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EYEO
CONVERGE
TO
INSPIRE
2011-
2015

Elliot Woods & Mimi Son

Our inspirations often differ. Elliot loves poetic mechanisms, where the aspects of a physical system evoke meaning together that resonates with their collaborated function (artworks are systems of elements, and those elements should harmonize with rather than simply facilitate one another). Mimi has several obsessions, such as geometry, literature, paper craft, and drawing. These inspirations will unintentionally meet in the process of creating our works, allowing the obsessions to grow and branch in unexpected ways. It can be most inspiring to be in a place where there are no external influences. You have to accept that there's only a

limited number of things that can be truly part of you, and you have to listen to those things very carefully to understand them. This sometimes feels like the zero-point energy of a vacuum. You have to take everything away, until it seems like there's nothing there; then you can detect the zero-point energy, which itself can tell you about the nature of everything. | Don't look to what other people are doing, to what your seniors are doing, or at what people might think of you or your work. You can't truly change those things. The sooner you get past that, the sooner you can really begin.

Kimchi and Chips

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Photographer: Alexander Delovoy

at eyeo 2014

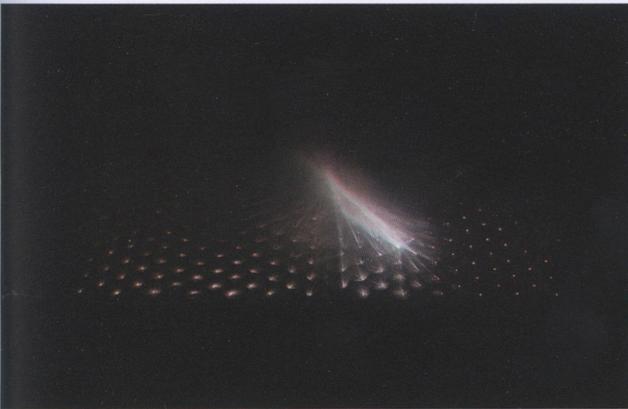
"All that is important is the quality of the work you create, and, perhaps inconveniently, this can only be judged by you."

We run a Seoul-based art studio founded in 2009, bringing together backgrounds in art, design, physics, computation, and event production. Our works are generally public art installations that use novel media techniques to create new types of images. A running theme in our work is to explore the material and immaterial, often manipulating digital light and optics to create new "semimaterials." We have differing perspectives throughout our process; inspecting our work from opposite directions, our artwork gets crafted in this magnetic field between us. We sometimes think of our works as speculative visual machines, or canvases with implicit images.

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Photographer: Alexander Delovoy



Photographer: Mimi Son



Photographer: Alexander Delovoy

Light Barrier

2014

Light Barrier creates phantoms of light in the air, crossing millions of calibrated beams using our light-field projection technique. The floating graphic objects it creates might be described as holograms, but it differs from other systems by creating solid shapes made from condensed light, which are defined in three dimensions of space plus time. We took inspiration from the Impressionist painters. Their obsession with natural light led them to explore color and time through brush strokes, their hands becoming a tool encoded with their technique. Impressionists acted in response to the invention of the camera, creating "viewerless" images and finding new ways to capture the transient properties of the physical reality. In parallel to this, we explore an obsession with digital light, encoding techniques into digital systems to create images that exist without an implicit viewer. There is no image plane, or "perspective window," as with paintings or screen-based works. Instead the image itself emerges from the canvas plane to create something material and transient in space.