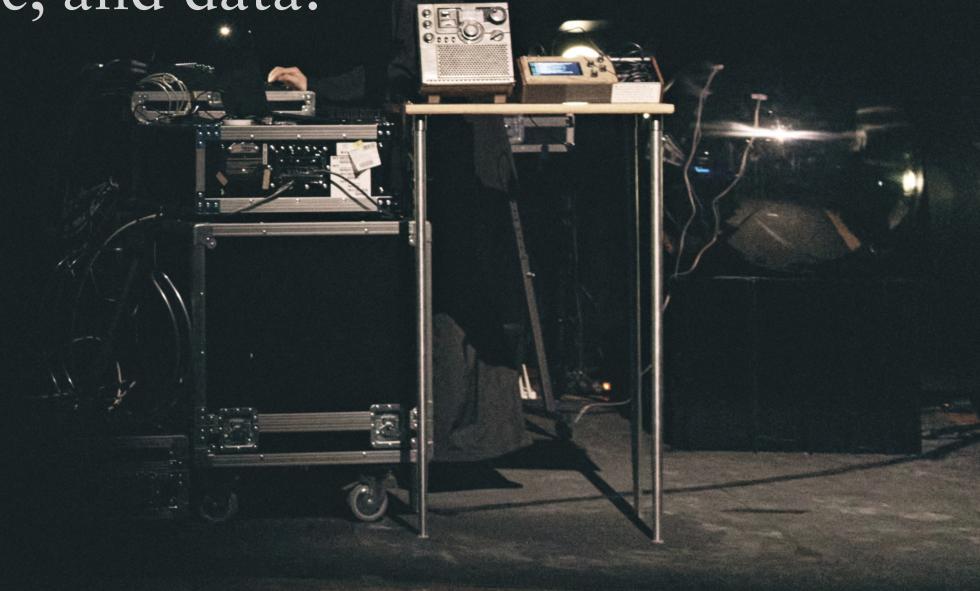
Portfolio

1of10

GRAYCODE, jiiiin

Composing with vibration, time, and data.







GRAYCODE jiiiiin

Formed by Taebok Cho (GRAYCODE) and Jinhee Jung (jiiiiin), GRAYCODE, jiiiiin explores sound as a generative force—composing with time, vibration, and data.

Their practice spans from low-frequency installation to data-driven sonic systems, from custom-coded compositions to real-time audiovisual environments.

Across these formats, they explore how perception unfolds not through representation, but through resonance.

Their works have been presented at ZKM, Art Sonje Center, SONGEUN, and the Nam June Paik Art Center, among others.

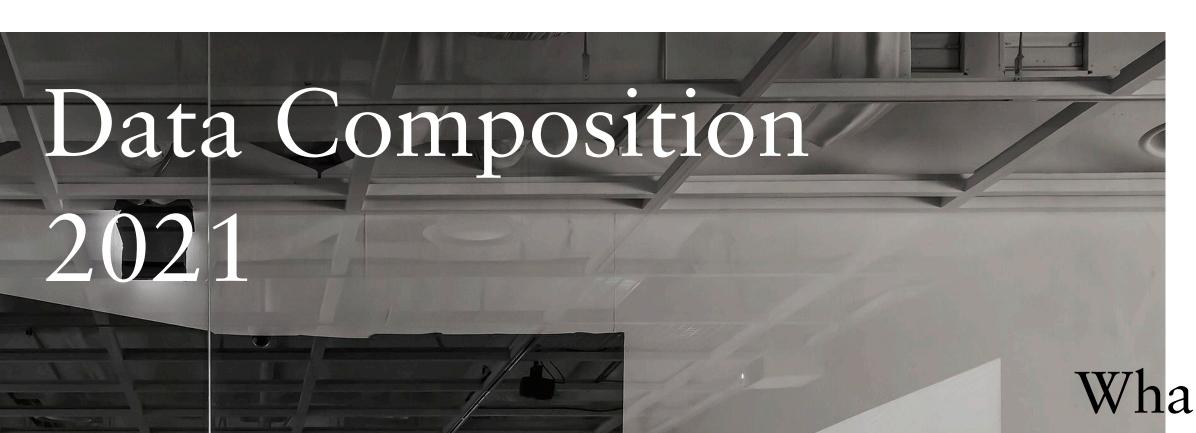
They are recipients of the Giga-Hertz Award from ZKM | Hertz-Lab.

Based in Seoul, they work across exhibition, performance, and publication formats, constructing temporal architectures of sound and embodied listening.



Your now(2021) real-time audiovisual installation from Data Composition,

reflecting presence across a one-directional field of artificial grass.



What if time could be written and composed, not as duration, but as data?

In this multi-format project, GRAYCODE, jiiiiin translate presence into sound by collecting time-related data from a 50-day exhibition and transforming it into sonic structures. Developed across an installation, an algorithmic album, and a conceptual publication,

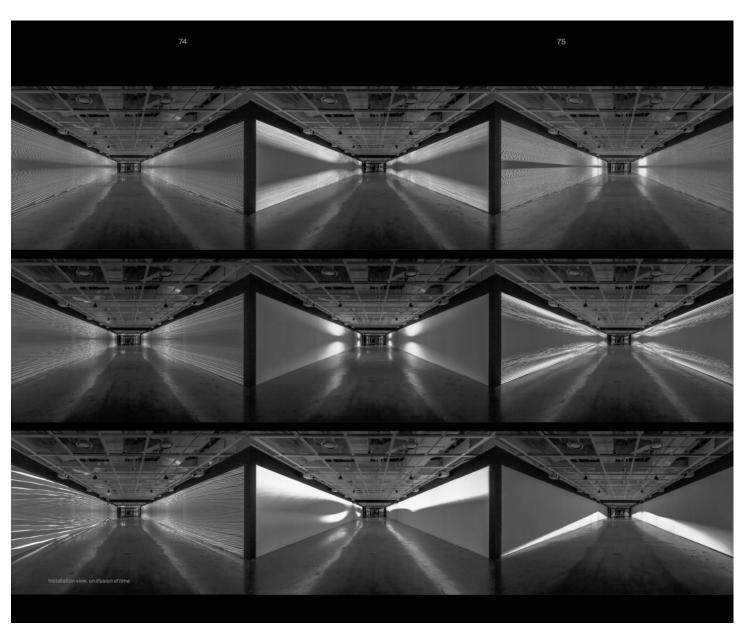
Data Composition investigates how information can resonate—not only as record, but as vibration, structure, and listening.

Solo Exhibition

15 Jan - 5 Mar 2021. Sejong Museum of Art, Seoul.

Data Composition was first presented as a 50-day sound installation at Sejong Museum of Art.

The exhibition examined how time can be perceived and composed through data—questioning whether information can constitute the real.



on illusion of time (2021), real-time audio-visual from **Data Composition** exhibition.

Sound album

5 Apr 2021. Digital Music Album. 11Tracks.

Data collected during the exhibition was transformed into one second of music using machine learning algorithms.

This one-second composition, titled *a cycle*, became the basis for an 11-track album that explores simultaneity in contemporary time.



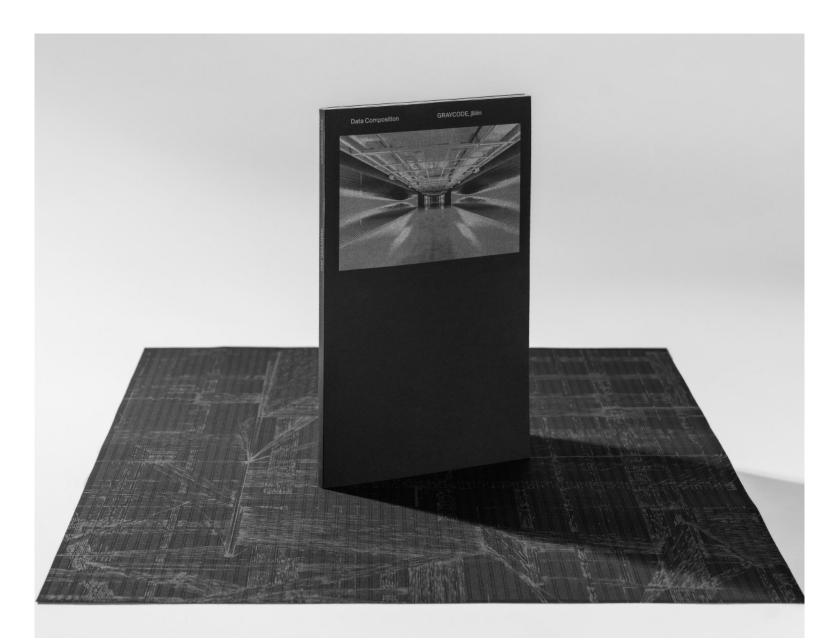
score I (2021), pencil drawing visualizing **a cycle** as a non-linear, simultaneous musical structure.

Publication

21 Jun 2021. ISBN 979-11-90434-16-4[93670]

The philosophical framework of *Data Composition* was expanded into a manual-like publication, linking the exhibition and the album through text, diagram, and design.

It was awarded Best Book Design from the Republic of Korea in 2021.



Data Composition publication, designed as conceptual manual.



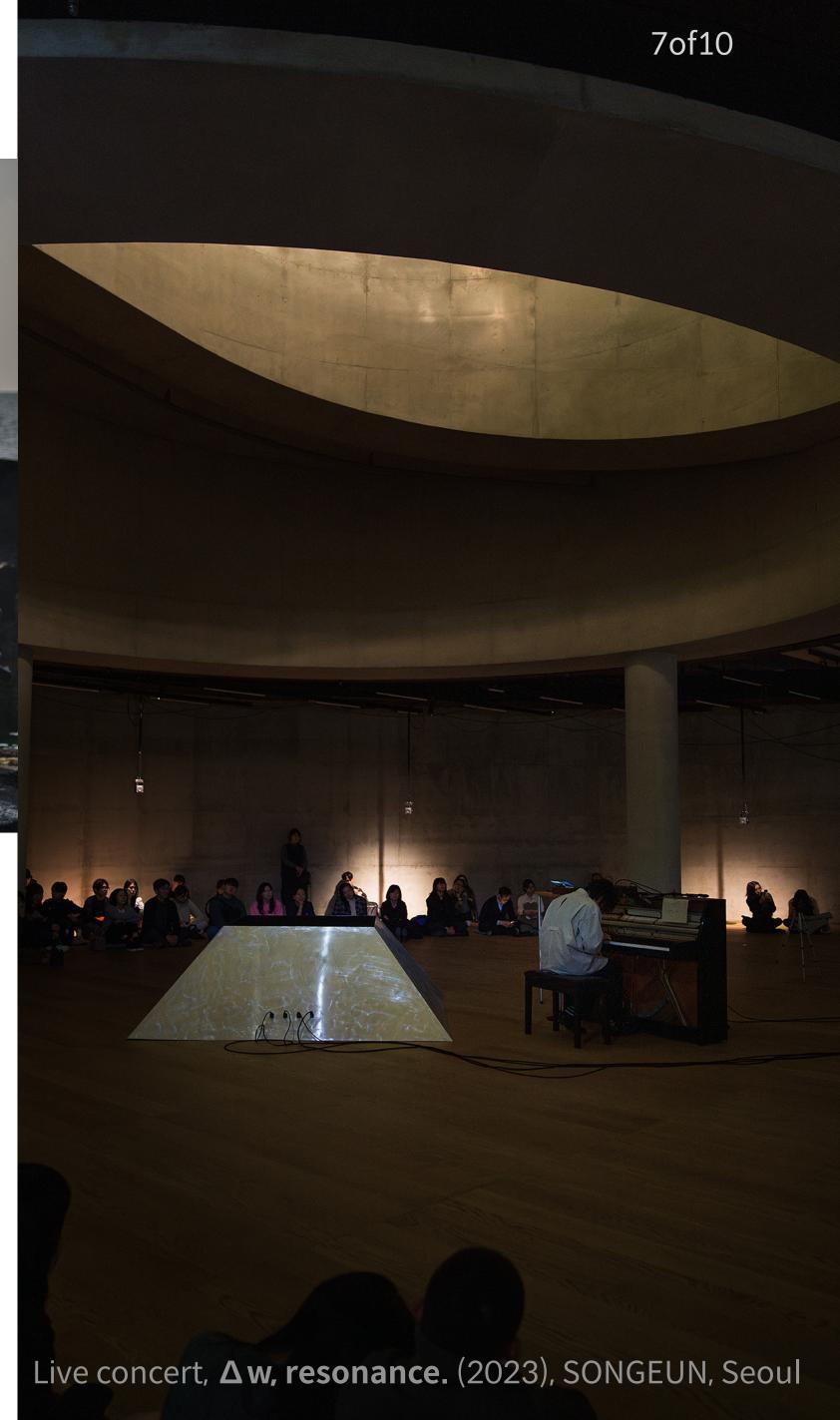
wave forecast was an outdoor installation in Buphwan, Jeju, where real-time ocean movement was sonified through a multichannel structure embedded in the landscape.

Jeju, ovement aultided in wave forecast (2022), outdoor sound in tallation, Buphwan, Jeju

The data—archived through both perception and signal—was restructured and re-resonated a year later as Δw .

In Δw , vibrations from tidal movement were expanded into a spatial sound field, allowing resonance and information to unfold as one perceptual experience.

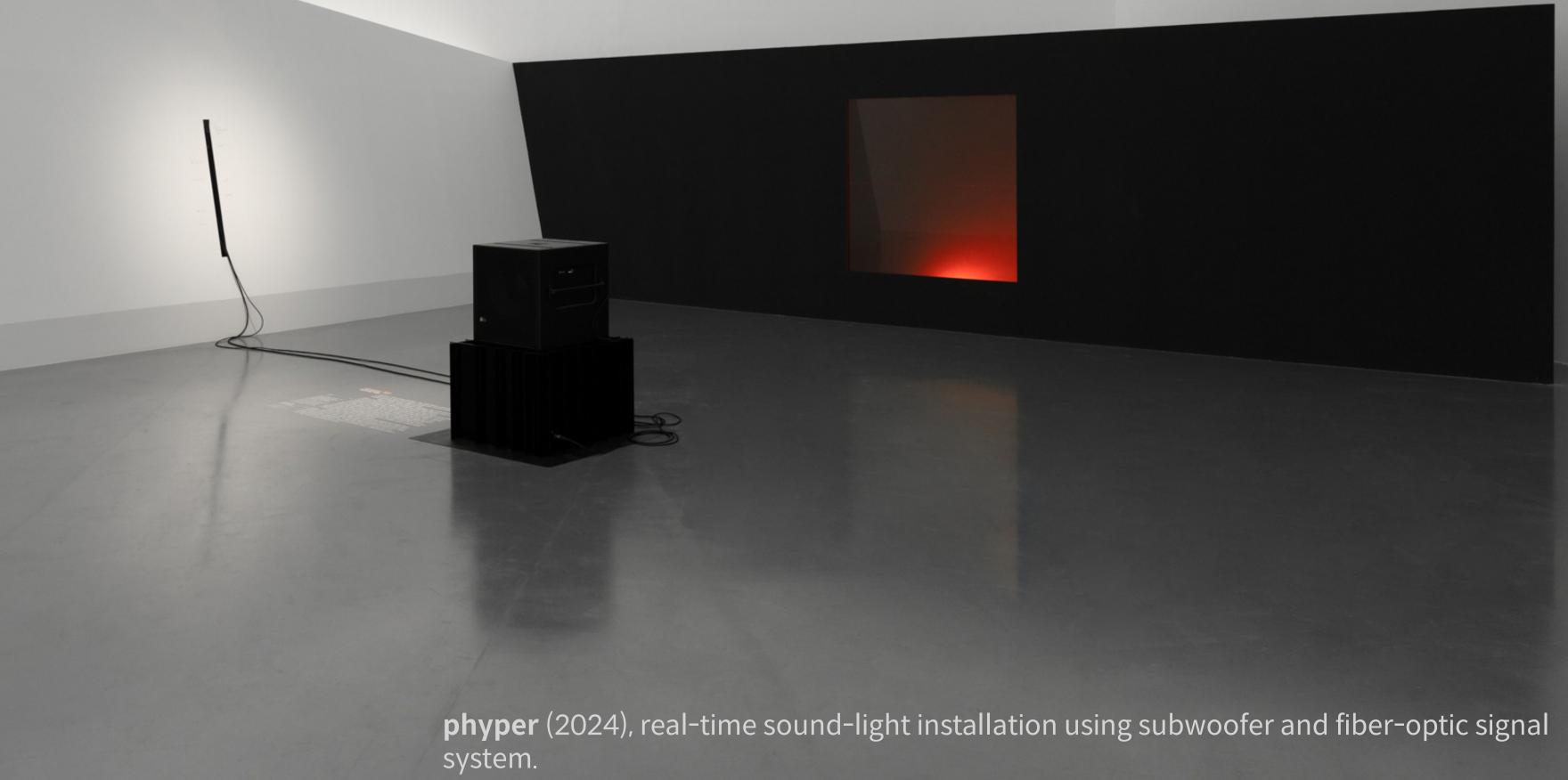
To sense reality is to face endless change.



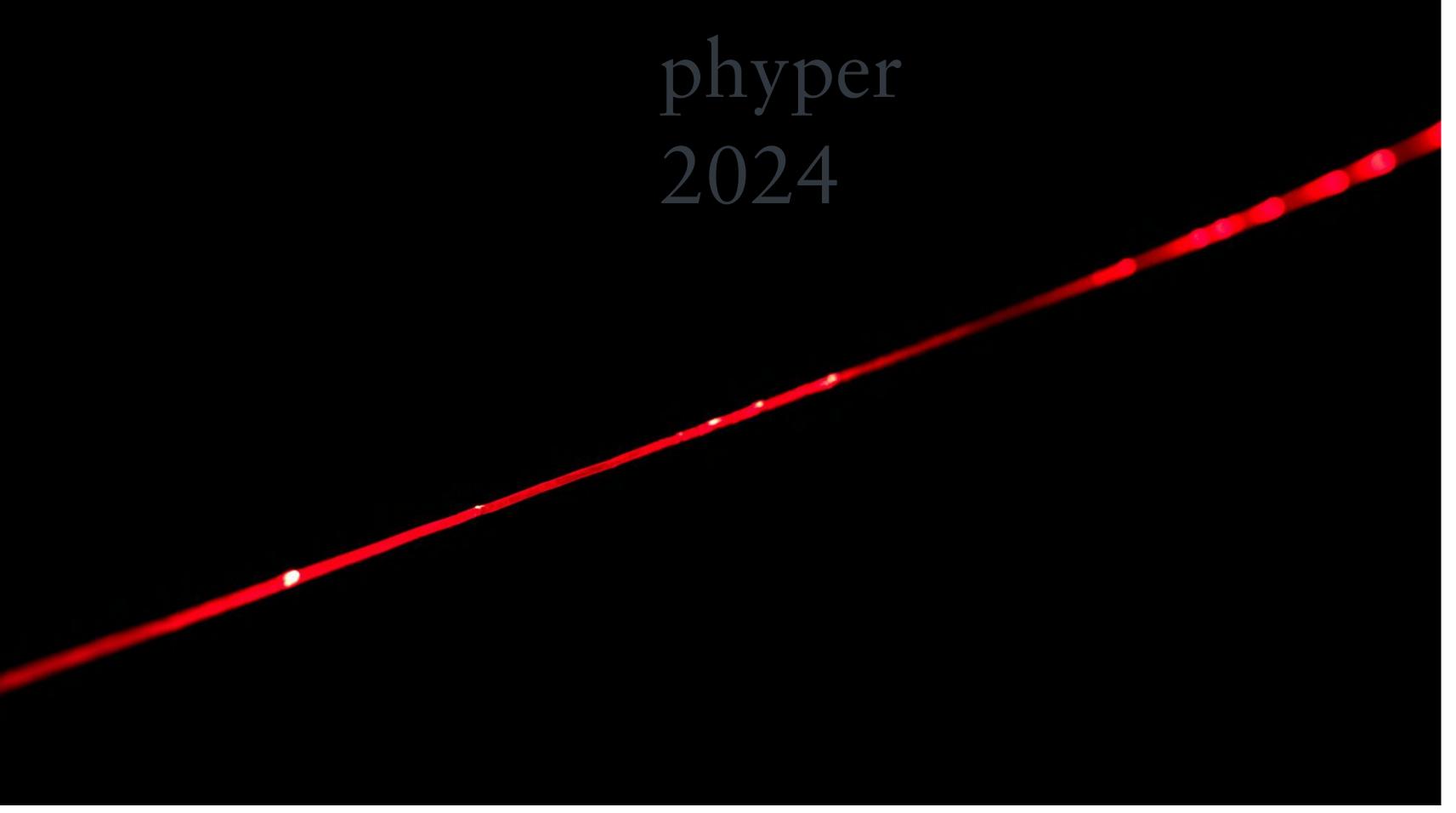
phyper 2024

phyper is a vibrational unit
— a single entity
where sound and light
interweave as signal.

Low-frequency analog sound and red light are transmitted through subwoofers, fiber-optic, and audio cables, and composed into a shared surface of resonance.



Exhibited in Vanishing, Emerging, Gyeonggi Museum of Modern Art, Ansan, Korea, 2024.



phyper (2024), real-time sound-light installation using subwoofer and fiber-optic signal system.

Projected onto a 150×150cm glass panel, red light and low-frequency sound pulse in parallel.

Their long wavelengths are rendered both visible and audible.

The signals are transmitted through visibly routed audio and fiber-optic cables, forming an exposed network that resembles a resonating nervous system.

In *phyper*, signal is not merely carried. It becomes presence.

Sound and light no longer operate as separate channels.

They emerge as expressions of the same vibrational field, interwoven into a single unit of perception.

Contact / Further Info



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