

Biography

Oliver Griem is a media artist originating from Hamburg, Germany, who has lived and worked in Seoul, Korea since 1995. He studied Fine Arts at the University of Fine Arts Hamburg (HFBK) and Media Design at the Academy of Media Arts Cologne (KHM). His artistic starting point, however, was music. Originally aspiring to be a musician, he came to moving-image work by chance, and was drawn to the medium because — as in music — it allows time to be dramatically structured. This musical background continues to shape his practice, in which temporal and spatial repetition functions as both a structural and a thematic device.

His connection to Korea began in 1995 with the documentary *Parallel Worlds* (보통 사람들), which observed the everyday lives of individual Koreans through the eyes of an outsider. Over three decades of living in Korea, however, his perspective gradually shifted to that of an insider — evident in works such as *Guided Travel* (2018), *Royal Blue Estate* (2010), and *Tomorrow City* (2009). A sustained interest in Korea — its social tensions, its artificial and natural environments, the texture of daily life — runs throughout his body of work.

Another central theme in his work is time and space as perceived through repetition and cycle. From early pieces such as *Selfportrait* (1999) and *Hello Goodbye* (1998), through his ongoing 360-degree video and installation works, repetitive structures serve to expand or unsettle the viewer's sense of time and place. What drew him to 360-degree video was that, unlike conventional rectangular-frame images, it frees the viewer from the tyranny of the fixed frame and leaves the decision of what to look at to the viewer. This interest led naturally to virtual reality: in *Divine Mercy VR* (2020), the viewer can explore a diorama scaled down to 1:35.

His work typically begins with a persistent, hands-on engagement with different media — a result of practical necessity. Without a budget to hire external programmers or technical specialists, he has taught himself the various tools he needs. He continues to research a wide range of contemporary technologies: interactive programming with Max/MSP/Jitter and C#, 3D printing, 360-degree shooting techniques and video installation, VR, and AI. This approach of understanding and building the medium himself has allowed him to expand freely into multimedia work. Ideas for works often grow directly out of the process of testing a medium's expressive limits — his recent engagement with artificial intelligence, as both tool and subject, emerged in the same way.

In site-specific works such as *Games 1.1* (2013), *Act 11 Scene 4* (2015), and *Composition for Moving Lights 3* (2011), he weaves sound, image, light, and space into a single temporal dramaturgy, building a form of non-verbal storytelling. Notably, his working method does not follow a linear progression from analog to digital. Older techniques — such as the diorama construction and model-making that formed the basis of *Divine Mercy VR* — remain equal partners to digital and computational methods in his practice, the two continually informing one another.

The themes of his works arise less from deliberate messaging than from chance, everyday observation. The three-channel video installation *below waterline* (2025), for example, began with a modest curiosity about the hidden underwater world of Seoul's Hongjecheon stream, which he passes regularly. Combining light and sound, space and image, the work seeks to convey his own perception of the world to the viewer as a sensory experience.

Alongside numerous solo exhibitions, he has participated in major group exhibitions including *Guide to Earth Survival: Post-Human*, ACC Gwangju (2022); *Korean Video Art 7080: Time Image Apparatus*, MMCA Gwacheon (2020); *Maker City, Connected City*, Seoul Biennale of Architecture and Urbanism (2017); *peace voice nice*, Gyeongnam Art Museum, Changwon (2015); and *Universal Studios*, Seoul, Seoul Museum of Art (2014).

His work is archived at <http://www.fischkalb.com>. He is currently Associate Professor in the Department of Visual Communication Design at Hongik University.

CV

올리버 그림 Oliver Griem

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education

1984 - 1992 Hochschule für bildende Künste Hamburg,

1992 - 1995 Academy of Media Arts Cologne

work experience

since 2009 Hongik University, Visual Communication Design, associate Professor

2008 researcher at Korean National University of Arts

2006 - 2008 head of research at Korean German Institute of Technology, digital image lab

2007-2008 Yonsei University, Graduate School of Communication and Art, adjunct Professor

2002 - 2006 Hongik University, Dept of Digital Media Design, assistant Professor

2000 - 2002 Hongik University, Dept of moving Image, Fulltime Lecturer

1998 - 2000 Korean National University of Arts, Lecturer

1998 - 2000 Chongang University for cultural industries, Lecturer

1997 - 2001 Kaywon School of Arts & Design, Lecturer

1995 - 1997 Designer for SFX at CGI, Seoul

1992 - 1995 Freelance Video-editor in Koeln, Germany

1990 - 1992 Video-editor at DM Film&TV production Hamburg

solo exhibitions

2025, Flow States - audiovisual blobs, Placemak3, Seoul

2013, Games ver 1.1, 0 Gallery, Seoul

2013, Games, Gallery Kunstdoc, Seoul

2012, looping seoul, ArtCenter Nabi - como, Seoul

2010, Royal Blue Real Estate, Kunstdoc Project Space, Seoul

2005, Sup Gallery, Seoul

1998, Goethe Institute, Seoul

1997, Museum Sal, Seoul

selected group exhibitions & collaborations

2025, SAIFF, Seoul AI Film Festival, Seoul

2025, Atlanta Immersion, AI Film & Media Festival in Atlanta

2025, RetroQuito'25, Media Art Screening, Quito

2024, Vacations in the subconscious, Athens digital art festival

2023, Dyonisus Robot, Gyungi Sinnaui Orchestra, Video for stage, LG artcenter Seoul

2022, 2022 posthuman: storytelling for earthly survival, Asian Culture Centre, Gwangju

2021, Deep in Virtuality, eKosma Gallery, Seoul

2021, Journal of a wasteland - VR, Seoul Cultural Foundation

2021, Rainbow, Uniting Colors, Chung Ang University Seoul

2021, Currents New Media - Virtual, Santa Fe, USA

2021, Alone Together: Art from Home, eKosma Gallery, Seoul

2021, 'Name Code Bugok Hawaii', video documentation for dance performance, Seoul

2020, Am I here ?, ACC, Gwangju

2020, K-Media Art 7080, Time Image Apparatus, National Museum of Modern and Contemporary Art, Gwacheon

2019, ISEA Lux Etearna, ACC, Gwangju

2018, Wonder City, Sehwa Museum, Seoul

2017, Aproximadamente 800 cm3 de PLA, Red Bull Station, Sao Paolo

2017, Connected Cities - Maker City, Chunggrimdong Warehouse Gallery, Seoul

2017, Seoul Sculpture Festa, Hangaram Museum, Seoul

2017, Taehwagang Eco Sculpture Festival, Ulsan

2016, ACT Festival2016, Asia Culture Center, Kwangju

2016, Changwon Sculpture Biennale, Changwon

2015, 31 experiments on light: intimate rapture, Art Station Seoul 284, Seoul

2015, Change of Purpose 2045, Opening Festival for Seoul Street-Performance Center, Seoul

2015, Seoul international improvisation dance festival, 아르코 소극장, 서울

2015, peace voice nice, Gyeongnam Art Museum, Changwon

2015, Night: The Hour of the Tiger, Art Direction for concert, Culture Station Seoul 284 RTO, Seoul

2015, The light of the city, Citizens' Hall Gallery, Seoul
 2014, grotesque city (director Kim Hyun-Jin), video for stage, Culture Station Seoul284 RTO, Seoul
 2014, Beam Space Festival Pre, Hangaram Museum, Seoul
 2014, Universal Studios Seoul, SEMA, Seoul
 2014, 3D printing & art, Savina Museum, Seoul
 2013, Kunstdoc yearly exhibition, Gallery Kunstdoc, Seoul
 2012, Osan: Adventures in Media Art, Osan culture factory, Osan
 2012, Suwon Stream Dream Path, Projection Mapping Installation at Hwahongmun Gate, Suwon
 2012, video szenography for musical "Buwhal, the golden days", hyundai theatre, HanJeon Art Center, Seoul
 2012, communication in the city, municipal museum, Taegu
 2012, video szenography for 'a taste of challa', Yoon Dong Gu, Seoul station, Seoul
 2011, Jasmine Gwangju, electronic szenography, Gwangju / Edinburgh
 2011, video-szenography for "Penthesilea", Fatzer Project, namsan art center seoul
 2011, welcome to media space, Gallery Jungmiso, Seoul
 2010, Busan Harbor Light Festival, Chagalchi Market, Busan
 2010, Spicy Sound Bites, art space m.o.i.n, Seoul
 2010, Yeosu International Art Festival, JinNam Culture&Art Center, Yeosu
 2010, Photo-Project, from Seoul, NewYork and Munich, Kyungbuk University
 2010, Hangang Panorama, Dukseom, Seoul
 2009, Incheon Digital Art Festival INDAF, Sondgo
 2009, MODAFE residency 'Embracing the city of Seoul'
 2009, interactive video installation for ceramics biennale Icheon
 2008, video-szenography for "der Findling", Chayu theatre - Seoul Arts Center, Seoul
 2008, video-szenography for "Great Journey of Princess Bari", former Seoul Station bldg., Seoul
 2008, Art in Taegu 2008, KT&G building, Taegu
 2008, 'Der Findling' 10 days theatre workshop&showcase, KGIT-building, DMC Seoul
 2008, video for a classical concert by Geumnanse, Chongyecheon Plaza, Seoul
 2008, video for a concert with korean traditional team 'Chongbae', contents fair at DMC, Seoul
 2008, media season in heyri, gallery touchart, heyri
 2008, video-szenography for the Dance piece 'Soloparty' by Jun InJung, Tanzhaus NRW, Düsseldorf
 2008, video-szenography for the musical the 2nd sun
 2007, TtangttaMokgi, documentation & collaboration for Kyeonggi international choreographers residency
 2007, Experimental Arts Festival, KOPAS, Seoul
 2007, Animamix Biennial, MOCA, Shanghai
 2007, video_dumbo, Gair Building Gallery, NewYork
 2007 educulture, proposal for the childrens knowledge museum, Asia Culture Hub city Kwangju
 2007, Chemical Art 3, Sagan Gallery, Seoul
 2006, "satelite city meets Virginia Woolf", Seoul Women's Plaza
 2006, Colours of Narrative, Gallery Artside, Seoul
 2005, exhibition at the fimfestival for persons with disabilities, Seoul
 2005, new media art biennale, municipal museum, taegu
 2005, electroscape, Zendai museum, shanghai
 2005, Imymemine, media-art-party, Club Monghwan, Seoul
 2005, the admiration of summer on white porcelain, Seajeong Art Museum, Seoul
 2005, BASIC international spring exhibition, Hongik University, Seoul
 2005, world light Expo, Koyang
 2004/05, light, Municipal Museum Taejon
 2004, BASIC international fall exhibition, Kookmin University, Seoul
 2004, talking islands, Amjado, Mokpo
 2004, my name is game, insa art center, Seoul
 2004, Crash&Flow, Seodaemun HyungMooSo, Seoul
 2004, BASIC international exchange exhibition, Ulsan
 2003/2004, video-installation at the butterfly-festival, insectarium - municipal zoo, Seoul/Kwachon
 2003, PooCheon Art association exhibition, PanWolMuseum / PuCheon
 2003, 'people walking above water - CheonGyeChon project', Seoul Municipal Museum of Art, Seoul
 2003, electronic-szenographie for dance-performance 'discoteque' by Kim HyunJin, Korea Culture&Arts Foundation, Seoul
 2003, ChooCheon international mime-festival, Dokkebi Nanjang
 2003, ChongJu international Filmfestival, Jiff mind
 2002, tangible sound, total museum/Seoul
 2002, electronic szenographie & music for 'red swan', Seoul Arts Center, Seoul
 2002, 'reconsideration of media', Icheon ArtCenter, Icheon
 2002, 'Mudia - korean MediaArt&Shamanism', Yonsei-University, Seoul
 2001, electronic scenographie for 'Invitation from Mars', KimJaeYoung Modern Dance Company Taejon
 2001, 'ChongJu international Craft-Biennale', special Corner invited Artist, ChongJu

2001, 'Gametopia', Gallery Hello Art, Seoul
 2001, 'woods and dream - mediaArtFestival', Eewha womens university / Seoul
 2000/2001, 'Taejon Media Art 2000', Taejon Municipal Museum of Art
 2000, directing of a Multimediaperformance at the 1st Seoul International Performance Art Festival (SIPAF)
 2000, MediaCity Seoul - Digital Alice, Seoul Municipal Museum of Art, Seoul
 2000, Videoproduction for the theatre-piece "HwaSongIn" (Fireplanet), Theater Zero, Seoul
 2000, Bul-Im, Korea Culture&Arts Foundation, Seoul
 2000, Videoproduction for 'Black Angel', a dance-performance by 'Choi Sang-Chol dance-project', Seoul Art-Center
 2000, Shamanism&Cyberspace, Hanwon-Museum, Seoul
 2000, ArtVision - City Vision, Digital Choson VideoWalls, Seoul
 1999/2000, museum Sal, Seoul
 1999, (B-mong Sa-mong), multimedia dance performance, directing & videoproduction; Ichon Art-Center / Kaywon-Theatre, Anyang
 1999, V.I.D.E.O exhibition, YangPyoung-museum, YangPyoung
 1999, selfportrait of 1999, Gallery Fusion, Seoul
 1999, Seoul in Media 'Lumia of Century', Seoul Municipal Museum of Art, Seoul
 1999, Factory&Video, Ichon Art-Center, Ichon
 1999, Show2000, Theater Zero, Seoul
 1999, garden of mimesis, Ilmin-museum, Seoul
 1998/99, backgroundvideo - production for the theatre-piece 'Noise', Theater Zero, Seoul
 1998, Media in&out, SeoNam-Museum, Seoul
 1995, "Tag+Nacht" (day&night), Handwerkskammer zu Koeln, germany
 1995, cooperation for the electronic scenographie for the dance-theatre 'Ex-Machina', PlanK & Charleroi Danses
 Biennale di Venezia 1995 + european Tour

awards

Hypnotic Currents of Synthetic Eden, 2025, Seoul International AI Film Festival, Best AI Sound Design
 ParallelWorlds - Observations in South-Korea, 1995, BetacamSP, 71'00"; the 1st Q-Channel documentary festival, Seoul,
 1996, special price of the jury; invitation to Duisburger Filmwoche, Documentary Film-Festival, Nov.1995
 Stationen, 1992, BetacamSP, 10'35"; the 15th Tokyo Video-Festival 1992, german special award
 Abtanz, 1991, BetacamSP, 16mm, 9'59"; the 14th Tokyo Video-Festival 1991, german special award