HYE YEON NAM
251 10ᵗʰ and Home #C 504, Atlanta, GA, 30318
Mobile: 857–928–6375; URL: ***http://www.hynam.org***; E–mail: ***hyeonam@gmail.com***

EDUCATION

2008	**Georgia Institute of Technology, GA, U.S.A.** Ph.D in Digital Media	
2006	**Rhode Island School of Design, RI, U.S.A** MFA in Digital Media	
2006	**Brown University, RI, U.S.A** Teaching Certification	
2002	**Ewha University, Korea** B.F.A. in Information Design, Minor in Education	

EXHIBITION

2008　　　***The Coyote Festival 2008***, Chicago
　　　　　Emerging Artist: Juried Screening, ISE Gallery, NY
　　　　　Siggraph 2008 Art Show, LA
　　　　　Interactivos?, Eyebeam, NY
　　　　　First Prize in 19th Annual Juried Exhibition, Viridian Artists, NY(curator. Elisabeth Sussman at the Whitney Museum of Art)
　　　　　Windows Brooklyn*,* NY (curator. Sara Jones)
　　　　　The Future Was Then ..... so now what, SCOPE New York, SCOPE Pavilion Lincoln Center, NY (curator. Andrew K. Erdos)
　　　　　Centennial video special, Crawl Space, Seattle (curator. Marisa Sanchez)
　　　　　Mix it up, *Rhonda Schaller Chelsea*, NY (curator. Rhonda Schaller)
　　　　　International Winner 2008, Hun Gallery, NY
　　　　　Kinetic Image, Target Gallery, Virginia (curator. Patrick Lichty)
2007　　　***Portraiture and Identity,*** Center For New Americans, NY (curator. Luke Ann)
2006　　　***Translation: Misguided Machines and Cultural Loops,*** Duo Gallery, NY (curator. Christian Paul at Whitney Museum)
　　　　　LDN Vs NYC (Inflatable Collapsing New People from London and New York), NY (curator. Karim Hamid)
　　　　　Community Folk Art Center, NY (curator. Gina Stankivitz)
　　　　　MFA Thesis Show, RISD Museum, RI
2005　　　***Feminism Festival***, The Arts @ Marks, Hawaii curator. Kathryn Xian)
　　　　　10 years later, Gana Arts Center, Seoul, Korea
　　　　　Space at Alice, RI
　　　　　Art Student Show in NY, ISE Cultural Gallery, NY (curator. Melissa Chiu as Museum Director of the Asia Society, Benjamin Genocchio as Art Critic of New York Times, Mariko Mori)
　　　　　Becoming Uncomfortable, List Museum, RI
　　　　　Technetronic Teleologies, The Sol Koffler Gallery, RI (curator. Monica Ong)
　　　　　Pixilations V.2 (Firstworksprov Festival), a showcase of digital media and interactive performance, RI

AWARDS/GRANTS/CERTIFICATION

2008　　　 ***First Prize in 19th Annual Juried Exhibition***, Viridian Artists, NY
　　　　　Hun Gallery International 2008 Winner, Hun gallery, NY
2006　　　***Honor in Digital Media,*** Rhode Island School of Design, RI
　　　　　Teaching Certification, Brown University, RI
2005　　　***Exhibition Grant***, Gana Art Center, Seoul, Korea
　　　　　Exhibition Grant, Rhode Island School of Design, RI
　　　　　Graduate Fellowship, Rhode Island School of Design, RI

2004   ***ICPNM*** *(International Certificate Program for New Media),* RISD/CRCG imedia. RI
        IT-Design Scholarship, The Ministry of Information and Communication, Korea
2002   ***Chartered Middle School Teacher in Fine Arts,*** The Ministry of Education, Republic of Korea, Korea
        Summa cum Laude, Ewha Womans University, The Department of Visual Design, Korea

Bibliography
2008   Strange Angels, KBCH Radio's weekly broadcast of art & technology interviews
2006   Syracuse City Eagle, Vol.3, Issue 37, Community Folks Art Center Opens Double-Header, Nancy Keefe Rhodes
        RISD View, p.10, the future by Design

TEACHING EXPERIENCE
2007   **New York Institute of Technology**, NY
        Assistant Professor (tenure track) in Communication Arts
        Member of Teaching Assessment Committee
        Metro CAF 2008 Committee: NYC Siggraph Event
2006   **Cornell University**, NY
        Research Assistant in the Biorobotics Lab
2005   **Rhode Island School of Design**, RI
        Instructor in Film, Audio, Video Department, RISD (Animation Class)
        Instructor in Continuing Education (3D Maya Class)
        Teaching Assistant (Introduction to Digital Media and Robotics)

Professional Experience
2003   Research Assistant, CRCG, RI
        Virtual Reality Fish Tank
2002   Video Engineer, LG Broadcasting Company, Seoul, Korea
2001   Art Planner, LG Advertising Company, Seoul, Korea

Nationality: Korean

대한민국 국민인 이 여권소지인이 아무 지장 없이 통행할 수 있도록 하여
주시고 필요한 모든 편의 및 보호를 베풀어 주실 것을 관계자 여러분께
요청합니다.

대한민국 외교통상부장관

A07089385M

The Minister of Foreign Affairs and Trade of the Republic of Korea hereby
requests all those whom it may concern to permit the bearer, a national of the
Republic of Korea, to pass freely without delay or hindrance and, in case of
need, to afford him(her) every possible assistance and protection.

소지인의 서명
Signature of bearer

대 한 민 국 REPUBLIC OF KOREA

여 권 PASSPORT

종류/ Type 발행국/ Issuing country 여권번호/ Passport No.
PM KOR KN0997005

성/ Surname
NAM

이름/ Given names
HYE YEON

국적/ Nationality
REPUBLIC OF KOREA

생년월일/ Date of birth 주민등록번호/ Personal No.
05 MAY 1979 2148514

성별/ Sex
F

발급일/ Date of issue 발행관청/ Authority
08 AUG 2007 MINISTRY OF FOREIGN AFFAIRS AND TRADE

기간만료일/ Date of expiry 외교성명
08 AUG 2017 남혜연

PMKORNAM<<HYE<YEON<<<<<<<<<<<<<<<<<<<<<<<<<<
KN09970051KOR7905056F17080822148514V15344562

Past Project
Dinner Party (2008 Summer)

Summary

Dinner party provides a space where people meet and interact with Lewis Carroll's "Jabberwocky" inspired creatures hiding in the shadows.

At first glance, the single chair and place set for one, seemingly provides a solitary dinner; rather the interaction offers a communication between oneself and the imaginary creatures. Initially gathered under the shadow cast by the plate, disturbed creatures will nervously scatter, attempting to go around any other shadow cast on the table, while a period of quiet will encourage the creatures to reveal themselves.

Personal Story

Since I was 7 years old, I have had my friend. I call her "Ling Ling". At that time, she was one of my hair bands, however I could talk to her every night. I wrote a diary to her and I felt she understood everything. Especially when my mom was angry at me, I

talked to her more often. Also I made a bed and house for her in my drawer. When I closed my drawer, I guessed she was alive there.

Anyway, now I don't have a special object. I just feel my friend. I can talk to her who hides next to a desk or next to a door. When I have a problem, I talk to her who totally understands me and supports me. I could talk simply to myself or I could talk to an imaginary creature. However, second option makes me feel much better. Some problem is too personal to talk to anyone or sometimes I am weary to repeat my terrible experience. However, my friend knew already. She is all the time there to listen to my story. She represents myself

Interface (Dinner table and utensil for one person)

How I can introduce my friend to audience? I do research about repetitious action or event in our daily life. Even we know their world or not, our meaningless action effects their world. I pick up the eating gesture to use and make dinner table as an interface. When we eat, even we intend to have communication or not, we have some interaction between imaginary creature and us.
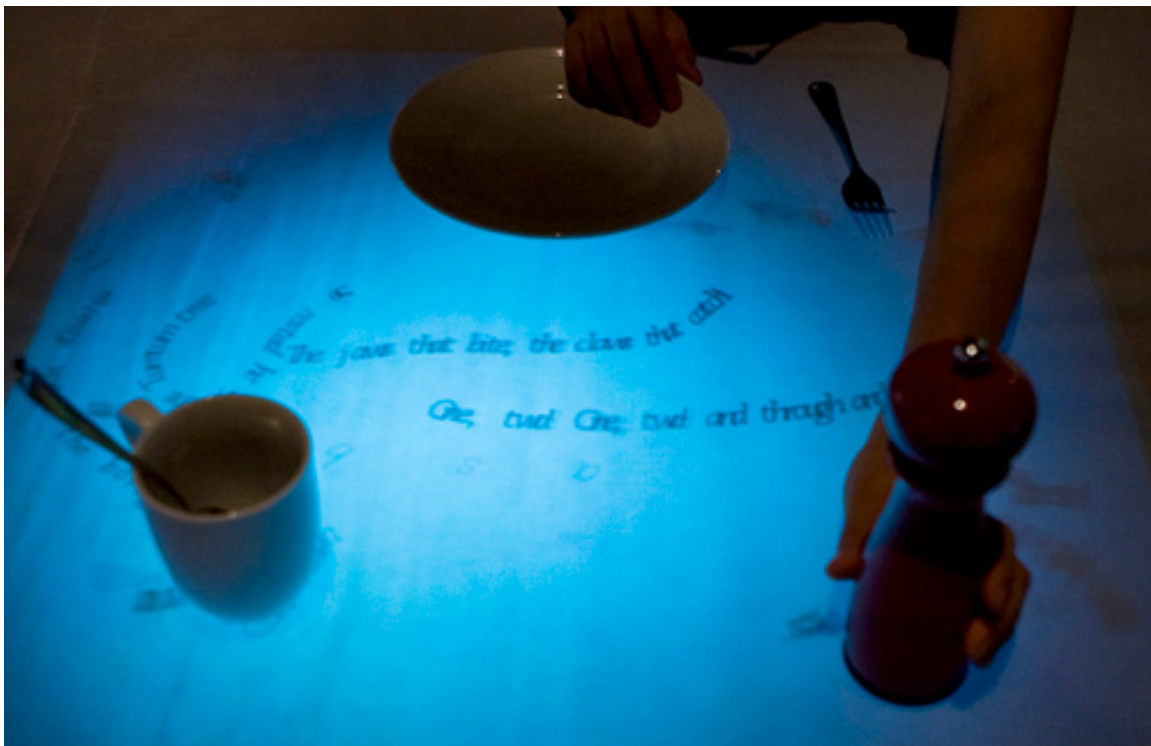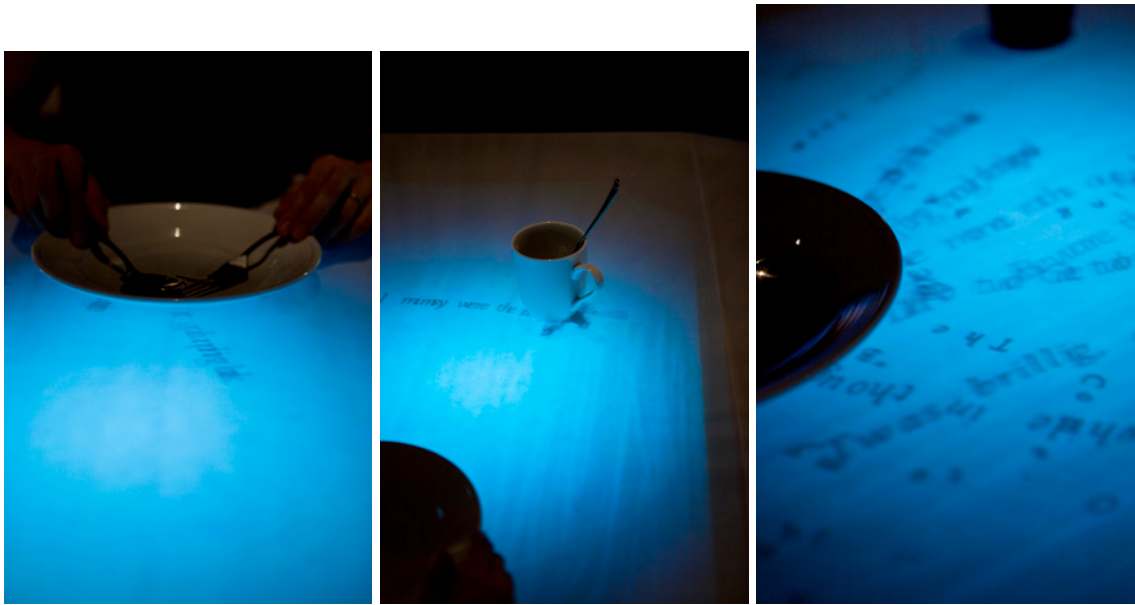
Draft of a project for Madrid
Shadow Friend (2008 fall-)

My current project, *shadow friend*, is a performance/installation piece in public space. Using computer vision technology, people's shadows are captured and animated by people's movement in an interactive way.

In the performance, there are four different narratives: happiness, despair, curiosity and fear. When he walks by a long white wall, suddenly his shadow runs faster than the person. Then he stops by surprise and try to touch the shadow, it is getting far. This stage is curious stage, then when he touches his shadow the shadow is startling and shaking a bit. This is fear stage. Then the shadow is falling down for despair stage. The final is that shadow is going up. That is happiness stage. In the installation, there are same 4 stages, but they are much easier ways to experience interactively.

Followed by Jacques Lacan's mirror stage, people try to find their identity through their shadow, which is next to them. Through this piece watching their shadow, people could look at themselves in various perspectives and they could be experienced feeling of happiness, despair, curiosity and fear with their animated shadow through

new technology.

Technical set up

There is a window outside and cover with projector screen fabric inside. From the inside, there is a projector from computer in a wide angle with camera. The camera captures the human figure and calculates where joints are. It is computer vision technology. The shadow has animation by surprise from the computer. In the computer, I subtract from the previous human figure to current one to know the movement of human figure and to know the direction of walking and the position of arm and leg. Then animate human figure without real human figure. Next stage, human could experience several simple interactions such as chasing or hidng.
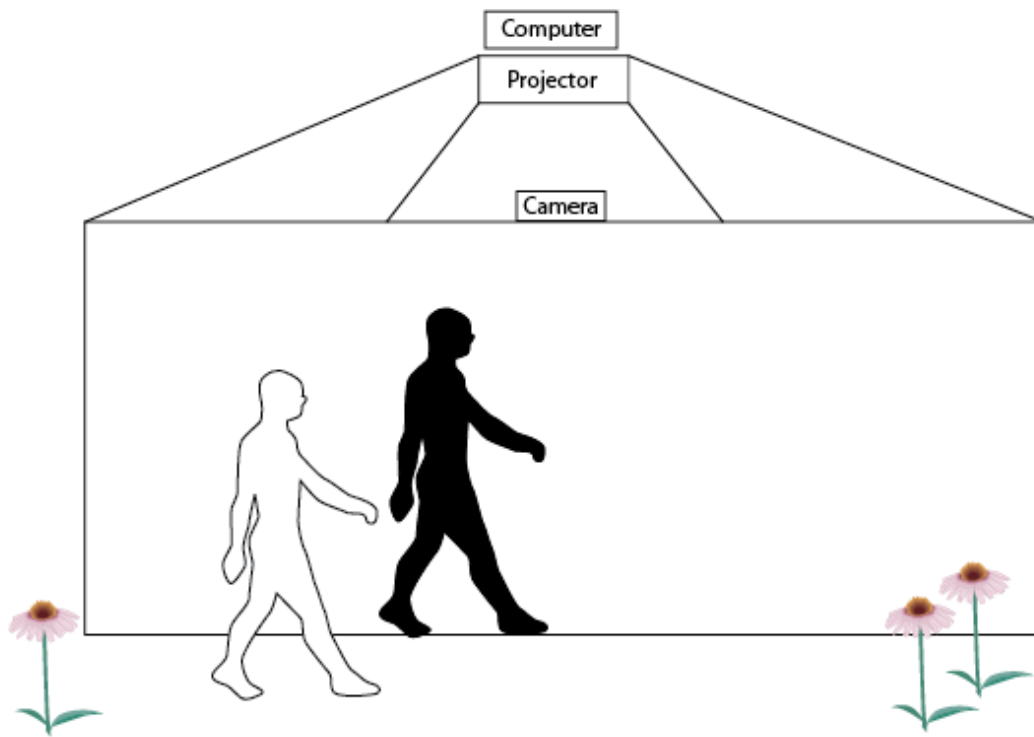
Budget
Projectior-$5000 (Sony VPL VW60)
IR Camera-$100
Projector Screen-$100
Computer-$2000
Lighting-$1000
Video Documentation-$2000
Travel, Accommodation, Production, Transport (with assistant)-$5000