

CITY VISION/CLIP CITY

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BEGINNINGS

During my first visit to Seoul I was struck by the more than seventy large-scale electronic billboards all over the city. Everyday, millions of passersby see moving images, from close and afar, in the streets of Seoul, thus the idea of an exhibition on these large screens: Seoul on the Move. Flickering screens create a massive, and at the same time very fugitive and ephemeral beauty in the visual environment, where the facades of the city become interwoven with giant billboards of moving images. These injections/inserts/polarities are new forms of the display of images, and hence, new media, which evoke the panoramic Pictures as well as Cinematographic Fries, a public picture which L'ev Rudenev has created for the first day of the October Revolution in 1918 an urban decor which has the potential to dynamize its surroundings. What also comes to mind is Moholy-Nagy's KINETIC EXPERIMENTS which was aimed at dynamizing the URBAN SPACE.

CLIP CITY

Twenty-two practitioners from art, architecture, film were invited to participate in the +ACI-City Vision/Clip City+ACI- project, to produce short clips+IBQ-twenty and fifty seconds+IBQ-to be injected into the large electronic billboards all over Seoul. The aim of the project is to make these large-scale billboards, which are not conceived as public spaces (on the contrary, they are private rental space which so far has almost exclusively been used for advertisements), into+ACI-public pictures.+

PARS PRO TOTO

The exhibition aims at constituting polydimensional, open-ended sequences, unexpected perspectives, and encounters between the migratory clips and their migratory audiences, ruptures in the habits of the urban image flux which can go hand in hand with the work to make connections between the fragments. With the electronic billboards are located all over the city, it will not be possible to see the +ACI-City Vision/Clip City+ACI- project all at once.

ADVANCED AUDIOVISION

Siegfried Zielinski shows in his excellent ideas of +ACI-advanced audiovision+ACI- how the hegemonic role of cinema and television, both of which he considers to be interludes of history of the moving image, comes to an end due to the ubiquity of the filmic place, when film is no longer tied to a particular spot from where it must be seen. Film breaks out of its specialized space of the cinema and TV and becomes part of a network of moving images within the visual environment.

LEARNING FROM SEOUL

In a recent text, which revisits their Learning from Las Vegas almost thirty years after its first publication (1972), Robert Venturi and Denise Scott Brown describe the electronic architecture in terms of +ACI-Architecture as the Generic Building Adorned by Electronic Iconography+ACI-:

- +IBQ- as ornamented shelter - not expressionistic sculpture
- +IBQ- that's generic with iconography on it - not sculptural with expression on it
- +IBQ- whose radicalism may derive from meaning - not expression
- +IBQ- for explicit meaning - not abstract expression
- +IBQ- that includes, via multiple iconography - not excludes via minimalist abstraction
- +IBQ- of ornament and information - not of minimalist abstraction
- +IBQ- whose elan derives from iconographic fanfare - not from articulated form
- +IBQ- that can make the everyday spectacular - not the spectacular everyday
- +IBQ- whose esthetic can be evolutionary - not only revolutionary
- +IBQ- accommodating valid chaos- over ruthless unity
- +IBQ- as a manifestation of complexity and contradiction - not as
- +ACI-Space,+ACI- the vapid S-word
- +IBQ- electronic sparkle engaging meaning - not electrical luminosity promoting expression
- +IBQ- with moving pixels as electronic tesserae- not esoteric minimalist planes.

(extracted from Robert Venturi and Denise Scott Brown's text in , La Biennale di Venezia, 2000)