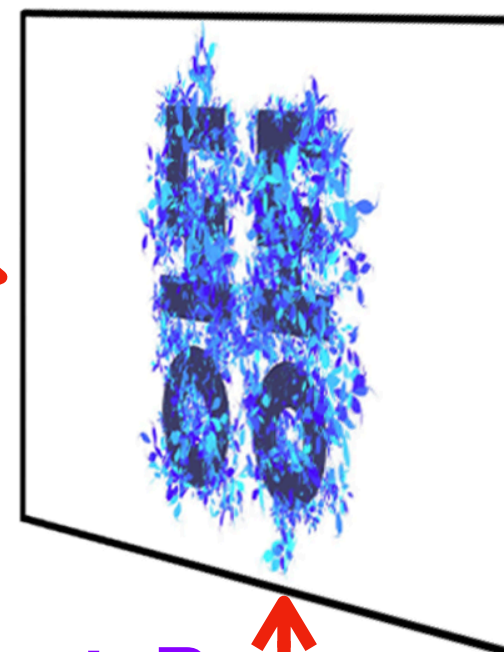
Title: 憧憧

Distance (1200mm)

Project A

One Plastic cable channeling

Distance (800mm)



Project B

Title: 동동

8000 mm x 8000 mm  
(Digital Print)

Distance (1200mm)

## Required Tech Equipments

### Project A: 憧憧

One 73 inch television  
One VESA mount for television \_  
One VESA mount adapter to attach

**Note:** 아티스트 개인용 Macbook Pro 사용예정

### Project B: 동동

800 mm x 800 mm  
Digital Print on Canvas (와꾸)  
비용: 7만원미만예상

#### Extras

One Power cable for TV  
Two Power Outlets (220V)  
Cable ties  
Gaffer's tape  
Plastic cable channeling

**Lighting Option: 50% Brightness**  
**Spotlight to Project B (digital print)**

#### Extra Purchase Request:

<https://www.redprinting.co.kr>

비용: 7만원미만예상

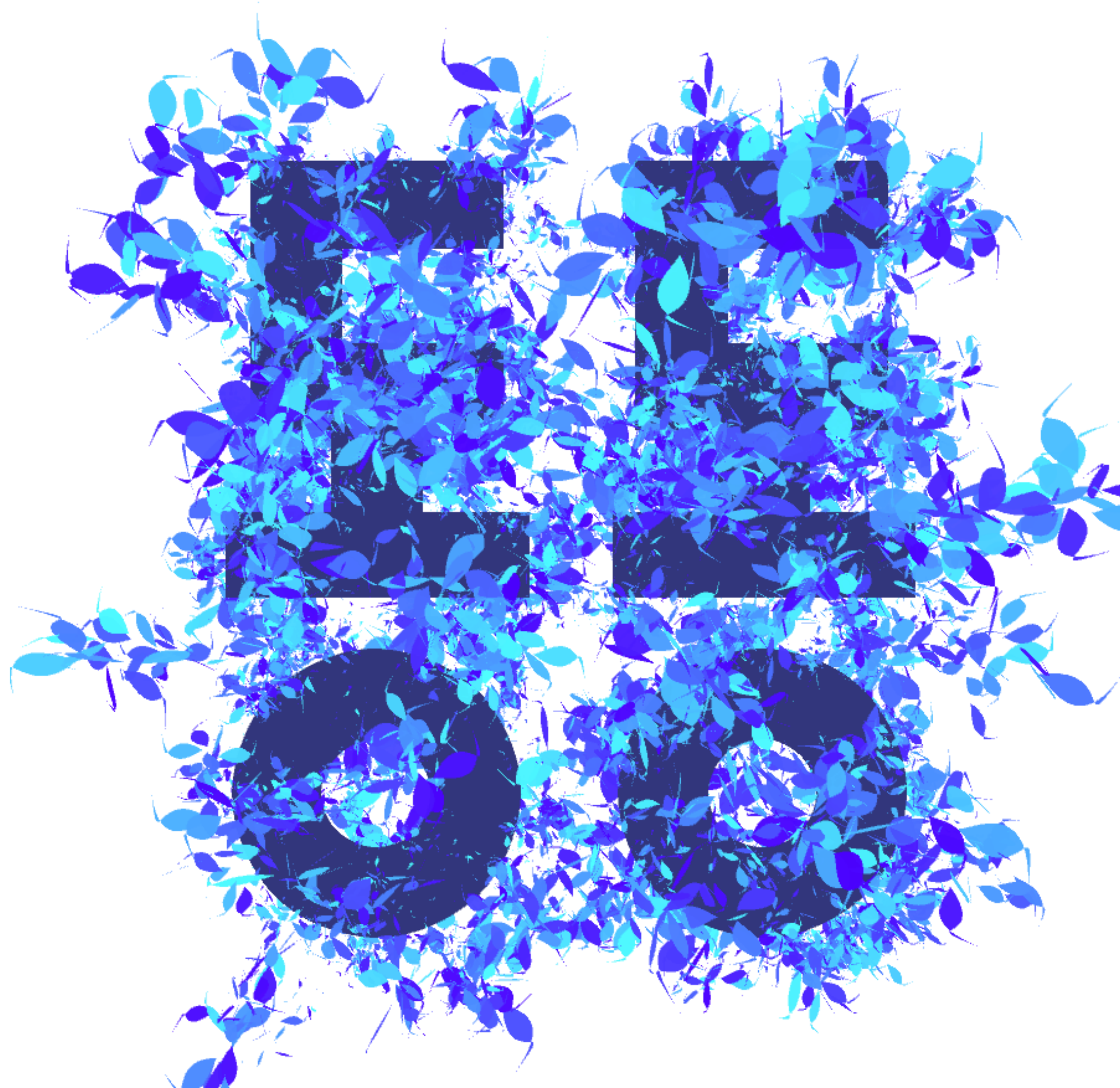
사이즈: 800 mm x 800 mm

형식: Digital Print on Canvas (와꾸)

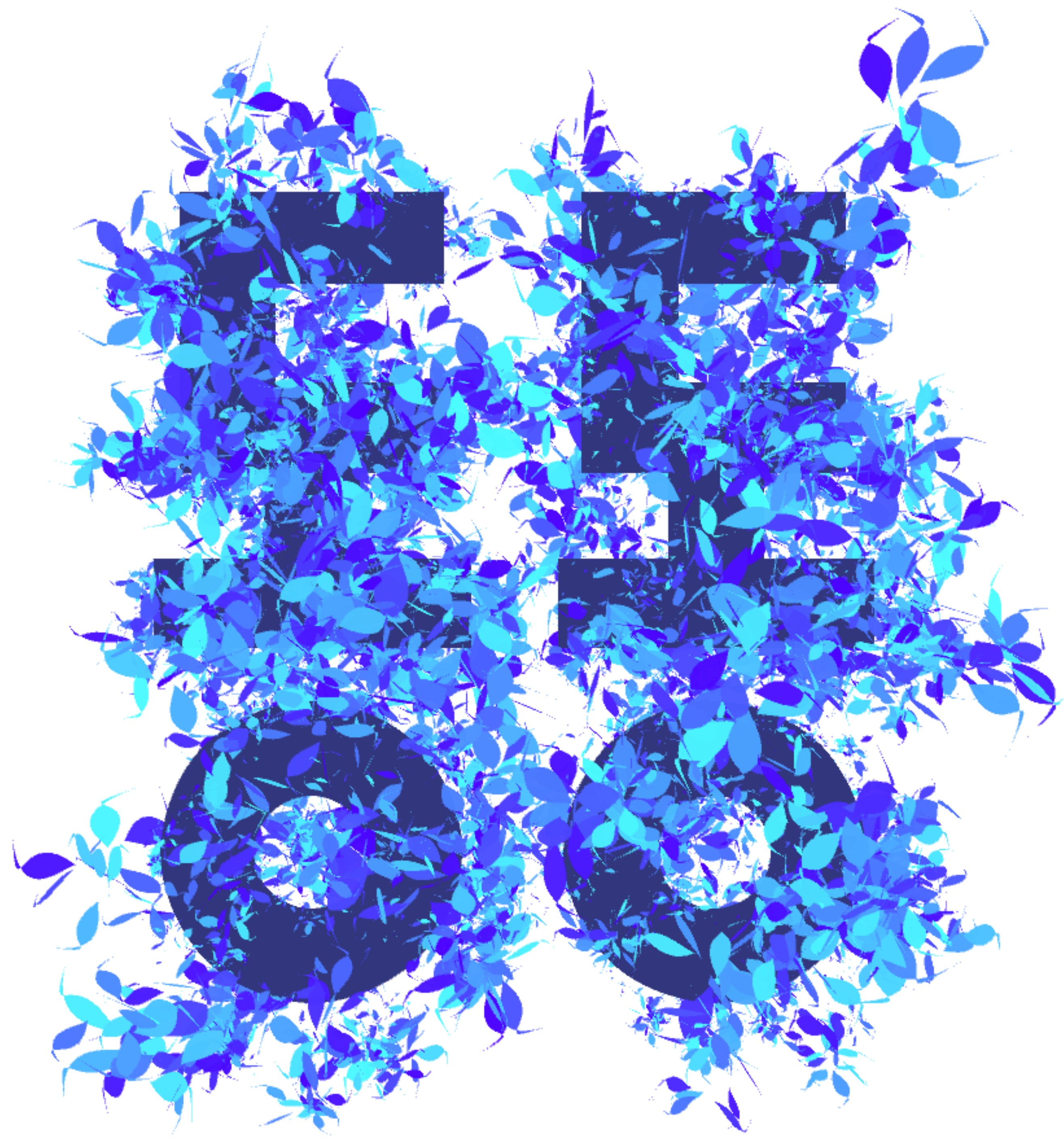
entrance

Yeohyun Ahn





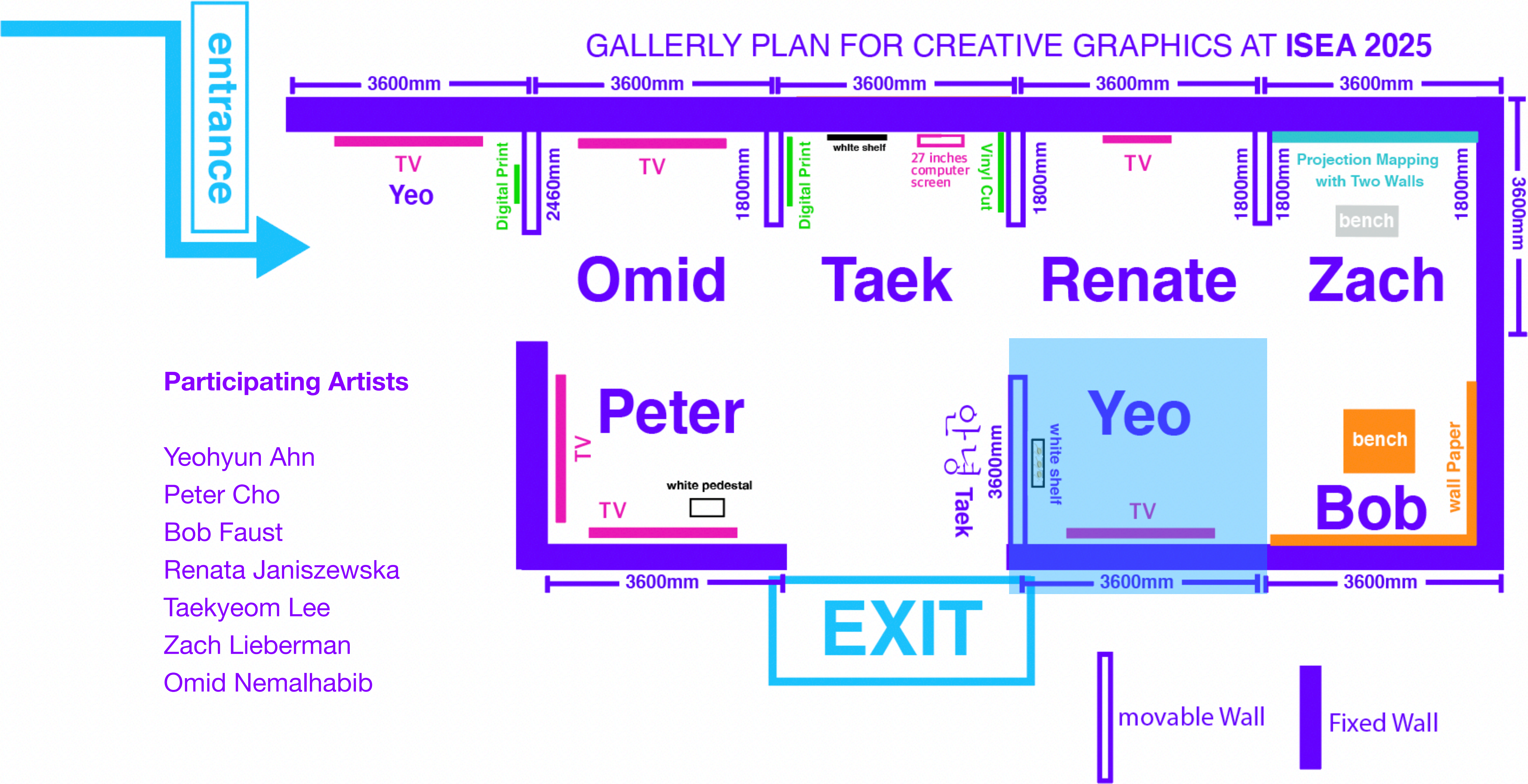






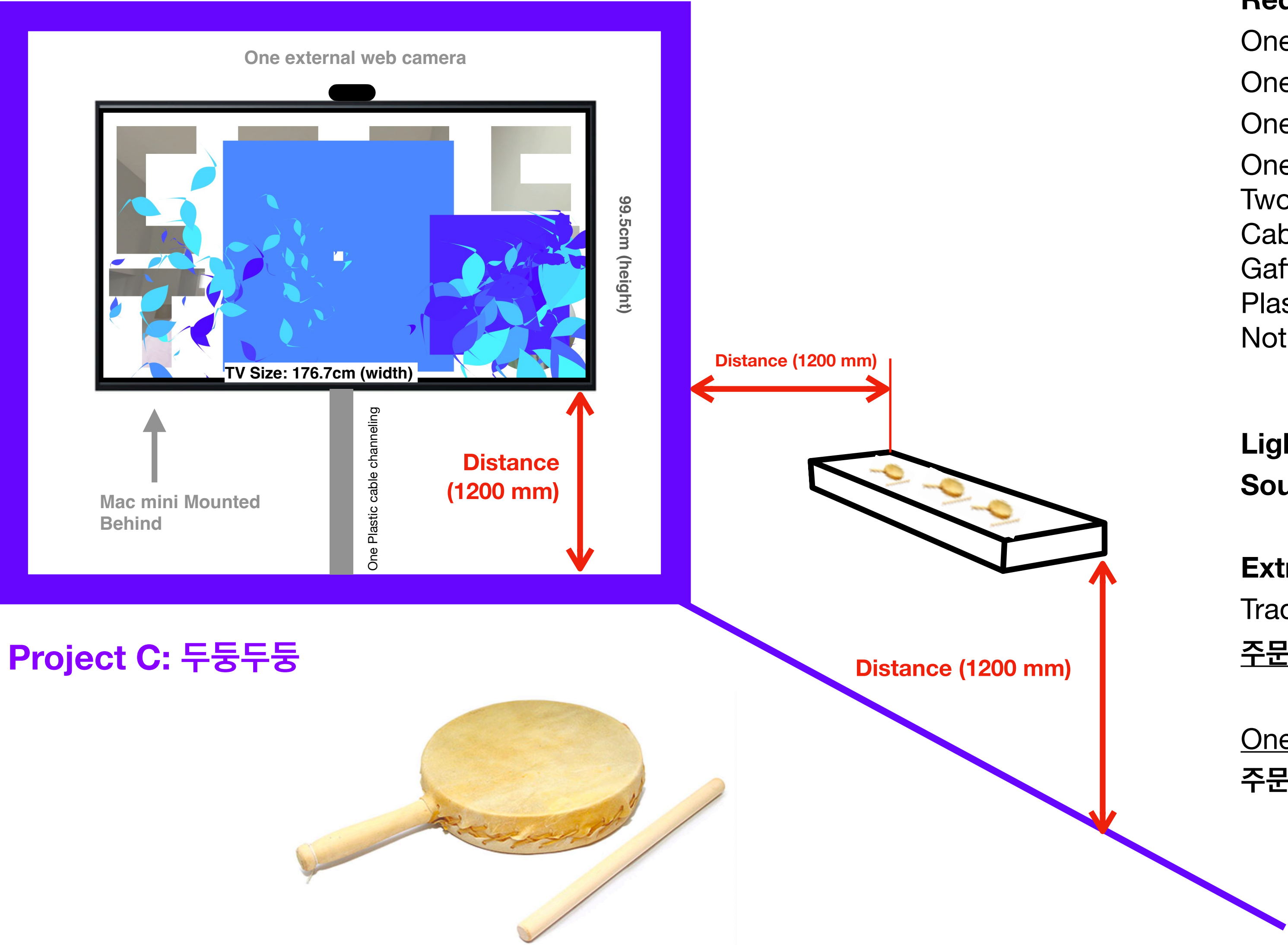






Note: 이 작가분은 직접 소프트웨어를 설치할 예정입니다. TV & 벽선반 설치 부탁드립니다.

# Yeohyun Ahn



## Project C: 두둥두둥

### Required Tech Equipments

- One 80 inch television
- One VESA mount for television,
- One VESA mount adapter to attach
- One Power cables for TV
- Two Power Outlets (220V)
- Cable ties
- Gaffer's tape
- Plastic cable channeling
- Note: 아티스트 개인용 Macbook Pro 와 개인용 Webcamera 사용예정

Lighting Option: **75% Brightness**

Sound Option: Ambient Background Sound

### Extra Purchase Request:

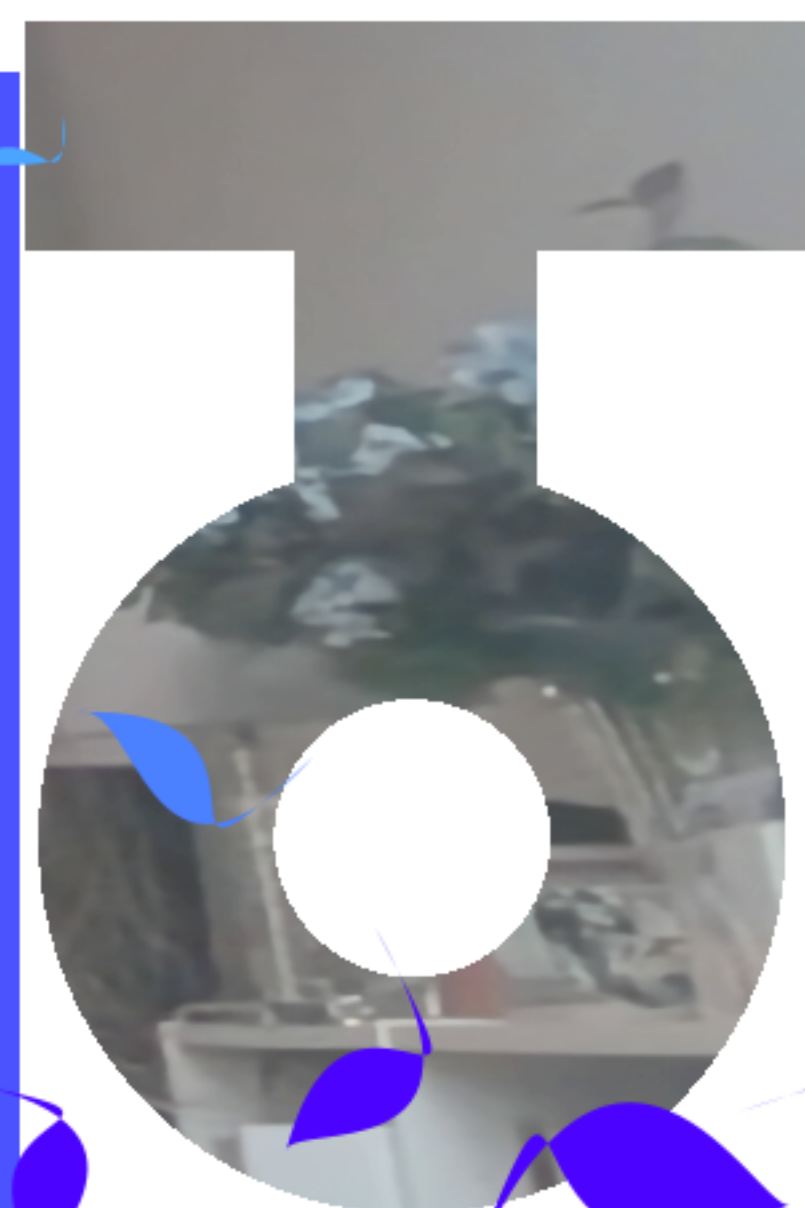
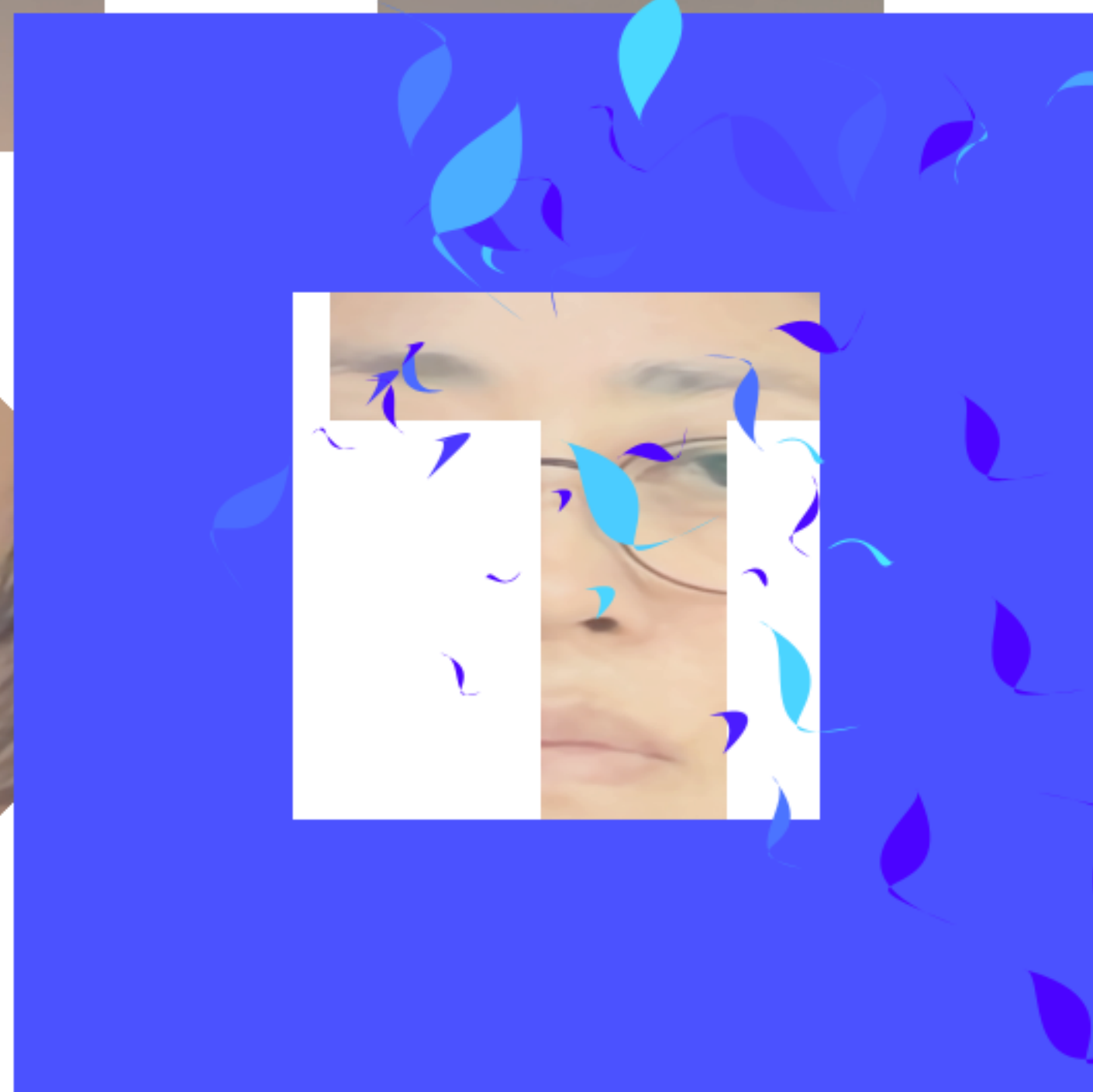
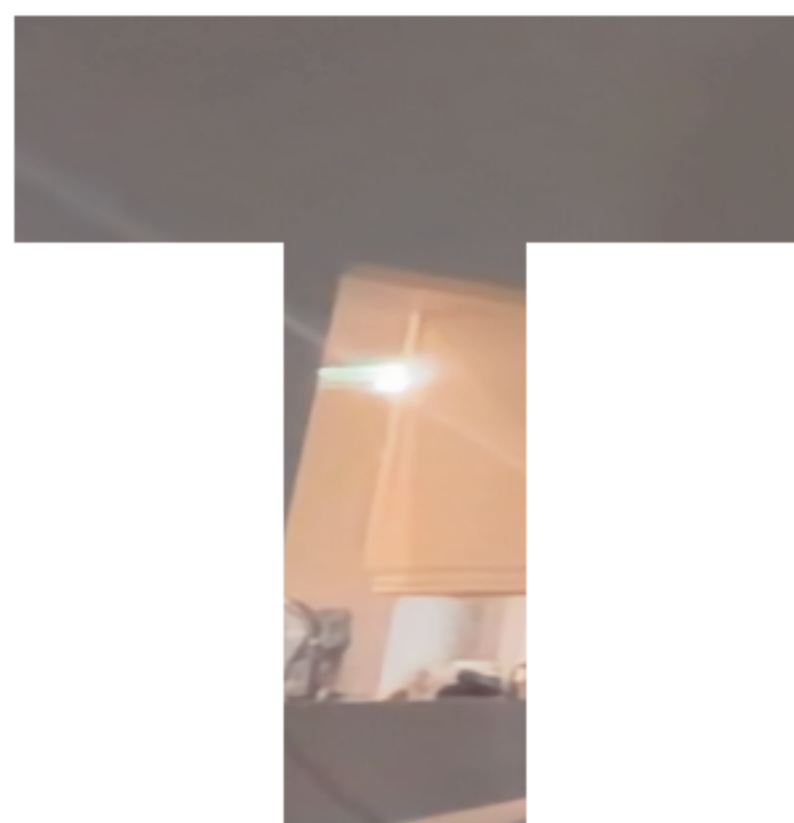
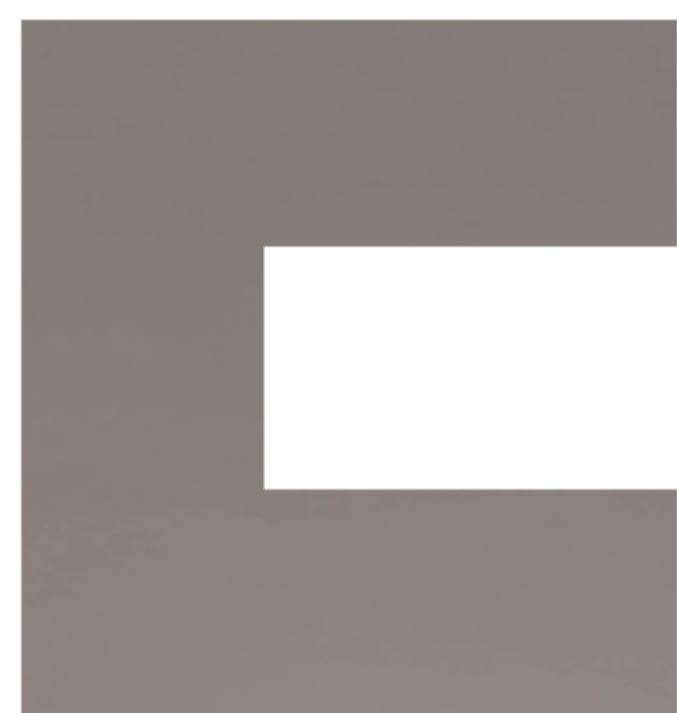
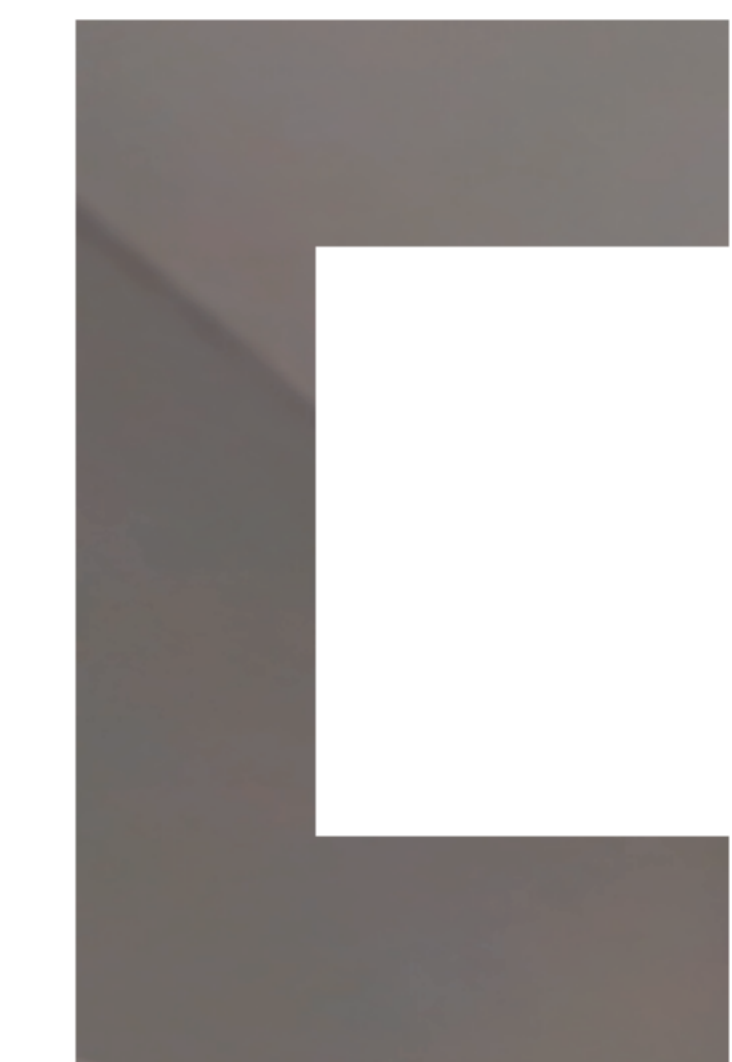
Traditional Korean Drums (한국전통악기 소고)

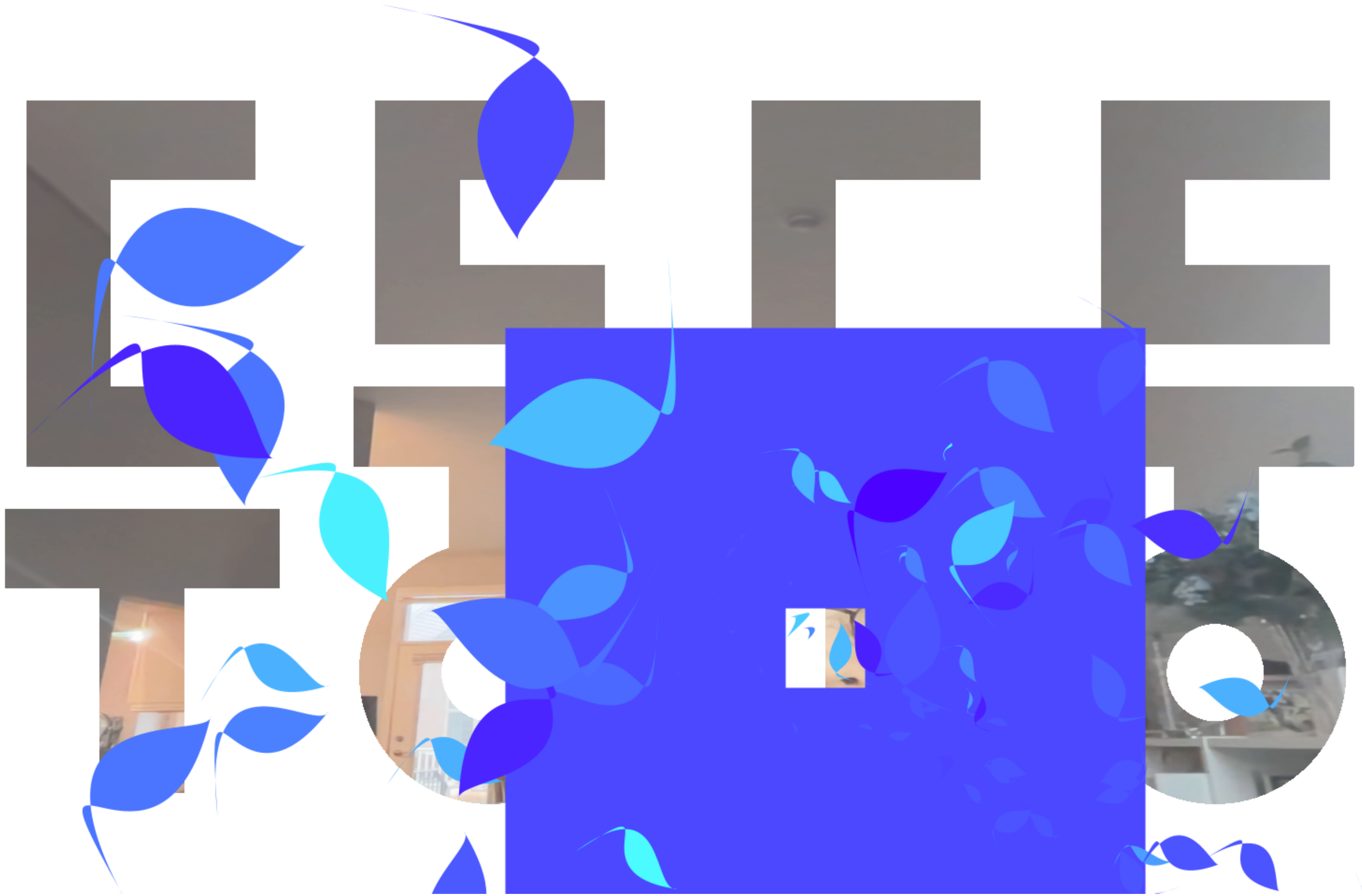
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One White Wall Shelf for Korean Drums:

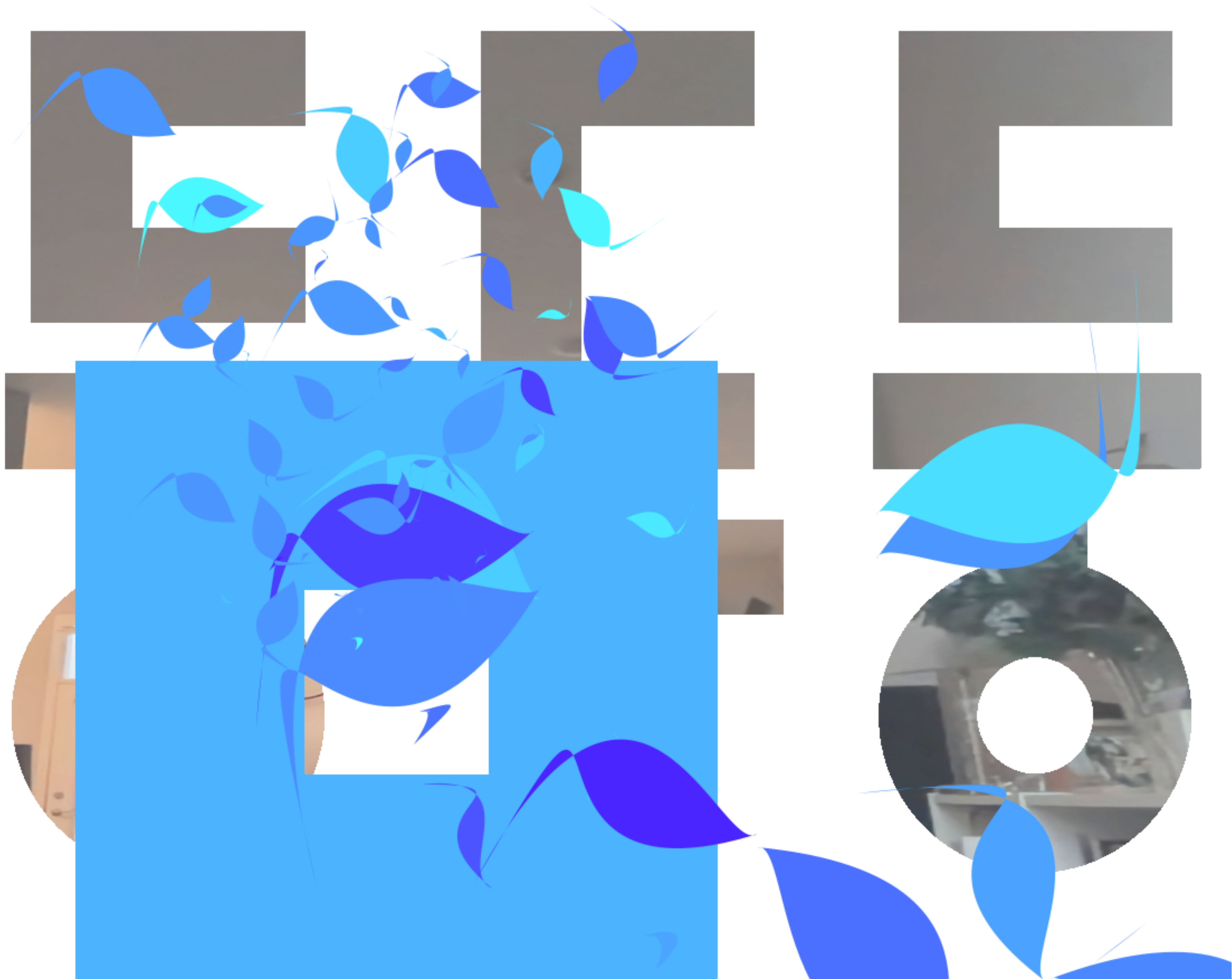
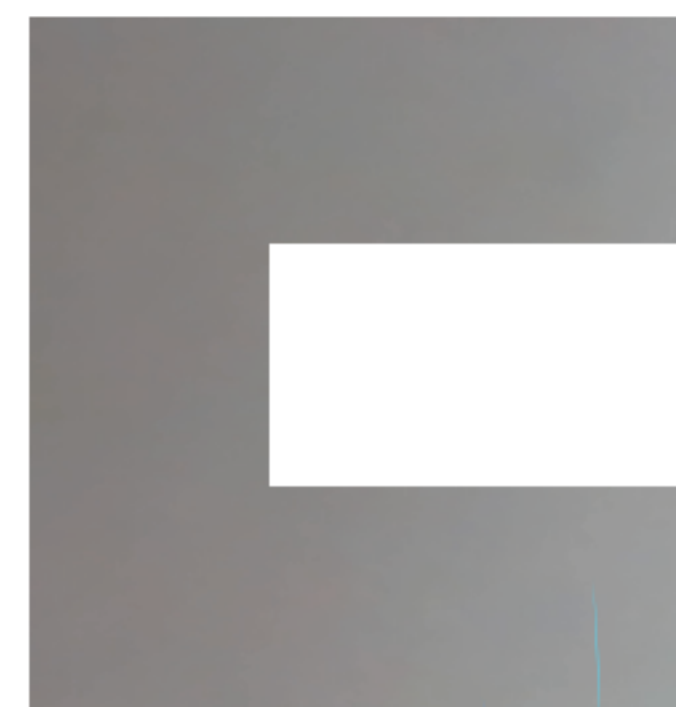
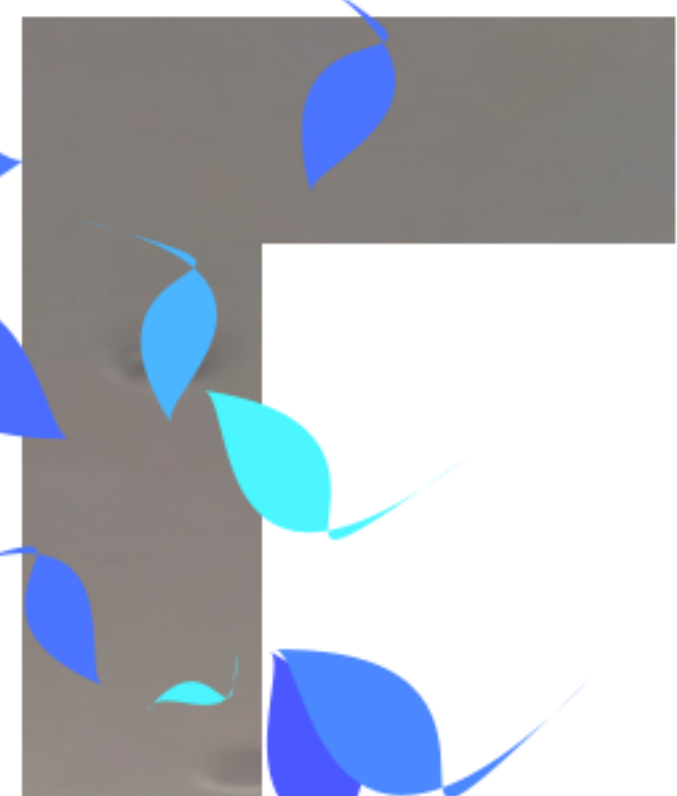
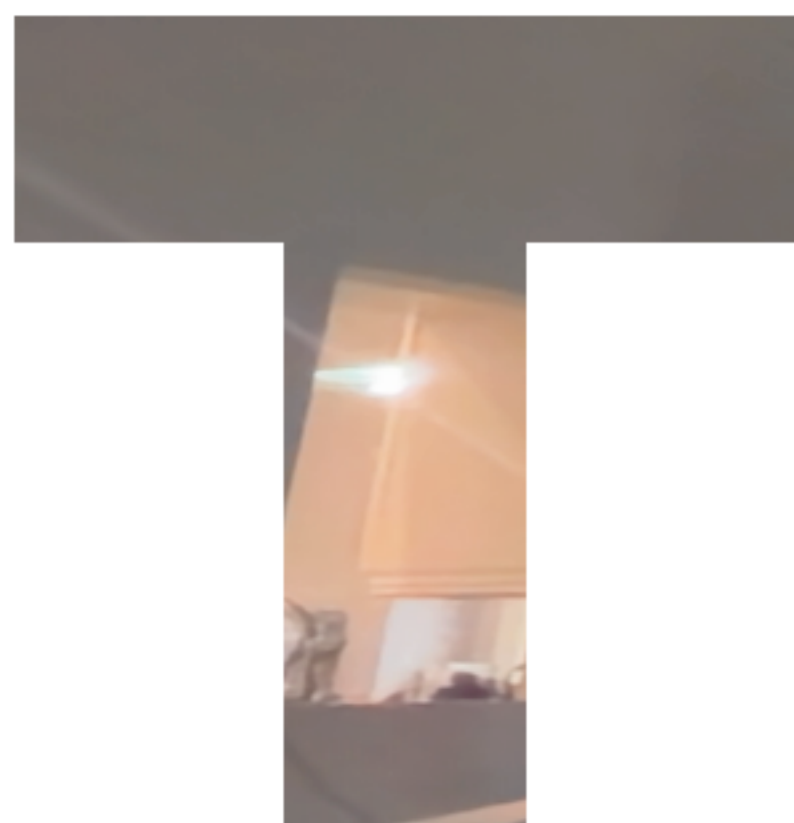
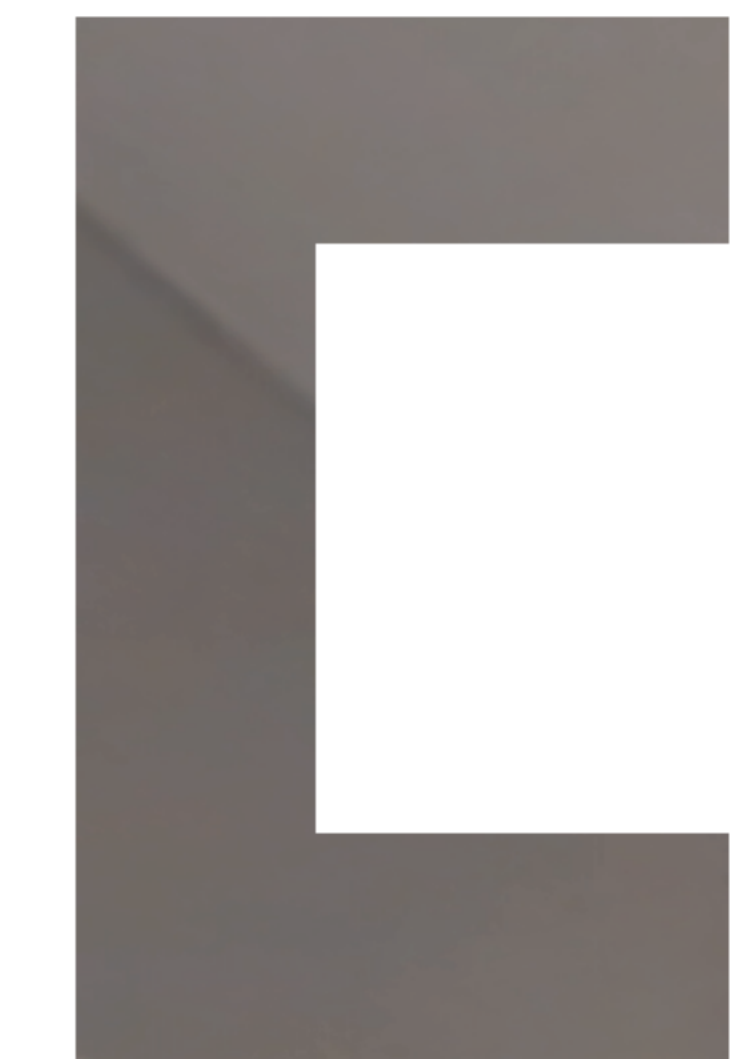
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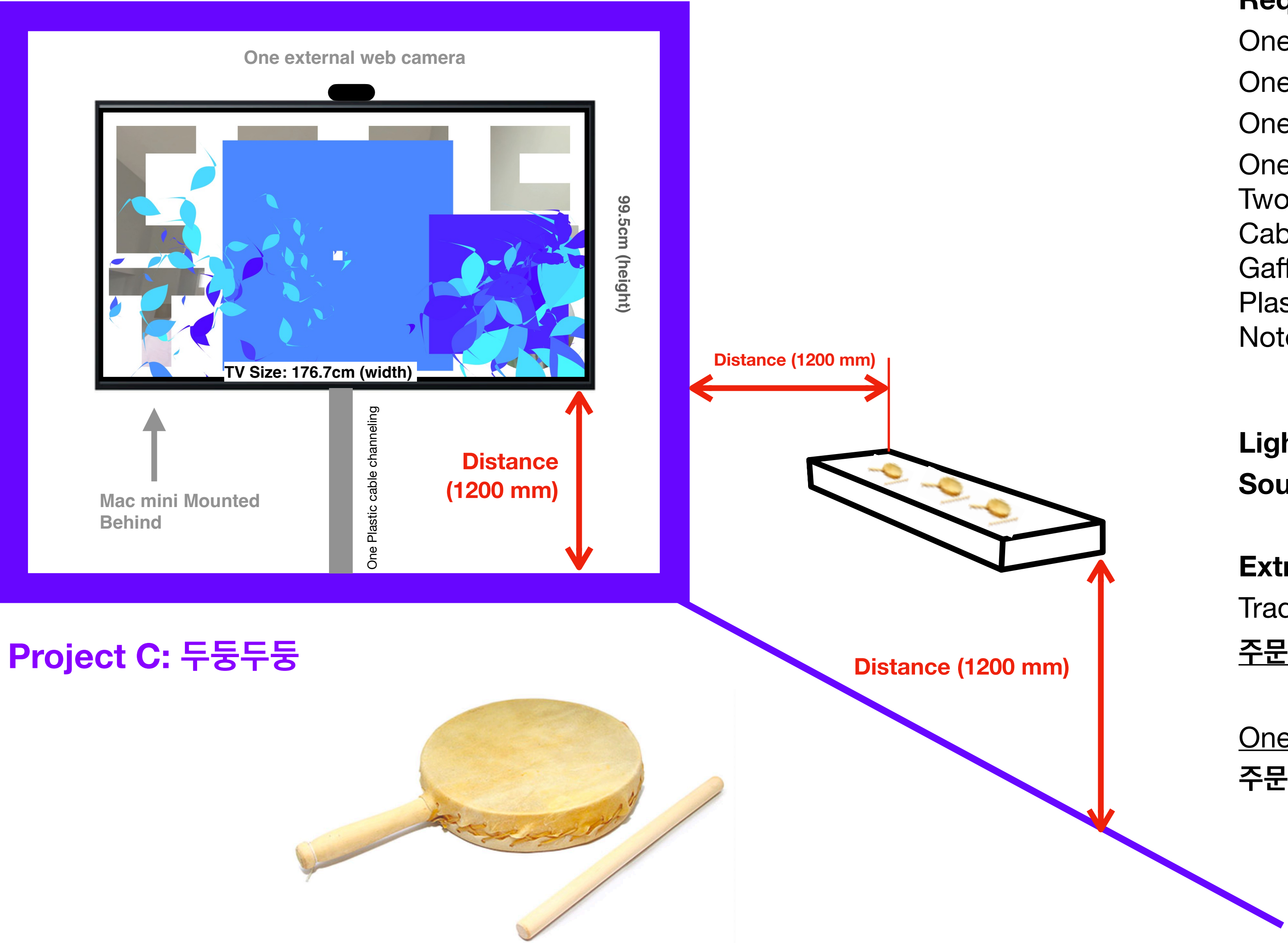






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# Yeohyun Ahn



## Project C: 두둥두둥

### Required Tech Equipments

- One 80 inch television
- One VESA mount for television,
- One VESA mount adapter to attach
- One Power cables for TV
- Two Power Outlets (220V)
- Cable ties
- Gaffer's tape
- Plastic cable channeling
- Note: 아티스트 개인용 Macbook Pro 와 개인용 Webcamera 사용예정

Lighting Option: **75% Brightness**

Sound Option: Ambient Background Sound

### Extra Purchase Request:

Traditional Korean Drums (한국전통악기 소고)

주문: <https://shorturl.at/SByzO>. 수량: 3

One White Wall Shelf for Korean Drums:

주문: <https://shorturl.at/jB7Gg>, 수량: 1



## Participating Artists

Yeohyun Ahn

Peter Cho

Bob Faust

Renata Janiszewska

Taekyeom Lee

Zach Lieberman

Omid Nemat Habib

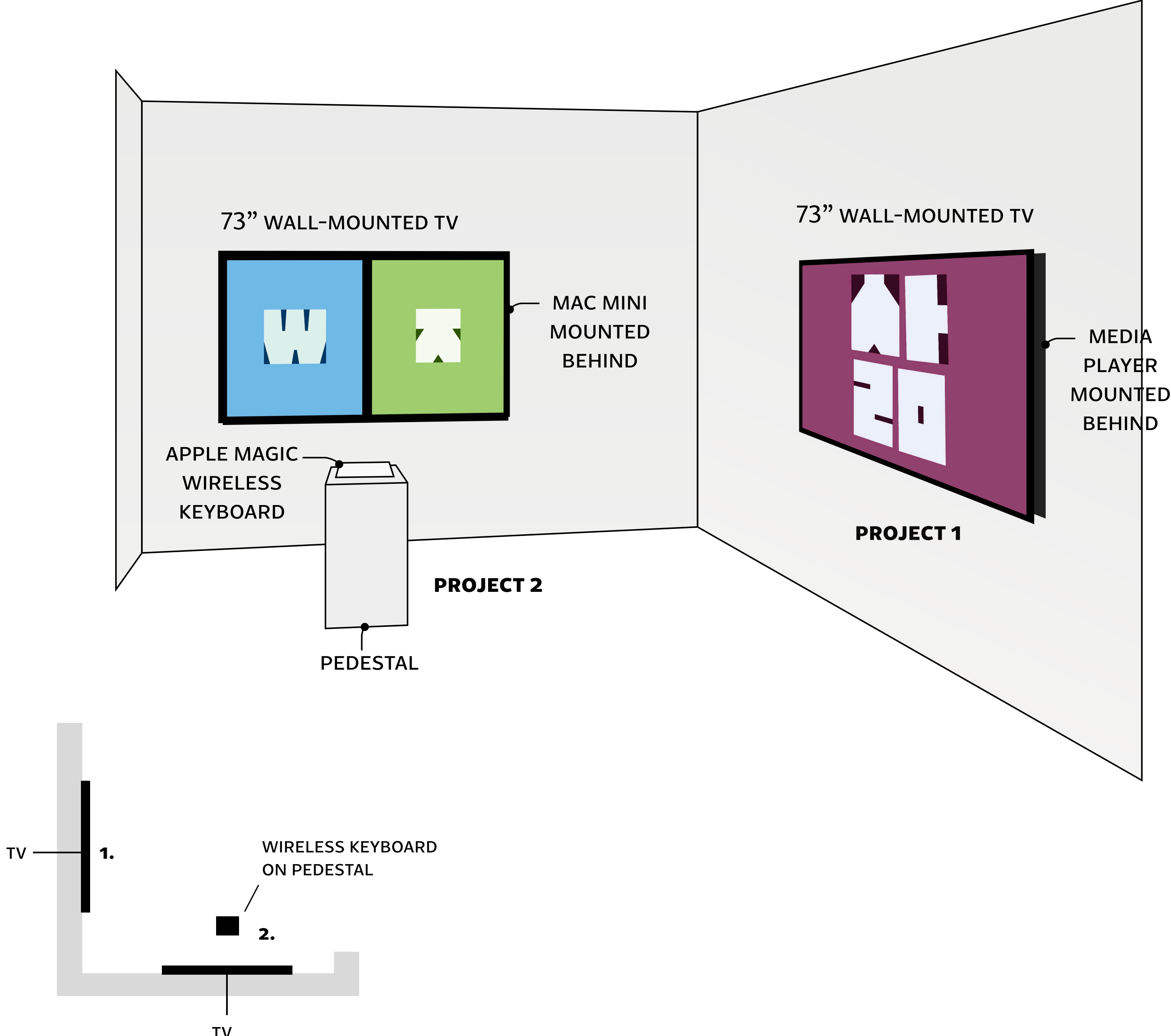
## Biography

Peter Cho is a designer, type designer, media artist, and creative coder based in Oakland. His career has spanned different design disciplines at the intersection with technology, including UX/UI design, type design, branding, motion design, interactive installations, digital art, and design education. He holds an MFA degree from the UCLA Design | Media Arts department, where his work dealt with issues of language, writing, and meaning and an MS degree from the MIT Media Lab, where his research explored custom models for typography in time-based and reactive media. He has received honors for his work from Ars Electronica, Tokyo Type Directors Club, New York Art Directors Club, ID Magazine, and Print Magazine. Cho works as the VP of Design at Brilliant, an interactive STEM learning platform, and runs the type design studio Typotopo (typotopo.com).

## Work Description

Hangulscapes is a collection of typographic landscapes, exploring the connections, contrasts, and coincidences among the Korean and English languages. The foundation of the piece is a unified letterform system developed by the artist, where the characters of both alphabets are created from the negative shapes within each bounding box rather than the positive forms. This formal construction allows for a common bridge between two very different writing systems. One, Latin, originated from the fountain pen, while the other, Hangul, had its roots in brush calligraphy. In the video, each scene can be seen as a simple word poem, put in motion, where the animation reveals surprising overlaps and unexpected connections between the two languages. The motion conveys the denotations and connotations of the words which are complex, hidden, or fully evident. In the interactive installation, the viewer can press keys on the keyboard and type in two languages at once and explore the construction of the dual forms. The artist is interested in the universal life force behind the language we use to communicate from person to person. This leads to opportunities for miscommunication, delight, and shared understanding. In one scene, the words ‘삼’ and ‘life’ turn in an endless loop, recognizing our interconnectedness and the flow of all things.

Peter Cho’s Gallery Plan for ISEA 2025



Required Tech Equipment

- Two 73 inch televisions
- Two VESA wall mounts for television
- One VESA wall mount adapter to attach Mac mini to back of TV
- Two HDMI cables
- Two power cables for TVs
- One Brightsign LS425 H.265 media player, or similar
- One Mac mini computer (M2 chip or better)
- One Mac power cable
- One Apple Magic Keyboard (USB-C) – Korean (without numeric keypad)
- One Apple Magic Mouse
- One white pedestal, approx. 18” x 14” x 33” height
- Cable ties
- Gaffer’s tape
- Plastic cable channeling

**Lighting Option: 50% Brightness**  
**Overhead pin/spot light on keyboard pedestal**

**Sound Option: no sound**

## Participating Artists

Yeohyun Ahn

Peter Cho

**Bob Faust**

Renata Janiszewska

Taekyeom Lee

Zach Lieberman

Omid NemaHabib

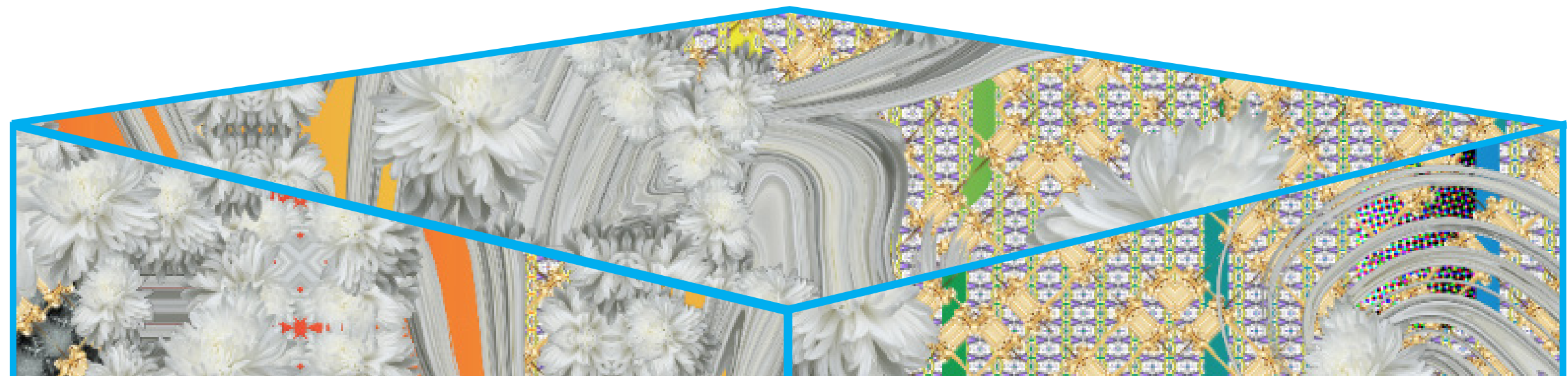
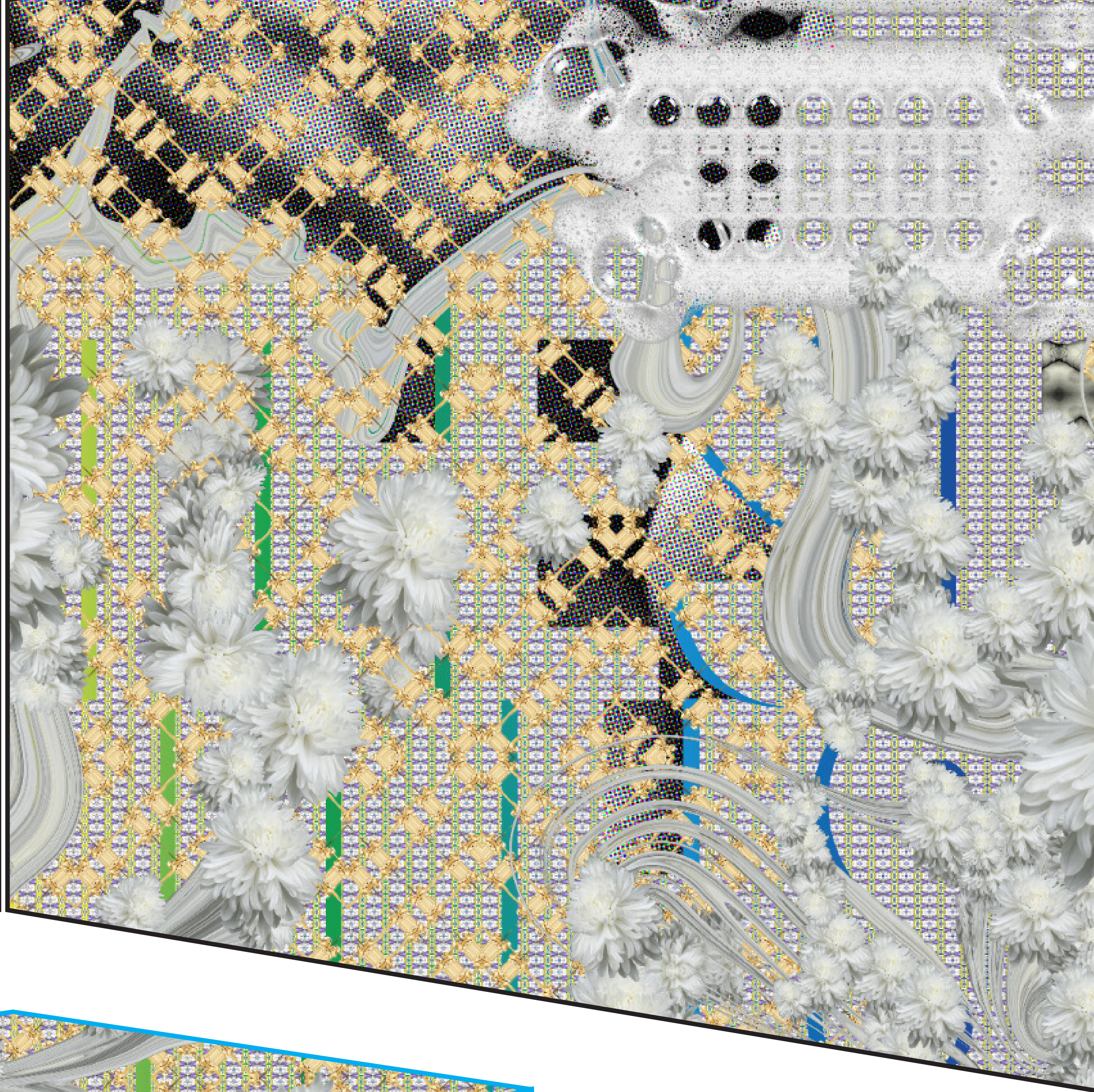
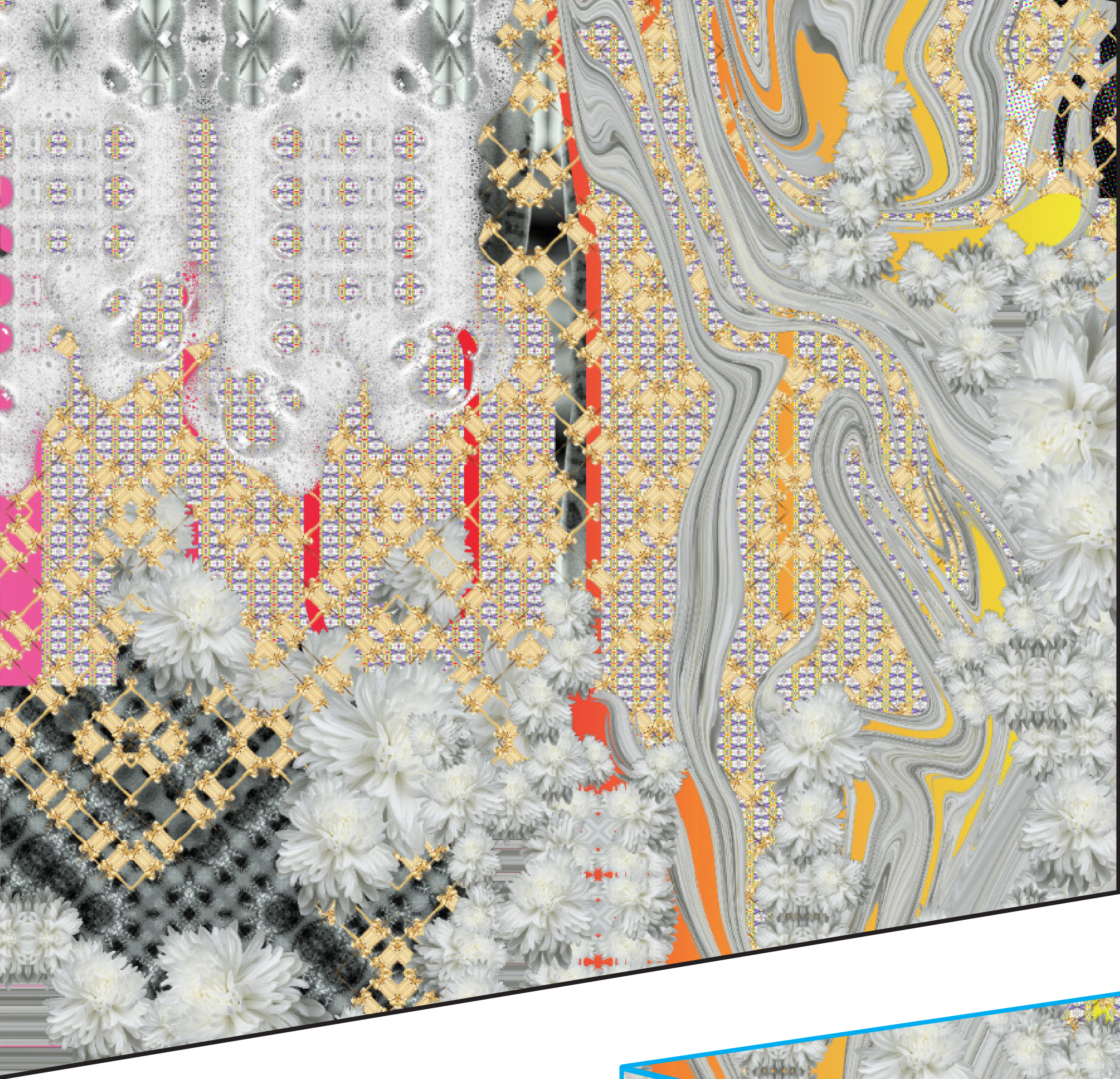
## Biography

Artist and designer Bob Faust crafts work with typography at its core and viscosity on its surface, and is the principle and creative director of Faust, a cultural branding studio, for over 30 years. He makes his work with purpose first—to inform, empower and/or instigate in the service and celebration of human difference. Text, patterns, and the ideas of surprise and discovery emerge as throughlines throughout his conceptual art practice that defies categorization and genre. In addition to his own work, Faust is also the professional and personal partner of artist Nick Cave. Together they founded the non-for-profit Facility: a multi-use creative space in Chicago that seeks to build community and change the world through art and design. Faust has been recognized nationally and internationally for his inimitable creativity through many prestigious honors including a University of Illinois, College of Fine & Applied Arts, 2022 Distinguished Legacy Award and City of Chicago, 2022 Mayor's Medal of Honor. Exhibitions have included *Mass MoCA BY The Numb3r5* (Mass MoCA), *For And Nor But Or Yet So* (Poetry Foundation), *WA/ONDER* (167 Green), *with all, and still...* (The Peninsula Chicago), *Rapt on the Mile* (The Magnificent Mile Association), *Ways and Means* (Chicago Department of Cultural Affairs and Special Events and The Chicago Transit Authority), *About Face: Stonewall, Revolt and New Queer Art* (Wrightwood 659), *Great Ideas of Humanity: Out of the Container* (Chicago Design Museum), *gu lty / nnocent* (MASS MoCA); *Unfolded: Made with Paper* (Chicago Design Museum), *Between* (Riverside Arts Center), and *CHGO DSGN* (Chicago Cultural Center). He has also received recognition from *The New York Times*, *Fast Company*, the *Chicago Tribune*, *Newcity*, NBC 5 News, the *Chicago Sun-Times*, CBS Evening News, and *T: The New York Times Style Magazine*.

## Work Description

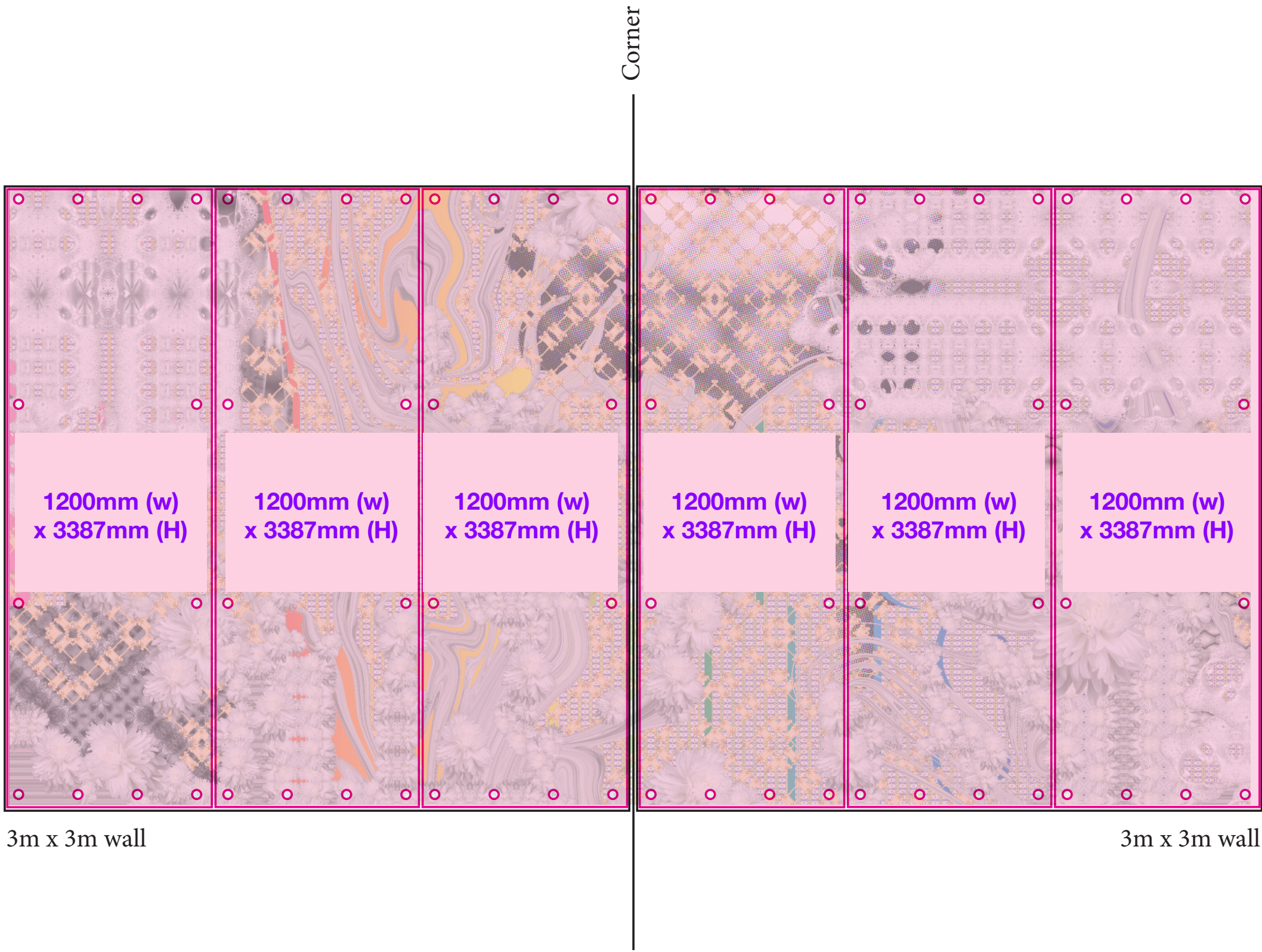
The title, a reference to the Declaration of Independence, is used as the structure/grid of the artwork both holding and hiding various symbolic and iconic images reconstructed as colorful and kaleidoscopic patterns. The idea of Dong Dong is ever present through the images of flowers, soap suds, rainbows and popcorn among many others. Images we think of as joyful, or as making us more ourselves and best for each other. Cumulatively, they create an immersive environment built of the bits that make us human and sometimes even hide in order to navigate the world most freely.







# Bob Faust Gallery Plan



Curator's note: MDFs to install on the gallery space  
접착시트: <https://www.redprinting.co.kr/ko/product/item/AH/AHSPXXX>

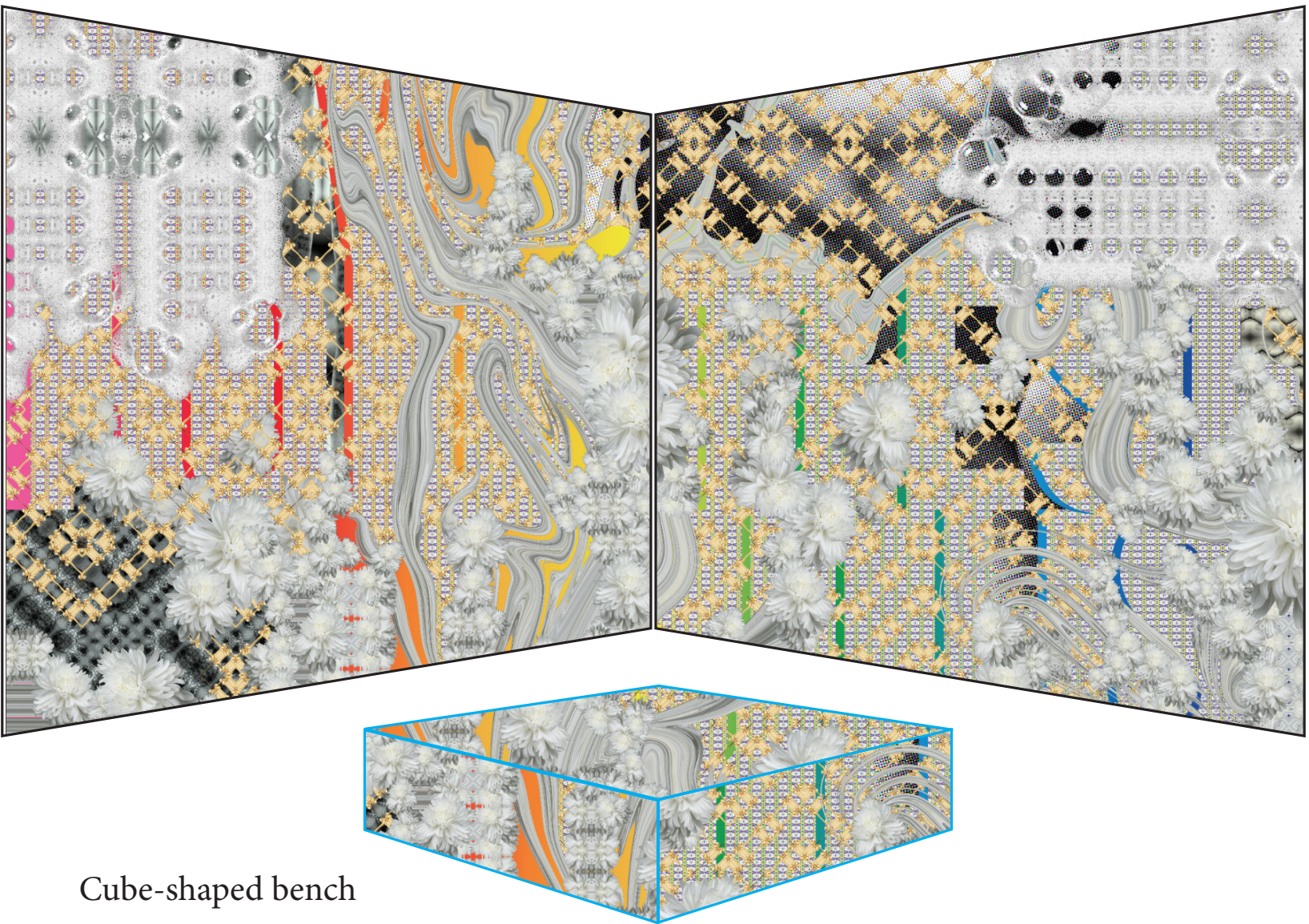
Art to be printed on coated canvas panels  
— (6 panels) each 1m x 6 m → 1200mm (w) x 3387mm (H)  
— All edges hemmed  
— Grommets positioned around panels → 7200mm (w) x 3387mm m (H)

Panels should cover entirety of 12 m x 6m corner space  
— Panels should butt together, do not overlap  
— Screws with large washers should be used through the grommets to affix to wall

Cube-shaped bench to constructed and positined within installation  
— 2m x 2m x .4m tall → Curator's note: 2000mm (width) x 2000 mm (depth) x 400mm (height)  
— Cube will be wrapped in adhesive-backed vinyl

Lighting should be an even wash over the entire surface

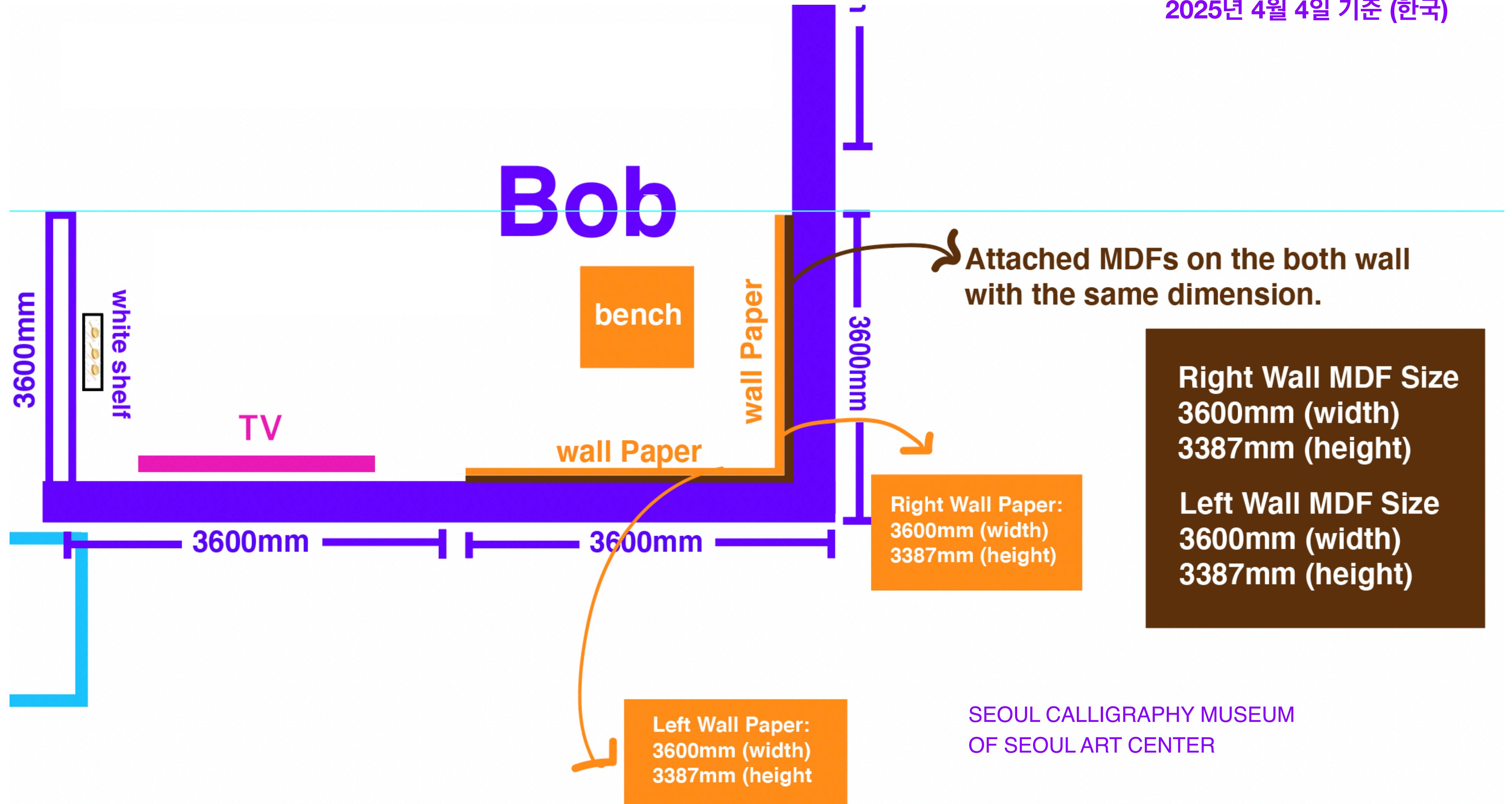
Art walls



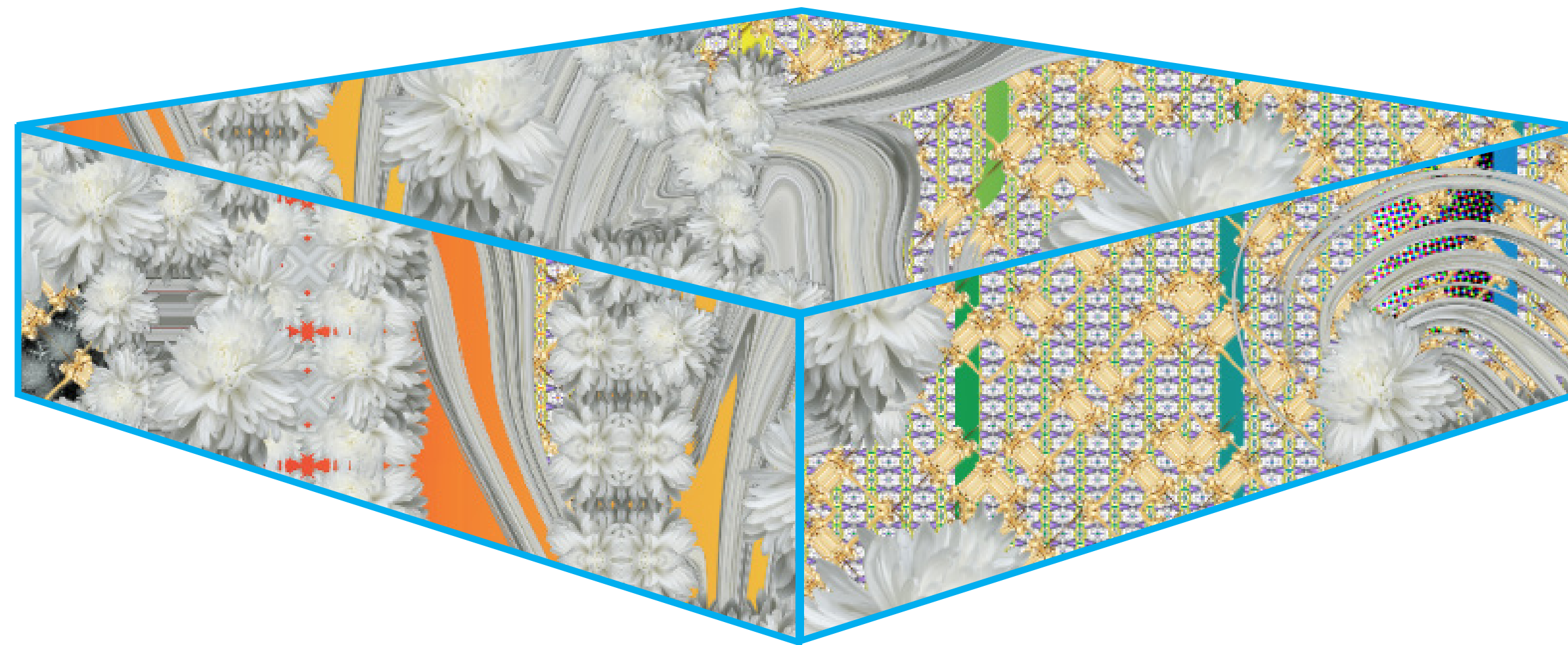
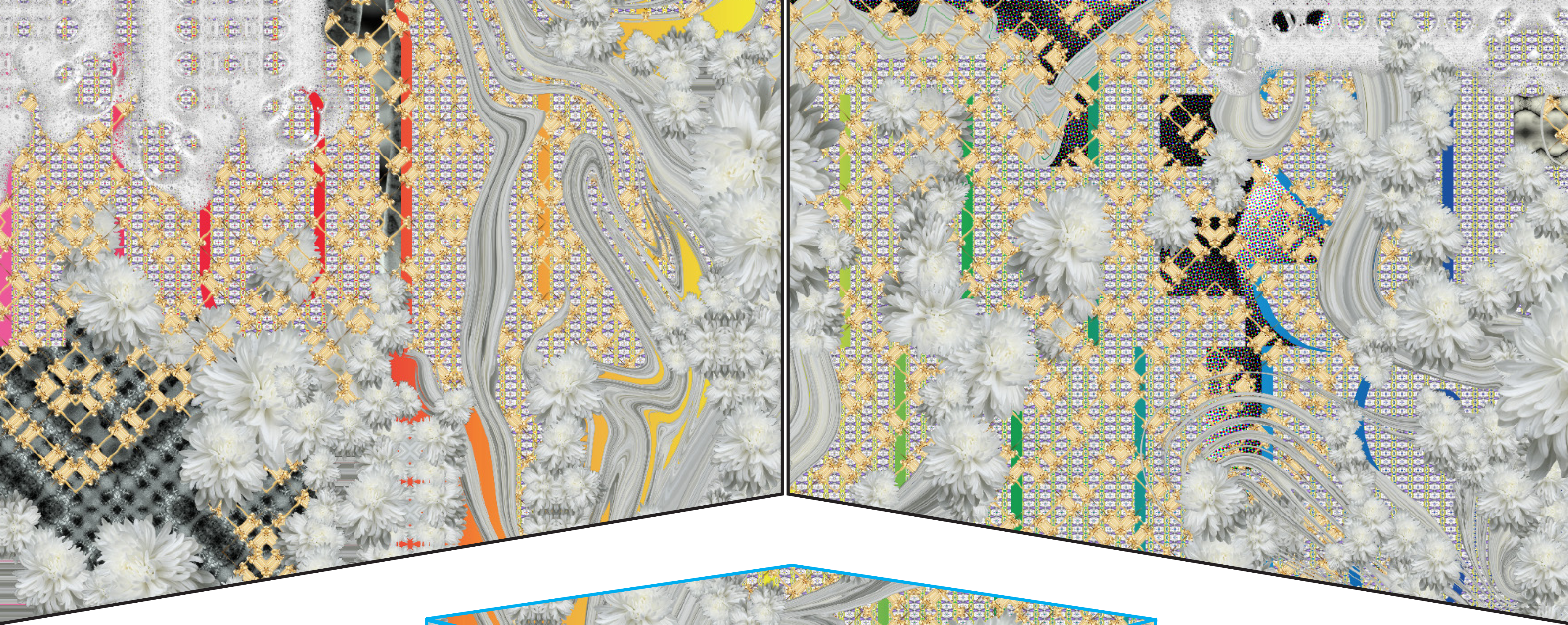
Cube-shaped bench



2025년 4월 4일 기준 (한국)







Cube-shaped bench



## Participating Artists

Yeohyun Ahn

Peter Cho

Bob Faust

Renata

Janiszewska

Taekyeom Lee

Zach Lieberman

Omid Nemalhabib

### Biography

The elements of Janiszewska's art are both computer-generated and decorated with digital paintings which are hand drawn. These elements act as characters in the *mise en scène* made using multiple apps. There is layering, cutting out, blending, superimposition and doubling of material to produce still images or animated loops. Recursivity and chance play a part. She edits these like an early hip-hop artist: connecting the loops using simple mobile editing software. Janiszewska composes and records her own soundtracks. The DIY quality of her working method frees her tremendously to express her emotions, as a good Techspressionist artist does. The apps allow her to complete and share work quickly, facilitating experimentation. Hybridization allows for multiple techniques to be used and files travel through multiple formats in a trice. Some of her themes are bio-degradation, altered states of perception, temporal erosion and feminism.

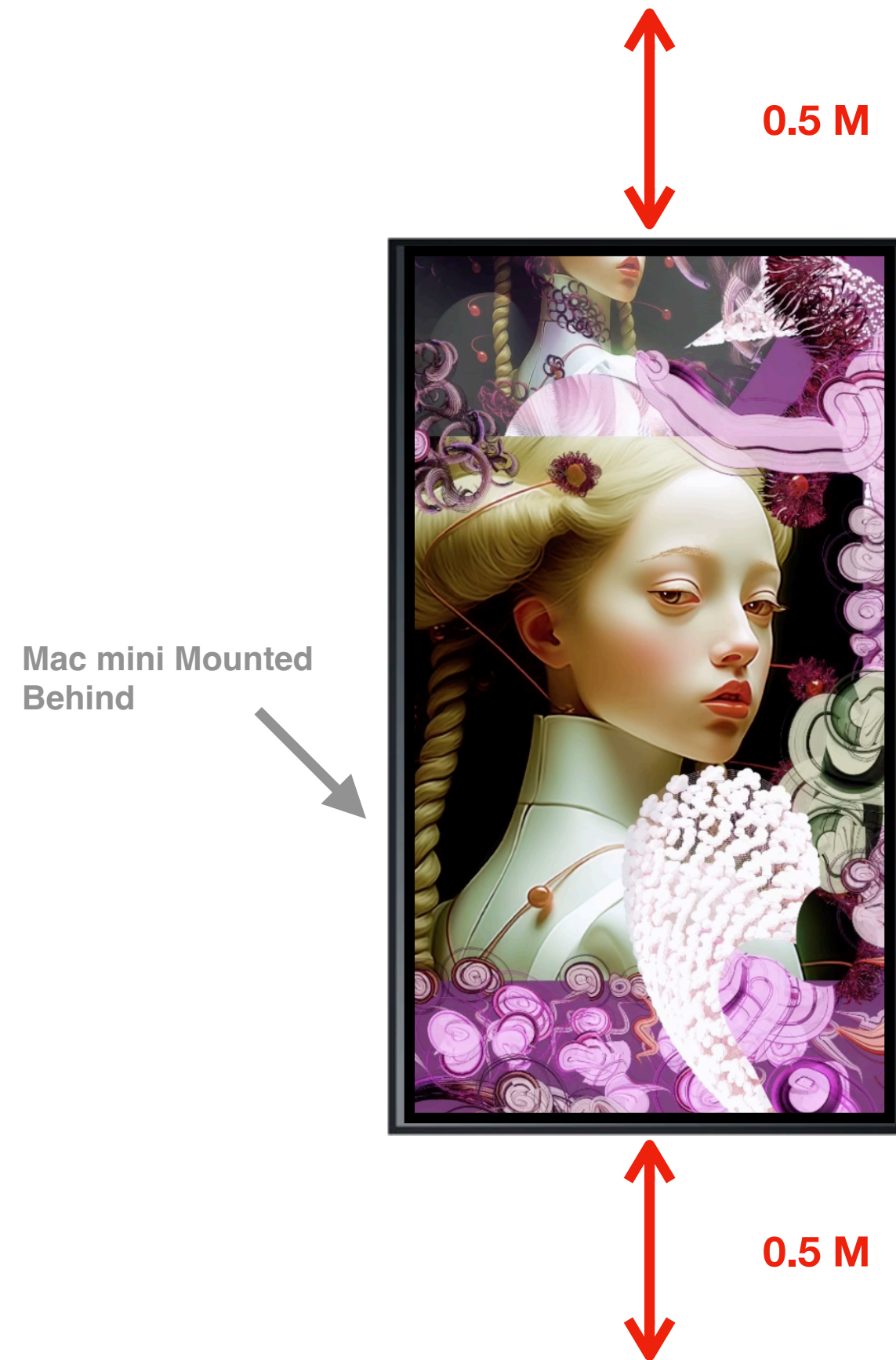
Janiszewska lives in Lion's Head, Canada.

### Work Description

**Lumen Suite (빛의 숲)** is a digital meditation on the emotional and symbolic power of letterforms. Through light, rhythm, and typographic abstraction, the work explores how we perceive and internalize visual language. Each glyph becomes a vessel—of memory, of feeling, of the ineffable spaces between expression and interpretation. For artists, new media offers two possibilities. The first is a novel set of tools to reimagine established visual ideas—the shiny new oil paints of the Renaissance gave rise to shiny new renditions of the Baptism of the Virgin. The second is more radical: a recognition that new materials don't just enhance old forms—they birth entirely new ones. Just as Picasso fractured Renaissance space, we now work not with lapis lazuli in linseed oil, but with light; not with found objects, but with found digital configurations. Lumen Suite is built on emotional impulses and is shaped by themes of belonging and trust. Trust becomes the hidden structure that allows emotional expressions to form and endure. Digital art unfolds in time as well as space. It starts at 0:01 and ends at 1:22, and we can prove it. Can the matter of art be created and destroyed? My work is a meditation on the shape of that question. My evolving vocabulary of metamorphosing forms, textures, and paradoxical spaces may point toward some soaring metaphysical intelligence—or simply a small moment on an ancient forest floor, where the heroine gets her nails very dirty digging into a story. In Lumen Suite forms and time appear as a single organism—but that's illusion. It's all *disegno*, as they once called it: drawing as the bridge between the hand and the mind.



# Renata Janiszewska



## Required Tech Equipments

One 73 linch television

One **VESA** mount for television

Note: the TV mount must be capable for portrait mode.

One VESA mount adapter to attach

One Mac mini (**일반**) to the back of tv

## Extras

One USB-C to HDMI Adapter (or a HDMI cable)

Two Power cables for TV and Mac Mini

Two Power Outlets (220V)

One Cable ties

One Gaffer's tape

One Plastic cable channeling















## Participating Artists

Yeohyun Ahn

Peter Cho

Bob Faust

Renata Janiszewska

Taekyeom Lee

Zach Lieberman

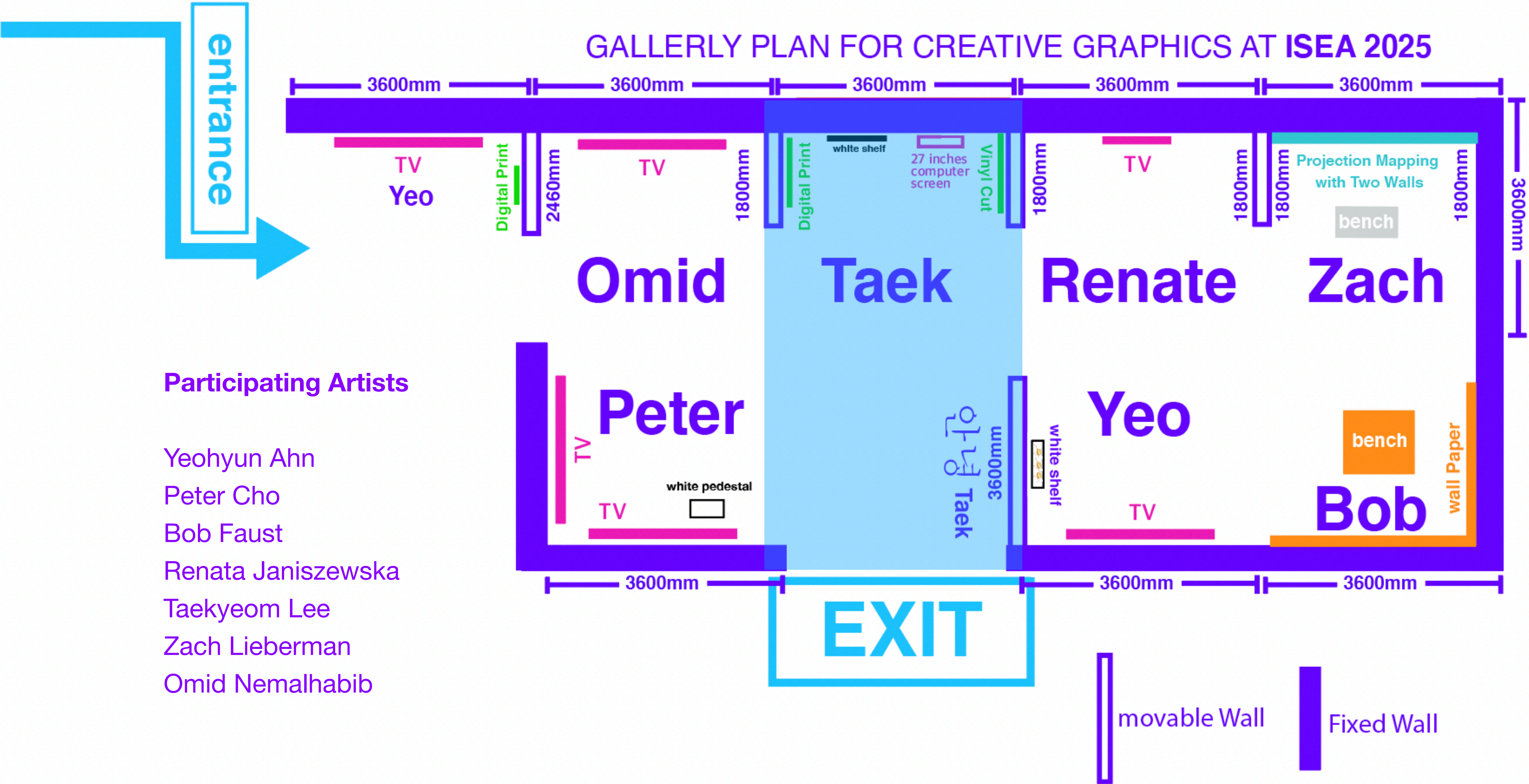
Omid Nemat Habib

### Biography

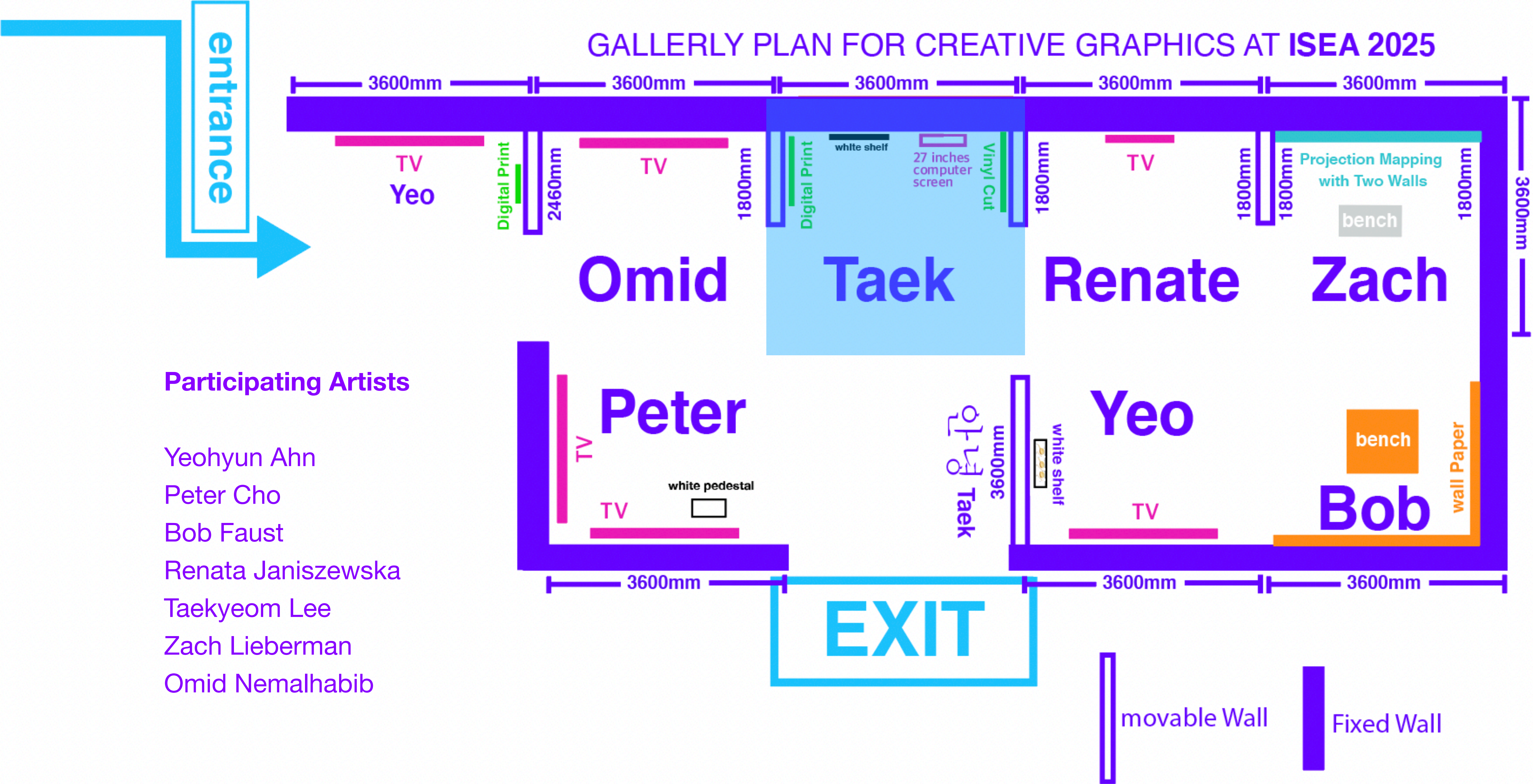
Taekyeom Lee is a distinguished interdisciplinary graphic designer and visionary design educator known for his innovative integration of emerging technologies into visual communication design. He is currently an Associate Professor of Graphic Design at Indiana University Bloomington. He received an MFA in Graphic Design from the University of Illinois at Urbana-Champaign. His research explores unconventional materials and alternative solutions to create tangible typography, graphics, and even designed objects using digital fabrication. He infused 3D printing into his research and has been experimenting with various methods and materials for tactile experiences. His latest project aims to make graphic design more accessible with tactility and materiality. He has presented through national and international conferences, including AIGA Design Conference, SEGD, AIGA DEC, ATypI, Design Incubation, CAA, DEL, ISEA, IEEE VIS, TypeCon, Tipografia México, UCDA, and NCECA. His work has been featured in various media. His research draws attention nationally and internationally. He exhibited his work and provided workshops and lectures nationwide and abroad.

### Work Description

Presented as part of the group exhibition Creative Graphics, this work explores the expanded possibilities of graphic design beyond conventional formats. Rooted in the theme 동동왕래 (Dong-Dong Wang-Rae)—a poetic expression of movement, circulation, and mutual exchange—the project was originally developed as the visual identity for the ISEA 2025 conference, which centers on creative flows across disciplines and cultures. This contribution is grounded in the belief that graphic design is not static but living—an evolving system capable of materializing complex ideas, emotions, and transitions. Typography becomes a spatial and emotional medium—at once rhythmic and reflective—mirroring the conceptual motion embedded in the theme. A key element is a typographic exploration of the word “안녕,” which carries the dual meanings of “hello” and “farewell,” capturing the liminal, resonant quality of 동동왕래 as both a greeting and a parting, an arrival and a departure. The exhibition also showcases an interactive piece created in collaboration with Yeohyun, using Processing and libraries such as OpenCV for computer vision, the Sound Library for audio integration, and DeepVision. The real-time interaction responds to input from an external webcam and ambient sound, offering an immersive experience of the conference theme, 동동. Accompanying these works are visual compositions and tangible media—including custom 3D-printed objects, merchandise, and interactive screens—that activate a multisensory encounter with language and design. By participating in Creative Graphics I, this work reflects on the role of design as a connector across boundaries—between individuals, disciplines, and temporal states. This exhibition invites viewers to engage with graphic design as an extended practice: one that flows resonates and makes space for both presence and passage.





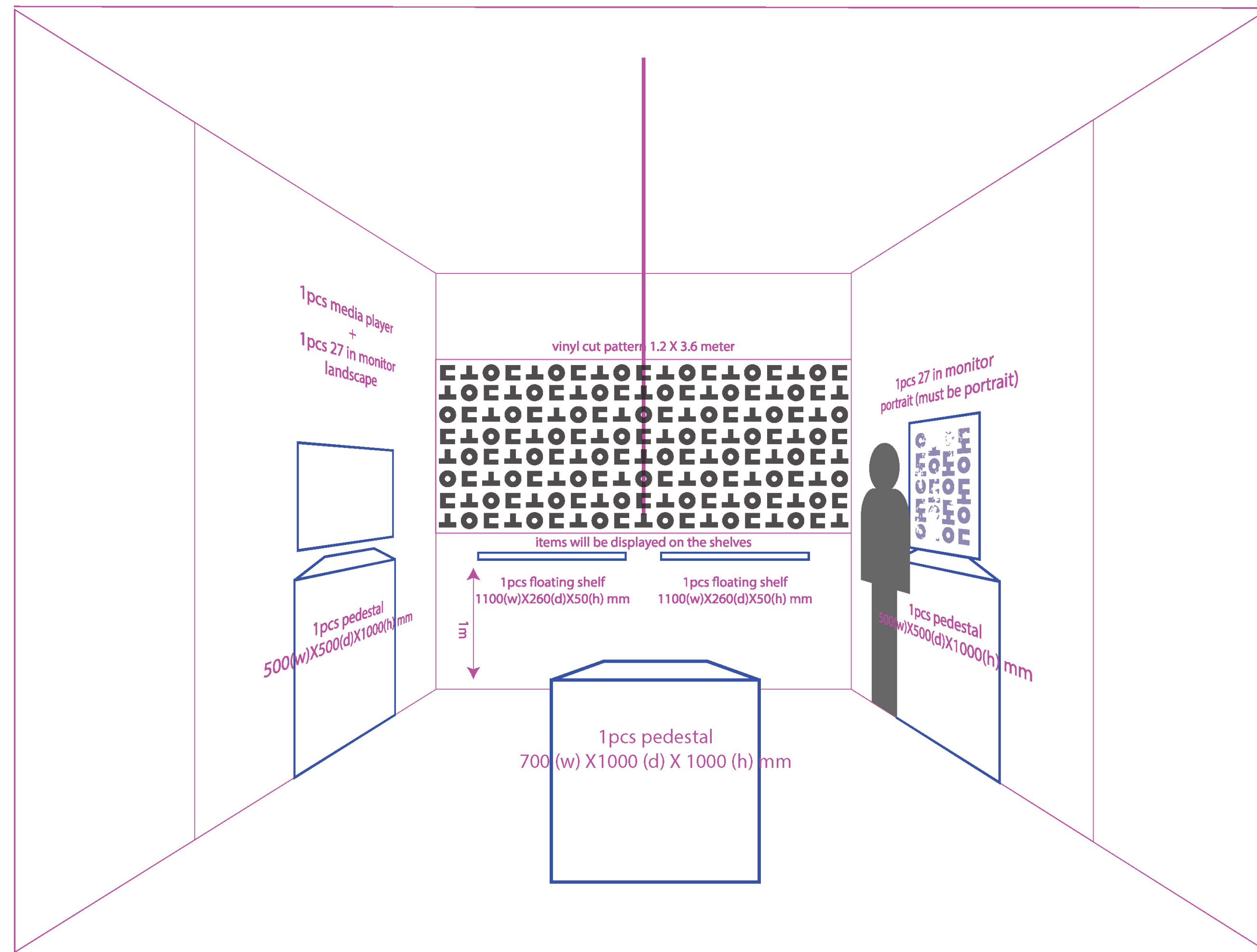


Participating Artists

- Yeohyun Ahn
- Peter Cho
- Bob Faust
- Renata Janiszewska
- Taekyeom Lee
- Zach Lieberman
- Omid Nemaalhabib



## possible installation from the ceiling



**Taekyeom Lee**

## Taekyeom Lee Gallery plan for ISEA 2025

### Requested Tech equipment

- 2pcs 500X500X1000 mm pedestal
- 1pcs 700X1000X1000 mm pedestal
- 1pcs media player (playing videos or images)
- 2pcs HDMI cable

Lighting can be 50%

Need three (3) Spotlights

\*Dong-dong design goods for ISEA 2025 will be displayed on the shelves.

### Requested purchase request

- 3pcs Ikea LACK floating shelf (110X26 cm)
- 1pcs vinyl cut pattern (360X120 cm)

Link to purchase LACK (3 pcs)

[www.ikea.com/kr/ko/p/lack-wall-shelf-white-70282181/](http://www.ikea.com/kr/ko/p/lack-wall-shelf-white-70282181/)

Link to order vinyl cut

[www.redprinting.co.kr/ko/product/item/AI/AISTCUT](http://www.redprinting.co.kr/ko/product/item/AI/AISTCUT)





**ISEA2025**  
**SEOUL, KR**

**CREATORS'**  
**UNIVERSE**



wall 1.8 meter long

1pcs media player  
+  
1pcs 27 in monitor  
landscape

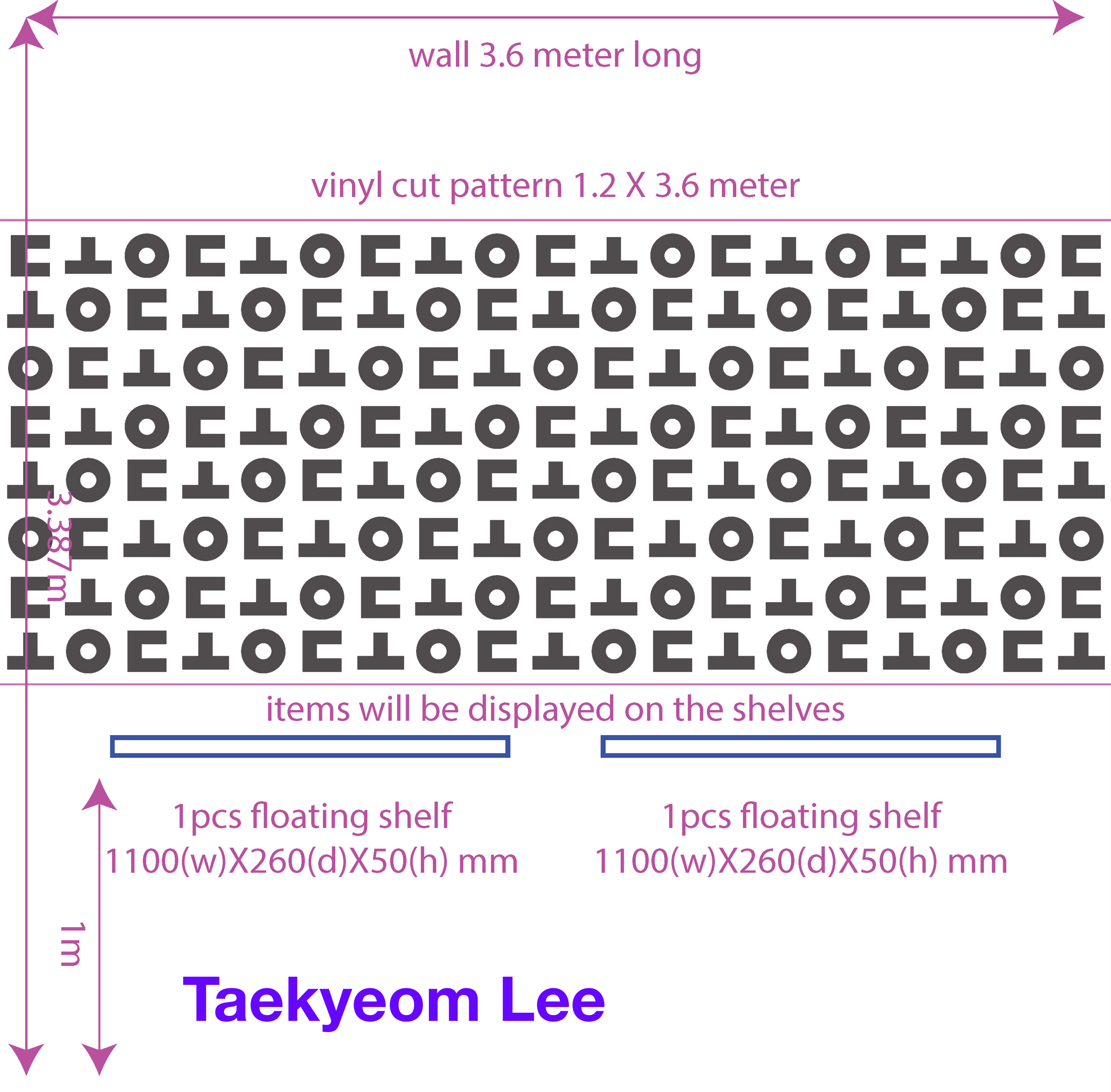


3.387m

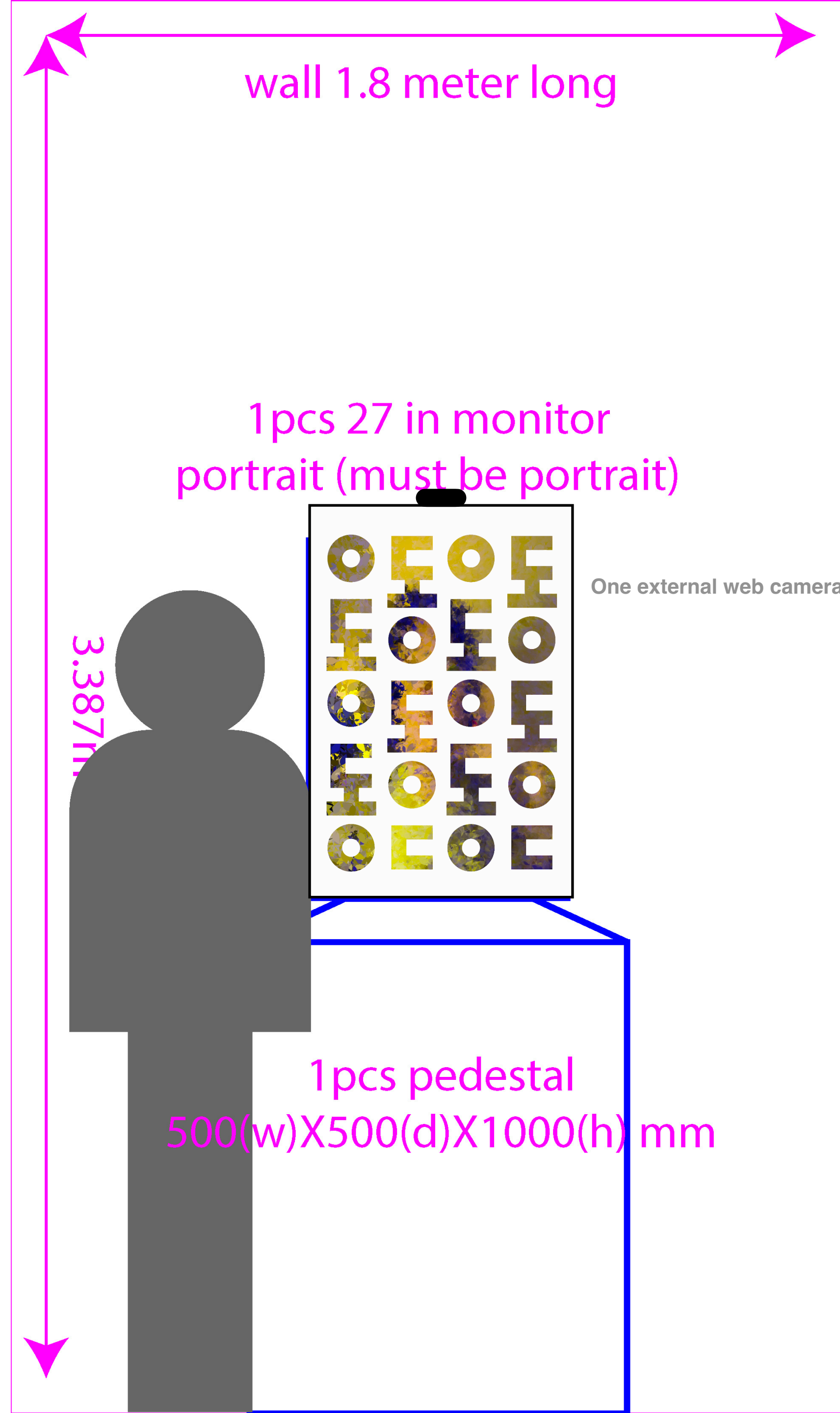
1pcs pedestal  
500(w)X500(d)X1000(h) mm

Taekyeom Lee







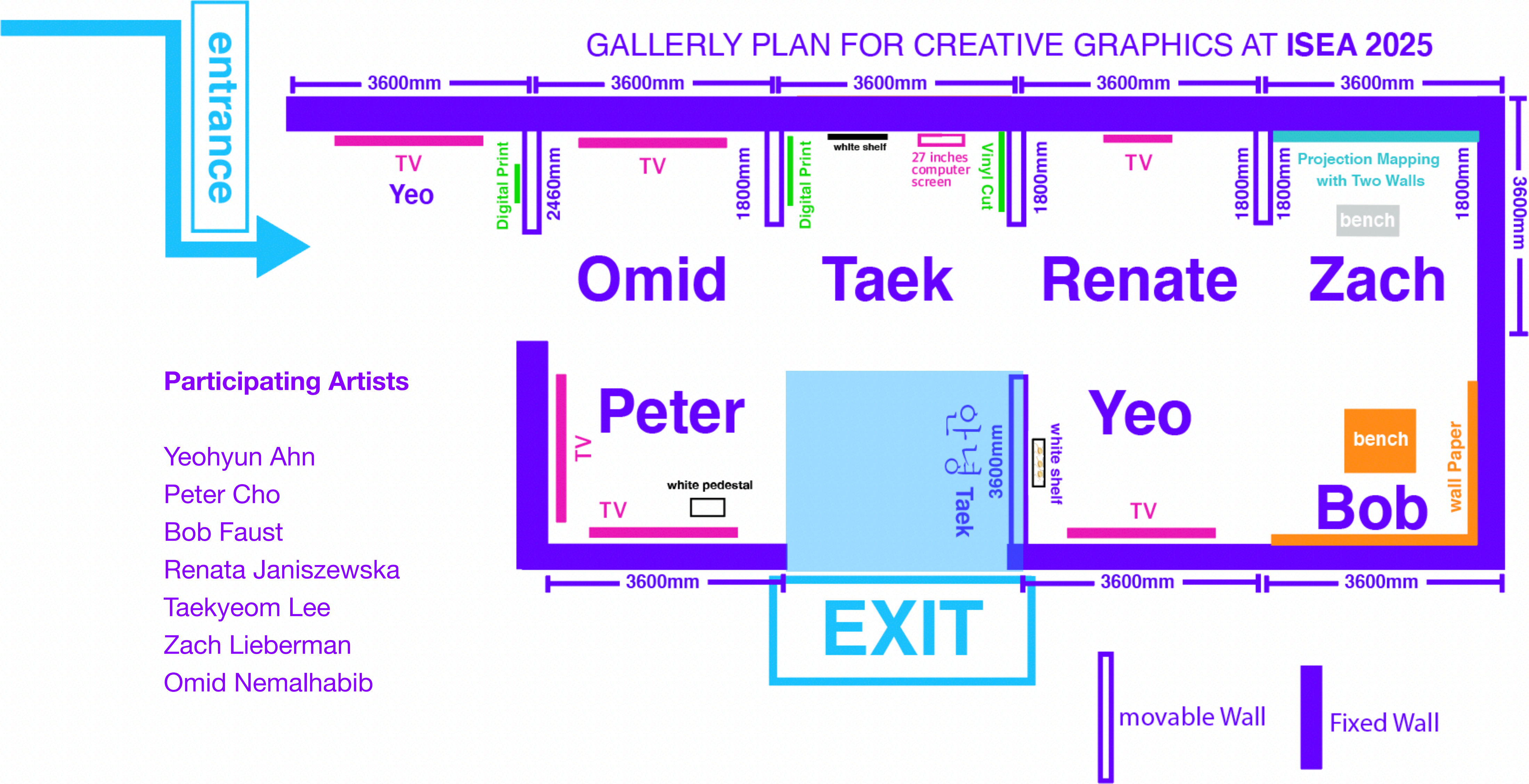


**Taekyeom Lee**





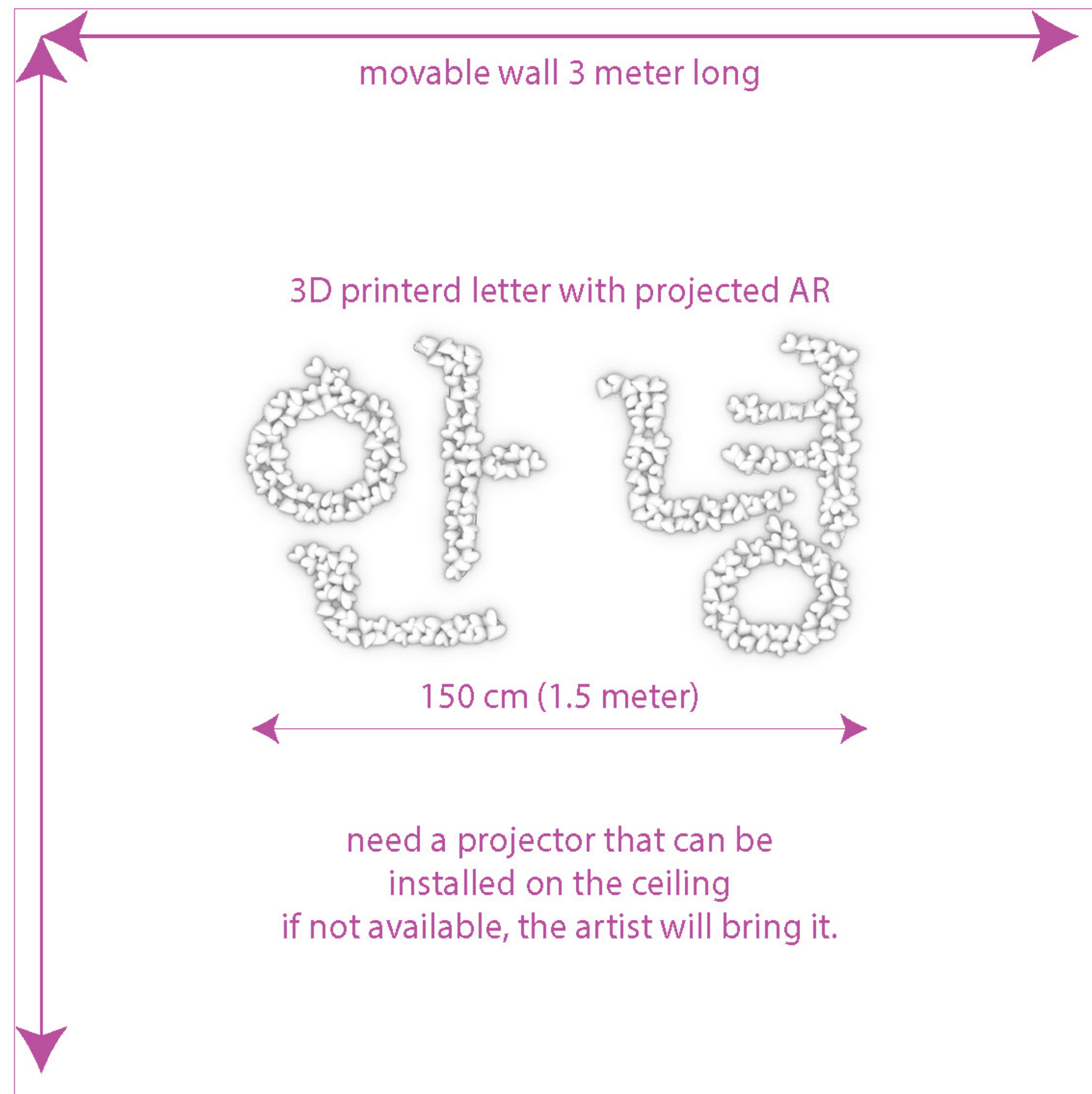




Participating Artists

- Yeohyun Ahn
- Peter Cho
- Bob Faust
- Renata Janiszewska
- Taekyeom Lee
- Zach Lieberman
- Omid Nemaalhabib





## Taekyeom Lee Gallery plan for ISEA 2025

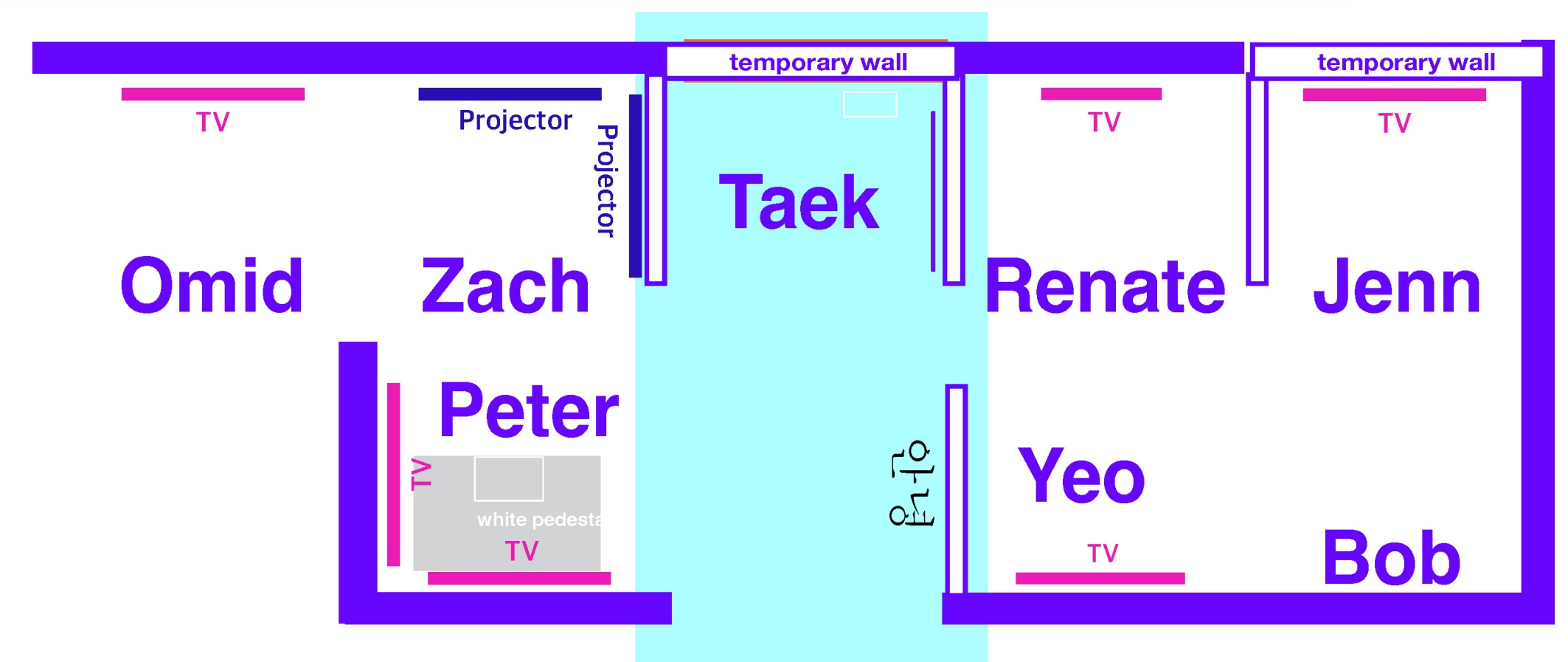
### Requested Tech equipment

- 1pcs projector 3k lumen
  - (installing on the ceiling)
- \*please let me know if a projector is not available. I will bring it from the US. Then I will need an adapter for power supply.

Lighting can be 50% or lower.

### Requested purchase request

- 1pcs double sided tape
- 1pcs small pins or nails





## Participating Artists

Yeohyun Ahn

Peter Cho

Bob Faust

Renata Janiszewska

Taekyeom Lee

**Zach Lieberman**

Omid Nematlabib

## Biography

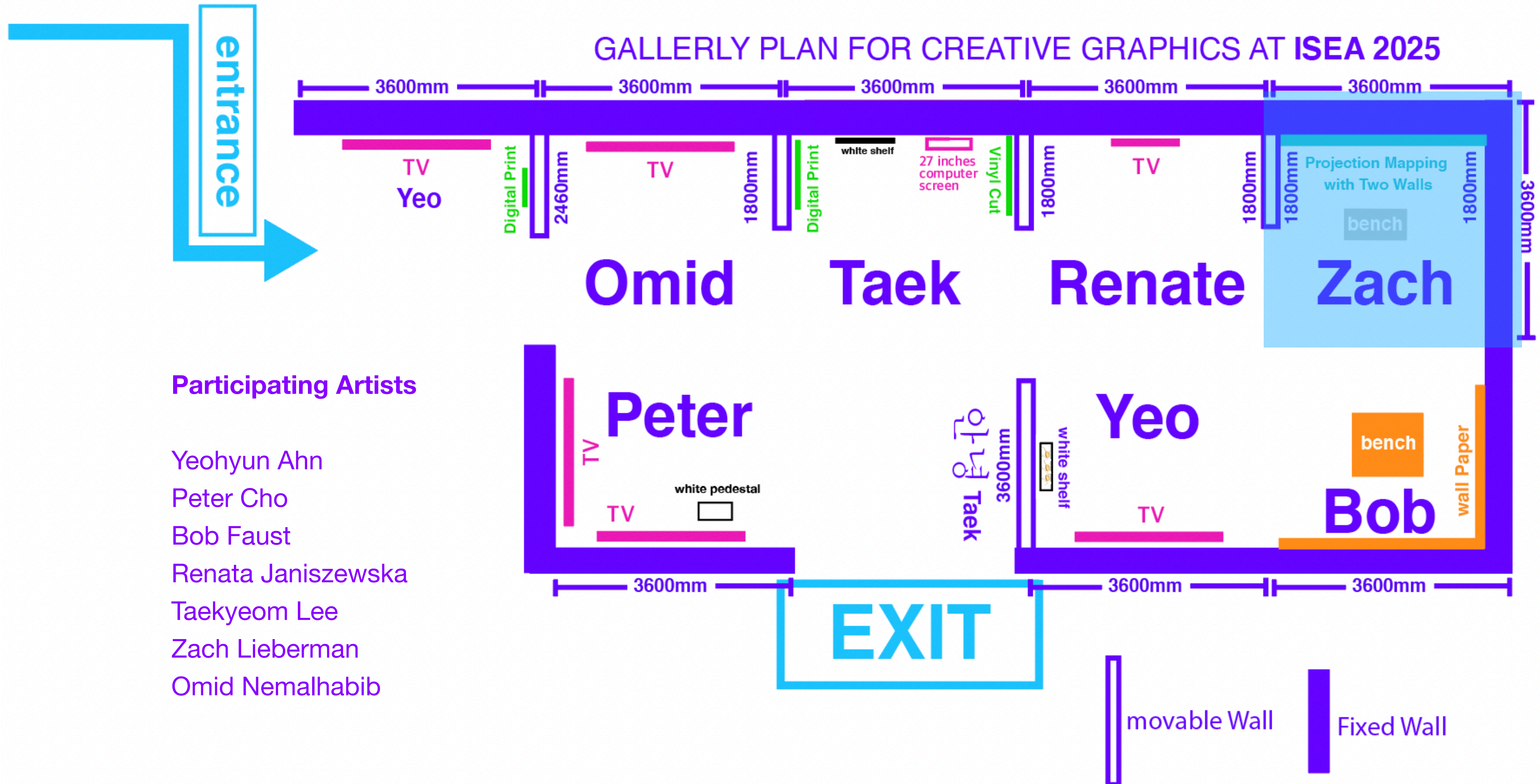
Artist, researcher, and educator Zachary Lieberman creates interactive art that amplifies human gestures—bringing drawings to life and transforming silhouettes into music. He co-created openFrameworks and co-founded the School for Poetic Computation. Named among Fast Company's Most Creative People, he now leads MIT Media Lab's Future Sketches group. Zachary Lieberman is an artist, researcher, and educator with a simple goal: he wants you surprised. In his work, he creates performances and installations that take human gesture as input and amplify them in different ways -- making drawings come to life, imagining what the voice might look like if we could see it, transforming people's silhouettes into music. He's been listed as one of Fast Company's Most Creative People and his projects have won the Golden Nica from Ars Electronica, Interactive Design of the Year from Design Museum London as well as listed in Time Magazine's Best Inventions of the Year. He creates artwork through writing software and is a co-creator of openFrameworks, an open source C++ toolkit for creative coding and helped co-found the School for Poetic Computation, a school examining the lyrical possibilities of code. He's a professor at MIT's Media Lab, where he runs the Future Sketches group.

## Work Description

This immersive projection showcases Zach Lieberman's playful experiments with typography through code. Part of his daily sketching practice, these animations explore letters as living entities—stretching, bending, and transforming with organic movement. Lieberman's approach combines mathematical precision with artistic intuition, turning rigid letterforms into fluid expressions. Typography breaks free from static constraints: blobs morph into letters, body contours shape sentences, and geometric algorithms breathe life into text. These experiments reflect Lieberman's belief that consistent creative practice leads to unexpected discoveries and spontaneous visual poetry in the digital realm. This immersive projection showcases Zach Lieberman's playful experiments with typography through code. Part of his daily sketching practice, these animations explore letters as living entities—stretching, bending, and transforming with organic movement. Lieberman's approach combines mathematical precision with artistic intuition, turning rigid letterforms into fluid expressions. Typography breaks free from static constraints: blobs morph into letters, body contours shape sentences, and geometric algorithms breathe life into text. These experiments reflect Lieberman's belief that consistent creative practice leads to unexpected discoveries and spontaneous visual poetry in the digital realm.



2025년 4월 9일 기준 (한국)





# Zach Lieberman

Projection to One Wall

## Required Tech Equipments

One Projector (4K)  
One Mount for a Projector on Ceilings  
One Mac mini M4  
One External Speaker (a powered speaker)

## Extras

Two Power cables for projector and Mac Mini  
Two Power Outlets (220V)  
One Cable ties  
One Gaffer's tape  
One Plastic cable channeling

One Bench for two people

**Sound Option: Ambient Background Sound**

**Lighting Option: 10% Brightness**

One Bench for Two People



GALLERLY PLAN FOR CREATIVE GRAPHICS AT ISEA 2025

entrance

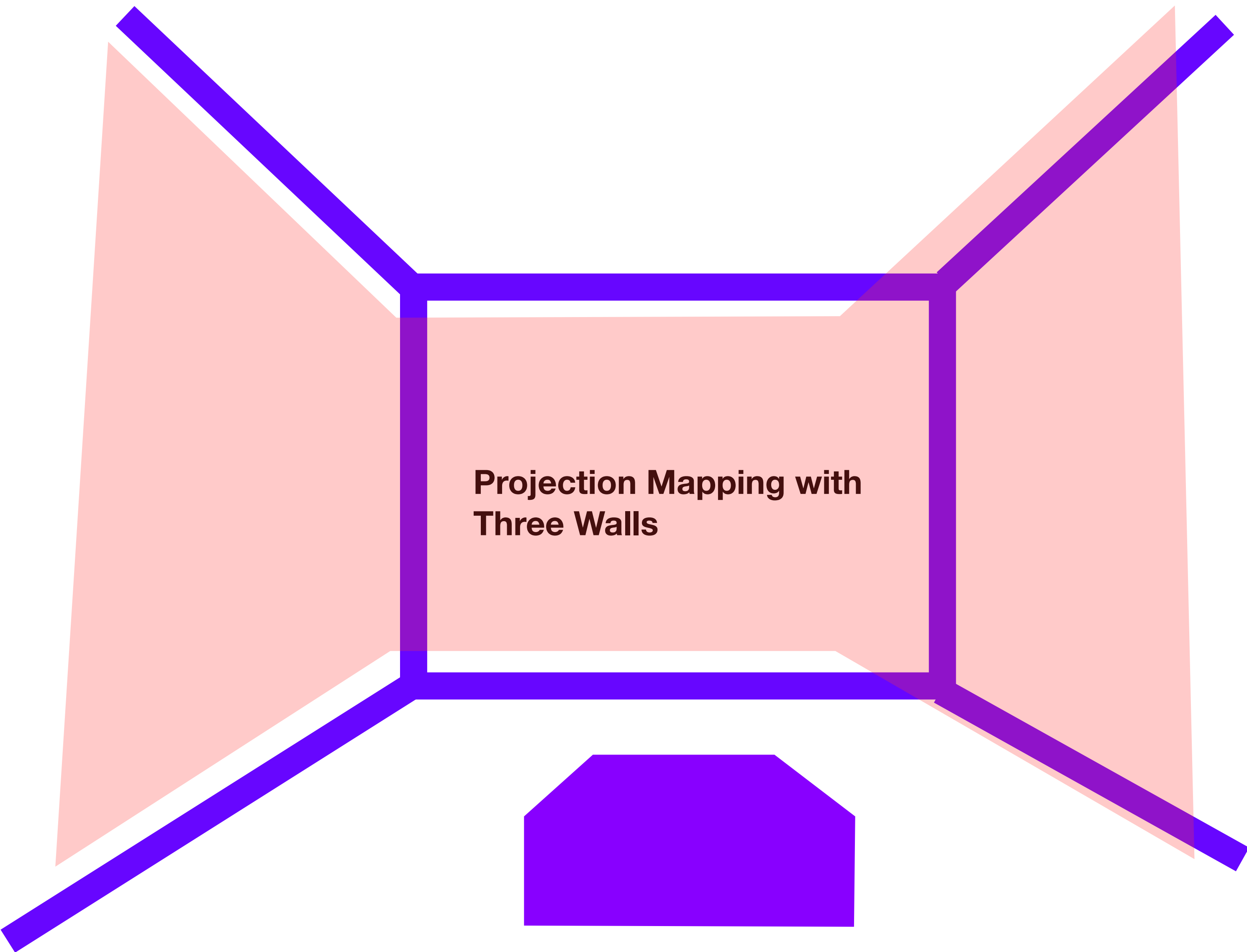


Participating Artists

- Yeohyun Ahn
- Peter Cho
- Bob Faust
- Renata Janiszewska
- Taekyeom Lee
- Zach Lieberman
- Omid Nemalhabib



# Zach Lieberman



## Required Tech Equipments

- One Projectors (4K)
- One Mounts for Projectors on Ceilings
- One Mac mini M4 (본인컴퓨터사용문의중)
- One External Speaker (if possible, genelec 8020)

## Extras

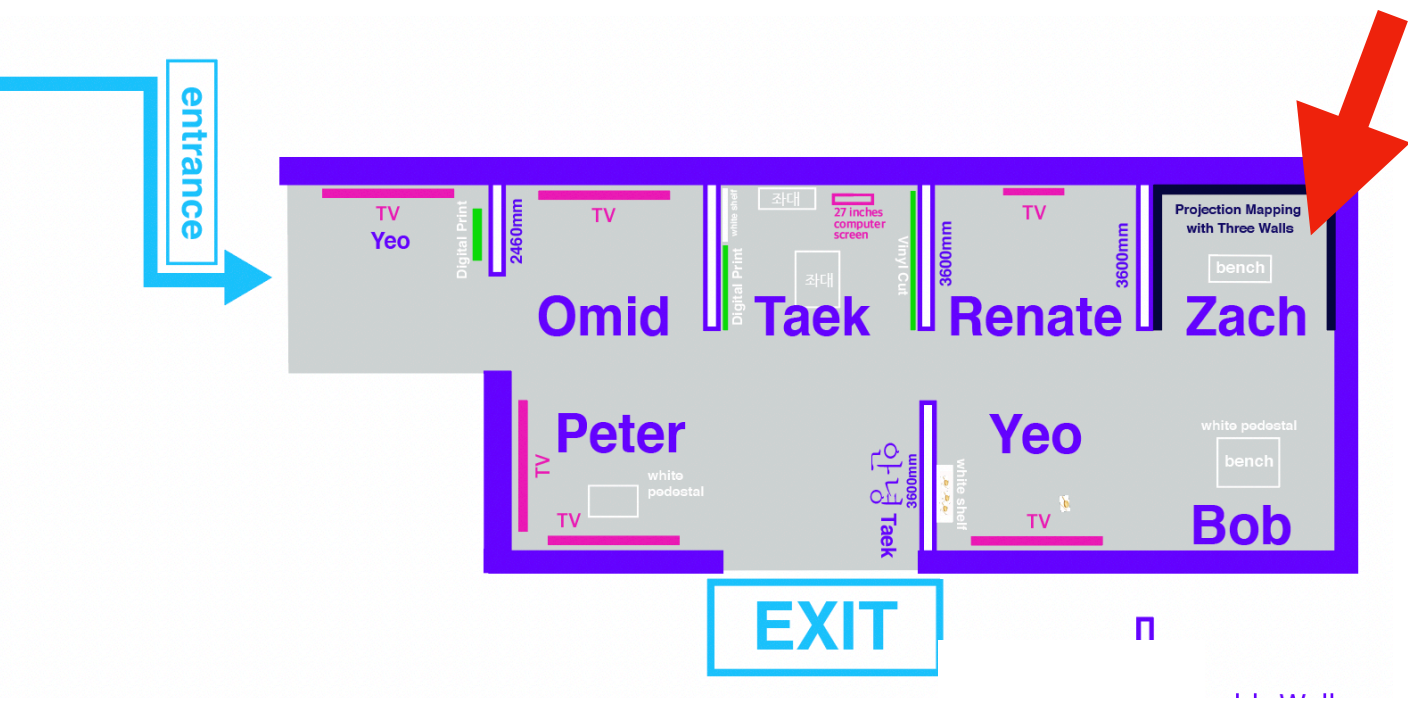
- Four Power cables for projector, speaker, Mac Mini, etc
- Four Power Outlets (220V)
- One Cable ties
- One Gaffer's tape
- One Plastic cable channeling

## One White Pedestal ( Bench) :

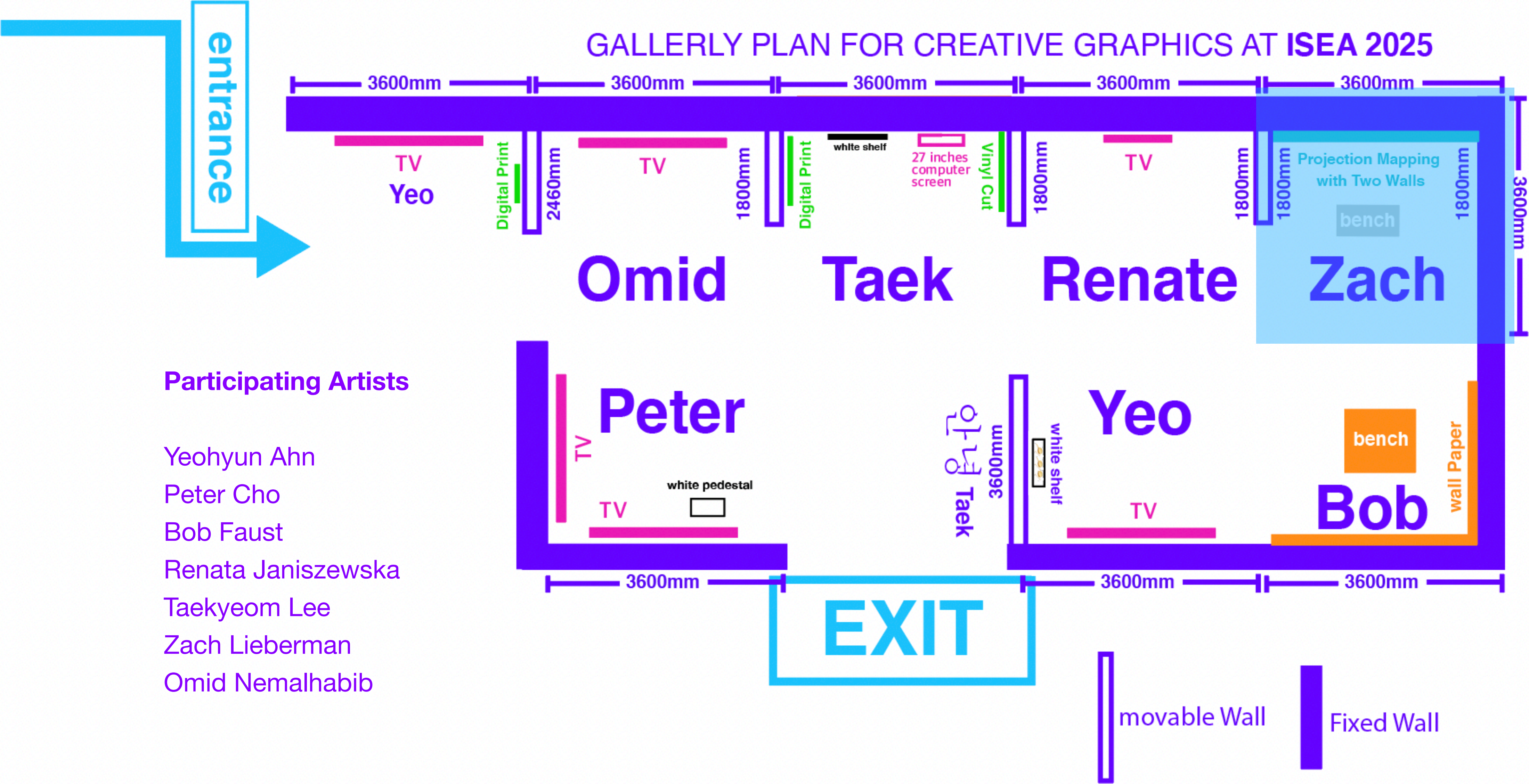
457mm (w) x 457mm (h) x 1320mm (d)

**Sound Option: Ambient Background Sound**

**Lighting Option: 10% Brightness**







Participating Artists

- Yeohyun Ahn
- Peter Cho
- Bob Faust
- Renata Janiszewska
- Taekyeom Lee
- Zach Lieberman
- Omid Nemaalhabib



# Zach Lieberman

Projection to One Wall

## Required Tech Equipments

One Projector (4K)  
One Mount for a Projector on Ceilings  
One Mac mini M4  
One External Speaker (a powered speaker)

## Extras

Two Power cables for projector and Mac Mini  
Two Power Outlets (220V)  
One Cable ties  
One Gaffer's tape  
One Plastic cable channeling

One Bench for two people

**Sound Option: Ambient Background Sound**

**Lighting Option: 10% Brightness**

One Bench for Two People



## Participating Artists

Yeohyun Ahn

Peter Cho

Bob Faust

Renata Janiszewska

Taekyeom Lee

Zach Lieberman

Omid

Nemalhabib

## Biography

Omid Nemalhabib is an independent graphic designer and artist with a bold focus on multilingual typographic approach. He is co-founder of Studio Melli, an independent design practice based in Tehran/Iran, and The Hague/The Netherlands.

He strives to discover a profound connection between visual poetry, culture, and graphic design by using typographic narratives and experimenting with letterforms. His objective is to create significant typographic systems by examining the interaction between analog techniques, tools, and digital technology.

## Work Description

This kinetic typographic work emerges from a self-designed typeface inspired by ancient Persian mysticism and the poetic potential of limitation. Through experimental motion, analog methods, and personal writing systems, the piece questions how language—beyond legibility—can become a memory, protest, ritual, or whisper. Typography here is not merely a vessel for information but a living, shifting form of expression. This work invites viewers to listen beyond words and to imagine new ways of seeing, hearing, and feeling language—between sound and silence, tradition and invention, control and intuition.

This kinetic motion typographic work begins with a question rooted in Persian mysticism—used here not as a riddle to be solved, but as a framework for reimagining language and typography. The artist approaches type not simply as a tool for communication, but as a dynamic, emotional, and transformative force. Created using a self-designed typeface developed through analog techniques and intuitive experimentation, the work challenges conventional ideas of legibility and textual form. Set in motion across a large screen, the typography escapes its traditional role as a carrier of information and instead becomes a visual and sensory experience—gestural, atmospheric, and alive.

The piece investigates how language can hold memory, carry protest, or whisper in a voice only some can hear. Inspired by the rituals of calligraphy, yet unconstrained by its formal rules, this work imagines a new kind of typographic narrative that resists linearity and embraces imperfection. Rather than adhering to strict linguistic systems, the work constructs a personal, intuitive visual language—one that acknowledges cultural histories while simultaneously subverting them. Between noise and stillness, presence and absence, a new form of expression begins to take shape. This piece ultimately invites viewers to reconsider the boundaries of type and language. It repositions typography as a space for resistance, reflection, and reinvention—where meaning is not just read, but felt. Through constraint, the artist finds liberation. Through typography, a new voice emerges.

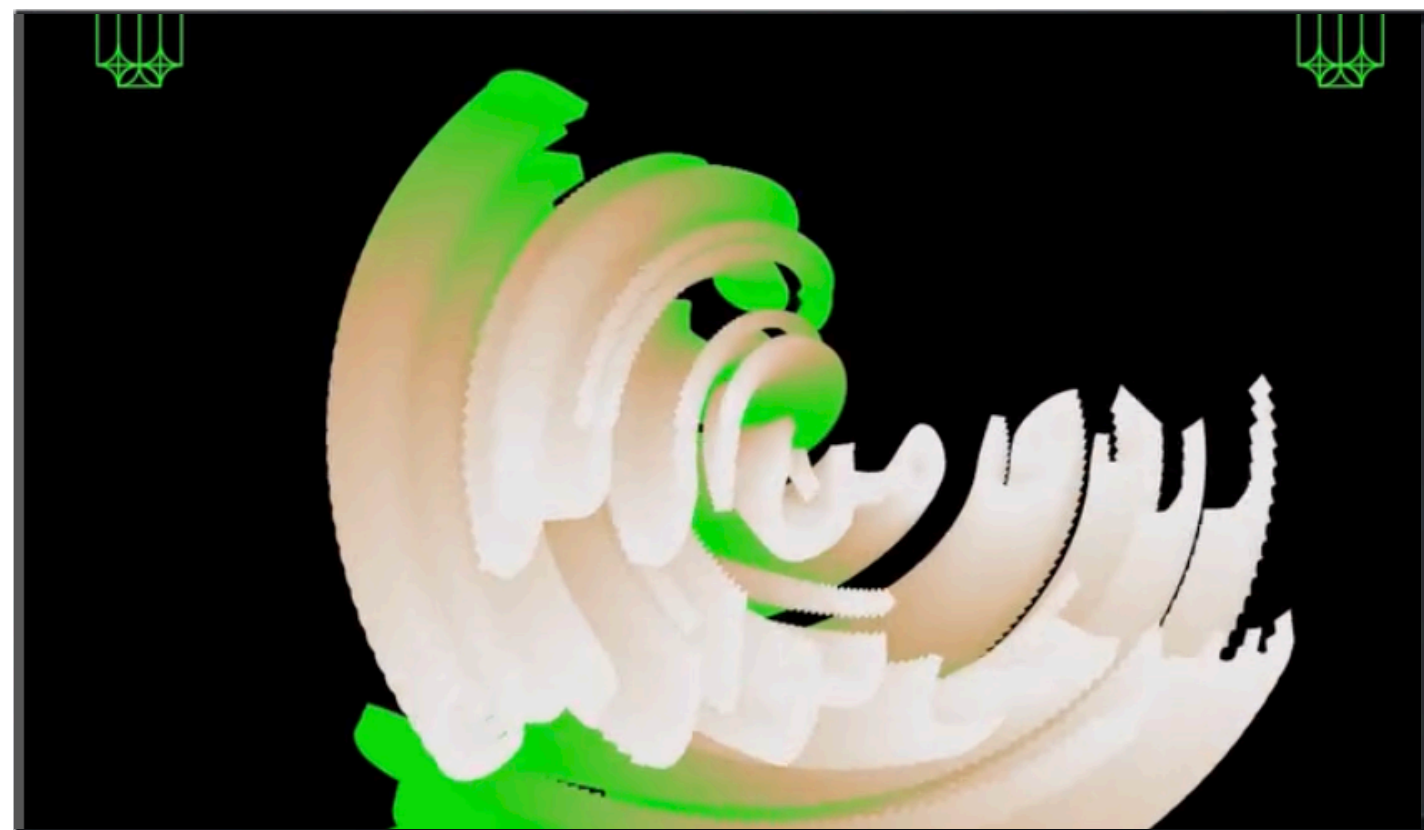


# Omid NemaIhabib

Note: 이 작가분은 그냥 .mov or .mp4로 전시할 예정입니다.

Mac mini Mounted  
Behind

80-85 inch television



Distance (120 cm)



One Plastic cable channeling

## Required Tech Equipments

One 80-85 inch television

One Mac mini (일반) to the back of tv

(HDMI 외장하드로 대체가능 or Media Player for MP4)

## Extras

One HDMI cable

One Power cables for TV

Two Power Outlets (220V)

One Cable ties

One Gaffer's tape

One Plastic cable channeling

**Lighting Option: 50% Brightness**



# Purchase Requests:

## Yeohyun Ahn's Purchase Request:

Traditional Korean Drums (한국전통악기 소고)

주문: <https://shorturl.at/SByzO>. 수량: 3

One White Wall Shelv for Korean Drums:

주문: <https://shorturl.at/jB7Gg>, 수량: 1

Digital Print on Canvas with Gallery Wrapping

<https://www.redprinting.co.kr>: 7만원미만예상

800 mm x 800 mm (Digital Print on Canvas): 수량: 1

## Request List for Computer

### Equipments:

Yeohyun Ahn (개인용맥북 사용예정)

Peter Cho (Mac Mini M2 Q:1 & Media Player)

Bob Faust

Renata Janiszewska (일반 Mac mini, Q:1)

Taekyeom Lee (개인용맥북 사용예정 & Media Player)

Zach Lieberman (Mac mini M4, Q:1)

Omid NemaIhabib (일반 Mac mini Q:1or & Media Player)

## Faust's Purchase Request:

Coated Canvas Panel to Order in South Korea:

<https://www.morningframe.co.kr>

or 점착시트: <https://www.redprinting.co.kr/ko/product/item/AH/AHSPXXX>

Baby Bench Wrapping Paper

점착시트: <https://www.redprinting.co.kr/ko/product/item/AH/AHSPXXX>

Curator's Note: Yeohyun Ahn will have a meeting with him between April 10-25, 2025

## Taekyeom Lee'purchase request

Ikea LACK floating shelf (110X26 cm), 수량: 3

주문: Purchase LACK

[www.ikea.com/kr/ko/p/lack-wall-shelf-white-70282181/](http://www.ikea.com/kr/ko/p/lack-wall-shelf-white-70282181/)

vinyl cut pattern (300X120 cm), 수량: 1

scraper and transfer paper, 수량: 1

\*if not available, please let me know. if so,  
I will cut the vinyl in the US and bring them.

Curator's Note: : <https://www.redprinting.co.kr> 에서 주문가능합니다.



G-MAP 기관협력전

# CREATIVE GRAPHICS Part II

**G-MAP** of Contemporary Art Museum, KwangJu, South Korea

**July** 10- August 30, 2025

GUEST CURATOR: YEOHYUN AHN



## Creative Graphics Part II at the G-MAP.

Graphic design has a history that spans over 15,000 years. It started with cave paintings and progressed through the Gutenberg printing press and the Industrial Revolution. The 20th century brought digital art and new media. Graphic design is crucial in improving visual communication on various platforms. The theme, "동동 (憧憧, Dong-Dong)," highlights the importance of human emotions in building strong community connections. The exhibition showcases innovative and experiential graphic works that reflect the theme using creative coding, artificial intelligence, digital fabrication, and extended realities. It aims to foster a trustworthy global unity enriched by creative graphic design for digital art.

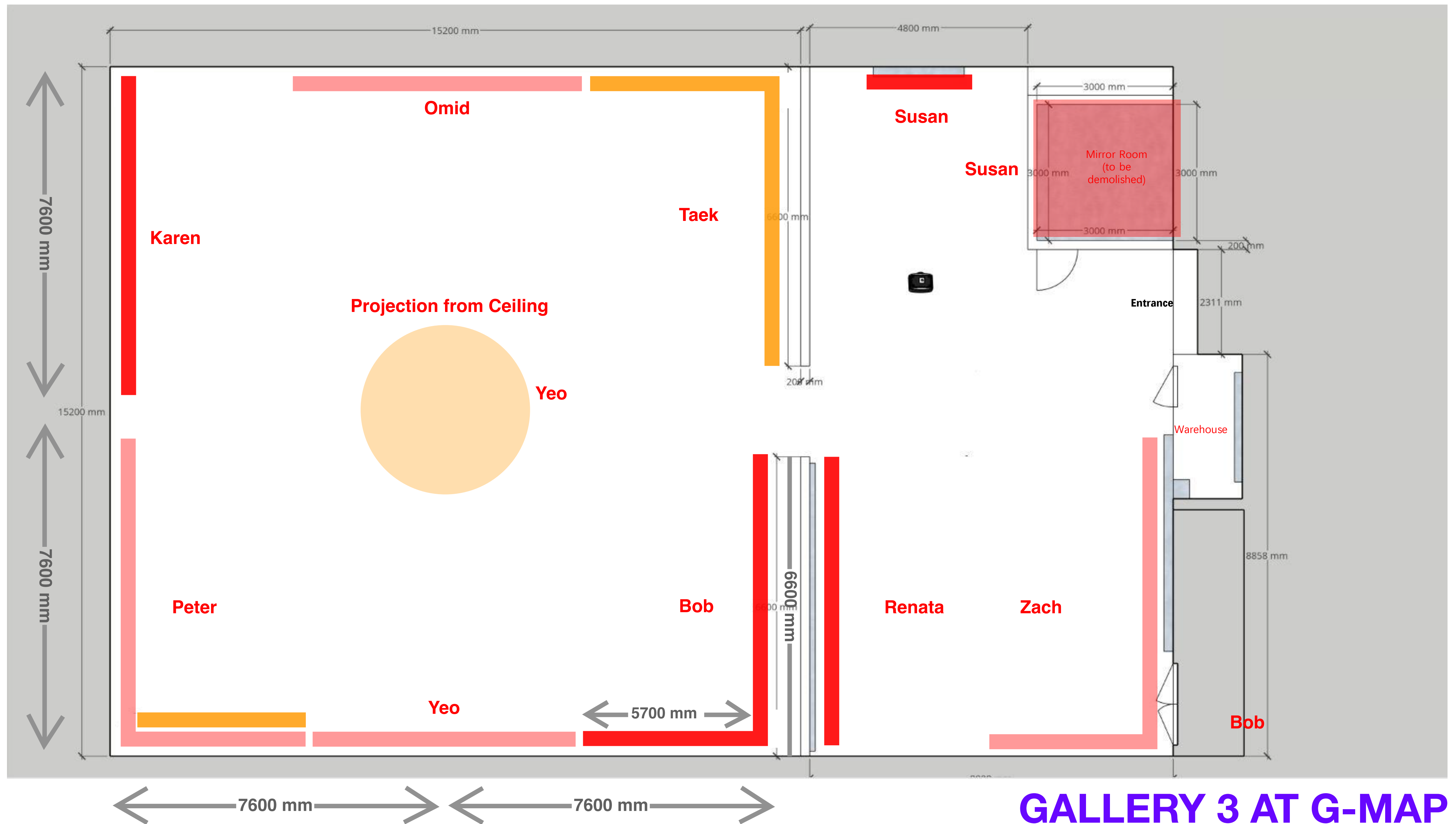
Must update.

Guest Curator: Yeohyun Ahn

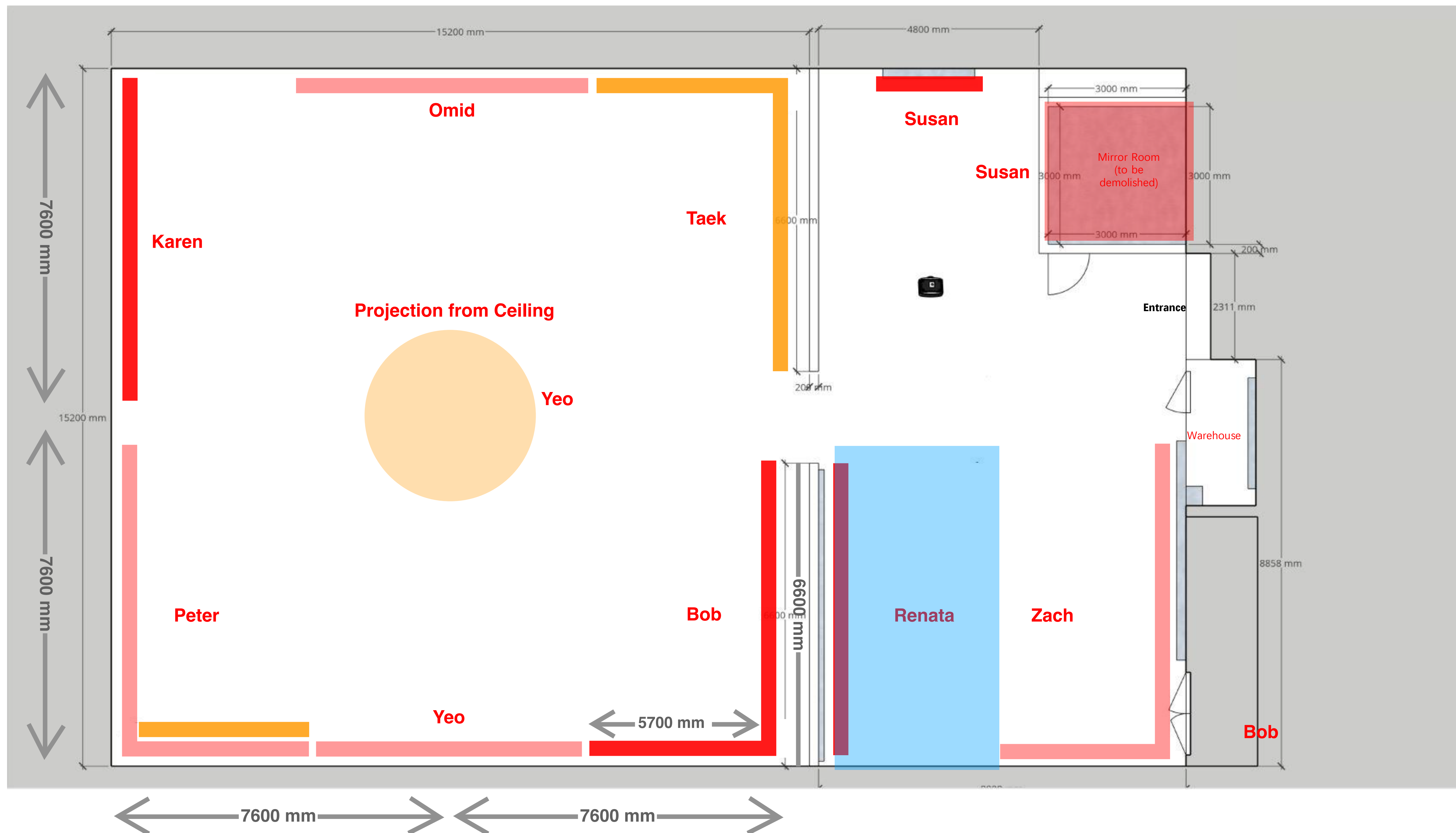
### Participating Artists

Yeohyun Ahn,  
Peter Cho  
**Susan Detroy**  
Bob Faust  
Renata Janiszewska  
Taekyeom Lee  
Zack Lieberman.  
**Karen Lafleur**  
Omid NemaHabib







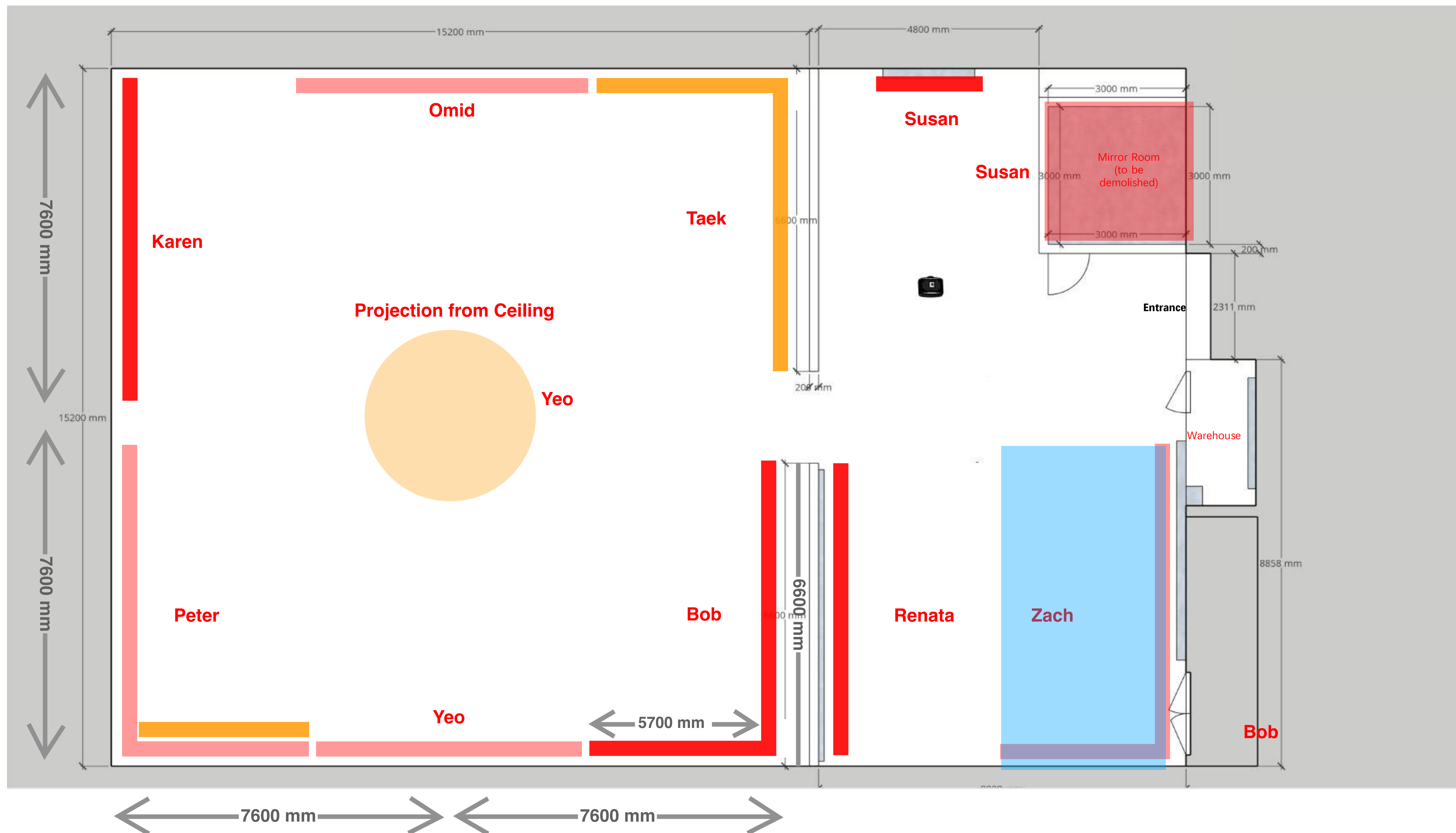




**Renata Janiszewska**











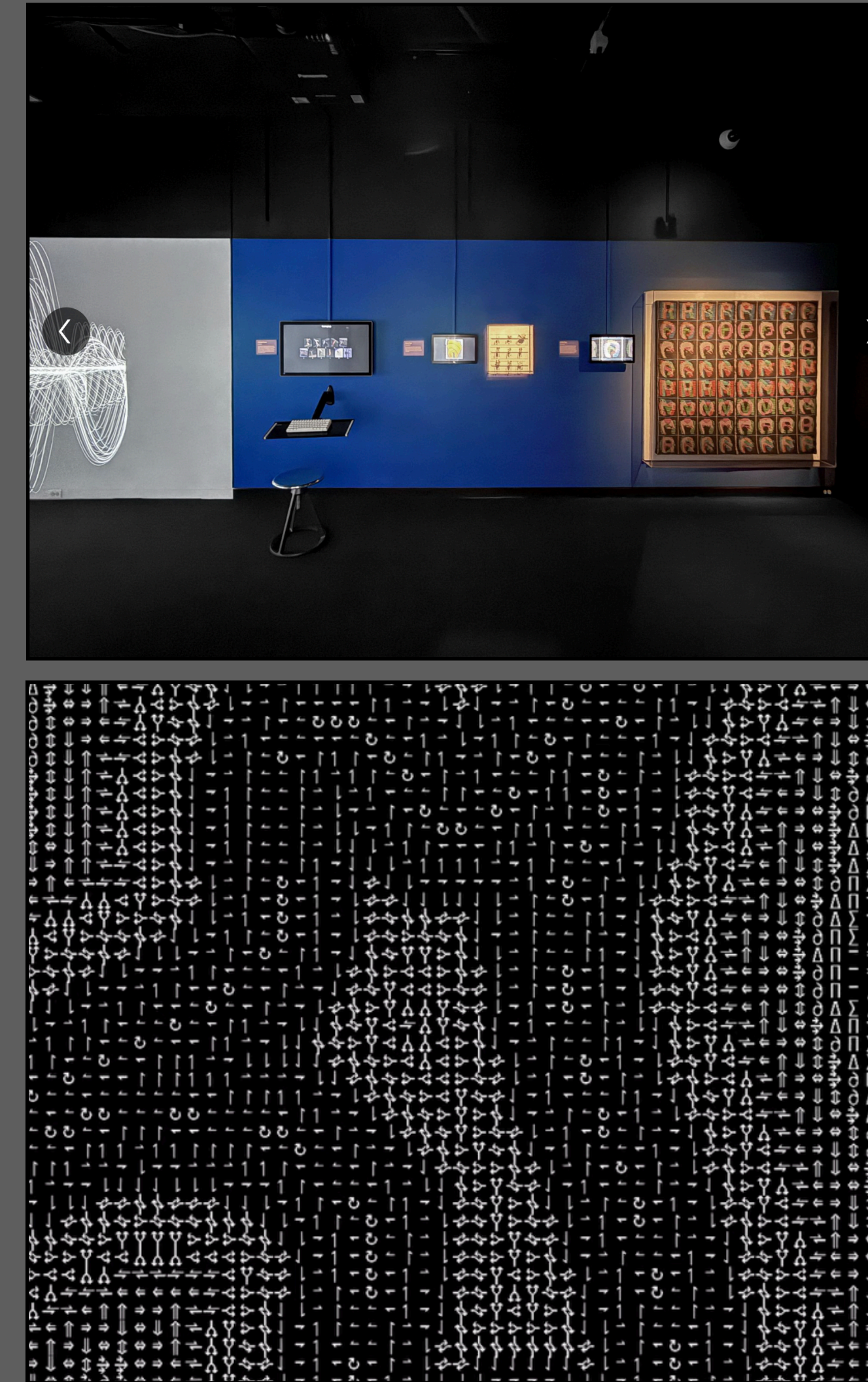
**Zach Lieberman**



**Zach Lieberman**

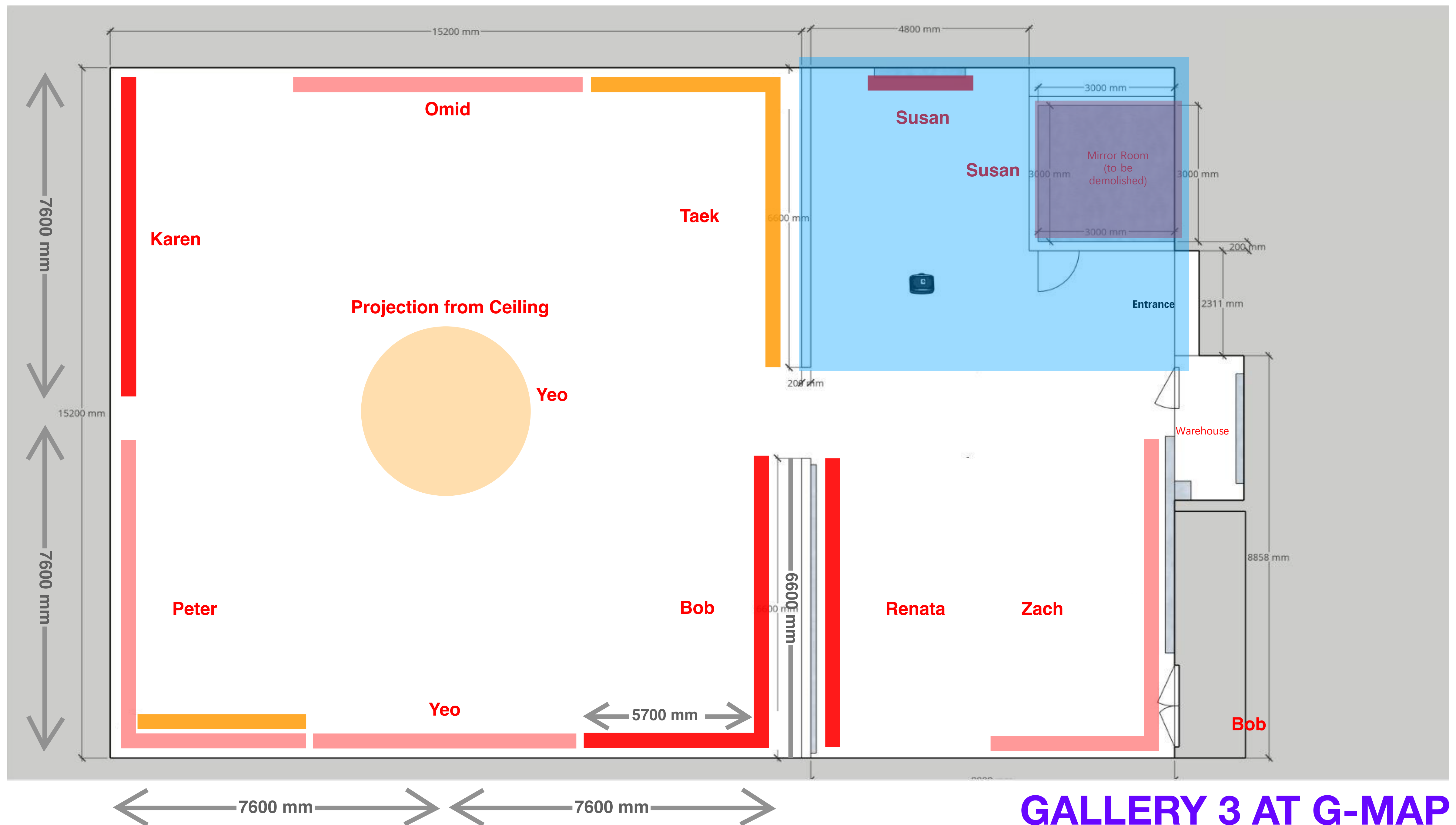






‘Future Type’ at the MIT Museum in collaboration with the Future Sketches group at MIT Media Lab, run by Zach Lieberman and curated by Jonathan Duval.









**Susan Detroy**





**Susan Detroy**



# G-MAP COMPUTER EQUIPMENT

A1:E1 | fx 【이동 가능 장비】

	A	B	C	D	E	F
1	【이동 가능 장비】					
2	Numbers	Items	Specificaiton & Size	Quantity	비고	
3	1	LASER PROJECTOR	6500 ANSI, WUXGA(FHD support), DLP	18	dwu630-gs 140-132107-XX lens(1.22-1.53:1)	
4	2	TV	60"	3	USB Port, Bracket Included	Peter Reserved One
5	3	TV	75"	3	USB Port, Bracket Included	Renate Reserved One. Susan Reserved One
6	4	MONITOR	27"	2	Bracket Included	
7	5	SETTOP PC(MINI PC)	i3	2		
8	6	PC	i7/rtx3070	2		
9	7	VR	OCULUS QUEST2	5		
10	8	AR	Hololense	2		
11	9	POWERED SPEAKER	41W	10		
12	10	이동형 스탠드	S/M	3		
13		DLP LASER PROJECTOR	10000 ANSI, 4K	3		Peter Reserved One
14		하드케이스 (External Hard-driver)	캐스터 부착	3		
15		OPTION LENS	0.55-0.69:1	3		
16		ACTIVE SPEAKER	JBL 305P MK2	10		
17		SPEAKER BRACKET		10		
18		MEDIA SERVER	19, 2TB SSD, 64G / 5080	2		
19		MONITOR	27"	2		
20						



## Exhibition Budget: \$29,000.00

Artists' honorariums: \$7,200.00, **Nine** Artists x \$800 = \$7200.00

Curator (Yeohyun Ahn)'s fee: \$1000.00

Note: Yeohyun Ahn's monthly income at UW-Madison: \$8230.00

Exhibition Installation & Extra Printing Cost: \$20,000.00 by G-MAP.

Exhibition Design Production Cost: \$4000.00

Exhibition Designer' (Taekyeom Lee)s fee: Pending

Taekyeom Lee's monthly income at IU Bloomington: \$7980.00

Will update.



# Timeline

April, 2025: Invitational Letter to Send by G-MAP

May 1, 2025: Gallery Plan & Tech Request Dues, Curatorial Statement Due

June 1, 2025: Digital Files Submission & Press Release Form Due

June 1-20, 2025: Bob Faust's Installation to Print Digitally

June 20-July 5, 2025: Exhibition Installation

July 10-August 30, 2025: Exhibition Opening

July 11 or 18, 2025: Virtual Artist Talks

August 30, 2025: Exhibition Closing



# SAMPLE INVITATIONAL LETTER

Seoul Arts Center, 2406, Nambusunhwan-ro, Seocho-gu,  
Seoul 06757, Republic of Korea  
Email : ISEA2025@nabi.or.kr



**\*\*The 30th International Symposium on Electronic/Emerging Art\*\***  
**February 5, 2025**

To Whom It May Concern:

This letter serves to certify that Bob Faust will be exhibiting at the Creative Graphics exhibition during ISEA 2025 in Seoul, South Korea, from May 23 to May 29, 2025. This exhibition is a special invitational group showcase directed by the general chair, Soh Yeong Roh, and curated by Yeohyun Ahn.

The exhibition will take place at the Seoul Calligraphy Art Museum of the Seoul Arts Center in Seoul, Republic of Korea. It is part of the 30th International Symposium on Electronic/Emerging Art, which will be held from May 23 to May 29, 2025.

ISEA is recognized as one of the world's foremost international events focusing on arts and technology. It brings together scholars, artists, and scientists for interdisciplinary discussions and showcases innovative projects that utilize new technologies in art, interactivity, and electronic and digital media. The theme for this year, "Dong-Dong: Creators' Universe," will explore topics such as Digital Heritage, Techno-Human, Future City, and Space Creative & The Stars.

We are thrilled to have Bob Faust's artwork featured in this exhibition. If you have any questions, please feel free to contact us.

Best regards,

Soh Yeong Roh  
General Chair  
30th International Symposium on Electronic/Emerging Art

cc: Yeohyun Ahn  
Guest Curator  
30th International Symposium on Electronic/Emerging Art