

REBECCA KAO PRESENTS:

YOUNG-HAE CHANG  
**HEAVY**  
INDUSTRIES

# BIØ I: The Company

- Seoul-based web art duo
- Est. 1999

“We formed our company in 1999, for practical reasons—net art is relatively cheap to make, and you don’t need a studio for all your unsold works”

## BIØ II: The Creators

- Young-Hae Chang

Korean artist and translator with a Ph.D in  
aesthetics from Pantheon-Sorbonne University  
(Universite de Paris 1 Pantheon-Sorbonne)

- Marc Voge

American poet living in Seoul

## BIØ III: The Name

- YHCHI

“YHC for Young-Hae and HI for Marc. We changed Marc into ‘HEAVY INDUSTRIES,’ because Koreans love big companies and Marc doesn’t mind being objectified and capitalized on.”

“We live in a country -- South Korea -- that loves its big, powerful companies. We wanted to get some of that love.”

# WØRK I: The Medium

- Time-based media
- Text-based animation

Adobe Flash

“a software program (Flash) and a medium (the Web) [imposes the difference between our work and work on the printed page]”

“our role was to make the decision to adopt [Flash and the Web] and adapt language to fit them”

## WØRK II: The Text

- “Monaco” typeface  
Used in early web programming
- Presented in 20 languages with the help of translators  
English, Korean, French, Japanese, Spanish,  
Portuguese, Dutch, Turkish, Italian, Galician,  
Swedish, Russian, German, Chinese, etc.
- Synchronized to a musical score  
Jazz

## WØRK II: The Style

- “Digital literature” or “net art”
- Cinema
- Concrete poetry

INTERVIEWER: Your work, which uses only words as a material for expression, resembles the concrete poems popular in the last century.

YHCHI: The comparison seems inappropriate. We’ve never found much enjoyment or meaning in concrete poetry.

- Propaganda

## WORK III: The Concept

- Political themes

Power, freedom, equality, racism, xenophobia, etc.

INTERVIEWER: How aware are you of what you're saying in your work?

YHCHI: Not very aware.



# INTERACTIVITY: The Missing Piece

- No distinct interactivity

INTERVIEWER: In his interview, Reinhard Doehl mentioned that it's a pity that YHCHI doesn't use interactivity. Why don't you?

YHCHI: Because we don't know how.

# IDEOLGY: The Undefined

INTERVIEWER: How would you define the work of YHCHI? Digital poetry or more, digital art? Or something completely new?

YHCHI: Actually, we wouldn't pin it down. No use making it easy on guys like you.

WARNING: READING THIS MAY ØR MAY NOT  
CHANGE YØUR LIFE

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# THE STRUGGLE CONTINUES: Public Art



SAMSUNG: English

**SAMSUNG,**  
**MY LOVE.**

OPERATION NUKOREA: English

YOUNG-HAE CHANG  
HEAVY INDUSTRIES  
PRESENTS  
OPERATION NUKOREA  
THREE

DAKØTA: English

**DAKØTA**

# CUNNILINGUS IN NØRTH KØREA: English

**CUNNILINGUS  
IN  
NØRTH KØREA**



# THE CULTURAL REVOLUTION: TOKYO SHADOWS



RIVIERA: English



RIVIERA: Chinese



TRAVELING IN UTØPIA: English/Korean

투 유 토 피 아

TRAVELING

*WITH A BRIEF HISTØRY ØF THE TECHNØLOGY*

## WORKS CITED: The Sources

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