

TZUSOO

Schrödinger's Baby

TZUSOO

2019/20

3channels Video Installation, loop

Video Link / <https://www.youtube.com/watch?v=YH7mXCJCKxM>



In *Schrödinger's Baby*, TZUSOO alludes to the popular thought experiment devised by Austrian physicist Erwin Schrödinger in 1935. Schrödinger proposed a scenario in which a cat is locked in a box with an unstable radioactive atom that could potentially begin to emit radiation and release a toxic gas. However, there is no way to say with certainty when or indeed whether this will happen without opening the box. The result is a paradox, with Schrödinger asserting that the cat enters a state of superposition that makes it impossible to say whether it is alive or dead.

The South Korean artist translates this famous paradox into the reality of her own life, creating a digital baby in virtual space. Based on her inner grappling with potential motherhood, TZUSOO bought the digital model of a developing embryo, refining it according to her own ideas. She is free to determine the sex, skin colour and other characteristics or to dispense with all specifications so as to avoid stereotyping. In *Schrödinger's Baby*, TZUSOO thus discusses core aspects of her work including reflection on gender and origin for which she also draws on her personal experience as a South Korean artist in Europe. Being a digital native herself, TZUSOO often uses virtual technology applications in her work, creating avatars that operate in dreamlike settings oscillating between devastated landscape and hyperreality. This contrast of utopia and dystopia may also be seen to refer to all-embracing digitisation and its development. The future is not imaginable and it is not possible to foresee how the further development of artificial intelligence will play out and which

ethical questions will need to be discussed in the course of this transhumanist discourse. For example, what will the possibility of digital surrogate motherhood entail and what responsibility do we have for the avatars we create or indeed they for us? TZUSOO's works raise many questions connected with the current uncertainty of rapid digital development. We have long since reached the end of thinking in terms of linear progress and we now find ourselves in a world of exponential digital development. The experiment is therefore already in full swing, and in this digital world humanity is facing questions that we will only be able to answer when the future has become the present and we have opened the box.

Text / Sebastian Schmitt



(This project was developed as part of the Summer Sessions Network for Talent Development in a co-production of Art Center Nabi and V2_ Lab for the Unstable Media.)

My Aquarium : The Zero Sex

TZUSOO

2020

Digital Print Series

Photograph / ii eun

Models / Vita Mikju, Keehwan Ann, TZUSOO







In the project *My Aquarium: The Zero Sex*, TZUSOO expresses her profound understanding of Susan Faludi's assertion that 'gender is infinitely varied and exists on a spectrum'. Creatures with ambiguous gender identities live in an aquarium on the rough side of Seoul, where they were born.

My Aquarium: The Zero Sex presents young people, including TZUSOO herself, who intensely and deliberately confront the complex gender that lives and breathes in their physical bodies. Born and brought up in Seoul, a patriarchal city, the bodies of the young people have been reborn as a generation that vehemently rejects the dichotomy of gender. Together with hermaphrodite creatures, they form the ecosystem of an aquarium that renders a human-oriented interpretation of gender meaningless.

Prude Boys of Stuttgart

TZUSOO

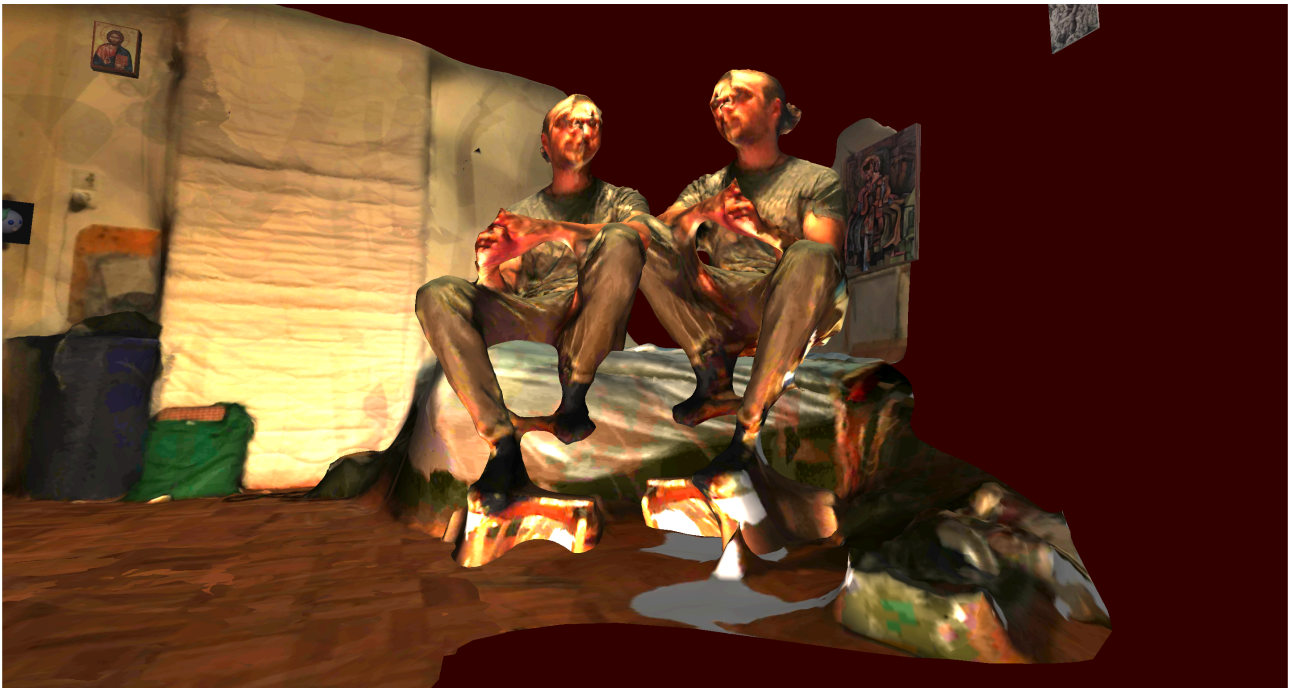
2018

VR Interactive Simulation

Sound / Ivan Syrov

Video Link / <https://www.youtube.com/watch?v=h-V6HJwSPy0>





TZUSOO is experimenting with extending the major horizons of art, the expression of objects, to Virtual Reality. The VR work *Prude Boys of Stuttgart* depicts five young boys and their rooms that she met in Stuttgart.

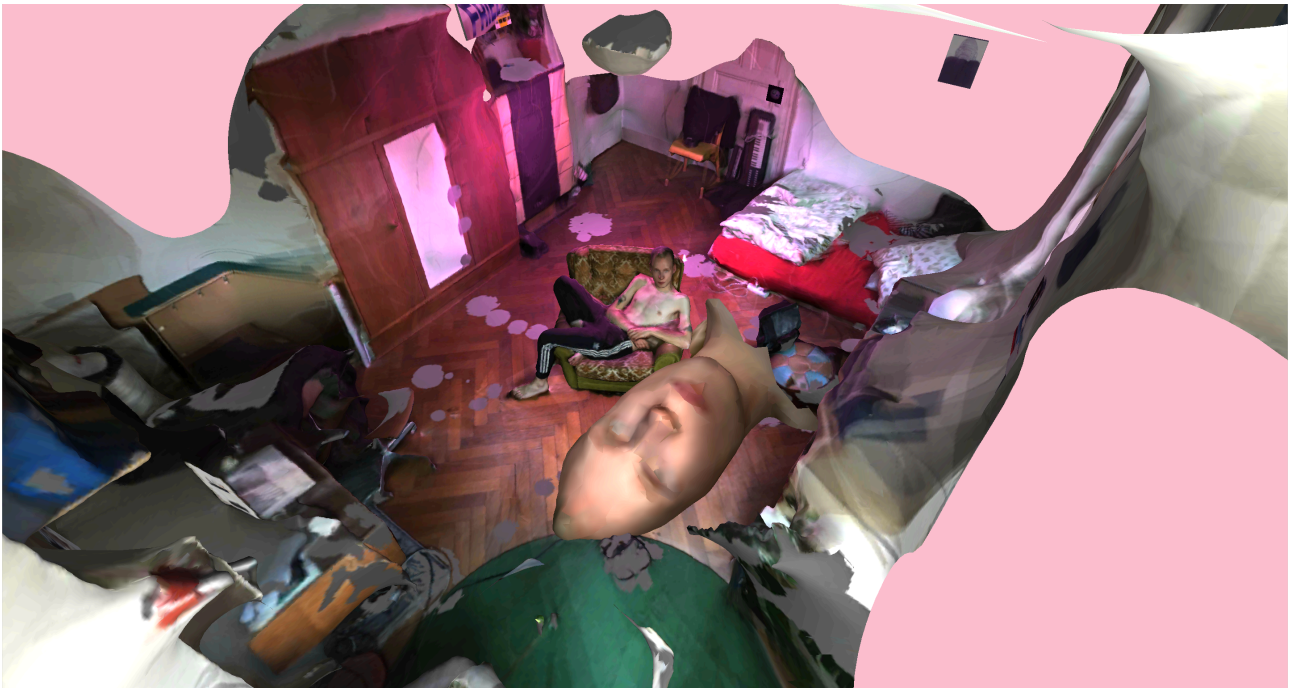
Wearing VR Glasses, a player finds her/himself lying on the bed in the artist's room, and the icons of five boys in front. The player picks one person, pushing a select button, and goes into his room. The boys, embodied in 3D channels, are waiting for the player in their private rooms. On walls, floors, and ceilings, there are huge holes that are not existing originally, or objects are surreal. There are different music in the room and the sky through the windows has a different atmosphere. Thus, their rooms have been restructured to match the affections that the artist has to the object - the owner of the room.

The player who enters the room by her/his choice freely and secretly walks about space and observes anything. From the outside, others do neither interfere the player's time, nor know where and what the player is watching on. When certain conditions are met, the audience returns to the bed of TZUSOO and again is able to pick up one of the five boys.

Prude Boys of Stuttgart through VR technology is reminiscent of dating sims. Dating sims, or romance simulation games (恋愛シミュレーションゲーム *ren'ai shimyurēshon gēmu*), are a video game subgenre of simulation games, usually Japanese and Korean, with romantic elements. The most common objective of dating sims is to date, usually choosing from among several female characters, and to achieve a romantic relationship. But the work contrasts in that the subject is male bodies, not females.

The work is followed by a study of sex and gender, one of her main artistic theme, as the words 'Prude Boys' in the title suggest.

Text / Gyusik Lee



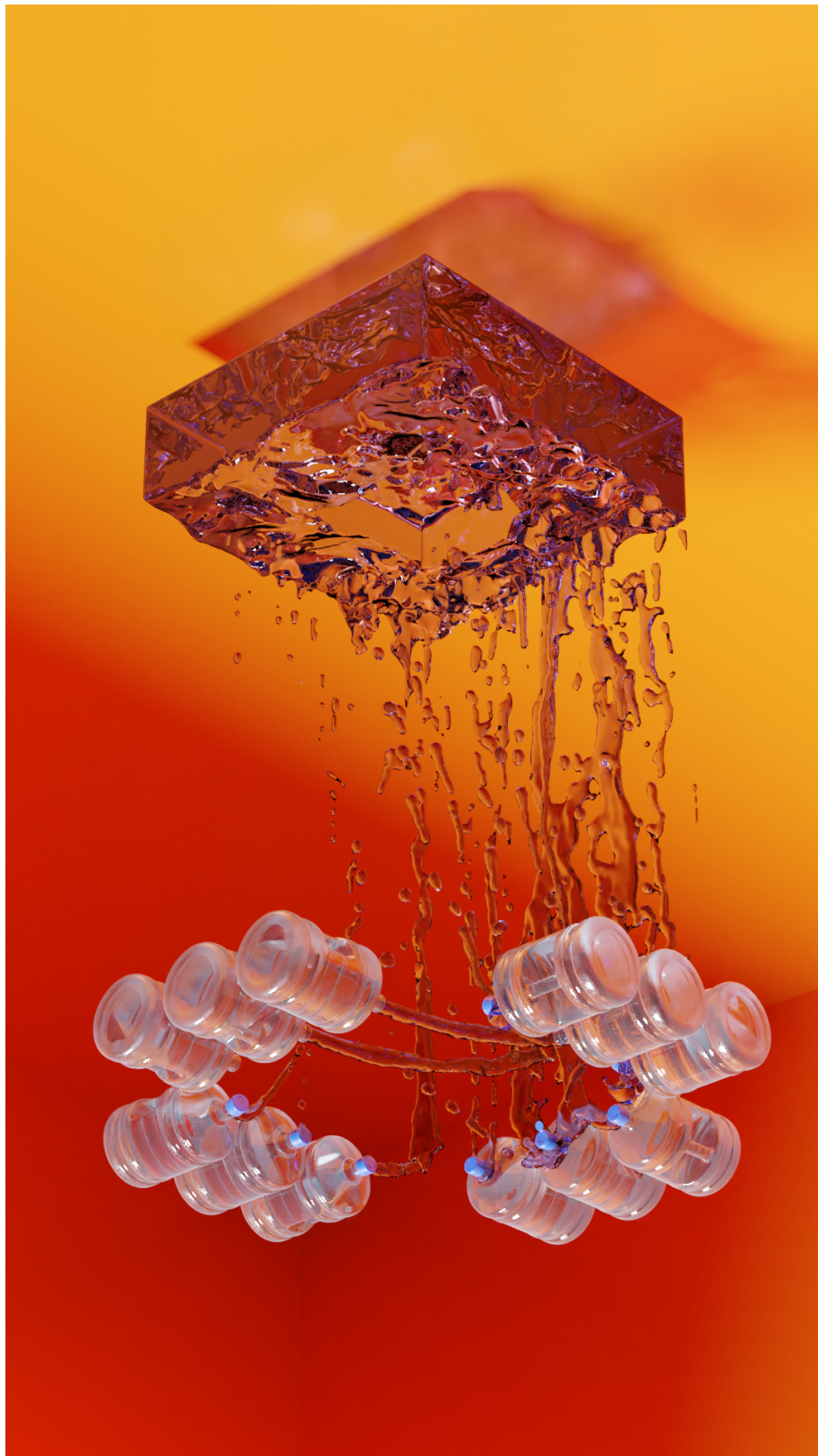
The Holy Waterfall

TZUSOO

2019

Animation, 00:01:20

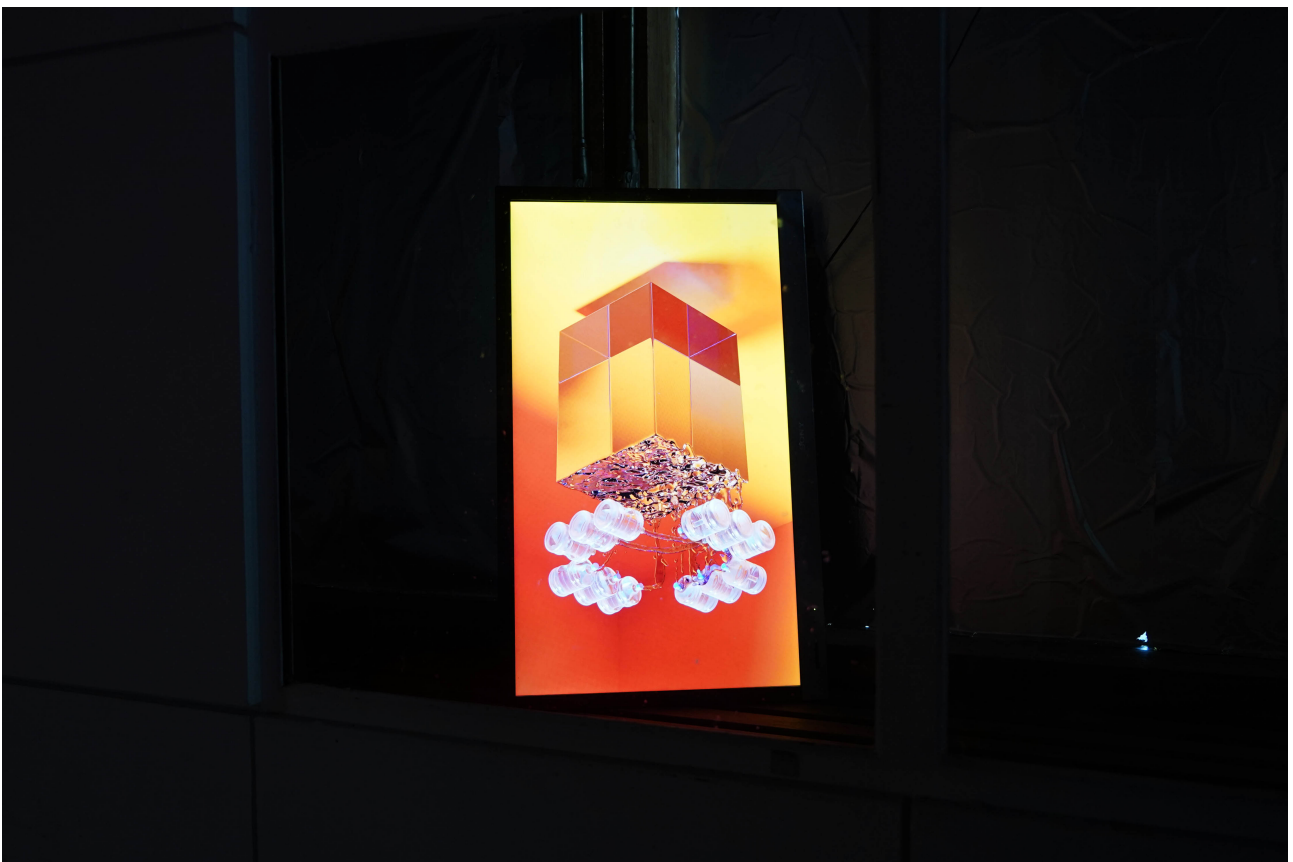
Video Link / <https://www.youtube.com/watch?v=pMDEScEWpUw&t=5s>



The Holy Waterfall criticizes the problem of patriarchy that continues throughout Korean society.

TZUSOO chose the water bottle as her feminist symbol. In Korea, water bottle appears in discussions about the wage gap between women and men. Many people advocate abnormal wage gaps, claiming that women are so weak that they cannot even lift a water bottle. For this reason, TZUSOO continues to play with water bottles in her performance *The Holy Waterbottle* (2016) and VR simulation *The Holy Waterdrops* (2019).

The video, which lasts for about 1 minute and 20 seconds, shows a symbolic image in which the giant water in the shape of a solid pedestal into a small volume of water bottles as if it is turned upside down and melted.



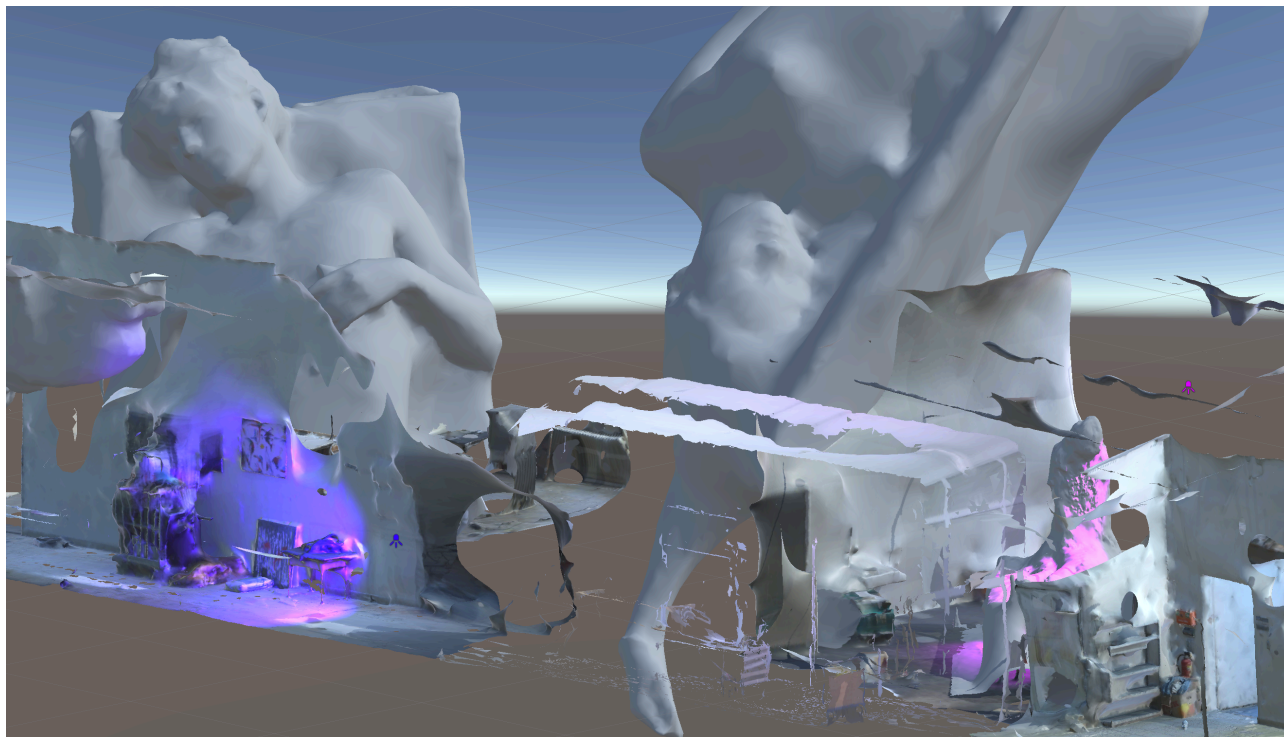
Tombstone

TZUSOO

2018

VR Interactive Simulation

Video Link / https://www.youtube.be/66PgbyWwE_k





In her project *Tombstone*, TZUSOO plays with the present availability of 3D modelling technics and its uprising presence in currnt VR, art and applied life scenes.

For the ACADEMIAE 2018 - 4th Youth Art Biennale in Bolzano, Italy, TZUSOO lets the user of VR glasses experience interactive sculptures placed virtually into the Art Academy, Stuttgart, where the project was born physically.

Gazing directly towards these models through VR glasses, visitors will see classical sculptures - gray and stone lookalike objects. As soon as she or he turns away her/his head from the sculptures, the objects switch to a realistic photographic surface which provides clarity of where they root in.

Having used 3D modelling technics for private desires excessively as well as having used private life to practice 3D modelling technics vice versa, the artist brings both together and use the virtual space to conquer and enter the space.

While using the VR glasses, the user at the same time experiences her- or himself in order to act with the technical instrument stimulating her or his senses. A play in between the two modes of exhibition and exhibitionism starts, touching and questioning other confronting pairs such as Private and Public, Reality and Virtual Reality, Presentation and Representation, Cold and Warm, Invisible and Visible, Life and Death, all together merging in the project *Tombstone*.